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ISSUE 102

NOVEMBER/DECEMBER 2000

Handwoven

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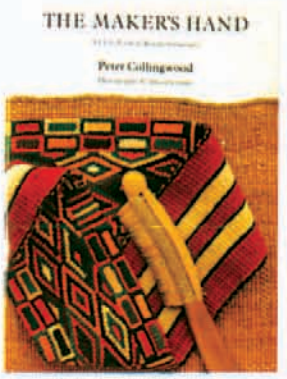
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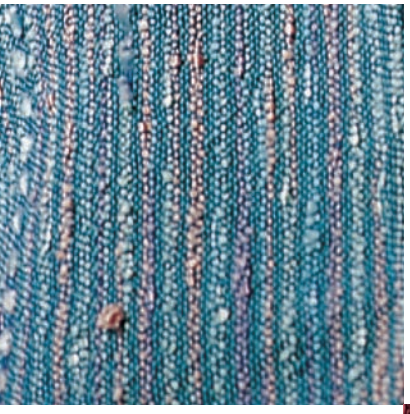
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Handwoven

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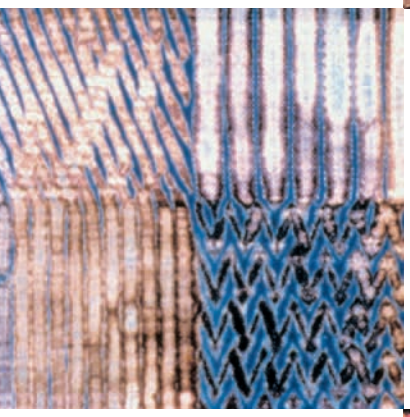


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FROM THE EDITOR



If you're like me and you always read the last page first, then you've already read Linda's Endnotes about selvedges in this issue. Her words make me think of how many "shoulds" we have in weaving. Not only should our selvedges be perfect, but we should be able to get them that way without any visible effort, without once touching them, and especially without using "crutches" like floating selvedges or temples.

Exactly what you should do changes over the years but not that there are things you should do. Twenty years ago we said you should only have one loom (the perfect loom). We said you should be happy with four shafts because you will never come to the end of what they can do. (You should try, though.) You should hemstitch all your samples. You should *weave* samples. You should finish every warp and make useful items out of all of your leftover thrums. You should buy new yarn only when you've used up the yarn you already have. You should wait until you are a very experienced weaver before you try to warp and weave with linen or very fine threads. You should never use synthetic yarns.

Somewhere in those years the explosion in weaving technology changed our shoulds to a different set of tyrannies. Suddenly, we *should* have more than one (perfect) loom. Some of them should have more than four shafts. To house them properly (they still should not be naked), we should have a "studio," with walls of yarn sorted according to color and fiber type and a computer station where we create our original designs. Our yarns should include metallics, tencel, rayon, and exotic mixes. The studio should be equipped with a deep stainless steel sink with gas burners nearby for dyeing, a washing machine and dryer with digital settings, a state of the art iron, and a sewing machine that makes fancy stitches and never has to be put away. On one wall, there should be a library of all available weaving books and magazines, which we should read and understand and remember. (We should also be able to knit, crochet, tat, garden, cook, bead, raise a family, and work full time.)

The problem is that so many shoulds only get in the way of our doing what we became weavers to do. We should do what we love: weave.

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:

January/February 2001. *Finishing Matters*: finishing treatments for fabrics including washing and fulling, hemstitching and other edge treatments, and finishing details for garments.

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

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

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

January/February 2002. *Doubleweave:* weaving double in all its forms, doublewide, deflected, patterned.

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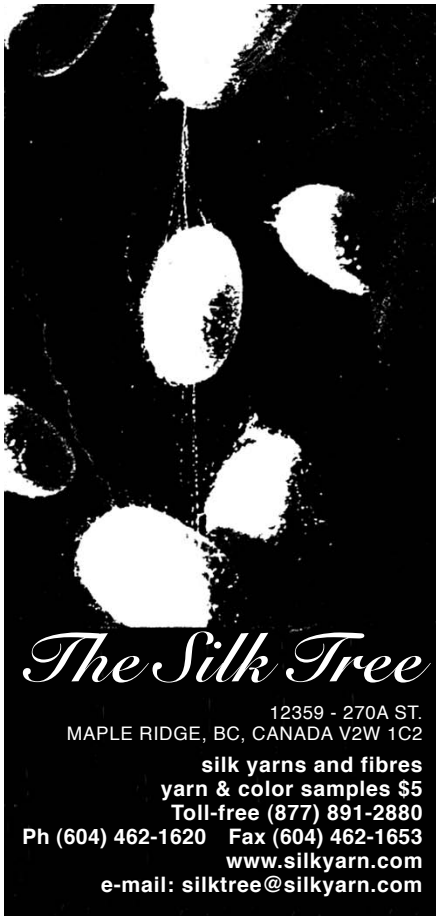
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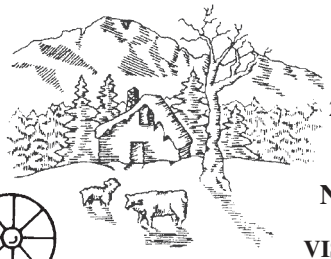
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WHAT'S GOING ON HERE?

All the Interweave News that's fit to print

Do you remember your twenty-fifth birthday? How truly grown up you felt, how independent and hopeful, even though you still didn't know what you wanted to do with your life? It's different with a business. Magazine years aren't as long as dog years, but they're surely a lot longer than human years. As we mark the passing of twenty-five years at Interweave Press, there's a sense here that we *have* figured out what we want to do "when we grow up."

Making weaving and spinning (and knitting and beading and needlework) magazines and books is as much fun and as challenging as ever. Walking the fine line between growing with our readers and not leaving newer weavers behind; finding the best projects and presenting them in a learning environment that also is visually inspiring; second-guessing the next big thing (we were right about socks and shawls, but what's next?). We can only do a good job with a lot of honest, thoughtful input from you. We recently included a survey in the magazine, and it's given us some interesting insights, which we'll share with you in a future issue. But did we hear from *you*? If not, it's not too late. Be in touch—by letter, phone, fax, or e-mail. Help us chart our course for the next twenty-five.





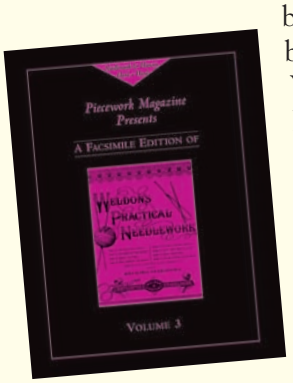
The Book World

We're putting the finishing touches on *A Weaver's Companion*, in hopes of having it in your favorite weaving store by Christmas. If you're not familiar with the other books in our "Companion" series (for knitters and beadworkers), be aware: this is *not* a learning-to-weave book. It's a small, sturdy, spiral-bound volume to keep by your loom and take on shopping trips. It contains such handy tools as warp calculation formulae, sett charts, yarn yardage charts, hemstitching diagrams, and so forth. It will also have a bound-in envelope for carrying around yarn snippets and what-not for color matching. Because of its oddness, it must be printed in the Orient, where odd print jobs are done as a matter of course but schedules can go awry. For sure, we'll have it back in this country before Chinese New Year.



Otherwise in the book world, we're also finishing up the huge job of indexing all hundred-plus volumes of *Handwoven*. You'll want this right there on the shelf with your back issues of the magazine. It will also contain a listing of all the weaving shops where the magazine is available, a calendar of future events (Convergence 2004 right down the road in Denver!) and so forth.

Thanks to all of you who responded to our notice about *The Eight-Shaft Pattern Book* possibly going out of print, it's back on press now and will soon be on its way to our warehouse. We positively *hate* letting good books go out of print, but we also can't take the chance of having them just sit there forever. Your feedback was encouraging. What else would you like to see in the way of weaving books? Let us know.



If you are as intrigued as I am by early textile craft publishing—those old *Modern Priscillas* and *Anchor* leaflets with collars and doilies and tatted edgings and really wonderful knitted accessories, be aware that Interweave is publishing a series of facsimile editions of nineteenth-century Weldon's Needlework volumes. We've already run out of Volume I, but II and III are available. If interest is great enough, we'll reprint Volume I and offer subscriptions to the whole set. To find out more give us a call at (800) 272-2195.

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Aging Gracefully

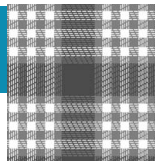
A recent computer analysis of our subscriber list shows that—guess what?—our average age has increased. Not as much as you might think, though; in the twenty years we've been tracking, our average reader has aged only about eight years. I think this means that if you're a weaver, you have discovered the fountain of youth.

Happy Birthday Fiberarts!



The odd thing that happened back in November, 1975, is that *Interweave* magazine and *Fiberarts* came off press within two weeks of each other. There was no plan to that, just coincidence. Over the years, *Fiberarts* has continued to support, provoke, and excite that world where art and thread intersect. Twenty-five good years, and here's to many more.

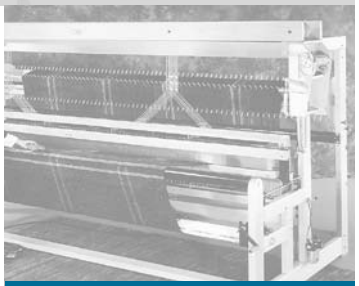
New Tools for a New Era



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- ***WeavePoint 5.3*** The latest upgrade to our ever-popular software for Windows™ 95/98/2000. This version includes block substitution, keyboard or algebraic entry and, remarkably, a marvelous painted warp feature. And don't forget, WeavePoint is equally well-suited for both treadle and dobby looms.
- **AVL 40** The newest model in our line-up is the most technologically sophisticated loom AVL has ever produced. Forty harnesses, all controlled by Compu-Dobby™, and raised with eLift™—AVL's new all-electric mechanism that allows you to lift the required harnesses effortlessly.
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Letters

LOOM MUSIC RINGS A BELL

We were quite taken by the September/October 2000 issue of HANDWOVEN. The theme of fiber and music and the supporting photographs were outstanding. Of particular interest to us was Pauline Duke's discussion of "change ringing" (see "Oranges and Lemons Say the Bells of St. Clement's," page 32). This summer we were privileged to be in the bell tower to observe the "change ringing" of the bells of St. Paul's Cathedral in London—a truly great experience.

Well done!

—Grey and Lillian Whipple
Concord, California

Thanks for the "Loom Music" issue! I had been planning to weave a scarf for my son's band teacher and was considering using pick-up or inlay to weave a treble clef or some similar motif. However, I was not excited about using a tedious hand-manipulated technique. What are those shafts for, anyway!

This issue provides me with great inspiration and new approaches that suit my style much better than pick-up. I thought I would try "Hot Cross Buns," the first piece his band played, in hopes that it will look better woven than it sounded—the band has come a looooooong way!

In regards to the article on change ringing ("Oranges and Lemons Say the Bells of St. Clement's"), I wondered while reading it if you would reference Dorothy L. Sayers's enchanting novel The Nine Tailors, in which a peal is used to encode a letter (instead of designing a warp), and the secret to the mystery is found in the bell tower!

This is a great issue. Keep up the good work!

—Karen Wiley
Arroyo Grande, California

ENGLISH TABBY RESPONSE

In the September/October 2000 issue of HANDWOVEN, Jane Adams asks about how to weave "English tabby." The only reference to English tabby that I have seen is in Ulla Cyrus-Zetterström's *Manual of Swedish Handweaving* (third English edition, 1984, p. 16). Draft 17d and Illustration 18 are labeled "a basket structure . . . called English tabby."

They are what Janet Phillips calls "irregular hopsack" in her very British weaving book—a combination of plain weave and basket weave. Of course, the English would no more name something "English tabby" than the Swedes would call a structure Swedish lace. Cyrus-Zetterström calls Swedish lace, "mosquito netting and plain weave" (pages 54–55).

If this is actually the structure intended that Jane Adams refers to, then the weft should be woven as-drawn-in, alternating plain-weave picks following their corresponding order in the warp.

—Lynn Tedder
Tulsa, Oklahoma

It's no surprise that Lynn would pick up on this one—she's one of our hard-working tech editors!

I just received my long awaited September/October issue and read the request for a definition of English tabby from Jane Adams in "Letters."

It's an enchanting weave, very-simple, and it's shown in color on page 41 of the January/February 1997 issue of HANDWOVEN. The threading and treadling are given on page 76.

I've been a subscriber to HANDWOVEN since 1990 and have bought as many back issues as I've been able to find. There's a wealth of information in every issue; each rereading sheds (no pun intended) more light on yet another of the myriad facets of weaving. One can't help but learn!

Thanks to all of you who produce these wonderful issues—especially to Linda Ligon, who has been the constant thread throughout.

—Carolyn Williams
Kearny, New Jersey

By now I'm sure you've received many responses to Jane Adams' query about English Tabby. It rang a bell, so I looked in my back issues of HANDWOVEN and sure enough it was there. Just proves the point: never discard an issue of HANDWOVEN. They just get better over the years!

—Phyllis Hughes
Deming, Washington

Many thanks for all the wonderful letters citing the same source—ours!

SMALL COVERLETS

Years ago I found a miniature loom at an antique store and wondered what to do with it. I wanted to weave but didn't have the opportunity until about five years ago. Finally, I took a weaving class at the Arrowmont School in Gatlinburg, Tennessee.

Now I'm weaving coverlets like my great grandmother wove only smaller—they are for one-inch scale doll houses! I'm having lots of fun and finding many things in each issue of HANDWOVEN to inspire me.

—Virginia Morton
Decatur, Alabama

IKAT, RET, AND SCUTCH

On Labor Day weekend I was in my third Portland Scrabble Tournament. The 200 championship-level men and women, mostly from out-of-state, were way above me, often playing twenty to

—continued on page 8

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!

Carolton Farm & Fibers, Barboursville, Virginia. Instructor: Barbara Tinder. Students: Gwen Herring, Teresa Huffine.

Española Valley Fiber Arts Center, Española, New Mexico. Instructor: Gloria Padilla. Students: Ercilia Brazil, Christina Brown, Dina Galvano, Angela Martinez, Martha Roybal, Linda Sanchez.

Fiber Connection, Honolulu, Hawaii. Instructor: Dawn Kadota. Student: Pamela Simon.

Fiber Design Studio, Warwick, New York. Instructor: Ann Songayllo. Students: Joan Bedford, Lisa Buteny, Donna Cole, Elizabeth Cole, Lucy Lopez, Jane Petry, Sumari, Cornelia Theimer-Gardella, Eugenia Tice-Shepard.

Fiber Factory, Mesa, Arizona. Instructor: Chantall Chapuis. Student: Mary Ann Thiem.

Fletcher Farm School for the Art & Crafts, Ludlow, Vermont. Instructor: Susan Rockwell. Students: Carl Danzer, Margaret Dionne, Lara Dorsey, Ryan Dorsey, Pauline Garner, Stephanie Jones, Sue Jones, Liz Keohan, Lois C. Rook, Margaret Seeley.

FORMA, Whitmore Lake, Michigan. Instructor: Sarah Kaufmann. Student: Nadine Russell.

French Creek Fiber Arts, Avon, Ohio. Instructor: Peggy Strang. Students: John Condello, Doris Kurz.

Green Valley Weavers, Colorado Springs, Colorado. Instructor: Dottie Weir. Student: Jeff Mills.

Labadie Looms, Bird-in-Hand, Pennsylvania. Instructor: Donna Morrison Beaver. Students: Deborah Dorrick, Pamela Johnson, Constance Kiser.

Lambs' Quarters, Waupaca, Wisconsin. Instructor: Jane Haasch. Student: Doris Crofoot. Instructor: Dawn MacFall. Students: Laurie Leonard, Richard Leonard.

The Mannings, East Berlin, Pennsylvania. Instructor: Thomas Knisely. Students: Maggie Ackerman, Doreen Beaudreau, Amy Wehman-Bobb, Janet Davis, Diane Fadley, Mary Gorman, Ruth Ann Hake, Linda Hathaway, Catherine Hoffman, Christine Landy, Linnea Nichols, Donna Ritchie, Ruth Ritchie, Seth Ritchie, Liz Robinson, David Thomas, Sheila Wales, Maria Yinger.

Meridian Road Studio, Vacaville, California. Instructor: Robin Lynde. Student: Jill Simmons.

Miriam's Well/Santa Fe School of Weaving, Santa Fe, New Mexico. Instructor: Miriam Leth-Espensen. Students: Connie Gerth, Peggy Patterson

Old Mill Yarn, Eaton Rapids, Michigan. Instructor: Marilyn Kempf. Students: Elizabeth Droste, Jennifer Harvey, Ann Pardee.

Penelope's Breads & Threads, Delray Beach, Florida. Instructor: Bebby Weigand and Penny Morgan. Student: Stephanie Gleit-Weinstein.

Shuttles, Needles, & Hooks, Cary, North Carolina. Instructor: Carol Handy. Students: Jeanette Briggs, Floydie Scott.

Shuttles, Spindles, & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Penny Jackson, Joyce Klein, Jan Reynolds.

Sievers School of Fiber Arts, Washington Island, Wisconsin. Instructor: Sue Kunze. Students: Cindy Bonde, June Cole, Linda Nelson, Sharon Stafford.

Stony Mountain Fibers, Charlottesville, Virginia. Instructor: Barbara Gentry. Student: Jewell Hershey.

Tall Grass Arts Association, Park Forest, Illinois. Instructor: Delia Rellis. Students: Gail Gillespie, Sunandra Manerikar, Kristin Mattingly, Lee Mattingly, Kathy Nelson, Pauline Peiler, Cherrie Washington, Ruth Weig.

Uncommon Threads, Palm Harbor, Florida. Instructor: Rosemary Noletts. Student: Karen Duncan-Moretti.

The Weavers' School, Coupeville, Washington. Instructor: Madelyn van der Hoogt. Students: Kathy Peterson, Nancy Oster, Mary Peters Swihart.

Weavers Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Student: Nancy Choma.

Wesleyan Potters, Middletown, Connecticut. Instructor: Angie Rockett. Student: Aurana Lewis.

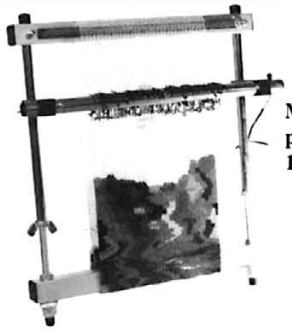
White Rock Weaving Center, Dallas, Texas. Instructor: Anna Barry. Student: Lynne Witten.

The Yarn Farm, Evanston, Wyoming. Instructor: Ava Richey. Students: Rita Osborne, Martha Taggart.

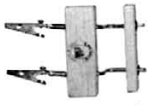
Yarns Galore, Issaquah, Washington. Instructor: Kate Jantz-Koprivnik. Students: Donna Monty, Ruth Ann Snyder, Emma Wilmot.

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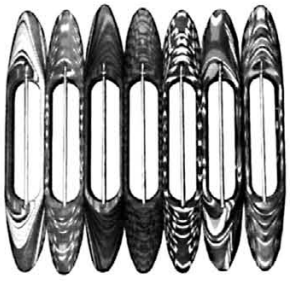


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thirty-five games at the same time. Words like "ikat" or "ret" were often used as "joiners" and although everyone knew they were acceptable, no one had any idea what they meant. If they showed up on my board, however, they were in for a long story after the game.

On the second day of the tournament I brought in some beautiful ikats and displayed my retted and dried flax, which was waiting to be scutched. No one offered to scutch, but I did get many profound thanks for providing a spectacle that demonstrated the wonders available beyond the words themselves.

The amazed looks changed to a desire to know more. We can inspire all who do not weave at least to gain inspiration from textiles, whether it be the primary plant or animal or the eminent world of fashion. You never know when just the right word will come in handy!

—Sarah Auker
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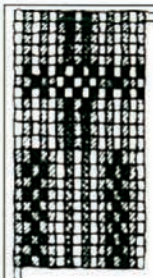
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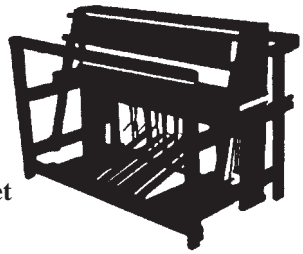
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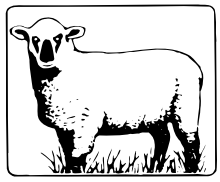
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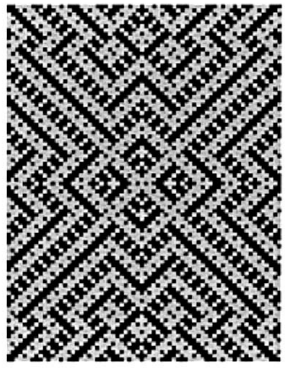
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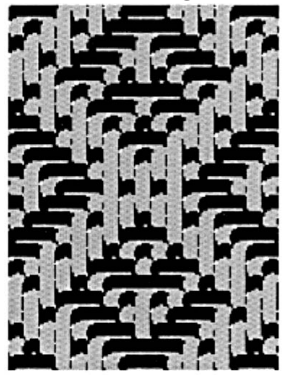
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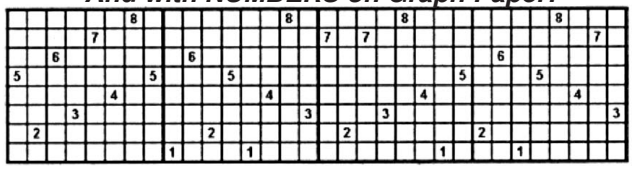
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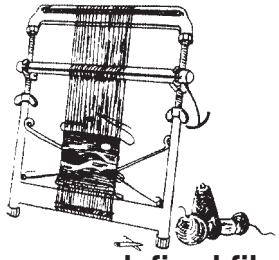


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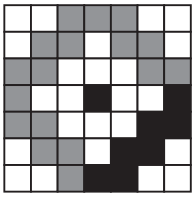
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FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

Designer/ Weaver	Project	Page	Weave Structure	Shafts	Level
Sharon Alderman	Swatch 1	24–26	Huck lace and plain weave	4	Beginner
	Swatch 2	24–26	Twll and plain weave	8	Advanced beginner
	Swatch 3	24–26	Twill and plain weave	6	Beginner
	Swatch 4	24–26	Twill and basket weave	4	Beginner
Mollie Freeman	Vest	64–69	Plain weave with surface design	2–4	Intermediate
Nancy Harvey	Vest	44–47	Plain weave and tapestry	2–4	Advanced beginner
Tracy Kaestner	Bags	52–54	Any	Any	Advanced beginner
Elda Kohls	Runner	38–42	Plain weave with painting	2–4	Intermediate
Sara Lamb	Bag	60–63	Plain weave with embellishment	2–4	Intermediate
Daryl Lancaster	Vest	70–75	Any	Any	Advanced beginner
Peggy Libsch	Doll	32–34	Plain weave	2–4	Beginner
Anita Mayer	Vest	48–51	Plain weave with embellishment	2–4	Advanced beginner
Sarah Saulson	Scarf	28–31	Twill and plain weave	8	Advanced beginner
Barbara Walker	Scarf	80–83	Lace and supplementary warp	4	Intermediate

READING DRAFTS

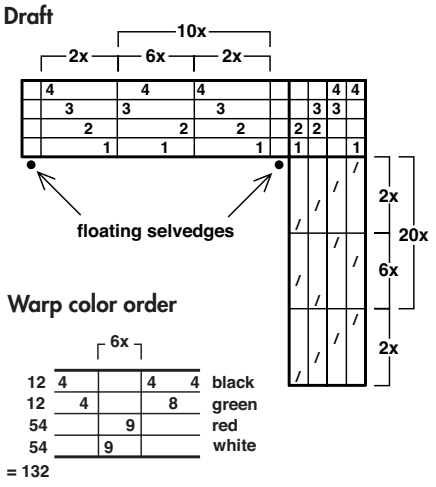
Read the **threading draft** from right to left, starting at the tie-up. **Floating selvedges** are noted by bullets.

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.

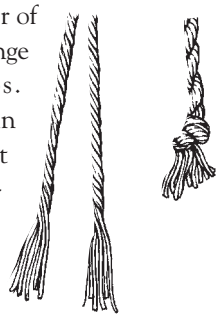
Read the **warp color order** chart from right to left just as you read the threading. The rows indicate colors instead of shafts, however. For example, in the chart shown here, the first four threads in the warp are black, the next eight are green, and the next four are black. Nine red threads alternate with with nine white threads six times. End with four green and then four black threads. The total number of threads in each color is usually given at the left of the chart.



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

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.

Plied cords can be made with more than two bouts (see Tracy Kaestner's drawstring cord, page 54). If three or more groups of differently colored threads are twisted in the same direction separately and then in the opposite direction together, the resulting fringe or cord appears slightly more complex than with two.

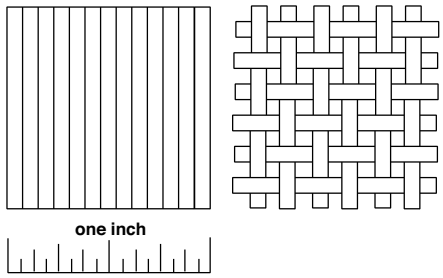
BEGINNER'S CORNER

DETERMINING THE RIGHT SETT

New weavers are often overwhelmed by the vast array of yarn sizes and types and wonder how they'll ever figure out what setts to use with what yarns and/or what weave structures. This task is really simpler than you think.

First, picture plain weave. In a plain weave cloth, the warp threads and the weft threads each take up the same amount of space. In fact, if you wrap threads around a ruler so that they are snug against each other, there are twice as many threads in an inch as there would be warp threads in an inch of plain weave using the same fiber. So, for a handy rule of thumb, if you are weaving plain weave, wrap one inch of the ruler with your thread and consider the right sett for plain weave to be exactly half.

From wrap to plain weave



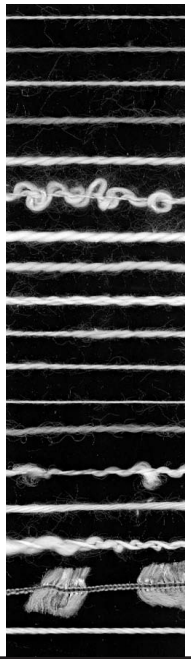
Think of other weave structures in relation to plain weave. Twill, for example, is a looser interlacement than plain weave. For that reason, the warp threads in a 50/50 twill can be sett slightly closer together. (A 50/50 weave is one in which there are the same number of warp threads as weft threads in a square inch of cloth.)

If, for example, you wrap 10/2 cotton around a ruler and find that you can place 45–48 threads in an inch, your sett for plain weave will be about 24 ends per inch. For a 2/2 twill, in which the threads float over two and under two in both warp and weft, try a sett of 20.

Although this doesn't sound very exact, it puts you in the ballpark. Your next step is to sample. Wash the sample as you plan to wash the cloth and then consider its hand: Is it supple as you might need for a scarf or is it stiff and sturdy as you might need for a placemat? It is an easy matter to change the sett at this point simply by resleying the reed to make the sett looser or closer. It won't matter if the warp is slightly wider or slightly narrower in the reed than on the back beam .

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
60/2 silk	14,880	30,000
30/2/2 silk	12,600	25,372
30/2 silk	7,500	15,100
20/2 tussah silk	5,000	10,075
2-ply spun silk	2,000	4,030
silk bouclé	1,750	3,526
3/2 pearl cotton	1,260	2,540
5/2 pearl cotton	2,100	4,232
10/2/2 cotton	2,100	4,232
8/2 unmercerized cotton	3,200	6,448
10/2 pearl cotton	4,200	8,500
30/2 cotton	12,600	25,375
20/2 wool	5,600	11,285
viscose bouclé	2,300	4,635
75% viscose/25% silk noil	2,100	4,232
rayon/cotton slub	1,000	2,015
rayon "eyelash"	900	1,185
Gudebrod silk FFF	288	580

YARN SUPPLIERS FOR THIS ISSUE

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

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

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

JaggerSpun, Water St., Springvale, ME 04083, (207) 324-4455; (800) 225-8023.

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

Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128, (800) 932-8391.

*Silk City Fibers, 155 Oxford St., Patterson, NJ 07522.

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.

*Yarn Country Yarns/Newton's Knits, 2020 E. Howell Ave., Anaheim, CA 92806-6002, (714) 634-9116.

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Presented by Handwoven *Magazine*

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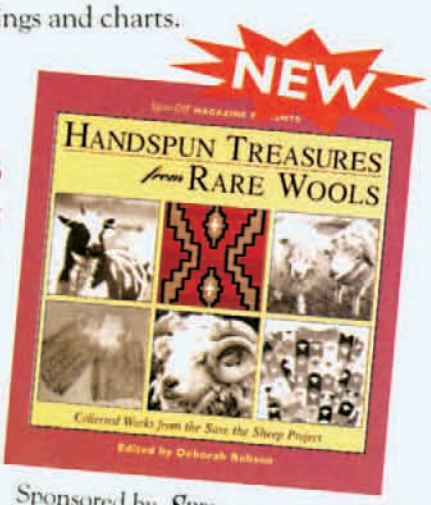
5 × 7, spiralbound, 112 pages, line drawings and charts.
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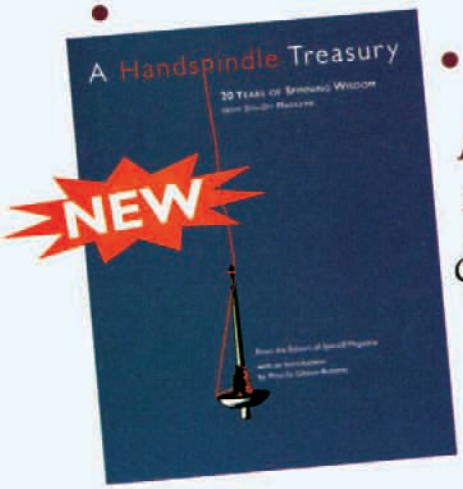
Collected Works from the Save the Sheep Project
Edited by Deborah Robson

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Ursina Arn-Grischott

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Betty Linn Davenport

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From the editors at Interweave Press

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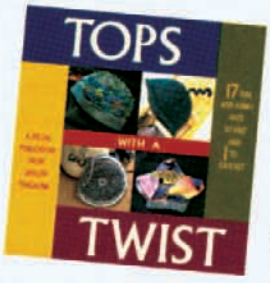


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Cheryl Oberle

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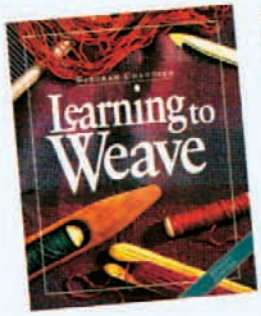


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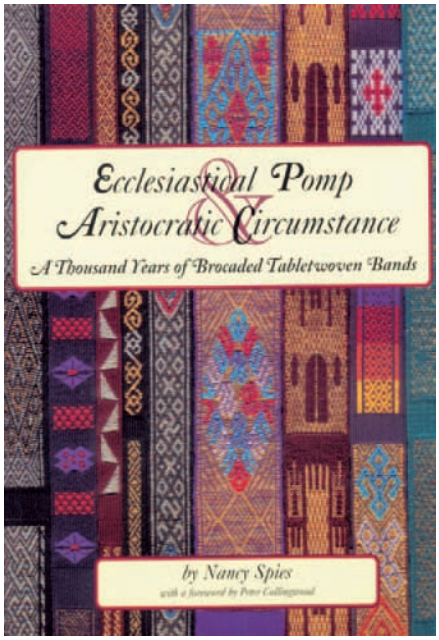


Books, etc.

ECCLESIASTICAL POMP & ARISTOCRATIC CIRCUMSTANCE: A THOUSAND YEARS OF BROCADED TABLETWOVEN BANDS

Nancy Spies

Arelate Studio, 1725 Trotting Ct., Jarrettsville, MD 21084, 2000. Softbound, 314 pages, illustrations, pattern drafts, three appendices, notes, glossary, bibliography, index. $40. ISBN 0-615-11681-7



Tablet weaving, also known as card weaving, was already a well-established craft in Europe by the sixth century when some innovative weaver/weavers discovered a way to make these strong, attractive bands yet more decorative. By using a supplementary weft tied down by selected tablet warps the weaver could create an intricate brocaded design on the band surface. For the next ten centuries these elaborate small textiles—typically woven of gold thread brocaded over silk—were greatly prized by the nobility and the church. One can imagine the elegance of ecclesiastical vestments and secular clothing trimmed in such a fashion.

Ecclesiastical Pomp & Aristocratic Circumstance is a very thorough look into this seldom-visited nook of our textile past. Author Nancy Spies assigns herself a triple task: presenting the weaving history and technical information of brocaded tablet woven bands made between 600 and 1600, cataloging all known such bands in the collections of Europe and North America, and providing weavers and artists a portfolio of new patterns derived from these historical bands.

With well-documented historical and technical detail, the first third of the book is devoted to how these precious textiles were made and used. This was fine work—a slow, painstaking process progressing at perhaps an inch an hour. The brocaded bands vary from ⅛" to 7¼" wide, although most of the bands are less than an inch wide. An average narrow band might have used 30 tablets (120 warps). The small weaving tablets (many less than 2" square) were made of wood, bone, or antler. Warps and main wefts were usually silk, although linen or wool were also used. Brocading wefts might be of silk, wool, linen, or one of several preparations of gold, silver, or copper including "spun gold" of fairytale fame. Spinning flat strips of gold around a core of silk made "spun gold." Numerous drawings illustrate the use of such bands, their structure, examples of pattern motifs, and tablet looms of the era.

The second part of the book contains charted patterns derived from ancient brocaded tablet woven bands including scrolling vines, hearts, flowers, diamonds, crosses, and geometric motifs. In many cases there is a full-sized black and white photo of the woven pattern. The attractive, colorful cover of the book is a collection of bands woven from these patterns by the author. There is interesting material here for textile historians as well as textile artists.

The final section of the book is a listing of all the known existing brocaded tablet bands woven between the seventh and seventeenth centuries. The bands are recorded in order of country, city, and museum where they are housed. Technical data, when available, tells where each band was found, how it was used, its date, size, materials, and references; some museum pieces are illustrated with black and white photos or charts of their patterns.

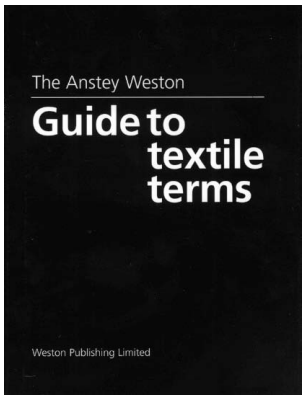
Ecclesiastical Pomp & Aristocratic Circumstance is serious textile scholarship that represents an impressive body of research. It is a fine contribution to the field and will be especially appreciated by students of textile history.

—Louise Bradley

THE ANSTEY WESTON GUIDE TO TEXTILE TERMS

Helen Anstey and Terry Weston

Weston Publishing Limited, 1999. Distributed by Unicorn Books and Crafts, Inc. 1338 Ross St., Petaluma, CA 94954, (800) 289-9276. Hardbound, 156 pages, index. $22. ISBN 0-9530130-0-6.



Think of this little book as a pocket guide to everything you ever wanted to know about textile terms. Written for those working in any aspect of the textile industry or those whose work brings them in contact with textile products, *The Anstey Weston Guide to textile terms* defines hundreds of terms, trade names, and abbreviations. The book is organized alphabetically in dictionary-like format, and there are clear, concise definitions for fibers, fiber properties, terms specific to natural fibers, yarns, yarn manufacture, fabrics, fabric construction, weaving, knitting, woven and knitted fabrics, dyeing, printing, and finishing. Here you'll find every textile term you'll ever run across, from common words such as wool, felt, and shrinkage to those more obscure words such as linters (lint and fuzz fibers

removed from the ginned cotton seed by a special ginning process), knock-over (the act of casting off the old loop over the head of a knitting needle), and Triad (a waterproof, windproof breathable membrane). Although not a gripping read, you may find yourself unable to put this little book down.

—*Ann Budd*

TEXTILE TECHNIQUES IN METAL: FOR JEWELERS, TEXTILE ARTISTS, AND SCULPTORS
Arline M. Fisch

Lark Books, Inc., 50 College St., Asheville, NC 28801, 1996. Hardbound, 160 pages, black and white and color photographs. $26.95. ISBN 0-937274-933.



What could be more antithetical to weaving with yarn and thread than hammering, soldering, and annealing metal? However, Arline Fisch has successfully merged these two art forms in a book that makes metal not only accessible to fiber artists but enticing. While every technique discussed does not require metalworking equipment, most do. Introductory chapters discuss the necessary materials and equipment in detail—outlining what to look for when purchasing wire and sheet metal, what metals work well with what techniques, and what tools are needed for each technique. Each technique chapter (weaving, knitting, crochet, braiding, interlinking, sprang, bobbin lace, basketry, and knotting) begins with clear instructions—making the basic fiber techniques understandable to metal workers as well as textile artists. Step-by-step photographs with captions clarify each process.

The appendix provides lists of tools and shop equipment, as well as charts that outline basic metal and fiber information—from the melting point of various metals to knitting abbreviations. There is also a list of suppliers for tools and metal in the United States and beyond.

Textile Techniques in Metal is arranged so that the reader can either jump right to the technique of interest or start at the beginning with the historical precedents that illustrate the long marriage of textiles and metalworking. Traveling through nearly every culture in the world, Fisch discusses how textile techniques have influenced metalworking since the beginning of time. The book ends with a chapter of color photographs of contemporary art, all created with techniques outlined in the book.

In the chapter about weaving with metal, Fisch covers strip weaving and other off-loom techniques, the basics of weaving on a loom, and card-weaving. The author also gives tips for adjusting normal warping techniques to

—*continued on page 84*



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Textile Arts Index: 1950-1987
–Sadye T. Wilson,Ruth D. Jackson
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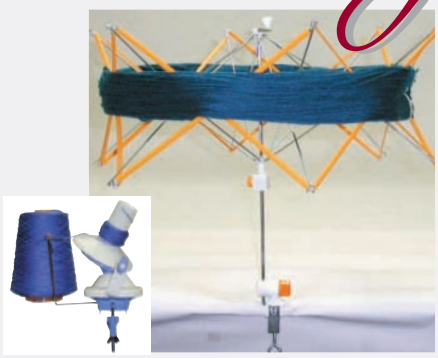
Manuscript Notes on Weaving
–James Holmes
A must for weavers who use multiharness, dobby and Jacquard looms:unsurpassed in depth of knowledge presented on loom mechanisms and cloth structures woven on these looms.An English text workbook used in technical schools to train students to work in textile mills. 140 pp, $15.00, S&H $2.25, TN residents add $1.24 sales tax.

Letters to Laura: a confederate surgeon's impressions of four years of war
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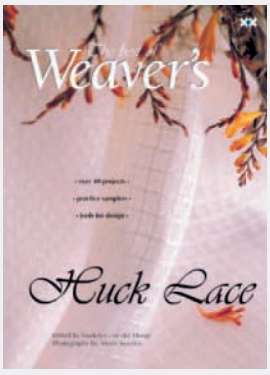
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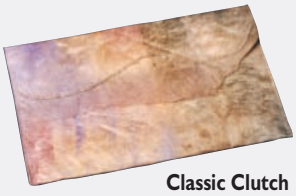


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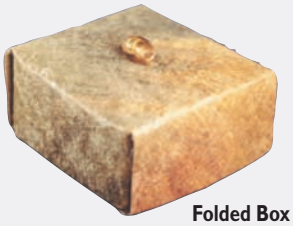


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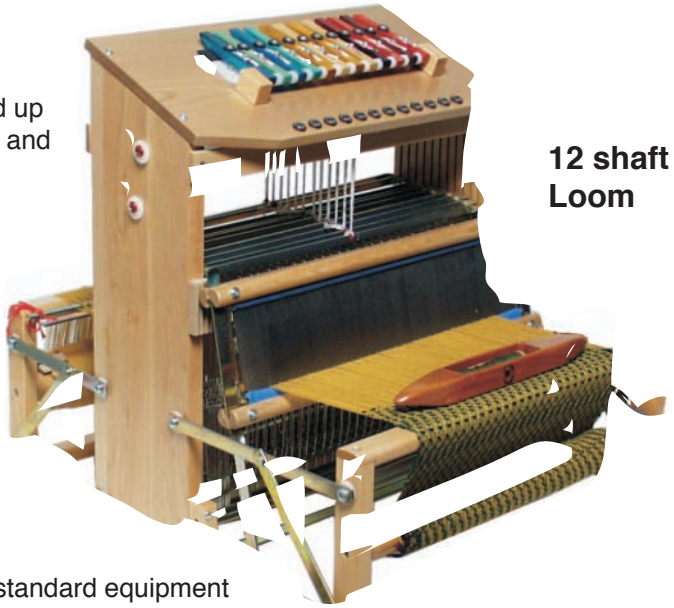
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Mixing It Up

SWATCH COLLECTION #33

SHARON ALDERMAN

In each of the four swatches in this collection, two different weave structures are produced at the same time across the width of the cloth. Textural interest, hand, and cloth stability can all be enhanced by a structural mix. Why not add the drapability of twill, the translucence of lace, or the stability of plain weave to a chosen structure?

Plain weave and huck lace

There are a number of weave structures that are constructed in such a way that plain weave can be produced simultaneously with them. In huck lace, for example, wherever shafts 1 and 2 are threaded alternately, a column is created in the cloth that always weaves plain weave. Since the other areas can produce lace or plain weave as desired according to the treadling, lace squares or rectangles can be isolated in a plain weave background. The result is a cloth that is more interesting, more opaque, and more stable than allover lace; see Swatch 1 and Figure 1. The proportion of lace to plain weave can be left to the discretion of the weaver and depends on the use of the fabric and the effect desired.

Two closely related colors are used in this swatch. The warp is a light blue green, and the weft is a light blue. The values of the colors are almost exactly the same; that is, they are both equally light. With stronger value contrast, the fabric acquires a speckled appearance, diverting attention from the lace structure.

Plain weave and twill

Swatches 2 and 3 combine plain weave and twill. In Swatch 2, stripes of twill and plain weave alternate in both warp and weft. To emphasize the contrast between the two structures, silk is used for the twill and wool for the plain weave. The silk is sett (and woven) densely to increase the warp- and weft-dominance of the twill stripes and enhance the contrast between the shiny silk and the matte wool.

In Swatch 3, sections of plain weave on shafts 1 and 2 alternate with sections of twill on shafts 3–6 in the threading. Isolated 1/3 twill windows appear in a plain weave background; see also Sarah Saulson's scarf, which shows the same structural combination, pages 28–31.

Basket weave and twill

A combination of 2/2 twill and basket weave can produce a striped fabric with a strong contrast in texture—on only four shafts. In Swatch 4, equal-sized warp stripes of twill in blue green and basket weave in a darker blue are crossed with a weft close in value to the darker blue but slightly grayer. Basket weave and 2/2 twill both produce highly drapable fabrics and conveniently require the same sett.

Yarns and fabric use

The four swatches use three different fibers: worsted wool, spun silk, and mercerized (pearl) cotton. They feature the colors of the sea, ranging from light blue and turquoise to dark blues and blue greens. The four fabrics are all appropriate for garments, and in fact, could all be used in a coordinated outfit.

The 10/2 cotton huck lace fabric in Swatch 1 is ideal for a blouse—for other fibers consider using fine linen for summer or silk for winter. If you choose a different color for the weft than for the warp, it is best to keep the hues at least similar and the values as equal as possible. Strong contrast can produce a rough looking cloth and emphasize the floats rather than the lace texture. This structure is also suitable for casual table linens or handtowels in 8/2 cotton, 10/2 cotton, or 22/2 cottolin—or for more formal pieces in linen. In a soft 8/2 worsted wool, it makes a lovely baby blanket.

The structure in Swatch 2 can be used for a wide variety of items, from table linens in cotton or linen to garments in wool, cotton, linen, or silk. Use fine wool with a tweed in the twill areas and worsted in the plain weave areas for a tailored suit, jacket, or lined coat. Woven in the fibers shown here, it makes an ideal fabric for a stunning dressy jacket or suit.

The fabric in Swatch 3 is appropriate for a dress, suit, or skirt. In darker, cooler colors (a charcoal gray warp with a royal blue weft, for example) this cloth can be used for an elegant dressy suit. Choose 10/2 or 20/2 cotton for a summer jacket, shorts, or slacks.

Woven in a fine tweed or other woolen-spun yarn, the fabric in Swatch 4 is the right weight for a coat or jacket. In finer worsted it is perfect for daywear suits. In cotton, the twill and basket weave stripes make an light, supple fabric for a cool and casual summer jacket.

Finishing

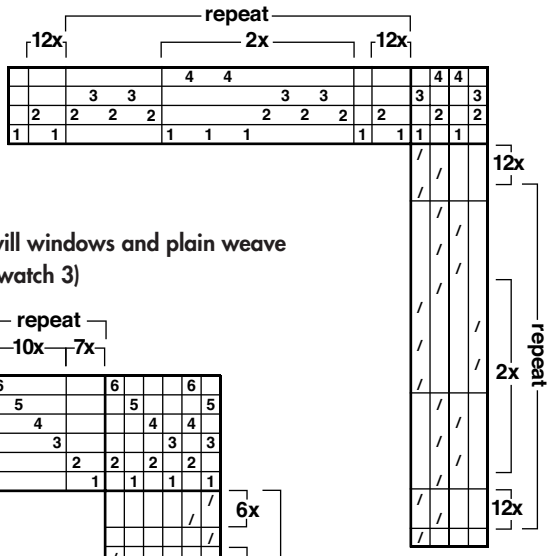
Wash all four swatches by hand in very warm (105°) water with a mild detergent. Rinse thoroughly; roll in a towel and blot out excess water. Press all swatches on both sides while still damp. Press Swatch 1 with a hot iron and no steam to bring up the luster in the floats. Press Swatch 2 with medium heat, no steam, polishing the floats, taking care not to overpress the wool. Use a press cloth for Swatches 3 and 4 to prevent the worsted wool from developing a shine.

A mix of structures adds textural interest to a fabric: Swatch 1 is huck and plain weave, Swatch 2 shows squares of plain weave outlined in twill, Swatch 3 frames small twill windows with plain weave, and in Swatch 4 stripes of basket weave alternate with stripes of twill (read from bottom to top; Swatch 1 is at bottom right; Swatch 4 is at top left).

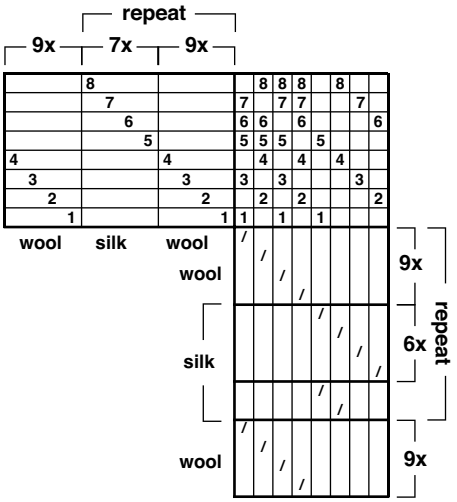


***Sharon Alderman**, when not teaching at home in Salt Lake City or away, loves dreaming up new weave structure combinations.*

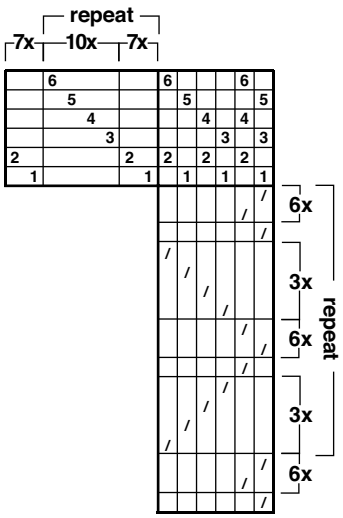
1. Huck lace and plain weave (Swatch 1)



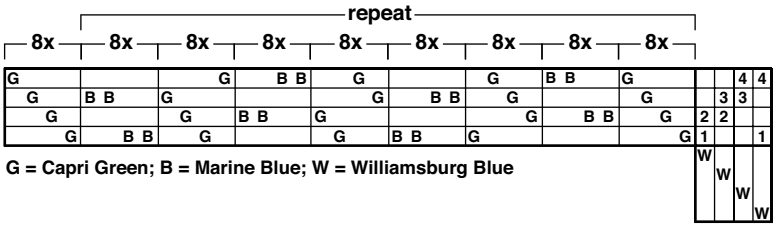
2. Twill and plain weave stripes in both warp and weft (Swatch 2)



3. Twill windows and plain weave (Swatch 3)



4. Twill and basket weave warp stripes (Swatch 4)



PROJECT at-a-glance

Weave structure for Swatch1
Huck lace and plain weave.

Equipment
4-shaft loom, 12-dent reed, one shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), light turquoise (color 133).
Weft: 10/2 pearl cotton (4,200 yd/lb), light blue (color 155).

Yarn sources
Yarns were donated by and are available from Halcyon Yarns.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Weft: 22–24 ppi.

Take-up and shrinkage
After washing, 11½% in width, 12½% in length.

Weave structure for Swatch 2
1/3 vs 3/1 twill and plain weave.

Equipment
8-shaft loom, 15-dent reed, two shuttles.

Yarns
Warp and weft: 20/2 worsted wool (5,600 yd/lb, Maine Line), Marine Blue; 60/2 silk (14,880 yd/lb, Bombay Silk), dark teal.

Yarn sources
20/2 wool is from Jagger-Spun; 60/2 silk is from Webs.

Warp and weft spacing
Wool warp: 30 epi (2/dent in a 15-dent reed); silk warp 60 epi (4/dent). Wool weft 30 ppi; silk weft 48 ppi.

Take-up and shrinkage
After washing, 7% in width, 8% in length.

Weave structure for Swatch 3
1/3 twill and plain weave.

Equipment
6-shaft loom, 12-dent reed, one shuttle.

Yarns
Warp: 20/2 worsted wool (5,600 yd/lb, Maine Line), Williamsburg Blue.
Weft: 20/2 worsted wool (5,600 yd/lb, Maine Line), Marine Blue.

Yarn sources
Yarns were donated by and are available from Jagger-Spun.

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Weft: 32–34 ppi.

Take-up and shrinkage
After washing, 6½% in width, 7½% in length.

Weave structure for Swatch 4
2/2 twill and basket weave.

Equipment
4-shaft loom, 10-dent reed, one shuttle.

Yarns
Warp: 20/2 worsted wool (5,600 yd/lb, Maine Line), Capri Green and Marine Blue.
Weft: 20/2 worsted wool (5,600 yd/lb, Maine Line), Williamsburg Blue.

Yarn sources
Yarns were donated by and are available from Jagger-Spun.

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Weft 28 ppi.

Take-up and shrinkage
After washing, 7% in width, 8% in length.

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Mixing COLOR, FIBER, AND STRUCTURE

SARAH SAULSON

Some of the greatest joys of handweaving are its myriad opportunities for mixing colors, fibers, and textures to create fabrics that are truly unique. I particularly enjoy blending more than one fiber and more than one weave structure in the same cloth.

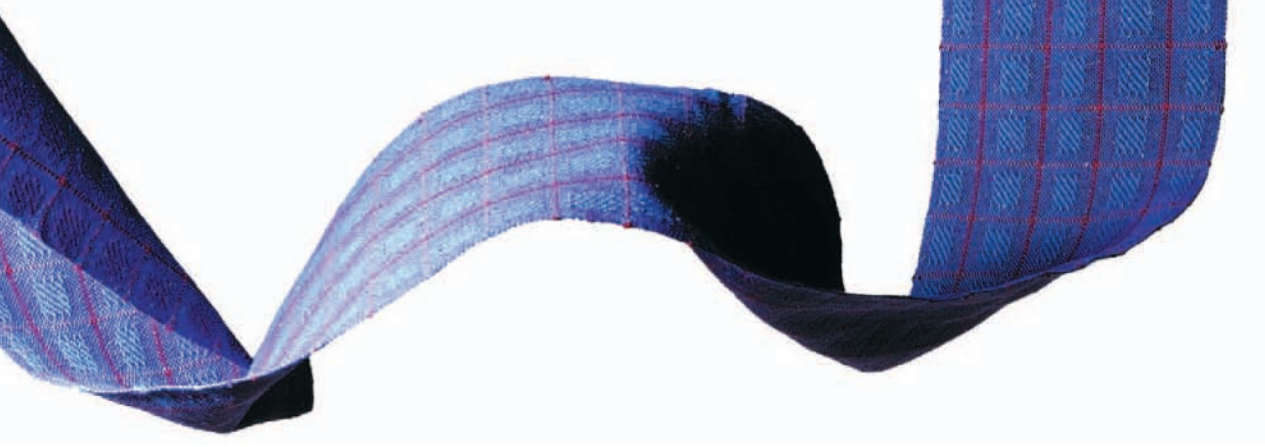
Blending even simple weave structures like plain weave, basket weave, and twill provides endless opportunity for variation. Surrounding twill pattern areas with plain weave is an especially effective design technique.

This scarf has both the eye-pleasing quality of a repeating pattern as well as a number of other elements to give it variety. Twill windows are surrounded by areas of plain weave and framed with a thicker thread of a contrasting color in both warp and weft. To provide subtle variety, the twill blocks alternate between two different widths.



***Sarah Saulson**, is a production weaver and dyer who left her home in New York to spend the year 2000 enjoying variety and contrast in Baton Rouge, Louisiana.*







"Why is variety so pleasing? I think it's because it occurs in nature. Notice the strong contrast in hue, value, and texture in the banana plant in my backyard. "



"A photo of the Topkapi Palace in Istanbul illustrates the tradition in Middle Eastern tilework of mixing color and pattern courageously and exuberantly, yet with great delicacy."

The scarf

The primary warp yarn is a 10/2/2 pearl cotton (two strands of 10/2, a 2-ply yarn, commercially plied together). It has sheen, as well as the pleasing texture provided by the extra plies. A rayon slub in a similar shade of blue purple is randomly placed with the cotton in the warp to add texture and light reflectivity to the scarf. The rayon is approximately the same weight as the cotton, so it is sleyed at the same density.

The red "windowpane" accent yarn is twice the thickness of the other warp yarns and is therefore sleyed at half the density (one per dent instead of two). The accent yarn used for this scarf is made of four strands of 10/2 rayon plied together on my spinning wheel, an inexpensive way to create yarns that add additional contrast to a cloth in terms of weight and sheen. In the instructions given here, two strands of 5/2 pearl cotton are suggested as an alternative. A single strand of 3/2 cotton will also work, providing slightly less contrast in size than the doubled 5/2 end.

An easy way to mix different types of fibers in a piece is to use a blended yarn. The weft yarn for this scarf is a loosely spun 5-ply blend of rayon and tussah silk that has a lovely luster.

Other design considerations

Let's not forget that a scarf has two sides—another feature that encourages variety. In this scarf, the twill blocks are weft-dominant on one side, warp-dominant on the other. The contrast in color between warp and weft produce a subtle difference between the two sides of the scarf; see the photos, page 31.

Experiment with the possibilities by weaving several scarves on one warp. Vary them by reversing the treadling direction within the twill windows or alternating directions for each row of windows. With four additional treadles, you can weave rows of warp-dominant twill alternating with rows of weft-dominant twill, although the two sides of the scarf will then be identical.

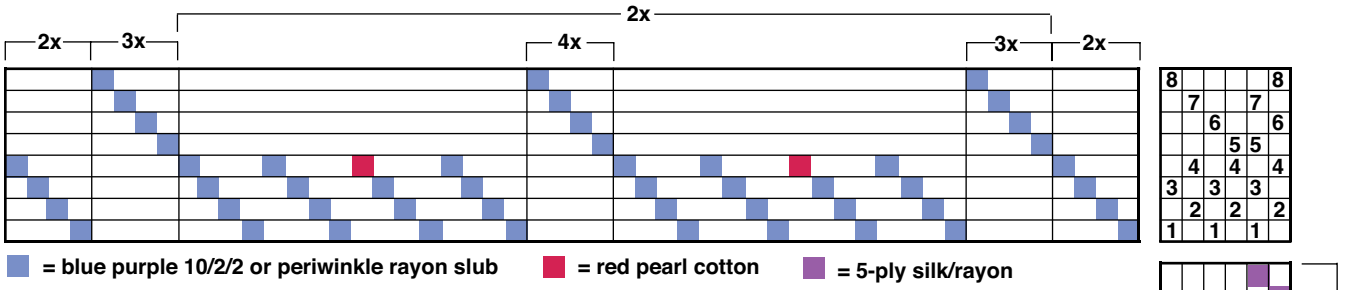
For another variation, change the color of the windowpane outline threads from scarf to scarf. Since there are only four of these threads in the warp, new threads can easily be substituted (and suspended and weighted from the back beam).

Warping and weaving the scarf

For one scarf, wind three separate warps each three yards long: 16 ends periwinkle rayon slub, 128 ends 10/2/2 blue purple cotton, and four doubled ends red 5/2 cotton (or four single 3/2 ends).

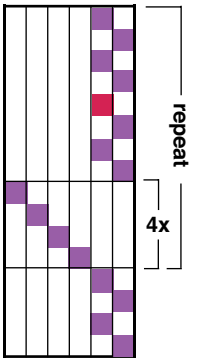
In the reed, mark the 78 dents to be sleyed for the scarf (9¾" weaving width). Sley the doubled ends of red 5/2 cotton (or single ends of 3/2) in dents 15, 32, 47, 64. Then, in the empty dents, sley the 16 ends of rayon slub one per dent randomly across the width. Finally, sley the 10/2/2 cotton in the sections between red ends so that each dent holds two ends (two ends 10/2/2 cotton, or one end 10/2/2 and one end rayon slub). Because an odd number of ends is threaded in each of these sections (see the warp color order chart in Figure 2), sley one of the dents in each section with only one end (choose the first or the last dent in the section). Sley the last section, which contains an even

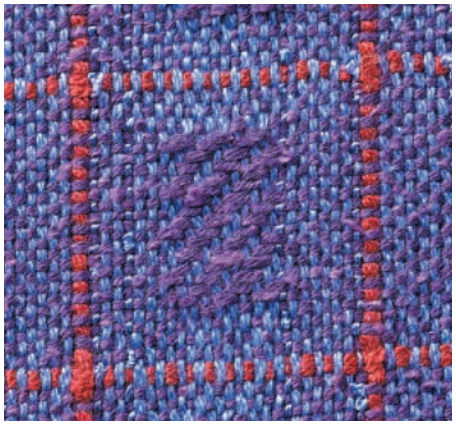
1. Draft for scarf

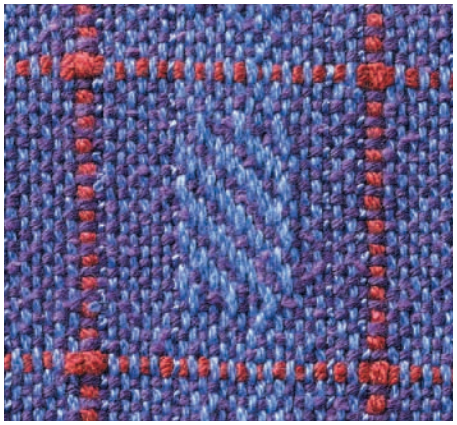


2. Warp color order

4 ends	1	1	1	1		red
144 ends	28	31	27	31	27	blue purple, periwinkle







One side of the scarf shows weft-dominant twill in the windows; the other side shows warp-dominant twill.

number of ends (28), 2/dent throughout.

Thread following the draft in Figure 1, beam the warp, and tie on to the front apron rod. Leaving 8" of warp unwoven at the beginning (and end) for fringe, weave following the treadling in Figure 1 until the woven scarf measures approximately 71" under tension. Begin and end the red accent thread by placing the tails into the next shed for ⅜"–½". Carry the purple weft continuously, pulling it firmly into the shed following the accent weft.

Finishing

Remove the scarf from the loom and prepare a twisted fringe: Twist two groups of eight ends each in the same direction until they begin to kink; then twist them together in the opposite direction and tie the ends with an overhand knot.

Rinse the scarf in several baths of cool water to remove any unfixed dyes remaining in the yarns. Machine wash in cool water with mild soap or synthrapol detergent on a gentle cycle for three minutes, machine spin, and air dry. When dry, press lightly on a minimum steam setting.

PROJECT at-a-glance

Weave structure for scarf
Twill and plain weave.

Equipment
8-shaft loom, 10" weaving width; 8-dent reed; 1 boat shuttle for the purple silk/rayon and one stick or ski shuttle for the red pearl cotton.

Yarns
Warp: 10/2/2 cotton (2,100 yd/lb, Berkshire Brights), blue purple, 400 yd (3 oz); rayon slub (2,300 yd/lb, Skinny Majesty), periwinkle, 50 yd (½ oz); 5/2 pearl cotton (2,100 yd/lb), red, 24 yd (¼ oz) or 3/2 pearl cotton (1,260 yd/lb), 12 yd (¼ oz).
Weft: 5-ply silk/rayon (2,100 yd/lb, Contessa), Regency Purple, 325 yd (3 oz); 5/2 pearl cotton, red, 40 yd (⅛ oz) or 3/2 pearl cotton, 20 yd (⅛ oz).

Yarn sources
10/2/2 Berkshire Brights cotton is available from Webs. Skinny Majesty rayon slub and Contessa silk/rayon are available from suppliers carrying Silk City yarns. 3/2 pearl cotton is available from most suppliers.

Warp order and length
148 ends 3 yd long (add 2⅛ yd to warp length for each additional scarf) in 3 warp chains: 4 ends doubled 5/2 pearl cotton (or 4 single ends 3/2), 16 ends rayon slub, 128 ends 10/2/2 cotton following the color order in Figure 2.

Warp and Weft Spacing
Warp: for 10/2/2 cotton and rayon slub, 16 epi (2/dent in an 8-dent reed); for doubled 5/2 pearl cotton or single 3/2, 8 epi (1/dent in an 8-dent reed). Width in reed: 9¾" Weft: 16 ppi.

Take-up and shrinkage
21% in width and 17% in length (5% take-up and 12% shrinkage). Amounts provide one scarf 7¾" × 59", not including fringe.



A *Colorful* Mix FOR A DOLL

PEGGY LIBSCH

It has been said that play is the work of childhood, and as a young child I loved playing with crayons. Later I enjoyed sewing or knitting colorful outfits for my pre-Barbie dolls. As an adult, it seems there are too few opportunities for play, but through weaving I can still play with color!

Lunatic Fringe's Tubular Spectrum kit—with twenty colors wound on two-ounce cones—offers a perfect opportunity for color play. The kit includes enough yarn to weave three color gamps (instructions for plain weave, twill, point twill, summer and winter, and huck gamps are included) or two gamps and enough plain weave fabric for at least two dolls.

Weave the gamps following the directions provided by the kit and Project at-a-glance, page 34. Remove the fabric from the loom and secure the edges of the gamps as desired. Machine stitch or serge ends of plain weave doll fabric. Machine wash all fabrics, cool water, delicate cycle (2–6 minutes), with mild soap. Dry flat. Press with iron on cotton setting.



Peggy Libsch *of Novi, Michigan, is a fiber enthusiast who enjoys weaving, spinning, sewing, and doll-making.*

Cloth doll-making

This doll is made from the pattern Ethnic Angel, by Virginia Robertson. Ethnic Angel is 16½" tall and requires less than ¼ yd of handwoven cloth. The fabric should be firmly woven in order to prevent the stuffing from oozing through to the front of the doll. The density of this somewhat warp-emphasis fabric is 28 ends per inch and 20 picks per inch; if your fabric is not so firm, you may want to face it with a lightweight iron-on interfacing. Scraps of fabric, woven, not knitted, will do for the remaining doll parts. Since I also spin, I used mohair locks for my doll's hair, but roving works as well. Sewn-on gold and green trim sets off the handwoven fabric of the doll's body; the gold wings are purchased.

Doll-making tools

Having the right tools makes any job easier. Among my favorite doll-making tools are: small, sharp embroidery scissors, a rotary cutter with a self-healing cutting mat, dressmaker's pins, a pair of wire cutters and/or pliers, a seam ripper (the surgical steel kind), soft sculpture or doll-making needles, hand sewing needles, new sewing machine needles, plastic or cardboard for making templates, colored pencils, fabric marking pens in various colors, erasable pattern-tracing marker or tailor's chalk, a turning tool, and a stuffing tool designed for doll- or bear-making.

Before I learned about these useful inventions, I used long-handled tweezers and a wooden chopstick for turning and stuffing. A locking surgical clamp is also useful. You'll want to find a box in which to keep all your tools handy.

Doll-making tips

It is difficult to manipulate tiny pattern pieces without shredding the small ⅛" seam allowances. Doll-makers have come up with a novel solution—*not* cutting the pattern pieces apart before sewing.

This is how it works: First, make templates of all the pattern pieces by tracing the pieces and their marks onto cardboard or quilter's clear plastic with a permanent marker. Second, cut out these templates and lay them on top of the folded fabric (right sides together). Leave about ½" between the pattern pieces.

Trace around the templates on the doubled fabric with a fabric marking pen that will erase or with tailor's chalk. Remember to trace two arms, hands, feet, etc., and to reverse the direction of the templates so there is a left and right for each piece. Place one or two pins through the fabric in each body part.

Finally, even though this goes against the grain of everything we were taught about sewing, do not cut the pieces apart before sewing them together. The lines you traced on the fabric will be the seam lines. Shorten your sewing machine stitch length to 1.5 mm or about half of your usual straight stitch length. Stitch around each piece carefully leaving an opening for stuffing, and cut out the pieces leaving a ⅛" seam allowance.

Use small scissors to clip the seam allowances around each piece. Remember, more clips make it easier to turn the piece. If you should snip all the way through the fabric, use a seam sealant on the outside or restitch the piece. Turn the pieces right side out, stuff, and sew the opening shut with very small hand stitches.

During stuffing, take care to avoid creating lumps in the limbs by inserting small portions of stuffing at a time. Place the body on a flat surface, pat, and roll the handle of a screw driver or small rolling pin over it to distribute the stuffing evenly. Be careful not to poke through the fabric while stuffing the doll; if a tiny hole does appear, think of it as an opportunity for embellishment.



Trial run

Before beginning your doll, it's a good idea to do a trial run using a scrap of handwoven similar to the fabric you plan to use. Draw a small (2–3") simple shape, such as a star, on plastic and cut it out. Trace around this template onto the folded fabric and remember to leave an opening for turning. Using a small machine stitch, sew around this shape, cut it out leaving a ⅛" seam allowance, and clip. Turn and stuff it as you plan to do the doll. Close the opening with tiny hand stitches.

Doll-making provides an opportunity to have fun with glittery trims and ribbons.

This will give you a feel for the techniques used in doll construction and you will be able to see how your fabric stands up to the stress of stuffing. You will also have a lovely shape that you can embellish and use as a pincushion or soft jewelry.

Making the doll

Locate and have at hand all the necessary cloth doll-making tools. See the pattern for a list of materials; most may be found at fabric or craft stores or in your closet. Read through all the construction steps in the pattern before beginning. The pattern pieces for this doll are laid out sideways on the fabric so that the warp stripes appear horizontal in the doll's dress.

Construct the doll according to the directions given in the pattern. Draw the the doll's face on some flesh-colored fabric. If you don't like your first attempt, go back to your scraps and begin a new face. Be sure to try the trapunto nose technique described in the pattern, which adds depth and character to the doll's face. For a more detailed discussion on face-making for cloth dolls, see Further Reading.

Doll-making provides an opportunity to have fun with glittery trims and ribbons. The doll's body or costume can be embellished with embroidery, beading, yarn, or jewelry. Small charms can become lockets, a bracelet can become a doll-sized necklace, a ring can become a bracelet, etc.

This is an opportunity to exercise your creativity and to just have fun playing with your doll. I have many other ideas for creating dolls with handwoven costumes: a gypsy in a black plain weave skirt, a doll wearing a log cabin rag weave jacket made from an extra placemat, a wizard in a woolen cape made from a handspun, handwoven scarf, and so on. I hope you'll try a handwoven doll—you may get hooked on cloth doll-making, too.

Further reading

Robertson, Virginia. *How to Draw & Sculpt Cloth Doll Faces*. Overbrook, Kansas: Osage County Quilt Factory, 1996.

PROJECT at-a-glance

Weave structure for doll fabric
Plain weave.

Equipment
4-shaft loom, 25" weaving width; 12-dent reed; one shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), 118 yd of each of 20 colors: #10 blue green, #5 blue, #10 blue, #5 purple blue, #10 purple blue, #5 purple, #10 purple, #5 red purple, #10 red purple, #5 red, #10 red, #5 yellow red, #10 yellow red, #5 yellow, #10 yellow, #5 green yellow, #10 green yellow, #5 green, #10 green, #5 blue green; 2,360 total yd. Add 4 yd #10 blue green and 4 yd #5 blue green for floating selvedges.
Weft: same as warp, 64 yd of each color; 1,272 total yd.

Yarn sources
The Tubular Spectrum kit is available from the Lunatic Fringe.

Notions and other materials
Ethnic Angel Doll, by Virginia Robertson, Box 357, Dolores, CO 81323. For hard-to-find cloth dollmaking supplies, Osage County Quilt Factory, PO Box 490 (DC-4), Overbrook, KS 66524. For a stuffing tool, www.barbarawillisdesigns.com.

Warp order and length
28 ends each color (in order given in Yarns)
4 yd long for two gamps and two dolls,
562 total ends (inc 2 floating selvedges).

Warp and weft spacing
28 epi (2-2-3 in a 12-dent reed). Width in the reed: 20". Weft: 20 ppi.

Take-up and shrinkage
After washing, 12½ % in width, 15% in length (5% take-up, 10% shrinkage). Amounts provide a fabric 17½" × 91⅞" (60⅝" total gamp length and 30¼" doll fabric length, 1 yd loom waste).

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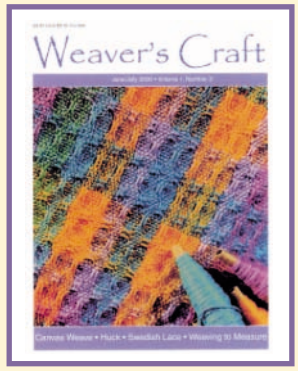
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IKAT *Effects* Without the Fuss

ELDA KOHLS

Ikat is the process by which resists are applied to yarns and the yarns are then dyed. When the resists are removed and the yarns are woven into cloth, the undyed portions contrast with the dyed portions to create designs. A variety of techniques can be used for the resists, including wrapping with thread, strips of rubber, or fibrous leaves, or applying liquid resists that may or may not be removed later.

What a joy to discover that using stencils for applying paint to a warp can achieve similar effects in much less time and with much less effort!



Elda Kohls *creates unique clothing in her studio in Fort Collins, Colorado, and teaches a variety of fiber art techniques around the country.*







Loom setup and the tools used for stenciling



Stenciled leaf images with feathered edges

Instead of wrapping, applying resists, and repetitively dying the yarns, the stencils "resist" the paints in selected areas. In addition, colors can be mixed and blended in a way that is not possible with wrapped resist.

Loom preparation

The warp is threaded, beamed, and tied on to the apron rod in the usual manner with special care to see that warp tension is completely even. The materials and the density of the sett determine the definition of the motif or design. A satin or rep weave structure produces a more precise design than plain weave. Heavier yarns show less detail than fine yarns.

A variety of weave structures can be used, but keep in mind the interplay between the woven pattern and the stenciled pattern. Choose the structure and warp and weft yarns according to the desired effect.

Preparing a painting surface

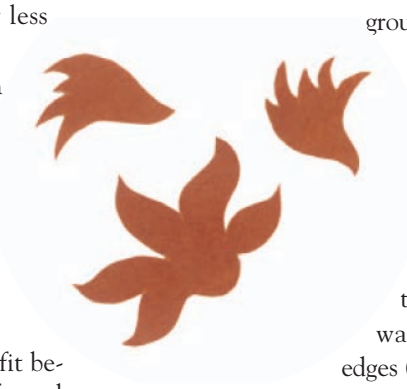
Cut a piece of foam core board to fit between the beater and breast beam of your loom. Cutting the board wider than the warp will allow some areas to test colors and effects. Cover the board with fabric and secure the fabric with masking tape. Place the covered board under the warp with one end resting on the shuttle race of the beater and the other end wedged between the warp and the breast beam.

Since the space between the beater and the breast beam is limited, the design must be developed in increments. While the painting is in progress, the warp should be under the same tension as when weaving. After painting a section, loosen the warp tension enough to remove the board; then retighten the tension to weave the section.

Stencils

The types of stencils suitable for this technique include Japanese silk stencils, commercial stencils, and stencils you can make yourself. Materials used for stencils must not deteriorate quickly when wet. Tag board (used for notebook dividers or file folders), purchased stencil paper, or mylar are good choices.

Stencils can be cut so that an image, such as a leaf, is removed from the stencil or so that the area around the leaf is removed. In the former case, painting the cutout produces a positive image of the leaf in the color of the applied paint. In the latter case, the leaf is the color of the warp and the background is the color of the paint.



Stencils can be used in many ways for different effects: Tape off portions of the stencil, use only a small section of a stencil, print over the stenciled image with gadgets or stamps, use free brush strokes to fill in spaces (making sure to brush in the direction of the warp), feather the paints at design edges (see the leaves, at left), and more.

Brushes and paints

Paints can be applied with a variety of brushes including stencil brushes and daubers cut from sheets of foam rubber. The paints and inks used for stenciling are made with a polymer or resin base. Most of them are nontoxic, water-soluble, light-fast, wash-fast, dry cleanable, and can be used on any fiber. There is no danger of breathing in dust during the weaving process as can happen with dye residues. I use Jacquard Textile Paints by Rupert, Gibbon, & Spider, Inc., and PROfab Textile Paints by Pro

Chemical & Dye. I preserve the soft hand of the fabric by using a solution of one part paint to three parts of Lo Crock Concentrate from Pro Chemical & Dye. The Concentrate and paints are measured and mixed in small plastic containers that seal tightly. These containers can be purchased at hobby shops or art supply stores. Tightly sealed containers will preserve the solution up to two weeks or longer.

The runner

Wind a warp and prepare the loom following Project at-a-glance. The length of the runner on pages 38–39 is determined by the stencil design, an adaptation of a semiprecious stone inlay border on the Taj Mahal. For other stencils or designs, adjust warp length and width.

Weave 1½" plain weave with 60/2 silk weft (to accommodate a ½" hem folded under twice). Apply FrayCheck along the edge to secure. Weave two picks—one each of tussah and bouclé. Continue weaving plain weave until you reach the point where the stenciled design is to begin.

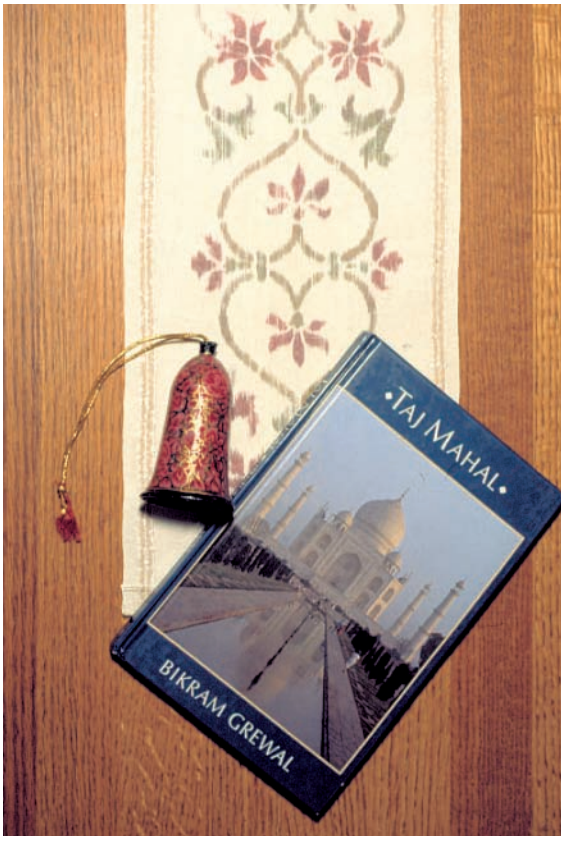
Prepare the painting surface and place it under the warp as described above. Using a separate container and applicator for each color, mix ½ tsp of paint and 1½ tsp of Lo Crock Concentrate (see Project at-a-glance for colors used in this runner). These amounts will give enough paint for the runner and some extra for practice.



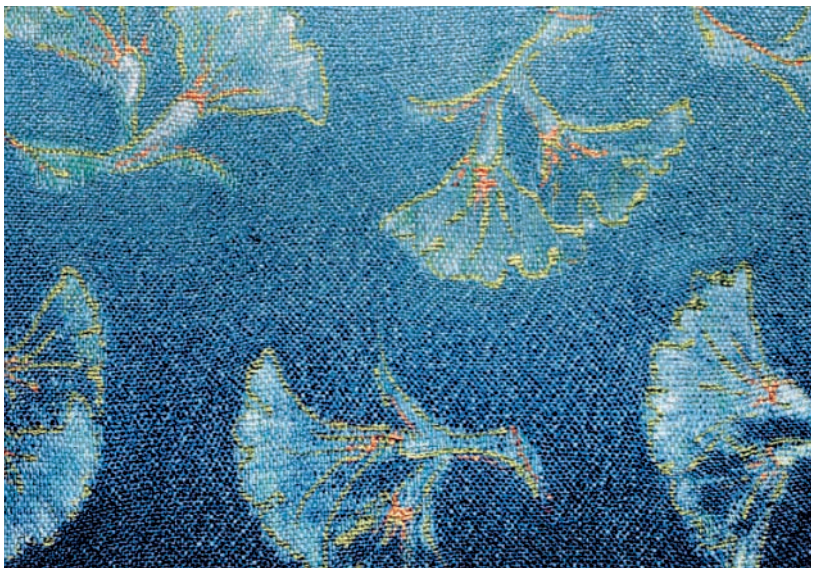
Lay the stencil over the warp and begin applying the paint. Starting with the lightest color, apply successive layers to add depth, making sure each application is more gentle than the first so that there is just a hint of the subsequent colors. For the flowers,



Shadowy giraffes are positive images.



The Taj Majal dome inspires the design for this runner.



Ginkgo leaves come to life with a touch of gold and copper paint.

begin with Magenta and follow with Scarlet until you achieve the depth of color desired. The leaves start with Colonial Gold, Russet, and finally Olive Green. The scroll work is done in Colonial Gold, Turquoise, and then Olive Green.

It's important to control the amount of paint on the applicator. Too much paint can blur the image, and too little paint may not penetrate the threads enough to define the motif. Less is better than more, because another application is always possible. Use the covered board to try out new color combinations.

After the design has been painted, remove the covered board and open the shed. If more than one thread is sleyed in each dent, alternate the sheds to loosen the paint. Prop the shed open and dry the paint with a hair dryer. Within a few minutes the paint will be dry enough so that no residue is left on the reed and weaving can progress. Continue, repeating this order: Paint, dry, weave, and advance warp until the weaving is completed.

End with two picks, one each of the tussah and bouclé and then weave 1½" plain weave for second hem. Apply FrayCheck to secure the edge.

Finishing

Remove the runner from the loom and machine stitch the cut edges. Roll the cut edges under twice and hand stitch the hem along the shots of tussah and bouclé. Set the paint by ironing for five minutes using a pressing cloth and the appropriate heat setting for the fiber. Keep the iron moving to prevent scorching. (Manufacturers also suggest alternative methods for setting the paint.) Wait ten days before washing (as suggested by the manufacturers). Launder in warm water with mild soap.

Creative possibilities

Each time you advance the warp, evaluate your work. Are there any interesting designs that could be developed into something stunning? Could the piece be enhanced by over-dyeing, more stenciling, or adding beading or other embellishments?

Keep exploring! "It isn't over till it's over!"

PROJECT at-a-glance

Weave structure for runner
Plain weave.

Equipment
2-or 4-shaft loom, 24" weaving width; 12-dent reed; one shuttle; paint containers; brushes; sponges; stencils.

Yarns
Warp: 30/2 silk (7,500 yd/lb), natural, 2 oz; 20/2 tussah silk (5,000 yd/lb), natural, 30 yd; silk bouclé (1,750 yd/lb), natural, 15 yd.
Weft: 60/2 silk (14,880 yd/lb), 2 oz.

Yarn sources
30/2 silk is from Bountiful, 20/2 tussah is from Crystal Palace, Tiara silk bouclé is from Henry's Attic, and 60/2 silk is from Robin and Russ.

Notions and other materials
Sewing thread; FrayCheck; PROfab paints from Pro Chemicals & Dyes: one 4 oz jar each of Colonial Gold, Magenta, and Olive Green. Jacquard paint from Rupert, Gibbon & Spider, Inc.: one 2½ oz. jar each of Scarlet, Turquoise, and Russet; stencils (the stencil used for this runner can be ordered from Elda Kohls, 3402-B Seneca St., Ft. Collins, CO 80526. E-mail: elda@verinet.com).

Warp order and length
310 total ends 2½ yd long in the following order:
15 ends 30/2 silk, 1 bouclé, 3 tussah, 1 bouclé, 3 tussah, 1 bouclé, 288 ends 30/2 silk, 1 bouclé, 3 tussah, 1 bouclé, 3 tussah, 1 bouclé, 15 ends 30/2 silk. Add a floating selvedge to each side.

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed); sley bouclé 1/dent. Width in the reed: 8½". Weft: 55 ppi.

Take-up and shrinkage
After washing, 17% in width and 10% in length. Amounts produce one runner 7" × 26".

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An Unusual Tapestry Mix For a Vest

NANCY HARVEY

I became a weaver in the mid-1970s to weave fabric for clothing. I got sidetracked for over twenty years, however, when a friend "forced" me to go to a tapestry workshop! I'm now revisiting my original interest by applying to garment fabrics some of the hand manipulated tapestry techniques I love.

Tapestry techniques such as hatching (Figure 1) and hachure (Figure 2) create horizontal design lines when woven. For these design lines to be vertical in a garment, the top of the garment pattern piece is placed at one selvedge and the bottom at the other selvedge. Weft yarns can then be designed to appear only in the top half of a garment (the pale green, for example) or only in the bottom half of the garment (blue) with hatching or hachure.

Enlarging the pattern pieces to create a cartoon

As with traditional tapestry, a cartoon can be used for weaving the design. In this case, the cartoon directs the exact placement of the wefts in the garment.

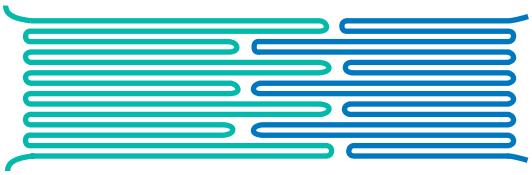
Allowance for take-up and shrinkage must be included when creating the cartoon. Using any inexpensive paper (newspaper will do), trace around the pieces of the garment pattern. Cut out the new pieces and mark lines on them as in Figure 3. The pieces are then cut on these lines and the sections moved apart to enlarge the pattern.

To calculate how much to enlarge your pattern, divide the number of inches required for the finished fabric pieces (length and width at longest and widest points in the pattern pieces) by 100% minus the percent of take-up and shrinkage. (Remember, the width of the vest pattern is the woven fabric length and the length of the vest is the woven fabric width.)

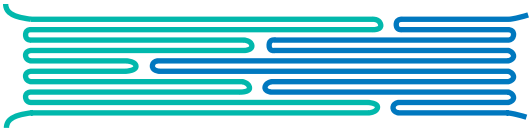
For this vest, the pattern front measures 11" in width at its widest part, and take-up and shrinkage in the warp direction is 10%; 11" divided by .9 (100% – 10%) equals 12.2". The width of the front pattern piece must therefore be increased by 1.2"; add ⅝" at each of the horizontal dotted lines in Figure 3. The length of the pattern piece is 24" and take-up and shrinkage in the weft direction is 5%; increase the pattern piece by 1¼" (⅝" at each vertical line).

Cut the pieces at the lines, move the sections apart the required distance, and tape the sections together. Place the taped pieces on heavy paper such as butcher paper with about 1" separating the pieces, trace around them, and draw some simple design lines to divide the areas in the garment where the different wefts will appear; see Figure 7. So that the design lines move continuously across the back, I like to weave the back as one piece even if the original pattern calls for a seam.

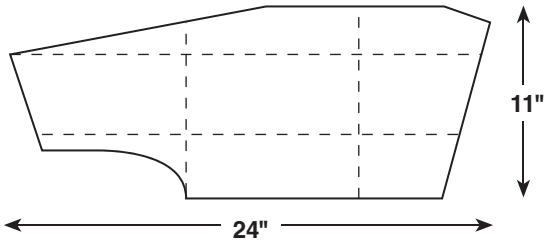
1. Hatching



2. Hachure



3. Enlarging a pattern piece



Cut along dashed lines and move pieces apart the desired amount. Use the taped piece as a template for drawing the cartoon.



Nancy Harvey *of Colfax, California, is a tapestry weaver, teacher, video producer, & author of* Tapestry Weaving: A Comprehensive Study Guide.





Weaving the vest fronts

Weave a heading to space the warp evenly; then weave 1" plain weave with 5/2 cotton (identified here as weft 3) at about 14 ppi. Roll the cartoon, place it under the warp, and pin the edge to the plain weave with large straight pins.

The design lines on the vest fronts are produced with hachures. Begin with weft 1 (eyelash yarn) at the left edge (the top of the vest) and weft 2 (cotton/rayon slub) at the right edge (the bottom).

- Open the first shed. Insert the wefts in the shed until they meet each other at some random point in color area **a**, Figure 9. Exit the shuttles between two neighboring warp threads.
- Change the shed. Re-enter the wefts in the shed at the point of exit and return the shuttles to their sides of origin. No warp threads should be skipped. A little slit occurs where the two wefts turn. These two rows of weaving are referred to as a pass; see Figure 4.

An hachure (pronounced "ah sure") is generally made up of a sequence of a long pass and then successively shorter passes with one weft, while the neighboring weft meets each pass and turns on the adjacent warp thread. Once the decreasing weft has moved in one direction for several passes, it then moves in the opposite direction with each pass and the length of the pass of the neighboring weft decreases. An hachure can have any number of passes in one direction before it changes to the other direction, but three are used in this vest (see Figure 5).

If you control the turning points of the weft along a predetermined path such as the design lines on the vest cartoon, you can create distinct pattern lines. If you turn the wefts in a random fashion, no distinct pattern lines are created. For the vest, I controlled the turning points along design lines **c** and **b**, but made turnings randomly within area **a** (see Figure 8).

The area to the left of line **c** is always the solid color of weft 1. Weft 2 never enters that area. The area between lines **c** and **b** contains both colors, in this example more passes of weft 1. Color area **a** contains mostly weft 2 and very little of weft 1. There are hundreds of possibilities!

Since this is not a traditional weft-faced tapestry, fabric hand can be made softer by weaving a row or two of 5/2 (weft 3) from selvedge to selvedge between each pass of the hachure. This also closes the slits that occur at the meeting places of wefts 1 and 2. (The first five passes of Figure 8 are shown in Figure 9 with weft 3 added.)

To continue weaving after the first pass of the hachure: Weave plain weave with weft 3 (5/2 cotton) for one or two rows (choose how many based on the look and feel you like; two produces a fabric with a softer hand; you can also choose sometimes to weave one, sometimes two) from selvedge to selvedge. Weave a pass (two rows) of novelty yarns turning at line **b**; weave weft 3 for one or two rows; weave a pass of novelty yarns turning at point **c**; weave weft 3 for one or two rows; weave a pass of novelty yarns turning at point **b**; weave weft 3 for one or two rows; weave a pass of novelty yarns turning at any point within section **a**. Repeat these steps for each vest front. As weaving continues, move the pins to keep the cartoon close to the weaving so you can accurately follow the design lines.

Weaving the vest back

For a different look, try hatching to create a solid upper yoke of weft 1 for the back of the vest. Hatching (see Figure 6) is the process of alternating long and short passes of the two wefts. To do this, weave the two novelty wefts toward each other and turn at the yoke line drawn on your cartoon, then change the shed and weave them back to the edge. Weave weft 3 for one or two rows. Weave a pass of novelty yarns, taking weft 1 as far as you like past the yoke line and weave weft 2 to meet it. Change the shed and weave each weft back to its edge. Repeat these steps, making sure to turn every other pass of novelty yarn ar the yoke line.

Some helpful hints

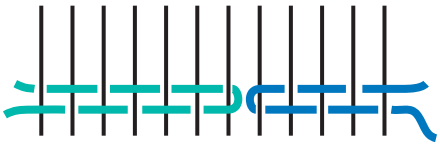
To eliminate bulk in the underarm area of the vest, discontinue the use of weft 1 in this area (the more textured eyelash yarn). Weave hachures using only wefts 2 and 3 and always weave two rows of weft 3 between each pass in order to keep your wefts working in the right direction.

To weave the armhole area (the part that is cut away), simply substitute a separate shuttle of weft 3 for the weft on that side so you don't waste your speciality yarns.

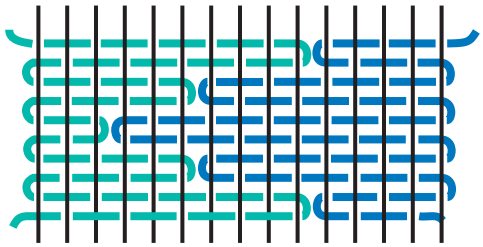
Finishing

End with 1" of weft 3, remove the fabric from the loom, and secure the ends by serging or zigzagging. Machine wash, cool water, regular detergent. Machine dry, medium temperature; press. Construct the garment following pattern instructions.

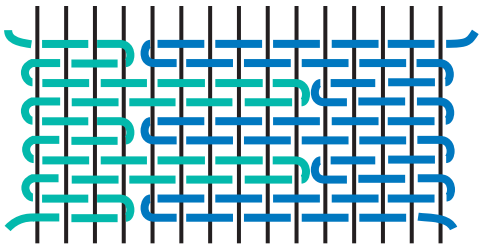
4. One pass



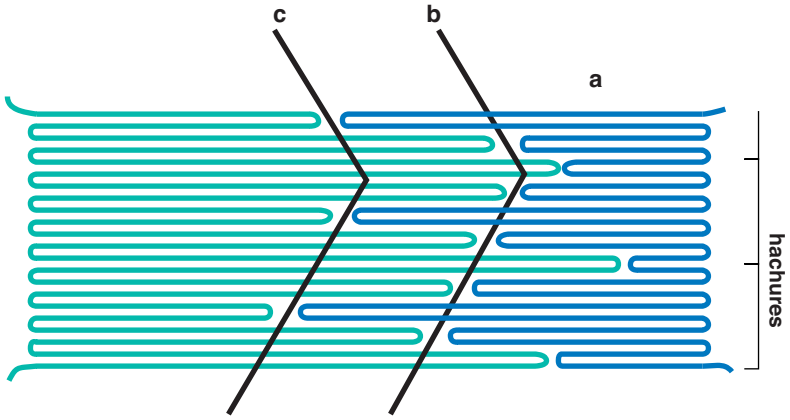
5. One complete hachure



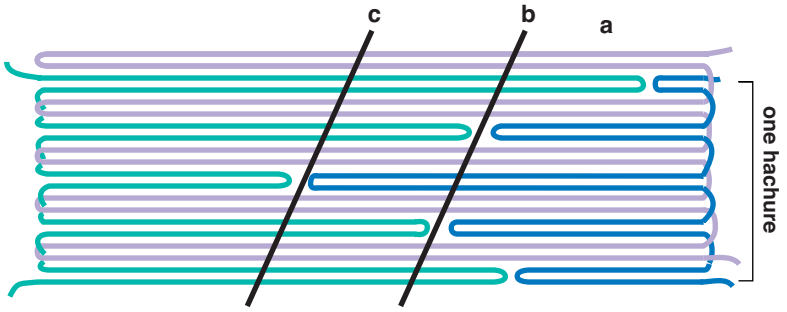
6. Hatching



8. The novelty wefts meet and separate

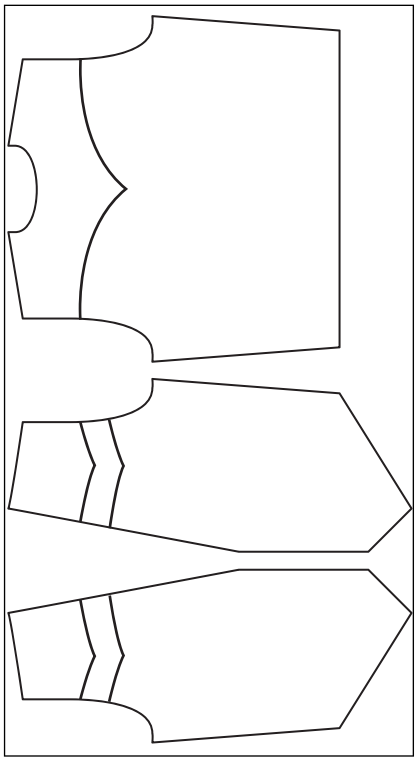


9. A third weft weaves selvedge to selvedge



The first five passes of Figure 8 with two rows of weft 3 woven between each pass of the hachure (read Figures 8 and 9 from bottom to top).

7. The cartoon



PROJECT at-a-glance

Weave structure for vest
Plain weave with tapestry techniques.

Equipment
2-shaft loom, 28" weaving width; 12-dent reed; 3 shuttles; 2 yd butcher or other heavy paper.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Dark Turquoise, 1,260 yd (5 oz).
Weft 1: eyelash novelty (900 yd/lb), 150 yd (3 oz). Weft 2: cotton/rayon slub (1,000 yd/lb), 250 yd (4 oz). Weft 3: 5/2 pearl cotton (2,100 yd/lb), Duck, 400 yd (3¼ oz). For wefts 1 and 2, substitute any textured fiber (cotton, rayon, silk, blends) of 900–1,000 yd/lb.

Yarn sources
Pearl cotton is available from most suppliers. The novelty yarns are from Yarn Country Yarns.

Notions
Butterick pattern 4683, sewing thread, notions required by pattern.

Warp order and length
504 ends, 2½ yd long.

Warp and weft spacing
Warp: 18 epi (1–2/dent in a 12-dent reed). Width in the reed: 28". Weft: about 14 ppi.

Take-up and shrinkage
After washing, 5% in width, 10% in length. Amounts provide finished fabric 26½" × 49½".



OF MIXED *Rags t* VE

ANITA LUVERA MAYER

I am frequently asked, "Where did you get that idea?" The process of creative thinking continues to fascinate me, for it is a merging of experiences, emotions, and observations. Often, I don't realize where an idea originated until the project is completed. Only then can I look backwards and recognize how all of its components—some of them quite unrelated to each other—came together.

An idea is born

Ideas can come from absolutely anywhere. Color provides the most obvious source: in sunsets, landscapes, photographs, textiles, yarns, ceramics—color is everywhere! I keep a journal in which I paste colorful magazine clippings, snips of yarn, bits of fabric, photos from travel, and notes of all kinds.

I am often inspired by learning a new technique, such as beading, piecing, cross-stitch, unusual embroidery techniques. As I add them to my woven cloth, my work takes a new direction.

A book or a magazine article can spark a design idea. A favorite vest owes its geometrically patterned embellishments to a book on Turkish rug designs. An article on heat transfer of photographs to fabric was the source of the idea for the Motherhood mantle in the series I wove to celebrate the rites of passage of women.

Sometimes an accessory sends me on a garment design journey as when I purchased a magnificently embellished hand-hooked hat only to realize that *nothing* in my wardrobe was worthy of it. Sometimes

ORIGINS
o Riches
ST

I simply have to have something to wear—or I need a particular item for my home. Our new house led to my rediscovering the pleasure of weaving functional items such as towels, potholders, pillows, throws, and curtains to enjoy using every day.

Designs for my garments often have their origins in ethnic clothing. There is a proven truth to shapes and styles that have endured for centuries. The kimono, for example, has existed for 600 years—for a reason!

Adapting simple ethnic styles and designs to my own garments connects me to women throughout history. I weave for the reasons women have always woven: to adorn their bodies, their homes, and the people they love. The words of a Nahua woman from Mexico noted long ago in my journal still resonate for me:

"You know, I embroider my blouses with two heads. During the night, one of my heads dreams of designs, drawings, colors, and stitches, and during the day my other head thinks of all the other things that a woman does: watering the animals, cooking, making tortillas, and besides all that, embroidering the blouse that I was dreaming of. One head is for me and the other is for my people."

Don't stop too soon

Even when we come up with a really intriguing idea, most of us stop too soon. We are easily discouraged. It is important to stick to an idea, to be willing to take risks. There really is no such thing as failure; you're only smarter than you were before.





640 easy pieces

The idea for the "Rag to Riches" vest began with a photograph in a catalog from the John C. Campbell Folk School. In the photo, people wear wonderful coats embellished with sewn layers of fabric strips. I was intrigued and learned that the coats were made and worn by the local Morris Dancers, a group that performs the historic Border Morris pre-Christian dances. I added the photograph to my design journal, made a few notes about how the coats were constructed, added some ideas of my own, and then moved on to other projects.

Several months later I visited Thai Silk (see Resources) for the first time, and as I wandered amid bolts of luscious fabrics, I saw a sale bin with bags of discontinued silk samples and three-inch squares of various white silks stapled together. I bought them all, although I had no idea what I would do with them. Weeks later as I was going through my journal in search of other information, I saw the Morris Dancer page and wondered, "what if I dyed all those silk squares and sewed them onto a garment?"

For weavers who do not wish to dye, commercial fabric swatches can also be used to embellish a garment. If you are a seamstress or quilter, you have many carefully saved swatches and scraps to pile on your worktable for hours of sorting and arranging pleasure.

Selecting a pattern

The next step was to select an appropriate garment pattern. My sources for patterns include my own wardrobe, books and magazines, ethnic originals, and even commercial patterns.

For this garment, I wanted something long enough to provide a large area for displaying the many rows of dyed silk pieces. To keep the bodice of the garment from competing with the decorative pieces, I wanted simple lines without the bulk of collar and sleeves.

I had recently purchased a long vest that met these requirements and made a paper pattern from it, adding ½" for seam allowances and a rolled hem (a commercial pattern for a long vest or tunic would also work well). I tried on the original garment and studied it in front of the mirror to determine where best to place the many rows of silk squares.

Dyeing the squares

To select a palette for dyeing the squares, I spent hours going through the pages of my color notebook and studying magazine photos, paint swatches, pieces of fabric, wrappings, and my yarn supply.

I then selected the palette and dyed the 640 (!) small silk pieces with Procion MX dyes. It is fascinating to see how different silks show totally different results from the same dyebath! Since I was doing small amounts of each dyebath, I placed each of the many mixed dye colors in a ziplock bag to immersion-dye the swatches (following the procedure described in *Color by Accident* by Ann Johnston; see Resources).

Warping and weaving the vest

The base fabric for the vest shows 2-ply spun silk stripes (gradating from a soft violet under the sewn silk squares to artichoke green in the upper body of the vest) alternating with narrow maroon stripes of rayon bouclé.

To accomplish the gradual color change in the silk, I painted the warp following the steps outlined in "Creative Clothing" by Maj-Britt Cawthon (see Resources; see also "Mixing Dyes and Paints" by Mollie Freeman, pages 64–69). The dyes were applied with foam brushes with space between the colors to allow them to migrate and blend.

The weft is covered polyester sewing thread delivered from a spool in the center of a boat shuttle and an additional spool on either side to brake the action. As the warp color shifted, I replaced the center spool to change the weft color.

Sewing the pieces

To adorn a garment with fabric swatches, first sew, cut, and assemble the garment. Sort the fabric squares by color and decide the amount of overlap for each row, about ½" for this vest. Sixteen rows of 40 squares each are stitched to this vest: five rows of purple hues, four rows of orange/brown hues, four rows of red/fuchsia hues, and three rows of fuchsia/violet hues.

To sew the pieces to the fabric, open the completed garment on a worktable and lay out the row of squares on the right side of the fabric around the bottom edge of the garment. Pin them into place, and machine stitch across the top of each square. Repeat for each row.

Match the sewing thread to the respective colors of the silk, and if your sewing machine has the capability, use a decorative stitch for each row so that the inside of the vest shows colored rows of different fancy stitches. Rather than hemming or otherwise securing the edges of the fabric pieces, consider their tendency to fray a "design element." Cover the stitching and raw edges of the top (last) row with a strip of silk fabric cut on the bias, turned under on the raw edges, and tacked down across the top of the row (or use commercial ribbon or binding).

For this vest, painted silk ribbons are attached to the shoulders to accent the movement of the squares.

Other possibilities

Use fabric pieces to decorate kimonos, short vests or other tops, the bottoms of skirts, the ends of scarves, the sides of bags or purses—there are many possible applications for this idea! If you haven't done any dyeing previously, beginning with small fabric swatches is an ideal way to learn about and experiment with dye techniques.

The weight of the fabric used for the pieces is an important consideration. The fabric must be very light to prevent the final garment from being too heavy. Use a heavier fabric for bags or purses.

Resources

Cawthon, Maj-Britt. "Creative Clothing." HANDWOVEN, March/April 1999, 56–57.

Johnston, Ann. *Color by Accident*. Lake Oswego, Oregon: Ann Johnston, 1977.

Mayer, Anita Luvera. "Pushing the Creative Process," HANDWOVEN, September/October 1999, 60–61.

Thai Silk (an emporium of imported silk fabrics), 252 State St., Los Altos, California 94022, (650) 948-8611.



Anita Luvera Mayer *of Anacortes, Washington, creates clothing inspired by her experiences as a woman and her fascination with other cultures.*

This journal entry was the beginning of my desire to honor the women I see each day at my mother's convalescent home with a new series of garments called "Shrouds for Women."

April 1996, flying from Memphis to Knoxville at night.

"It is all black outside, but clusters of lights break the dark silence. Below me are people—families—beginning and ending a day. I think of the women at Mom's convalescent center: empty eyes, sagging faces, folds of skin. Who are they? Who were they? They gaze into nothingness. . . . Do they remember the lives they lived? Do they dream of the lives they wish they had led? Do they hold places of light within that are beacons for them?

We must live our dreams, grasp at this life and savor it fully, create layers of memories, and not compromise what speaks within. To have memories, I must have experiences. I must be alive and open to what each day offers. Just as there are areas of blackness below, I know I too will have times of despair, but those unexpected lighted pathways are out there if I have the courage to look for them."

MIXED

TRACY KAESTNER



Instructions for the fabric in this bag will be given in the May/June 2001 garment issue of HANDWOVEN.

Pockets of silver cloth offer soft organizers for earrings, pins and other small pieces.



Ever since those early disastrous days when the warp often ended *before* my planned project, I've formed a habit of putting on *extra* warp. Consequently, I almost always end up with some nice scraps. I've developed a few items that I make out of these scraps to sell at my guild's annual sale or give as gifts. The jewelry bags shown here are one of my favorites (see photos at bottom right and left).

With the current popularity of evening bags and the availability of some great retro evening bag patterns, I've added them to my list of scrap projects (see photos at top right and left). They are especially satisfying because they can be made from those small, odd-sized bits of fabric left over from making garments.

Dig around in your scrap bag and see what goodies you can find. Or, do as I do, and add extra warp for some mixed bags!

The evening bags

Both evening bags are cut, sewn, and constructed using Vogue Pattern 7252 (there are five bags included in this pattern).

The honeycomb evening bag uses two handwoven scraps 9" x 7½" each, ¼ yard of dupioni silk for lining and handles, ¼ yard Fusi-knit fusible interfacing, matching thread, and several beads for decoration on the bottom of the bag.

The beaded evening bag uses four handwoven scraps 3" × 9", ¼ yard of dupioni silk for handles and side panels, ⅓ yard china silk for the bag lining, ⅓ yard Fusi-knit interfacing, matching thread, several hundred seed beads for decoration on the two side panels, and coordinating cord.



***Tracy Kaestner**, of Katy, Texas, loves weaving fabric for clothing—especially for her daughter, Katy, and for herself.*

BAGS



The warp in this bag is 60/2 silk; the cell weft is 30/2 silk, and a heavy reeled silk outlines the cells.

Fusi-knit is a lightweight interfacing that does not significantly change the weight or hand of handwoven fabrics. It also reduces puckering on lightweight fabrics such as dupioni silk. For the beaded bag, I cut the pattern pieces out of the interfacing first and ironed them on the handwoven fabric. This allowed me to cut and sew the handwoven fabric with little fraying and made the fabric easier to handle. The panels of dupioni silk were also interfaced prior to beading. The honeycomb fabric was not interfaced. Choose to interface depending on the relative stability of the handwoven cloth.

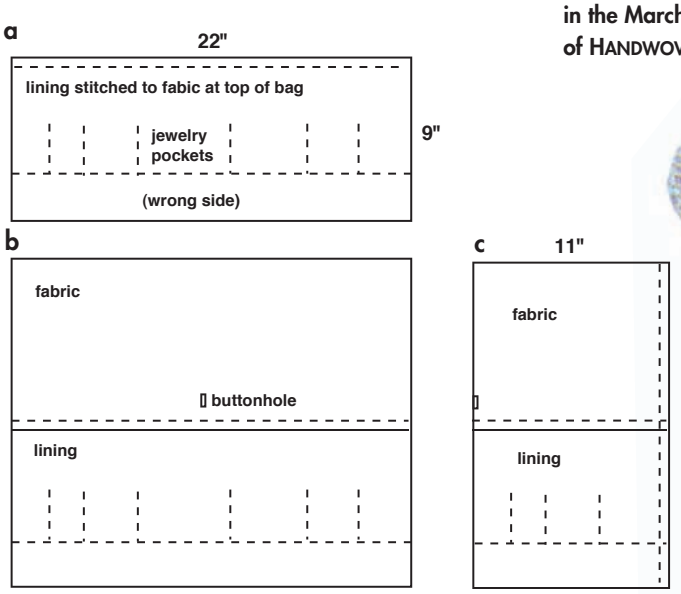
The jewelry bags

The jewelry bags require a 9" × 20–22" piece of handwoven fabric, a 9" × 20–22" piece of china silk or similar weight fabric for lining, a 4½" × 20–22" piece of silver cloth (pacific cloth) for small jewelry pockets inside the bag, thread to match the handwoven fabric and the pocket and lining fabrics, and cord made of leftover yarn from the original project to use for a drawstring.



This jewelry bag fabric is woven from a scrap from the shawl warp in the March/April 2000 issue of HANDWOVEN.

1. Pattern for jewelry bags



Cut the handwoven fabric, lining, and silver cloth to the sizes given. For the jewelry pockets, turn and press a ½" fold on the long top and bottom edges of the silver cloth. Stitch the top edge to form a hem. Open up the bottom turned edge and stitch the right side of the pocket to the right side of the lining 2½" from the bottom edge of lining; use the pressed fold as a seam guide; fold pocket in place and press. Topstitch vertically along pocket piece in six to eight places (indicated by dashed lines in Figure 1a–c, page 54) to form individual pockets of different sizes for jewelry.

Right sides together, stitch the top of the lining to the top of the handwoven fabric as in Figure 1a; press seam toward lining (Figure 1b). Make a ½" long vertical buttonhole in the handwoven fabric ¾" from the top seam (reinforce handwoven fabric with a small piece of fusible interfacing on the wrong side prior to making buttonhole).

Fold bag and lining in half right sides together as in Figure 1c, matching the seam carefully where bag and lining meet, and stitch a ½" side seam in both fabrics. Turn the bag right side out and the lining to the inside of the bag and press at the top seam. Form a casing for the drawstring by stitching around the top of the bag directly above and below the buttonhole (match the top thread to the handwoven fabric and the bobbin thread to the lining fabric).



Make a box pleat and cord for the drawstring

Turn the bag inside out and pull the lining to the outside (wrong sides of both bag and lining are on the outside; see Figure 2a). Position the bag so that the bottom is farthest away from you and the seam is at the center front (Figure 2b). Place a straight pin through both the center seam of the handwoven fabric and the fabric behind it. Place second and third straight pins at the fold on each side. Lift the bag and bring the pins together in the center (Figure 2c). Remove the pins and stitch a ½" seam across the folds of fabric (Figure 2d). Turn the bag right side out.

With the lining pulled out of the bag, sew a gathering thread around the bottom of the lining ½" from the cut edge, pull the thread until the gathered opening forms a slit about 5" long, tuck under raw edges and gathering thread, and whip stitch with tiny stitches to close the opening.

To make a twisted cord of leftover yarn from the original fabric, measure 12 strands 60" long. Tie one end of all 12 strands to a stationary object such as a doorknob. Twist three groups of four strands each (or two groups of six) separately in the same direction until each begins to kink. Then twist the three (or two) groups together in the opposite direction and secure with an overhand knot. Untie the other end from the doorknob, secure with an overhand knot, and thread the cord through the buttonhole opening and casing. (The cord for this drawstring was made using the Schacht rope machine.)

2. Box pleat for bottom of bag

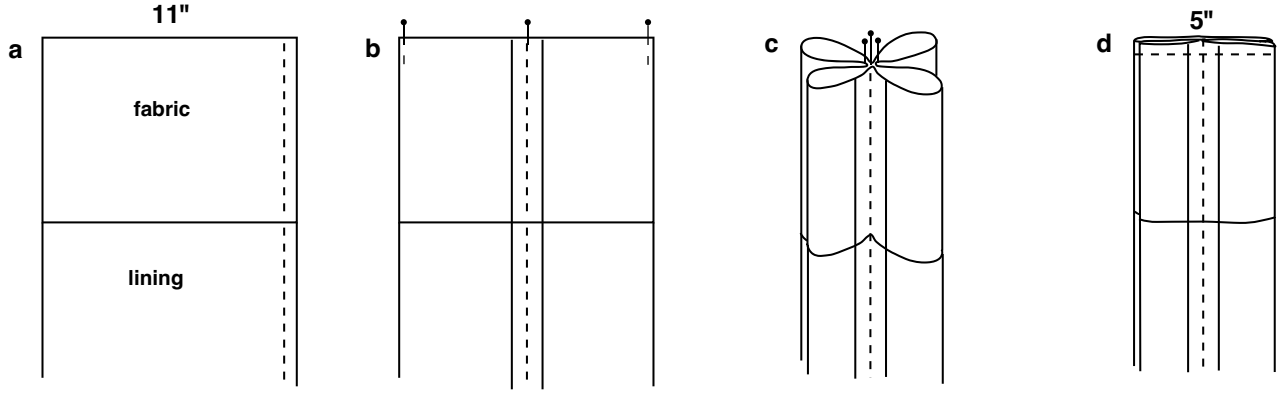




Photo by Jo Ann E. Christensen

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BARBARA PLEASON MUELLER

For our mother's eightieth birthday, my brother and I decided to throw one heck of a party. As the date to send out invitations drew closer, neither my brother nor I could find commercial invitations that expressed our mother's unique style. That's when I volunteered to "whip something up on my computer."

My mother is not a weaver, but fiber has always been a major part of her life through knitting and needlepoint. To honor this interest, I wove pocket envelopes with left-over yarns I had saved from her projects over the years. Then, using my inkjet printer to create an iron-on transfer, I transferred her baby picture onto a pale peach fabric that gave the image a warm glow. Using gold metallic thread, I stitched the fabric photo to each lined envelope and tucked an invitation inside.



Barbara Pleason Mueller *weaves at her lakeside retreat in the mountains of Northern Idaho. She formerly owned The Weaving Workshop in Chicago.*







The iron-on transfer is printed using an ink-jet printer.



The transfer is ironed to the cloth.



The transfer paper is then removed.

Considerations for transferring images to fabric

Choose an image that shows strong value contrast. If the image is in color, the colors should be clear. A smooth, light-colored cotton or cotton-polyester works well as the receiving material.

Print the iron-on transfer onto special transfer paper using either a color copier or an inkjet printer.

Inkjet printer

The final image on fabric will be the mirror image of what appears on the transfer paper. If it is important that the fabric image be the same as the original, as when words are used, select the "mirror image" or "flip horizontally" option in a computer program such as Photoshop or using the software that comes with your printer.

Use the iron-on transfer paper available from several manufacturers such as Hewlett Packard, Xerox, or Epson. Follow the instructions that come with the transfer paper. Print the transfer at the highest possible resolution. A transfer created by an inkjet printer must be used immediately, so preheat the iron and prepare the ironing surface before printing.

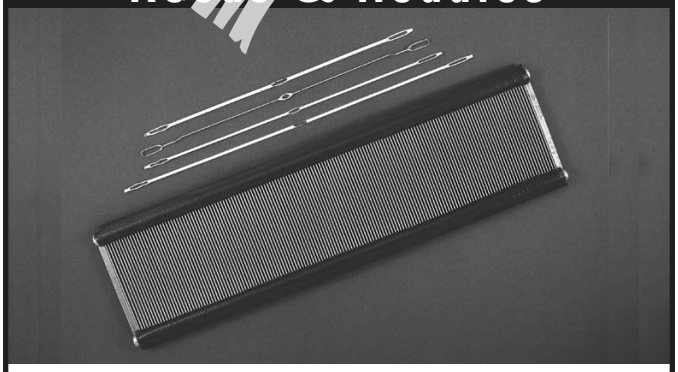
Color copier

Take the image to a local copy shop that has color copier output capabilities (if necessary, create a mirror image version on your computer or have this done at the copy shop). Copy the image onto iron-on transfer paper, which is usually available on site.

Transferring the image

- Cut away unprinted areas of the transfer paper leaving a ⅛"–¼" border around the image (the adhesive in the unprinted transfer paper seals the transfer to the cloth).
- Create a smooth surface for ironing such as a countertop or a table covered with a wrinkle-free pillowcase (a padded ironing board can cause uneven results).
- Preheat the iron on the highest dry setting for ten minutes.
- Position the transfer on the fabric. Move the iron with very firm pressure across the whole transfer (three to four seconds for a 5" × 8" image). Then, using normal pressure, iron the transfer a second time in a series of steps beginning at one edge of the image. In each new position, overlap the previous position by a small amount, making sure no area of the image is omitted. Finally, using normal pressure, move the iron in circles over the entire transfer for about 45 seconds for a 5" × 8" image, longer for a larger image. (Note that if iron pressure is too gentle or too brief, the image will not transfer evenly. If the iron is held in any position too long, some paper may be transferred to the cloth.)
- Wait at least one minute but not more than two to peel off the transfer paper (longer may result in some of the paper adhering to the cloth). Pull with a firm, steady tension until removed.
- Machine wash the fabric separately in cold water, gentle cycle, with mild detergent (turn inside out if a garment). Remove promptly and machine dry, normal setting, warm. If colors run in the initial wash, wash the fabric again immediately and rinse thoroughly until the water runs clear.

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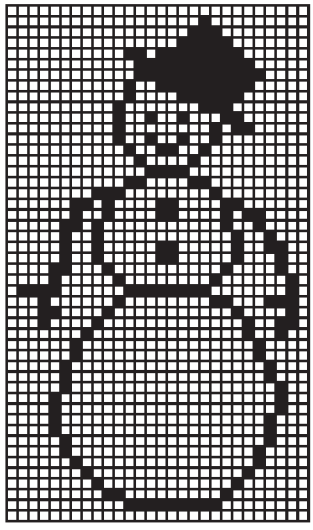
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Embellished BAGS

SARA LAMB

It was not my intention to make almost fifty handwoven and embellished bags! It started innocently enough; I had an 11½" × 9" scrap of silk fabric from which dangled 18" of loom-waste warp threads left over from weaving a scarf—too small to do anything with, but too good to throw away. Hmmm . . .

I folded the scrap in half and sewed the two selvedges together to form a tube with one cut edge and one edge with long warp fringe. I twisted the fringe from the two sides of the tube together, adding beads randomly.

Now, I was getting somewhere—this looked more and more like a bag! Before long, my love of beading, braiding, and band weaving led to the embellishments that form its closure and handle; see the bag at center right.

The bag was fun to create and was received with much acclaim. I wanted to make more! Because they are small, bags provide a perfect opportunity to try out new techniques. Bead weaving, card weaving, seminole patchwork, cut pile rug knotting, peyote stitch, and brick stitch are only part of the repertoire of techniques I've used on subsequent bags.

Start your bag journey with the end of a beautiful warp. Decorate the bag with inkle bands, card-woven bands, braids, or cords, add beads to the fringe, and you're off!



Sara Lamb *lives to weave, spin, and dye in Grass Valley, California. She enjoys teaching these skills far and wide.*





The Heart Carpet Bag (far left) is woven in knotted pile and soumak; a Peruvian pick-up band forms the handle. Beads are slipped onto the fringe during twisting, and the bag is lined in velvet.

The bag in the center is made of a silk scarf remnant and trimmed with three different types of bands.

Freda's Bag (lower right) is embellished with cardwoven bands and beadwork. The frog is a medieval symbol of fertility.

A bag odyssey

Each bag has a tendency to develop its own theme, so before long I was designing bags with a specific theme in mind. I made an "evening bag" with a nighttime cityscape in beads; a "beach bag" with fish charms, fishing lures, fishing weights, and a beadwoven seascape; a "hand bag" with hand charms; a "plastic bag" with plastic beads; and a "paper bag" with rolled paper beads.



Friends began to suggest bag themes. Other weavers sent me ideas in the mail and handed me small packages of stuff to use for embellishing future bags. They suggested "tea bag," "book bag," "shopping bag," "punching bag," "rag bag," and "bagatelle"; the list goes on and on—you might have even more ideas for me.

A "carpet bag" made of a beadwoven "carpet" using motifs designed for miniature needlepoint rugs led to a series of carpet bags: the Hale Bopp carpet bag combining stars and an image of the comet as it appeared over my house; the Nebula carpet bag with beads floating on wires to look like stars in space; a Celtic carpet bag using old cut-steel beads.

The carpet bags also inspired me to take a workshop in weaving pile carpets, and soon I was using the techniques I learned in more bags.

A new theme emerged centering around the stages in a woman's life: the "fertility bag," "menopause bag," and the "bag of bones." Next came bags honoring women in history, mythology, and fiction: "Kali," a bag of contrasts, dark and light, blood and skulls, and the bright lively gleam of cowrie shells; "Persephone" with spring colors, darkness inside, and beads representing pomegranate seeds on the edge; "Bridget" after a saint who evolved from an earlier Celtic goddess Breiad, patron saint of wells, water, and home crafts like spinning and weaving; "Venus," whose bag features copper and shells because she was supposedly from Cypress, the land of copper, and was originally named "Stella Maris," or Star of the Sea; "Astarte" for the Sumerian goddess once named Queen of the Heavens.

I made a bag for Clytemnestra, the mother of Orestes, whom he murdered in revenge for his Father's death. He was acquitted of his mother's murder based on Athena's testimony that no man is relat-ed to his mother; she is simply the vessel into which the seed is planted and through which he is born—testimony reflecting the position of women in Greek society.

"Freda's Bag" is named for a woman in England who taught midwifery; "Rebecca" is for the women burned in the fires of the Inquisition.

Another series of bags honors women who have helped to changed the course of history—Mary Wollstonecraft, Alice Paul, and Margaret Sanger—and women whose lives were overshadowed by their more famous husbands—Frieda Kahlo and Mileva Maric.

Some of my bags honor larger groups or events: "clergywomen" for all the women who have recently taken a spiritual path and are bringing a feminine touch to spiritual leadership again; "Title IX" for the statute that helped women attain more funding for sports in schools; "Shannon Faulkner" for the strong young woman who stood up to an injustice.

I do not know when or if this project will ever end. I have often thought "That is enough!" but every time I give a lecture on the bags, someone from the audience suggests a theme or sparks an idea.

Start a series of small projects like this, whether bags, hats, shoes, scarves, or something else. Anything might light the spark that will rocket you onward. I did not know this would happen to me, but I'm so very glad it did!

To make a bag

Use the end of a warp appropriate in size for a bag (11½" × 9" plus warp fringe for this bag). Fold the fabric in half and bring the selvedges together (which made this bag 5¾" × 9" plus warp fringe); stitch with a figure-eight stitch. Flatten the bag so that the seam is placed at the center of the back side.

Join the bottom of the bag by preparing a twisted fringe: Beginning at one edge of the bag, twist the first three warp threads from the back side of the bag in one direction until they kink. Then twist the first three warp threads from the top side of the bag together in the same di-

rection until they kink. Then twist the two groups of three together in the opposite direction and tie the ends with an overhand knot. Continue, twisting together three ends from one side of the bag with three ends from the other side all the way across the bottom of the bag.

Add beads randomly to the fringe by pushing a bead up one group of three ends after they are twisted. When the two groups are twisted together, the bead is secured in the twist. The beads used for this bag are red, black, purple, gold, and blue round glass beads (4 mm and 6 mm), some brass bells, brass heishi, and carnelian chips.

Cut a piece of lining fabric the same size as the bag, adding ½" seam allowance at each side edge and at the bottom. Cut a piece of black velvet or other contrasting fabric 3" by the circumference of the bag plus ½" seam allowance at each side edge (3" × 12½" for this bag); this fabric will show at the top edge of the bag.

Construct the lining by sewing side and bottom seams (right sides together) to form a pocket. Right sides together, sew the 3" seam joining the short edges of the velvet. Fold one long edge of the velvet under ½" and press. Right sides together, stitch the other long edge of the velvet piece to the open edge of the lining. Press the seam open. Turn the lining wrong side out and place in the bag. Turn the velvet so that about 1" shows above the top of the bag and the folded edge of the velvet covers the top edge of the bag, and stitch invisibly by hand to the bag.

Decorate the transition between the velvet and the bag with a band, braid, commercial ribbon, or other decorative fabric. For this bag I wove a band in Peruvian pick-up called a "hakima" (directions are given in "Special Trims for a Kimono"; see Further Reading). The pattern is one of my favorites, an "S" motif called kutij or "that which returns"—a nice wish for a bag that might contain money.

A narrow kumihimo braid is stitched to each edge of the hakima. The kumihimo braid is looped in two places on one edge of the hakima to hold the handle. The handle for this bag is made using a Peruvian technique called "nawi-awapa," a crossed-warp tubular weave.

Fringe is added to the hakima, and beads and other charms are twisted into the fringe. To make the fringe, thread on a needle about an arm's length strand of red Gudebrod Champion silk, size FFF. Stitching from the underside of the band to the outside at the position of the first fringe, bring the needle out of the band so that the doubled thread is toward you. Twist the needle in one direction (twisting the two threads together) until the threads kink. Thread the needle through a bead, charm, or other embellishment and fold the twisted thread back toward the bag at the length desired for the fringe, place the charm at the fold, and allow the pairs of threads on either side of the charm to twist together; then stitch back into the bag and bring the needle out again for the next fringe, and repeat.

For this fringe, the same beads are used as for the bottom fringe plus brass bells, carnelian beads, African pottery beads, and pennies flattened on train tracks. The kumihimo braid is stitched to the Peruvian band after the fringe is completed.

Further reading

Berlin, Shirley. "Kumihimo the Easy Way." Handwoven, May/June 1999, 31–37.

Lamb, Sara. "Special Trims for a Kimono." *Weaver's*, Spring 1998, Issue 39, 32–33.

Kumihimo braid

Kumihimo braids are made using a stand called a marudai. Figure 1 shows the top of the stand, looking down. In the braid for this bag, threads A and B are gold , C and D are red, and E, F, G, H are black (Gudebrod silk, size FFF).

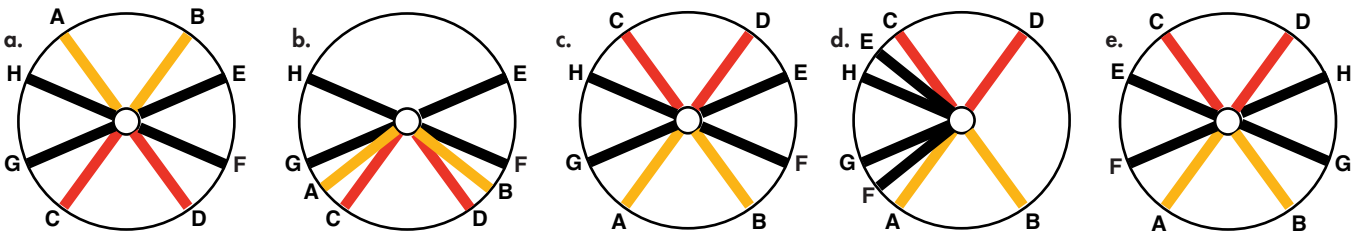
The threads follow the same path repeatedly. The buildup of the braid occurs as the threads cross each other in the center hole of the marudai. All threads, including the braid, should be weighted slightly to keep them in position and to provide enough tension for the growing braid to maintain an even interlacement.

A cardboard circle, cut with a hole in the center, can serve as a marudai for this small braid. The edges of the cardboard can be notched to hold each thread between passes. The cardboard can be rotated as each thread is passed, or kept in a stationary position similar to a marudai.

Figure 1 shows the arrangement of threads at the start (a). Threads A and B are moved into position next to C and D (b). Then C and D move up to replace A and B (c). Threads E and F move next to G and H (d), which then switch back to replace E and F (e). The new positions are now the start positions (a), and the process is repeated.

Repeat until the braid is the desired length including extra thread for knots and fringe at the ends. For this bag, one braid is 13" long plus fringe (for the bottom edge of the Peruvian band), and the other is 17" long (for the top edge of the band) plus fringe; this length includes enough extra braid to make the loops for the handle.

1. Kumihimo: a simple eight-strand braid



Mixing Paints & Dyes

MOLLIE FREEMAN

Painting a warp can produce color effects not possible with immersion-dyed yarns. These effects are enhanced when a painted warp becomes a canvas for surface design. The results are often artful and astonishing—and unbelievably easy to produce. Contrary to what you might think, you don't need to be an artist or an experienced dyer—you don't even need to be able to draw!

The shading from red to blue in the wider stripes of this vest is produced by warp painting. Two different painted warps alternate with other commercially dyed yarns. The leaf images are applied with stamps and textile paints, and the pale vines are the result of stenciling with a discharge paste. Stamping and stenciling add imagery, color, and depth to the cloth.





Molly Freeman *is inspired by color in every form. She loves painting, stencilling, stamping and discharging and does them all in Sacramento, California.*





Stamps can be made from very simple items—even string!



Stamps and stencils are available from most craft stores.

Dye formulas

Warp 1	Warp 2
Color 1	Color 1
80% Scarlet	60% Scarlet
10% Navy	20% Navy
10% Gold	20% Gold
Color 2	Color 2
10% Fuchsia	10% Fuchsia
50% Navy	80% Navy
40% Gold	10% Gold
Color 3	Color 3
20% Fuchsia	30% Fuchsia
70% Navy	20% Navy
10% Gold	50% Gold

Preparing the warp

This vest fabric is slightly warp dominant to give emphasis to the painted warp and surface treatments. Wind five warps of 5/2 pearl cotton each 4½ yd long. Warp 1: 224 ends unbleached; warp 2: 194 ends unbleached; warp 3: 44 ends dark green; warp 4: 36 ends red-brown; warp 5: 42 ends blue; 540 total ends. Only warps 1 and 2 are painted. If you prefer not to paint these warps, substitute commercially dyed 5/2 pearl cotton for warps 1 and 2.

Wear rubber gloves and an apron. Wear a dust mask or respirator when you are mixing the dye powder. Chain warps 1 and 2 loosely, wash in hot water with 1 tablespoon of Orvus Paste, and soak overnight. Rinse and squeeze out excess water.

Mix a 2% soda ash solution, the fixative for fiber-reactive dyes: 9 tablespoons or 80 gm of soda ash per 1 gallon or 4 liters of water. Use boiling water to dissolve the soda ash. For this project, mix 27 tablespoons (240 gm) soda ash with 3 gallons (12 liters) water. Soak warps 1 and 2 in the solution for at least ten minutes. Squeeze out excess solution and lay the first warp on a sheet of plastic wrap.

Mix a 1% solution—1 tsp (2½ gm) dye to 1 cup (250 ml) water—of each of the four Sabracon F dyes used for this vest. Mix 700 ml (2¾ cups) Scarlet; 1,250 ml (5 cups) Navy; 350 ml (1⅞ cups) Fuchsia; 700 ml (2¾ cups) Gold. From these dye stocks mix 500 ml of each of the three colors used for warps 1 and 2; see Dye formulas. For example, for warp 1, color 1, for a total of 500 ml (2 cups), mix 80% (400 ml or 1⅔ cups) Scarlet and 10% (50 ml or 3/16 cup) each of Navy and Gold.

Using a foam or stencil brush, paint the warp, overlapping as you change colors. Always check the underside and apply dye wherever it has not penetrated. As you finish painting sections of the warp, blot up excess dye, cover the painted warp with plastic wrap, and roll up the warp, pulling unpainted warp onto the workspace.

After both warps have been painted and wrapped in plastic wrap, let them cure for 48 hours at 70°F (22°C) or warmer. Then remove them from the plastic wrap, chain them loosely, and spin them in the washing machine to remove excess dye. Soak in hot water and Synthrapol for about an hour. (You can use the washing machine as a large tub and soak several warps at one time.) Drain the machine and fill with hot water for a soaking rinse of an hour. Spin out excess water, chain the warps, and hang to dry.

Weaving the fabric

Tie a very tight choke in each of the warps about ⅔ yd from the cross to keep the threads in order during sleying and threading. Secure the chokes to the center of the breast beam and sley the 540 ends 2/dent in a 10-dent reed following the color order in Figure 2 (read from right to left).

Begin with warp 1. Skip the first dent since it will contain 2 ends of warp 5. Sley 2/dent in the next 10 dents (20 ends), skip 12 dents (for 24 ends of warps 5 and 2), sley 8 dents (16 ends of warp 1), skip 11 dents, sley 10 dents (20 ends of warp 1) and continue, skipping 1 dent for every 2 ends of the other four warps. Next sley warp 2; skip the first 12 dents, sley 10 dents (20 ends), and continue, skipping dents as for warp 1. Sley the other three warps in the same way. It is not necessary to conserve the crosses.

Thread the loom for plain weave. Untie the chokes and beam the combined warp under firm tension. With navy 8/2 cotton doubled as weft, weave plain weave at about 14 picks per inch.

Remove the fabric from the loom and secure the ends with machine stitching. Machine wash, 8 minutes, with 2 tablespoons of Orvus Paste. Machine dry; press.

Choosing the paints

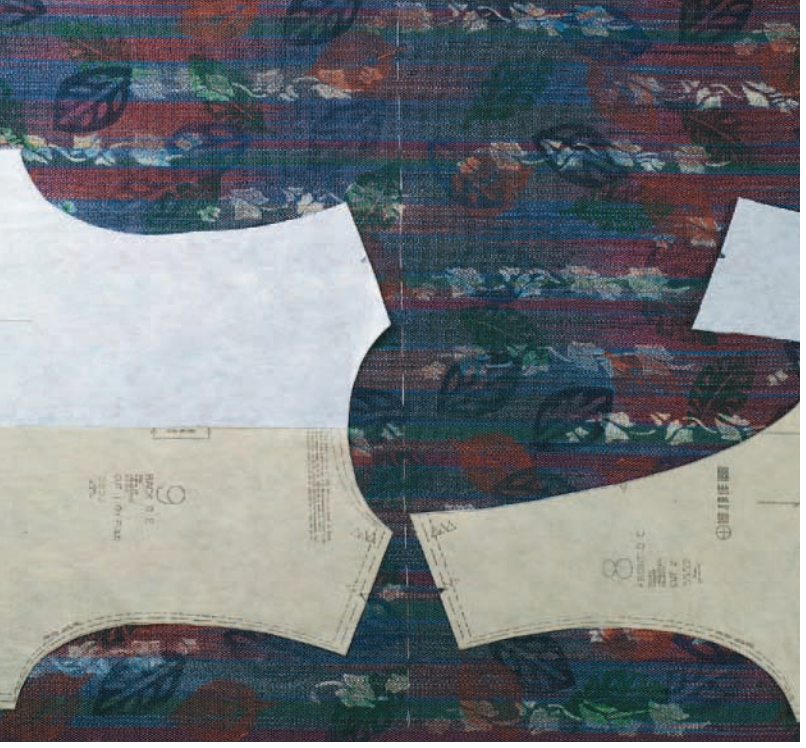
Textile paints can be transparent, opaque, or pearlescent, and they can be mixed. Transparent paints do not show well on dark fabrics, opaque paints can block out fabric colors, and pearlescent paints add a bit of sparkle. For this vest, transparent Marine, transparent Leaf Green, opaque Jet Black and pearlescent Copper are used. A tiny bit of Jet Black is added to the Blue, Marine, and Leaf Green to deepen the colors. Test colors, and practice using the stamps on unused areas of fabric.







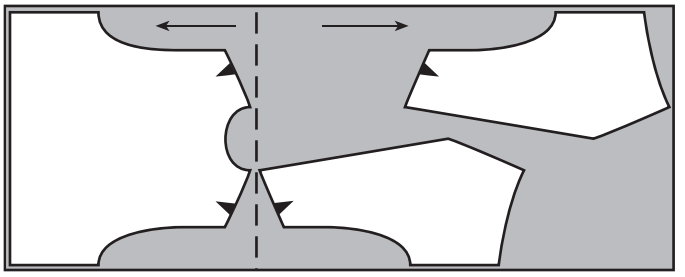
The raised decorative lines in this jacket are stitched using a sewing machine equipped with twin needles. The stitching forms random curved shapes (instructions not given).



Designs change direction at the basted line so that they will be oriented in the same direction in the finished garment.



1. Pattern layout for vest



Painting with stamps

For this project I used purchased foam stamps in chunky leaf shapes. Choose stamps without finely detailed designs.

String stamps are easy to make by gluing string to wood or Plexiglass blocks. Cover the block with a tacky craft glue and form a design with the string on the wet surface. Different sizes of string give different looks. Use only one size string on each stamp so it will stamp evenly. Stamps can also be made by cutting pieces of craft foam into shapes and gluing them to wooden blocks. Cork, sponges, and wood shapes glued to blocks also work well.

When stamping the fabric, as with all dye or paint processes, wear rubber gloves and protect your clothing. Lay the fabric on a table covered with a heavy plastic. (I use a flannel backed plastic available from fabric stores.) Lay out the vest pattern pieces as in Figure 1. Since the layout for this vest places the front pieces in the opposite direction from the back pieces, the direction of the stamping must also be opposite. A line of basting thread marks the point in the fabric where the stamping direction changes (see photo above).

One way to apply paint to stamps is to create a stamp pad. Place a little mixed paint on a replacement paint pad used for painting interior walls. Spread the paint around on the pad and press the stamp on the pad until the surface of the stamp is covered with paint. Then press the stamp on the fabric. The goal is to have only enough paint to produce one image from each coating of the stamp. Textile paints, unlike dyes, sit on the surface of the fabric; too much paint can stiffen the fabric and blur the image.

Another method is to spread the paint on a paper plate. Press a small piece of foam (1" × 2") into the paint and then lightly apply the paint to the the stamp.

Begin with transparent Blue and your first stamp. Arrange the stamped images so that they cover the cloth 6–8" apart. When you've finished stamping Blue on all of the fabric, let the paint become dry to the touch before you start the next color (about one hour). Then use Leaf Green mixed with a little Marine and your second stamp. Let dry and follow with a third stamp and Copper.

Repeat stamping if desired with these mixes and other stamps, overlapping designs and colors to give the fabric depth. After the fabric is stamped to your satisfaction, let it dry for 24 hours.

Textile paints become permanent with the application of heat. Cover an ironing board with an old sheet. Place the fabric with the painted side down. With a hot iron (cotton or linen setting), no steam, press a small area for 5 minutes, keeping the iron moving constantly so as not to scorch the fabric. Move to a new area and press. Repeat until every part of the fabric has been pressed. This takes some time but is necessary to set the paint. Turn the fabric over, and, using a pressing cloth, repeat the process on the painted surface.

Discharging with stencils

The final part of the surface design for the vest fabric is made with discharge paste and a stencil. When a hot steam iron is applied to an area covered with discharge paste, the color in the area disappears. Prepared discharge paste can be purchased or you can make your own using the recipe from PRO Chem; see page 69.

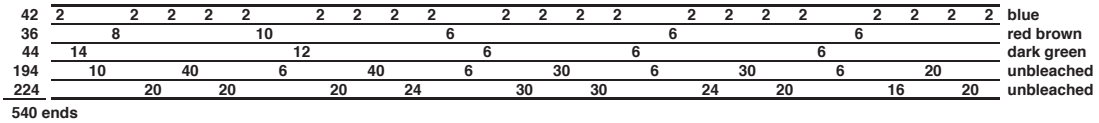
Do not make the discharge paste until you are ready to use it, and discard it at the end of the day. Do not let the discharge paste dry on the fabric or it will not remove the color; therefore discharge only small areas at a time.

Stencils can be found in craft stores and quilt shops. They are also easy to make using acetate sheets and an X-acto knife.

Wear rubber gloves and a respirator mask with an acid gas cartridge and protect your clothing. Work in a well-ventilated area. Cover the ironing board for protection. If possible, designate an old iron for these projects.

The stencil used for discharging color from the vest has several designs, but only the ivy design is used for the vest (see the

2. Warp color order



photo, page 66). To mask off the other designs, cut a piece of clear Con-Tact paper the size of the area you do not want stenciled. Peel off the backing and apply to the back of the stencil.

Spray the back of the stencil with a temporary adhesive sold at craft and sewing stores to help keep the stencil from moving while you are working. Use small pieces of foam rubber or a stencil brush to apply the paint. Spread a little paint on a paper plate and barely put the foam piece in the paint. Stamp once or twice on the plate or a piece of paper to remove excess before applying.

Lay the fabric on a protected work surface. Position the stencil and dab discharge paste in the cutout areas of the stencil. Remember to place the designs in the same directions as the previously stamped leaf shapes. Always clean discharge paste from the back of the stencil before using it in a new position.

Since it is hard to see where you have stenciled until the color is removed, and since the discharge paste must not be allowed to dry, work on a area about 18" × 8" at a time. Then take the fabric to the ironing board and using the hot iron and a lot of steam, press the fabric. The length of time you apply the heat and steam allows some control of the discharging. Check the fabric and stop when you achieve the look you desire.

Textile paints resist the discharge, so these areas may not discharge or may discharge only slightly. Some commercially dyed yarns do not discharge. Without testing, the piece can become a surprise—it is always wise to sample.

Complete the discharge process, moving the stencil down the fabric and ironing after short sections are painted with the paste.

Finishing and sewing

The fabric cannot be washed until the textile paints applied by stamping have cured for a week. Machine wash in warm water and 2 tablespoons of Orvus Paste on a gentle cycle for about 6 minutes. Machine dry and press.

Trace the vest-front pattern pieces to make a second front piece and add the other half to the back so the full pattern can be cut from one layer of fabric. Cut the pattern pieces one at a time. Iron a fusible knit interfacing to the front pieces. Machine stitch a row of fancy machine stitching down the front of each piece if desired. I used an orange rayon thread to add a little sparkle. Follow the directions that come with the pattern to construct the vest. This vest uses loops instead of buttonholes.

Discharge paste recipe

Ingredients: Thiox, Dye Activator, Metaphos and PRO Thick SH.

Dissolve ¼ tsp (1 gm) Thiox, ½ tsp (1½ gm) Dye Activator, and ½ tsp (3½ gm) Metaphos in ¾ cup (188 ml) of water that is 110–120° F.

Once these are dissolved, slowly add 2 tsp (3gm) of PRO Thick SH while rapidly stirring. Let this mixture stand for 10 or 15 minutes.

PROJECT at-a-glance

Weave structure for vest
Plain weave.

Equipment for weaving
2 or 4-shaft loom, 28" weaving width; 10-dent reed; 1 shuttle.

Supplies for warp painting
PRO Chem Sabracron F fiber-reactive dyes: Gold F14, Scarlet F31, Fuchsia F35, and Navy F47; synthrapol, soda ash, Orvus Paste, brushes, containers for mixing dyes, dust mask, rubber gloves.

Supplies for stamping
3–5 stamps, textile paints from PRO Chem: transparent Marine 48, transparent Blue 46, transparent Leaf Green 76, opaque Jet Black 60, and PRObrite pearlescent Copper 5.

Supplies for discharging
Discharge paste, stencils, small pieces of foam rubber or stencil brushes, adhesive for stabilizing stencils.

Yarns
Warp: 5/2 pearl cotton (2,100 yd/lb), unbleached, 1,881 yd (1 lb); Mountain (UKI 98), 198 yd (2 oz); Cola (Silk City 112), 162 yd (1½ oz); Cobalt Blue (UKI 75), 189 yd (1½ oz).
Weft: 8/2 unmercerized cotton used doubled (3,360 yd/lb), Dark Navy (UKI 54), 3,000 yd total (15 oz).

Yarn and dye sources
UKI and Silk City yarns are available from most suppliers. Dyes, paints, chemicals are available from PRO Chem.

Notions and other supplies
Butterick vest pattern 5552, lining, fusible knit interfacing, matching sewing thread, orange rayon sewing thread, 3 buttons.

Warp order and length
540 ends 4½ yd long in the color order in Figure 2.

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in reed: 27". Weft: 14 ppi .

Take-up and shrinkage
After washing, 9% in width, 11% in length (5% take-up, 6% shrinkage). Amounts produce a length of fabric 24½" × 112".

Slice & Dice

those old castoffs for a new look

DARYL LANCASTER

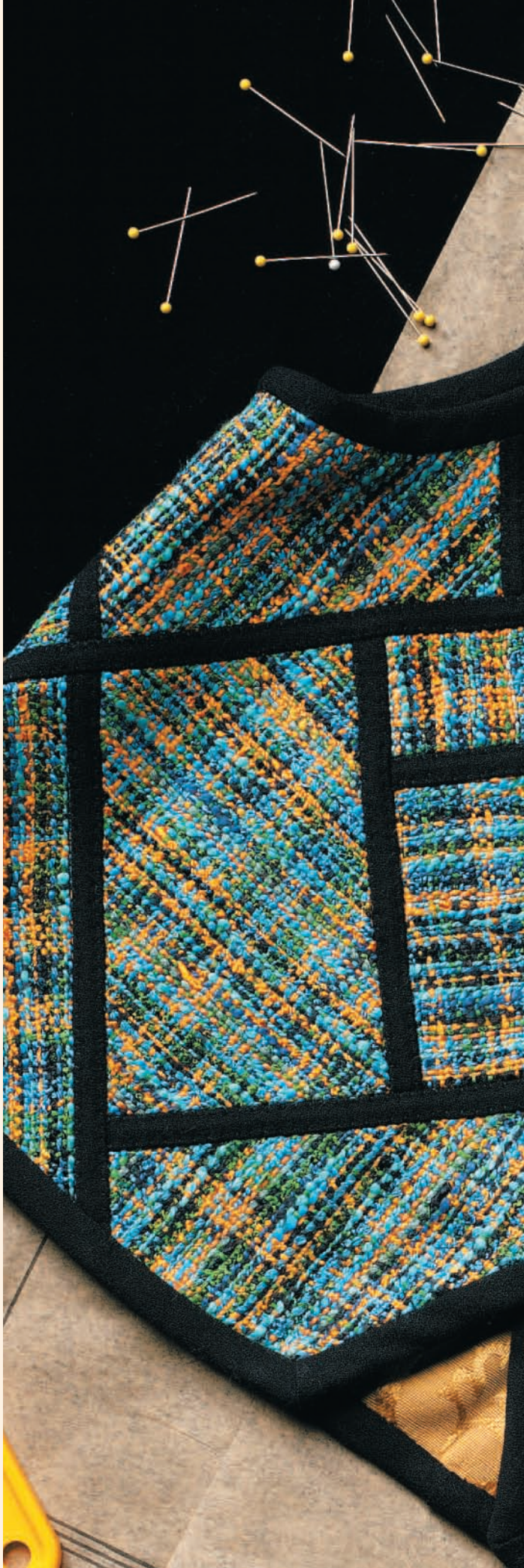
So, you've been weaving for fifteen years and you've wondered what to do with all those early pieces. You know, the ones that never looked right or that you never got around to finishing or that turned out to have colors you hate or—worst of all—that don't fit anymore!

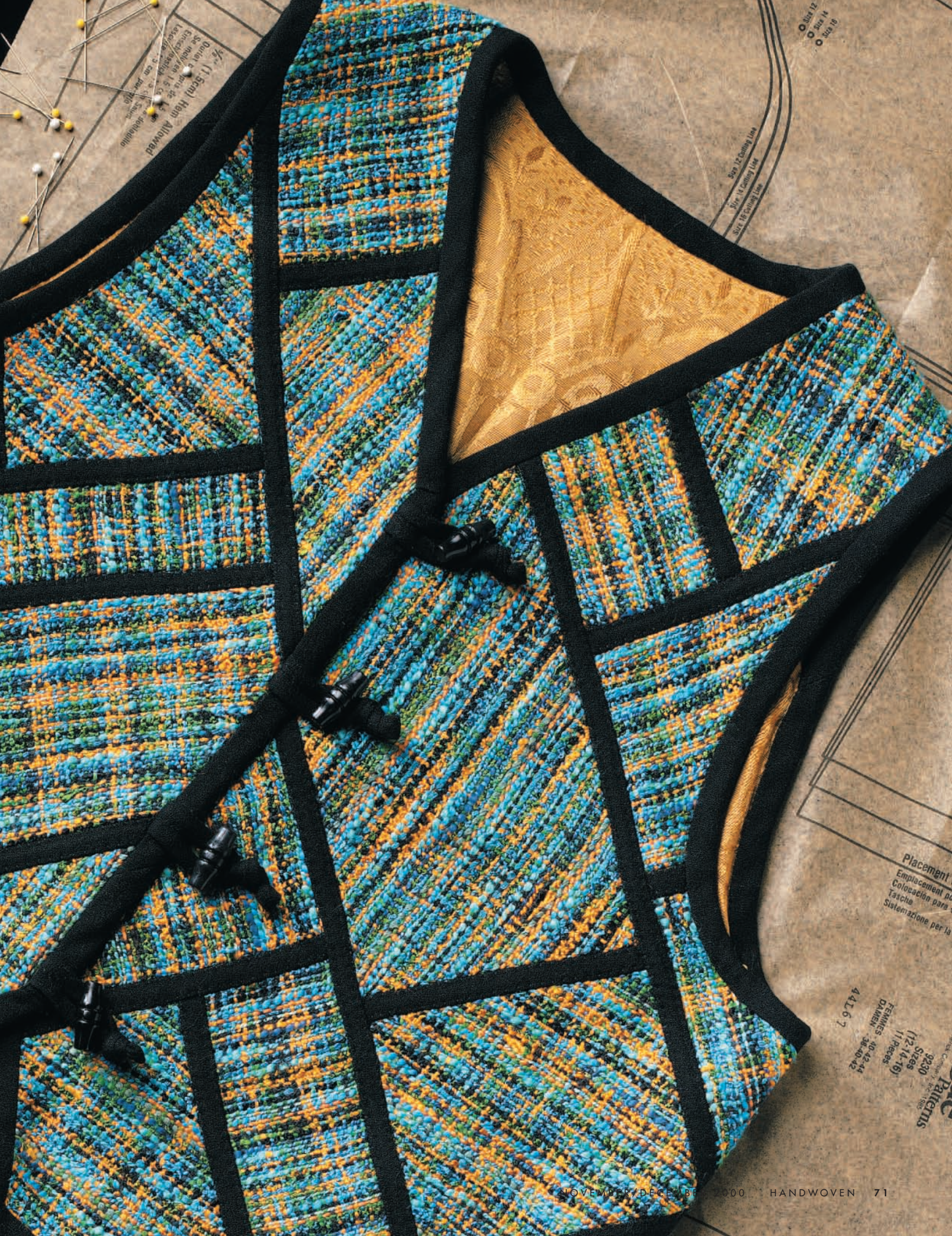
Even if you are new to weaving you have probably had some regrets about choices in yarn or structure, not to mention an inconsistent beat or bad selvedges. This is an article for those who have woven something they aren't crazy about and can't figure out how to use. Chopping up handwoven fabric and reassembling it can make the most ordinary, badly woven, out-of-date piece into something very spectacular.

Of course, if you are like most weavers, sewing isn't your strength. As a matter of fact, you probably swore you'd *never* sew handwoven fabric into clothing. Here is your chance to try a little sewing with fabric or scraps that you've no use for anyway. After all, how many throws and placemats and runners and scarves can you use? Make a garment from leftover, cast-off, handwoven fabric, and when someone compliments you on your jacket or vest, you can truly say, "*This* old thing?"



***Daryl Lancaster** is a fiber artist, teacher, writer, and mom living in Lincoln Park, New Jersey. She loves using handwoven fabric in innovative ways for unique clothing.*




Size 12
Size 14
Size 16
Size 12 Cutting Line
Size 14 Cutting Line
Size 16 Cutting Line
Placement
4467
FEMMES
DAMEN
Sizes
(12-14-16)
11 Pieces

The pattern

Most of the major pattern companies now have online shopping if you don't have access to a local fabric emporium. In addition, there are many alternative pattern companies who advertise in sewing magazines. No matter what pattern you choose, there are two very important things to remember.

■ Always buy by your measurements; never buy by your dress size. Ready-to-wear and pattern companies do not use the same standards even though the sizing numbers are the same (size 12, 14, 16, etc.) A size 12 in ready-to-wear has no relationship to a size 12 in a pattern. Also, if your cup size is larger or smaller than a B cup, buy according to your chest measurement and then use a resource like the *Vogue Sewing Book* (newly reprinted, hooray!) to help you make alterations to garment cup size (see Resources). All major pattern companies draft all pattern sizes to a B cup! To view pattern company size standards, go online to Butterick's website www.butterick.com or use the chart at the back of the pattern book.

■ Always make a "muslin." That means take a length of muslin, a junky piece of fabric, an old sheet, or a well-worn towel and make up the pattern in it first. Although this is a "simple" vest pattern (Butterick 5552), vests are actually difficult since they are fitted and often require darts. Gaping armholes are probably symptomatic of an incorrect cup size or an incorrect shoulder angle. I have often made up to six muslins to get a vest to fit just the way I like it. Once you get a pattern you like, you can always reuse it.

Press the pattern pieces with a dry iron on low heat to remove wrinkles. Mark the seam allowances (⅝") with a colored pencil, and pin the pattern pieces together on the seam lines for a preliminary fit (see Photo a). Make pattern adjustments using the *Vogue Sewing Book* for guidance in hard-to-fit areas.

The muslin

To make the muslin, cut out the main pieces (front and back) and sew them together at the shoulder and side seams. To



a. Try on the pattern first

stabilize all other edges, staystitch the front, hem, neckline, and armhole along the seam lines (⅝" from the cutting line) and then trim next to the stitching. This way you can visualize all the finished edges and hems without having to actually sew them, and the stitching prevents them from stretching out of shape during fitting and shaping.

Mark key areas like the center front lines, waist markings, and button placement lines with bold tailor's chalk on the right side. Try the muslin on to check and adjust placements (see Photo b). Transfer any alterations to the original pattern.

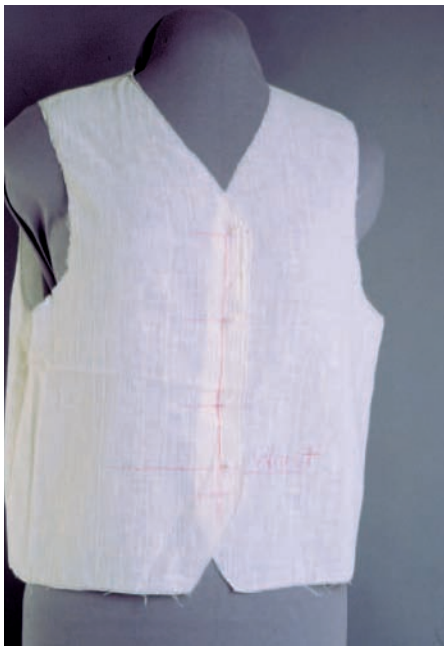
If the pattern side seams are relatively straight, that is, almost parallel to the center back or front, I like to overlap the side seam allowances of the pattern to create a one-piece seamless vest. Pinning the side seams together will throw off the center front grainlines, but this is okay in this rare instance since this vest is a pieced garment fused to a knitted interfacing, and the grainlines of the pieces are all over the place anyway.

The foundation

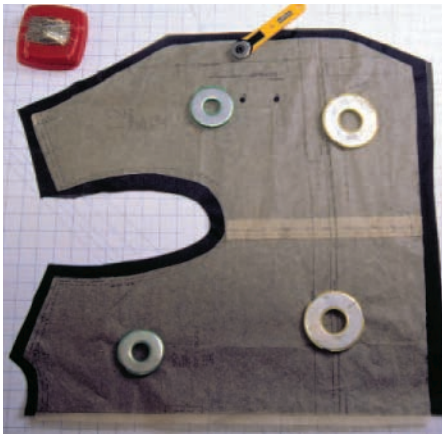
Next, cut the vest pattern from a fusible knit tricot interfacing like Fusi-knit (see Materials and Supplies). Most interfacing manufacturers make a similar product. The interfacing acts as a foundation cloth for the pieces. If the interfacing is not big enough to accommodate the pattern, piece the interfacing by overlapping two selvedges ½" and stitching down the center of the overlap through both layers; stretch slightly as you go. Fold the interfacing in half crosswise (cut edges and fusible sides together), and place the pattern's center back line on the fold of the interfacing (see Photo c). This type of interfacing is a knit construction with a crosswise stretch; the give will therefore run lengthwise in the finished garment.

It is very important when cutting the interfacing or foundation cloth to overcut by 1" all the way around the pattern piece. Any quilter can tell you that surface embellishment can cause the outer fabric to have considerable take-up (similar to what happens when weaving). When all the piecing is finished, you will trim the garment using the original pattern before actually doing the construction.

The next step is to lay the interfacing fusible side up on a large heat resistant surface like corrugated cardboard or an old cardboard cutting board. *Do not use a rotary cutting board* as your surface since it isn't heat resistant—I found out that little piece of information the hard way! When you finish assembling your pieced



b. Make a muslin and mark key areas



c. Overcut the interfacing by one inch

surface, you must be able to move the whole thing intact to the ironing area. The cardboard allows you to transport everything without the danger of shifting.

Outline the original pattern on the foundation with chalk. Then draw the division lines that mark where you'll place your pieces. Division lines can run vertically and horizontally or diagonally or anyway you like. Use a contrasting color tailor's chalk and a large gridded ruler (see Photo d).

Piecing

If your handwoven fabric has a very distinct warp or weft pattern or striping, it's most interesting to place the pieces with the grainlines crashing into each other. I use my chalk to mark each rectangular shape with a directional arrow indicating which way the grain runs, being careful that no two adjacent pieces run the same way. For those of you who haven't a clue as to what grainlines are all about, substitute "warp thread" for grainline.

Grab those shears and go for it! I can hear the shrieks of dismay all the way to New Jersey as you begin hacking away at that fifteen-year-old throw. Remember, you didn't like it. That's why you are doing this. The first cut is the hardest. And don't worry, it won't unravel!

Cut out the shapes and carefully place them on the chalk-marked foundation (see Photo e). The edge of each shape should butt tightly against its neighbor. No overlapping and no gaps! Every bit of handwoven fabric should touch the fusible foundation. Keep cutting and building until you have covered the entire foundation. Pin frequently to hold everything in place. Do not use ball-headed pins since you will want to press over the pins for the initial fuse and the plastic balls will melt.

Fusing

When the foundation interfacing is completely covered and secured with pins, carefully transport the work surface to the ironing area. You will need a good steam iron on a wool setting. It is important to test the iron first. Take a scrap of fabric and a scrap of the fusible knit interfacing. Note which is the fusible side of the interfacing and make sure it is facing the wrong side of the fabric, not your iron! Iron temperatures vary greatly as do fabrics and fusibles. Find the heat setting that gives a correct fuse without damaging either fabric. Use a press cloth if necessary. Press firmly for 10 to 12 seconds. The heavier the fabric is, the longer it takes,



d. Mark the design lines



e. Place the pieces

so adjust your timing accordingly. Do not glide iron back and forth—use a lift and press motion.

Once you have determined what is best for your fabric and equipment, begin fusing the actual garment. Working from the right side, lift and press until you have covered the entire garment with the iron. (This won't be the final fusing—that will be done from the wrong side—but it will tack the two layers together enough to allow removing the pins and turning the garment over.)

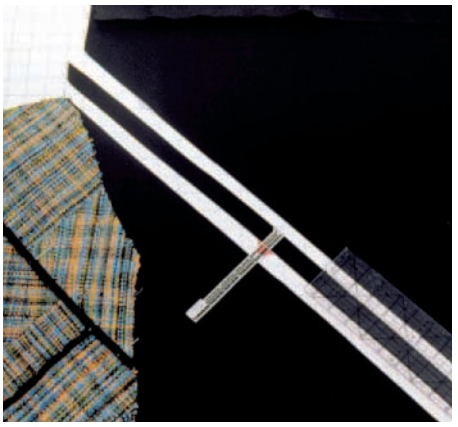
After the temporary fusing is completed and all the pins are removed, turn the garment over to lift and press from the wrong side. This is the boring part. Call a friend and have a good chat while you work. On this side, use a press cloth, lots of steam, and leave the iron at least 10 seconds in each position. Check while you are working to see that the backing is completely fused.

Binding

You will need a length of contrasting fabric, ribbon, Ultrasuede, or other trim—in one case I actually wove twelve yards of narrow trim on my inkle loom—now there's a project! If you're not that ambitious, a fabric remnant can be purchased and used for a bias binding.

Always cut binding strips on the bias. For the sewing-challenged, the bias is the 45° angle created by bringing the warp to the weft of a perfectly squared piece of fabric. (Note that the folded edge stretches, unlike the lengthwise or crosswise grain. That means your binding will give slightly when applied to the garment—and that's a *good* thing!) Incidentally, if you are using Ultrasuede, remember it doesn't have any grain. It is a pressed composite fabric so you can cut crosswise strips. Since its edges do not ravel, you do not need a seam allowance for turning.

Cut 1⅛"strips for ⅜" finished binding (see Photo f). Fold each strip in half lengthwise and stitch ⅜" from the folded edge. Then drive to the closest Home Depot or other building supply store and buy an inexpensive ⅜" cable tie to use for a press bar. You'll find it in the electrical department.



f. Cut the binding on the bias



h. Stitch the binding on both edges

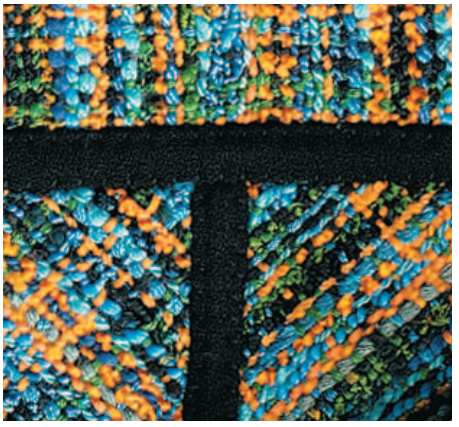
(An alternative is to purchase a set of bias press bars from a notions supplier—see Resources—but these are more expensive.) Cable ties are long nylon strips pointed on one end with a box on the other. Cut the box off. (Do not use your good fabric shears!) Insert the press bar into one of the sewn bias strips and shift the seam and seam allowances onto the back side of the press bar so that they won't show once the binding is stitched down. Press the binding with a steam iron. Keep pushing the bar through the strip until the entire tube is pressed (see Photo g).



g. Press the binding using a press bar

Then take the pieced garment and the pile of binding to the sewing machine. Center the binding over the butted edges of the fabric pieces and topstitch both edges of the binding in place (see Photo h). Use a straight, zigzag, or other fancy stitch like blind hemming if your machine has the capacity. I use a stretch stitch on my machine called a pine-leaf stitch with a contrasting, decorative rayon thread.

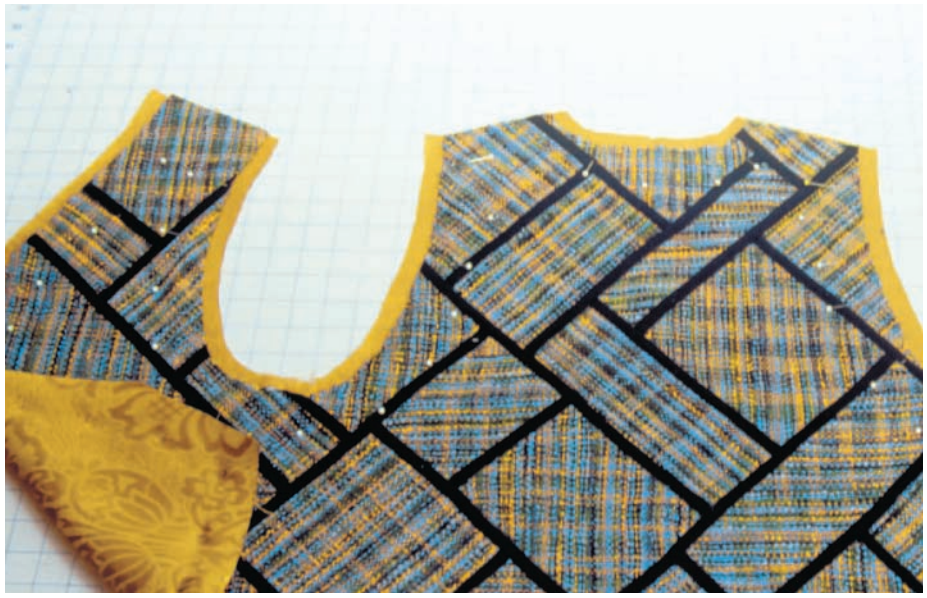
Look carefully at the pieced garment to determine the order in which to place the binding strips. Identify joins that start and end without any other joins interfering, and stitch. If the pieces butt in a T-formation, place the binding on the vertical line of the T first and then place the binding on the horizontal top of the T, covering the end of the tape from the vertical line (see Photo i). Stitch until all edges are covered.



i. Sew horizontal binding over ends of vertical binding

Assembling the vest

Place the original pattern on the garment and trim exactly according to the pattern. I chose to finish the construction of this vest in a different way from the pattern directions, which call for facings instead of a



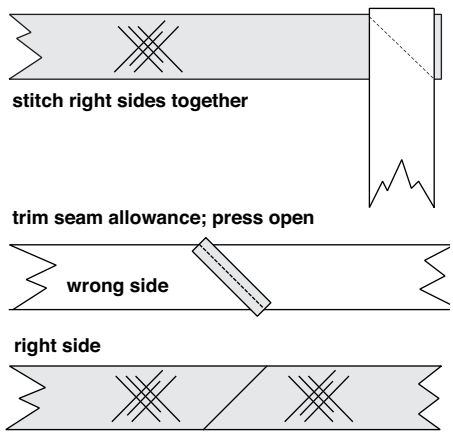
j. Cut the lining using the original pattern piece, sew shoulder seams, pin

lining. Facings in handwoven fabrics can be very bulky. This vest is lined with an old yellow/gold Jacquard pineapple patterned fabric probably used in the 1950s for drapes; a binding tape covers the edges of vest and lining fabric.

To cut the lining, unjoin the side seams of the pattern pieces. The lining should be cut according to the original pattern pieces so that it is on grain. Sew the side seams together. Cut off the ⅝" seam allowance around the pieced vest (these edges are bound so no hems are necessary) except at the shoulder seams. Lay the vest on the lining, which is ⅝" bigger all the way around except at shoulder seams (see Photo j). Pin carefully and then sew the shoulder seams right sides together, handwoven to handwoven and lining to lining. Baste the lining to the handwoven around all edges, and then trim the lining to match the vest.

Simple fabric loops are made of the binding strips instead of buttonholes for this vest. Turn a long piece of binding strip inside out using a tube turner like the Fasturn (see Equipment). Cut four 9" lengths, fold each in half, and make an overhand knot in the folded end. Pin the cut ends to the edge of the right vest front. They will be caught in the binding and will make a great closure with very little fuss!

For the edge binding, cut about five yards of bias strips about 2" wide in the same fabric used for covering the butt joints. You will have to piece the strips together for a continuous bias (see Figure 1). Then, beginning at the lower center back, place binding and vest edges right sides together. Stitch ½" from the cut edges all the way around the entire vest, mitering the corners. End by overlapping the final end of the binding over the starting end (turn up the edge of the starting end). Press the binding away from the garment. Fold the binding over the edge of the vest and turn under seam allowance. Hand stitch the binding in place to the lining. Repeat for each armhole, starting and ending under the arm.



1. Piecing bias strips

This piecing method makes a very stable fabric that doesn't have the bulk of traditional patchwork. Since fabric edges are butted together instead of seamed, the garment maintains the drape of the original fabric with a slightly firmer hand. If sewing clothing still isn't your forte, try the technique on placemats or other items. To see more examples of the technique, please go to my website and click on the gallery: www.weaversew.com

Equipment

Sewing machine, a good iron, cable ties (hardware store) or press bars (Nancy's Notions or Clotilde), long ruler or straight edge, corrugated cardboard or other portable heat-resistant work surface, tube turner for button loops (Nancy's Notions), tailor's chalk, colored pencils, straight pins, scissors, and other usual sewing supplies.

Materials and supplies

About 1½ yd × 1½ yd handwoven fabric to cut into pieces; Butterick vest pattern #5552; 3 yd × 20" or 1½ yd × 60" Fusi-knit (FUSI-KNIT™ by HTC, Inc.) tricot interfacing; 1½ yd × 45" scrap fabric for muslin; about ⅝ yd × 60" fabric for binding pieces and vest edges; four buttons.

Resources

Clotilde Inc., B3000, Louisiana, MO 63353-3000; (800) 772-2891, catalog available; www.clotilde.com.

Nancy's Notions, 333 Beichl Ave., PO Box 683, Beaver Dam, WI 53916-0683; (800) 833-0690, catalog available; www.nancysnotions.com

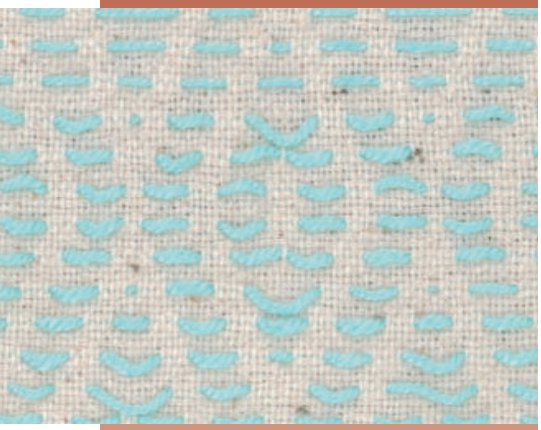
Vogue Sewing Book, New York: The Butterick Publishing Company, 2000.

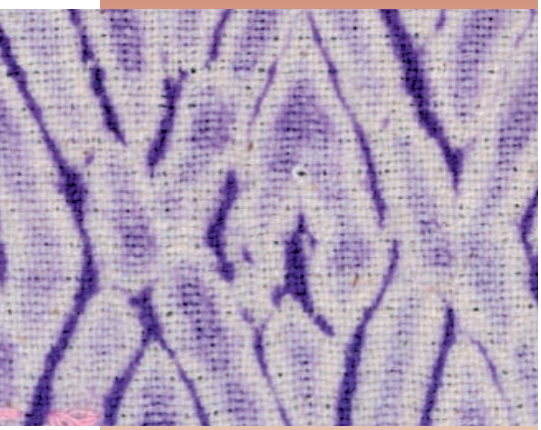
DAWN HAMILTON

Catharine Ellis Muerdter's Woven Shibori



"The primary design image is a memory of the woven structure"





What does it take to win the Carnegie Yardage Exhibit Grand Prize at two Convergences in a row? Catharine Ellis Muerdter seems to have discovered the secret. The amazing thing about Catharine's cloth is that it's a logical conclusion of integrating two seemingly unrelated processes—weaving and shibori—in the same piece of cloth.

However, the discovery was not serendipitous. It came from a foundation of knowledge based on thirty years of weaving and exploring various dyeing techniques. One continuous quandary for Catharine was that she loved the woven structure of cloth, but plain weave seemed to best show off the patterns created by the various dyeing processes. After years of dyeing ikat and then combining ikat with warp painting, she took a class from Yoshiko Wada who introduced her to traditional shibori.

Traditional shibori uses tying, wrapping, and gathering stitches with a needle to create areas of resist on previously woven fabric. When the fabric is dyed, the resisted areas remain undyed and a pattern emerges. For a week, Catharine put stitch after stitch after stitch into cloth, all the time thinking "how can this technique be done on a loom?"

What she figured out was that she could add a supplementary weft when weaving a plain weave cloth, and, after removing the cloth from the loom, pull the threads to gather the fabric as one gathers the stitched threads of traditional shibori. Furthermore, the loom-controlled threads can be made to interlace in a patttern such as a twill. When the threads are pulled, the pattern appears like magic on the surface of the fabric as a result of the resist dyeing technique rather than as an interlacement. Catharine compares this last step of pulling the threads to opening the door of a kiln after firing a piece of pottery. "You can plan, sample, and test," she says, "but there is always an element of surprise."

"The primary design image is a memory of the woven structure—plain cloth with a picture of a twill or overshot or whatever on the surface," Catharine explains. "It's really the perfect marriage between weaving and surface design. The process is about the image on the cloth."

Interestingly enough, while Catharine thought she was alone in discovering supplementary weft shibori, halfway around the world, in Australia, Kay Faulkner was discovering same technique using a supplementary warp. At the time neither woman was aware of an historical precedent. In the early part of the twentieth century a very simple supplementary warp shibori was briefly explored in Japan.

Although Catharine's initial explorations began six years ago, every year brings added depth to the continual evolution of her work. "I sample and test all the time," says Catharine, "that's how I discover things." Stencilling is one of her latest investigations.

Being open to inspiration and "thinking out of the box" lets her break some of the taboos around weaving with synthetic fibers. The Contemporary Japanese Textile exhibit at the Museum of Modern Art two years ago inspired her to use polyester; now she can permanently pleat her fabrics. Using polyester wefts and cotton warps has allowed her to create effects that she couldn't do with all natural fibers.

Catharine has taught the fibers program at Haywood Community College in Clyde, North Carolina, for twenty-three years. She believes in letting students see her as a working artist as well as a teacher. However, it's only recently that some of her



"Ribbons of Flame", yardage 32" wide

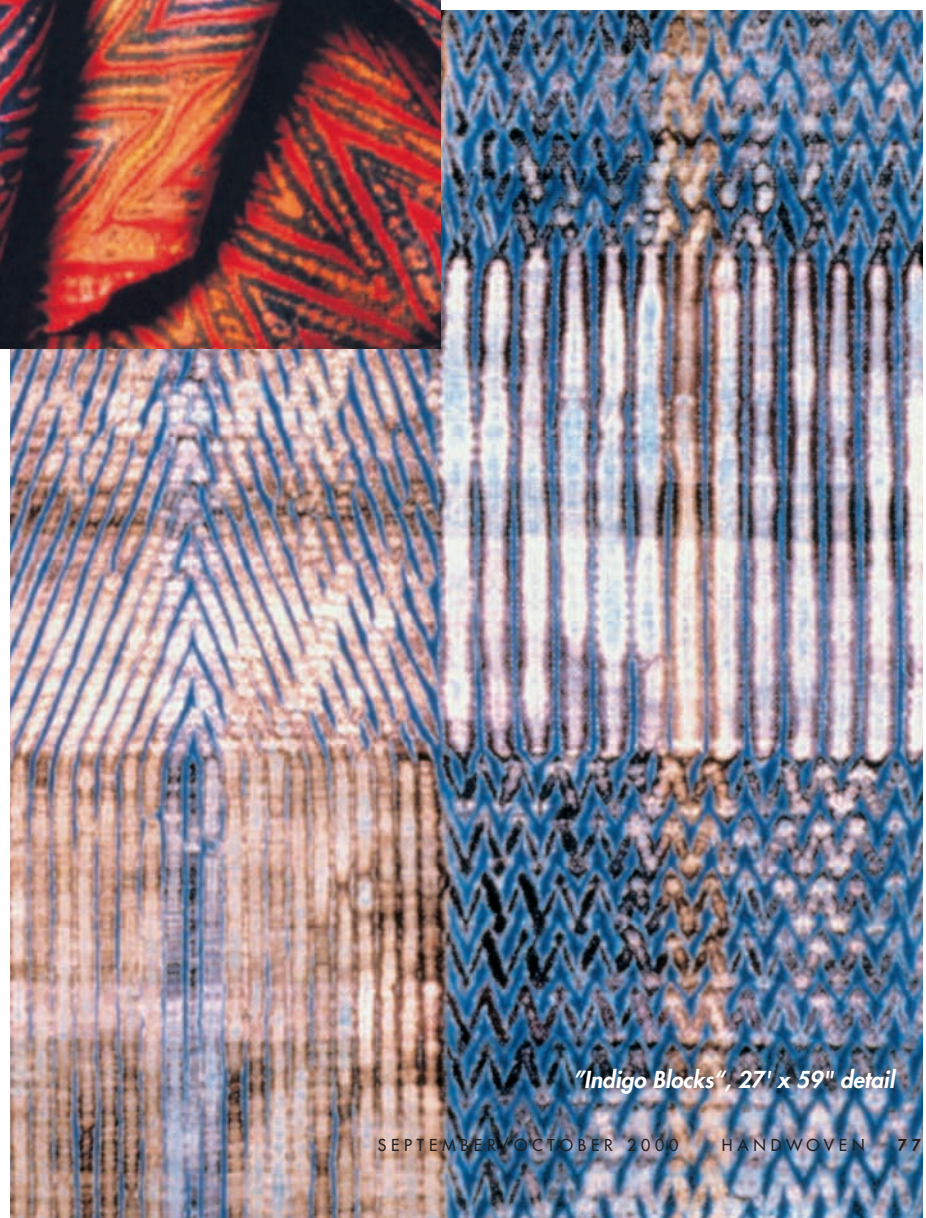
students have picked up on the possibilities of woven shibori. She feels that newer weavers are often so concentrated on learning structure that taking risks may not come easily. "It takes a leap of faith to take a newly woven piece of cloth that's required time and effort to create and then manipulate it, dye it, and pull threads out of it," Catharine empathizes. Even so, simple weave structures with supplementary threads like monk's belt or overshot used for woven shibori can give the beginning weaver exciting results.

Having taught woven shibori at two Convergences, she finds that when her students have their techniques down and a good working knowledge of weave structure, they readily understand the possibilites inherent in using structure as a tool rather than as an end result. "There is great potential for weaving to create images on cloth—pattern weaving can be about more than interlacement."

Although Catharine teaches full-time year-round, she tries to spend at least a few hours every week in her home studio. Her 16-shaft loom is threaded in a twill because the versatile structure allows her to change the number and length of floats of the gathering threads as well as the number of intersections.

When asked about winning a third Grand Prize in Vancouver in 2002, she laughed and quipped, "I have something up my sleeve—I'm really ready to explore something different!" I can hardly wait!

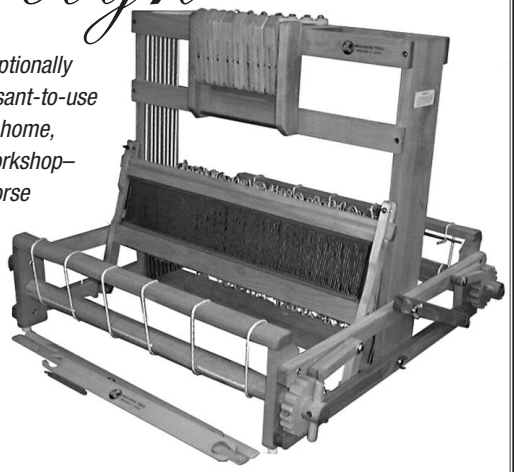
DAWN *Hamilton is Managing Editor of* HANDWOVEN *and takes constant delight in the wonderful creativity of weavers.*



"Indigo Blocks", 27" x 59" detail

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Mixing Lace with a Pattern Warp

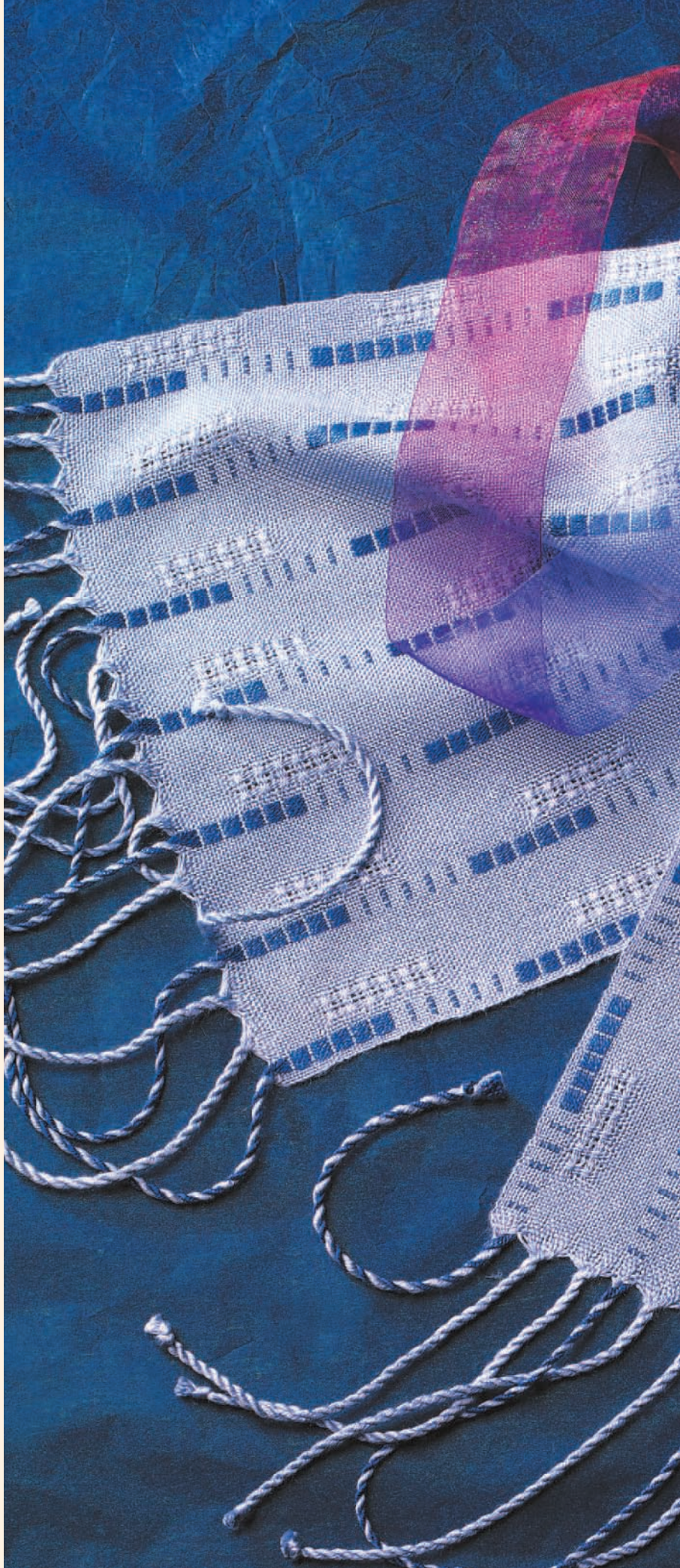
BARBARA WALKER

In its simplest form, a supplementary warp requires three shafts: two for the plain weave ground or foundation cloth, and one for the supplementary warp. Numerous designs can be woven within these limits, but since that fourth shaft *is* available. . . .

If a block of Atwater-Bronson lace (threaded 1-3-1-3-1-2) alternates with areas of plain weave (threaded 1-2), textural interest is added to the otherwise smooth surface of the plain weave ground cloth. The supplementary warp can then be threaded on shaft 4 to produce floats in a contrasting color on the surface or on the back of the cloth as desired.



Barbara Walker *lives and weaves in Salem, Oregon. Barbara considers her looms "undressed" if there aren't two warps on each of them.*





Design considerations

Since the supplementary warp threads float either on the face or on the back of the cloth, designs must ensure that the floats on both surfaces are not too long for practical use. For this scarf, the supplementary warp ends are tied to the ground cloth at regular intervals on both surfaces (every six picks). To tie a float on the face, the supplementary warp ends are lowered and a ground pick is woven; to tie a float on the back, the supplementary warp ends are raised and a ground pick is woven.

For the first six treadling sequences of six picks each—shown in sections **a** and **b** in Figure 1—the supplementary warp floats appear on the face; for the alternate six sequences—treadling sections **c** and **d** in Figure 1—they appear on the back.

Two units of lace are threaded adjacent to each group of supplementary warp ends. For six treadling sequences of six picks each, lace is produced in these units; see treadling sections **b** and **c**; for the alternate six sequences, plain weave is produced; see treadling sections **d** and **a**.

The six lace treadling sequences are offset from the supplementary warp treadling sequences, beginning and ending at their midpoint. The scarf is reversible; the lace units show weft floats on the face and warp floats on the reverse.

Preparing the warp

Wind a ground warp of 254 ends of 30/2 lavender silk three yards long. Place lease sticks in the cross and secure the warp to the back apron rod. Spread the warp in a raddle at 30 ends per inch (about 8½" weaving width). Beam the warp under firm tension and secure the lease sticks in a comfortable position for threading.

Wind seven 6-end chains of 30/2 sapphire silk for the supplementary warp. Arrange each of the seven chains on a second set of lease sticks, keeping each chain separate from the other, and suspend these lease sticks above the lease sticks holding the ground warp. Drape the supplementary warp chains over the back beam and tie them to it temporarily to avoid slippage during threading.

Thread both warps following the draft in Figure 1. (In areas where the supplementary warp is used, note that each supplementary warp end alternates with a ground end.)

In the plain weave and lace areas, sley two ends in each dent of the 15-dent reed (30 epi). In the areas where the supplementary warp is threaded, sley four ends in each dent (two ground ends, two supplementary warp ends, 60 epi).

Tie the ground warp to the apron rod first, and then tie the supplementary warp ends to the apron rod between the ground warp sections.

Untie the supplementary warp chains from the back beam and weight each chain so that the tension on the supplementary warp matches the tension on the ground warp during weaving. (Adjust the number of coins in the film canister to increase or decrease the weight on each chain as necessary.)



Mix blocks of lace and blocks of supplementary warp patterning in the same cloth—on only four shafts!



Weaving the scarf

Weave the scarf for 70" or for desired length following Figure 1. Allow 8" of warp at the beginning and end for a twisted fringe.

To weave this scarf, it is easiest to use a skeleton tie-up, in which the sheds are formed by depressing more than one treadle at the same time. The left foot controls the ground shafts using the first three treadles (choosing plain weave vs lace) and the right foot controls the supplementary warp ends on shaft 4 (the last treadle).

As the weaving progresses and the cloth winds around the cloth beam, the areas with supplementary warp build up faster than the rest of the cloth, causing tension irregularities in the ground warp. To compensate, cut four layers of tissue paper into six strips each as wide as the areas in which no supplementary warp appears, about 1". Feed these strips into the cloth as it winds around the cloth beam.

Finishing the scarf

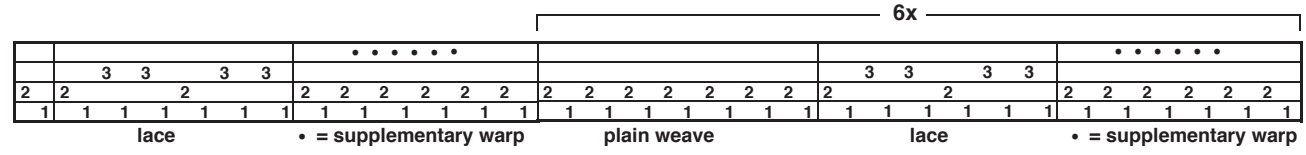
End the scarf with the six treadling sequences in which the supplementary warp appears on the face (sections **a** and **b**). Remove the scarf from the loom and prepare a twisted fringe at both ends: In areas where no supplementary warp appears, twist two groups of eight ends each separately in one direction until they begin to kink; then twist them together in the opposite direction and secure with an overhand knot. In areas where the supplementary warp appears, twist the six supplementary warp ends and the six ground ends separately in the same direction until they kink, then twist them together in the opposite direction and secure with an overhand knot.

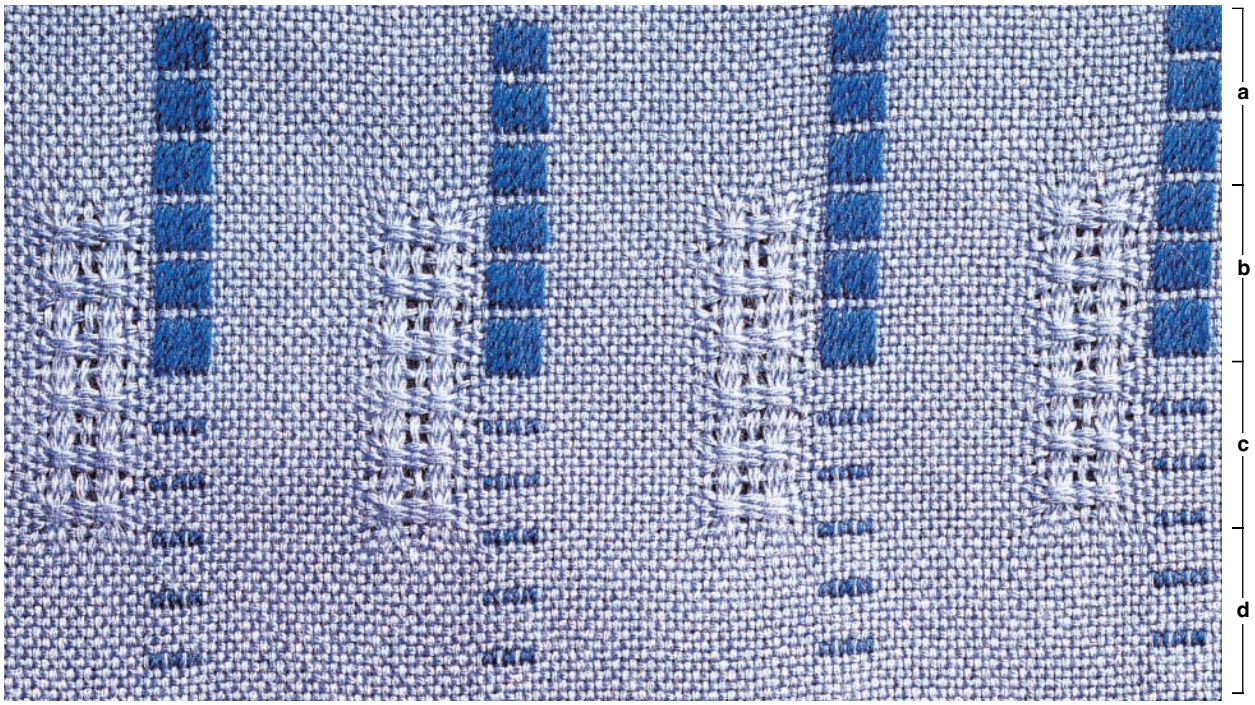
Wash the scarf by hand in lukewarm water with mild soap. Lay between towels and squeeze out water until slightly damp. Press until dry on a silk setting. Trim fringe if necessary.

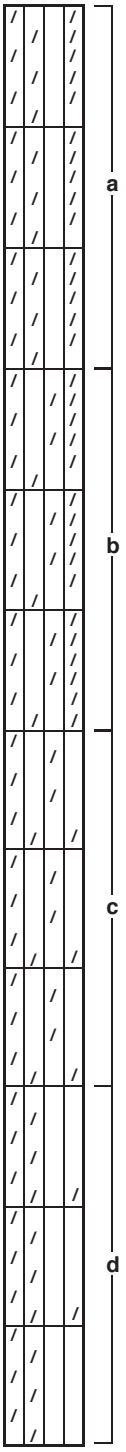
Other design possibilities

Mix Atwater-Bronson lace and supplementary warp patterning for items other than scarves. Vertical supplementary warp stripes are especially effective for runners. Try a table runner in 10/2 cotton or 16/2 linen. Experiment with color! Use different colors for the supplementary warp stripes. Use one color for the ground warp and a slightly different hue or value for the weft to emphasize the lace floats. Finally, vary the placement and width of the lace sections and create your own mix!

1. Draft for scarf







a = supplementary warp on face, plain weave
b = supplementary warp on face, lace pattern
c = supplementary warp on back, lace pattern
d = supplementary warp on back, plain weave

With this tie-up, the left foot controls the ground cloth (plain weave vs lace) and the right foot controls the supplementary warp. To reverse this order, move the last treadle from the right to the left.

PROJECT at-a-glance

Weave structure for scarf
Atwater-Bronson lace with supplementary warp patterning.

Equipment
4-shaft loom, 10" weaving width; raddle; 15-dent reed; one shuttle; 7 weights for the 7 supplementary warp chains (film canisters filled with 4–6 oz of coins each); several sheets of tissue paper to pad cloth beam.

Yarns
Ground warp: 30/2 silk (7,500 yd/lb), lavender gray (color JY3, Treenway), 800 yd (2 oz).
Supplementary warp: 30/2 silk (7,500 yd/lb, Gemstone), sapphire (color #12), 150 yd (½ oz).
Weft: 30/2 silk (7,500 yd/lb), lavender gray (color JY3, Treenway), 570 yd (1¼ oz).

Yarn sources
30/2 silk is available in 3½ oz skeins from Treenway Silks. 30/2 Gemstone silk is available in 250 yd minicones from Halcyon Yarns.

Warp order and length
Ground warp: 254 ends, 3 yd long. Supplementary warp: 42 total ends, 3 yd long in 7 chains of 6 ends each (amounts allow 36" loom waste, which includes 8" fringe at both ends).

Warp and weft spacing
Ground warp: 30 epi (2/dent in a 15-dent reed). Supplementary warp: 30 epi (in supplementary warp areas, 4 total ends/dent, 2 ground warp, 2 supplementary warp, 60 total epi). Width in reed: 8½". Weft: 30 ppi.

Take-up and shrinkage
After washing, 8½% in width, 10% in length (5% take-up and 5% shrinkage). Amounts provide one scarf 7¾" × 62", not including fringe.

more Books . . .

(continued from page 19)

In metal, stitches are frozen to make the structure of a sprang or knitted cloth clearly visible. So even if you never pick up an acetylene torch, this book is an inspiration for rethinking the relationship between hard and soft, stiff and pliable.

—Amy C. Clarke

THE BOOK OF FINE LINEN
Françoise Bonneville

Flammarion, Paris, France, 1994. Distributed by Unicorn Books and Crafts, Inc., 1338 Ross St., Petaluma, CA 94954. (800) 289-9276. Hardbound, 208 pages, 85 full page color photographs, glossary, bibliography, index. $55. ISBN 2-08013-557-0.

Literate, as well as lavishly illustrated with lovely linens, this book is both an intellectual and visual treat for anyone who appreciates fine fabrics for the home. The term linen is often used generically to describe domestic textiles—bedding, tablecloths, napkins, dishtowels, hankies, and lingerie, plain and embellished with embroidery and lace—whether made of linen, cotton, or silk. *The Book Of Fine Linens* focuses on fabrics of flax and the history of their use in France.

Beginning with "The Vanishing Tradition of the Trousseau," this chapter speaks to a time of upper-crust elegance unimaginable in our day of the wonder-working wife/mother/career woman. From the middle ages through the early decades of the nineteenth century, a bride's trousseau of household linens indicated her social status, wealth, and security.

The chapter "Soap Opera," contains stories about the industrious and socially stratified workers who created and maintained the luxurious linen closets in palaces, homes, and hotels, and offers a fascinating glimpse into the laborious task of keeping cloth clean.

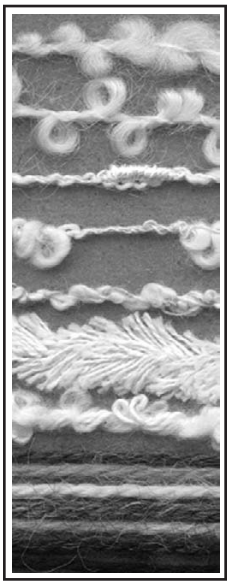
Illustrated with photographs of opulent fabrics, "Ornamentation," is the grand-finale chapter of this sumptuous book. The monogrammed linens are marvelous and the delicate handmade laces are exquisite.

The cover illustration of impeccably pressed and folded linen is irresistible. Color photos of textiles are tastefully composed and the color reproduction is excellent, clearly delineating the details of weave structure and lace. Paintings, vintage advertisements, and photos enhance almost every page in the book, and even the captions contain interesting bits of information. The author frequently documents her discussion with quotes from letters, diaries, and wills. Excerpts from poems and novels grace the text with a sense of time and place. The English translation is fluent while it maintains the Gaelic flavor and uses the occasional French phrase when nothing else will quite do. Salted with a profusion of textile names—cambric, batiste, fustian, organdy, voile—all terms are defined in the glossary. Diagrams for the definitions would have improved this section.

What can I say? I love this beautiful book from cover to cover! My loom is warped with linen and waiting, but right now I'm going to open my mother's old steamer trunk and enjoy a day of enchanted self-indulgence tidying my antique linens and lace.

—Nancy Arthur Hoskins

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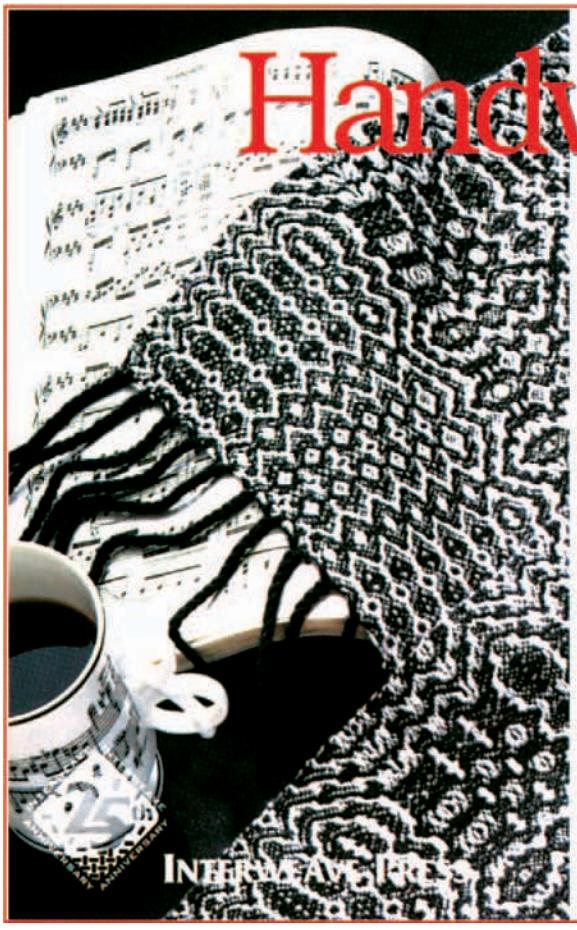
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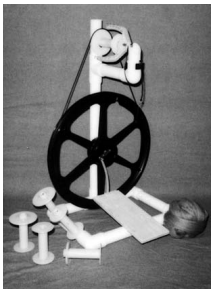
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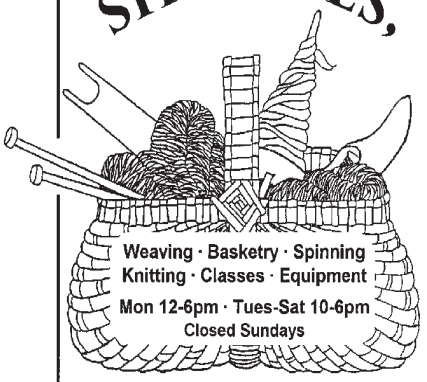
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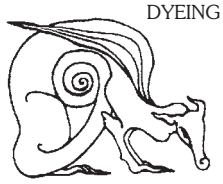


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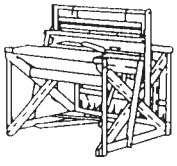
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Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

November 5. Southern California Handweavers' Guild Weaving and Spinning Festival at Torrance Recreation Center, 3341 Torrance Blvd., Torrance. Call Priscilla Atwell, (310) 318-1454.

COLORADO

November 3–11. Handwoven Holiday Sale by Handweavers Guild of Pueblo, at Vail Hotel, 217 S. Grand Ave., Pueblo. Call Lynne, (719) 583-2987; handweaversguild@hotmail.com.

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. **Through 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.

MARYLAND

Through 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/sale. Josiah Smith Barn, Boston Post Rd., Weston Center, Weston. Contact Heidi Leugers, (617) 547-0406; hleugers@mindspring. com.

MICHIGAN

November 17–18. Greater Lansing Weaver's Guild Annual Show and Sale at Edgewood United Church, 469 N. Hagadorn Rd., East Lansing. Call Bonnie Powell, (517) 699-2417; GBPO@aol.com.

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.

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.

November 11–12. 11th Annual Holiday Show and Sale by the Columbia Weavers and Spinners Guild at Boone County Historical Society Museum, Nifong Park, Columbia. Call Ruth Walker, (573) 449-2940.

June 10–17, 2001. Small Expressions, juried HGA exhibit in conjunction with the Midwest Weavers Conference in St. Louis. Contact Tina Wilson, 13333 Windbrooke Ln., St. Louis, MO 63146. Midwst2001@aol.com; http://home.fuse.net/weavers.

NEVADA

November 18–26. Wild Women Take Off, craft exhibit and sale including textiles, at Nevada Museum of Art, E. L. Wiegand Gallery, 160 W. Liberty St., Reno, NV 89501. Contact Amy Oppio, (775) 329-3333 ext. 13; oppio@nma.reno.nv.us.

NEW JERSEY

November 11. Jockey Hollow Weavers 7th Annual Show and Sale at Brookside Community Club, E. Main St. at Cherry Ln., Brookside, Mendham Twp., NJ 07926. Contact Lois Macknik, (908) 236-9556, or Elaine Logue, (732) 356-5942; eflogue@juno.com; http://community.nj.com/cc/jockeyhollowweavers.

NEW MEXICO

January 19–February 23, 2001. Tapestries by Eddie Sulca, exhibit at The McCray Gallery, Western New Mexico University, 1000 W. College St., Silver City, NM 88061. (505) 538-6618; smerglial@silver.wnmu.edu.

NEW YORK

Through November 1. The Nature of Fiber, exhibit by internationally known artists at Stone Quarry Hill Art Park, 3883 Stone Quarry Rd., PO Box 251, Cazenovia, NY 13035. (315) 655-3196; SQHAP@aol.com; www.stonequarryartpark.org.

November 15–February 25, 2001. Women Designers in the U.S., 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.

November 16–19. Hudson-Mohawk Weavers' Guild Show and Sale at the Pruyn House, 207 Old Niskayuna Rd., Newtonville (Town of Colonie). Contact Jane Moir, 5 Sage Hill Ln., Troy, NY 12180. (518) 271-8623.

Through February 11, 2001. Morocco: Jews and Art in a Muslim Land, exhibit including textiles at The Jewish Museum, 1109 Fifth Ave., New York, NY 10128. (212) 423-3271; fax (212) 423-3232; www.thejewishmuseum.org.

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 Pkwy., 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.

March 31, 2001. Black Swamp Spinners' Guild Market Day and Fiber Fair at St. Marks Lutheran Church Family Life Center, 315 S. College Dr., Bowling Green. Contact Margaret, (419) 547-9210; or Susan, caytonsj@juno.com.

OKLAHOMA

April 7–May 6, 2001. Fiberworks 2001, 23rd Annual Fiber Art Show by Handweavers League of Oklahoma, at Kirkpatrick Galleries, Omniplex, 2100 NE 52nd St., Oklahoma City, OK 73111. Call Dustin Hamby, (405) 602-3717.

PENNSYLVANIA

November 16–19. Fiber 2000, 24th annual show and sale at the Memorial Building, Washington Crossing Historic Park, Washington Crossing. Handweavers of Bucks County, PO Box 353, Washington Crossing, PA 18977. Call Nancy Dilliplane, (215) 321-7225; Margrite Egli, (609) 737-3677; or Joanne Gretz, (215) 295-2499.

TEXAS

November 9–11. Contemporary Handweavers of Houston 16th Annual Show and Sale at Pioneer Memorial Log House, 1510 N. MacGregor, Houston, TX 77030. Contact Gerry Woodhouse, (281) 347-5401; woodcasa@ix.netcom.com; www.homestead.com/weavehouston/home.

WASHINGTON

Through 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.

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. (262) 789-8419.

CANADA, ONTARIO

Through January 7, 2001. Twenty-five Stories, exhibit celebrating the 25th anniversary of The Museum for Textiles, 55 Centre Ave., Toronto, ON M5G 2H5. (416) 599-5321; fax (416) 599-2911. info@museumfortextiles.on.ca; www.museumfortextiles.on.ca.

UNITED KINGDOM

Through December 10. Continuum, biennial exhibition by The Association of Guilds of Weavers, Spinners and Dyers, at Durham Museum and Art Gallery, Durham. Contact Hilary Turner, 37 Blundellsands Roads East, Liverpool, L23 8UJ, UK.

CONFERENCES

CALIFORNIA

June 26–July 1, 2001. 2001: A Fiber Odyssey, Association of Southern California Handweavers Conference at Hyatt Regency Alicante Hotel, Anaheim. Contact Pat Busby, (562) 420-7844; pbusby@pcclubnet.com.

—continued on page 94

COMMUNIQUÉ

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON



SPINNING TALES

Long before the Grimms' time, storytelling thrived in the milieu of roadhouses, barns, and, perhaps most energetically, in the *Spinnstuben*, the spinning chambers of peasant women. During winter nights women softened the long hours of spinning flax into yarn by entertaining themselves with tales spiced with adventure, romance, and magic. The Grimm tales feature many spinners, most famously in "Rumpelstiltskin," in which a poor miller's daughter, ordered by a king to spin straw into gold-failure meant death, success a royal marriage-enlists the aid of a devilish little man, Rumpelstiltskin.

"The Brothers Grimm," *National Geographic*, December, 1999; contributed by Elinor Burchard, Montrose, Colorado

DILEMMA

A court order banning the manufacture of soft wool derived from the endangered Tibetan antelope has left nearly 20,000 workers jobless in Kashmir. The government was planning to revive handicraft, handloom, and silk industries in Kashmir to rehabilitate the jobless workers.

Shahtoosh shawls, which cost $2,000 to $15,000 apiece, are so fine that even a large one can be pulled through a wedding ring. Kashmir was the only place where trading in the soft wool was permitted, until the court passed the order on a suit filed by the Wildlife Protection Society of India.

Tibetan antelope, called chirus, are protected by Indian law. But Jammu-Kashmir State was exempt because of the special status accorded to the state when it acceded to India in 1948. The Wildlife Protection Society said the Kashmir exemption has been the biggest hurdle to rescuing the chirus, which have dwindled from 1 million a half-century ago to 75,000 today.

The Denver Post, June 1, 2000

HOPE FOR BOSNIA

The war in Bosnia and Herzegovina destroyed the lives of women there in many ways. Now, for the first time, these women find themselves the primary wage earners for their families in a country where unemployment ranges as high as 80 percent in some regions.

A local organization, Bosnian Handicrafts (BH), is today bringing hope to Bosnian women. Starting in refugee camps and shelters, BH has been training women to knit, crochet, and weave since 1995. To date, BH has trained 500 women organized into production networks throughout the country, providing steady incomes to Muslim, Serb and Croat women.

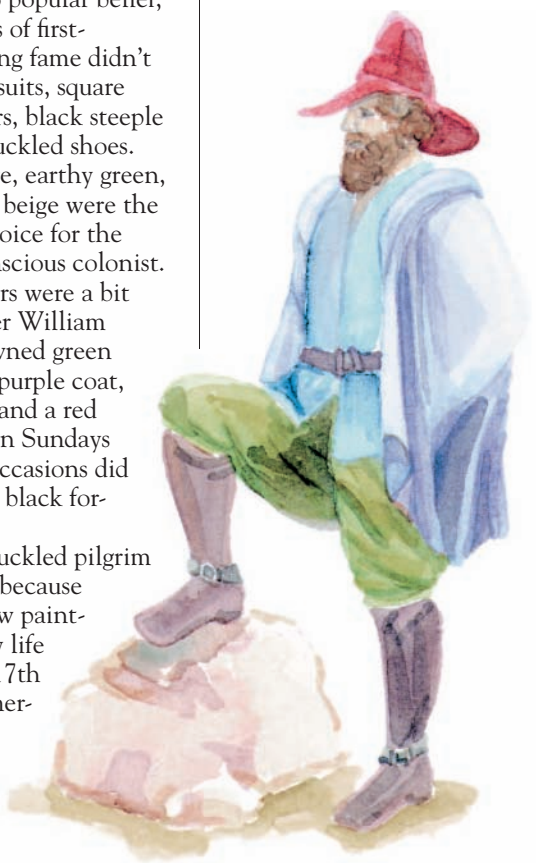
Aid to Artisans News, Spring/Summer 2000

PILGRIM GARB

Contrary to popular belief, the pilgrims of first-Thanksgiving fame didn't wear black suits, square white collars, black steeple hats, and buckled shoes. What's more, earthy green, brown, and beige were the colors of choice for the fashion-conscious colonist. Some settlers were a bit bolder. Elder William Brewster owned green knickers, a purple coat, a blue suit, and a red cap. Only on Sundays and fancy occasions did settlers don black formalwear.

The bebuckled pilgrim myth arose because there are few paintings of daily life from early 17th century America, says Carolyn Travers, research librarian at Plymouth plantation in Plymouth, Massachusetts. When 19th century historians tried to imagine what the pilgrims looked like, they turned to paintings from the 1650s. "It was the closest they could get to the period, but it would be like dressing people from the 1950s with clothes from the 1980s," Ms. Travers says. Historians today turn to inventory lists from the colony, as well as surviving garments from the period.

Rachel Emma Silverman, in *The Wall Street Journal*, November 27, 1998; contributed by Louise Yale, Redwood Valley, California





BASKET REVIVAL

More than a century ago, pueblo people throughout New Mexico wove yucca, willow, and sumac to make baskets for gathering wood, carrying water, storing seeds, and carrying their children. But with the advent of steel, tin, and plastic, basketry slowly diminished in the villages.

One New Mexico pueblo is taking the first steps to revitalize the ancient art. Eight people from Zia Pueblo visited the School of American Research, a Santa Fe institute dedicated to advanced study in anthropology, to re-create traditional techniques. Zia Pueblo tribal administrators hired an experienced basket and textile weaver from the Cochiti Pueblo area, south of Santa Fe, whose grandparents taught him the art.

Paul Enciso, a Tiwa-Apache, has taught the craft at several pueblo villages, but it was the first time a pueblo had hired him to revitalize its art. Zia Pueblo officials would like to see basket making become a primary or secondary income for tribal members. ". . . I can teach my children to do this," said 26-year-old Zia Pueblo resident Reina Pino, who was taking the class. "And they can teach my grandchildren."

Condensed from an article by Kim Baca, *The Denver Post*, February 25, 2000

ADDING WARMTH

You can make a chilly room feel warmer by using certain colors, fabrics, and other "hot" design touches, designers say. "One of the things that can make a room feel cold is when it feels a little large," said James Martin of The Color People. "To bring it in a little and make it feel more intimate, you want to use warm, red- or yellow-based colors and darker tones," he said. "Cool colors, which could be blues, whites and greens, can make it feel a little over-big."

Shades of red, brown and purple also feel richer and warmer than other options. In addition, Martin said, a room that feels cool "may be too sparsely furnished" or too full of contrasts between light and dark. Furniture upholstered in nubby fabrics also is warmer than leather or shiny poplin, and chenille throws can add warmth, stated Jo Frank of the Denver Design Center.

Jack Cox, in *The Denver Post*, November 27, 1999

USEFUL WORD

You already know the use of the word *tabby* to describe a plain-weave fabric or a striped cat. You may be less familiar with its other meanings: a rich watered silk; a spinster; a prying woman (gossip); or a mixture of oyster shells, lime, sand and water used as a building material.

From Wordsmith (wsmith@wordsmith.org), March 12, 2000; contributed by Delia Rellis, University Park, Illinois

PENELOPE

I am the new Penelope
who weaves
A tapestry of singing;—See
the crossed
And subtle filaments are all
embossed
With scarlet flowers and
with silver leaves
Twined in a pattern where
the sense perceives
A tortuous loveliness fore-
doomed and lost;
My hand destroys it, ere my
hand achieves.

Still in despair I ravel out
the web
I wrought in pride;—imper-
fect is the plan
Of my presumptuous tirl;—
I see afar
The true design-the tide's
increase and ebb,
The loom, entangling
proud Aldebaran,
The shuttle, threaded to a
falling star.

Unpublished sonnet by Elinor Wylie, courtesy of The Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University; contributed by Evelyn Hively, Venice, Florida

A VOW VIOLATED

"Just so I begged to know, by word and sign, through what warp she had not entirely passed the shuttle of her vow."

Danté, *Paradiso*; contributed by Manuela Kaulitz, Louisville, Kentucky

END OF AN ERA

In early 1999, the City of Pittsburgh [PA] began proceedings to condemn a small tract of land, site of the Pittsburgh Wool Company, the nation's last wool pullery. Efforts to preserve Pittsburgh Wool by declaring it a historic site have been unsuccessful. The building was scheduled for demolition in spring 2000.

Before sheepskins can be tanned, the wool must be removed, using a process known as "pulling." Pulled wool may be used in a wide array of textile products, including blankets, carpets, woven paper, mill felts, flannels, and dress goods.

As the domestic lamb crop dwindled and the American leather industry moved overseas, wool pullers began to disappear from the industrial landscape. By 1997, there were only two wool pullers left in the United States; Pittsburgh Wool was the last survivor.

Condensed from an article by David S. Rotenstein, in *Society for Industrial Archeology Newsletter*, Fall 1999; contributed by Susan Hyzer, Brookfield, Wisconsin

more Calendar . . .

(continued from page 91)

FLORIDA

March 22–25, 2001. Florida Tropical Weavers' Guild Conference in Eustis. Contact Candy Barbag, 21478 Sweetwater Ln. S., Boca Raton, FL 33428. (561) 487-8939; FinFan19@aol.com; http://ftwg.homepage.com.

IOWA

June 22–24, 2001. Embellishment, 19th Annual Ars Textrina Conference on Textiles at Vesterheim Norwegian-American Museum, 523 W. Water St., PO Box 379, Decorah, IA 52101. (319) 382-9681; fax (319) 382-8828; vesterheim@vesterheim.org; www.vesterheim.org.

KANSAS

March 30–April 1, 2001. Kansas Alliance of Weavers & Spinners Conference in Wichita. Contact Alice Fizer, 3200 Cromwell, Wichita, KS 67204. (316) 838-5838; rmfizer@southwind.net.

MISSOURI

June 10–17, 2001. 2001-A Fiber Odyssey, Midwest Weavers' Conference in St. Louis. Contact Tina Wilson, 13333 Windbrooke Ln., St. Louis, MO 63146; Midwst2001@aol.com; http://home.fuse.net/weavers.

NORTH CAROLINA

April 20–22, 2001. Mountain Textile Traditions, Southeast Fiber Forum at Black Mountain, near Asheville. Contact Susan Leveille, PO Box 310, Hillsboro, NC 28725. (828) 586-6542.

UTAH

July 19–22, 2001. Intermountain Weavers Conference at Utah State University, Logan. Contact Pat Springer, 21609 N. 145th Dr., Sun City West, AZ 85375; rjsaz@worldnet.att.net; www.sdc.org/iwc.

CANADA, ONTARIO

May 18–20, 2001. Time Warp, Ontario Handweavers & Spinners conference at King's College, London, Ontario. Contact Norma Camman, (519) 969-2582; camman@MNSi.net.

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.

OKLAHOMA

Fiberworks 2001, fiber art show by Handweavers League of Oklahoma, April 7–May 6, 2001, at Kirkpatrick Galleries, Omniplex, 2100 NE 52nd St., Oklahoma City, OK 73111. **Entries accepted March 31 and April 2, 2001.** Call Dustin Hamby, (405) 602-3717.

OREGON

Artist-in-Residence Programs at the Oregon College of Art & Craft. Summer residencies for mid-career artists June 20–August 20, 2001; junior residencies September 2001 through April 2002. Contact Tracy Schlapp, Oregon College of Art & Craft, 8245 SW Barnes Rd., Portland OR 97225. (503) 297-5544 ext. 131.

PENNSYLVANIA

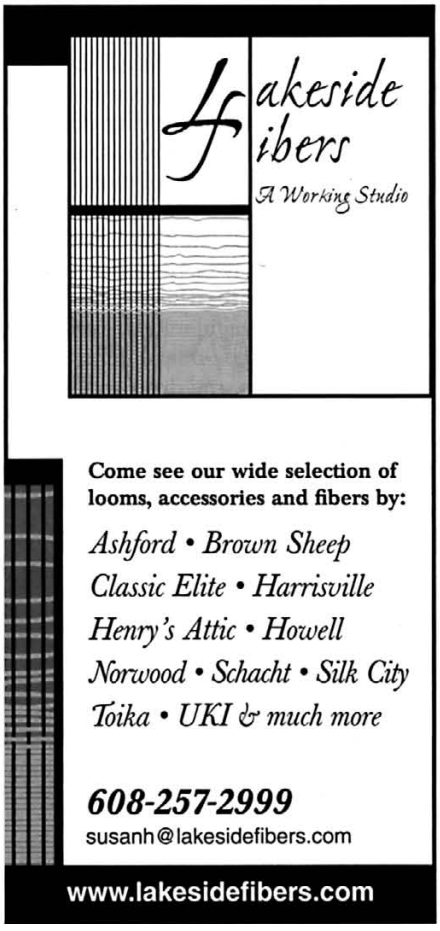
Fiberart International 2001, juried exhibition September 7–October 27, 2001, in Pittsburgh. **Slide deadline February 24, 2001.** Send SASE to Deb Meteney, 1070 Sugar Run Rd., Venetia, PA 15367. (724) 348-9087; mpm@sgi.net; or download prospectus from www.paznet.com/fiberartintexhibit.

UTAH

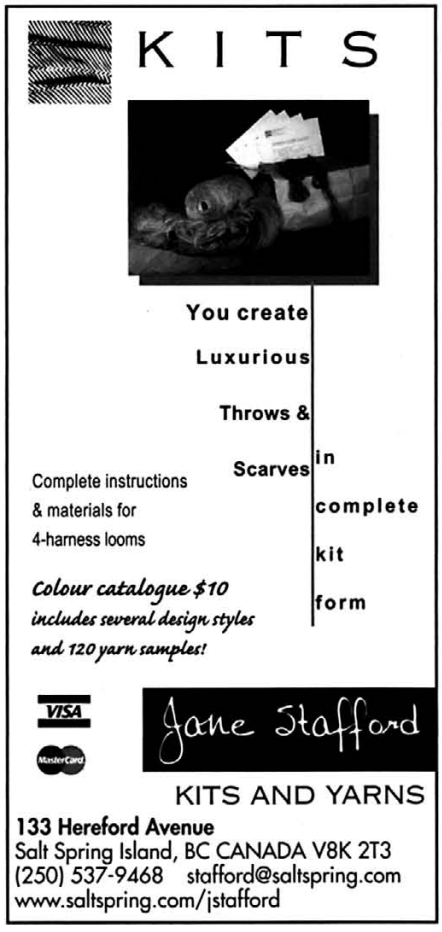
IWC: 2001, juried fiber exhibition in conjunction with Intermountain Weavers Conference, July 19–22, 2001, in Logan. **Entry deadline December 1.** For prospectus, send SASE to Peggy Neuber, 429 W. Center, Logan, UT 84321; pneuber@pcu.net.

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.







WISCONSIN

Threads of Gold, annual juried fall show and sale by Wisconsin Handweavers, November 5–26, in Milwaukee. Entries from members only. Call (262) 789-8419.

INSTRUCTION

MASSACHUSETTS

Linking Surface Design & Weaving, November 11–12, workshop with Wanda Miglus, at Worcester Center for Crafts, 25 Sagamore Rd., Worcester, MA 01605. (508) 753-8183; fax (508) 797-5626; wcc@worcestercraftcenter.org; www.worcestercraftcenter.org.

NORTH CAROLINA

Weaving Fundamentals, November 28–December 1, at the College of Textiles, North Carolina State University, Box 7401, Raleigh, NC 27695. (919) 515-3149; fax (919) 515-1342; Professional_Education@ncsu.edu.

OKLAHOMA

Classic Crackle and More, April 7–8, 2001, workshop with Susan Wilson, at the National Cowboy Hall of Fame, Oklahoma City. Contact Sheryl Griffin, 2913 N. Harvard Ave., Oklahoma City, OK 73127. (405) 917-5233; spdgriffin@aol.com.

TEXAS

Achieving Optical Color Mix in Fiber, November 11, slide lecture. **Warp Painting for Color Impact,** November 11–12, workshop. Both with Betty Vera in the Fibers Studio, 2nd Floor, Ursuline Campus of the Southwest School of Art & Craft, 300 Augusta, San Antonio, TX 78205. (210) 224-1848; fax (210) 224-9337.

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.lambsquarters.com.

VERMONT

Weaving patterns and structures from 18th Century draft books, fall and winter classes, plus beginning and intermediate weaving, at Eaton Hill Textiles, 334 Jake Martin Rd., Marshfield, VT 05658. (802) 426-3733; ktsmith@connriver.net.

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.

Ecuador and Bolivia. July 20–August 9, 2001. Craft tour in the Andes. Booking deadline May 31, 2001. 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. June 6–23, 2001. Folklife and crafts of Transylvania. Booking deadline April 17, 2001. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Uzbekistan and Turkmenistan. March 10–24, 2001, textile tour with Anita Luvera Mayer and Meli Seval. Send 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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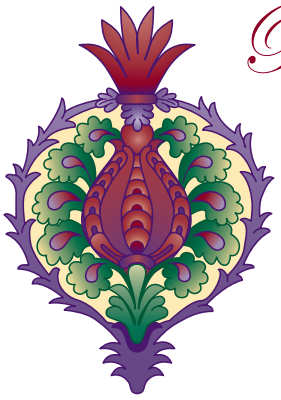


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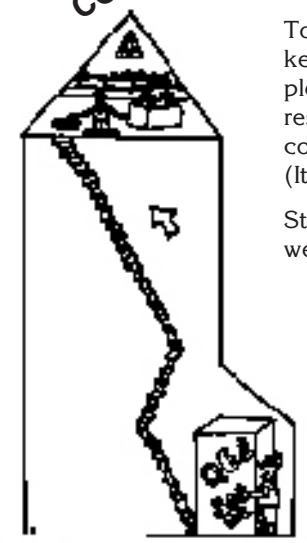
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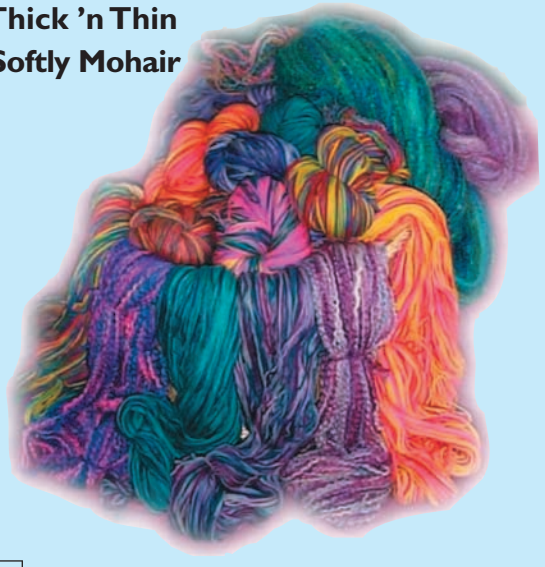


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PRODUCT NEWS

by Sharon Altergott

The *Wolf Pup*, the ultimate workshop loom, has been added to **Schacht Spindle Co. Inc.**'s line of handweaving looms. The *Wolf Pup* is a 4-shaft direct tie-up loom with an 18" weaving width — great for workshops and narrow projects. The attached rubber wheels and folding capability make this loom highly transportable. Other features include a friction brake with steel brake hub, sturdy X-frame construction, auto fold lock, and brake release foot lever. The *Wolf Pup's* nifty *treadle tracker* is a mini-clipboard for holding threading and treadling diagrams. The *Wolf Pup* has accessories, too; the *Wolf Pup Raddle* which fits snuggly on the front or back beam; and the *Wolf Pup Trap*, a handy tray that slips off and on the front beam. Contact Schacht Spindle for more information or the dealer nearest you at 6101 Ben Place, Boulder, CO 80301. (303) 442-3212. www. schachtspindle.com



Cotton Clouds has just introduced new *Special Order Yarns*, twenty-five brand-new silk, linen, rayon, mohair and Merino wool yarns all packaged on convenient sized cones. Yarns include *Avanti*, an interesting rayon/cotton bouclé, in solid and variegated colors. *Contessa*, a rayon/silk blend in 40 solid and 24 variegated colors. *Kid Mohair* mixes 70% kid mohair with 30% nylon; *Seville* is a soft, drapable linen; *Chunky*, a pencil-thick, 100% Merino wool comes in 32 rich colors; and *Metallic Aster* is a super-fine metallic thread available in 26 sparkling colors, including two shades of gold, silver, and pastels. Cotton Clouds is happy to special order any of these yarns no stocked on a regular basis! Delivery tim is no more than two weeks. Individua color cards are available for each line c yarn. For more information contact owne Irene Schmoller at (800) 322-7888 or e mail Irene at cottonclouds@az.org

Textura Trading Company, ha many innovative gift ideas for the up coming holiday season. Check out thei new cashmere and silk blended yarn, a ultra-fine fiber perfect for weaving you own pashmina scarf. Also featured is th *Angelina* fiber gift box, ideal for spinner and felters, which contains 18 differen iridescent, sparkling, metallic, and holo graphic colors. Books by *NUNO* of Japa and videos featuring contemporary Japan ese textile artists prove to be sources o inspiration. Textura Trading also supplie 100% Tencel yarn (now available in col ors), Merino wool/steel and cotton/stee yarns for a textured surface, retro-reflec tive yarns with 50,000 tiny glass beads pe square inch, slit paper yarn, UV colo changing thread, and much, much more For the unique in yarns, fibers, tools, an books, call toll-free (877) TEXTUR (839-8872) or visit their web site a http://www.texturatrading.com

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LINDA LIGON

on the edge



Here's what I saw on the bike path a couple of weeks ago: in the stubbly grass right alongside the paving, trapdoor spiders had built webs every eighteen inches for more than a mile. It was astonishing! The early morning sun caught the dew in their shallow saucer-sized funnels; it was a mile-long glittering, wispy necklace of spiderly mischief.

Why did they choose this very public thoroughfare instead of scattering themselves through the adjoining prairie? Because there's more action, more opportunity for breakfast there on the margin.

I've noticed that kind of life along the edge other times, too. Walking our rural road at night alongside a cornfield, I've heard the scurry of a field mouse every twelve paces, clockwork predictable. The mice stake out their frontage as cannily as fast-food restaurants along a freeway. It's not just my fantasy; Terry Tempest Williams has written knowingly and deeply of life on the edge in *An Unspoken Hunger: Stories from the Field*.

So what does this have to do with weaving? It's about those edges. Those edges that we take pride in, or despair of, or flaunt, or apologize for, or try to hide. Those edges that are sometimes said to be the mark of weaving skill.

Think about this: The middle of a piece of loom-woven cloth, unless it involves tapestry or inlay, pretty much takes care of itself. Thread and sley and wind on with precision, and you hardly have to give it another thought. Throw the shuttle, cloth is made. But the edges—they demand constant vigilance. The edges are where tension is likely to go awry; where draw-in is almost inevitable, progressing gradually until you're suddenly ambushed with frayed or snapped warp threads or a bunched-up fell. The edges are lively, challenging, dangerous, fraught with spiders. Just think how many hints and tips in your average weaving book or magazine are devoted to managing the edges. The sage advice tends to fall into categories:

1. Fight with tooth and nail—not to mention fishing weights, rheostats, C-clamps, and spiky temples—for smooth edges. Force those edges to be civilized.

2. Defeat them with pickiness. Lay every weft in with dainty care, adjusting and pinching and patting every turn to perfection. (Finish one piece of cloth every five years.)

3. Let your loom do the work. Use floating selvedges that can bear a great deal of tension so they won't draw in, or use a couple of extra shafts just for the edges. Sounds easy, but the loom doesn't *really* do the work—it takes a lot of technique.

4. Hide them. Conceal them in seams or bindings or cut them off!

5. Flaunt their imperfection. Ripply edges? Hey, it's *handwoven*!

6. My favorite: make them the design focus of your weaving. If you're going to have to fuss around and be anxious about your edges, make them worth the bother.

For instance: Weave a fairly plain fabric, but put fancy patterned stripes along each edge. The very first pashmina shawls I saw in New York—before absolutely everybody was selling or wearing those lovely cliches—were solid natural gray cashmere with dainty, elegant, narrow silk patterned borders with a touch of embroidery. (What was smart about that was the silk was strong and could take a higher tension.) You often see the same idea on Indian sari fabrics.

Weave a fairly plain fabric, and embellish the edges afterward. Charlotte Allison, of Long Branch, Texas, sews a tiny seed bead on every edge loop of her lovely scarves—a quiet celebration of very good (but not totally perfect) selvedges. Or weave a fabric but weave extraordinary edges of a different structure while you're at it. Great examples: card-woven selvedges on weft-faced rugs, a la Martha Stanley. Or intricate tubular braids on textiles of the Andean Highlands (for which see *Bolivian Tubular Edging & Andean Crossed-Warp Technique* by Adele Cahlendar, Dos Tejedoras/Interweave Press).

What you do with your edges will depend on your nature (patient or not, assertive or shy), your attention span (fiddle with them or let 'em rip), or any number of other variables. Next time you sit at your loom, though, think about those trap door spiders (those arachnids to whom we are related in legend and folklore), weaving and unweaving and weaving and unweaving their cunning little webs, and finding all the bugs they need along the verge.

Linda Ligon is founding editor and publisher of Handwoven *magazine*.



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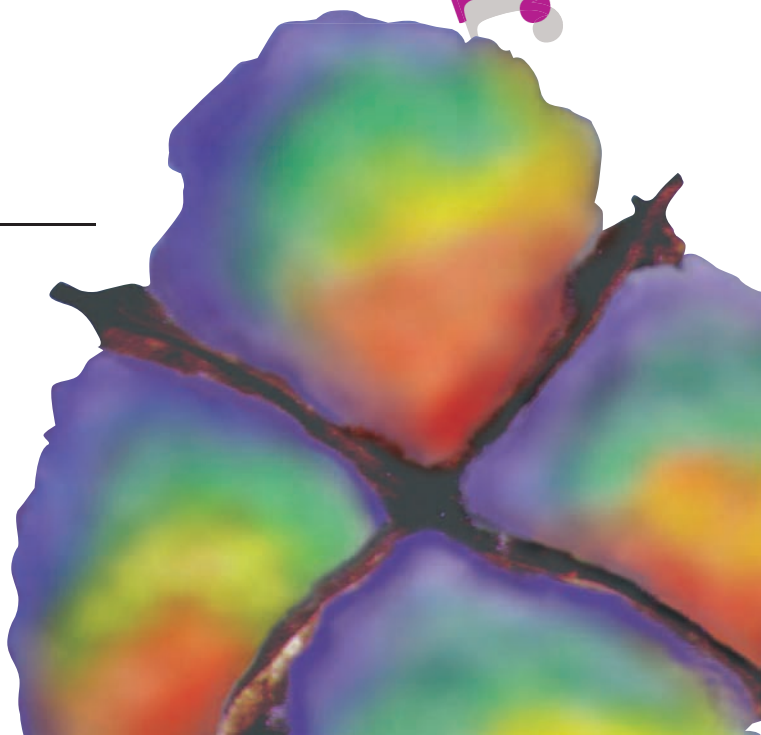
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3801 San Mateo NE
Albuquerque, NM 87110
800-766-4553, 505-883-2919

New York

The Woolery
RD #1
Genoa, NY 13071
800-441-9665

North Carolina

The Basket Tree
126 N. Stirling St.
Morganton, NC 28655
828-438-8160

Earth Guild
33 Haywood St.
Asheville, NC 28801
800-327-8448,
fax 828-255-8593

Ohio

The Loom Shed
26 1/2 S. Main Street
Oberlin, OH 44074-1602
440-774-3500

Oregon

Robin & Russ Handweavers, Inc.
533 North Adams St.
McMinnville, OR 97128
503-472-5760

Pennsylvania

Handworks
Clarion St
P.O. Box 120
Smicksburg, PA 16256
814-257-8891
fax 814-257-8782

Knots & Treadles
103 E. Pittsburg St
P.O. Box 394
Delmont, PA 15626-0394
724-468-4265

The Mannings
1132 Green Ridge Road
East Berlin, PA 17316
800-233-7166, 717-624-2223

Tennessee

Jane's Fiber and Beads
604 Franklin St
Greenville, TN 37745
888-497-2665, 423-639-7919

Texas

Hickory Hollow Fiberworks
165 Trigg Road
Bastrop, TX 78602
512-303-6909

White Rock Weaving Center
1212 Tavaros Ave
Dallas, TX 75218
214-320-YARN

Wisconsin

Fiberwood Studio Ltd
2709 N. 92nd St
Milwaukee, WI 53222
414-302-1849

Lakeside Fibers
402 West Lakesire St.
Madison, WI 53715
608-257-2999

Susan's Fiber Shop
N250 Highway A
Columbus, WI 53925
920-623-4237,
fax 929-623-0120

Yarns By Design
247 East Wisconsin Ave
Neenah, WI 54956
888-559-2767, 920-727-0530