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ISSUE 101

SEPTEMBER/OCTOBER 2000

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SEPTEMBER/OCTOBER 2000, VOLUME XXI, NUMBER 4



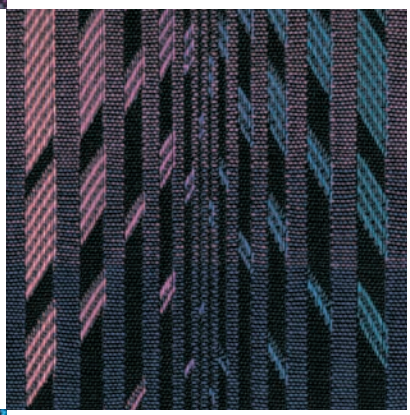
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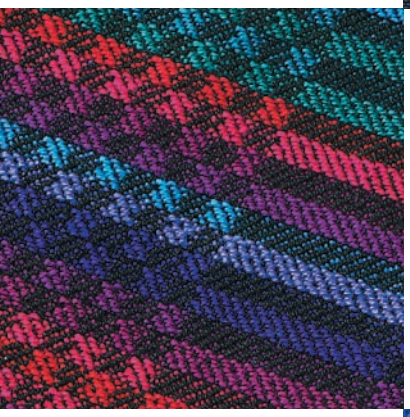


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From the Editor

I love music, but I am more or less musically illiterate. This isn't the fault of my parents, who invested first in my potential career as an opera singer and later—less hopefully—as a concert pianist. My explanation for what went wrong is that they didn't know how to choose a teacher. Their explanation includes the word "practice." I imagine now that if my teachers were asked, the word "talent" might come up.

I don't remember much about my piano lessons. I do remember practicing. The part I remember is sitting at our Baby Grand in front of those scriggly notes watching the oh so slow big hand on the clock and listening to the shouts of all the other neighborhood kids outside playing.

I don't think my teacher approved of the Every Good Boy Does Fine and F-A-C-E method of learning to read notes. You don't become too proficient at playing the piano if you have to say Every Good Boy Does Fine or F-A-C-E in order to identify each note. In fact, as I was recalling those handy guides to help me edit this issue, I wondered to myself, why in heck didn't they just use alphabetical order! I can see now that one of my failures in gaining concert-level piano skills was that I never put F-A-C-E and Every Good Boy Does Fine together.

Somewhere along the way my parents gave up and I was released to the neighborhood. Decades later, I wept from the unbearable beauty of Montserrat Caballé's voice at a concert and fell in love with opera—the same year, in fact, that I fell in love with weaving—and signed up for both weaving lessons and piano lessons. I amassed a library of weaving books, books on music theory, and lots of classical tapes. I devoured the weaving books and played the classical tapes. Opening a music theory book drew my eyes right to the slow big hand on the clock.

Fortunately, in my new piano class you didn't have to read notes. Instead, they covered your hands on the keyboard with a towel and gave you exercises to play. But unfortunately, what came out from under my towel did not sound like the Emperor's Concerto, and the most outstanding students in my piano class were eight years old.

What came from my first weaving efforts was a coverlet. I will probably never understand overtones or counterpoint, but I content myself with weeping at operas and creating what music I can with my loom.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 or e-mail her at madelynv@interweave.com. Here are the themes for upcoming issues:

November/December. *Mix and Match*: mixing weave structures, fiber types, media types (quilting, beading, surface design, etc.).

January/February 2001. *Finishing Matters*: finishing treatments for fabrics.

March/April. *'Twill be done*: all sorts of twills from straight to fancy, networked to advancing, warp-faced to weft-faced.

May/June. *Top This!*: garments with an emphasis on blouses, vests, jackets.

September/October. *Celebration*: weaving for special events—birthdays, holidays, graduations, confirmations, weddings.

November/December. *Rugs*: pile, rag, tapestry, and block-weave rugs—and rugs for the wall.

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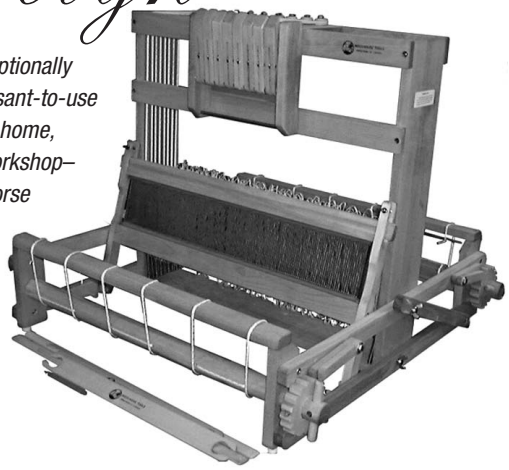
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WHAT'S GOING ON HERE?

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Coming Home. Twelve years ago, Interweave Press stepped outside the world of craft by launching *The Herb Companion* magazine. Four years ago, *Herbs for Health* became our second departure, followed by a spate of books on alternative health. It was an interesting diversion, one that helped us learn and grow as a company. We took these magazines into a joint venture with a much larger publishing company (Rodale Press), and back out again. Now it's time to refocus.



I have sold Interweave's interest in the herb magazines to my former business partner, and am resuming my role as publisher of all our five craft magazines. Finding center, focusing, committing—these are all familiar concepts to anyone who is serious about craft. It feels good to be going there. Now if I can only find more time to weave!

Linda Ligon, President



Uppity Women in Business Recognized at Convergence

There are all kinds of awards for excellence in spinning, excellence in weaving, excellence in fiber art, all those things we love to do. But how about the people who empower us to do them? How about the manufacturers, the distributors, the steadfast shop owners? This year at Convergence 2000, Interweave Press initiated an award to recognize these unsung heroes and heroines. We called it the T.W.I.S.T. award (The Weaving Industry, Spinning, Too) with apologies to another wonderful group, Tablet Weavers' International Studies & TecŸiques.* We asked shop owners to nominate the manufacturers or suppliers they love deal with, and we asked the other guys to nominate the retail shops that they feel best serve the industry and their customers.

The Winners: Irene Schmoller has built Cotton Clouds from ground zero to a substantial business over the past 21 years. She has turned countless spinners and weavers on to the virtues of cotton, supplying them with fiber, yarn, patterns, kits, and encouragement. Irene has kept a keen eye on the future, too—she has sold, literally, boxcars full of cotton jersey loops to school kids for their first weaving experience. She has done all this, and more, with energy, grace, and integrity.

On the retail shop side, Shuttles, Spindles, and Skeins in Boulder, Colorado, is more than a wonderful, if tonguetwisting, shopping mecca—it's the heart, soul, blood, sweat, and tears of Judy Steinkoenig and Maggie Casey. It's a gathering place, a learning place, a place of inspiration where the customer and her wishes and desires truly come first.

These women—Irene, Judy, Maggie—have nigh onto 50 years of business experience among them. But it's been about far more than warehouses and inventory and balance sheets. They have created a legacy beyond price in the people they've empowered to pursue their dreams in the world of fiber. They have nurtured the future of craft.

You can Play Too!

The T.W.I.S.T. award is business-to-business, but you probably have your favorites. Who's your favorite manufacturer of looms, wheels, or whatever? Encourage your local shop owner to nominate them for next year's award. What's the shop of your dreams? Call your friendly wholesaler or manufacturer and urge them to nominate that shop. It's high time the people behind the scenes get their due, and you can help.

**Formerly T.W.I.N.E. Check their website, www.weavershand.com.*

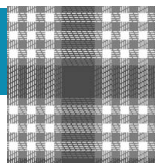
Behind the Scenes

Magazine editors are public people. They meet with authors, attend conferences, speak at guild meetings, teach workshops, have their picture right up front there in every issue of their magazine. But what about the crew that makes the magazine look so good? If you've been a subscriber for any length of time, you probably know *Joe Coca's* name, though you may not know that his photos are now coming out of a huge, mysterious digital setup where the concept of film is no more. You might also know *Marc Owens*, who recently celebrated his nineteenth year with Interweave Press. (Well, "celebrated" is a misnomer. There were all these deadlines.)



But let us introduce you to a key Woman Behind the Scenes, *Liz Mrofka*. Liz has been with Interweave for several years, but her involvement with HANDWOVEN only dates back to last fall, when she worked with its new editor, *Madelyn van der Hoogt*, to redesign the magazine. Liz is a woman of varied talents—she has built a cabin, designed furniture, traveled abroad, worked on our website, taught every susceptible soul in the company to play euchre—but what we like the very best is the spirit and flair that she brings to her daily work of making these pages look as good as the beautiful weavings they feature. What do you think? Let Liz hear from you: LizM@interweave.com.

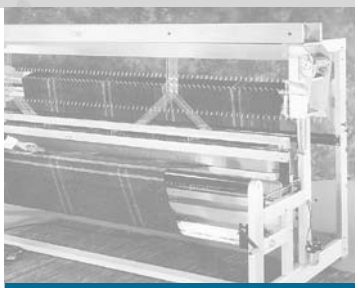
New Tools for a New Era



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Letters

HAPPY WEAVER

I have been a HANDWOVEN subscriber for 15 years. The recent changes in format have made a good magazine even better. I love having the instructions accompany the photos of the projects instead of having to look in the back of the magazine. The draft format is very easy to use. "Project-at-a-glance" is wonderful—I don't have to search for the basic information. And it is so nice to have a photo of the weaver with each project. The color issue (March/April 2000) is outstanding! Keep up the good work.

—Pat Johnson, Tulsa, Oklahoma

BACK IN GOOD GRACES

In February I sent a note expressing my disappointment in the material offered in HANDWOVEN. Now, I'm writing to say that I thoroughly enjoyed the May/June 2000 issue. The projects and articles are inspiring and encourage me to expand my weaving experience. Thank you!

—Betty Clarkson, Lancaster, Pennsylvania

We are always listening and appreciate you taking the time to write both letters!

PERSISTENT COLOR/TEXTURE WEAVER

After reading my March/April 2000 issue, I had to sit down and write this letter. Right on! (that dates me). Madelyn's column ("Letter from the Editor") seemed to be written specifically for me! Just yesterday I was wrestling with a chenille warp for a scarf after ignoring my loom for three months. I love weaving but I'm stymied by everything about warping. It takes me days, weeks, or months to choose a pattern and yarn, at least three tries to interpret the pattern correctly and fix my mistakes, and then if I ever weave the project again I have forgotten whatever I learned the first time around.

The payoff comes when my loom is finally dressed and I can immerse myself in the touch and look of the growing length of cloth. I hear the soft sound of the reed pressing the yarn into place. I watch how the moving light changes the color of the yarn. And I touch the cloth, marveling that I was able to create such a thing.

I like tabby best. I understand it and it is simple enough to allow me to focus on the color and texture that is building in front of me. Space-dyed yarns are an endless source of fascination. It's like watching an artist paint a design. I wonder how the shape comes from the end of the brush. If space-dyed yarns are used in the warp they are subtle. If they are in the weft they are wild and brilliant. If they are in both they create patterns all on their own with no directions to follow.

I dream of going to a residential weaving school and learning what I don't know—surrounding myself with all the tools of the trade and not exiting until I have some portion mastered. It would be nice to find someone to partner with—they can warp, I can weave. That's an idea from the September/October 1999 issue.

Thanks for the great column and five issues a year of inspiration and color. Even if I can't weave every pattern, I like to dream.

—Faye Hatlelid, Denton, Montana

As Marilyn Murphy said in the article "A Time to Weave" in the September/October 1999 issue, "conceptual cloth counts!"

LOVES THOSE SWATCHES

Thank you, thank you, thank you for another of Sharon Alderman's wonderful swatch collections (September/October 1999). I used to wait with bated breath for the collections HANDWOVEN used to publish twice yearly and was desolate when they ceased. I especially like the coat fabric with the little crosses and loved reading how Sharon decided on the various aspects. For example, working out the method for outlining the squares on the jacket fabric. So many of us use more than four shafts these days and it is great to get inspiration for design possibilities. I wove a garment based on one of Sharon's six-shaft designs from some years ago that has been much worn and admired. I do hope we will see more swatch collections.

I'm still pouring over the Top 20 Tips and am grateful for the many that I've slid into my weaving repertoire.

—Eve Alexander, England, e-mail

The Swatch Collections may not come as regularly as they once did but they will keep coming!

GUILD CELEBRATES 25 YEARS

Woodland Weaver's & Spinner's Guild is planning its 25th anniversary celebration in October 2001. We are quite proud of this accomplishment since we meet in a rural area and some members travel at least two hours to attend our meetings.

We would like to announce a list of guilds 25 years of age or older at our anniversary dinner. Qualifying guilds can write me at Phyllis Barth, 25th Anniversary Coordinator, Woodland Weaver's & Spinner's Guild, PO Box 84, White Mills, PA 18473.

—Phyllis Barth, White Mills, Pennsylvania

ENGLISH TABBY?

Recently I was looking for an interesting pattern to weave and I came across a pattern with the instructions "do English Tabby." I asked the members of my guild what this meant and no one knew. Could you enlighten us?

—Jane Adams, Des Moines, Iowa

Jane, this one stumped us too. Readers, any clues?

DIVIDE AND CONQUER

I recently bought a fifteen-year-old 60"-wide loom—my first! My loom sits between our living and dining rooms and we refer to it as our room divider. When the loom not in use it's covered with a beautiful old parachute.

With the November/December 1999 issue of HANDWOVEN to inspire me and a local weaver to teach me, I have completed my first project and I'm

hooked! Thank you for your encouraging and educational magazine.

—*Janene Piecuch, Suquamish, Washington*

TAMING THE FRINGE

When I wove with chenille for the first time I forgot to secure the six-inch fringe on my scarf with filler. As I removed the scarf from the loom I realized the fringe would tangle badly during washing and drying. I solved the problem by machine basting the fringe in three places between two pieces of sheeting material. After removing the sheeting I steamed the fringe to eliminate the stitching kinks before the final finishing. I hope that no one else has the problem I had but if they do I think this is a good solution.

Thank you for a great magazine. The articles and hints have certainly helped me in my weaving.

—*Nancy Williams, Indian Wells, California*

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!

2-B Weavers, Western Springs, Illinois. Instructors: Bev Atseff and Bev Savel. Student: Caryn Wolf.

Clover Hill Yarn Shop, Baltimore, Maryland. Instructor: Ginger Stufft. Student: Diana Harper.

Contemporary Handweavers of Houston, Houston, Texas. Instructor: Tracy Kaestner. Students: Lou Caldwell, Paula Hawkins, Joanne McRae, Karen Ogg, Ann O'Hara, Bethe Orrell, Gary Willson, Pam Willson.

Craft Guild of Iowa City, Iowa City, Iowa. Instructors: Guild Members. Students: Kathy Bassett, Julia Derloshon, Betty Huttner, Jean Newkirk, David Poula, Margaret Rich, Brandy Tripp.

Designed Fibers, Savage, Maryland. Instructor: Margaret Vigneulle. Student: Marie Sugar

Duluth Art Institute, Knife River, Minnesota. Instructor Judy Casserberg. Student: Jo Thompson.

Fiber Connection, Honolulu, Hawaii. Instructor: Dawn Kadota. Students: Sonya Lasker, Kathy Lindstrom.

Fiber Space, Sterling, Colorado. Instructor: Linda Taylor. Student: Linda Boyer.

FORMA, Whitmore Lake, Michigan. Instructor: Kathryn Carras. Students: Laura Deschaine-Roller, Linda Mast-Stone. Instructor: Sarah Kaufmann. Students: Karen Brennan, Joanne Gray.

Green Valley Weavers, Colorado Springs, Colorado. Instructor: Dottie Weir. Student: Judy Williams.

Heindselman's, Provo, Utah. Instructor: Judie Eatough. Student: Vicki Reyes.

Labadie Looms, Bird-in-Hand, Pennsylvania. Instructor: Donna Morrison Beaver. Students: Becka Baxter, Darlene Umble, Sandra Van Orman.

Lakeside Fibers, Madison, Wisconsin. Instructor: Susan Vandewalle. Students: Berline Bluitt, Amy Brandt, Maria Caricchio, Carol Kuehl, Sharon Murphy, Judy Smith, Ron

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Thompson, Mary Wallace, Ann Windsor.

Lambs' Quarters, Waupaca, Wisconsin. Instructor: Jane Haasch. Student: Vicki Widi.

Lamb's Wool, Landsdale, Pennsylvania. Instructor: Elizabeth Drusedum. Student: Janiece Brawn.

The Magic Spindle, Saint Charles, Missouri. Instructor: Jim Davis. Student: Linda Drzakowski.

The Mannings, East Berlin, Pennsylvania. Instructor: Thomas Knisely. Students: Paige Boles, Susan Eckard, Linda Ferrara, Audrey Gongloff, Karen Hallowell, Luanne Klotzbach, Lynn McKay, Dale Majorie, Natalie Neary, Martha O'Brien, Cathie Peterson, Karen Porr.

Miriam's Well, Santa Fe, New Mexico. Instructor: Miriam Leth-Espensen. Student: Judith Lear.

Recycled Lamb, Lakewood, Colorado. Instructor: Carol Seeds. Students: Leanne Arent, Sharon Hobbs, Marisa Kruger, Diane Rollins.

Rovings, Oakbank, Manitoba, Canada. Instructor: Jo-Anne Tabachek. Students: Cheria Gallant, Pat MacDonald, Irene Regnier, Verna Thibodeau, Carolyn Walker, Nigel Wooler.

Shuttles, Needles, & Hooks, Cary, North Carolina. Instructor: Carol Handy. Student: Mary Mondon.

Shuttles, Spindles, & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Student: Karin Soderholm.

Spring Valley Textiles, Spokane, Washington. Instructor: Susan Peterson. Students: Ann Elliott, Jean A. Hauritz, Riet Westphal.

Textile Traditions, Chicopee, Massachusetts. Instructor: Alyson Denette. Students: Paula Mayo, Linda Perreault.

Thread & Treadle, Austin, Texas. Instructor: Lynette Holmes. Student: Elizabeth Webb.

Weavers Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Students: Rebecca Horowitz, Deborah Krupa, Walter McMahon, Jenifer Tsokalas.

Webs, Northampton, Massachusetts. Instructor: Kate Jenkins. Students: Allan Meyer, Mary Meyer.

Wesleyan Potters, Middletown, Connecticut. Instructor: Angie Rockett. Students: Sally Anderson, Maggie Moorhead, Jessie Trotta, Barbara Waskowitz.

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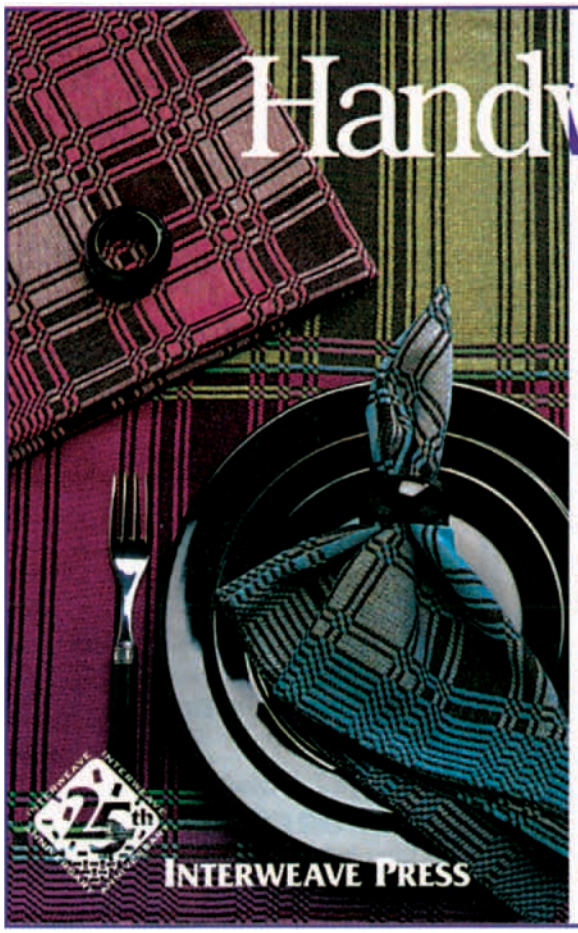


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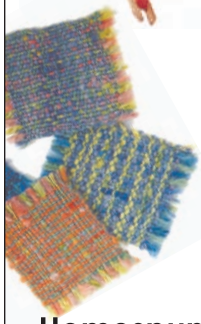


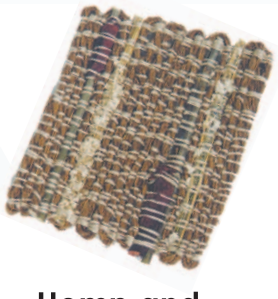
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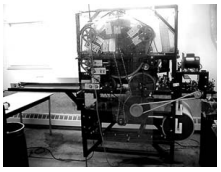
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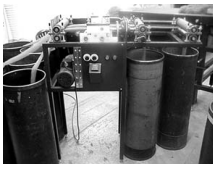
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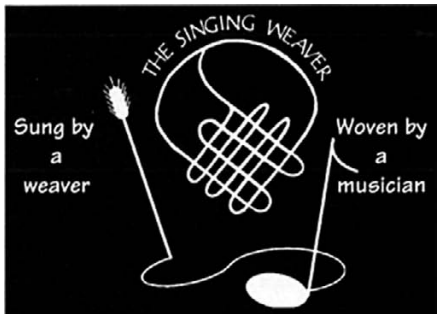
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PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Throw	26–29	Twill blocks	8	Advanced beginner
Laurie Autio	Scarves	36–39	Plain weave	2–4	Beginner
Pauline Duke	Scarf	32–35	Plain weave	2–4	Beginner
Tomoe Edwards	Scarves	48–51	Plain weave	2–4	Advanced beginner
Phyllis Hirsch	Table runner	72–75	Twill	8	Advanced beginner
Carolyn Jones	Scarf	40–42	Point twill	8	Advanced beginner
Tracy Kaestner	Runner and mats	44–47	Extended point twill	4	Advanced beginner
Doramay Keasbey	Scarves	52–57	Twill	4	Intermed. & adv.
Norma Smayda	Runner	68–71	Summer and winter	8	Intermediate

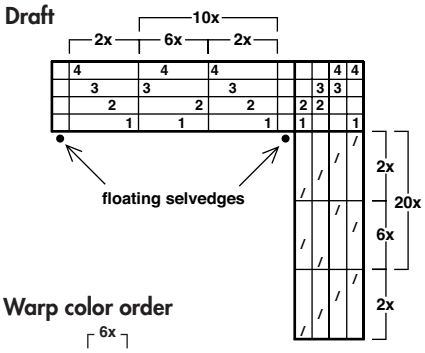
READING DRAFTS

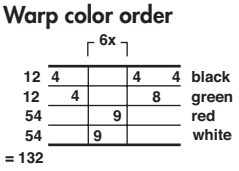
Read the **threading draft** from right to left, starting at the tie-up. **Floating selvedges** are noted by bullets.

Brackets show repeated sections. For more than one level of brackets, repeat first the sections closest to the draft.

Numbers in the **tie-up** indicate the shafts that are raised. Read the **treadling sequence** from top to bottom starting with the first mark below the tie-up.

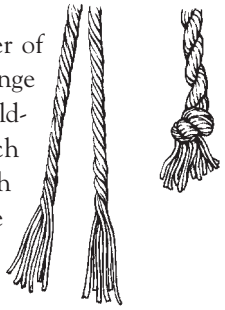
Colors of individual ends and picks are sometimes indicated by uppercase letters in the draft accompanied by a key. In other cases a chart is given in which each row represents a color.





TWISTED FRINGE

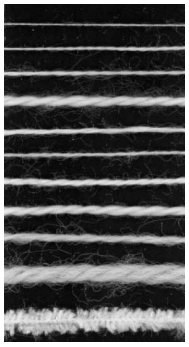
To ply a fringe Divide the number of strands for each fringe into two groups. Holding a group in each hand, twist each tightly clockwise until it kinks. Bring both groups together in one hand and secure the end of the bundle with an overhand knot. Release and allow the groups to twist around each other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

YARN CHART

Use the yarn chart to help identify yarns and make substitutions. Check with your local yarn store for project yarns. Contact the list of suppliers for stores nearest you. Wholesale suppliers are noted with an *.



	YD/LB	M/KG
140/2 silk	35,000	70,525
60/2 silk	14,880	30,000
30/2 silk	7,500	15,100
2-ply silk	2,000	4,030
30/2 linen	4,950	9,070
20/2 pearl cotton	8,400	16,935
10/2 pearl cotton	4,200	8,470
5/2 pearl cotton	2,100	4,232
18/2 wool/silk	5,040	10,150
8/3 wool	1,490	3,002
rayon chenille	1,450	2,922

YARN SUPPLIERS FOR THIS ISSUE

*Henry's Attic, 5 Mercury Ave., Monroe, NY 10950, (914) 783-3930.

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

Lunatic Fringe, 161 Avenue C, Apalachicola, FL 32320, (800) 483-8749.

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

*UKI Supreme Corporation, PO Box 1656, Hickory, NC 28603, (888) 604-6975.

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

BEGINNER'S CORNER

CALCULATING WARP AMOUNTS

Even experienced weavers make mistakes in calculating the amounts of yarn needed for a project. Almost all of us have watched in disbelief as the knots signaling the end of the warp come marching over the back beam when a yard or more of weaving remains to be done. How can this happen? Here are some tips for calculating yardage more accurately.

Say you want to weave a scarf whose finished length is 65". You might calculate that you'll need a warp 65" long plus loom waste. You want to be safe so you add what you think of as a *lot* and put on three yards.

There are several factors this calculation does not take into consideration. First, the scarf is likely to lose length during washing, the loss we think of as shrinkage. Only sampling can give accurate shrinkage percentages, but if an average is 10%, you can figure what length the scarf needs to be before washing by dividing the finished length (65") by 100% minus shrinkage (100% – 10%, or .9). The woven scarf therefore needs to be 72¼" before it goes in the washing machine.

Your original calculation also does not take into account the inches lost by warp length as it weaves over and under the weft. This amount is called take-up. The only way to determine take-up with accuracy is to measure the warp before the scarf is woven and then carefully measure what's left of the warp and subtract that amount from the original warp length. An alternative is to wind a thread on the warp beam that doesn't weave and compare its length to that of the scarf if cut at the same points.

If measurng the warp left over, you must be very sure to measure the bit of warp that's wasted before weaving begins, both through tying on and through any possible trimming of uneven ends before tying on. Leftover warp is is what we refer to as loom waste. In theory, the length of the warp used for a project is the total warp length minus loom waste. But most of us don't untie all the knots to the apron rods and measure the real amount of warp that's wasted. We eyeball the distance from the apron rod to the weaving as we're eeking out that last little inch and call that (unrealistic!) figure loom waste.

For the projects in this issue, 36" is allowed for loom waste—a generous amount. Warp yardage required for each project is calculated by working backwards from the finished piece: warp length equals finished length divided by [100% minus take-up and shrinkage]. When take-up hasn't been measured by the author, we've used an average of 5%. Warp length for a finished scarf 65" long with 10% shrinkage is therefore: 65" divided by .85 (100% – 10% shrinkage – 5% take-up) = 77" + 36" loom waste = 113" divided by 36 inches/yd = 3.14 yd, which we've rounded off to 3¼ yd. If you know your loom waste is less than 36", you can adjust amounts accordingly (yardage is not added for fringe; fringe can be taken from loom waste). We want you to be sure to have enough warp!

CALCULATING WEFT AMOUNTS

To calculate the amount of weft needed for a project, many of the same factors apply. Inaccuracy can creep into weft calculations because usually, rather than measure the width of the piece off the loom before washing, weavers use the width in the reed as the "before shrinkage" measurement. Both take-up *and* shrinkage are included when comparing this number with the finished width.

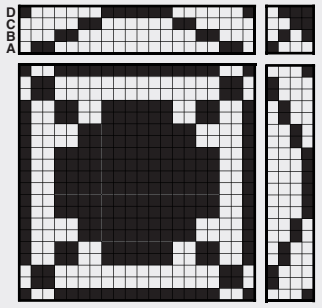
To calculate weft take-up accurately is difficult because we aren't able to measure the weft in the same way as we can the warp. For the projects in this issue, we've used an average weft take-up of 5%. To calculate the amount of weft needed for a project, therefore, if the width in the reed is 10½", add 5% (½") for take-up = 11" weft length for each pick. The amount required for 77" of weaving at, say, 30 picks per inch is 77" × 30 ppi × 11" divided by 36 inches/yd = 706 yd.

CORRECTIONS AND CLARIFICATIONS

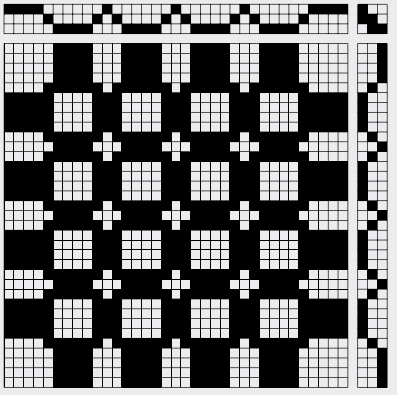
May/June 2000.

Madelyn van der Hoogt, "Understanding B locks," pages 24–27. Corrections to the text (underlined) refer to Figures 3 and 6.

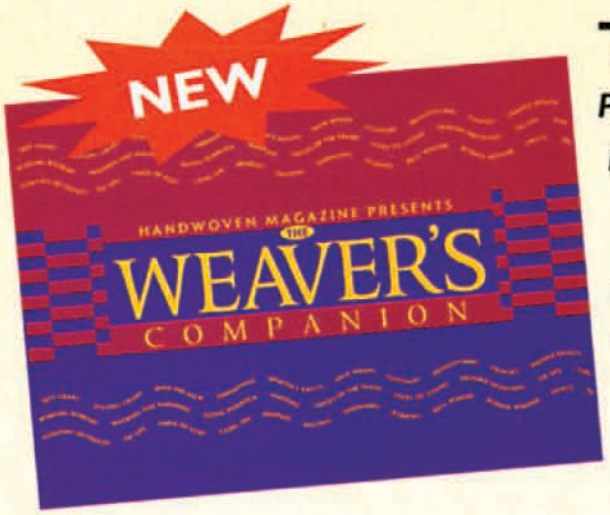
Read the profile threading (horizontally) from right to left: DAABBC CDDD...etc.



The profile threading in Figure 6 begins with four squares on the row for Block C followed by one square on the B row For summer and winter, thread 1-5-2-5, 1-5-2-5, 1-5-2-5, 1-5-2-5, 1-4-2-4, etc. For Bronson lace, thread 1-5-1-5-1-2, 1-5-1-5-1-2, 1-5-1-5-1-2, 1-5-1-5-1-2, 1-4-1-4-1-2, etc.



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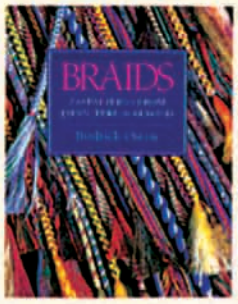
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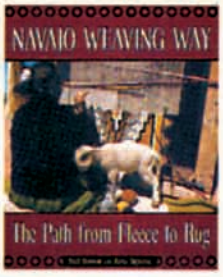
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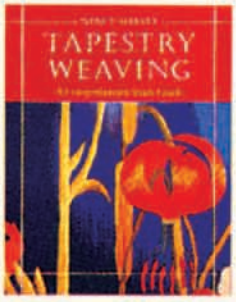
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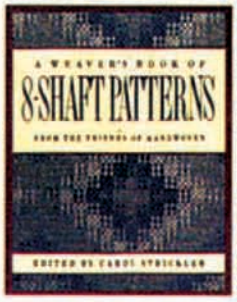
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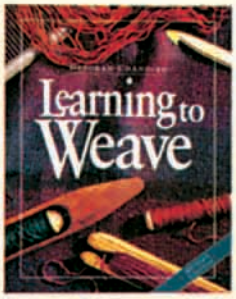
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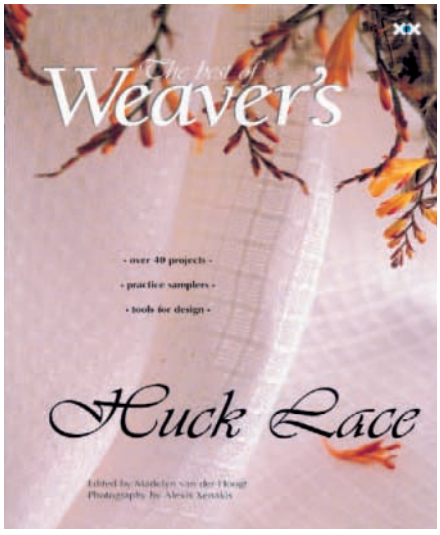
Books, etc.

THE BEST OF WEAVER'S: HUCK LACE
edited by Madelyn van der Hoogt

XRX, Inc., PO Box 1525, Sioux Falls, SD 57101-1525, 2000. Softbound, 102 pages, color photographs and details, project drafts, yarn list. $24.95. ISBN 1-893762-01-7.

It has been many years since I've woven huck lace. It was a weave I thought very beautiful, and *Huck Lace* is an encouragement to explore this weave again. The first in a series of *Best of Weaver's* books, this book is a collection of articles and projects from eleven years of *Weaver's* magazine. Edited by Madelyn van der Hoogt, former editor of *Weaver's* and an avid fan of huck lace, the book is divided into four sections: basics of the weave structure, projects, pick-up methods, and combined weaves.

Huck is a block weave woven with a single warp and a single weft. The structure produces skips or floats in the plain



weave and results in different textures or lace effects, depending on the threading and treadling used. Articles in the first section clearly explain how to design your own draft patterns and are accompanied by numerous examples of drafts, drawings of the weave structure, and beautiful photographs alongside the diagrams. Detailed and thorough, the text appeals to weavers interested in the intricacies of pattern structure.

For weavers who are not comfortable designing their own drafts for huck, there are plenty of technique-specific projects included in each section as well as a separate section devoted to huck projects. Many of these projects include multi-harness drafts for creating unusual effects and photographs of the finished piece demonstrate the versatility of huck lace. Project instructions outline needed equipment, yarn types and amounts, complete setup, and weaving methods.

Appearing at the end of the book is a listing of yarns with weights, yardage, and photos so the weaver can make substitutions with confidence. For anyone interested in exploring this weave structure, *Huck Lace* is a wonderful guide for both the beginner and advanced weaver.

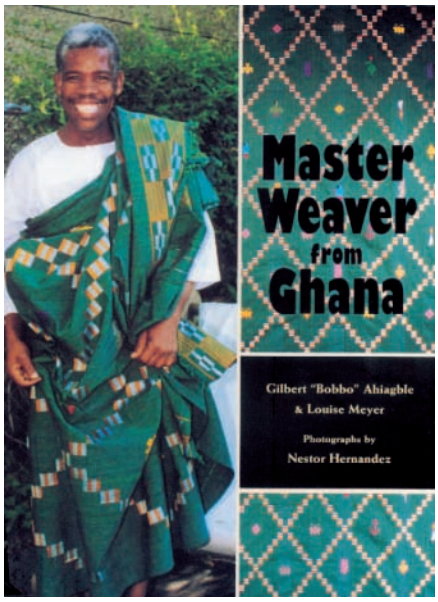
—Jane Mathews

MASTER WEAVER FROM GHANA
Gilbert "Bobbo" Ahiagble and Louise Meyer

Open Hand Publishing, Inc., PO Box 22048, Seattle, WA 98122-0048, 1998. Hardbound, 32 pages, color photographs, maps, suggested reading, vocabulary key. Recommended for children ages 8 to 12. $18. ISBN 0-950880-61-X.

Kweku, the young son of Ghanian master weaver Bobbo Ahiagble, thinks that all men are weavers like Bobbo, or fishermen like the fathers of his friends. Living in the seaside village of Denu, Ghana, Kweku belongs to an Ewe family that has created high quality strip weaving and exquisite kente cloth for centuries. Kweku expects that, like most of the other men in the family, he will become a weaver too, for weaving is men's work in Denu. In preparation, Kweku washes thread and winds it on bobbins. Most of all, he watches his father, brothers, and uncles weave vibrant cloth from fine threads, for this is the way that Ewe sons learn from their fathers.

Kweku is a lucky little boy, for he is learning from one of the best. Bobbo is an acknowledged master of strip weaving and has traveled internationally to demonstrate, teach, and discuss his art in galleries, museums, and schools. He began visiting the United States in 1975 and has been a featured artist at the Smithsonian Institution in Washington, D. C. It is Bobbo's dream to establish a weaving school to share both his knowledge and the economic health that fine weaving can bring to African communities.



Weaving serves not only as the focus of this book but also as a metaphor for fundamental values of Ewe family and culture. For example, "One thread is weak. Threads woven together are strong" represents not only the making of cloth, but the strength that results from family members working together.

The weaving process is clearly illustrated by excellent photography. From the dyeing of white thread to sewing strips together on an old but reliable treadle sewing machine, each step is shown along with the appropriate Ewe vocabulary.

Overall, this thought-provoking book serves to introduce the pleasures and economics of weaving, Ewe culture, and ideas about family in ways that are appropriate to children of the recommended ages. The only missing feature is a bound-in piece of strip weaving that children could touch and examine closely. Anyone using the book for instruction should consider

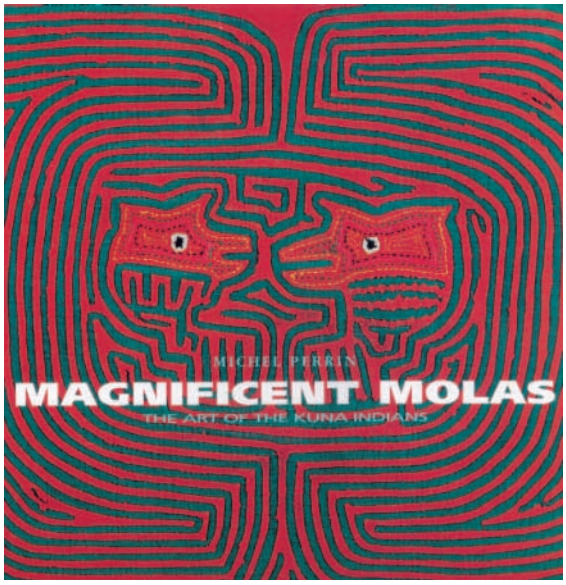
obtaining a sample of the cloth, and perhaps a simple loom, to complement the book in a way that excites children.

—Doree Pitkin

MAGNIFICENT MOLAS: THE ART OF THE KUNA INDIANS
Michel Perrin

Flammarion, distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954. Hardbound, 204 pages, color photographs, glossary, bibliography. $45. ISBN 2-080130674-7.

What would it be like to live in a culture whose work, art, and myths are interwoven to create a whole people; a culture that incorporates textiles based on religion and customs; a culture where everyone is wearing works of art that visually express how life is experienced? The Kuna Indians who call themselves *tule* and live on the coral archipelago of San Blas, south of the Panama Canal, do just that. Michel Perrin has written a fascinating book, detailing with words and sumptuous photographs, the twelve approaches used by the Kuna Indians to create molas.



Molas are multicolored panels composed of several layers of cloth worked in a reverse appliqué. Stitched by women, they are the mainstay of Kuna culture. Either the molas are "made up in the head" or a copy of ancestral designs called sergan molas. As can be imagined, there is often controversy between the two approaches. The sergan is thought to be a sign of "collective recognition" with such beautiful names as heart mola, mountain shadow mola, and hermit crab mola. Modern molas often depict contemporary images such as scissors, umbrellas, trousers, planes, or spaceships.

The text is very informative but the real lessons are in the images. Close to three hundred color photographs of molas vibrate from the pages. For the textile lover, it is a dream come true when an image is large enough for the technique to be understood. Color is what makes the pieces come alive and many of the designs bring a smile. Each chapter begins with a full color photograph of life in a Kuna village or a magnificent portrait and just above the chapter title is a small color



Table runner "Leksand". Width 18.5 inches. Description in English.

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mola that relates to the chapter contents. Interspersed among the text and visuals are Kuna myths such as Sticky Turtle and Marital Love, Tales of the Moon, and The Flying Canoe.

Magnificent Molas is extremely well thought out and very gracious. In the reading and the viewing, inspirations and pure visual joys abound. Purchasing the book will certainly add depth to your library and possibly even enhance your work.

—Donna Martin

STRUCTURE AND SURFACE: CONTEMPORARY JAPANESE TEXTILES
Cara McCarty and Matilda McQuaid

The Museum of Modern Art, distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954. Hardbound, 104 pages, color plates, black and white photographs, glossary, artist biographies. $29.95. ISBN 0-87079-076-6 (The Museum of Modern Art); 0-8109-6190-3 (Harry N. Abrams, Inc.).



Technology now rules what was once the domain of craft: witness this century's establishment of mass-produced fabric as the worldwide standard and the corresponding displacement of everyday fiber crafts. Such disconnects can destroy fine craft—or set free inspiration, innovation, and creation. This book, a complement to an exhibition of the same name, features Japanese textile artists, designers, and manufacturers who have collaborated to combine the sensibilities of handwork, the mind's creative energy, and high-tech fabric production methods and materials to create unique and exciting textiles that are both beautiful and useful.

In her opening essay, "Texturing Life," McCarty provides a fine orientation to foundations of Japanese artistic sensibilities and the ways they are reflected in the nation's textiles. She deftly explains the Japanese reverence for nature and its materials, the nation's leadership in textile production, and the balance between tradition and progress that underlies Japanese aesthetics. Her overview describes the cross-fertilization of ideas that updates and expands the craft tradition while remaining true to it.

In a section titled "Transformations: Process and Technique in Contemporary Japanese Textiles," McQuaid divides the textiles into six categories — transparent, dyed, reflective, printed, sculpted, and lay-

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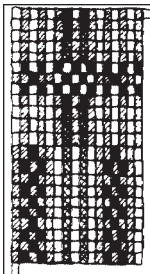
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ered—and acknowledges that most could fit in multiple categories. Polyester and other synthetic fabrics are redeemed by McQuaid's discussion of their attributes, such as the ability to be permanently heat-set in shapes or folds. Her concise descriptions of the processes and methods that go into each textile are both intriguing and informative. Without them, the reader could not fully appreciate these wondrous textiles.

The triaxial weave structure, woven with two warp threads and one weft thread, is particularly fascinating. Developed in the 1960s by NASA, it presently serves many practical purposes such as the encircling fishing net that expands from 1.5" to 132", weighs almost nothing, and doesn't bruise the catch. This last is important in Japanese culture which so highly prizes beautiful food presentation. The author notes that 1,200-year-old examples of the triaxial weave are housed at the Shosoin Temple repository in Nara, Japan, proving that tradition, indeed, endures.

Each of the color plates in *Structure and Surface* serves up a savory surprise of color, texture, surface, and design. For those who love textiles, admire Japanese culture and tradition, or seek artistic inspiration in fiber or other media, this book is a must. A once-over read is gratifying—put it on the coffee table if you like—but repeated study will reveal its true worth.

—*Doree Pitkin*



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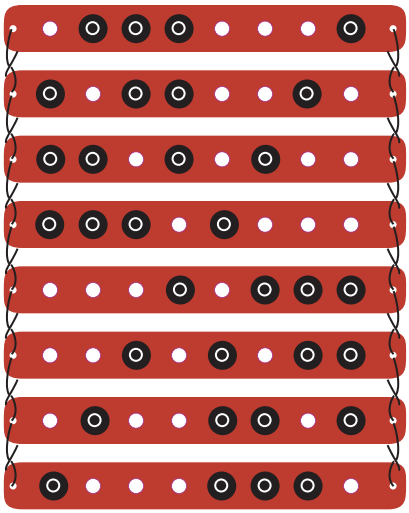
I've just splashed out and bought a dobby loom—no more clambering around in the dust underneath the loom changing the tie-up!— but all my books are full of wonderful hints for changing tie-ups and say nothing about dobbies. All I know at the moment is dobby looms have something to do with pegs and chains!

Ann Tait
Christchurch, New Zealand

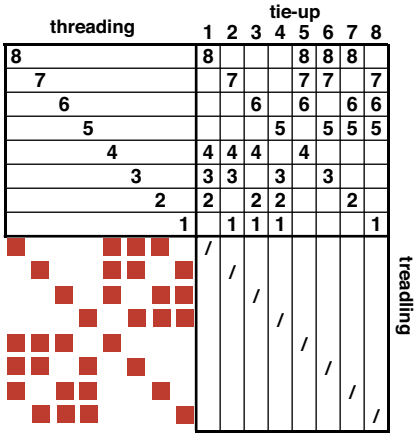
What is a peg plan? I'm just beginning to get curious about so many weaving terms, even though I have been weaving for a long time.

Jane Nott
Albany, New York

1. Dobby chain with eight bars



2. Conventional draft for treadle loom



On conventional looms, treadles cause the shafts to move to form the sheds. A dobby is a different device for letting the loom know which shafts must move. Instead of treadles, a separate bar is used for each shed in a full treadling repeat. The bars are usually made out of wood and contain a hole for each shaft on the loom. On most dobbies, if a hole is pegged, the shaft rises. If a hole is not pegged, the shaft remains at rest. The dobby chain consists of a series of these pegged bars attached to each other in the order in which the sheds are made; see Figure 1.

When the pegging of the bars is completed, the bars are chained together in a continuous loop. The chain is placed in the dobby mechanism and (for most dobbies) the weaver steps on one treadle to form the shed and a second treadle to advance the chain to the next bar. Most dobby looms therefore are equipped with two treadles. A dobby precludes the effort of remembering a treadling sequence.

Drafts for dobby looms look a little different from drafts for treadle looms. Figure 2 shows a draft with a tie-up and treadling sequence for a treadle loom. The tie-up gives the shafts that are tied to each treadle; usually numbers in the tie-up indicate the shafts that rise. In Figure 2, the first treadle is tied to shafts 2, 3, 4, and 8; the second treadle to 1, 3, 4, 7, etc.

The treadling sequence shows the order in which the treadles are depressed. The first mark in the treadling sequence indicates that treadle 1 is depressed first; treadle 2 next, then 3, etc.

Figures 3 and 4 show two types of drafting formats that are commonly used for a dobby loom. Instead of a treadling sequence in which depressing one treadle activates several shafts, a horizontal row for each pick indicates all of the shafts that must be activated. Note that for the first pick in both drafts 2, 3, 4, 8 are marked.

Figure 3 shows filled-in squares under the shaft numbers in the "tie-up." (A tie-up with a single treadle tied to each shaft is sometimes called a "direct tie-up." When used on a 4-shaft loom, several treadles are depressed together to form the sheds. On an 8-shaft loom, however, too many feet would be required to use a direct tie-up this way; instead the numbers are used to identify the shafts that must be moved on a dobby or table loom.) In Figure 4, shaft numbers are written directly in the horizontal rows.

To translate a conventional draft such as the one in Figure 2 into a dobby peg plan, read the shafts that are tied to the treadle for each pick and write their numbers in each corresponding horizontal row of the peg-plan grid. No matter how many times the same treadle is used, a separate bar must be pegged for each shed in the complete treadling repeat.

Most computer drafting software allows

the weaver to create a draft in the conventional format and then to convert the draft to a peg plan with a keystroke or two. This is a valuable feature since filling in a conventional treadling sequence (where only one mark is made for each row) is less time consuming than filling in multiple squares for every row of a peg plan.

Many dobby looms operate with computer interfaces instead of chains. The sheds are entered into a weaving program rather than pegged on bars and the computer signals to the loom which shafts are to be activated. It is much easier to click a mouse than to insert pegs, and changes can be made to the peg plan much more easily during weaving, but the principle and the weaving process are the same.

A peg plan is also useful for table looms—particularly when written as in Figure 4. The weaver can simply follow the numbers to move the levers for each row of weaving.

Could some kind soul point me to an explanation of 5/2, 14/3, etc., in references to yarn? I haven't seen an explanation of this in catalogs or books so far, and when I'm trying to compare yarns all I can go by is actual side-by-side comparison, which makes mail order a wee bit hard. Thank you in advance!

Karen Isaacson
Mountain Terrace, Washington

The numbers (10/2, 5/2, 3/2, etc.) represent the size of the yarn and the number of plies. For cotton and linen yarns in the United States, the size is given first followed by the number of plies (10/2). The British system places the ply number first followed by the size (2/10).

The size number is an indicator of the yards per pound for that particular fiber and is calculated differently for different fibers. Number 1 cotton, for example, has 840 yards per pound. The yardage per pound increases as the size number increases. A number 5 cotton has five times the yardage per pound as a number 1 cotton. To calculate the yardage, multiply 5 × 840, or 4,200 yards per pound.

A 5/2 cotton is two strands of number 5 cotton plied together. The quantity of fiber in one yard is now increased two times; consequently the yardage per pound will decrease by two. To calculate the yardage, multiply the size number by 840 as above, and divide by the number of plies: 5 × 840 = 4,200. 4,200 divided by 2 = 2,100 yards per pound.

Since the original measurement is done on a single strand of yarn and plying takes away some of that length, there is some loss due to plying. When figuring the actual yardage for a project, allow about 5% loss per pound.

Worsted wools are usually measured at 560 yards per pound for a one-count yarn. The method of figuring the plies is the same as for cotton, but in worsteds, the ply number is sometimes given first and the size second in both the U.S. and British systems (2/5 instead of 5/2).

If a single strand of number 1 worsted carries 560 yards per pound, a number 5 therefore contains 2,800 yards per pound. A 2-ply number 5 worsted has 1,400 yards per pound (2,800 divided by 2).

Yet another system is used for calculating linen yarns. The count system is based on what is called a lea. One lea is the size of a yarn spun to 300 yards from one pound of linen flax. A 10-lea linen (or 10/1) therefore contains 3,000 yards per pound. 20/2 linen has 3,000 yards per pound (300 × 20 divided by 2 = 3,000). Linens are numbered like cottons, with the yarn size given first and the ply number second. (Remember for all plied yarns, when planning a project, take into consideration a 5% loss.)

Resources for yarn counts

Baines, Patricia. *Linen Hand Spinning and Weaving*, 1989. London: B. T. Batsford.

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

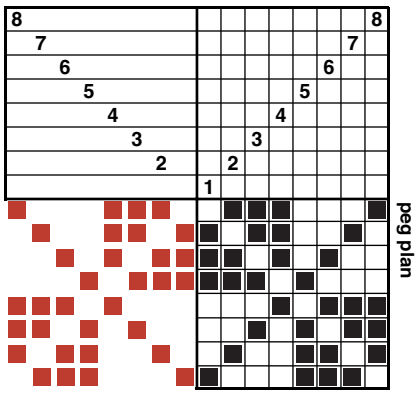
Brown, Rachel. *The Weaving, Spinning, and Dyeing Book*, 1983. New York: Knopf.

Regensteiner, Else. *The Art of Weaving*, 1986. West Chester, Pennsylvania: Schiffer.

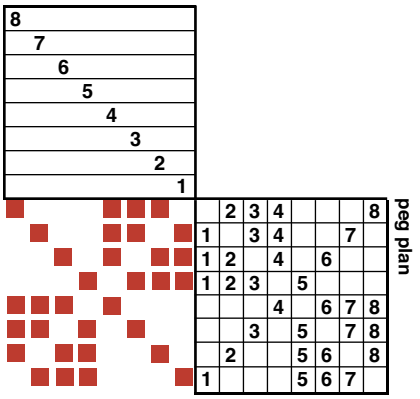
Roth, Betti G., and Chris Schulz. *Handbook of Timesaving Tables for Weavers, Spinners and Dyers*, 1991. Elk Grove, California: Roth/Schulz.

Tidball, Harriet. *The Weaver's Book*, 1986. New York: Collins Books.

3. Draft with direct tie-up



4. Draft for dobby or table loom



Su Butler lives and weaves in Woodstock, Illinois. She loves designing pictures in peg plans to weave on her dobby loom.

Easy As PI

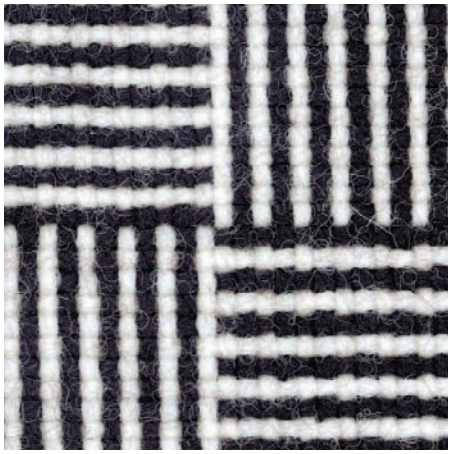
SHARON ALDERMAN

For years I have admired the color-and-weave patterns that can be made using very simple interlacements, plain weave in particular. The only trouble is that unless you weave them with rope you can only see the patterns when you look at them up close. Weaving garment or upholstery fabric out of rope is not appealing! This throw is the result of a wish to enlarge the scale of color-and-weave designs while using yarns of appropriate diameter for the intended hand of the fabric.

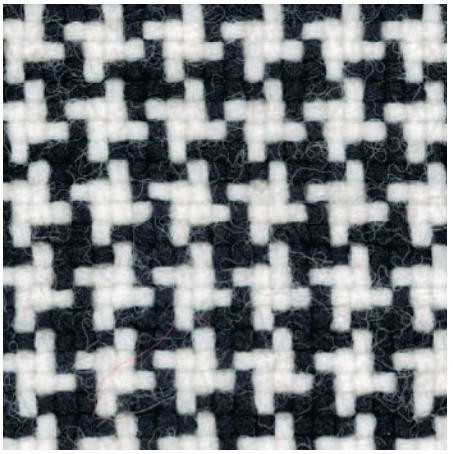




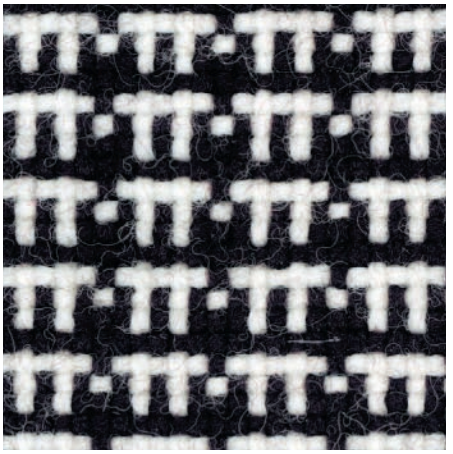
1. Color-and-weave samples: D = dark, L = light



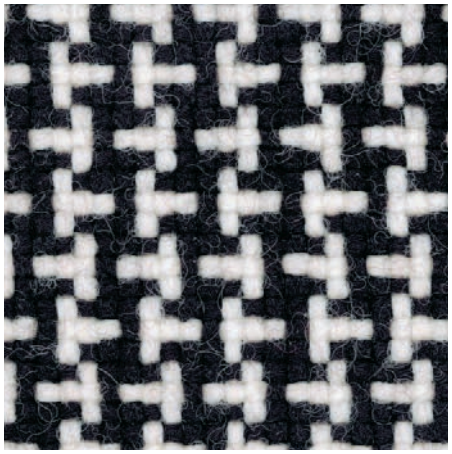
a. Warp: 1L/1D; 1D/1L; weft: 1D/1L; lL/1D



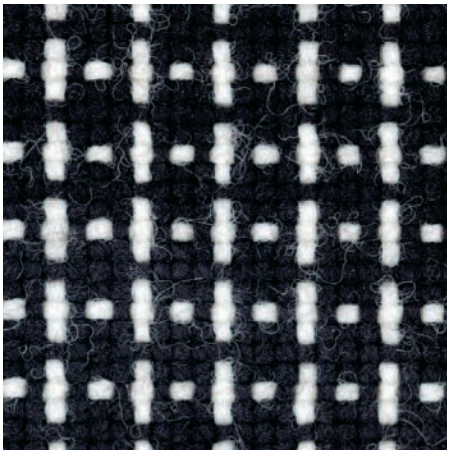
b. Warp and weft: 2D/2L



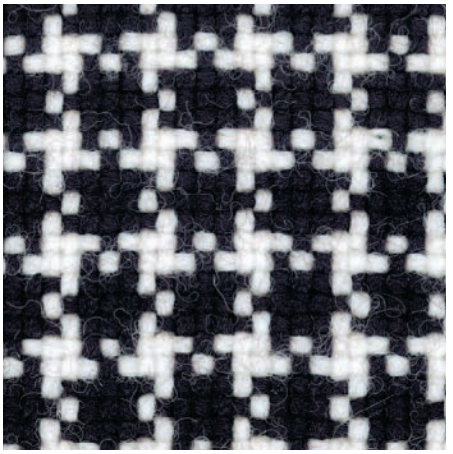
c. Warp: 3D/1L/1D/1L; weft: 2D/2L



d. Warp: 2D/2L; weft: 2D/1L



e. Warp and weft: 3D/1L



f. Warp and weft: 3D/2L

Color-and-weave

Color-and-weave is the term given to fabrics in which dark and light (or warm and cool or other contrasting) colors alternate in both warp and weft. The visual designs are created by the interaction of the warp and weft color sequences with the weave structure. If the colors contrast strongly, the structure is nearly invisible and one sees only the dark/light designs (see Swatch Collection #28, Handwoven, September/October 1993, pages 46–47, and May/ June 1993, pages 30–31).

The color-and-weave samples in Figure 1 are only a few of the many designs that can be produced on a plain-weave threading. The dark/light alternation in these examples varies from one dark and one light end or pick (1D/1L), to 2D/2L, to other ratios. Note that different ratios can be used in the weft from those in the warp to produce different designs on the same warp ratio.

The "pi" design

One particularly compelling design looks like a repetition of the Greek letter "pi"; see Photo 1c and Figure 2. Note that each square in the drawdown in Figure 2 shows either a purple warp or weft thread or a red warp or weft thread. In the drawdown—as in the cloth—it is not obvious whether the color in a particular square is from the warp or from the weft. Our eyes see the dark/light design, not the interlacement.

Expanding design scale

Since pattern comes from either a warp thread or a weft thread showing, it dawned on me that I could create the same designs with threads of a smaller and therefore more practical size by replacing a visible warp thread with four threads of warp-dominant twill and a visible weft thread with four threads of weft-dominant twill. Granted, the coverage is not absolute as it is in plain weave and the design is therefore not quite as distinct (compare the throw, page 27, with Photo 1c), but it works!

The plain-weave draft for the "pi" design repeats structurally in two threads, so transformed into twill blocks, it repeats in two blocks. Block A is threaded 1, 2, 3, 4 and Block B 5, 6, 7, 8 (see Figure 3). Each dark or light end or pick in Figure 2 becomes four dark or light ends or picks. For the throw, each block is expanded to sixteen ends to further increase design scale. Designs can be increased to any scale desired!

The throw

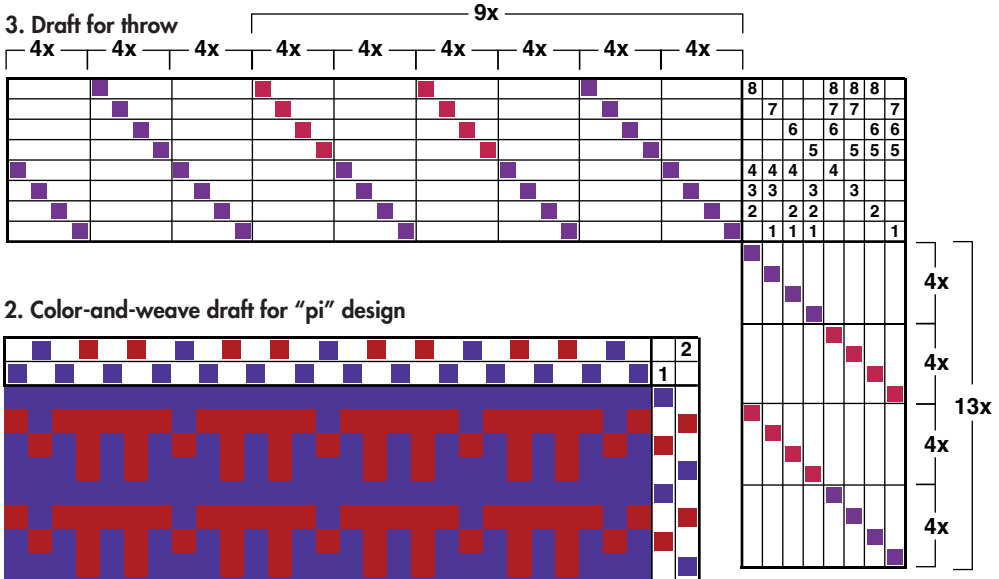
Prepare the loom and weave the throw as directed in Project at-a-glance and Figure 3. Allowing 9" for fringe, hemstitch both ends on the loom in groups of eight threads (two groups for each color stripe). After the throw is removed from the loom and errors corrected, prepare twisted fringes with two groups of eight ends each.

Handwash in warm water using Dawn liquid detergent (a mild detergent that is easy on your hands and has the pH that is best for wool) and rinse well. Spin out the excess water in the washing machine and allow the throw to air dry until nearly dry to the touch. Steam press. The worsted wool used for this throw will not become fuzzy unless overfulled; to maintain the clean lines of the design launder gently, by hand.

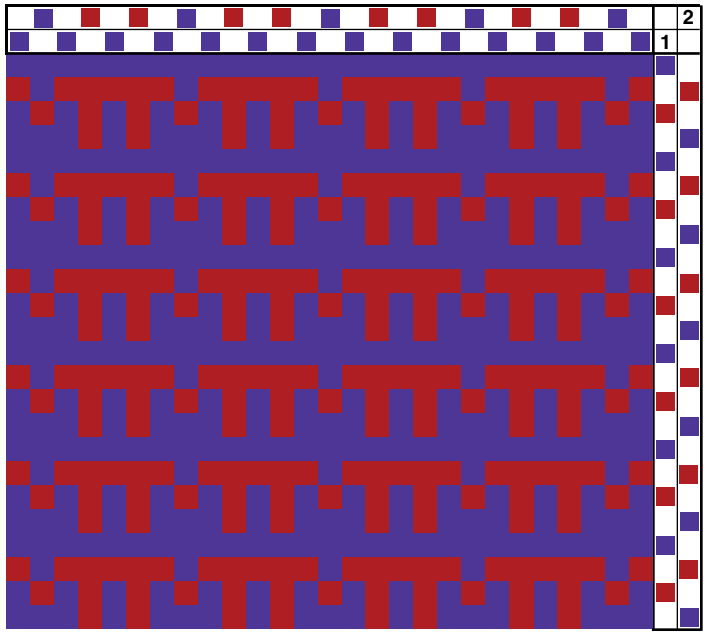
Pushing the idea

Any color-and-weave draft for plain weave can be translated as shown above into two twill blocks on eight shafts—or to two blocks of five-end satin on ten shafts. Color-and-weave drafts for 4-shaft twills can be expanded to four blocks on a 16-shaft loom by following the same steps. It's fun to see how far an idea—in this case color-and-weave—can be pushed and what delightful fabrics can be produced when you do!

3. Draft for throw



2. Color-and-weave draft for "pi" design



PROJECT at-a-glance

Weave structure for throw
Turned twill (also called twill damask or twill blocks).

Equipment
8-shaft loom, 57" weaving width (width can be modified by reducing the number of repeats; one repeat = 6"); 8-dent reed; two shuttles.

Yarns
Warp: 8/3 wool (1,490 yd/lb, Maine Line, JaggerSpun), Deep Purple, 1,872 yd (1 lb, 5 oz); Cinnabar, 864 yd (10 oz).
Weft: 8/3 wool, Deep Purple, 710 yd (8 oz); Cinnabar, 710 yd (8 oz).

Yarn sources
8/3 Maine Line JaggerSpun wool is available from most suppliers.

Warp order and length
912 ends 3 yd long in color order: [48 Deep Purple, 16 Cinnabar, 16 Deep Purple, 16 Cinnabar] 9x; end with 48 Deep Purple to balance. Warp length includes 36" loom waste and fringe.

Weft color order
[16 Deep Purple, 32 Cinnabar, 16 Deep Purple] 13x.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in reed: 57". Weft: 15 ppi.

Take-up and shrinkage
After washing, 15% in width and 18% (5% take-up, 13% shrinkage) in length. Amounts produce one throw 48½" × 55".



Sharon Alderman, when not on the road teaching, can be found pushing ideas in her studio in Salt Lake City or at www.sharonalderman.com.

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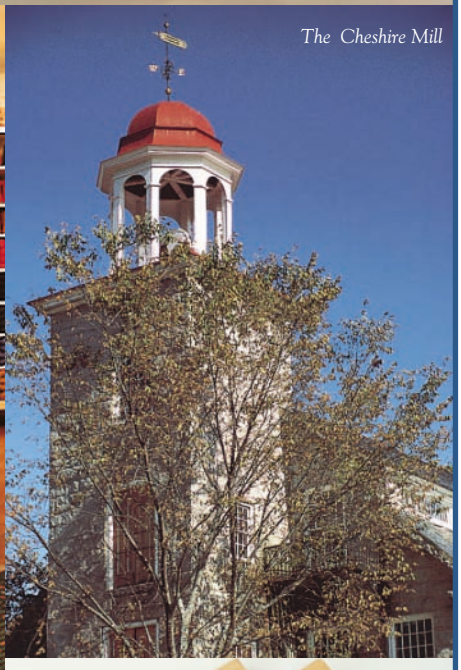


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ORANGES & LEMONS *say the Bells of St. Clement's*

PAULINE DUKE

A chance encounter with a book about symmetry—that includes a chapter on "change ringing"— has put to rest the trepidation and fear with which I previously approached design. "Change ringing" applies to the ringing of the multiple large bells that hang in bell towers.

Historically, bells have played a significant role, serving as a method of imparting information to all within earshot. As bells and bell towers began to multiply, people wished for a variety of sounds rather than only the "rounds," the monotonous repetition of the same sequence, from the treble (the lightest bell with the highest note) to the tenor (the heaviest bell with the lowest note).

A change in the way the bells attached to the bell tower enabled bell ringers in the seventeenth century to gain more control so that a bell that was supposed to ring after another in rounds could ring before it, thus switching or "changing" places to avoid rounds. A sequence on a set of six bells can be changed from 123456 to 214365, for example. There are 720 possible changes or permutations (6 × 5 × 4 × 3 × 2) for a set of six bells, and it would take 137 years to ring all of the 479, 001,600 possible changes for a set of twelve!



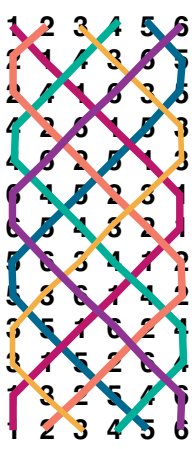

"Gay go up and
gay go down,
to ring the bells of
London Town.
Oranges and lemons
say the bells of
St. Clement's.
Pancakes and fritters
say the bells of
St. Peter's…"

1. From "change ringing" to warp stripe sequence

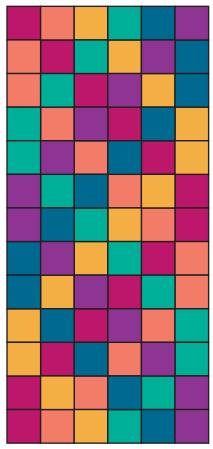
a

1	2	3	4	5	6
2	1	4	3	6	5
2	4	1	6	3	5
4	2	6	1	5	3
4	6	2	5	1	3
6	4	5	2	3	1
6	5	4	3	2	1
5	6	3	4	1	2
5	3	6	1	4	2
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1	2	3	4	5	6

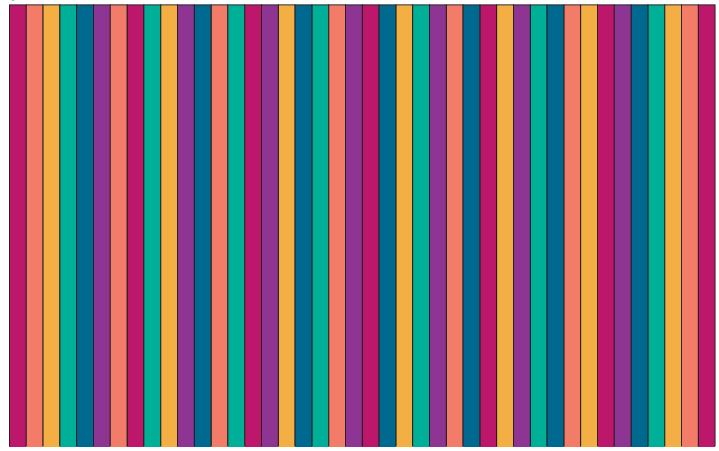
b



c



d



1a. Each number crosses through the center to the other side of the grid and then back. 1b. Each number is assigned a color. 1c. Each row shows a different sequence of the six colors. 1d. The first seven rows in 1c have been placed side by side as a possible stripe sequence for a warp.

PROJECT at-a-glance

Weave structure for scarf
Plain weave.

Equipment
2-shaft or 4-shaft loom, 12" weaving width; 8-dent reed; one shuttle.

Yarns
Warp: rayon chenille (1,450 yd/lb) in five colors, aqua 124 yd (1½ oz) and 117 yd (1⅓ oz) each of pink, mauve, blue, and rust.
Weft: 10/2 cotton (4,200 yd/lb), Lipstick 450 yd (1¼ oz).

Yarn sources
Rayon chenille is available from Webs. 10/2 cotton (Lipstick) is from UKI and is available from most suppliers.

Warp order and length
182 ends 3¼ yd long in color order in Figure 2.

Warp and weft spacing
Warp: 16 epi. Width in the reed 11⅜". Weft: 16 ppi.

Take-up and shrinkage
After washing, 10% in width, 16% in length (5% take-up, 10% shrinkage). Amounts produce one scarf 10¼" × 67¼" plus fringe.

Change ringing

The basic principle involved in change ringing is called a "plain hunt." A plain hunt is the course or path a bell takes to work its way from playing first to playing last in a sequence. Figure 1a shows a plain hunt for six bells. Notice that on the last change (read from top to bottom), the bells come back into rounds. (To keep this from happening, the bell ringer employs a "dodge" on the last change.)

If a color is assigned to each of the six bells, the plain hunt can provide a color order for a stripe sequence that uses all six colors in every group of six stripes but never in the same order. Each time a color appears it has different neighbors to its right and left. The stripe sequence in 1d is derived from the plain hunt in 1a.

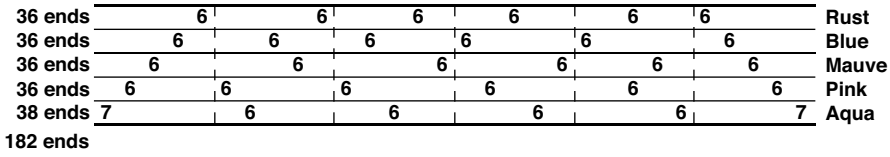
Weaving and finishing the scarf

The project scarf uses five colors (see Figure 3). Wind a warp and prepare the loom as in Figure 2 and Project at-a-glance. (Tie the end of each new color to the end of the previous color as you wind the warp.) Weave for 80" (allow 5" for fringe at each end).

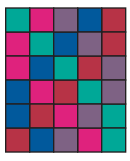
Remove the scarf from the loom and tie the ends of each warp stripe in one overhand knot snug against the weft and another at the end; trim. Wash scarf by hand in hot water; rinse thoroughly. Machine dry, gentle.

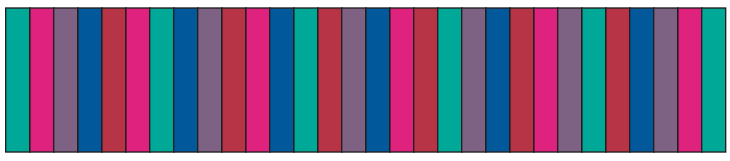
With more colors, the sequences can become even more complex. Enjoy playing with the possibilities! Change-ringing sequences can also be used for distributing disparate fibers equally throughout a warp.

2. Warp color order for the scarf



3. From a plain hunt on five bells to the warp stripe sequence for the scarf







Pauline Duke is president of the American Textile Museum in Lowell, Massachusetts, where she promotes historical textiles.

Convergence 2002

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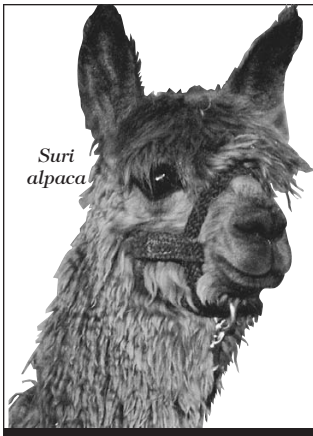
Convergence 2002 is now accepting applications for leaders for half-day, one-day and three-day pre-conference workshops (July 28-31, 2002) and two-hour conference seminars (August 1-4)

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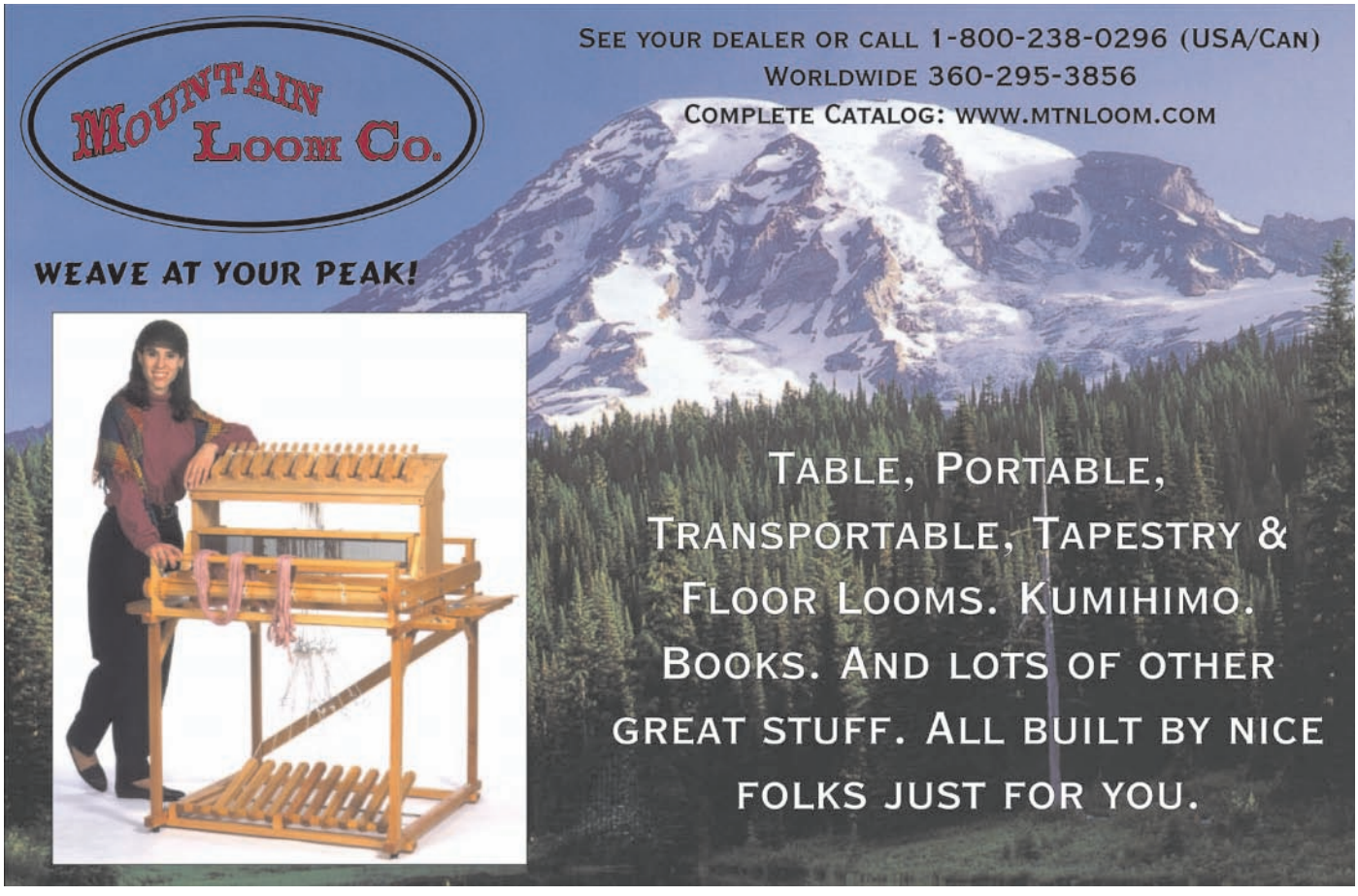


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Joy to the WORLD

LAURIE AUTIO

Several different methods for deriving weaving drafts from music are explored in this issue of Handwoven. One is to create a specific threading draft directly from a musical score, taking advantage of the similarity between notes on the horizontal lines of a staff and shaft numbers on the horizontal lines of a threading draft (see Carolyn Jones, pages 40–42, and Phyllis Hirsch, pages 72–74).

A second method is to use the score to create a profile draft instead of an actual threading draft. Profile drafts require fewer adjustments since structural stability depends on the selected weave structure and not on the profile draft (see Doramay Keasbey, pages 52–58).

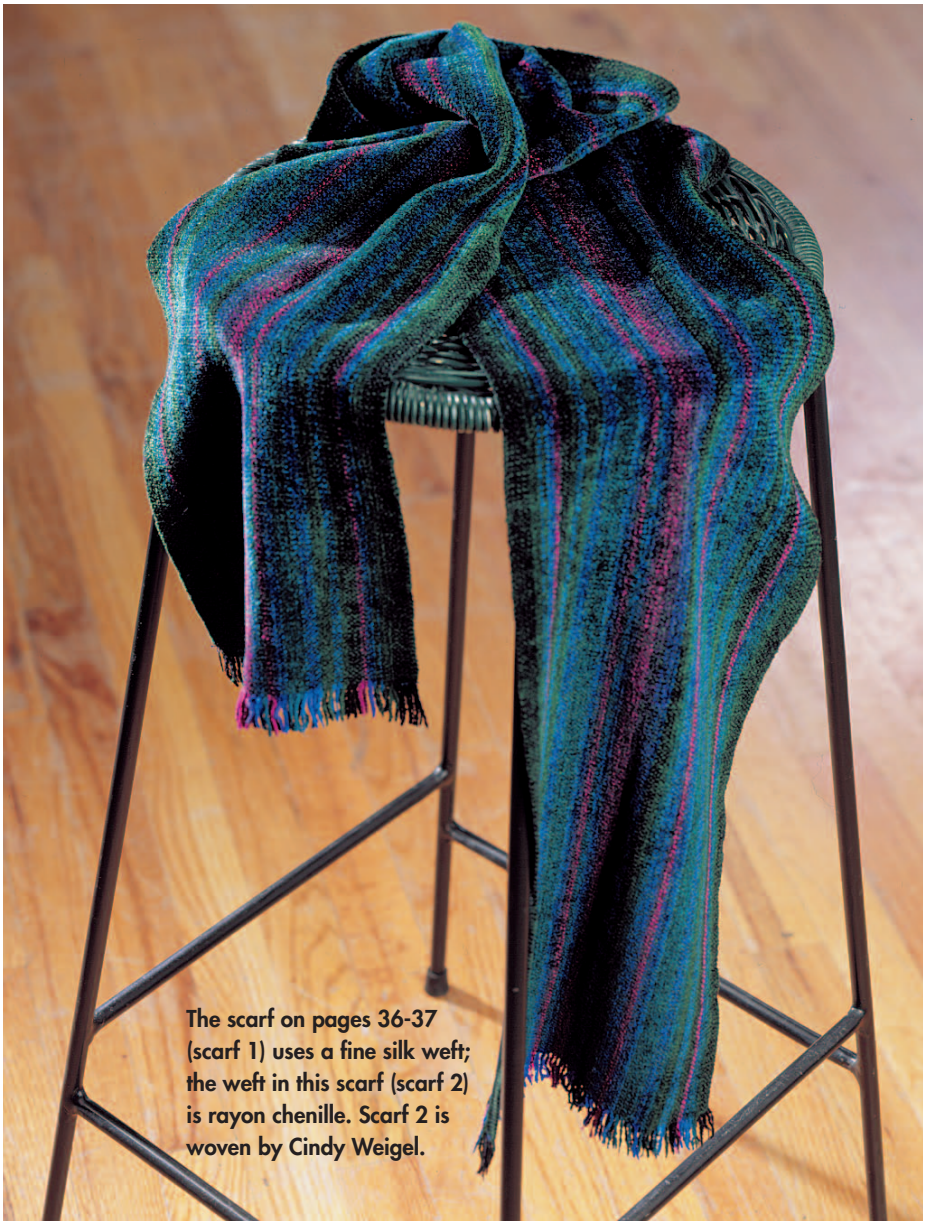
The third and probably most common method—and the one outlined in this article—is to use a musical score for developing color orders for warp and/or weft stripes. Colors are assigned to the different positions of notes on the lines and spaces, and note duration (sixteenth note, quarter note, half note, etc.,) determines the width of the stripe (see also Tomoe Edwards, pages 48–51, and Tracy Kaestner, pages 44–47).

Yet another way to use music as a basis for design is to apply the technique of name drafting to the title of a piece of music (see Norma Smayda, pages 68–71).

Study each of these articles and experiment with a favorite score. Whichever method you choose, you'll enjoy the excitement of creating a completely original draft with a subtle connection to music you love. Read on!







The scarf on pages 36-37 (scarf 1) uses a fine silk weft; the weft in this scarf (scarf 2) is rayon chenille. Scarf 2 is woven by Cindy Weigel.

Designing stripe sequences

The "Joy to the World" scarves and the piqué pillow use musical scores as the basis for stripe sequences. Translate a score into a color order using the steps outlined here.

- Find the lowest and highest notes of the melody. In "Joy to the World" the bottom note is D. The top note is also D, one octave higher.
- Add to them the number of lines and spaces in between to determine the number of colors in the design, eight colors for "Joy to the World" (D, E, F, G, A, B C, D). Assign a color to each.
- Find the note of shortest duration that divides evenly into all the other notes. The other note lengths will then be multiples of this unit. In "Joy to the World," the shortest note is a sixteenth. Each sixteenth note therefore corresponds to one unit of measurement, an eighth note is two, a dotted eighth is three, a quarter note is four, a dotted quarter is six, etc.
- On a graph paper grid with as many rows as colors, mark the number of squares (one unit of measurement = one square) in the color row assigned to each note. Assign rests a color or black or ignore them completely (see Kaestner, page 46, and Edwards, page 50, for translations of specific scores).

Design tips

When you have chosen the colors for your stripes, assign them to the range of notes in your score in a logical sequence, i.e., according to their positions on the color wheel, moving from light to dark values, etc. Use the colors you wish to emphasize for the notes that are held the longest or that are repeated most often. Make yarn wrappings to test your designs.

Wind complex stripe arrangements on the warping board either by tying each new color to the previous color or by making separate chains for each color. For separate chains, warp from front to back and sley each color in its designated position in the reed, leaving spaces for subsequent colors. (For very complex color changes of many colors, it is easiest to tie each new color to the previous color.)

Choose slightly or strongly warp-faced structures to show the stripes clearly.

Variations and tips

Beautiful designs can be made by using only a small section of a piece of music and repeating it and/or mirroring it. A quick way to wind a warp for a mirrored or repeated threading is to wind all the colors in a single warp chain, half as wide and twice as long as needed, with a cross at each end. When you put the warp on the loom, fold it in half either symmetrically (mir-

1. Warp color order for "Joy to the World" scarves

13	2 2 5 2 2	Red Purple
8	1 1 4 1 1	Amethyst
10	1 1 1 4 1 1 1	Iris
18	1 3 2 3 1 2 2 3 1	Royal Blue
17	1 1 3 1 1 1 1 1 1 1 3 1 1	Ming Blue
27	2 1 1 1 1 6 2 1 6 1 1 1 1 2	Dark Teal
15	2 1 3 2 1 3 1 2	Hunter Green
23	7 3 3 3 7	Black

rored) or with the stripe sequence in the same direction (repeated).

You may want to assign two or more colors to a given note and switch back and forth or to assign two or more notes to the same color. If you don't like the way something comes out, change it! Music is full of improvisation and "variations on a theme"!

Stripe sequences can be made into lovely plaids by using the warp color sequence as a weft color sequence. For variation, instead of exactly the same sequence (i.e., the melody line), use a harmony line for the weft.

"Joy to the World" scarves

The warp is the same for both scarves. The weft for scarf 1 (pages 36–37) is 60/2 silk, for scarf 2 (page 38) rayon chenille. Warp and weft amounts are for one scarf.

Wind a warp following Figure 1 and Project at-a-glance. Weave 71" with selected weft. Allow ½" for rolled hems for scarf 1, 1½" for fringe at each end for scarf 2.

Remove the scarf from the loom and secure edges with a straight line of machine stitching. Mist heavily with warm water and leave in a plastic bag overnight. Air dry to damp and fluff in the dryer on low or no heat for 10–15 minutes. Sew a narrow rolled hem on each end of scarf 1. Trim fringe to 1" for scarf 2. Press using pressing cloth with iron at silk/rayon setting if flat finish is desired.

Further reading

"A Design Notebook: Music for Inspiration," HANDWOVEN, March/April 1983, p. 51.

Henneberger, Karel. "Weaving Music," *Shuttle, Spindle & Dyepot*, Fall 1985, pp. 6–9.

Moore, Jennifer. "Chromatic Fantasy: Weaving and Music." *Weaver's*, Summer 1994, pp. 30-31.

Newman, Margaret. "Miniature Musical Drafts," *Shuttle, Spindle & Dyepot*, Fall 1973, pp. 70–71.



The color sequences in this piqué pillow (woven by Sue Hunt) are designed by Laurie Autio from "Il Au Haut Lullabye" by Gordon Bok. (Instructions are not included.)

PROJECT at-a-glance

Weave structure for scarves
Plain weave.

Equipment
2-shaft or 4-shaft loom, 9" weaving width; 8-dent reed; one shuttle.

Yarns
Warp for scarf 1 or 2: rayon chenille (1,450 yd/lb), Black 69 yd (1 oz), Hunter Green 45 yd (½ oz), Dark Teal 81 yd (1 oz), Ming Blue 51 yd (¾ oz), Royal Blue 54 yd (¾ oz), Iris 30 yd (⅓ oz), Amethyst 24 yd (⅓ oz), Red Purple 39 yd (½ oz).
Weft for scarf 1: 60/2 silk (14,880 yd/lb), Navy 570 yd (¾ oz); for scarf 2: rayon chenille (1,450 yd/lb), Hunter Green 305 yd (3½ oz).

Yarn sources
All yarns are from Webs.

Warp order and length
131 ends 3 yd long in color order in Figure 1.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed 8¼". Weft for scarf 1: 30 ppi, for scarf 2: 16 ppi.

Take-up and shrinkage
After washing, for scarf 1: 3% in width, 15% in length (5% take-up, 10% shrinkage); for scarf 2: 8% in width, 15% in length (5% take-up, 10% shrinkage). Amounts provide one scarf. Scarf 1 measures 8" × 60" (plus hems); scarf 2 measures 7½" × 60" (plus 1" fringe).



Laurie Autio has enjoyed drafting from music for the last seven years. She is a master weaver and lives in Pelham, Massachusetts.

LOOM *Music* SCARF

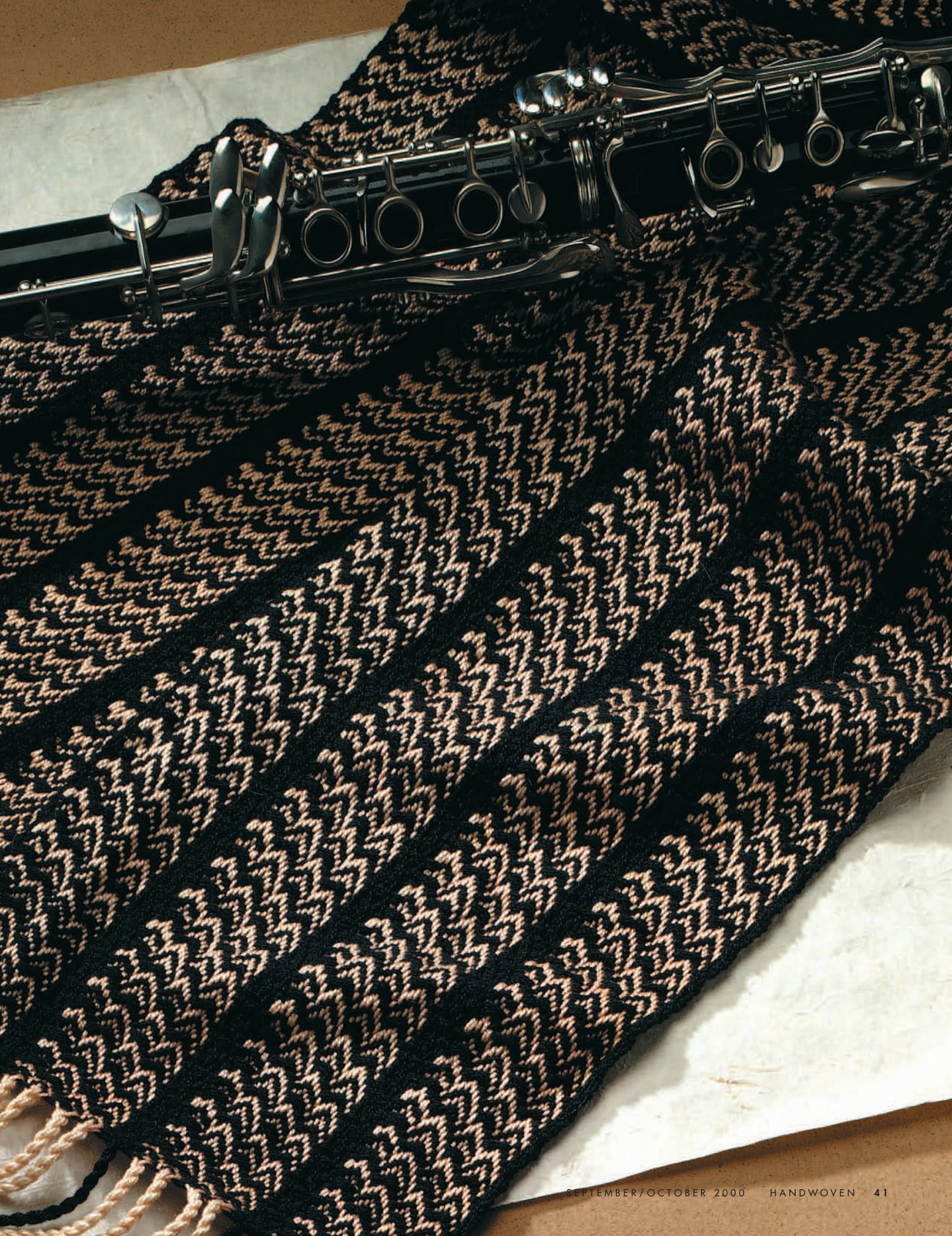
CAROLYN JONES

Weaving and music share a primary emphasis upon pattern—repeated, inverted, modulated, or otherwise varied—so it should not seem surprising that many musical patterns can be readily translated into a woven form.

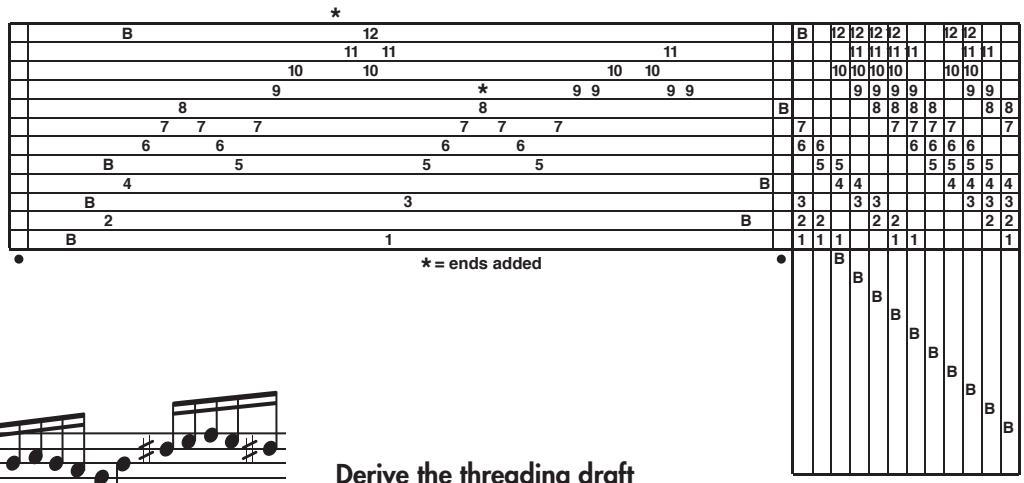
From a visual standpoint, the notation of a melody through the placement of marks (representing notes) on the horizontal lines of a musical staff is directly analogous to the notation of a threading through the placement of marks (representing shafts) on the horizontal lines of a weaving draft.

In weaving the Loom Music scarf, I have attempted to capture in woven form the look of musical notation and something of the nature of the melody it represents.





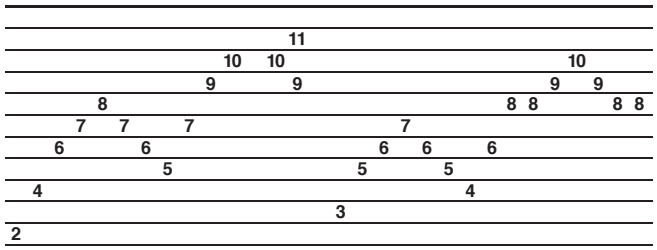
3. The draft is adjusted by extending the points in the twill (marked by *)



1. A measure from Bach's Partita 6



2. The notes in the measure are assigned shaft numbers



PROJECT at-a-glance

Weave structure
Point twill.

Equipment
12-shaft loom, 10-inch weaving width; 8-dent reed; one shuttle.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), natural, 416 yd (4 oz); 2-ply silk (2,000 yd/lb, Cascade, Henry's Attic), black, 111 yd (1 oz).
Weft: 2-ply silk (Cascade), black, 406 yd (4 oz).

Yarn sources
Marquis 5/2 pearl cotton and Cascade silk are from Henry's Attic and available from most suppliers.

Warp order and length
160 ends 3¼ yd long in color order [4 black, 32 natural, 4 black] 4x. Add one black floating selvedge to each side.

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in reed: 10". Weft: 18 ppi.

Take-up and shrinkage
After washing, 20% in width and 16% (5% take-up, 11% shrinkage) in length. Amounts produce one scarf 8" × 65" with 8" fringe each end.

Derive the threading draft directly from the score

The draft for the scarf is based upon one measure of the melody line of Johann Sebastian Bach's Partita 6; see Figure 1. The translation from written music to a threading draft is based upon the sequence and position of the notes. This particular section of the melody shows twenty-eight notes in a range of positions from just under the bottom line of the staff (D) to just above its top line (G). These two positions and the lines and spaces in between them add up to eleven positions.

The position under the lowest line (D) is designated as shaft 1 and the remaining positions are numbered in sequence. When shaft numbers are written for each of the notes, the translation of this measure yields a 30-end modified point-twill threading with four peaks (in this case, the sharps are interpreted as doubled ends); see the new threading draft in Figure 2.

Since the threading requires the use of only eleven shafts, shaft 12 can either be ignored, threaded at the selvedges, or used to expand the threading. The third option is selected for the draft in Figure 3; an end is inserted on shaft 12, expanding the small point. Another point is extended from shaft 7 to shaft 8, thereby shifting a third point to return on shaft 11. Four dark ends are added at each side of the repeat to suggest the vertical lines that delineate the measures of the written music. These ends are threaded in twill order but on the least-used shafts. The narrow black and wide white stripes also evoke the lines of a musical staff.

The Loom Music scarf

Wind a warp and prepare the loom as in Project at-a-glance and Figure 3. Weave as in Figure 3 with black silk weft for 75". Allow ten inches at each end for twisted fringe. Remove from loom and prepare twisted fringe (four fringes for each white stripe, one fringe for each black stripe). Wash by hand in warm water with Synthrapol or mild dishwashing soap. Tumble dry.



Carolyn Jones lives and weaves in Humboldt County, California, with her music-loving husband, Tom, who provided entertainment, inspiration and insight during this exploration of loom music.

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Minuet IN COLOR

TRACY KAESTNER

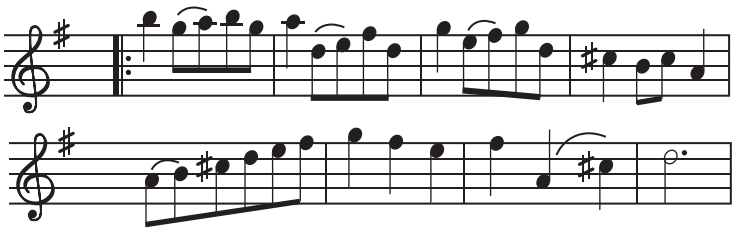
Most new weavers are struck by the similarities between threading drafts and musical scores. When my son took up the violin three years ago and sheet music became part of our lives, the similarities caught my attention again. Nine-year-old Eric is learning the violin using the Suzuki method. Last year he requested a weaving based on his recital piece Andantino by Suzuki. This year he repeated the request for a weaving based on Minuet 3 by Johann Sebastian Bach.

Transposing the notes directly from the score into a threading draft seems the most logical way to begin. However, when I've tried this, the results have been too busy and too choppy and have required extensive adjustments to provide a stable cloth. Associating musical notes with colors rather than shafts has proven more successful for me!





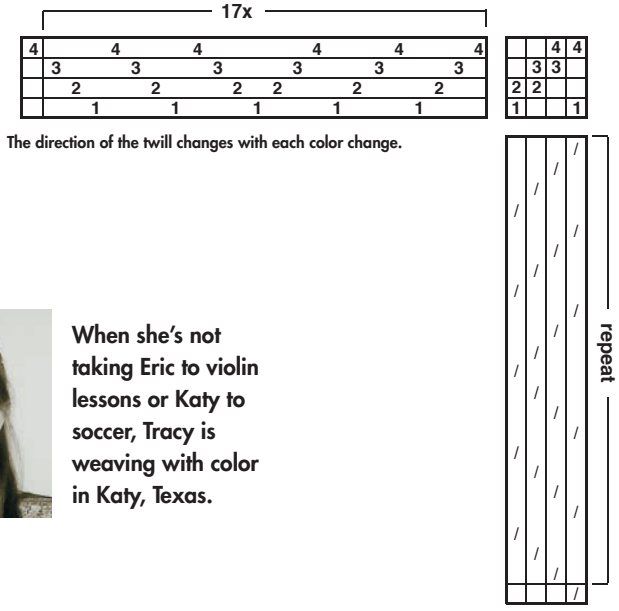
1. Eight measures of Minuet 3 by Bach



2. Warp color order for Minuet 3

10 Purple Blue	12 11	23
5 Purple Blue	11 11	22
10 Blue	11 11 11 11 11	55
10 Blue Green	11 11 11 11 11	55
10 Green	11 11 11 11	44
10 Green Yellow	11 11 11 11 34	78
5 Yellow	11 11 11 11	44
5 Yellow Red	11 11	22
10 Red	22 11	33
		376

3. Draft for Minuet 3



The direction of the twill changes with each color change.



When she's not taking Eric to violin lessons or Katy to soccer, Tracy is weaving with color in Katy, Texas.

Andantino (page 47; instructions are not included) uses ten colors from the cool side of the color wheel. Each note is assigned a color based on an arbitrary selection of the lowest (Red) to the highest (Blue Green); eight ends are threaded in each color; the weave structure is two-block turned twill. Minuet 3 uses nine colors from around the color wheel (color names are from Lunatic Fringe's Tubular Spectrum). Red is designated to represent the lowest note, Purple Blue the highest. All notes are assigned 11 ends each except for the dotted half note, which is assigned 33 ends (Green Yellow stripe at one edge), and the note played twice in succession, which is assigned 22 ends (Red stripe near the center).

Weaving and finishing

Wind a 3¼ yard warp in the color order shown in Figure 2. Tie each new color to the previous color.

Thread following the draft in Figure 3. Weave the runner as in Figure 3: 1¼" with black weft for first hem, 3½" for a border of five stripes of 11 picks of a selected warp color for each stripe, 38½" with black weft for body, 3½" for a second border using different colors than for the first, 1¼" for second hem (48" total). Weave the pottery mats with the same hems and borders as the runner but weave 8½" with black for the center (18" total).

Cut the pieces from the loom and serge or machine zigzag between them. Machine wash, warm; tumble dry on low heat. Press with a hot iron. Cut pieces apart and turn up hems at border edges. Turn half under again and sew hems by hand.

PROJECT at-a-glance

Weave structure for runner and mats
Extended point twill ("goose-eye").

Equipment
4-shaft loom, 16" weaving width; 8-dent reed; one shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb) in nine Tubular Spectrum colors: #10 Red 116 yd (½ oz), #5 Yellow Red 77 yd (⅓ oz), #5 Yellow 154 yd (⅔ oz), #10 Blue Green 193 yd (¾ oz), #10 Green 154 yd (⅔ oz), #10 Green Yellow 273 yd (1⅛ oz), #5 Purple Blue 77 yd (⅓ oz), #10 Blue 193 yd (¾ oz), #10 Purple Blue 81 yd (⅓ oz).
Weft: 10/2 pearl cotton (4,200 yd/lb), black, 1000 yd (4 oz); 25 yd (⅛ oz) of each warp color for borders (30 total stripes).

Yarn sources
Twenty Tubular Spectrum colors in 10/2 cotton are available in 1½ oz cones from Lunatic Fringe. Black 10/2 cotton is available on 8 oz cones from Lunatic Fringe.

Notions and other materials
Sewing machine and iron; sewing thread and needle for hems.

Warp order and length
376 ends 3½ yd long in the color order in Figure 2. Use the last end in each outer stripe as a floating selvedge.

Warp and weft spacing
Warp: 24 epi (3/dent in an 8-dent reed). Width in reed: 15½".
Weft: 28 ppi.

Take-up and shrinkage
After washing, 13% in width, 15% in length (5% take-up, 10% shrinkage). Amounts produce one runner 13⅝" × 42", and two pottery mats 13⅝" × 13½" each.



This table square is based on Suzuki's Andantino. It uses ten colors in 10/2 cotton from the cool side of the color wheel and is woven in a two-block twill on eight shafts.

Musical COLOR WHEELS *for silk scarves*

TOMOE EDWARDS

As my other love in life (besides weaving) is music, it occurred to me that I could use the discipline of the musical score to arrange the colors in my woven pieces. The result of this idea is a group of silk scarves based on selected musical works by the Masters.

For the scarves, red is assigned to the note C on the scale. The other primary colors, blue and yellow, are assigned to F and A. All other colors are arranged to represent the remaining notes in the same order they occupy on the color wheel. For simplicity I used a piano keyboard to assign colors to the notes. A simple shift in the color-to-note relationship with the color wheel completely changes the color order.





1. Warp color order

Read left to right.

| | | |



PROJECT at-a-glance

Weave structure for scarf
Plain weave.

Equipment
2-shaft or 4-shaft loom, 10" weaving width; 15-dent reed; 5 shuttles.

Yarns
Warp: 30/2 bombyx silk (7,500 yd/lb); see Figure 1 for colors and amounts.
Weft: 30/2 bombyx silk, 190 yd each of 958 (red violet), JY20 (red), 9512 (peach), 9514 (mustard); black 36 yd.

Yarn sources
All yarns are from Treenway Silks.

Warp order and length
292 ends, 3 yd long in color order in Figure 1.

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed). Width in reed: 9¾". Weft: 30 ppi.

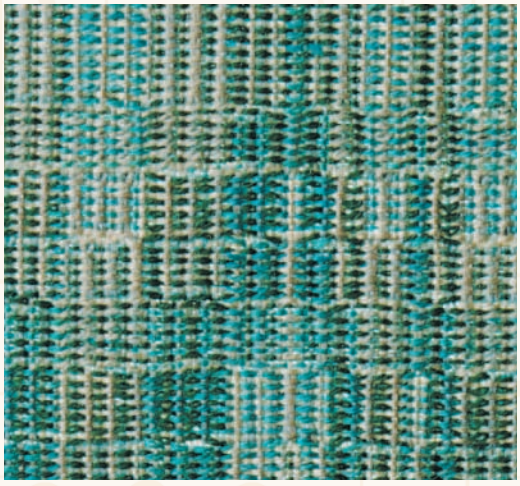
Take-up and shrinkage
After washing, 5% in width, 9% in length (5% take-up, 4% shrinkage) Amounts provide one scarf 9¼" × 60" plus fringe.

Variations ON A THEME

DORAMAY KEASBEY

Written music bears such a striking resemblance to drafts for weaving that weavers are often tempted to thread their looms directly from a musical score. The process of transcribing musical notation into a draft is not at all difficult and doesn't even require that you know how to read music. If you are familiar with music, however, you may notice additional parallels between music and weaving that can be exploited for a variety of effects beyond those described here.

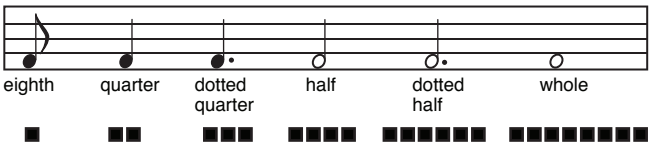
With this article and a little imagination, your fully warped loom can become a marvelous stringed instrument with organ-like pedals capable of sustaining a rhythmic beat. This scarf and the one on page 57 are only two of many possible variations on a simple melodic theme.



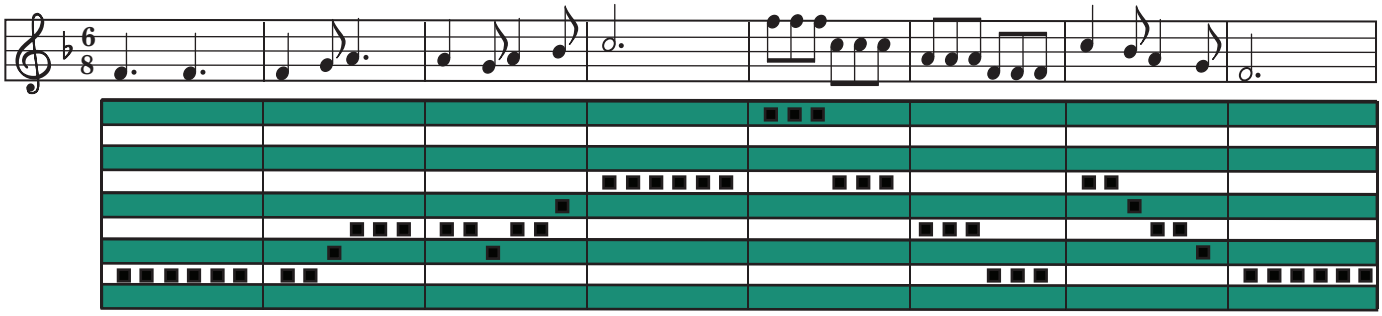




1. Notes and their relative values in time



2. "Row, row, row your boat" is translated into a profile threading draft



Choose a musical theme

When selecting a musical score to translate to a draft for weaving, choose a short tune or a favorite phrase from a longer piece. Because notes bounce up and down in pitch according to the aesthetic principles of music rather than the rules of weave structure, notes written on a staff cannot be expected to translate directly into a threading draft without considerable adjustment. They can be translated more directly, however, if they are used to derive a threading order for blocks instead of shafts. The resulting profile draft can then be interpreted in a selected block weave.

Simplify the score

Since profile threading drafts show only one mark in each vertical column while musical notation can include several vertically stacked notes, a choice must be made of which note to translate when this happens. The easiest solution is to select the top note in a stack since it is usually part of the main melody.

Determine the block widths

Musical rhythm can be captured by translating long notes as wider blocks than short notes. To do this, first determine which note in the musical score has the shortest duration. Assign to it the value of one square in the profile threading and then assign appropriate multiples to longer notes. For example, Figure 1 illustrates the relative value of notes in which an eighth note is the shortest and a whole note the longest. Thus a single square on the profile represents an eighth note, two squares a quarter note, etc. A dot after a note means that it is half again as long; a dotted quarter note is therefore equal in time to three eighth notes.

If notes of shorter duration are present, such as sixteenth or thirty-second notes (indicated respectively by two or three flags or beams extending from their stems), the number of equivalent profile squares required by each note is determined accordingly. That is, when a sixteenth note is the shortest note, one square is assigned to it, two to an eighth note, etc.

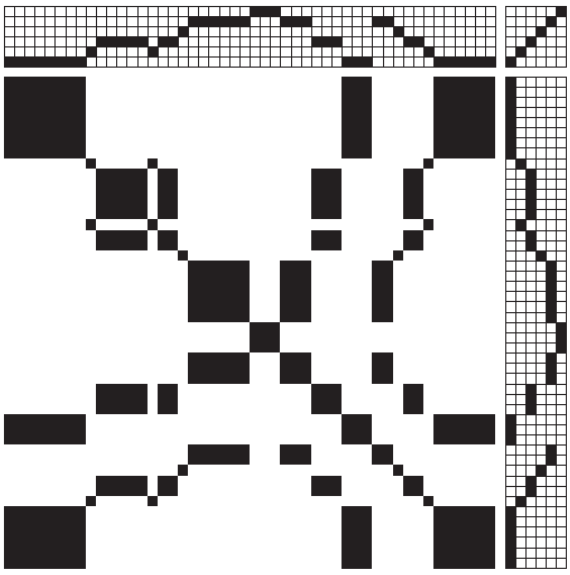
Develop the threading profile

The next step is to place the appropriate number of squares for each note on the proper row of the profile threading draft. Since musical notes can occupy both lines and spaces while profile squares occupy only spaces, some adjusting must occur. In Figure 2 each line has been broadened to form a shaded band in the profile threading. The threading squares are then positioned to correspond with the time and pitch of each note in the score.

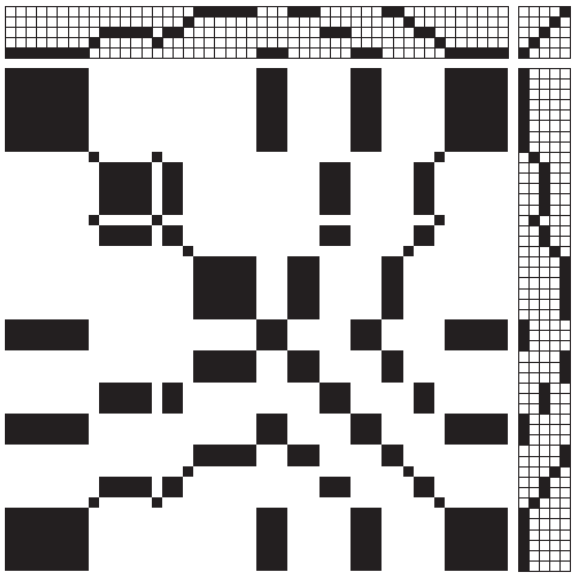
Compress the profile

Notice that the profile derived from the tune in Figure 2 does not actually use all of the rows provided. This means that the profile can be compressed to fewer rows by omitting the unused rows. The result in this example shows six rows, representing six blocks. If the blocks are woven to produce pattern in the same order as they are threaded (as-drawn-in), the design appears as in Figure 3. (Since music is read from left to right, this profile is also written from left to right to provide clear correspondence with the original notes. If you prefer reading drafts from right to left, the direction can be reversed when the profile is created or later when the profile is converted to a threading draft, as for the project scarves.)

Because looms with few shafts have limited block capacity, it is often necessary to compress a profile to even fewer rows. Just as a musician playing an instrument with limited range may need to transpose exceedingly high notes down an octave, so a weaver encountering more blocks than can be produced on a given loom may need to rewrite a profile. Figure 4 illustrates how the very highest notes at the center of the draft, which in this case happen to be an octave above the lowest notes, have been rewritten on the lowest row. This is similar to the method for reducing a draft



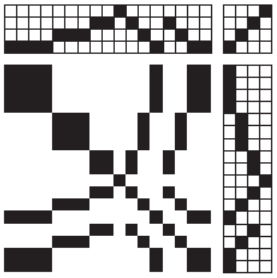
3. The profile in Figure 2 is compressed to six rows by removing unused rows.



4. The profile in Figure 3 is compressed to five rows by moving the squares in the top row to the bottom row.

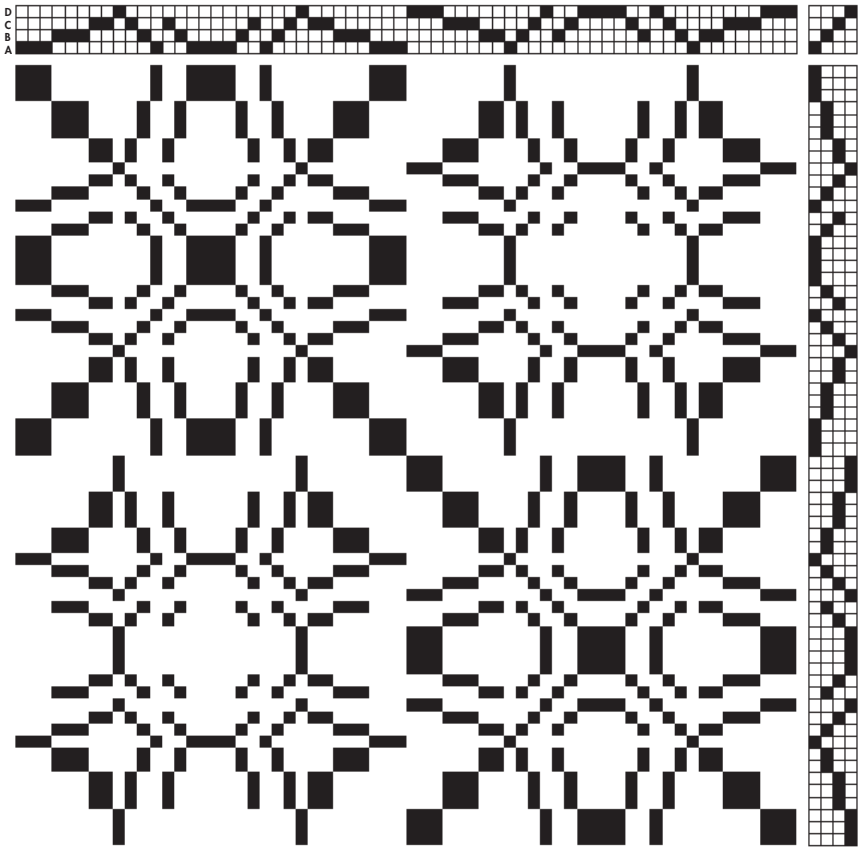
that weavers call telescoping. That is, the portion of a threading draft or profile draft that extends beyond the usable number of rows can be sliced off and re-drawn on the available rows.

Another method for reducing a profile to practical size is to merge adjacent rows. For example, the original tune in Figure 2 can be compressed to four rows by combining the shortest notes with their longer neighbors. In this example, a very successful reduction occurs when each eighth note is placed on the same row as the quarter note that precedes it. Note that the time signature 6/8 near the left end of the staff means that each measure (bounded by vertical lines) contains six beats and that each eighth note is worth one beat. When the notes are constrained to just four rows in the method indicated above, each measure contains two sets of three beats. Thus the profile can be simplified as shown in Figure 5 where each set of three beats is translated as a single square.



5. The profile in Figure 2 is compressed to four rows by placing each eighth note on the same row as the quarter note that precedes it.

6. The motif in Figure 5 is expanded by reversing and then it is inverted.



Balance the arrangement

A sense of balance in music can be provided by repetition, as when one musical phrase (a) is restated immediately or is rendered again after a contrasting interlude (b). The symmetry of the a-b-a form can be translated to visual design by actual reversal of the block progression to produce its

mirror image. In Figure 6 the 4-block motif from Figure 5 is balanced by reversal—similarly to the musical form known as a crab canon! The resulting motif is then inverted in the second half of the draft.

The project scarves

The threading draft for the scarves (Figure 7, page 58) is derived from substituting the following threading keys for each square on the Figure 6 profile draft, adding incidentals (+) at block changes: A = 1 2 3 2, (+1); B = 2 3 4 3, (+2); C = 3 4 1 4, (+3); D = 4 1 2 1, (+4). (These substitutions are made for the first motif and the resulting threading inverted for the second.)

You may recognize this as the threading for crackle. The treadling used for the scarves does not produce crackle, however (in which tabby and pattern wefts alternate).Two different twill sequences are used instead, and many other twill variations are possible on this threading. For Adagio, blocks of color are built using a constant rotation of three colors. For Allegro, the treadling is "tromp-as-writ." Consider winding a much longer warp to play with the possibilities and create additional scarves using other twill (or crackle) treadling sequences and/or other weft color orders.

Wind a warp alternating one end Seafoam and one end Champagne following the directions in Project at-a-glance, page 58.

Adagio

Begin and end the scarf by weaving ¼"–½" in plain weave for hems using the Aqua weft, maintaining a firm beat. Weave the scarf following treadling sequences a–d in Figure 7, page 58, using three weft colors in constant rotation: Aqua (A), Bottle Green (G), and Champagne (C). The AGC color sequence repeats no matter which treadle is next in the treadling sequence. In this way, even though the weft color order remains constant, the colors shift to a new position each time the shed sequence changes. Repeat a, b, c, d for the desired number of times each until scarf measures 72". Weave a transition pick (t) only before changing to a new sequence.

Allegro

For this scarf, use all the colors at your disposal in a succession of trebled wefts for quick, easy progress. In the same way that skillful orchestration combines different instruments at different times to provide rich tonal color, you can group trios of weft colors artistically to feature three at a time performing in unison in pleasing sequences to emulate the glowing colors of a glorious sunset.

Begin and end with a ¼"–½" plain-weave hem section as for the first scarf. Then weave as-drawn-in by using the treadle number that corresponds to each shaft in the threading draft. For example, the first shaft in the threading is shaft 1. Weave a pick using treadle 1. The next shaft in the threading is 2; use treadle 2. (Where there are repeats marked 2x or 3x in the threading, also repeat these sections in the treadling.) Weave repeating the first four rows of the threading draft for the length of the scarf; weave the fifth row at the end of the scarf to balance.

Prepare the weft by assembling all the colors you wish to use and arranging them individually in order to blend gradually with each other. Then wind a bobbin with the first three colors and weave a few inches with it. Wind the next bobbin using two of the same colors plus one new color, dropping the first of the original colors. After weaving a few inches with the second bobbin, wind a third by dropping the second original color and adding a new one. Continue in this fashion until all the colors have had a turn to play and the scarf measures 72". For smoothest color blending, at color changes try alternating the two bobbins for several picks before dropping the bobbin that is being replaced.

The grand finale

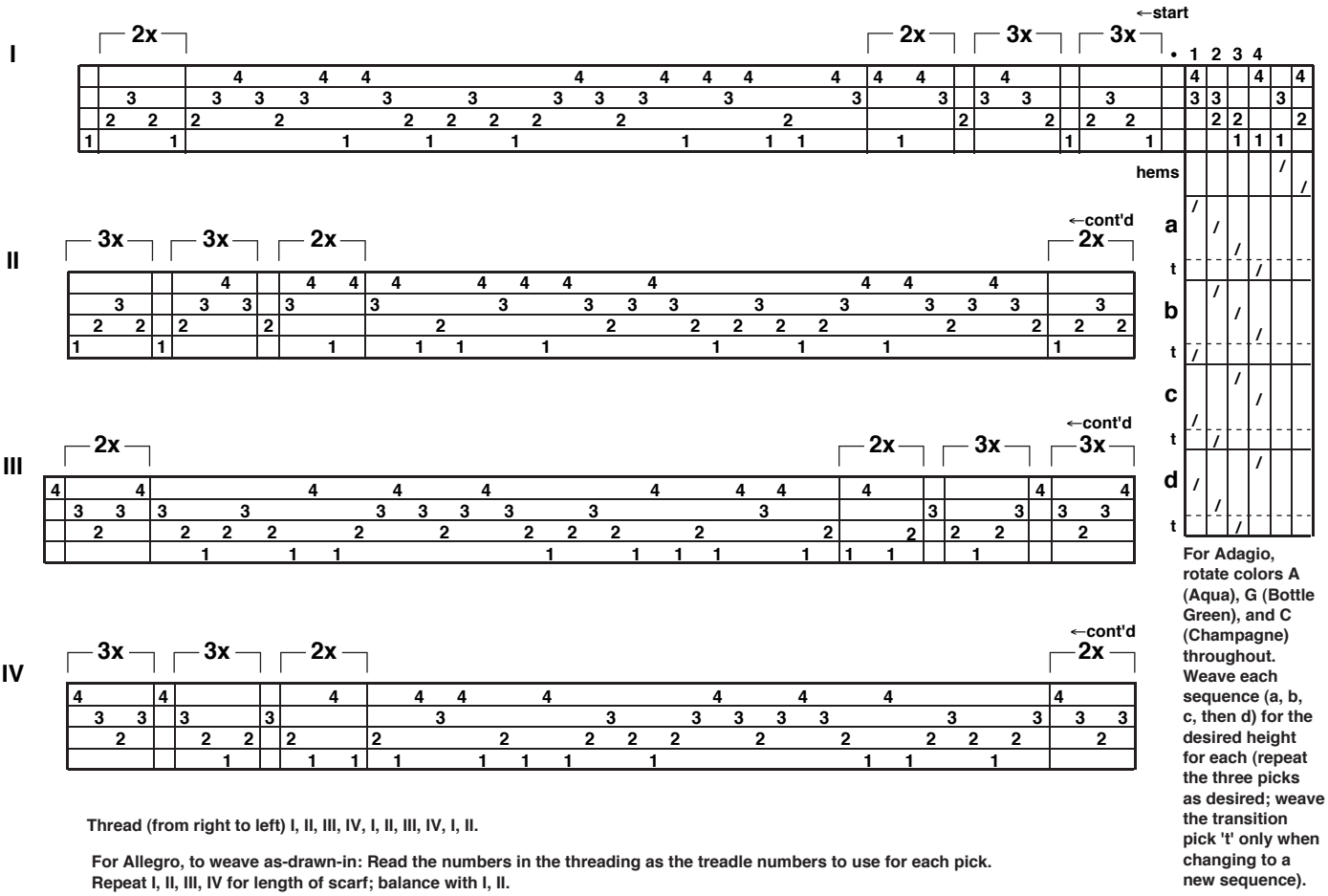
Finish each scarf by making rolled hems. Prevent raveling by running a line of machine stitching across the end of each plain-weave hem section, allowing ¼" for the hems. Cut scarves apart between lines of stitching and trim. Dampen hem areas slightly and roll as narrowly as possible. Thread a fine needle with silk weft to match the scarf, and stitch the hem invisibly. Wash scarves by hand in warm sudsy water; rinse well; steam press while still damp.

Wear one of these musically inspired scarves to brighten any ensemble, and be prepared to take a bow when it kindles applause!





7. Draft for Adagio and Allegro scarves



For Adagio, rotate colors A (Aqua), G (Bottle Green), and C (Champagne) throughout. Weave each sequence (a, b, c, then d) for the desired height for each (repeat the three picks as desired; weave the transition pick 't' only when changing to a new sequence).

Thread (from right to left) I, II, III, IV, I, II, III, IV, I, II.

For Allegro, to weave as-drawn-in: Read the numbers in the threading as the treadle numbers to use for each pick. Repeat I, II, III, IV for length of scarf; balance with I, II.

PROJECT at-a-glance

Weave structure for scarves
Twill variations on a crackle threading.

Equipment
4-shaft loom, 11" weaving width; 12-dent reed; three shuttles for Adagio scarf, one shuttle and several bobbins for Allegro.

Yarns
Warp: 140/2 spun silk (35,000 yd/lb), Seafoam and Champagne (or Natural), 1,970 yd (1 oz) of each.
Weft: 140/2 spun silk. Adagio: 900 yd (½ oz) each of Aqua, Bottle Green, and Champagne; Allegro: 1980 yd (1 oz) total of miscellaneous colors in a range that includes violet, blue, red, orange, and gold.

Yarn sources
140/2 silk is available from Lunatic Fringe.

Notions
Sewing needle for hemming.

Warp order and length
747 ends (includes one floating selvedge on each side), 5¼ yd long for two hemmed scarves (amounts allow 36" for loom waste and sampling).

Warp and weft spacing
Warp: 72 epi (6/dent in a 12-dent reed). Width in the reed: 10⅓". Weft: Adagio, 120 ppi; Allegro, 30 ppi (of tripled weft).

Take-up and shrinkage
After washing, 8% in width and 6% (5% take-up, 1% shrinkage) in length. Amounts provide two scarves each with a finished size of 9½" x 71" hemmed.



Doramay Keasbey of Bethesda, Maryland, loves to listen to baroque or classical music while weaving her fine silk scarves.

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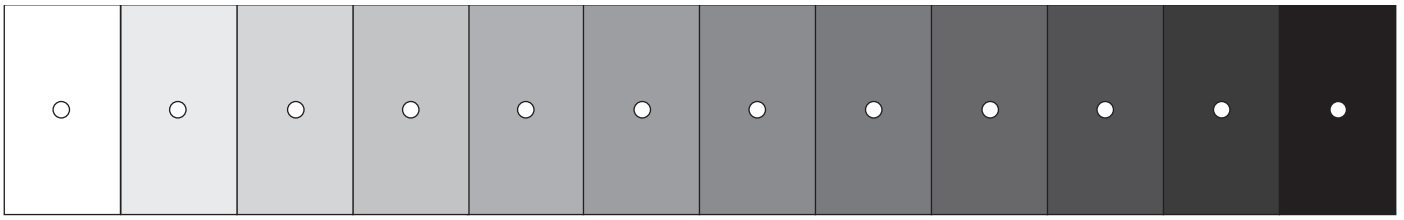
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WEAVING with Chords

DEB MENZ



1. Value scale

Working with value choices in designing a fabric is a lot like composing music. Choosing values is even more important than choosing hues, because value is the first characteristic the eye sees. Value choices greatly affect the mood created by a design.

Value

Value is the relative lightness or darkness of a color in relationship to a gray scale that includes white, black, and the gray mixtures in between. Grays that are closer to white are higher in value, and grays that are closer to black are lower in value. Someone who is not aware of value can usually detect five values between white and black. You can train your eyes to be more sensitive to differences in value.

Create a gray scale

The first step to learning about value is to create your own gray scale. It will serve two purposes: you can see firsthand the relationship of the grays, and you can use the scale as a reference tool. Acquire two tubes of water-based paints like acrylic or gouache—one in black and one in white. Paint one rectangle (approximately 1" × 2") in pure black and one in pure white. Next, mix a small amount of black into the white to match the lightest gray square in the scale in Figure 1 and paint a rectangle. Add a little more black to approach the value of the second lightest gray square and paint another rectangle. Add a little more black and paint another to match the next square and continue until there are ten gray rectangles between white and black.

The values should be as evenly spaced as possible so the grays appear to flow from one to the next. Glue each rectangle to a piece of cardboard. With a hole punch, punch a hole in the middle of each.



2a. Color wheel

Determining relative value

Place the value scale you have just made over a color you are evaluating so that the color shows through the holes. Squint, and the rectangle which blends most closely with the color is the color's relative value. Squinting helps detect value by decreasing the amount of light that reaches the eyes, thereby also decreasing color vision so that the value portion of sight becomes more dominant. The holes in the gray scale are relatively small to prevent hue and intensity from influencing your perception of value. Study this effect by placing the gray scale over a range of yarn colors.

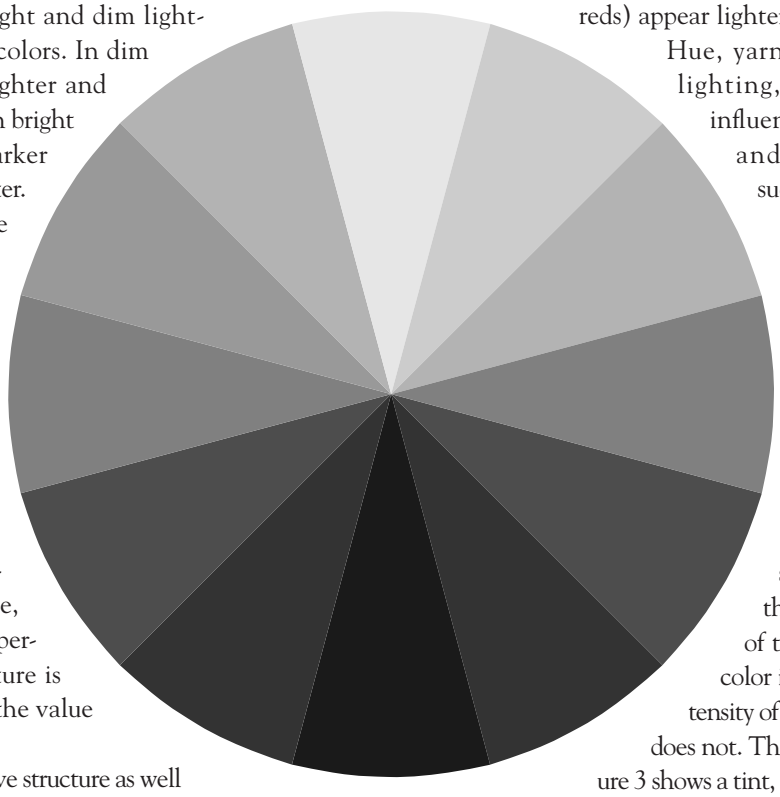
The relative brightness of light also influences value perception. Both bright and dim lighting skew the true value of colors. In dim light, cool colors appear lighter and warm colors appear darker. In bright light, cool colors appear darker and warm colors appear lighter. In dim light, light values are more distinct and dark values tend to blend into one group, thereby reducing the number of colors that can be perceived. In bright light, dark values are more distinct and light values tend to blend together.

Texture also influences value perception. If the texture is smooth and reflective, as with silk yarns, the value perceived is lighter. If the texture is fuzzy, as with angora yarns, the value seems darker.

In a woven fabric, the weave structure as well as the yarns creates texture and therefore influences value perception. Smooth structures read lighter; more heavily textured weaves, such as waffle, usually read darker.

The distance from which a color is viewed also influences how the value is read. The farther away an object is, the more the eye sees a medium value. The smaller and finer a woven object, the closer it needs to be viewed to distinguish its values accurately.

2b. Values of pure colors



Value and hue

Color wheels depict colors at their most intense, but the values of the hues on the wheel are not the same even though all hues are at full intensity. Each hue comes to its full intensity at a specific value called its spectrum value. Yellow has the highest spectrum value and violet the lowest. Blue green and red orange have the same spectrum value, which is midway between that of white and black. The spectrum value of orange and yellow green falls midway between that of yellow and red orange. Red and blue fall midway between blue green and violet.

While light values are easier to distinguish from each other than dark values, warm colors (yellows, oranges, reds) appear lighter than they really are.

Hue, yarn texture, weave structure, lighting, and viewing distance all influence the perception of values and must be considered for successful design.

Tints, shades, and tones

The value of a color changes with the addition of white, black, or gray. Tints are colors that have white added; a tint is higher in value than the original color. Shades are colors that have black added; a shade is lower in value than the original color. When a gray of the same value as the original color is mixed with the color, the intensity of the color changes but the value does not. These colors are called tones. Figure 3 shows a tint, shade, and tone of a blue green.

Using value keys

Working with individual values is like composing music with single notes. Value keys are combinations of values that create a mood or a feeling—like chords or a melody.

The first step in designing is to choose the values to be included that will obtain the desired effect. There are two main kinds of value keys: major keys and minor keys.

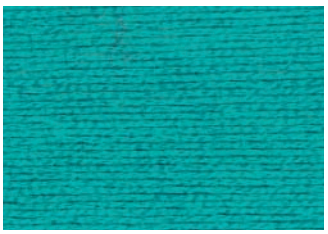
Major value keys

Major keys combine very light and very dark values and appear direct, bold, and assertive. (Major keys in music, which have greater tonal distance between notes, create a bolder sound.) Major value keys vary from each other according to which values are dominant.

The high major key uses colors in the high or light range of the value scale with accents of medium and dark values. High major keys tend to produce luminous and happy designs; see Figures 4a and 4d.

3. Values are changed by adding white, black, or gray

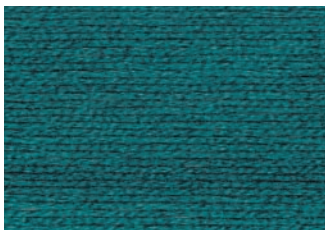
a. color



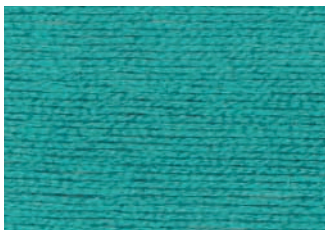
b. tint



c. shade



d. tone

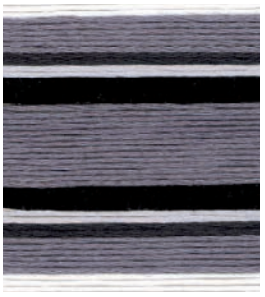


4. Major keys

a. high major



b. middle major



c. low major



d. high major



e. middle major



f. low major



5. Minor keys

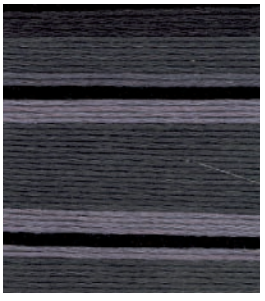
a. high minor



b. middle minor



c. low minor



d. high minor



e. middle minor



f. low minor



6. Extended middle minor keys





Middle minor keys can be extended by increasing value contrast (but not enough to change them into middle major keys). Compare these wraps with Figures 5b and 5e.

Middle major keys show most of the colors in the middle value range with accents of very light and very dark colors. This is a particularly popular key for artists because the eyes are drawn to medium value colors first. Designs in middle major keys appear strong, stable and well-balanced; see Figures 4b and 4e.

Low major keys show predominantly dark values with medium and light accents. Designs using low major keys are dramatic and work especially well in theatrical settings; see Figures 4c and 4f.

Minor value keys

Minor value keys include only a small portion of the value scale, which means there is less value contrast in the designs. Minor keys are more subtle and evoke moods more than major keys—analogous to minor keys in music.

The high minor key uses only colors with values from the upper third or high portion of the gray scale. The results are delicate, serene, and peaceful; see Figures 5a and 5d.

The middle minor key uses only values in the middle third of the scale. The results are dreamlike and subdued; see Figures 5b and 5e.

Low minor keys use only values from the lowest or darkest third of the scale. Designs are very quiet and can seem gloomy and depressing; see Figures 5c and 5f.

A fourth minor key is the extended middle minor key. It uses more contrast than a middle minor key, but not as much as a middle major key; compare Figure 6 with Figures 4b and 4e and Figures 5b and 5e.

Design considerations

Designing with major and minor keys is not the only way to use values, but it is a good place to start, especially because it can provide predictable results. Being aware of contrasts in value or their absence in a design is an important prerequisite to creating a good design.

Even the placement of values within a design influences the appearance of the values used. Placing a very dark value next to the lightest value in a design makes the dark value look darker and the light value look lighter. A middle value placed between them minimizes that effect. Small contrasts in value using small quantities of each soften transitions; compare Figures 7a and 7b. Dark values used as background can make a design appear luminous; see Figure 8.

Colors that are placed next to black in a design appear lighter; the same colors appear darker when placed next to white and a little brighter when placed next to a gray that is similar in value; see Figures 9a–c. These different effects are the result of value contrast. Black is the darkest value and makes all other values seem lighter. White is the lightest value and makes all other values look darker. A gray of the same value makes a color look brighter because there is no value contrast to conflict with perception of the hue.

Practice new design skills by first choosing the value key and the mood you'd like to create before you choose the actual hues. Make a preliminary design in black, white, and grays to determine proportion and placement of values, then choose the hue families, saturations of colors, and undertones of those colors. The factors that affect these choices will be the subjects of articles to come!

Further reading

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Lambert, Patricia, Barbara Staepelaere, and Mary Fry. *Color and Fiber*, 1986. West Chester, Pennsylvania: Schiffer Publishing Co.

Sargent, Walter. *The Enjoyment and Use of Color*, 1964. New York: Dover Publications.

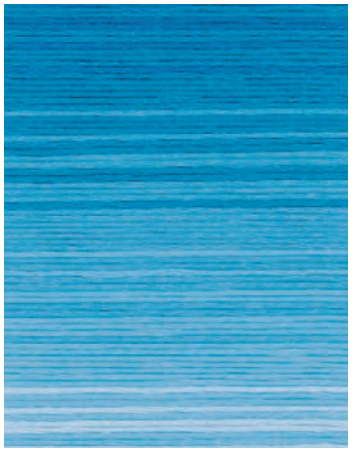
Wong, Wucius. *Principles of Color Design*, 1987. New York: Van Nostrand Reinhold.

7. Transitions in value

a. abrupt



b. gradual



8. Colors appear more luminous against a dark background.



9. Colors are affected by being placed next to white, gray, or black

a. Colors used with white



b. Colors used with medium gray



c. Colors used with black





Deb Menz lives and spins in Middletown, Wisconsin. She loves working with color in any form: dyeing, spinning, felting, and weaving. She is the author of *Color in Spinning*.

THE Golden

Early mathematicians in ancient Greece believed that there was a divine order to the creation of the universe and that music was a manifestation of that order. They felt that one could reach spiritual awareness through the study of numbers and their mystical relationship to musical harmony.

JENNIFER MOORE

Music and numbers

While the origins of this exploration are unknown, the first prominent individual associated with the study of musical harmonies is the Greek philosopher and mathematician Pythagoras, who lived from approximately 580–500 B.C. Pythagoras is credited with being the first person to establish a relationship between number ratios and sound frequencies. He discovered that the sound of a note is dependent upon the length of the string that emits the note. In fact, the two are inversely proportional to each other—if the length of a string is halved, the note it emits becomes an octave higher and its frequency is doubled.

By playing two or more notes in succession or together as in a chord, a relationship is created between the frequencies of the notes. These relationships—or proportions—were recognized as universally pleasing and harmonious. They became the foundation of a new field called geometry, which literally means to "measure the earth." They were also used to create a canon of proportions that became a basis for the designs of many of the greatest works of art and architecture ever produced.

Harmonic proportions were used in designing ancient Greek temples, and, in fact, they are found to be the basis for the designs of many structures from older cultures, whether they were used consciously or not. They were later revived and used to design Gothic cathedrals and then were revived once again during the great surge of building during the Renaissance. Architecture has sometimes been referred to as "frozen music" and Baroque music has been called "pure balanced tonal architecture on a monumental scale."

The Greek letter phi

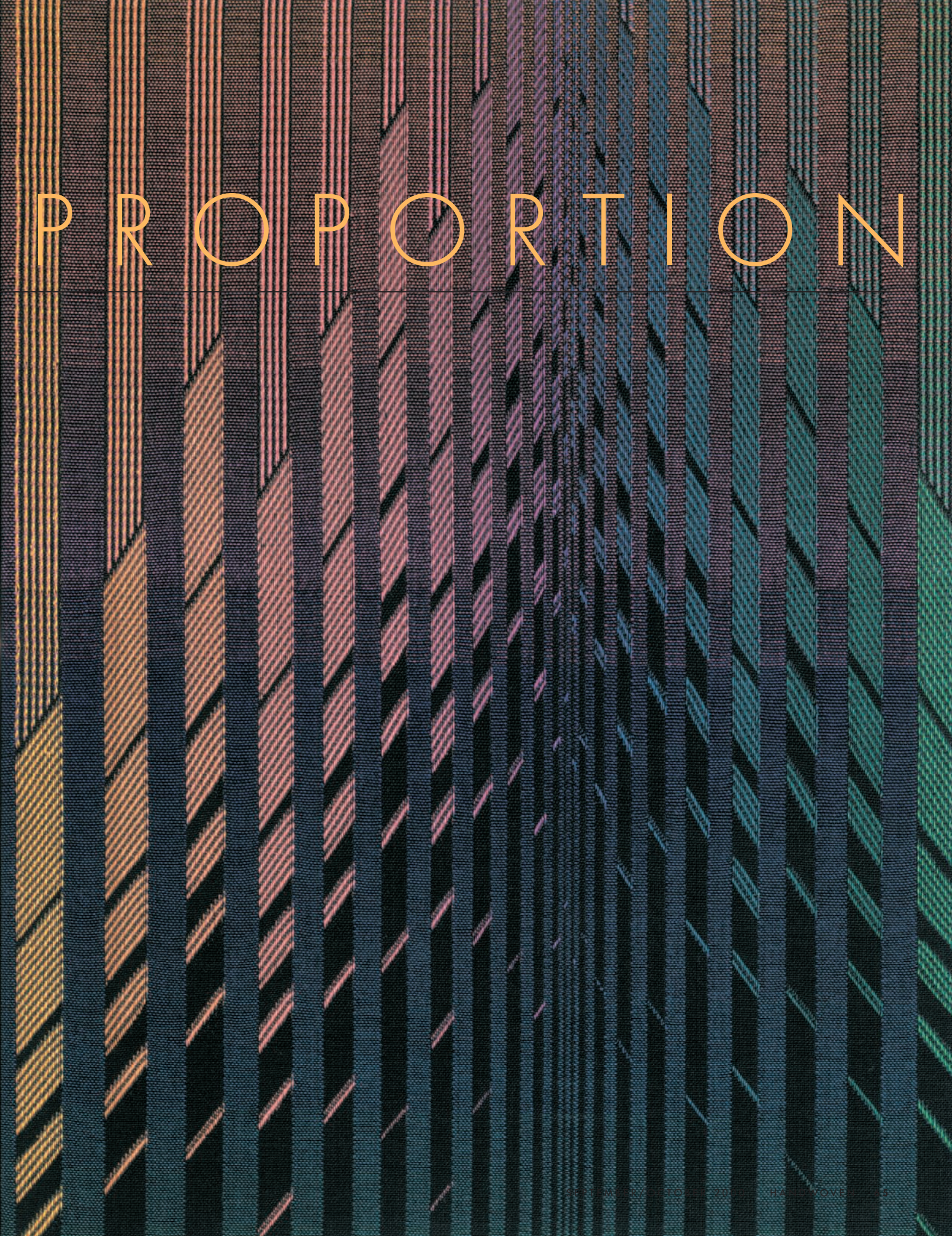
One of the most important and pervasive proportions, which is found in music and indeed in all of life, is 1.61803..., etc. It is identified by the Greek letter "phi" and is also known as the golden proportion. If you take a line segment and divide it so that the smaller section measures .618, the larger section measures 1, and the whole line segment therefore measures 1.618, you will have created a golden proportion; see Figure 1. If you then create a rectangle out of two line segments with these same proportions, you will have what is known as a golden rectangle; see Figure 2. If you remove a square from the golden rectangle, you are left with another golden rectangle. If you remove a square from that, you are left with yet another golden rectangle, and so on.

This proportion is special in that the ratio between the smaller section and the larger section is the same as the ratio between the larger section and the whole. For the Greeks, the word symmetry referred to this correlation of the proportions in which the parts of an object relate to each other the same as the parts relate to the whole object. This dynamic symmetry is very different from our modern notion of symmetry, in which there is equal disposition on either side of an axis.

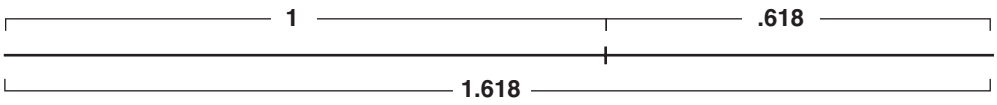
The Fibonacci series

In 1202 an Italian mathematician named Leonardo of Pisa, with the nickname of Filius Bonacci, discovered many remarkable properties of a particular sequence of numbers. This sequence, which is known as the Fibonacci series, begins with 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, and continues to infinity. The series is obtained by adding two successive numbers in the series to get the next number in the series: 1+1=2, 1+2=3, 2+3=5, and so forth. The ratio between any two consecutive numbers in the Fibonacci

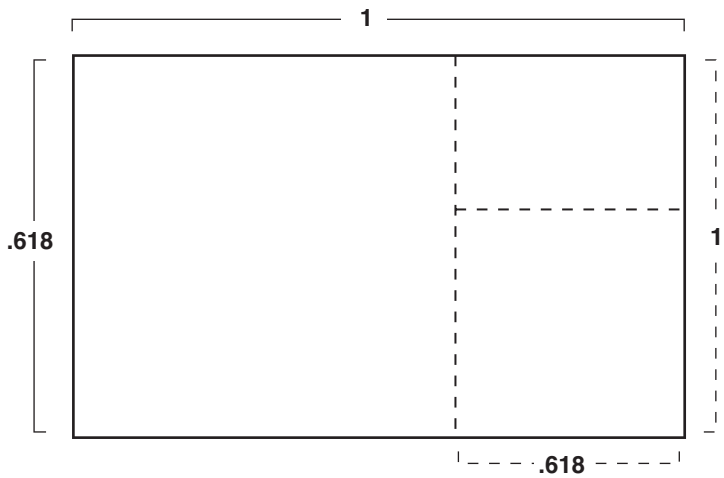
"Twilight Toccata" was inspired by the close relationship between the Fibonacci series and the overtone series in music. The design uses the proportions of the Fibonacci series in the layout of the diagonal bands. (40" x 30", doubleweave pick-up, photo by Bill Bachhuber.)


PROPORTION

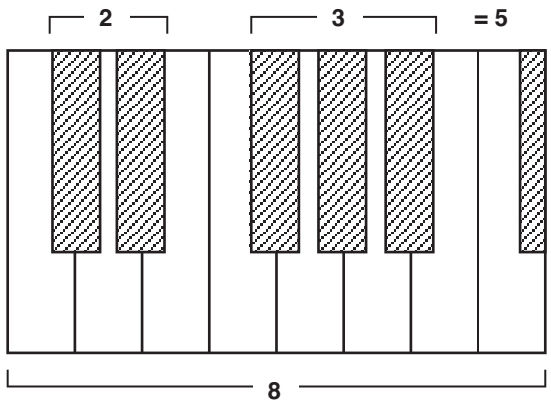
1. The golden proportion



2. The golden rectangle



3. The keyboard octave



series very closely approximates the golden proportion phi: 8/5 = 1.6; 13/8 = 1.625; 21/13 = 1.6154, etc. As you move higher in the series, the ratios get closer and closer to the golden proportion and oscillate above and below it, much as a string oscillates above and below its resting point when it is plucked.

The golden proportion and nature

Just as the golden proportion has been used as a fundamental design principle throughout history, it appears as an underlying form that controls the growth process throughout nature. It can be found everywhere, from the distribution of leaves on a stem to the propagation rate in rabbits.

The numbers of spirals on a pine cone or a sunflower are found to be Fibonacci numbers. The logarithmic spiral that is found in the nautilus shell and many other life forms grows out of the golden proportion. Some of the most amazing examples are found in our own bodies, the most elegant of which is that the height of a well-proportioned adult will divide into the golden proportion right at the navel.

The golden proportion and music

Music is full of wonderful examples of the golden proportion and Fibonacci numbers. Looking at a piano keyboard, we find that an octave is made up of a group of 2 black keys and a group of 3 black keys for a total of 5 black keys. These together with the 8 white keys make a total of 13 keys in an octave; see Figure 3.

Some musical instruments are designed according to the golden proportion, most notably the violin.

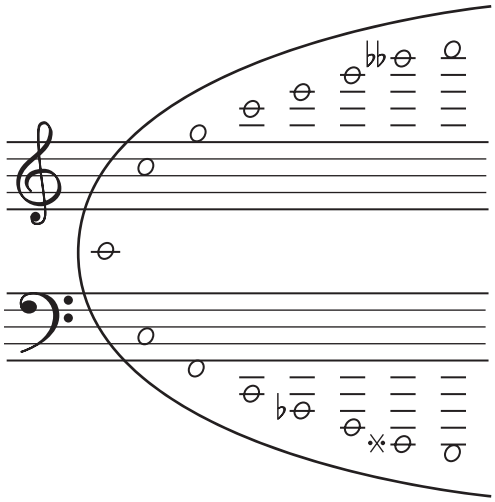
Two of the intervals in music that are generally considered to sound the most harmonious to the greatest number of people are the major fifth and the major sixth. The ratio of frequencies between the two notes in the major fifth is 3/2 and the ratio of frequencies between the two notes in the major sixth is 8/5.

When a note is played in music, a complex sound is created which is composed of not only the fundamental tone itself, but also a series of harmonic overtones and a corresponding series of harmonic undertones that blend with and enrich the fundamental tone. When these notes are mapped out, they form a parabola (Figure 4) which closely corresponds to the parabola formed by the numbers in the Fibonacci series when plotted on a graph.
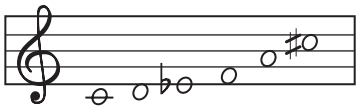
The golden proportion and musical compositions

The golden proportion and Fibonacci numbers have been used as a design element in the composition of musical works, perhaps in some cases unconsciously, but in other cases quite intentionally. One example occurs in Beethoven's Fifth Symphony. If you think of the duration of the work as a line segment, the famous theme of the symphony appears at the beginning and end of the movement and also at the dividing point of the golden proportion.

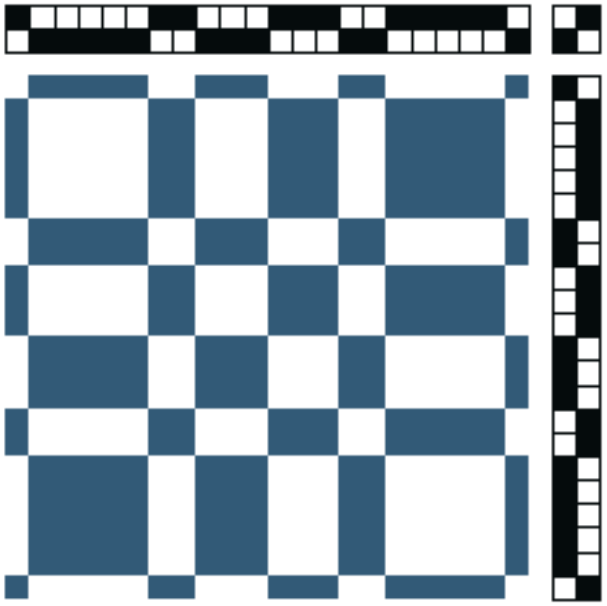
4. Middle C with its first seven overtones and undertones



5. Bartok's Fibonacci scale



6. Block design using Fibonacci numbers



Claude Debussy and Bela Bartok often used Fibonacci numbers to design the layout of measures in their compositions. Bartok even developed a Fibonacci scale in which the notes ascend in Fibonacci intervals; see Figure 5. Joseph Schillinger developed a technique called the Schillinger System of Musical Composition in which melody lines are created by leaping around the scale in interval units that are Fibonacci numbers.

Because we see and hear the golden proportion all around us in music, in nature, and in our own bodies, it tends to feel "right" to most of us. We seem to intuitively know when a composition is well-proportioned, whether we understand the theory behind it or not.

The golden proportion and textile design

There are many ways in which the golden proportion and the Fibonacci series can be used as a tools for designing textiles. The dimensions of a wallpiece will be visually pleasing if they coincide with the proportions of the golden rectangle. The width of the stripes in a weft-faced rug or the number of threads in a warp stripe sequence can be planned using Fibonacci numbers. The visual elements in a tapestry can be placed so that they fall into harmonic proportions. The number of threading repeats in a block design can be arranged using Fibonacci numbers; see one very simple example in Figure 6.

It isn't necessary to strictly adhere to a formula, but because we know that the golden proportion does create a well-unified design, it can make a good starting point or a good viewpoint from which to look at a design and improve upon it. There are countless ways in which you can use this universal proportion to create your own harmonious works of art.

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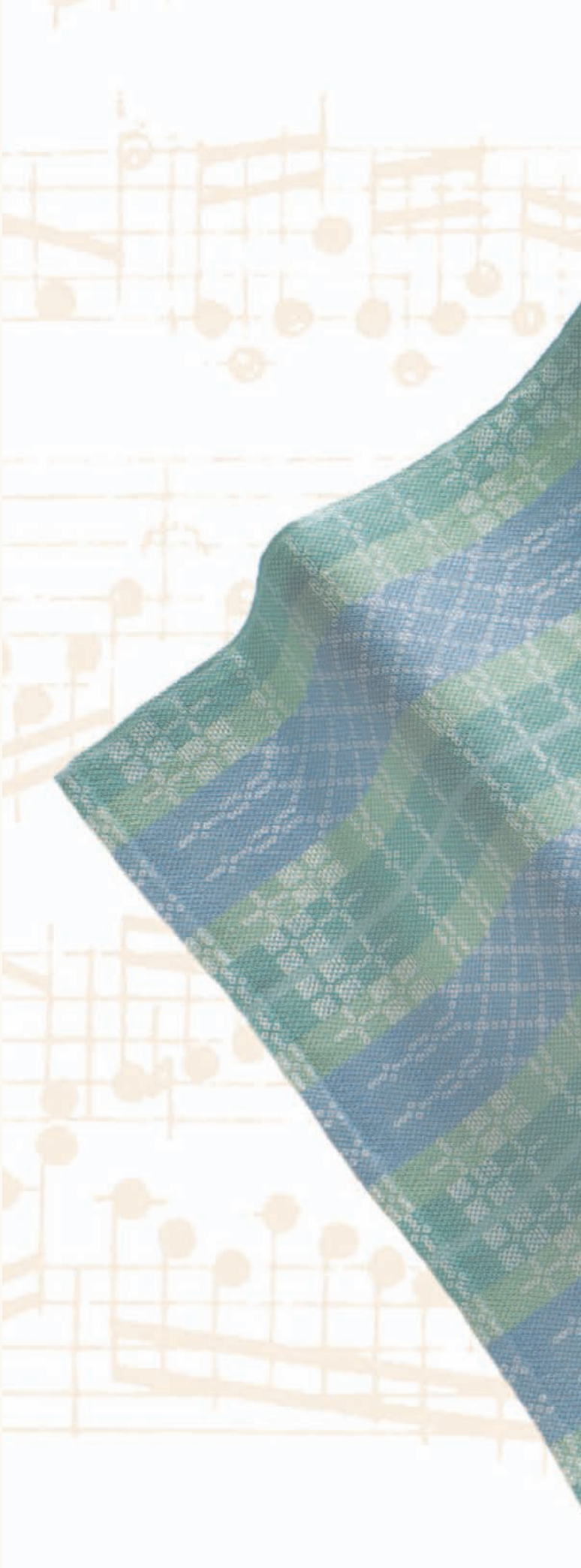
Jennifer Moore weaves double-weave wall pieces in Santa Fe, New Mexico. She also teaches weaving at the Taos Institute of Arts.

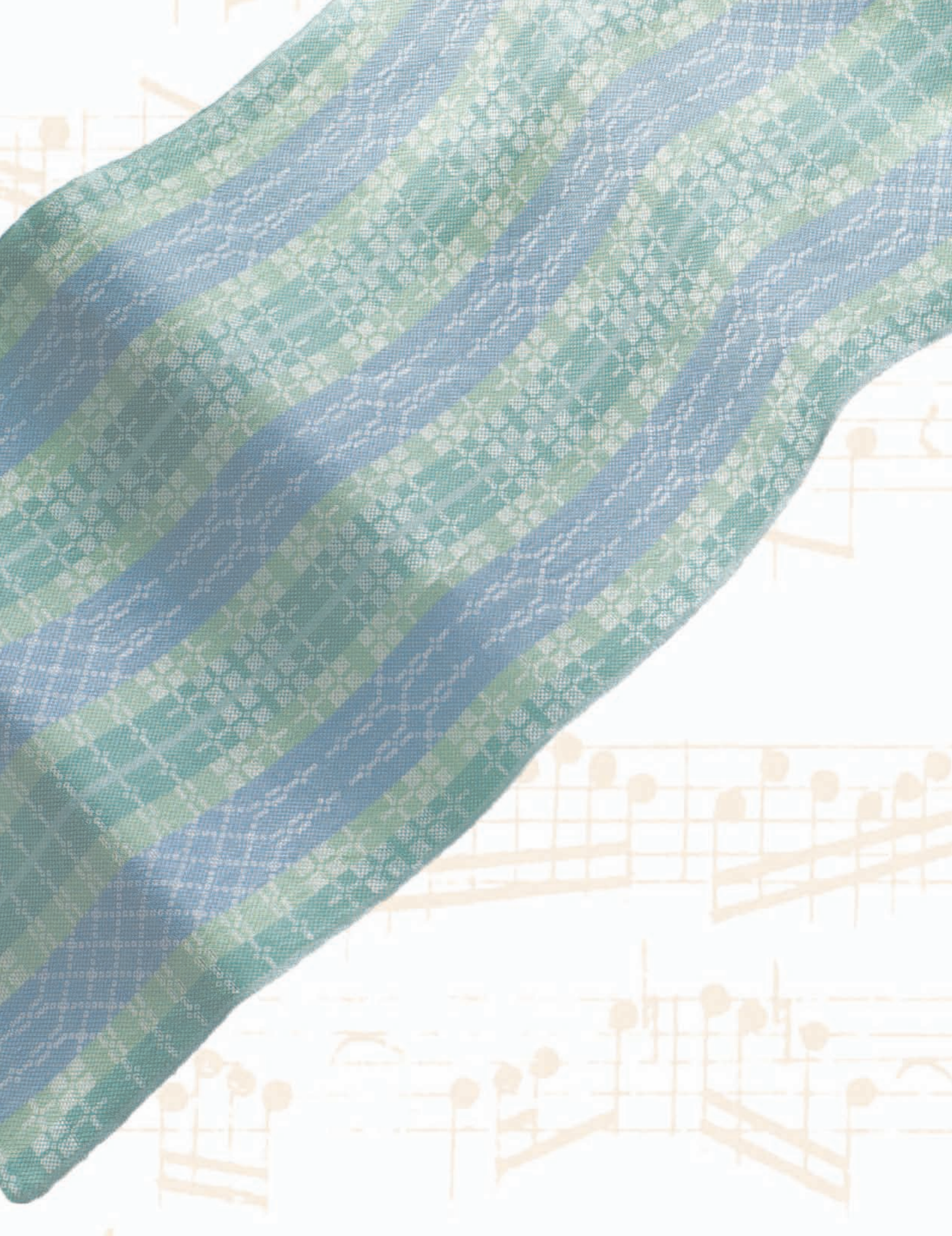
Calm Sea AND PROSPEROUS VOYAGE

NORMA SMAYDA

An alternative to deriving threading drafts from musical scores is to apply the technique of name drafting to the titles of musical pieces. The results are original designs with special, though hidden, messages.

The draft for this summer-and-winter runner is derived from Mendelssohn's "Calm Sea and Prosperous Voyage." A gift to our newlywed son and daughter-in-law, it is designed to remind them of their honeymoon on the South Pacific island of Rarotonga and, of course, to wish them a "Calm Sea and Prosperous Voyage" in their life together.

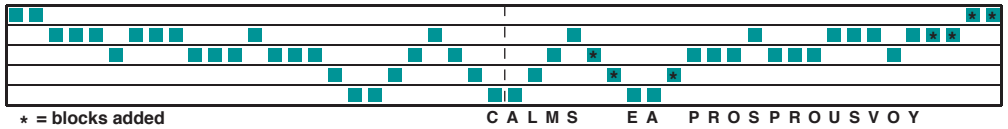




1. Deriving the preliminary profile threading draft



2. Adjusting and expanding the profile threading by subtracting and adding blocks and by reversing



* = blocks added
(blocks for AND, AGE are subtracted)

Steps for creating a profile draft from a song title

a. Assign each available block (or shaft) a portion of letters from the alphabet.

b. Substitute the block (or shaft) for the letters in the title.

c. Adjust the result by adding or subtracting blocks (or shafts) to improve the profile design (or to eliminate overlong floats in thread-by-thread drafts).

Name drafting

Usually, name drafting involves assigning a shaft number to each letter of the alphabet. Words or phrases can thereby be translated directly to threading drafts by simply substituting the corresponding shaft number for each letter (see Further Reading for resources on name-drafting techniques).

For the summer and winter runner, each letter of the alphabet is assigned a block letter instead of a shaft number to create a profile threading draft instead of a thread-by-thread draft. The code used is: Block A= ABCDEF; Block B = GHIJKL; Block C = MNOPQR; Block D = STUVWXYZ. Figure 1 shows the profile threading draft resulting from assigning a block to each letter of "Calm Sea and Prosperous Voyage."

The initial draft is likely to need some adjusting to produce an effective design. Designs often work best if blocks are developed in sequence (A-B-C, for example, rather than A-C). The design can also be expanded and the element of symmetry added if it is followed by its mirror image. Figure 2 shows adjustments made to the initial draft in Figure 1: Blocks are added and subtracted to provide smooth transition from block to block, a mirror image of the result is drafted at the left, and a fifth block is added to join repeats of the design.

The runner

Three different greens and a blue in the warp interlace with a green tabby weft to evoke a tropical sea. Half-bleached linen is used for the pattern weft to suggest sandy beaches or white caps on a sea-green ocean.

Wind a warp and prepare the loom following Project at-a-glance and Figures 3–5 (note that warp stripes coincide with the small motifs in the design). Substitute one four-thread unit from Figure 4 for each square on the threading profile draft in Figure 3. (Begin with 1-7-2-7 2x, then 1-6-2-6 3x, 1-5-2-5 1x, etc.)

Weave 1" plain weave for hem. Weave the runner by substituting one treadling unit from Figure 4 for each square in the Figure 3 profile treadling. There are eight total picks for each square; four tabby picks (20/2 cotton) alternate with four pattern picks (30/2 linen). When inserting the pattern weft, step on two treadles at the same time: the treadle that raises shaft 1 or 2 (the tie-downs) *and* the treadle for the pattern block combination. End the runner with 1" plain weave.

Note that all but one of pattern shafts 3–7 are raised by each pattern treadle in the tie-up. This tie-up produces a green background with pattern floats (off-white) appearing in one block at a time as in the photo, page 69. For lighter lifts, tie only the shafts corresponding to the blank squares to the pattern treadles and weave the runner with the faces reversed. As you weave, the top side will show off-white pattern-weft floats in the background with green pattern blocks, and the side of the runner that shows in the photo will be on the back side.

Remove the runner from the loom, and by machine, sew two rows of straight stitching at each end. Wash by hand in warm water with Ivory Snow, hang to dry, and steam press. Turn under the plain-weave hem section two times to meet first pattern-weft row and sew hem by hand.



Norma Smayda weaves and teaches at her Saunderstown Weaving School in Rhode Island. She enjoys designing with name drafting.

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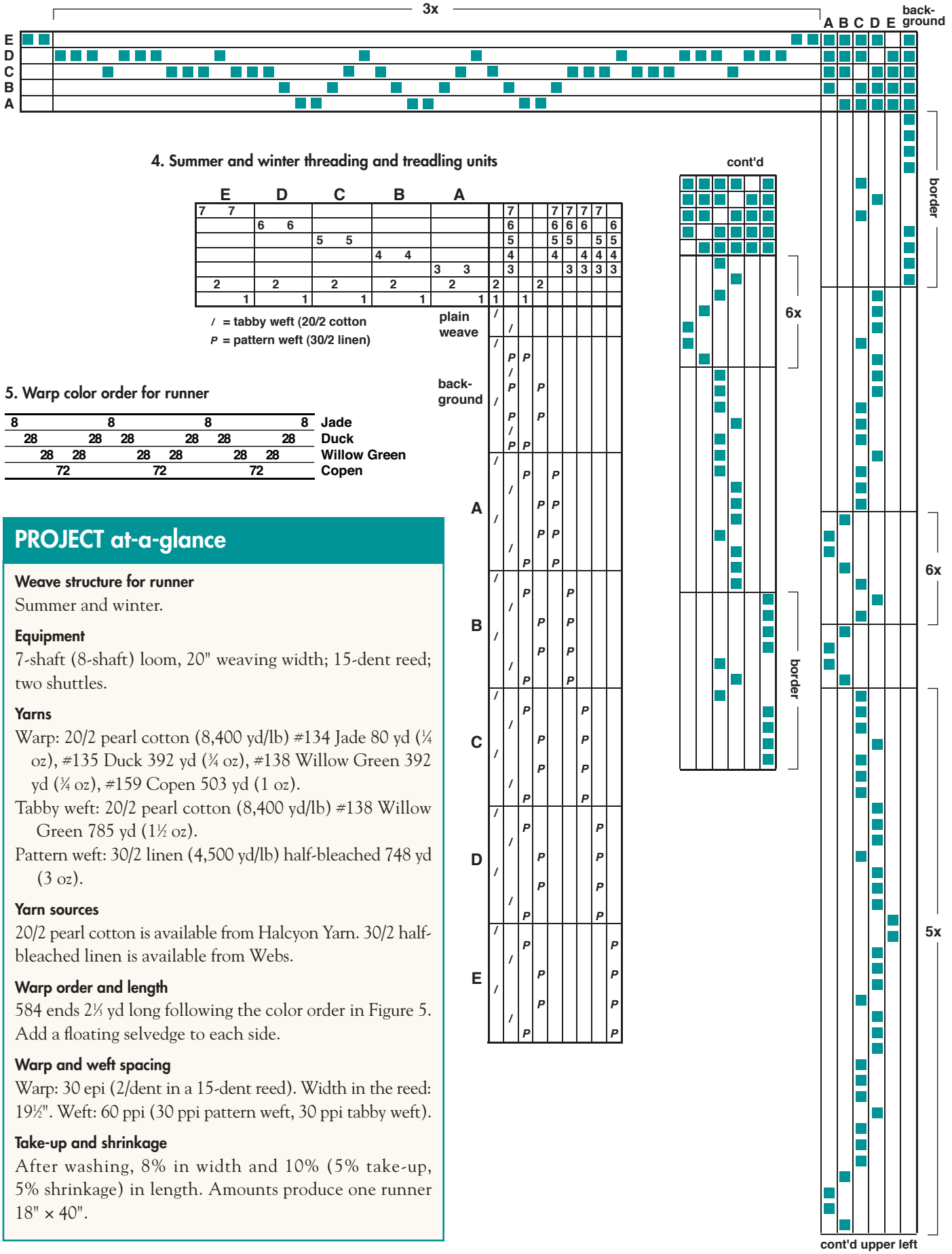
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3. Profile threading and treadling for summer-and-winter runner



4. Summer and winter threading and treadling units

5. Warp color order for runner

PROJECT at-a-glance

Weave structure for runner

Summer and winter.

Equipment

7-shaft (8-shaft) loom, 20" weaving width; 15-dent reed; two shuttles.

Yarns

Warp: 20/2 pearl cotton (8,400 yd/lb) #134 Jade 80 yd (¼ oz), #135 Duck 392 yd (¾ oz), #138 Willow Green 392 yd (¾ oz), #159 Copen 503 yd (1 oz).

Tabby weft: 20/2 pearl cotton (8,400 yd/lb) #138 Willow Green 785 yd (1½ oz).

Pattern weft: 30/2 linen (4,500 yd/lb) half-bleached 748 yd (3 oz).

Yarn sources

20/2 pearl cotton is available from Halcyon Yarn. 30/2 half-bleached linen is available from Webs.

Warp order and length

584 ends 2⅓ yd long following the color order in Figure 5. Add a floating selvedge to each side.

Warp and weft spacing

Warp: 30 epi (2/dent in a 15-dent reed). Width in the reed: 19½". Weft: 60 ppi (30 ppi pattern weft, 30 ppi tabby weft).

Take-up and shrinkage

After washing, 8% in width and 10% (5% take-up, 5% shrinkage) in length. Amounts produce one runner 18" × 40".

AS THE CAT Creeps

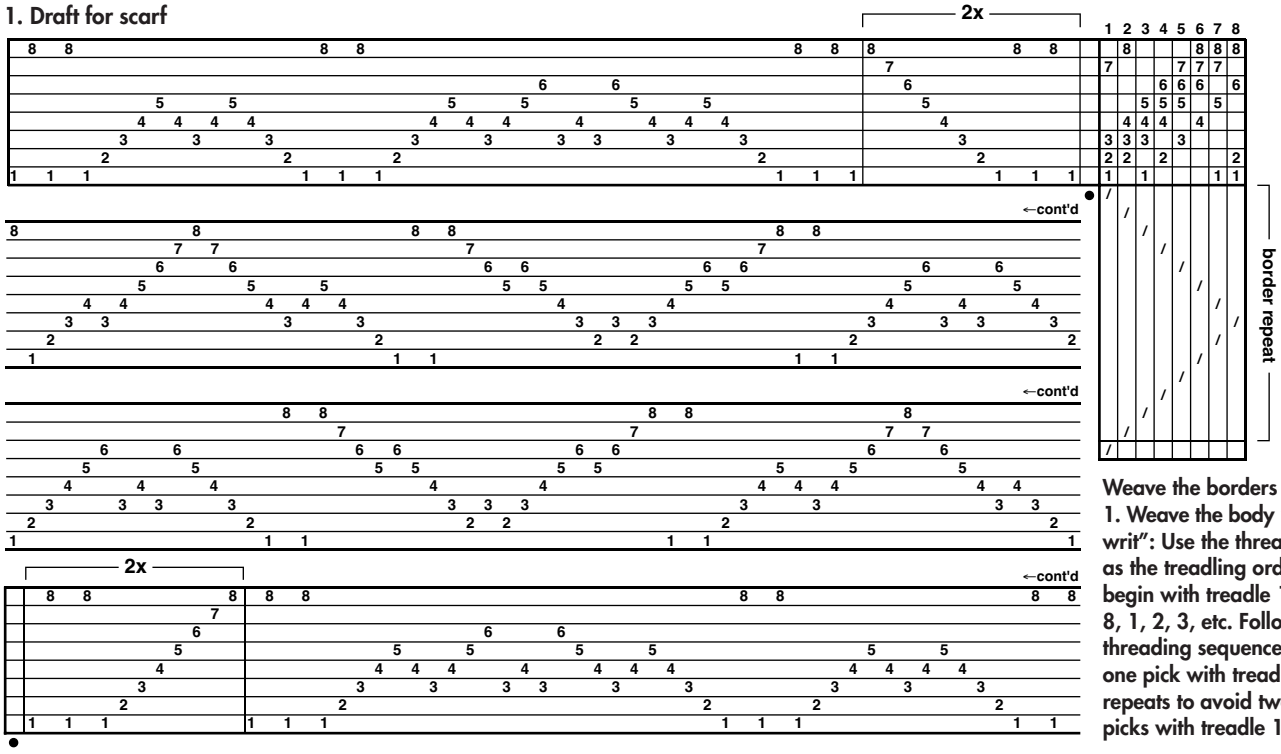
PHYLLIS HIRSCH

In "Weaving Music," (*Shuttle, Spindle & Dyepot*, Fall 1985, pages 6–9), Karel Henneberger describes how to convert musical scores into weaving drafts following the same general process as for name drafting. Since my husband, Hal Hirsch, is a jazz guitarist, I thought it would be fun to take some of his original jazz compositions and turn them into original weavings.





1. Draft for scarf



Weave the borders as in Figure 1. Weave the body "tromp as writ": Use the threading draft as the treadling order; i.e., begin with treadle 1, then 8, 1, 8, 1, 2, 3, etc. Follow the threading sequence 6x. Add one pick with treadle 8 between repeats to avoid two adjacent picks with treadle 1.

Converting a score to a draft

The scarf draft is derived from Hal's tune, "As the Cat Creeps." Here are basic steps for translating a musical score into a threading draft.

- Assign shaft numbers to the lines and spaces of the musical staff. Select the lowest note as shaft 1. Number the lines and spaces above this note in sequence up to the number of shafts on your loom. Weavers with 16-shaft looms can number more than two octaves. For an 8-shaft loom, use seven shafts for the different notes in an octave; use the eighth shaft as desired.
- Assign the shaft numbers to the notes.

Adjusting the draft

You will need to solve several problems. (Think of this part as improvisation. "As the Cat Creeps" is a jazz tune after all!)

- For places where two consecutive notes are the same, omit one or add an incidental thread between them on another shaft.
- Determine the weave structure; the likeliest candidate is twill.
- Add incidental threads to avoid long floats.
- Add shafts to complete twill runs where desired (making the design less choppy).
- Create symmetry by reversing the threading or sections of the threading.
- Add twill lines or other simpler sequences to each side as borders.

Have fun, experiment, and improvise! Your final draft may no longer look like the musical score, but it will be uniquely yours.

The scarf

Prepare the loom as in Project at-a-glance and Figure 1. When tying on, allow ten inches for fringe. With white wool/silk, weave the border treadling 6x (3½"), weave following the threading draft "tromp-as-writ" 6x (66"); weave border treadling 6x. Cut the scarf from the loom; allow ten inches for fringe.

Prepare a twisted fringe by twisting two bouts of ten ends each separately in one direction then together in the opposite direction and secure with an overhand knot.

Wash by hand gently (to avoid fulling) in lukewarm water with a small amount of liquid dishwashing soap. Rinse thoroughly, add a small amount of hair conditioner, and rinse again. Roll in a towel to remove moisture and hang to dry. Press while slightly damp to bring out the sheen of the silk.



Phyllis Hirsch of North Plainfield, New Jersey, has been weaving for ten years. She enjoys learning about new weave structures and creating her own designs.

PROJECT at-a-glance

Weave structure
Modified point twill.

Equipment
8-shaft loom, 12" weaving width; 12-dent reed; 1 shuttle.

Yarns
Warp: 18/2 wool/silk (5,040 yd/lb, Zephyr, JaggerSpun), Ebony, 850 yd (3 oz).
Weft: 18/2 wool/silk, White, 590 yd (2 oz).

Yarn sources
JaggerSpun is available from most suppliers.

Warp order and length
261 ends (includes 2 ends floating selvedges) 3¼ yd long.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in reed: 10⅞". Weft: 24 ppi.

Take-up and shrinkage
After washing, 12.5% in width and 14% (5% take-up, 9% shrinkage) in length. Amounts produce one scarf 9½" × 65½".



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DAWN HAMILTON

James Koehler - Chant in Tapestry



The elements of design as expressed through the golden mean, dynamic forms, harmonics, or the Fibonacci series are all around us—in nature, architecture, art, our bodies—and music is just one of these expressions.

Using music as inspiration comes naturally for tapestry weaver James Koehler. His connection with the Southwest tapestry style is well known, but many may not be familiar with the important role music plays in his distinctive and vibrant tapestries.

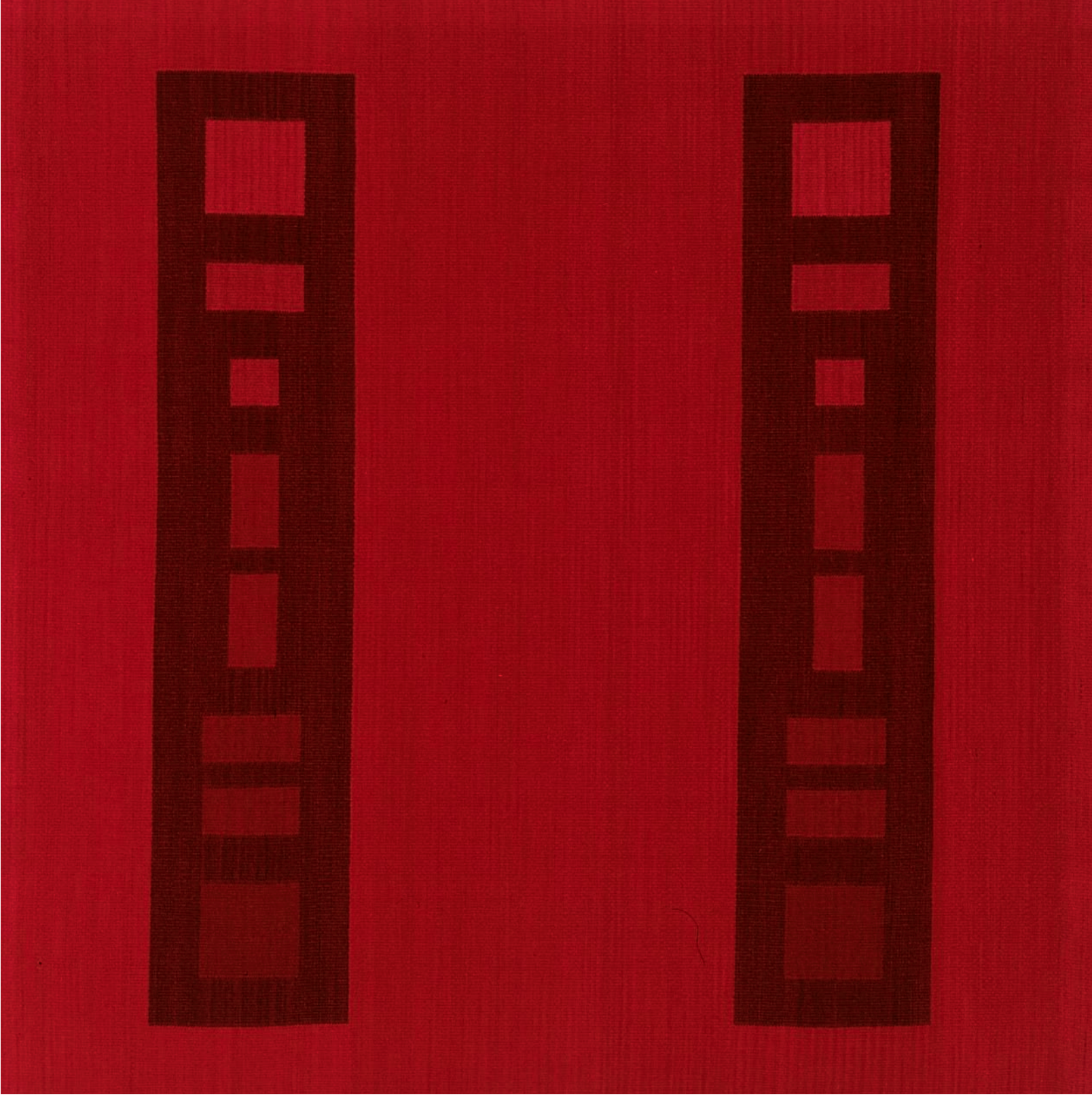
Coming to music at an early age, he spent eight years in a choir associated with the Vienna Boys Choir. International tours meant singing in a variety of foreign languages and required daily practice, often six to eight hours a day during the summer. "As one might imagine," says James, "music gets into the system."

Although James didn't do much singing while getting a degree in anthropology, music reentered his life when he joined the Monastery of Christ in the Desert near Abiquiu, New Mexico. There he served as a cantor, often leading the community in a style of responsive chanting called antiphony. After ten years he left the monastery but the prayerful feeling evoked by voices ascending and filling space stayed with him.

James's weaving experience and an awareness of numbers as counts or beats in music led to an exploration of the geometry and proportions inherent in his artistic processes as a weaver. Dyeing involves using percentages of color to achieve the desired saturation levels; it means working in progressions. Designing with progressions based on geometry, arithmetic, and the Fibonacci series were a logical extension of his exploration and resulted in weavings that pulsate with rhythmic and vibrational patterning.

The balance, harmony, and structure that are an integral part of life at the monastery are evident in James's work. But portraying this experience is not always easy. For the show, Regarding Abiquiu, he used tapestry as a visual narrative of his years at the monastery. Not wanting to work from conventional musical notations made it difficult to depict the plain chant that was part of daily life. Based on an antiphon of vespers often sung in the monastery, "Canticle" is most obviously related to music. In this piece James recalls the feelings of mystery and awe as sacred space fills with misty colors rising from incense mingles with the rising sound of voices chanting "may our prayers rise like incense before you." Mirrored images in the tapestry reflect the antiphonal chant going back and forth across the room from choir to choir while the harmonic rect angles and squares, based on rectangular Gregorian chant notes, appear to ascend as the color saturation moves upward.

This approach to weaving may seem far removed from nature but it couldn't be closer. The elements of design as expressed through the golden mean, dynamic forms, harmonics, or the Fibonacci series are all around us—in nature, architecture, art, our bodies—and music is just one of these expressions. In his classes on Color and Design at the Taos Institute of Art in Taos, New Mexico, James emphasizes and simplifies the geometric relationship between sound, design, nature, mathematics, and art. He feels that understanding these relationships encourages us to become more aware of design in nature, whether in the petals of a daisy or the arrangement of florets on a cauliflower. Once we become conscious of this order, we experience the world around us in a different way, and when these principles are used as a reference point for design, the work has energy and power. It is also easier for others to relate to the work because these proportions are embodied in our physical world. Class exercises in tiling and repetition, which are so inherent in the weaving



Regarding Abiquiu: Canticle, 47.5" x 47.5", 1999. Photograph by James Hart.

process as well as in all of nature, brings this connectedness into a very concrete form. The class also explores other intriguing design elements such as golden rectangles, triangular forms, symmetries, symbolism, and fractals.

While always interested in geometric abstraction and inspired by such artists as Mark Rothko and Joseph Albers, teaching has made James more conscious and deliberate about using the basic principles of design in his own work and he feels that it has added dimension and intensity. It has also allowed him to convey a sense of mystery and depth. As he says, "Patterning in nature creates a sense of mystery and wonder. If we can bring our own experience of this mystery—a deeper understanding of this connectedness—to our work it will infuse the work with power and strength."

Dawn Hamilton is a tapestry weaver who is now taking a closer look at the patterns in nature and the world around her.

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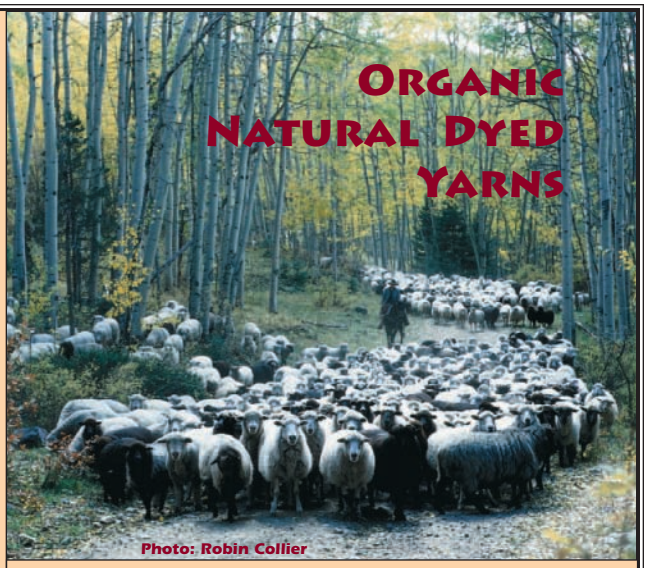


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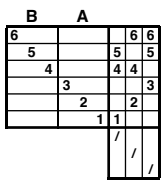
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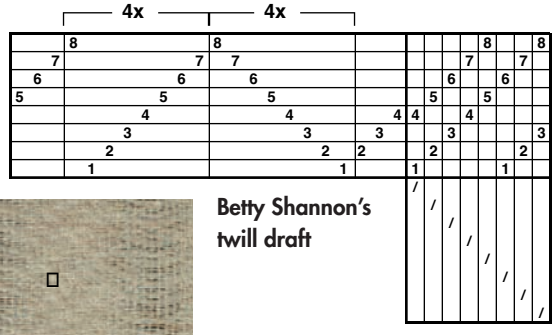
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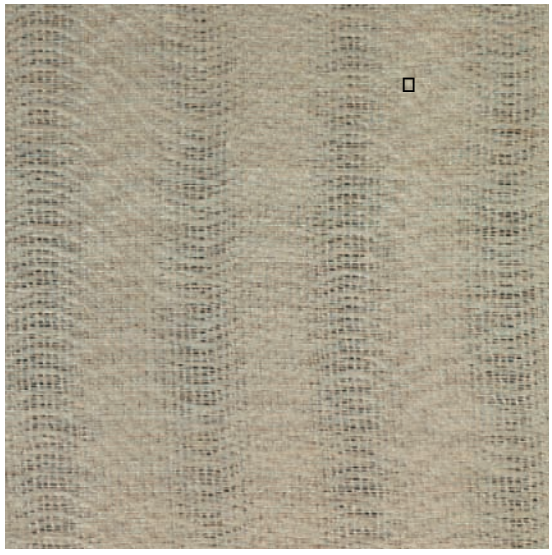
Dorothy Burton's linen sample translates the music of "London Bridges" into a warp color order. She uses a system derived by A. B. Klein relating the ratios of the wavelengths of colors to the ratios of the wavelengths of sounds; see *The Perennial Garden, Color Harmonies Through the Seasons*, by Jeff and Marilyn Cox, Rodale Press, 1985, Chapter 2. Warp: 40/2 linen, 36 epi; one sixteenth note equals three ends. Weft: 16/1 linen. Weave structure: dimity.

Dorothy Burton's dimity draft

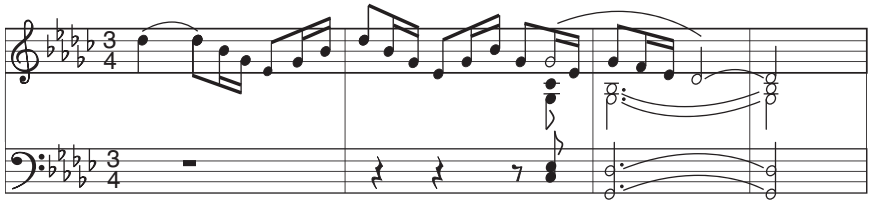




Betty Shannon's twill draft



Betty Shannon uses the twill-like arrangement of notes and their varied durations from "The Girl with the Flaxen Hair" to create a point-twill draft with a varied sett. The weft deflects to form sinuous curves. A 15-dent reed is sleyed 1/dent for seven ends, 2/dent for four ends, 3/dent for twenty-four ends, 2/dent for four ends and repeats. Warp: 70/2 linen. Weft: 50/2 linen, 60 ppi.



The joys of weaving are so evident to every weaver that we can't imagine what it would be like if weaving were not in our lives. We take for granted that we were destined to discover it, especially suited to do it, and could not have passed through life without it.

We have forgotten that our discovery depended on our suddenly walking by the captivating window of a yarn shop or going to a crafts fair where a weaver was demonstrating or discovering a weaving magazine at a local bookstore. The chance encounters that led us to the magic of looms and fibers depended on the weavers who came before us.

Sharing information has been the overriding goal of most weavers. Like recipes for favorite foods, drafts and samples have been passed from weaver to weaver for decades. In the first half of the twentieth century, Mary Atwater, Harriet Tidball, Marguerite Davison, Mary Black, and others made sure that the "how-to" of weaving did not depend on finding a teacher.

Before there were full-color weaving magazines there were many small publications—most of them produced on typewriters at home by one or two authors—that created a body of previously unrecorded weaving literature. Among these was *Loom Music* (coincidentally with the same title as the theme of this issue of Handwoven) by Canadian weavers Mary Sandin and Ethel Henderson. Others were *The Weaver* (Bernat), *Master Weaver* (S. A. Zeilinski), *Shuttle-Craft Bulletin* (Atwater), and *Warp and Weft* (Russell Groff).

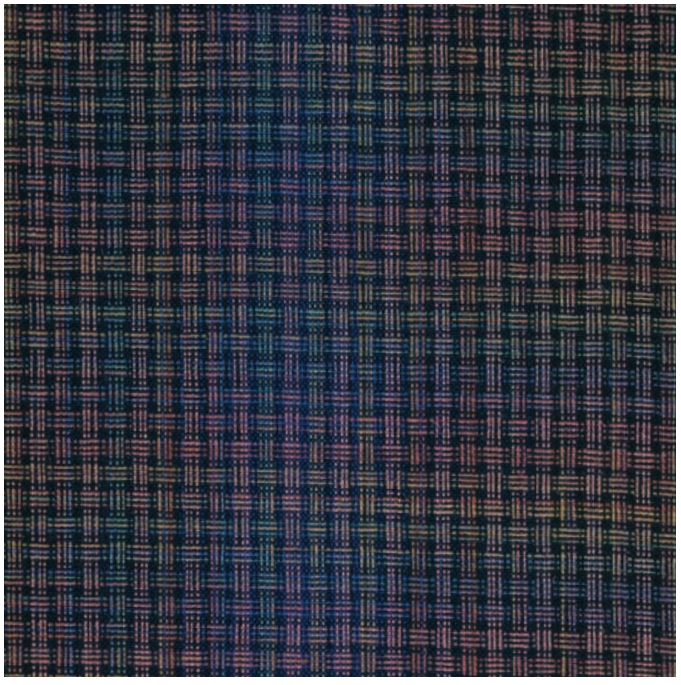
Guilds formed during this period and developed extensive education programs. No slip of paper about weaving escaped the notice of the guild librarian. In addition to books and bulletins, guild libraries col-



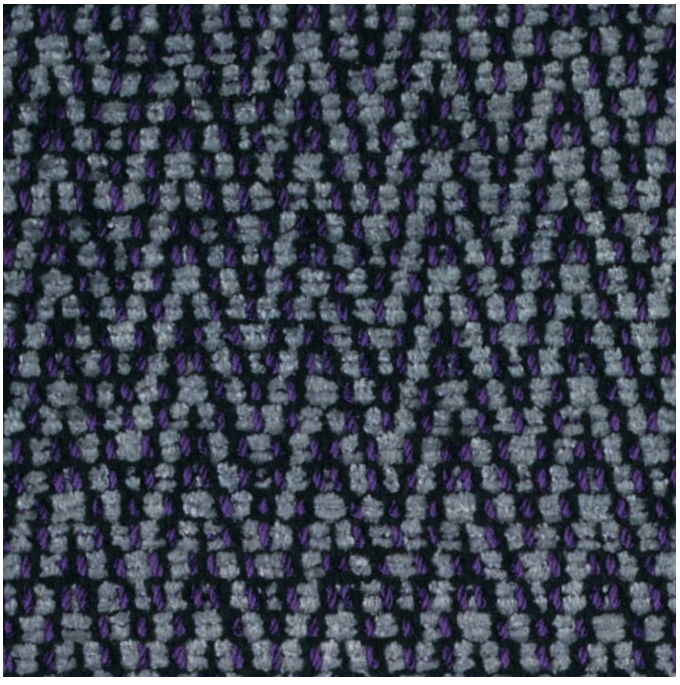
Antonia Kormos weaves quarter notes in samitum, in which two wefts weave 3-thread twill with one warp on a 16-shaft dobby loom.



Sue Beevers uses a supplementary warp for "Hearts and Flowers." The ground is threaded on shafts 1-2, hearts on 3-10, flowers on 11-19.



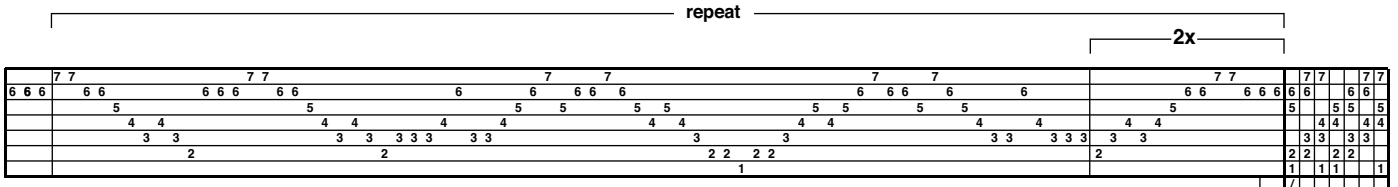
Janet Worthington weaves "Moonlight Cocktail" in 2-shaft log cabin. Warp and weft color order: 2D, 1L, 1D, 1L, 1D, 1L, 2D. Dark = navy 40/2 silk. Light = peach and space dyed 40/2 silk.



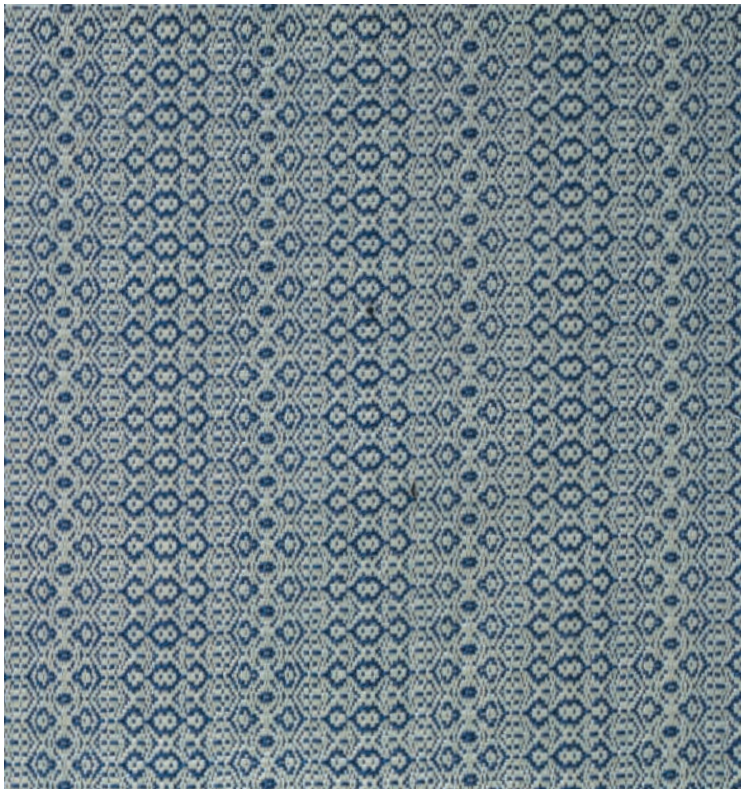
"Climb Every Mountain" inspires Betty Epstein's sample in a 4-shaft twill. The warp alternates purple and black rayon/silk at 12 epi; the pattern weft is gray rayon chenille. The draft is given on page 82.
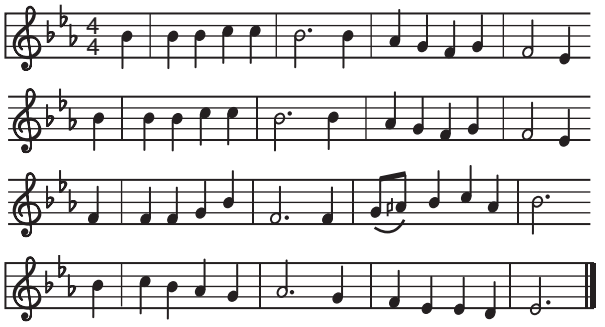
lected samples, other guild newsletters, and study group reports, saving them all from extinction. Individual weavers never threw anything away, guarding for future weavers and guild libraries the invaluable legacies of their vast collections.

None of us might know the joy of creating music at our looms without these careful custodians. Knowing this, guilds preserve their libraries still, sample books are cherished, and study groups abound. The samples shown here are from a national sample exchange group, the Cross Country Weavers, established in 1957. The subject of their 1999 exchange was weaving inspired by music. We thought you'd be inspired by some of their results—so much that you might even consider forming a sample exchange group in your guild, your state, or with your weaving friends on the Web.

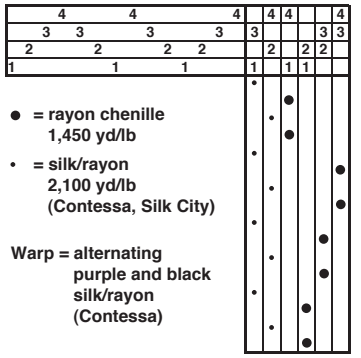


Lorraine Withers transcribed the notes directly from "Now Thank We All Our God" and then reversed the threading to derive this delicate twill. Warp: 20/2 cotton at 60 epi. Weft: 20/2 cotton at 50 epi.





Draft for Betty Epstein's twill (for sample on page 81)



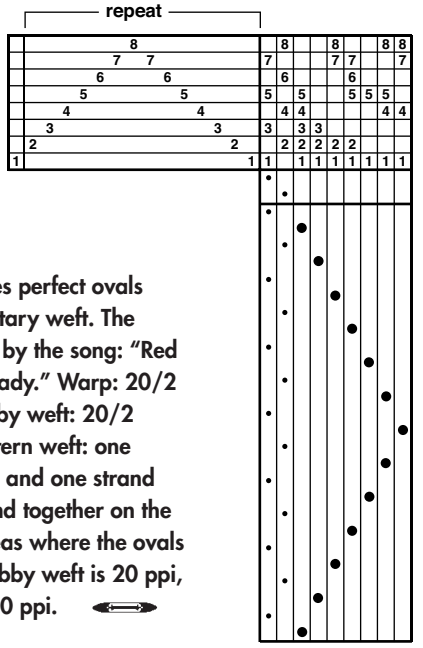
● = rayon chenille 1,450 yd/lb

• = silk/rayon 2,100 yd/lb (Contessa, Silk City)

Warp = alternating purple and black silk/rayon (Contessa)



Draft for "Red Roses"



Lois Sewell weaves perfect ovals with a supplementary weft. The design is inspired by the song: "Red Roses for a Blue Lady." Warp: 20/2 wool, 24 epi. Tabby weft: 20/2 wool, 24 ppi. Pattern weft: one strand 20/2 wool and one strand 10/2 cotton wound together on the bobbin. In the areas where the ovals are woven, the tabby weft is 20 ppi, the pattern weft 20 ppi.

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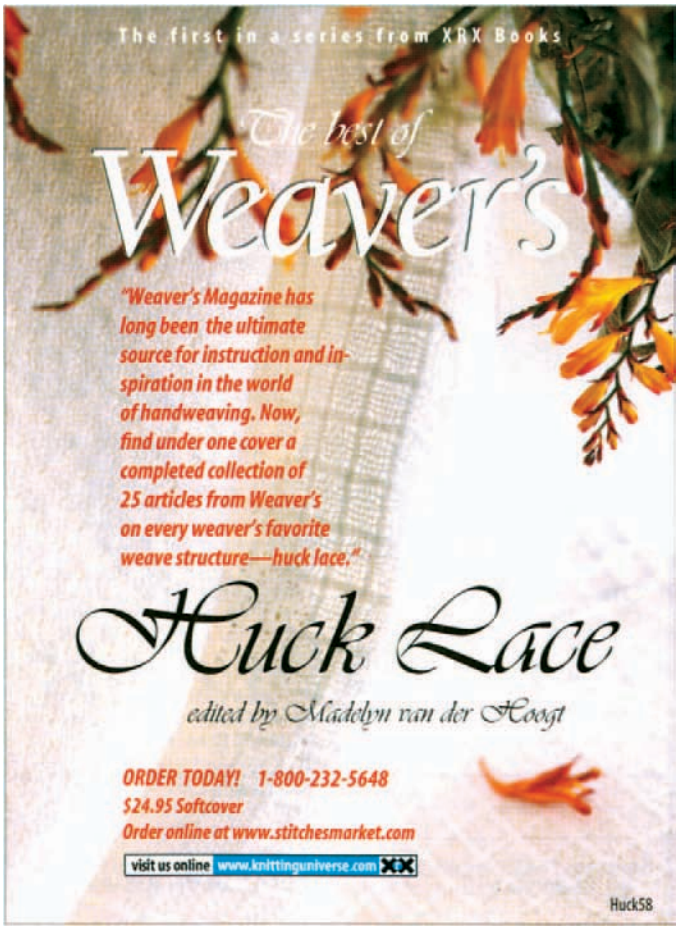
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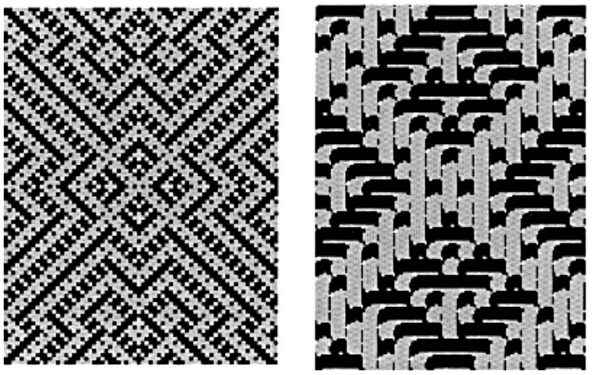
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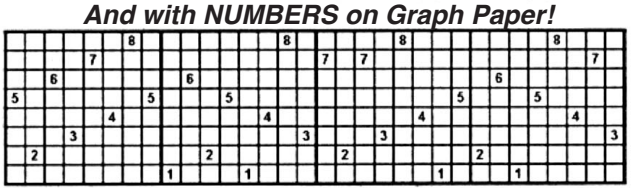


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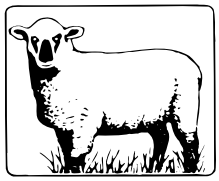
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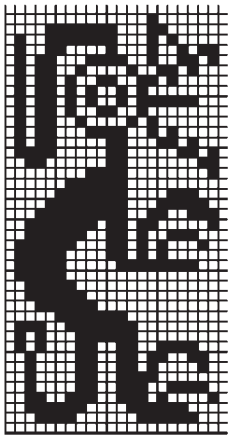


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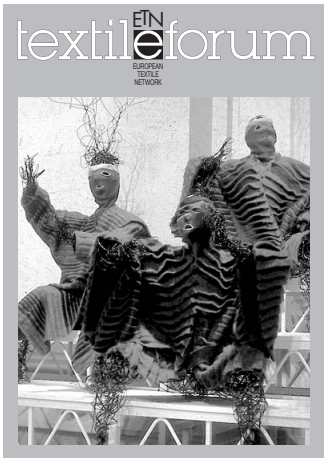


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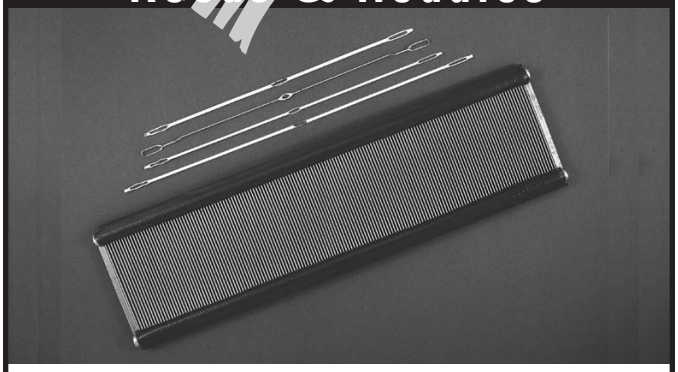
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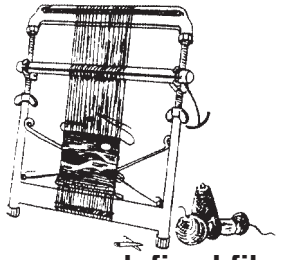
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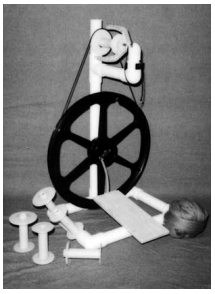
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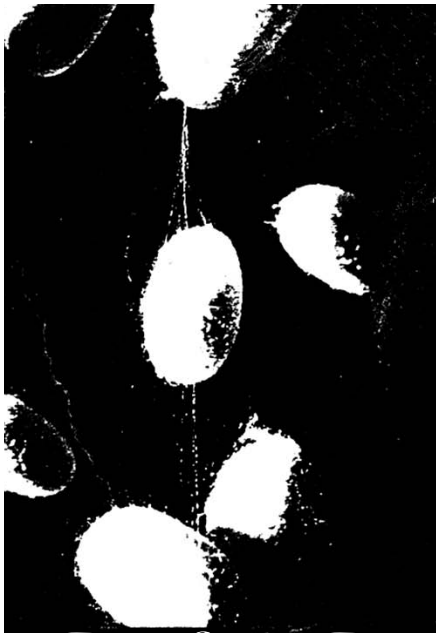
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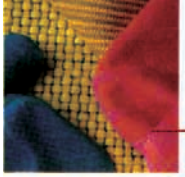
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Calendar

EXHIBITS, SHOWS, AND SALES

ARIZONA

November 11. A Celebration of Lace and the Textile Arts, annual Lace Day sponsered by The Lacey Ladies of Arizona, at the University Presbyterian Church, 139 E. Alameda Dr., Tempe. Lace, weaving, and spinning demonstrations, exhibits, and sales. Call Jean Doig, (480) 396-3132; jdoig@uswest.net.

ARKANSAS

September 28–October 29. Fibers of Our Lives, exhibit and sale by the Northwest Arkansas Handweavers Guild at The Art Center of the Ozarks, Springdale. (501) 751-5441.

CALIFORNIA

September 16–17. Quilts and Threads Show, at Mother Lode Fairgrounds, Sonora. Displays and demonstrations including spinning, weaving, embroidery, lacemaking, and quilting. Contact Grace Williams, (209) 532-2898; rgwilliams@mlode.com.

COLORADO

November 3–12. Handweavers Guild of Boulder 28th Annual Fiber-Art Sale at the "Gatehouse," Hwy. 287 between Dillon Rd. and Hwy. 42, Lafayette. Contact the guild at PO Box 661, Boulder, CO 80306.

November 18. San Juan Weavers Guild annual show and sale at the Montrose Pavilion, 1800 Pavilion Rd., Montrose. Contact Bobbie Irwin, 62600 Jeremy Rd., Montrose CO 81401. (970) 249-2981; irwin@rmi.net.

DISTRICT OF COLUMBIA

Through November 5. Great Works from The Textile Museum Collections. **Through January 28, 2001.** Tribal Traditions: Village and Nomadic Weaving of Anatolia. **September 15–December 31.** Messages from Minus Time: Chavin Textiles from Ancient Peru. Exhibits at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

ILLINOIS

October 14–15. Weavings & Diversities, show and sale of Weavers' Guild South at the Gallery of the Tall Grass Arts Association, 367 Artists Walk, Park Forest. Call Ginny, (708) 747-9246.

October 22. Uncommon Threads, annual juried runway fashion show in St. Charles. Contact Denise Kavanagh, The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.

INDIANA

October 21–22. Interwoven Expressions show and sale by the Duneland Weavers' Guild of Northwest Indiana, at Valparaiso Women's Club, 102 Washington St., Valparaiso. Contact Pat Short, 6658 E. 150 North, Mill Creek, IN 46365. (219) 369-9479; dmshort@csinet.net.

KENTUCKY

September 23–October 12. Visions VI, international juried art exhibit including fiber and textiles, at The Cathedral Basilica of the Assumption, 1140 Madison Ave., Covington, KY 41011. Call Ellen Zahorec, (606) 431-2060; ezahorec@aol.com.

MARYLAND

October 19–December 16. Crosscurrents 2000: Fibers, regional fiber exhibit at The Art Gallery, 2nd Floor, Art/Sociology Bldg., University of Maryland, College Park, MD 20742. (301) 405-2763; www.inform.umd.edu/ArtGal.

MASSACHUSETTS

November 2–4. Weavers' Guild of Boston annual exhibit and sale at the Josiah Smith Barn, Boston Post Road, Weston Center, Weston. Contact Heidi Leugers, (617) 547-0406; hleugers@mindspring.com.

MICHIGAN

Through October 8. Empire of the Sultans: Ottoman Art from the Khalili Collection, exhibit including textiles at The Detroit Institute of the Arts, Detroit. Contact Sheryl Kreischer, Art Services International, 700 N. Fairfax St., Ste. 220,

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November 17–18. Weavers and Fiber Artists of Kalamazoo annual sale at Kalamazoo Valley Community College, Texas Township campus. Contact Judi Southwell, 8044 W. Q Ave., Kalamazoo, MI 49009; (616) 375-1375; fsouthwell@aol.com.

MINNESOTA

September 30–October 1. Fiber/Metal, juried sale and exhibit at the Fine Arts Center, Minnesota State Fairgrounds, Snelling and Como Aves., St. Paul. Contact Minnesota Crafts Council, 528 Hennepin Ave. #216, Minneapolis, MN 55403. (612) 333-7789; mncraft@mtn.org.

October 22. Artwear in Motion 2000, runway show and benefit at International Market Square, Minneapolis. Contact the Textile Center of Minnesota, 2324 University Ave. W. #106, St. Paul, MN 55114. (651) 917-7270.

MISSOURI

November 3–4. Weavers' Guild of St. Louis 18th Annual Sale at the St. Louis Artists' Guild, Two Oak Knoll Park, St. Louis. Call Jane Olson Glidden, (636) 343-5643.

NEVADA

November 18–26. Wild Women Take Off, craft exhibit and sale at Nevada Museum of Art, E. L. Wiegand Gallery, 160 W. Liberty St., Reno, NV 89501.

NEW HAMPSHIRE

October 7–8. 17th Annual Wool Arts Tour, self-guided tour of New Hampshire sheep farms and wool studios. Send SASE to Anne Hennessy, The Wool Room, 218 Pleasant St., Antrim, NH 03440. (603) 588-6637.

NEW JERSEY

September 23–24. Harvest Sheep and Wool Festival at Salem County Fairgrounds, Rt. 40, Salem. Contact Nicky Wilson, 139 Compromise Rd., Salem, NJ 08079. (856) 769-1631.

September 23–24. 2000 Peters Valley Craft Fair, juried exhibit and sale in Layton. Contact Peters Valley Craft Fair, 19 Kuhn Rd., Layton, NJ 07851. (973) 948-5200; www.pvcrafts.org.

NEW MEXICO

September 15–October 11. The Wild Weft, group tapestry show at Weaving Southwest Gallery, 216-B Paseo del Pueblo Norte, Taos, NM 87571. (505) 758-0433; fax (505) 758-5839; weaving@ weavingsouthwest.com; www.weavingsouthwest. com.

September 21–28. Asian Influences, contemporary work by Ana Lisa Hedstrom and Chunghie Lee.

October 6–17. Cirque . . . Cirque, invitational show of art to wear and selected fiber works.

October 20–26. A Celebration of Imagery and Ideas by Susan Summa. Santa Fe Weaving Gallery, 124½ Galisteo, Santa Fe, NM 87501. (505) 982-1737; fax (505) 995-9630; rusee@aol.com; www.fiberbydesign.com.

October 7–8. Taos Wool Festival at Kit Carson Park, Taos. Mountain and Valley Wool Association, PO Box 2754, Taos, NM 87571. Contact Coralie Silvey Jones, (888) 909-9665; info@taoswoolfestival.org.

NEW YORK

November 15–February 25, 2001. Women Designers in the USA, 1900–2000, exhibit including textiles, at The Bard Graduate Center for Studies in the Decorative Arts, 18 W. 86th St., New York, NY 10024. (212) 501-3000; fax (212) 501-3079; www.bgc.bard.edu.

NORTH CAROLINA

November 29–January 11, 2001. Weaving and jewelry exhibit by Judi Gaston and Nancy Fleming. Southern Highland Craft Guild, Milepost 382, Blue Ridge Parkway, PO Box 9545, Asheville, NC 28815. (828) 298-7928; fax (828) 298-7962; shcg@buncombe.main.nc.us; www.southernhighlandguild.org.

OHIO

November 18. Weavers' Guild of Miami Valley Annual Handspun/Handwoven Show and Sale at Bryan Center, 100 Dayton St., Yellow Springs. Contact Rena Conrad, 560 Trotwood Cir., Springfield, OH 45503. (937) 323-7143.

OREGON

September 23–24. Oregon Flock and Fiber Festival at Clackamas County Fairgrounds, Canby. Contact Brandy Chastain. (503) 628-1205; offf@gte.net; www.flockandfiberfestival.com.

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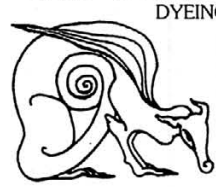
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PENNSYLVANIA

November 16–19. Fiber 2000, 24th annual show and sale by The Handweavers of Bucks County, at the Memorial Building, Washington Crossing Historic Park, Washington Crossing. Contact Nancy Dilliplane, (215) 321-7225; Margrite Egli, (609) 737-3677; or Joanne Gretz, (215) 295-2499.

SOUTH DAKOTA

Through October. Uncommon Threads, fiber history exhibit. Old Courthouse Museum, Sioux Falls. Contact Lori Walsh, (605) 367-4210, ext. 3012.

VIRGINIA

November 4–5. Heritage Arts Festival at Chesapeake City Park, 500 Greenbrier Pkwy., Chesapeake. Fiber exhibits, animals, artisan demonstrations, workshops, fleece to shawl competition. Contact Chesapeake Parks and Recreation Department, PO Box 15225, Chesapeake, VA 23328. (757) 382-6411; fax (757) 382-8418; www.chesapeake.va.us.

WASHINGTON

October 4–January 2, 2001. Contemporary West Coast Tapestry 2000, regional show of flat-woven tapestry, at the Washington State Convention and Trade Center, 800 Convention Place, Seattle. Contact Mary Lane, TAPS, 703 Foote St. NW, Olympia, WA 98502. (360) 754-1105; lanemary@netscape.net.

October 21. Fibers and Beyond, Whatcom Weavers Guild Sale at the Elks Lodge, Bellingham. Call Jane Coombs, (360) 398-1637.

October 26–28. Seattle Weaver's Guild annual fall sale at Bloedel Hall, St. Mark's Cathedral, Seattle. Contact Robyn Spady, (206) 216-0292; robyn_spady@yahoo.com.

WISCONSIN

November 5–26. Threads of Gold: 50 Years of Weaving, fall show and sale by Wisconsin Handweavers at the Charles Allis Art Museum, Milwaukee. Call (262) 789-8419.

CANADA, ONTARIO

Through October 13. Mothers of Invention: 25 Millennia of Innovation, textile exhibit at The Museum for Textiles, 55 Centre Ave., Toronto,

—continued on page 94

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COLOR APPEAL

Two things whet an appetite for color: lots of it and not enough.

In places that abound in blue skies, blue water, golden light, and intensely colored flora, like the Caribbean, the Mediterranean, Florida, and Southern California, people can't get enough color. The indigenes-and the snowbirds, too-wear lots of color. They paint their houses pink and peach and saffron.

Paradoxically, the other place people can't seem to get enough color is Scandinavia, where they suffer through cold, dark, gray winters that seem to go on forever. Thus deprived of color and warmth and light, they produce textiles splashed with vibrant color and interiors like the ones in Carl Larsson paintings, where the intoxicated eye moves from color to color to delicious color.

"Hot Color," Patricia McLaughlin, Universal Press Syndicate; in *Montrose Daily Press,* May 17, 2000

GUYANA TEXTILES ONLINE

The village of Lethem, Guyana, had no telephones until two years ago, and the concept of paying with money is still quite foreign to many residents. But here an organization formed by indigenous women of two tribes revived the ancient art of hand-weaving large hammocks.

A worker with Britain's Voluntary Service Overseas was instrumental a decade ago in reviving hammock making. By the mid-1990s, the weavers, 300 women from the Wapishana and Macushi tribes known as the Rupununi Weavers Society, had sold a hammock to the British Museum in London. The museum called it "one of the most perfect forms of indigenous art we have purchased this century." Two years ago, the chief executive of the Guyana Telephone and Telegraph Company (an American) offered the weavers two telephone lines, free Internet access, and $12,000 worth of equipment, and trained a young member how to use the Internet. The group set up a website and started selling hammocks to people around the world for as much as $1,000 apiece, gigantic sums in these parts.

Perhaps too gigantic. The foray into electronic commerce created tension between the weavers and the traditional leadership. Threatened by the women's success, regional leaders moved in and took control of the weavers' organization, and the group has been struggling since then to get by.

Condensed from an article by Simon Romero, *The New York Times,* in *The Denver Post,* April 28, 2000

IMAGERY

"Then the hunter took from his breast the shuttle of imagination, and wound on it the thread of his wishes; and all night he sat and wove a net."

Olive Schreiner, *The Story of an African Farm,* 1883 (reprinted by Dover Press, 1998); contributed by Manuela Kaulitz, Louisville, Kentucky

THE DACCA GAUZES

Those transparent Dacca
    gauzes
known as woven air,
    morning
water, evening dew:

a dead art now, dead over
a hundred years. "No one
now knows,"
    my grandmother says,

"what it was to wear
or touch that cloth." She
    wore
it once, an heirloom sari
    from

her mother's dowry, proved
genuine when it was
    pulled, all
    six yards of it, through
    a ring.

Years later when it tore,
many handkerchiefs
    embroidered
with gold-thread paisleys

were distributed among
the nieces and daughters-
    in-law.
These too now lost.

In history we learned:
    the hands
of weavers were amputated,
the looms of Bengal
    silenced,

and the cotton shipped raw
by the British to England.
History of little use to her,

my grandmother just says
how the muslins of today
seem so coarse and that
only

in autumn, should one
wake up
at dawn to pray, can one
feel that same texture
again.

One morning, she says,
the air
was dew-starched: she
pulled
it absently through her
ring.

Agha Shahid Ali, in *Norton Anthology of Poetry*, 4th edition, 1996; contributed by Jeffrey Reed, Sewickley, Pennsylvania

COZY GOATS

If you're driving through southern Wales and see a herd of goats wearing sweaters, don't be alarmed. It's just one farmer's way of keeping them warm. Robi Mandley found that her 50 Angora goats were shivering after being sheared in the winter. "I tried making coats based on dog coats, but they didn't work because the goats pulled them off one another," she said. Mandley has gotten around that problem with the sweaters, by cutting off the sleeves and putting the goats' front legs through the armholes.

Associated Press, in *The Denver Post*, February 5, 2000

WORD DERIVATIONS

The Greeks gave us the word *spaein*, meaning "to drag or draw." The Teutons brought the word to Britain, where it emerged as the Old English verb *spinnan*. We now say "spin." Middle English speakers (those from the twelfth through fifteenth centuries) devised a word that meant a spinner: *spithre*. In time its spelling changed to *spider*.

In Sanskrit, a spider was *urna-vabhis*, "wool weaver." According to scholars, the most likely Indo-European root for "weave" and "web" is *webh*, meaning "to braid or weave." This root word spread and bore fruit in the Old Norse word *vefa*, the Old High German *weban*, and ultimately in the Old English *wefan*.

from Alan Messmer, "Word Chase," *The Christian Science Monitor*, July 29, 1999; contributed by Linda Bergstrom, Rosebud, South Dakota

TEXTILE ART

"[The artist Henri] Matisse had an absolute fascination with fabric," said Gwen Chanzit, Denver Art Museum's associate curator of modern and contemporary art, and a co-curator of a recent Matisse exhibition there. "He would buy a small swatch of fabric and just stare at it, for inspiration. That's how the patterns and colors of textiles came to play such an important role in his paintings."

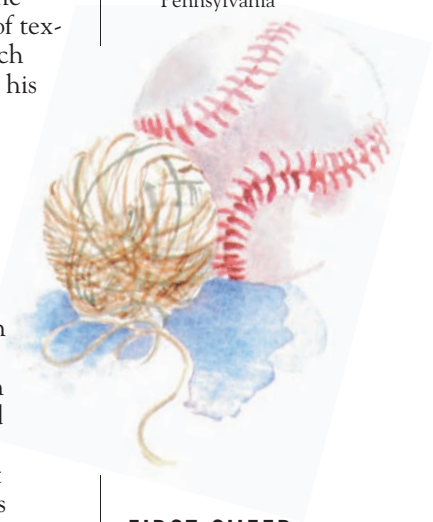
The Denver Post, March 5, 2000



RECYCLING

Years ago, the tower guards at Eastern State Penitentiary in Fairmount, Pennsylvania, shouted down to the neighborhood kids whenever the prisoners were about to play baseball. Lots of kids would show up, not to watch a game they couldn't see, but to catch the balls the cons hit over the 12-foot-thick walls. The balls never saw action again: They were presented to mothers. These clever women split them open for the fine cotton string inside.

Susan Guerrero, *Inquirer Magazine*, in *The Philadelphia Inquirer*, January 9, 2000; contributed by Julia Nash Murphy, Merion Station, Pennsylvania



FIRST SHEEP

America's first flock of sheep was bought in France and Switzerland by the London Company and shipped in 1609 to Jamestown, Virginia.

L. M. Boyd, "Go Figure," in *The Denver Post*, January 3, 2000

EFFICIENT FEEDERS

You can put up to ten alpacas on the same amount of pasture required to graze a single horse.

Ted Chepolis, Alpaca Fact Sheet, www.alpacawa.org

OLD TABOOS

"Women shall not make woven work on the Lord's day . . . they . . . shall not sew garments together, nor pluck wool. It is not permissible to scutch flax . . . in order that honor and repose may in every way be accorded to the Lord's day."

From the *Laurentian Penitential* (manuscript in Florence, Italy), ca. A.D. 1200; based on materials of A.D. 538 and A.D. 789; submitted by Nancy Spies, Panama City, Florida

. . . more Calendar

(continued from page 91)

ON M5G 2H5. (416) 599-5321; fax (416) 599-2911; info@museumfortextiles.on.ca; www.museumfortextiles.on.ca.

UNITED KINGDOM

September 2–October 2, at Mansfield Art Gallery, Mansfield, Nottinghamshire. **October 28–December 10,** at Durham Museum and Art Gallery, Durham. Continuum, biennial exhibition by The Association of Guilds of Weavers, Spinners and Dyers. Contact Hilary Turner, 37 Blundellsands Roads East, Liverpool, L23 8UJ, UK.

CONFERENCES

DISTRICT OF COLUMBIA

October 13–15. 23rd Annual Rug Convention at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

MINNESOTA

October 20–22. Topping Off the Century, conference of Minnesota Federation of Weavers Guilds and Fiber Artists in Duluth. Contact Jan Ringer, 1765 Pequaywan Lake Rd., Brimson, MN 55602. (218) 848-2475; jringer@d.umn.edu; or Janet Meany, (218) 525-5778.

NEW MEXICO

September 20–24. Textile Society of America Seventh Biennial Symposium in Santa Fe. Contact Santa Fe Weaving Gallery, 124½ Galisteo, Santa Fe, NM 87501. (505) 982-1737; fax (505) 995-9630; rusee@aol.com; www.fiberbydesign.com.

TO ENTER

MINNESOTA

Remembering: Fiber Art Salutes the Past, exhibit February 16–March 31, 2001, at the University of St. Thomas in St. Paul. **Slide deadline November 17.** Contact Textile Center of Minnesota, 2324 University Ave. W. #106, St. Paul, MN 55114. (651) 917-7270; www.textilecentermn.org.

OHIO

Weavers' Guild of Miami Valley annual show and sale, November 18, in Yellow Springs. For booth rental information, contact Kay Bertrand, (937) 667-3033.

PENNSYLVANIA

Fiberart International 2001, juried exhibition September 7–October 27, 2001, in Pittsburgh. **Slide deadline February 24, 2001.** Send SASE to Deb Meteney, 1070 Sugar Run Rd., Venetia, PA 15367. (724) 348-9087; mpm@sgi.net; www.paznet.com/fiberartintexhibit.

UTAH

IWC: 2001, juried fiber exhibition in conjunction with Intermountain Weavers Conference, July 19–22, 2001, in Logan. **Entry deadline December 1.** For prospectus, send SASE to Peggy Neuber, 429 W. Center, Logan, UT 84321; pneuber@pcu.net.

WASHINGTON

A Cultural Odyssey: Norwegian Weaving in America, exhibit September 13–November 11, 2001, at the Nordic Heritage Museum, Seattle. **Entry deadline May 1, 2001.** Send SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Island, WA 98110; kaylarson@hotmail.com.

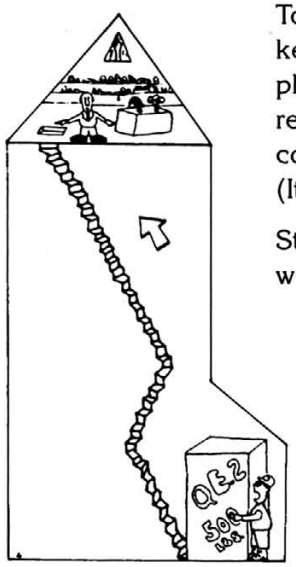
Conference on Norwegian Woven Textiles, October 4–6, 2001, in Seattle, seeks proposals for presentation related to traditional Norwegian weaving and similar topics. **Proposal deadline October 2, 2000.** Send SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Island, WA 98110; kaylarson@hotmail.com.

INSTRUCTION

ILLINOIS

Double Weave, Warp Painting, Paddle Warping, Spinning, Feltmaking, Textile Printing and Painting, and Garment Design for Handwovens. Fall workshops start September 18 at T. L. D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; tammy@TLDDESIGNS.com; www.TLDDESIGNS.com.

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IOWA

A Smorgasbord of Norwegian Weaving, October 6–9, with Lila Nelson. **Norwegian Band Weaving,** October 7–9, with Jane Murphy. **Felting,** October 7–8, with Nancy Ellison. Vesterheim Norwegian-American Museum, PO Box 379, Decorah, IA 52101.

MINNESOTA

Post-conference workshops in conjunction with the annual conference of the Minnesota Federation of Weavers Guilds and Fiber Artists, October 23–25, in Duluth. Contact Jan Ringer, 1765 Pequaywan Lake Rd., Brimson, MN 55602. (218) 848-2475; jringer@d.umn.edu; or Janet Meany, (218) 525-5778.

NEW HAMPSHIRE

The Leap: Intermediate Weaving, September 11–15, with Deborah Chandler. **Overshot Weaving,** September 18–22, with Rachael Emmons. **Twined Rag Rugs,** October 6–7, with Bobbie Irwin. **Travels and Twists,** October 19–21, with Anna Zilboorg. Harrisville Designs, The Weaving Center, PO Box 806, Harrisville, NH 03450. (603) 827-3996.

NEW MEXICO

Fiber workshops, October 2–6 and 9–11, in conjunction with Taos Wool Festival in Taos. Coralie Silvey Jones, Mountain and Valley Wool Association, PO Box 2754, Taos, NM 87571. (888) 909-9665; info@taoswoolfestival.org.

VERMONT

Twined Weaving on Ojibway Loom, with Betty Atwood. Workshops September 30–October 1 at the Vermont Sheep and Wool Festival, Killington. Contact Shirley Ferguson, (802) 889-9611; fernwood@sover.net.

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; www.lambs-quarters.com.

Handwoven Garments, September 10–15. **Diamond Rag Rugs,** September 24–29. **Weaving Home Furnishings,** October 8–13. **Beginning and Intermediate Weaving,** varied times. Sievers School of Fiber Arts, Jackson Harbor Rd., Washington Island, WI 54246. (920) 847-2264; fax (920) 847-2676; sievers@itol.com.

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

Burma. January 28–February 15, 2001. Traditional crafts tour including a silk workshop. Booking deadline November 18. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Guatemala. February 16–25, 2001. Textile, Weaver's and Craft Tour with Karen Searle. Contact Liza Fourré, Art Workshops in Guatemala, 4758 Lyndale Ave. S., Minneapolis, MN 55409. (612) 825-0747; fax (612) 825-6637; fourre@artguat.org; www.artguat.org/.

Guatemala. April 7–20, 2001. Holy & Easter Weeks in Guatemala, textile tour with Nancy Crow. Send LSASE to Nathaniel Stitzlein, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554.

Romania. Craft tour including winter festival, December 16–January 2, 2001. Booking deadline October 17. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Uzbekistan and Turkmenistan. Textile tour March 10–24, 2001, with Anita Luvera Mayer and Meli Seval. SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.

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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Product News

by Sharon Altergott

Kumihimo Studio is Terry Flynn's new business. She formerly owned *The Weaver's Place* in Baltimore, Maryland, but sold the retail store last spring and is now concentrating on kumihimo and braiding books, instruction, fiber, and equipment exclusively. For a full catalog of braiding and tassel making equipment and fibers plus a schedule of both Rodrick Owen's and Terry's classes send $5 to: 651 Coleraine Rd., Baltimore, MD 21229; or phone her at (410) 719-7590.

Sverker Blomqvist recently announced that after 135 years in the Swedish yarn business his business *C. L. Blomqvist AB* in Fritsla and *Nordiska Textil-Garner AB* in Överlida have merged. The new business is named **Blomqvist/ Nordiska Textil-Garner AB,** and is continuing with the same fine tradition and service that Blomqvist provided during the past century. You may contact them for more information on their complete line of yarns at their website: www.clb.se; email: blomqvist@swipnet.se; or write to: Box 4039, S-512 84, Överlida, Sweden. Phone +46-325 32290; Fax +46-325 32500.

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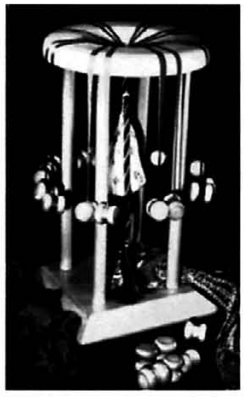
Crave color? Contact **Fiesta Yarns** at their website: www.fiestayarns.com for complete information on their exclusive quality hand-dyed weaving yarns. Their yarns are available in six different varieties including mohair/rayon, cotton/rayon, 100% rayon, 85% wool/15% mohair, 100% tussah silk and 60% wool/40% kid mohair. You may also contact owner Cindy Brooks at 206 Frontage Rd., Rio Rancho, NM 87124; phone (505) 892-5008 for more information. ❖

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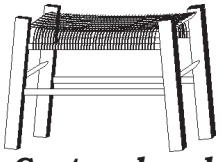
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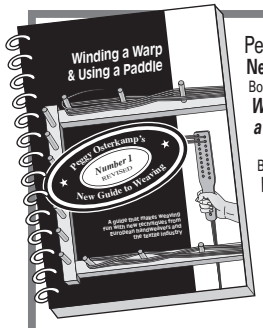
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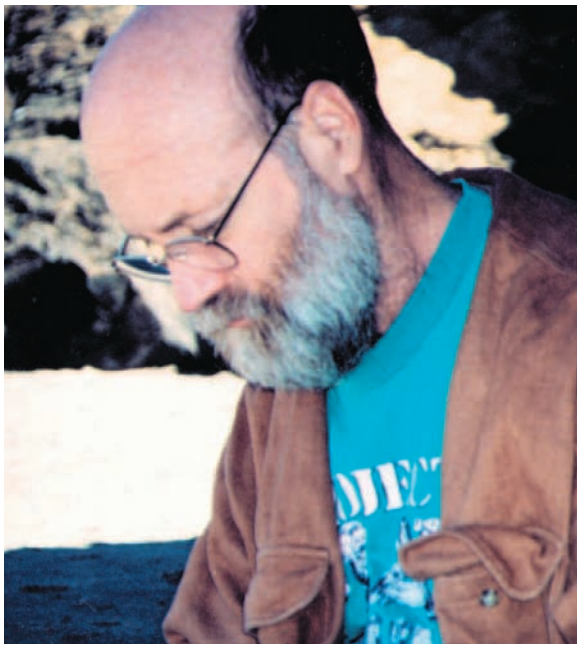
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ED FRANQUEMONT

thoughts of a fiber doodler



The Historic Districts Commission meeting had just begun when I slipped into a chair near the back. The agenda was full: a church wanted to replace historic handmade arched windows with vinyl and plywood, arguing that they were so high no one could tell the difference; a lawyer wanted more signage than allowed in his district; and the City had created some problems with the State.

The interested parties in the cases to be heard sat at the front of the audience and so did not catch sight of me until the first speaker rose to the microphone across from us. He scanned the audience and the Commission as he began, and then hesitated momentarily as his gaze reached me. "Oh," said the Commission chair pleasantly, "don't mind Ed, he's always doing something back there. Tonight he's.... What are you doing, Ed? It looks like he's knitting. Usually he's making string with a stick. Please go on." By now the Commissioners were accustomed to me and did not join as the rest of the audience swiveled in their chairs to see the guy in a suit and tie working with yarns that disappeared into his briefcase. I sat in the back and far to the left so I could keep my briefcase with its yarn stash on my left and occupy an extra seat on my right with the agenda and a pen to take notes.

Here, I hoped, I could work and listen without distracting too many other people in the audience. But the strategy was only partly successful as people deviated from the normal path to the microphone to gain a closer look at me and what I was doing, and any time I rose to comment as Executive Director of the local historic preservation agency, people seemed amazed that I had actually been paying attention.

I'm used to odd looks and whispered remarks by now. Ever since I caught the fiber madness over thirty years ago, I carry a fiber project in my pocket, my briefcase, or a tote bag everywhere I go—whether spinning, knitting, or weaving on a portable backstrap loom. In the beginning nobody thought this too strange, but since most of us had long hair and wore bell bottoms, nothing seemed strange. However, I've kept the habit as I metamorphosed into a small business owner and later into the suit-and-tie life of the director of a non-profit agency.

I spin my way through complicated Board meetings even when I am at the front of the room running them. I've spun silk through talks by the likes of Hillary Clinton and knitted nearly a whole sock at a meeting of archaeologists. After years of regular attendance at the National Preservation Conference, total strangers ask how a set of gloves came out or whether I have finished my silk spinning project (I haven't). The truth is, when that silk is all spun, I will start something else because I just can't stop. I think better when my hands are busy with thread.

Looking around the room of doodlers, notetakers, and fidgeters at the Historic Districts Commission meeting, I see audience and commissioners alike fill their agenda pages with diagonal words, cryptic markings, underlinings, and boxes, the products of full minds but empty hands. While they are scoring, circling, and hatching, I am turning heels, making shapes, and drawing silken order from a lustrous mass. I take some satisfaction from the fact that at the end of the day, their work lines wastepaper baskets while mine adorns the people I care about, but I really work fiber not for products but for process. For me, fiber work provides a mental and psychic field upon which the words and ideas of conversation can take productive root.

One night I sat with a colleague through a particularly boring hearing on a proposed shopping mall. As speaker after speaker repeated the same points either for or against the project, I finished the fingers on a delightful pair of gloves while he sat by turns impassive or restless. As the clock struck midnight and the last speaker mercifully finished, I tucked my nearly complete project in my briefcase and rose to go. "Man," said my colleague, pointing to my yarns, "I don't know how you do that stuff. I'd never have the patience."

Patience? Four hours of a public hearing without a project to do—that's what takes patience. It makes my fingers twitch just to think about it.



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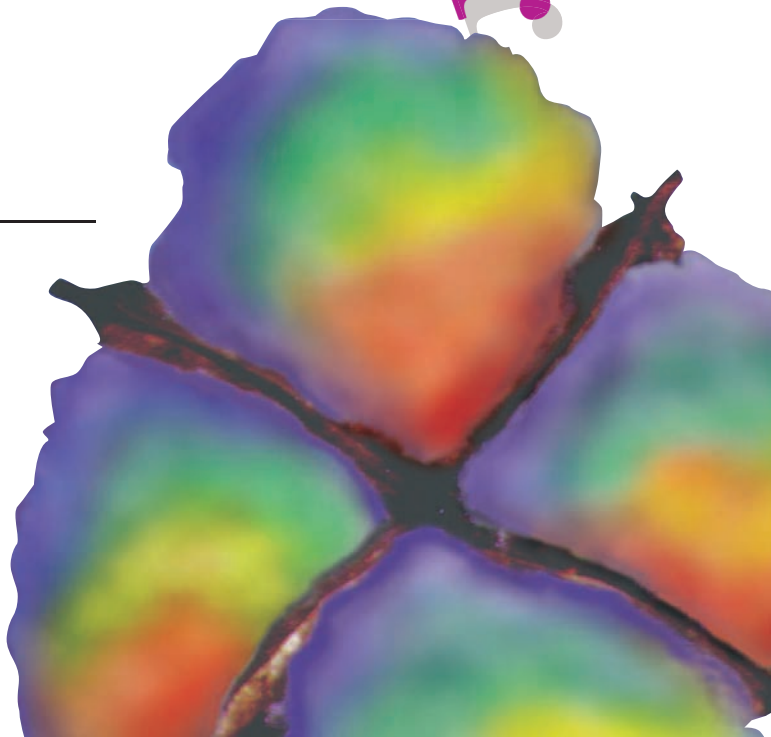
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