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ISSUE 103 JANUARY/FEBRUARY 2001

Handwoven

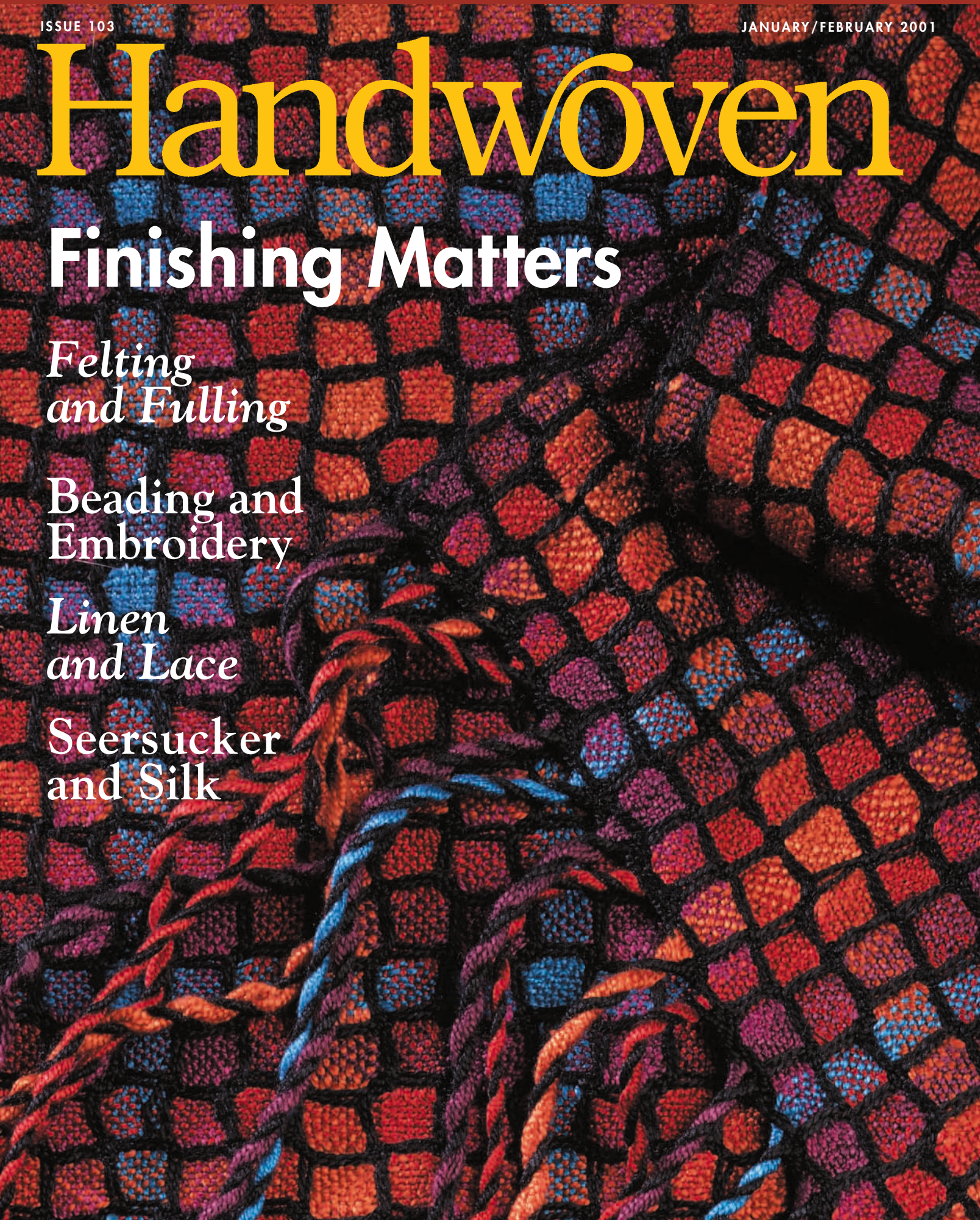
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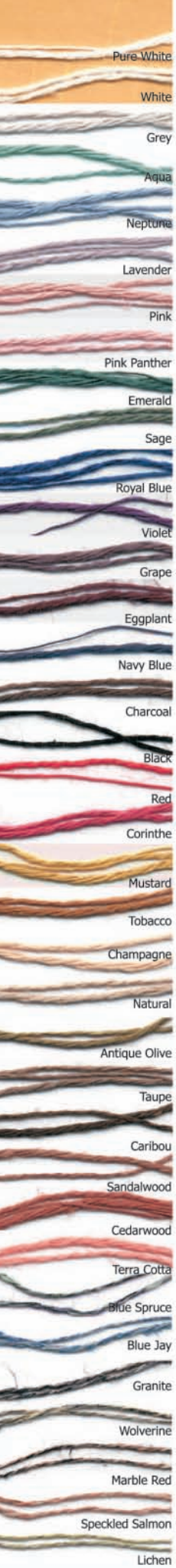
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Log towel racks courtesy of sagerustics.com



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FROM THE EDITOR



I always write the words for this page after all other tasks have been completed for the magazine you hold in your hands. Finishing is what this column is about for me, even though for you it may be the beginning of your look at the issue.

It isn't finishing itself that I find so hard. It's finishing *before* the very last minute of a deadline that gives me trouble. So, at four in the morning on the day that Handwoven goes to the printer, you can usually find me staring into the computer at this empty page.

I have the best of intentions. I make lists of what I have to do and I portion the tasks carefully over the time I have available. I love making lists. I care a lot about how my lists look. This means that I often find it important to copy them over several times until they look just right. If I have forgotten to put something on a list that I've already done, I like to add it when I remember it and then cross it off neatly.

On my desk close at hand I keep a folder called Old Lists. I put all of my used lists in this folder because I am afraid to throw any of them away. How will I know if I've done something unless I can find it crossed off a list? Of course, to check on this, I have to find the last list where a particular task appeared, since I've probably copied the task from list to list several times. What I really need is an Index of Lists.

Taking care of my lists can get in the way of doing the tasks that are written on them. In fact, I ought to write Take care of lists *on* each list so that I can be sure of having something to cross off.

I do have my standards. I don't put Brush teeth or Eat breakfast on my lists. I know about setting priorities and being realistic, so I don't write: Prepare the January/February issue of Handwoven or Lose ten pounds or Invest wisely. Being realistic has the additional advantage of giving me more things to cross off. Instead of Warp loom, for example, I like to write: Choose (or even better, Buy) yarn, Wind warp, Get loom ready, Tie cross, Sley reed, Thread heddles, Wind warp on back beam, Tie warp onto apron rod, Weave header, etc.

On my list for today is Finish editorial. (Finish weaving scarf, Finish planting bulbs, Finish cleaning garage are among other items on this list that begin with "Finish"). What I have finished so far is my list for today. And this page.

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 (e-mail at madelynv@interweave.com). Future themes:

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.

September/October. *Happy Holidays:* celebrate all occasions—birthdays, Easter, the solstice, New Year's—with cards, gifts, calendars, ornaments, and more.

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.

An invaluable resource! The new 21-year index puts all Handwoven articles at your fingertips; see page 85.

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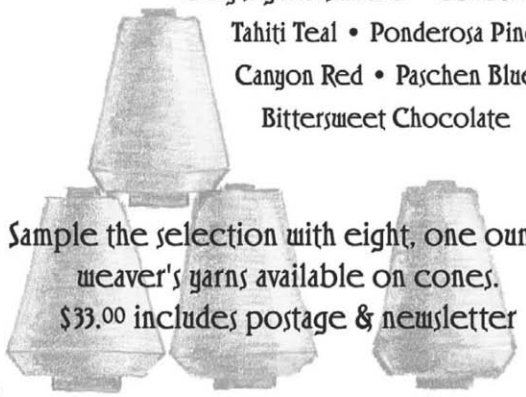
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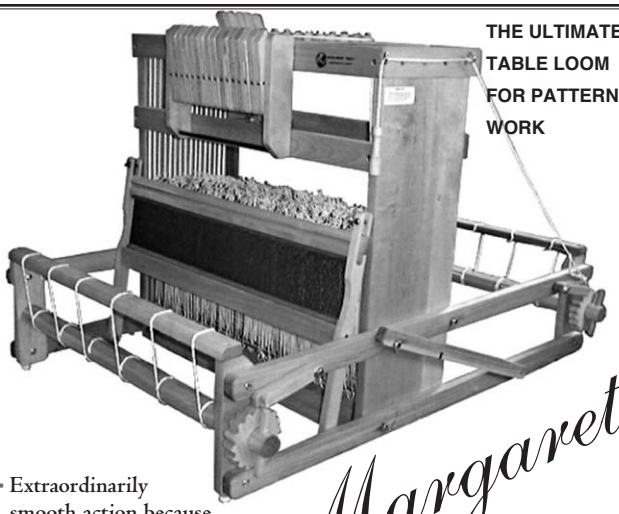
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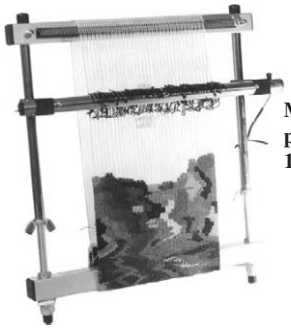
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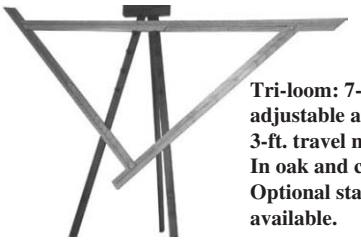
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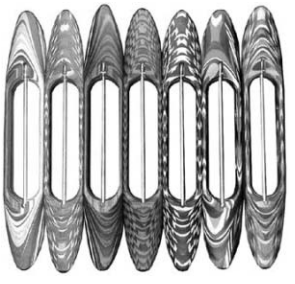
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WHAT'S GOING ON HERE?

All the Interweave News that's fit to print



The *answer?* 1193.

The question? How many readers, weavers, friends have contributed articles and projects to Handwoven magazine since its inception in 1979? When I was giving a final glance to the twenty-plus-year index just before it went to press recently, I was staggered by the number of pages devoted to the index of authors. It was impossible to just skim through—reading all those names brought too many memories. People who are still sending in their manuscripts right on schedule, people who have gone on to other pursuits, people who have left this world. Some of the names are as familiar as family, some just barely tickle the memory. But all have left their mark on the world of weaving by making a contribution of record to its literature.



Compiling this index has been the work of many over a long, long time: Lee Anderst (especially), Madelyn van der Hoogt, Nancy Arndt, Dawn Hamilton, Marilyn Murphy, Sharon Altergott, and Vicki Yost, to be precise. It's pretty neat, finally, to be able to look up *krokbragd,* for instance, and find all six references and when they occurred, or log cabin, with seventeen. But really, I'll spend my time with this document just reading the names, and remembering.



Who weaves?

Besides you, that is. As you may or may not know, Interweave publishes four other textile craft magazines, all aimed at people who are perhaps as passionate about their particular interests as you are, be they spinning, needlework, knitting, or beading. You might think that there would be a great deal of overlap among the readerships of these magazines, but there's really not. Why? Well, we believe that weavers are special, a tribe unto themselves. Thanks to modern technology, our fulfillment house has the ability to crunch and munch our subscriber lists electronically and tell us far more about our different readerships than you probably wish they could. Here's what we've learned about weavers as a group. Does this describe you?

You've lived in your home, which you own, for a very long time. You're either youngish (30–45) or retired. If you have kids at home, they're probably teenagers. If you work outside the home, you're likely to be in a profession—and there are a surprising number of doctors among weavers. In any case, you have a lot of formal education compared to the general population.

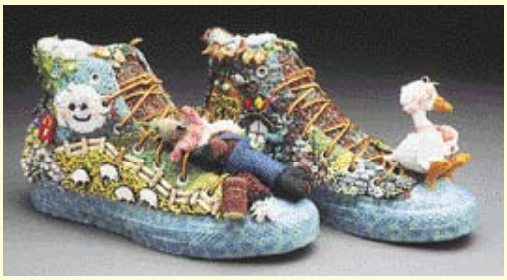
You love music. You love to travel. You attend a lot of cultural events. You drink a lot of wine! (Well, not to excess. You just appreciate these things.) You're more concerned about fitness than weight control, you're more likely to play golf than tennis, you love to walk, you are far more interested in photography than most other craftspeople are. You hike, fish, bike, and believe it or not, are more likely to own a motorcycle than a boat. (That was a surprise to me.) You probably have a pet, and it's as likely to be a dog as a cat. You love houseplants. And you read. A lot. What do you read? I wish I knew, because I'm about to read down the stack on my bedside table. Are you as devoted to cozy murder mysteries as spinners are? My favorite recent novel was *The Bee Season* by Myla Goldberg. What's yours? Drop me an e-mail at LindaL@interweave.com, or a postcard at you-know-where.

Out & About

One of the best things about working at Interweave is seeing all the wonderful things that come through the door. We don't just sit around and hoard them, though. Sometimes we send them out on the road. Sometimes our talented staff goes out on the road, too! Here's where you can meet and greet some of the Interweave "stuff" and people over the next few months:



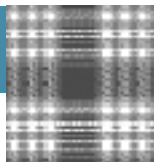
Editor Madelyn van der Hoogt will be out and about a lot: Lunasea in Florida (February 22–25), Conference of Northern California Handweavers (April 27–29), Mid Atlantic Fiber Association (June 18–20), and Michigan League of Handweavers' Biennial Conference (June 25–27). As if that weren't enough, she'll also be teaching classes at her school on Whidbey Island, Washington, May 14–18 and August 13–17. How does she do it all?



Beadwork magazine's travelling exhibit, The Embellished Shoe, opens here in Loveland on December 16, and will travel to The Bead Museum in Phoenix (February 5–April 18), Embellishment in Portland (July 13–15), The Textile Arts Center in Chicago (July 30–September 16), East Carolina University in Greenville (September 28–November 11), and The American Craft Museum in New York (November 25–January 6, 2002). The forty-four pieces in this show are amazing. Beadworkers are a breed unto themselves. Catch it.

If you knit, too, you can see projects from the winter issue of *Interweave Knits* at Playing With Yarn in Knife River, Minnesota, in February and at Craftsman Hill Fiber in Mt. Vernon, Ohio, in March. Call these retail stores for dates and times.

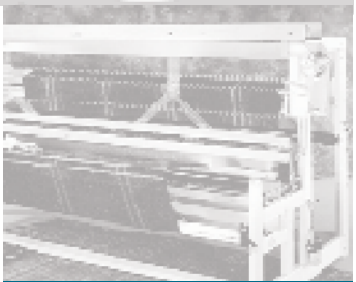
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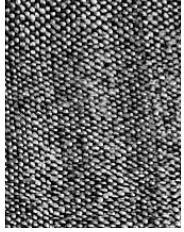
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Letters

A GOOD FINISHING SOLUTION

A couple of years ago, I wove a blanket using a triple-layer weave. The woolen-spun yarns ferociously stuck together, creating over one hundred weaving errors. Most of the errors were in the bottom two layers, which weren't visible during weaving.

What to do? There were too many errors to replace the offending strands completely, but I was also reluctant to compromise the stability of the cloth by cutting the floats in order to splice in repair strands.

Then a possible solution occurred to me. I took short lengths of yarn, split the plied strands, one strand on each side of the cloth, and needle-wove them in to catch the floats. Splitting the plies to reduce the bulk was important because I was not removing the error, merely hiding it by tacking it down. The length of the repair strands varied, depending on how close together the errors were. For an isolated error, a one-inch piece of yarn was enough. In many cases, errors were clustered so that a three- or four-inch strand could catch two, three or even more floats. It worked like a charm! After the blanket was washed and fulled, the split-ply mends virtually disappeared.

The success of this method depends, of course, on the fulling characteristics of the wool, which in turn determine if the repair strands will meld smoothly into the finished fabric.

—Judie Yamamoto
Washington Island, Wisconsin

KUDOS FROM A CONTRIBUTOR

The November/December 2000 Mix and Match issue of HANDWOVEN is simply stupendous. I would have to cast my vote for it being the best one yet. It has so much pizzazz (which is the same appropriate adjective that appears on the cover). The cover photograph of Sara Lamb's "coin bag" is great! There are so many good things in the issue. I particularly like the emphasis on process, for instance, the photograph of Anita Luvera Mayer's sketchbook would inspire the most reluctant designer to actually do sketches to work out their ideas. It's so good to give weavers the tools to be creative in addition to specific weaving recipes. Daryl Lancaster's article "Slice & Dice," in addition to being process-oriented, humorously describes what it feels like to cut into woven fabric—even if it is a "what do I do with this?" piece of weaving. Another thing I like is the way the drafts now use colored squares to show color changes in the warp and weft. It just makes everything so clear. And last but not least, I am just delighted with the beautiful photography of my airborne scarf (pages 28–29)— it's so joyful! I have received many compliments on it. Thank you!

—Sarah Saulson
Baton Rouge, Louisiana

TEMPLE = GOOD SELVEDGES

I've just read the November/December 2000 issue and Madelyn's "should" editorial. I agree that a temple is not a crutch but a tool and an old, good one. Combine an end-feed shuttle with a temple and you make nice selvedges; no mystery involved.

HANDWOVEN is improving with every issue! Thanks!

—Bill Koepp, Bakersfield, California

PROCRASTINATOR CURED

I have procrastinated long enough. For the last year I thought about writing every time I received a new issue of HANDWOVEN but somehow it didn't get done. Now, instead of putting the latest issue in the "get to it file," I let something else go, sit down, and read it from cover to cover. The Loom Music issue (September/October 2000) made my heart sing and my hands anxious to pluck a design on my warp. Thanks so much for including ideas that make some of us "been there, done that" weavers want to do it again, only better. It is truly an exciting magazine. Many thanks for the inspiration to keep on throwing the shuttle.

—Mary Black
Edmonds, Washington

SCANDANAVIAN THOUGHTS ON ENGLISH TABBY

In the September/October 2000 issue of HANDWOVEN there was a question about English tabby. It takes a while for my issues to reach me, therefore the delayed response. English tabby is a true tabby, but uses different thickness of thread in both warp and weft with the thicker thread being two to three times as thick as the thin threads. By alternating thick and thin regularly and using different colours for thick and thin it is possible to get the most interesting patterns.

Thank you for an interesting magazine that gives me lots of inspiration. *Vaev og vaer glad* (weave and be happy).

—Freya Willemoes-Wissing
Hilleroed, Denmark

Here in Scandinavia we use the term English tabby to describe a kind of basket weave created by alternating single and double (or triple) threads in both warp and weft in a tabby tie-up. By using yarns that are not too fine and having a contrast between the warp and weft, the weave makes an interesting surface pattern. Maybe it has been used for the lovely English and Scottish woolens, and hence the name.

Thank you for a magazine that is always inspiring and gives such a nice feeling of being a member of the world-wide weaving community.

—Lotte Moehl
Risskov, Denmark

COUNTERMARCH QUESTION

I have been a subscriber to HANDWOVEN since early 1990 when I was a novice weaver. I've really enjoyed the magazine and use many ideas to suit my own purposes. Now I am in need of help.

I recently purchased a Thought Products Barbara V loom which was manufactured in Somerset, Pennsylvania, around 1977 or 1978. I've used counterbalance and jack looms but don't have a clue as to how to tie up this loom. It can be tied up as a counterbalance, a jack, or a countermarch loom. I would like to

know if any readers are familiar with the Barbara V loom and if so would they be willing to share any literature or advice they have on the loom.

I am also looking forward to the index of all the issues of HANDWOVEN. Keep up the good work!

—Virginia Mayor
Davis, West Virginia

A good resource for literature on older looms is Loom Manual Library, Janet Meany, 5672 N. Shore Dr., Duluth, MN 55804. Send an SASE and $1 for update and current price list. You will be happy to know that HANDWOVEN's 21-year cumulative index is available for sale by calling (800) 645-3675—order yours now!

MUSIC STRIKES A CHORD

The music issue (September/October 2000) was fabulous. I can't tell you how much I'm enjoying it! I took piano lessons before I could read and violin lessons for years after that. Although I no longer play either instrument, I am still a music lover and would imagine many weavers have a musical background of one kind or another.

As soon as I finish my current project—stenciled rugs—I'm going to weave some music drafts! Thanks for keeping us alive out here in the hinterland where no guilds flourish!

—Sandy Lore
Winchester, Virginia

BLEEDING COLORS

I'm wondering if there is a way to keep colors, like reds and dark blues, from bleeding. Is it possible that some colors are never fast? Apparently there is a fabric available that "collects" vagrant color when placed in a dryer with the suspect fabric—it even prevents red from staining whites. However, I've not been able to locate it.

I have used Retayne and vinegar but I never know what the vinegar/water ratio should be. As to the Retayne, I know that there is some concern about large amounts going into the environment. Do some countries ban its usage? If you or your readers have any suggestions, I would greatly appreciate them.

I always read the editorial first—it's like getting a letter from a friend!

—Sue Ressler
Fairport, New York

Readers, any suggestions?

GIVING CREDIT

In the November/December 2000 issue of HANDWOVEN we failed to credit photographs that appeared on pages 40–42 to Bill Koester of Alliance, Nebraska. We appreciate Bill's contribution to Elda Kohls's article.

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

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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!

Arts Studio, Foxburg, Pennsylvania. Instructor: Sigrid Piroch. Student: Christen Piroch.

Fiber Attic, Snohomish, Washington. Instructor: Kris Kappel. Student: Kathleen Hawn.

Fiber Garden, Black River Falls, Wisconsin. Instructor: Susan Frame. Students: Jean Bessert, Joanne Inda.

Fiberbits, Peoria, Arizona. Instructor: Kate Foster. Student: Jan Lundstrom.

FORMA, Whitmore Lake, Michigan. Instructors: Kathryn Carras/Sarah Kaufmann. Students: Julie Schwartz, Dan Sharp, Debbie Sharp.

Heritage Arts, Cleburne, Texas. Instructor: Sue Freeman. Student: Brigitte Hogan.

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

Las Vegas Fiber Guild, Las Vegas, Nevada. Instructors: Jamie Johnson/Teresa Kennard. Student: Vicki Johnson.

The Mannings, East Berlin, Pennsylvania. Instructor: Thomas Knisely. Students: Sheila Burns, Wendy Colby, David Crowson, Lila Fretz, Deb Hancock, Emily Hetrick, Judy Morris, Sara Morris, Susann Schetler, Sarah Stone, Natalie Yates.

Northwest Arkansas Summer Fiber Seminar, Bella Vista, Arkansas. Instructors: Marilyn Stewart/Sharon Loyd. Students: Becky Alsip, Angie Jones, Vickie Kell, Maryann Krueger, Ann McKnight, Katherine McLaren, Jennifer Miner.

Penelope's Breads & Threads, Delray Beach, Florida. Instructor: Bebby Weigand. Student: Barbara James.

School for Handweaving, Carson City, Nevada. Instructors: Jennifer de Jung/Hazel Ryland. Students: Connie Carson, Sue Churchill, Sally Heaverne, Kim Hodge, Linda Loken, Karen Olson, Calister Snyder, Susan Woodhead.

Shuttles, Spindles, & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Students: Alice Berry, Pat Noah.

The Upstairs Studio, Laporte, Texas. Instructor: Clarice Shanks. Student: Mary Carr.

Weavers Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Student: Laura Paterson.

Yarns Galore, Issaquah, Washington. Instructor: Kate Jantz-Koprivnik. Students: Miriam Fethewlf, Mary Ellen Joness, Joyce Sparks, Bonnie Willis.

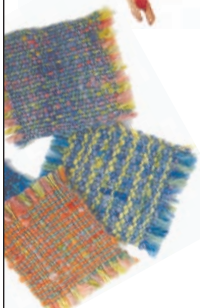


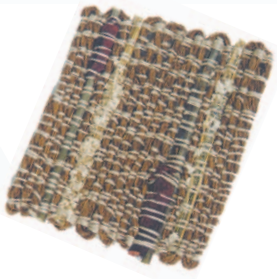
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COMPILED BY LEE ANDERST

KEYS

Issue abbreviations:

JF	=	January/February
MA	=	March/April
MJ	=	May/June
SO	=	September/October
ND	=	November/December

Projects are followed by bracketed abbreviations [ ] indicating the shaft number and loom type if other than a regular floor loom.

RH	=	rigid heddle
F	=	frame loom
C	=	card/tablet weave
I	=	inkle loom
T	=	tapestry loom
D	=	dobby loom

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PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Finished swatches	24–25	Twill and plain weave	4	Beginner
Mollie Freeman	Jacket or vest	50–53	Plain weave	2–4	Intermediate
Tracy Kaestner	Girl's jumper	58–60	Plain weave	4	Intermediate
Gwen Lanning	Throw	72–74	Double-faced twill	4	Intermediate
Ruth Morrison	Dishtowels	40–45	Huck lace	8	Intermediate
Rosalie Neilson	Dishtowels	34–37	Huck lace	4	Beginner
Jane Patrick	Pillow	68–71	Plain weave, supplementary weft	RH	Advanced beginner
Alice Schlein	Dishtowels	46–49	Twill	4	Beginner
Lynn Tedder	Dishtowels	40–45	Huck lace	4	Intermediate
	Scarf	62–67	Deflected double weave	8	Intermediate
Madelyn van der Hoogt	Scarf	62–67	Deflected double weave	8	Advanced beginner

READING DRAFTS

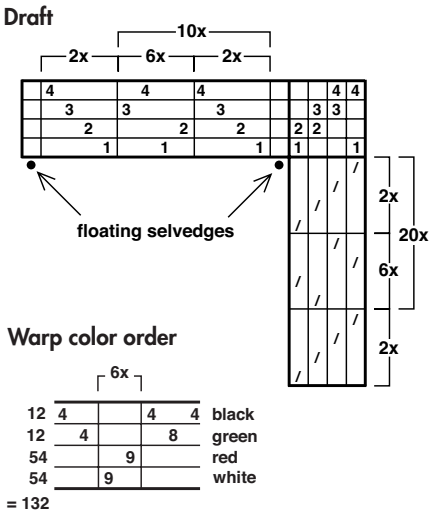
Read the **threading draft** from right to left, starting at the tie-up. **Floating selvedges** are noted by bullets. (A floating selvedge is a warp thread on each side of the warp that is not threaded in a heddle. It is sleyed in the reed in the dent adjacent to the dent used by the last end on each side and tied to the front apron rod with the rest of the warp. It can be beamed with the warp or hung from the back of the loom. In either case, it should be weighted; a 3" S-hook works well. The shuttle always enters the shed *over* the floating selvedge and exits *under* it.)

Brackets in the draft 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 letters in the threading and treadling draft accompanied by a key (O = Orange, for example).

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. The total number of threads in each color is usually given at the left of the chart.



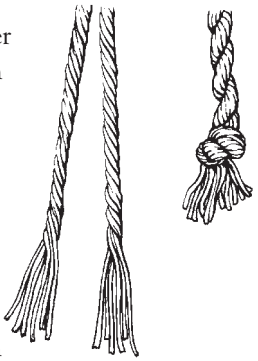
"TROMP AS WRIT"

Sometimes a draft is accompanied by the words "tromp as writ" or "treadle as drawn in." When this occurs, assign numbers to the treadles if they are not already numbered. For example, the first treadle in the draft above (read from left to right) is treadle 1, the next one 2, then 3, then 4.

To weave, read the threading draft in exactly the way you do when threading the loom and step on the treadle that corresponds to the number in the threading draft. If our draft gave only the instructions "tromp as writ" without any treadling diagram, to weave you would treadle 1-2-3-4-1-2-3-4-2-1-4-3-2-1-4-3, etc.

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 group clockwise until it kinks. Bring both of the groups together in one hand and allow them to twist around each other counterclockwise (or twist them in that direction). Secure the end of the bundle with an overhand knot. If the fringe is wool and the piece is washed so that the fringe is at least moderately fulled, the overhand knots can be trimmed off and the fulled fringe will not come unplied.

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 groups of threads for a more complex look. Try twisting three or more groups of differently colored threads in the same direction separately and then in the opposite direction together.

BEGINNER'S CORNER

WARPING TWO DIFFERENT FIBERS

Whether you use one or two warp beams, if you are warping very different fibers it's less trouble to beam the warp before threading than to thread before beaming. For both setups (one or two beams), wind each of the warps separately making one cross in each (we'll use as an example the wool and Tencel warps for Tracy's seersucker, pages 58–60). Mark the number of threads to place in each dent of your raddle with a chained piece of scrap yarn (8/in for wool, 24/in for Tencel).

With two warp beams

Place lease sticks in the cross of the more problematic warp (wool), secure them to the loom so that they remain in position for beaming, and spread the warp in a raddle at its overall density (296 ends divided by 36⅞" = 8 epi) and width (36⅞"). Wind this warp on the inside or upper warp beam under very firm tension, packing with heavy paper or sticks. When the ends extend the right distance from the lease sticks for threading, remove the raddle. Place a piece of paper over the warp and lease sticks to keep the threads of the second warp from catching on the first.

Insert a second set of lease sticks in the cross of the second warp (Tencel), place the sticks and warp above the separating paper, secure the raddle above the paper on the back beam, and spread this warp in the raddle at its overall density (880 ends divided by 36⅞" = 24 epi) at the same width as the first warp (36⅞").

Wind the second warp on the outside or bottom warp beam at firm tension. Remove the paper and arrange the two pairs of lease sticks for threading both warps.

With one warp beam

Place lease sticks in the crosses of both warps and secure the sticks behind the heddles. Secure the raddle on the back beam. Spread the first warp in the raddle (wool, 8 epi) and the second warp above it (Tencel, 24 epi), both at the same width (36⅞"), and tie to the back apron rod.

At the front of the loom, divide the warps into 2"–3"sections, separating them with the fingers down to the chains resting on the floor. After each full turn of the warp beam, go to the front of the loom and pull with medium to firm pressure on the less elastic warp threads in each section (Tencel). Then pull with maximum firmness on the more elastic or sticky (wool) threads in each section. Vary the order in which you select the sections for pulling; after one revolution of the warp beam, begin at the middle and work outward, alternating sides. After another revolution, pull from right to left; next, pull from left to right, and repeat.

It is important to pull out as much of the relative stretch in the wool fibers as possible. Both warps should be wound firmly on the beam, however, for even tension during weaving.

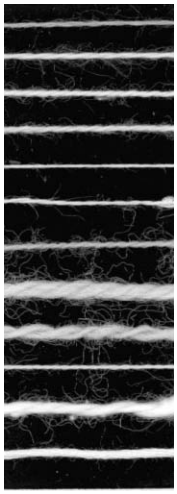
CORRECTIONS AND CLARIFICATIONS

November/December 2000.

"Beginner's Corner," page 15. The suggested sett for 2/2 twill in 10/2 cotton should be closer than the sett for plain weave: 26–28 epi.

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
30/2 silk	7,500	15,100
20/2 silk	5,600	11,284
10/2 pearl cotton	4,200	8,470
8/2 unmercerized cotton	3,200	6,448
40/2 half-bleached linen	6,000	12,090
20/1 linen	3,000	6,050
20/2 wool	5,600	11,285
8/2 wool	2,240	4,510
2-ply wool (Harrisville Shetland)	1,800	3,630
18/2 lyocell (Tencel)	7,560	15,230
85% rayon/15% silk	1,040	2,090
6-strand embroidery floss	8¾ yds/skein	8m/skein

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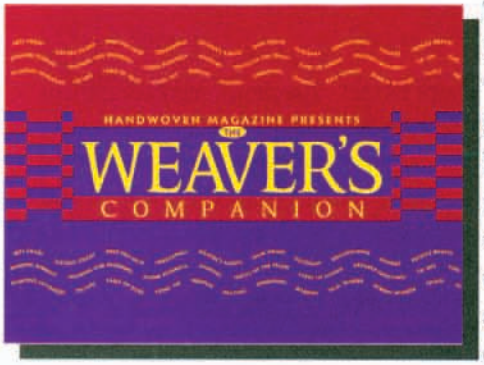
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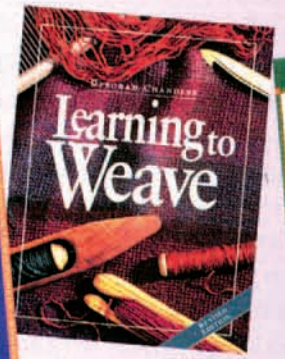
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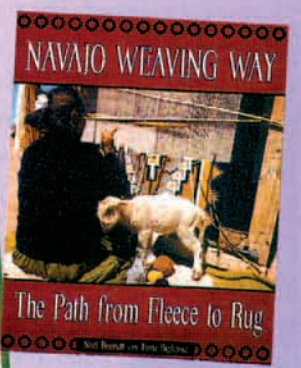
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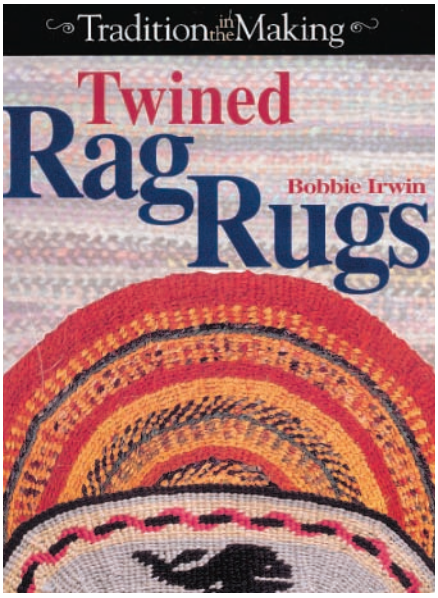


Books, etc.

TWINED RAG RUGS: TRADITION IN THE MAKING

Bobbie Irwin

Krause Publications, 700 E. State St., Iola, WI 54990, 2000. Softbound, 128 pages, color photographs, diagrams, detailed table of contents. $19.95. ISBN 0-87341-898-0.



Bobbie Irwin encountered her first twined rug quite by accident while she was taking the 1980 census. Since then it has been her mission to learn as much as possible about the origins of the craft and to do what she can to revive interest in the dying tradition through teaching and writing. Irwin's book is a detailed and practical guide for the making of twined rugs.

These humble, functional rugs were usually called by the practical people who made them "frame braided" or "braid woven" or simply, "the rugs I make," but, in fact, these rugs were twined. Their origin seems to date from the second half of the nineteenth century when commercial weaving made more cloth available. During the Depression, twined rugs enjoyed a revival because they represented a practical, affordable craft that required little equipment and utilized otherwise useless fabric scraps. In recent times this type of rug has become increasingly rare.

How are twined rugs made? Wefts of rag strips are twisted around and cover a set of rag warps strung on pegs mounted in a wooden frame; a simple non-pegged frame or conventional loom can also be used to tension the rag warps. Some round or oval rugs are made with no supporting structure at all.

The warp rags of these thick durable rugs are typically strung at two per inch and are one to three inches in diameter. The weft twining strips that surround them are of similar dimensions. The material of the strips may be any available cloth, new or recycled—including jeans. The strips are cut with regard to balance—sturdy fabric is cut narrower than finer fabric. The cut strips are then joined, usually by sewing.

The method of twining can be varied. The direction of twist may be identical throughout or the twist may be reversed in alternate rows to give a chevron appearance. Color can be introduced simply by changing one or both of the wefts or by adding a third weft and alternating it with the other two. More complex color patterns are possible using tapestry joins or by carrying a hidden weft along the back of the work and bringing it forward.

Irwin has thoughtfully designed nine samplers for practicing the various warping and twining methods that can then be incorporated into the ten full-sized projects. Throughout *Twined Rag Rugs*, a wealth of photographs and diagrams assist the beginning twiner. The directions are easy to follow. No expensive weaving loom is needed. No previous weaving experience is required. A novice can expect to create a usable rug. Experienced rag rug weavers will also find this unusual method very interesting.

The folk art of twined rag rugs will not die out if author Bobbie Irwin has her way. She has written *Twined Rag Rugs* with such clarity and personal enthusiasm that she is bound to succeed in her goal.

—*Gail Madden* and *Louise Bradley*

FLEMISH TAPESTRY

Guy Delmarcel

Lannoo Publishers, Tielt, Belgium; English-language edition by Harry N. Abrams, 100 Fifth Avenue, New York, NY 10011, 2000. Translated from the Dutch by Alistair Weir. Hardbound, 382 pages, color photography, selection of important manufacturers and marks, bibliography, index. $95. ISBN 0-8109-3345-4.

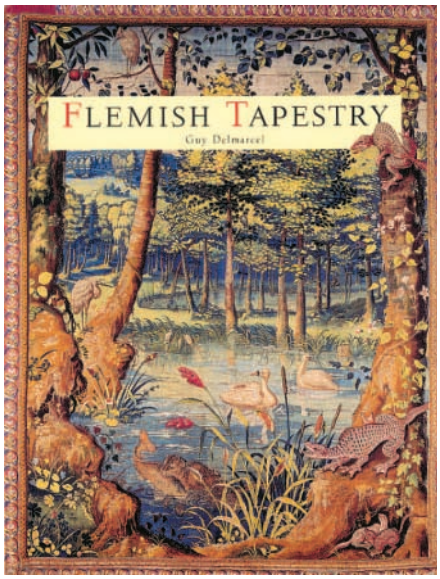
Casual admirers of tapestries as well as serious researchers and collectors will welcome this beautiful new book. Bursting with color and brimming with information, *Flemish Tapestry* brings to life the art of tapestry in the Southern Netherlands from the fifteenth to the end of the eighteenth century. Readers may submerge themselves in a culture that employed thousands in weaving workshops, brought in great wealth, and commanded the attention of kings, queens, and popes.

Monumental Flemish tapestries reached more than 15' high and 45' long. They were made of wool and cotton enhanced with silk and precious metal threads; their cost was staggering and their effect stunning. The ruling classes sought the tapestries as a serious source of prestige, often dictating images to reflect the family's grandeur in allegorical terms. During hard times, these textile investments could be traded, mortgaged, pawned, or (sadly) burned to recover the gold and silver from the carefully woven threads.

This sophisticated, entrepreneurial world of the weaving workshops seems, through Delmarcel's work, not so very different from our own business world. A close reading reveals rebellions against clumsy government regulations and cases of corporate welfare. When weavers grew disgruntled with working conditions in one location, they were free to move to another, despite protests from the boss. Marketers and special sales rooms assured that the Flemish tapestries were distributed to all corners of the globe. Occasionally disaster struck; in one case, a great number of tapestries went down with a ship on a stormy sea.

Delmarcel focuses on four essential components of Flemish tapestries: the surviving sets of tapestries, the workshops where they were woven, the artists who designed the cartoons used by the weavers, and the wealthy customers and patrons who sought the textiles. Entwining these elements with an even hand, the author investigates the harmonies and contrasts of their relationships. Delmarcel has also researched centuries of fragmented documents stashed in royal archives, museum vaults, cathedrals, family trunks, and little town halls. From remains of sales and employment records, legal agreements, and writings about labor skirmishes, wars, and social disturbances, he creates a surprisingly complete portrait of the times.

For example, in 1476 the professional painters' guild agreed with the weavers' guild that, henceforth, professional painters would supply the drawings for all scenes with figures. Subsequent events show that the resulting legal document increased the fame of Brussels painters and led to new styles of figurative tapestry that the rich and royal



promptly coveted—and purchased. Thus weaving workshops grew larger, employed more weavers at the looms, and poured out more tapestries than ever. Without Delmarcel's careful study, the long-term implications of this agreement, and of many others, might well have been lost.

Over the centuries, only a small fraction of the original Flemish tapestries have survived damp environments, excessive lighting, wars, fires, and distributions among heirs, but Delmarcel's work reveals the richness of those that remain. Indeed, as agent monsignor Bentifoglio wrote to purchaser Cardinal Borghese after the completion of a magnificent set of tapestries, ". . . you will have a prospect that will fill your eyes completely."

—Doree Pitkin

TEXTILES OF THE ARTS AND CRAFTS MOVEMENT

Linda Parry

Thames and Hudson, Inc., 500 Fifth Avenue, New York, NY 10110, 1988; reprinted 1990. Paperbound, 160 pages, 153 illustrations, 50 in color, notes, bibliography, illustration sources, index. $22.50. ISBN 0-500-27497-5.

What is the Arts and Crafts style, exactly? Even the author of this book, a staff member of the Victoria and Albert Museum in London and author of a text on designer William Morris, finds the question difficult to answer. The stylistic ideas and influences of the Arts and Crafts Movement, founded in ideas pro-



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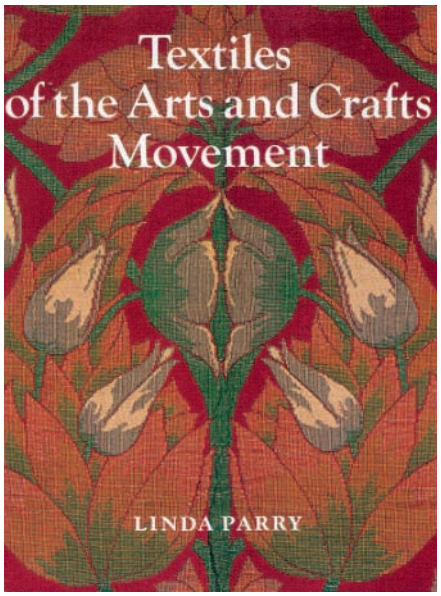
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moted by British designers and producers of decorative arts, have influenced the decorative arts throughout the western world, and revivals of the "style" sprout regularly. Thus it can be said that the Arts and Crafts Movement continues today.

To limit the scope of the book, Parry wisely begins with events in England in the late 1880s that led to the establishment of the Arts and Crafts Exhibition Society and she ends, essentially, with World War I. This fertile period saw tumultuous changes in the arts, concepts of social structure, and international influences, all of which were reflected in the textiles of the time. Once the only avenue in England for achieving true prestige and recognition in the visual arts, the venerable but increasingly conservative Royal Academy of the Arts was also in decline; artists in many media sensed a new freedom and sought to grasp it.

Parry tenaciously sorts out and documents this foment and the development of the Arts and Crafts movement. Major figures such as Lewis F. Day and William Morris appear along with lesser known



but equally vital players. The professional and skilled amateur embroiderers of Arts and Crafts designs receive respectful treatment; their role in making manifest the sketches and plans of the designers was essential. The interests of those involved in textile workshops, innovative production centers, and retail sales are addressed as well. This complex interaction, which Parry has researched and mastered, led to the British dominance of the retail market for fine fabrics that persisted from the late nineteenth through the early twentieth century.

Designers' sketches, color plates, and other instructive documents fill these pages. Portraits of individuals, advertising fliers, and scenes of people at work in workshops and weaving sheds complement the expected photographs of works both in process and finished. The faithfully reproduced colors remind the reader of possibilities unexplored by current fashion, and the quality and skill of the embroidery pictured induces admiration—perhaps even envy.

Scholars and serious students of textiles will find this book a cornucopia of information, some of which begs to be expanded. Fortunately, extensive footnotes reveal excellent primary sources, and a catalog of important designers, craftsmen, institutions, and firms can point the reader in the direction of yet more information.

—Doree Pitkin

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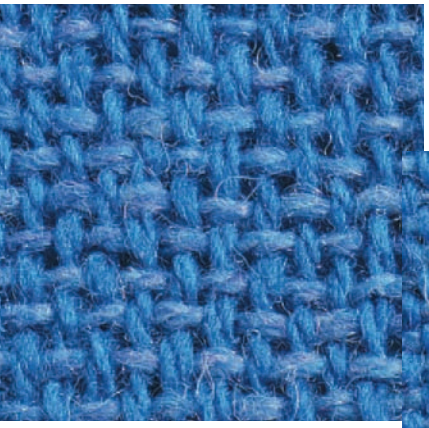
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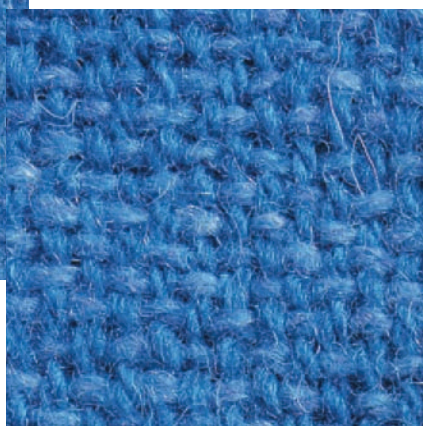
a. plain weave, 8 epi, 8 ppi, unwashed



b. plain weave, 8 epi, 8 ppi, hand-washed



c. plain weave, 8 epi, 8 ppi, machine-washed



d. plain weave, 14 epi, 14 ppi, unwashed

Here's a riddle for you: How is cloth on the loom like muffin batter? Answer: They are equally unfinished. The difference between cloth as it is cut from the loom and the same cloth after finishing is often as dramatic as the change that occurs when muffin batter is baked. Both are transformed. Both are made better.

Focusing on wool

Of all the fibers that weavers commonly use, the one that undergoes the most dramatic changes in wet finishing is wool, particularly woolen-spun wool.

The more expensive worsted wool yarns are made from longer staple wools, which are painstakingly combed to align the fibers, producing a smooth yarn. Handwashing in warm water with minimal agitation preserves the smooth finish of cloth woven with worsted wool.

Woolen-spun wool is shorter in staple and not combed. To help control the fibers and facilitate spinning, the wool is oiled during the spinning process. The lack of alignment of the fibers and the addition of spinning oil are critical factors affecting the way the resulting cloth is finished.

The spinning oil *must* be removed from the woven cloth, because it dulls the colors and tends to attract dirt. It also makes the cloth feel harsh. When woolen-spun cloth is washed, the yarns become softer, brighter, and loftier. With increased agitation during washing, the spaces between the yarns fill so that the cloth becomes more insulating and wind resistant.

Finishing cloth woven with woolen-spun yarn

The samples shown here are all woven with Harrisville Designs Shetland, a 2-ply woolen-spun yarn, at two different setts in plain weave and twill. The samples in Photos a, b, and c, are sett at 8 epi and are woven in plain weave at 8 ppi (measured under tension). The samples in Photos d, e, and f are sett at 14 epi and woven in plain weave at 14 ppi. The samples in Photos g and h are also sett at 14 epi and woven at 14 ppi, but in 2/2 twill.

These fabric samples demonstrate the effects of two types of finishing for two dif-

ferent setts and two different weave structures. One plain weave sample of each sett (see Photos a and d) is left unwashed to show how the cloth looks as it comes off the loom. The samples in Photos b, e, and g are washed by hand using very warm water (110°F) and a mild dishwashing liquid such as Dawn. They are then rinsed well and allowed to air dry, laid flat.

The samples in Photos c, f, and h are washed in a front-loading washing machine for a full regular cycle using a hot-water wash and a warm-water rinse.

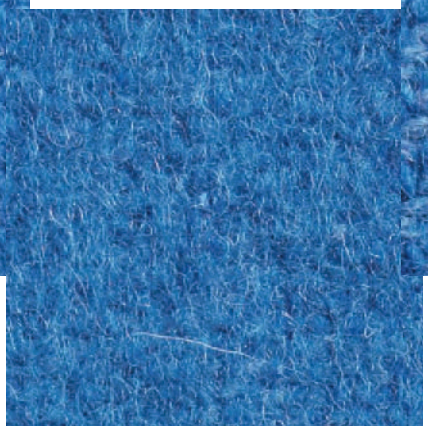
As you might expect, the end results differ dramatically. The unwashed samples are harsh, open, and rather raw looking. The hand-washed samples are much softer, and although they have shrunk somewhat, they are not very fuzzy.

The shrinkage is greatest for the machine-washed samples, and they are fulled to the degree that the surface is soft and fuzzy. Although the machine-washed plain weave samples have a softer hand than the twill sample, all of the machine-washed fabrics would make ideal blankets, coats, jackets, or vests.

Always keep in mind the intended use for a fabric and stop the finishing process at any stage to get the finish you want.



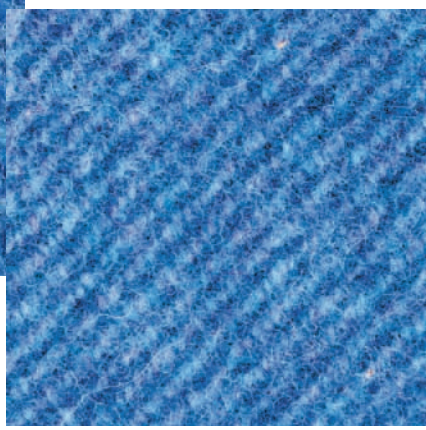
e. plain weave, 14 epi, 14 ppi, hand-washed



f. plain weave, 14 epi, 14 ppi, machine-washed



g. twill, 14 epi, 14 ppi, hand-washed



h. twill, 14 epi, 14ppi, machine-washed

Brushing

A finish which raises a soft nap on woolen-spun cloth can be obtained by brushing the cloth while it is hot and steamy from a light pressing. Use a nylon- bristled hairbrush where the bristles are clustered in little bunches like a toothbrush. (But don't use a toothbrush—life is too short!) Always brush with the grain of the cloth and brush in the warp direction only because it is usually the strongest element in the cloth. Avoid brushing on the bias as it may pull the cloth out of alignment. If you prefer, you can have your woolen cloth brushed by a professional brushing service. (See pages 76–77 for information about Ihana Brushing Service.)

Go ahead, get your cloth wet and work with it. You'll be glad you did!

PROJECT at-a-glance

Weave structures for samples
Plain weave and 2/2 twill.

Yarns
Warp and weft: 2-ply wool (1,800 yds/lb, Harrisville Shetland).

Yarn sources
Harrisville yarns are available from most suppliers.

Warp and weft spacing
Samples a, b, c, d: 8 epi, 8 ppi, plain weave.
Samples e and f: 14 epi, 14 ppi, plain weave.
Sample g and h: 14 epi, 14 ppi, 2/2 twill.

Take-up and shrinkage
Sample b: 16% in width, 21% in length.
Sample c: 42% in width, 36% in length.
Sample e: 14% in width, 17% in length.
Sample f: 20% in width, 36% in length.
Sample g: 21% in width, 17% in length.
Sample h: 30% in width, 25% in length.



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

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ALL A WET FIN

BY LAURA FRY

Cutting your warp from the loom does not mean that the process of transforming threads into fabric is complete. There is now the finishing to be done! The cloth must first be inspected for flaws and repaired—broken threads, skips, or floats must be woven back into the cloth. Then it must be wet finished.

Wet finishing consists of three progressive steps: scouring, agitation, and compression.

Scouring removes any natural or added chemicals such as oil, sizing, or wax used to aid the spinning and/or weaving processes.

Agitation helps reduce or even remove streaks in the cloth left by the reed. Agitation also helps threads find their undulating path through the cloth as they shift towards areas of least resistance. Weave structures that rely on threads shifting away from the rigid perpendicular, such as waffle, honeycomb, and lace weaves, are enhanced by the movement of threads to create dimples, curves, or openings in the cloth as the fibers relax.

Compression adds stability and increases light reflection—a quality especially prized in linens and silks.

All fabrics intended for clothing or household use must be wet finished, although there are a few exceptions, such as blankets and chenilles, that should not be compressed.

Cotton

When you are finishing cotton (see Photos a and b) use the hottest water available along with an ordinary detergent or soap to remove any natural or added waxes, and then agitate either by hand or in the washing machine set on a regular cycle. Allow the cloth to dry until just damp; then give it a hard press. A hard press means that the fabric is compressed with applied pressure. You can use a hand



a. Unfinished 8/2 unmercerized cotton woven in an advancing twill at 24 epi and ppi.



b. Wet finished 8/2 unmercerized cotton woven in an advancing twill at 24 epi and ppi.



c. Unfinished 40/2 line linen woven in an advancing twill at 36 epi and 30 ppi.

BOUT ISHING

iron, but remember to press down firmly, rather than swishing the iron back and forth.

Future laundering can be done using cool or warm water. The intended use of the cloth will determine whether to wash by machine or by hand. Most household cottons can be machine washed (see Photo b). Clothing may need to be hand washed, depending upon the cut of the garment and/or use of interfacings, trim, embellishments, etc.

Linen

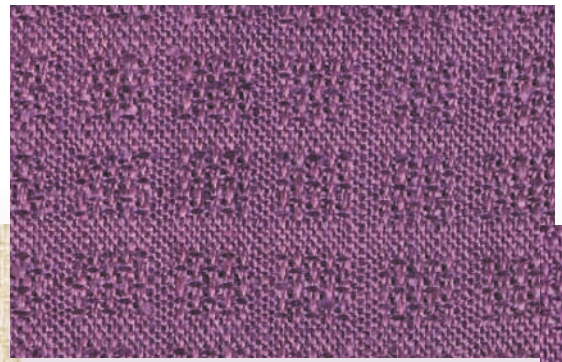
There are a number of approaches to wet finishing linen (see Photos c and d for unfinished and finished samples). Linen is a stiff bast fiber that becomes softer and more supple the more it is used and laundered. Some people recommend that linen be taken from the loom and alternately treated to boiling hot water then ice water, which helps to break the fiber down and soften it. I have recently been introduced to the technique of cold mangling, which I now prefer for bast fibers.

A cold mangle exerts great pressure on the textile without adding heat. Small hand mangles consist of a large dowel, about 2½ to 3 inches across, and a flat board with a handle. The cloth is wrapped around the dowel, and then the flat board is placed on top of the dowel at right angles to it. The dowel is pressed down hard and rolled back and forth. This rolling is done until the fibers flatten and the cloth surface becomes shiny.

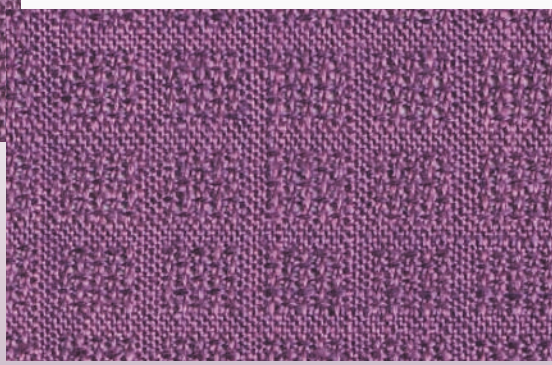
A large cold mangle often weighs many hundreds of pounds and consists of a flat table, a large box containing heavy rocks or slabs of stone, and rollers on which the box moves back and forth. The cloth is rolled around one of the dowels, then inserted into the mangle between the table and the box, whereupon the weight of the box presses down on the roller and cloth.



d. Wet finished with cold mangle, 40/2 line linen woven in an advancing twill at 36 epi and 30 ppi.



e. Unfinished 20/2 silk woven in huck lace stripes at 24 epi and ppi.



f. Wet finished 20/2 silk woven in huck lace stripes at 24 epi and ppi.

After wet finishing, linen should be hand washed in warm water, hung to dry, and then ironed. Machine drying is not recommended for line linen because it may dull the shine.

Cold mangling also improves the appearance of cotton—a 16/2 cotton table runner will look as though it was woven with mercerized cotton.

Silk

Wet finish small silk items, such as scarves, by hand in warm water using a liquid soap. Swish the item gently through the water and rinse without squeezing. Then lay the scarf out flat to damp dry, or hang over a rack in the bathtub until the excess water drains out. Hard press immediately until dry, or almost dry—pressing directly onto silk brings out the shine. This method results in a very stiff fabric, but a little handling will soon soften it as will a few minutes tumbling in the dryer with no heat.

Silk yardage is machine washed using a gentle cycle and warm water. The dryer is used to remove excess water; then the fabric is given a hard press.

Recommended laundering depends on the use of the cloth. Scarves can be hand washed, and garments may be hand washed or dry-cleaned.

Wool

Wool and hair fibers are prone to a process called fulling. While not all wools will full, the majority of them will, even if only to a small degree. Fulling requires the application of agitation or intermittent compression. During fulling, wool fibers actually begin to migrate. Like inchworms, individual fibers elongate in the direction of the root and then contract, moving within the cloth.

Not only do the fibers move, but they also shrink, which results in dimensional loss. The more heavily the cloth is fulled, the greater the shrinkage and dimensional loss will be, and the cloth becomes thicker. The weave structure becomes obscured as the individual fiber ends protrude from the yarn to create a surface fuzz or nap. Taken to its extreme, a significantly fulled cloth, such as Melton cloth or Wadmal, can look like felt.

Fulling is an incremental process; therefore, once the cloth has been developed to its final state, care needs to be taken to keep it as it is. Normal washing should not include agitation, or additional fulling with its attendant shrinkage and thickening will occur, possibly ruining the cloth for its intended purpose. Small items can be gently hand washed in cool water. Garments can hand washed or dry-cleaned, depending upon their construction.

The ability to add degrees of fullness allows the weaver to create special effects by taking advantage of wool's tendency to full more where there is more space for it to move, shift, and shrink.

Different wools respond differently from each other when finished. The same wool woven at different setts will result in a cloth with very different characteristics, as will varying the amount of agitation or fulling that is applied. Generally speaking, the more fulling intended, the more room should be

The only way to know how a yarn will react to fulling is to sample, sample, sample!



g. Unfinished wool singles woven in an undulating twill at 12 epi and ppi.



h. Wet finished by hand, wool singles woven in an undulating twill at 12 epi and ppi.

left between the threads. Photos g and h show an unfinished and fulled fabric woven in an undulating twill using a singles wool yarn for warp and weft.

The difference between a wool that has been agitated and one that has had intermittent compression will be noticeable in the hand or drape. Agitation alone creates a cloth that is soft, fuzzy, and drapeable—perfect for blankets or scarves because air pockets are created by the fibers that poke out of the yarn and make the cloth warm to wear. (See Photos i and j.)

Fabric such as Wadmal is created by using a hammer mill. This form of intermittent compression produces a fabric that is dense and harder than a cloth that has only been agitated. This harder surface resists pilling and abrasion and stops wind from penetrating the fabric.

Woolen yarns have been spun with the expectation that some degree of fulling will be applied in the wet finishing. Although worsted yarns are not expected to be fulled, many will do so beautifully.

Sampling

The only way to know how a yarn will react to fulling is to sample. When you find a new yarn, set up a warp about 10–12 inches wide and 3 to 5 yards long. Using a ruler, wrap the yarn tightly around it for an inch, then divide it in half for an approximate sett. At this stett, weave 18 inches in plain weave and 18 inches in twill, cut the web from the loom, wet finish, and analyze the results. You can then re-sley, either tighter or looser, weave more samples, wet finish, and analyze again until you get the results you want.

When wet finishing a new wool yarn, stop often to examine the stability and hand. Continue the process until it is "over" done, just to see what happens when fulling is taken to the extreme. Sometimes unexpected and interesting things occur, such as a 40/2 worsted wool that crinkles. If I hadn't taken a sample to the extreme, I would not have experienced this phenomenon.

The more wool you full, the better you will be able to forecast how a particular yarn will behave. The small investment in experimenting will pay off down the road when you want to use the full spectrum of effects possible—especially when working with wool.

Special effects

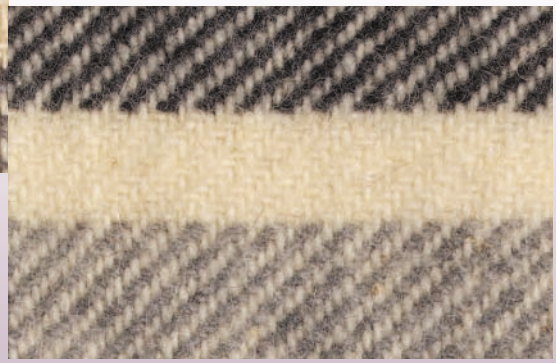
Cloqué or crepon fabrics (stitched doubleweaves) take advantage of shrinkage differential by using a fiber that doesn't shrink for one layer and a fiber that does shrink for the second layer. A cloth with a pebbled surface and smooth back results. The stitches holding the two layers together can add to the overall design on the surface or be hidden, depending upon the effect desired by the weaver.

Further reading

For photographs of a cold mangle and more information on how they work, check the website for the Association of Northwest Weavers' Guilds at http://anwg.org. Click on Resources, then Articles.



i. Unfinished wool singles woven in a 2/2 twill at 12 epi and ppi.



j. Wet finished by machine, wool singles woven in a 2/2 twill at 12 epi and ppi.



Laura Fry, *of Prince George, British Columbia, weaves household textiles, fabric for ethnic costume, and yardage for a fashion designer and for herself.*

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Tales & Towels of huck

ROSALIE NEILSON

Do you remember Aesop's fable "The Tortoise and the Hare?" The hare is the critter who dashes out at the beginning of the race and then takes his sweet time to goof off, confident of his lead. The tortoise takes one slow step at a time, undeterred by the hare's rapid disappearance, and gets to the finish line first. For the tortoise, despite all odds, finishing matters!



A recent experience reminded me of this fable. Late last spring, a book on huck lace arrived in my mailbox. My adrenaline was sparked by a 4-shaft sampler by Lynn Tedder in the chapter "Stuck on Huck."

I decided to play with her many variations in vibrant colors. Did I begin by weaving some samples? No! Instead, I envisioned a set of dishtowels composed of huck squares separated by bands of plain weave, each square containing a different huck variation. I dashed to the computer room and designed several towels. I ran to my loom room, wound a warp, polished up my old 4-shaft counterbalance loom, and spent several hours cleaning the rust from a 12-dent reed.

Alas, when I took the reed to the beater, I discovered it didn't fit! I rummaged around, found a reed that did fit, and spent several more frustrating hours scouring it. I put on a quick carpet warp, wove a bath mat to remove the intractable rust between the dents, cut it off the loom, threaded the colored cotton, and was ready to weave at last!

I began the towels with confidence, congratulating myself for transposing the rising-shed tie-up to my sinking-shed loom. Since I had used 8/2 cotton many times before, I was sure I knew how to adjust for draw-in and shrinkage.

At first, as I became comfortable with the treadling, I tentatively pressed in each pick, creating a loose, almost sleazy interlacement. By the end, the treadling was so familiar that I whizzed along, beating merrily "to square" so that the bright huck squares measured the same height as width.

I threw the towels into the washing machine in hot water, then into the dryer on extra warm, and voilà! The pieces of fabric emerged, each with a different tale but all with one conclusion: Sample, sample, sample! Get to know your yarn and how it will behave in a specific weave structure! Only the tall rectangles in the looser interlacement of the first towels became perfect squares after finishing. Back to the loom with a new warp for another set of towels.

The moral of my story is: If you are a hare like me and you want to get a project on and off the loom quickly without sampling first, go for it! If you are a hare with a little bit of extra time, however, weave the first towel and wash it to test the beat and sett before weaving the rest of the towels. If you are a tortoise, sample first, and weave second.

Behaving as a hare, while I now have *two* sets of towels, I'd have completed the original project sooner and better as a tortoise!



Rosalie Neilson, *of Milwaukie, Oregon, teaches weaving at the Oregon College of Art and Craft. She also gives workshops in warp rep throughout the United States and Canada.*

Huck lace basics

Each group of five warp threads and five weft threads forms a block that can produce one of three different interlacements: plain weave, warp floats, or weft floats. On four shafts, two blocks threaded alternately can produce four different combinations of the three:

plain weave/plain weave; plain weave/float
float/plain weave; float/float.

Blocks producing warp floats always alternate with blocks producing weft floats. For a detailed discussion of designing, drafting, and weaving huck, see Lynn Tedder, "Stuck on Huck," in Further Reading.

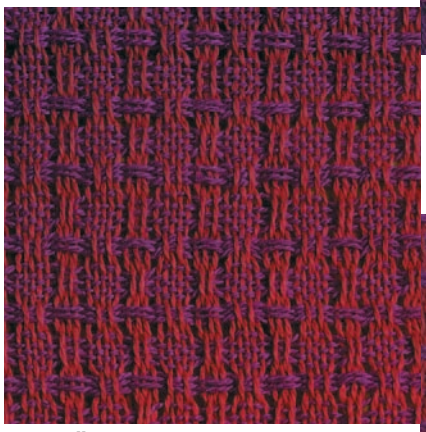




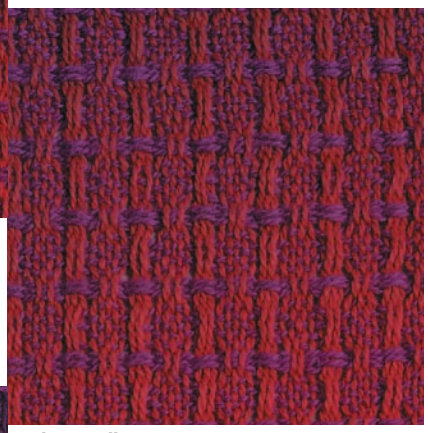
a. Treadling sequences 3b/2a, unwashed



b. Treadling sequences 3b/2a, washed



c. Treadling sequences 3b/2a, unwashed



d. Treadling sequences 3b/2a, washed



e. Treadling sequences 3a/1b, unwashed



f. Treadling sequences 3a/1b, washed

The towels

Three sections of huck in the warp are separated by areas of plain weave. Huck pattern is woven in the three sections to produce five lengthwise rows of the three pattern sections separated by plain weave. Three different treadling sequences are used in 1-2-3-2-1 order for the five pattern sections in each towel.

Wind a warp and prepare the loom following Figures 1 and 2 and Project at-a-glance. Weave the towels using 5-pick treadling sequences from Figure 2 as indicated (note that an "a" sequence always alternates with a "b" sequence; i.e., 1a with 2b, 3b with 2a, etc.) and weft colors as indicated for each of four towels. For the fifth towel, design your own treadling!

To begin, weave a plain weave header with scrap yarn. Weave 22 picks plain weave in Maize for the hem. Weave 1 pick of a contrasting color to mark the hem fold line (I used the weft color from the closest pattern section). Turn the tails of the fold-line weft around the edge threads and into the shed for about 1" to secure. Weave 13 or 14 picks plain weave in Maize (whichever pick uses the opposite plain weave shed from the plain weave shed that begins the first pattern section; for Towel 1, end the Maize plain weave with treadle 4 since sequence 3a begins with treadle 3).

Weave the first pattern section for Towel 1. Whenever plain weave is indicated, weave 5 picks beginning and ending with the opposite plain weave shed from the one that begins and ends the other sequence. For example, the first pattern section in Towel 1 alternates 3a with plain weave 7x and ends with 3a (with Purple weft). Alternate the 5 picks in 3a with 5 picks plain weave beginning and ending with treadle 4 (7x for 70 picks); end with 5 picks of 3a (75 total picks). Weave 17 picks plain weave in Maize. Next, alternate sequences 3a and 1b 7x and end with 3a (Magenta). Each pattern section is followed by 17 picks plain weave in Maize, always beginning and ending with the plain weave shed opposite from the shed that begins and ends the pattern section.

At the end of the last pattern section in Towel 1, for example, weave 14 picks Maize. On pick 14, keep the shed open and insert one pick of the fold-line color (Purple). Continue weaving with Maize for another 22 picks. Insert 2 picks of a different color for the cutline between towels. Weave another 22 picks. On

the 23rd pick, insert a single pick of the fold-line color. Turn in the tails, weave another 13 or 14 picks with Maize, and begin the first row of pattern squares for the next towel.

Weaving tips

Two factors must be observed for best results in the finished cloth: Tabby picks require more weft than float picks (the floats reduce the amount of weft take-up), and shrinkage and take-up in the warp direction are greater than in the weft direction. For tabby picks, create an inverted V with the weft about 4½" high at the center of the warp. Lock the weft by changing to the next shed and then press the weft (rather than beat it) into place.

For float picks in which a float block alternates with plain weave, create a mountain of the weft about 4" high at the center, change to the next shed, and press into place. For float picks in which both warp and weft floats are produced (huck lace), create an inverted V about 3" high at the center, change to the next shed, and press into place.

Weave the towels at 16 picks per inch so that the weft is slightly less dense than the warp. Count the picks under tension in the plain weave stripes which separate the three pattern sections.

Finishing the towels

When you have finished weaving the towels, remove them from the loom and machine zigzag a row of stitching on both sides of the marked cutlines to stabilize the edges. Cut between the lines to separate the towels. Machine wash the towels for 6 minutes in hot water with ¼ cup Tide or other detergent. Tumble dry on a warm setting. Press with steam. Crease the fold line with the iron; then fold the zigzag edge to the fold line and press again. Turn the finished edge toward the towel and hand or machine stitch into place.

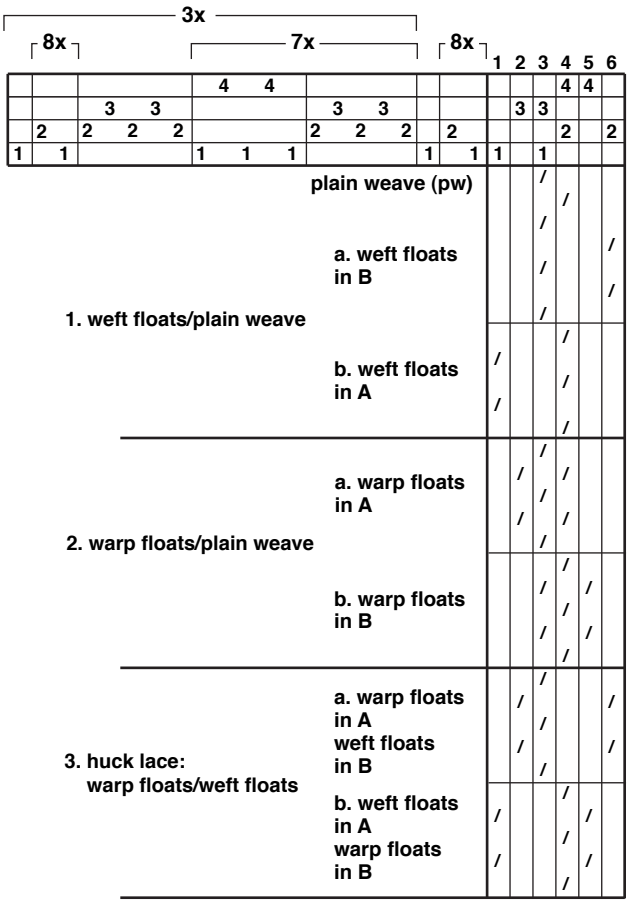
Further reading

Tedder, Lynn. "Stuck on Huck," pages 6–9, *The Best of Weaver's: Huck Lace*, edited by Madelyn van der Hoogt. Sioux Falls, South Dakota: XRX, Inc., 2000.

1. Warp color order

75	75	Fuchsia
75	75	Magenta
75	75	Purple
68	17 17 17 17	Maize
293		

2. Draft for towels



pw (below) = 5 picks of plain weave beginning and ending with the opposite plain weave shed from adjacent picks.

Towel 1
[3a/pw] 7x, 3a P
[3a/1b] 7x, 3a M
[3a/3b] 7x, 3a F
[3a/1b] 7x, 3a M
[3a/pw] 7x, 3a P

Towel 2
[1a/2b] 7x, 1a M
[1a/1b] 7x, 1a F
[1a/3b] 7x, 1a P
[1a/1b] 7x, 1a F
[1a/2b] 7x, 1a M

Towel 3
[2a/2b] 7x, 2a F
[2a/1b] 7x, 2a P
[2a/3b] 7x, 2a M
[2a/1b] 7x, 2a P
[2a/2b] 7x, 2a F

Towel 4
[1a/pw] 7x, 1a P
[3a/pw] 7x, 3a F
[2a/pw] 7x, 2a M
[3a/pw] 7x, 3a F
[1a/pw] 7x, 1a P

P = Purple, M = Magenta, F = Fuchsia;
Use Maize (yellow) to separate each lace square.

PROJECT at-a-glance

Weave structure for towels
Huck lace.

Equipment
4-shaft loom, 17" weaving width; 12-dent reed, four shuttles.

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb, UKI), #32 Maize, 408 yd (2 oz); #40 Purple, 450 yd (2¼ oz); #30 Magenta, 450 yd (2¼ oz); #25 Fuchsia, 450 yd (2¼ oz).
Weft: 8/2 unmercerized cotton (3,360 yd/lb, UKI), #32 Maize, 355 yd (2 oz); #40 Purple, 338 yd (2 oz); #30 Magenta, 338 yd (2 oz); #25 Fuchsia, 338 yd (2 oz).

Yarn sources
UKI cottons are available from most suppliers.

Notions and other materials
Sewing thread for hems.

Warp order and length
293 ends 6 yd long (allows 1 yd for loom waste and sampling) following the warp color order in Figure 1.

Warp and weft spacing
Warp: 18 epi (1-2/dent in a 12-dent reed).Width in reed: 16¼". Weft: 16 ppi.

Take-up and shrinkage
After washing, 6% in width, 14% in length. Amounts produce five towels 15¼" × 30" each.

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HUCK H

LYNN TEDDER AND RUTH MORRISON



EAVEN

linen towels in huck

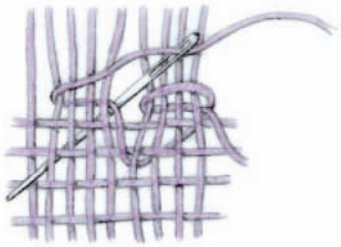
Hem finishing directions for towels 1-4 (bottom, left to right) are on pages 42–43 and for towels 5–8 (top, left to right), on pages 44–45.

4-shaft huck towels

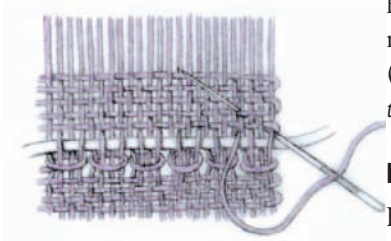
LYNN TEDDER

Fine linen produces beautiful cloth. In simple structures, its characteristic crisp hand and simple elegance serve as a classic foundation for hand-manipulated border and edge treatments. The investment in time is well worth the heirloom-quality results!

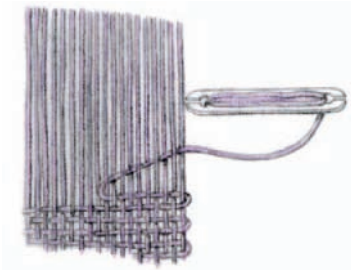
1a. Simple hemstitching



1b. Ladder hemstitching



2. Spanish Lace





Lynn Tedder, of Tulsa, Oklahoma, has been weaving for twenty years with a love for linen and lace. She especially enjoys designing new patterns in 4-shaft huck.

Design considerations

When you're adding borders or end finishes to a design, it is important to consider how all the elements interact. If one is visually complex, the others should be plainer. A plain weave towel can be enhanced by Spanish Lace or Italian hemstitching, while very intricate patterns may require simpler treatments. These techniques (and many others) are from *Finishing Touches for the Handweaver*; see Further Reading.

Linen towels in 4-shaft huck

For the towels in the bottom row on pages 40–41 (Towels 1–4), wind the warp and prepare the loom as in Figure 4 and Project-at-a-glance, page 45.

Linen's inelasticity requires special handling during warping. Wind bouts of fewer than 150 ends on the warping board to minimize excessive tension on the pegs. Remove knots in the warp, since abrasion with heddles and reed can cause them to come undone. Beam the warp as tightly and evenly as possible with heavy paper or plenty of sticks. Any loose warp end will become progressively looser as you weave and will interfere with clean shed formation.

Weave with tight warp tension and a firm beat. Place the weft at an angle sufficient to prevent draw-in. Wiry linen can spring off the bobbin and wind around the spindle if the shuttle is thrown in the usual way; draw out the necessary length of weft before throwing the shuttle.

Instructions are given for four towels. (Add one yard to warp length for each additional towel.) Three of the towels are variations of 4-shaft huck lace; see *The Best of Weaver's: Huck Lace* in Further Reading for complete information on drafting and designing huck lace and for additional patterns on four shafts.

Towel 1: Ladder hemstitching

■ Weave 4" plain weave for the hem; end with the shuttle on the right side if you are right-handed, left if you are left-handed. Measure a length of weft three times warp width, leaving it as a "tail," and cut. Thread tail in a size 18 or 20 tapestry needle, loosen warp tension slightly.

■ On a closed shed, take the needle under the first 5 warp ends above the fell and bring it up and back to the starting point, encircling the 5 ends; see Figure 1a (four warp threads are shown in the diagram). Pass the needle back under the same 5 ends, bringing it out through the weaving 2 weft threads below the fell. Repeat for each group of 5 ends across the warp. (Once you have counted the first two groups of 5 ends, if you raise shafts 2 and 3, you can distinguish the groups easily.) At the end of the row, weave the tail into the selvedge for a few stitches and trim.

■ Tighten warp tension and throw a pick of heavy, smooth filler yarn as a spacer between the first and second rows of hemstitching. Leaving a tail of weft as before, weave ⅜" (about 16 picks) of plain weave. Release warp tension and thread the tapestry needle with the tail. Just above the spacer, hemstitch around the same groups of threads as before. This time the needle moves *behind* and *up* two weft picks; see Figure 1b. Complete the row, weave the end into the selvedge, and clip. Remove the spacer.

Weave the body of the towel following Figure 4; weave ⅜" plain weave; hemstitch as for the first end; weave 4" plain weave.

Towel 2: Plain hem

■ Weave 4" plain weave at both ends for hems; weave the towel following Figure 4.

Towel 3: Spanish Lace

■ Wind on a netting or small stick shuttle about 20 yards of a "pattern" weft such as 10/2 linen (4 ends of 40/2 linen can be substituted). Weave 5" plain weave with 40/2 linen for the hem. Weave 1 pick with pattern weft; weave 5 picks 40/2 linen;

weave 1 pick pattern weft. The Spanish Lace is worked over groups of 20 ends (10 ends per shed), but because the warp is not divisible by 20, 7–8 extra ends are included in the selvedge groups.

■ Open the next shed, pass the pattern shuttle under 14 warp ends and bring it out of the shed. Change the shed, beat lightly, and return the shuttle under 14 ends back to the selvedge. Change the shed, beat again, and pass the shuttle under the same 14 ends as at the first but continue through the shed under the next 10 ends. Bring the shuttle out of the shed. Change the shed, return the shuttle under 10 ends; bring it out; change the shed, and beat. Pass the shuttle under 20 ends (10 from the current group, 10 from the next group), and continue with 10 ends per shed; see Figure 2 (groups in Figure 2 show 10 ends, 5 per shed). At the opposite selvedge, the shuttle should weave with 14 ends per shed as at the first.

■ Work a second row the same way but in the opposite direction. Repeat the two rows. Throw 1 pick of heavy weft; weave 5 picks with 40/2 linen; weave 1 pick with heavy weft; secure end; clip. Weave 24" plain weave; repeat as for the first border; weave 5" plain weave.

Towel 4: Italian hemstitching

■ Weave 4" plain weave; secure and cut the weft. Weave 1 pick heavy yarn as a spacer. Leaving a length of weft four times the width of the warp and entering the shuttle into the shed so that the weft tail is on the same side as your dominant hand, weave 6 picks plain weave; end and secure the weft. Remove the spacer. Thread the tapestry needle with the weft tail.

■ On a closed shed, take the needle under the first 10 ends above the 6 picks and bring it up, around, and back to the selvedge encircling the 10 ends at the top. Take the needle down behind the cloth, bringing it out between the 10th and 11th ends in the gap left by the spacer. Encircle the ends at the bottom by bringing the needle back around and under the 10 ends and out again between the 10th and 11th ends at the bottom; see Figure 3 (5 ends are shown instead of 10, 4 picks instead of 6).

■ Take the needle up over the weft picks and encircle the next 10 ends and repeat, continuing across the width of the warp. Secure the end of the thread at the selvedge and clip.

■ Repeat for the second row. (The spacer weft can be omitted because the first row of hemstitching will maintain a gap.) Repeat for the third row but do not cut the weft after the 6 picks; it is used when weaving resumes.

■ Weave ⅝" plain weave; follow Figure 4 for body of towel; repeat plain weave and hemstitching as for the first end.

See finishing directions, page 45.

A cotton alternative

Linen's stiffness makes it difficult to see the huck pattern during weaving. For easier warping and weaving, substitute 20/2 pearl cotton (8,400 yd/lb), 15 oz, 36 epi and ppi; use 5/2 pearl cotton for heavy weft in decorative finishes.

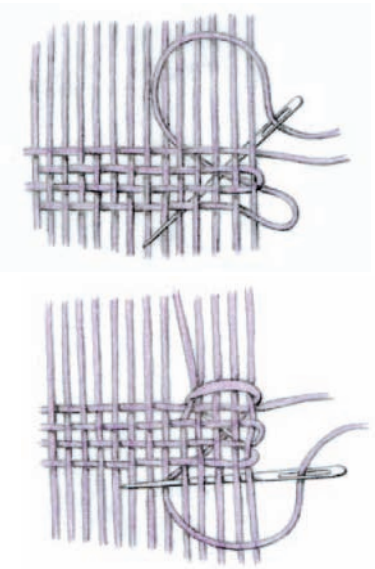
Further reading

Heinrich, Linda. *The Magic of Linen: Flax Seed to Woven Cloth*. Victoria, British Columbia: Orca Book Publishers Ltd, 1992.

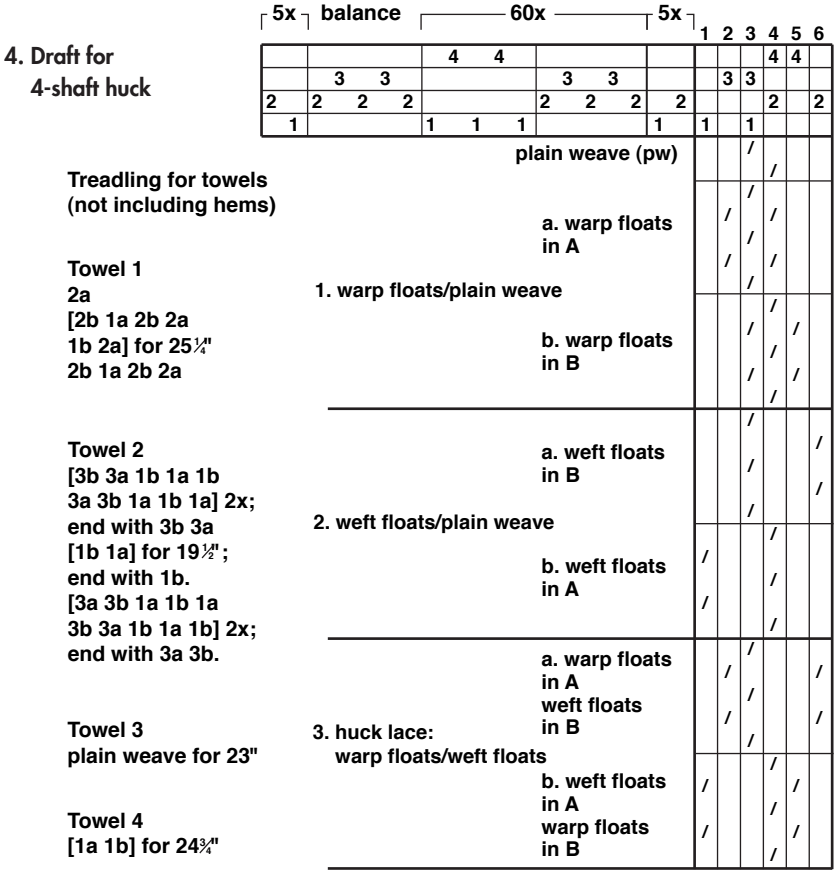
Tedder, Lynn. "Stuck on Huck." In *The Best of Weaver's: Huck Lace*, edited by Madelyn van der Hoogt, pp. 6–9. Sioux Falls, South Dakota: XRX, Inc., 2000.

West, Virginia. *Finishing Touches for the Handweaver*, available from Virginia West, 2809 Grasty Woods Lane, Baltimore, MD 21208, $16.95 (includes postage).

3. Italian hemstitching



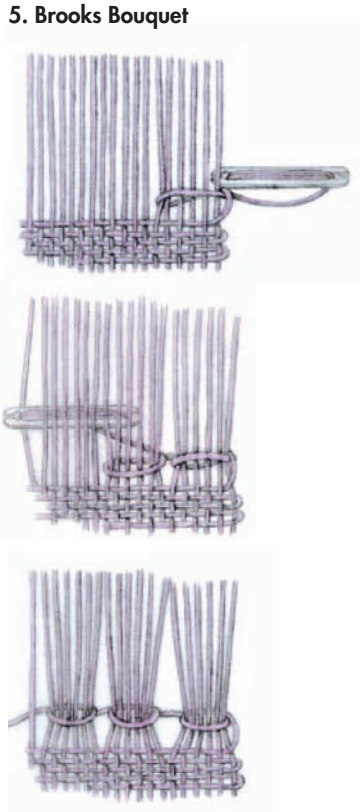
4. Draft for 4-shaft huck



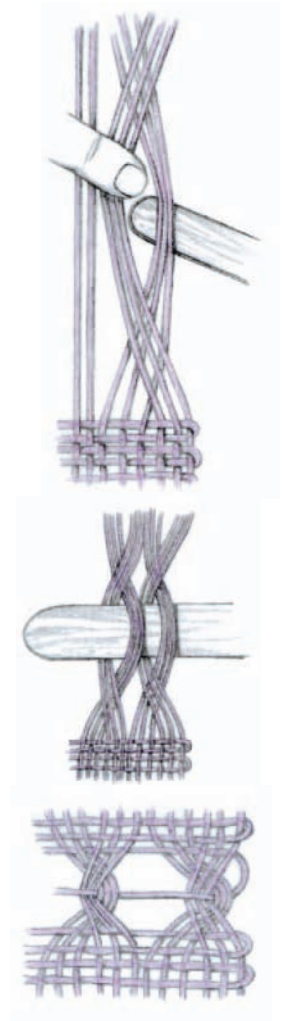
8-shaft huck towels

RUTH MORRISON

5. Brooks Bouquet



6. Leno



The towels in the top row on pages 40–41 use the 8-shaft threading in Figure 7 with the same warp setup as Lynn's towels. The tie-up in Figure 7 is for towel 5; for other designs on the same threading, see "The Way Huck Works" in Further Reading.

Towel 5: Brooks Bouquet

- Weave 1½"plain weave for hem.
- Wind 6 yards 40/2 linen on a small shuttle. Using this shuttle, weave 5 plain-weave picks with the 10 warp threads on the right side of the warp to produce a solid selvedge next to the open work; pack with fingers, fork, or shuttle edge. End on the inside edge of this section.
- Begin Brooks Bouquet: Take the shuttle under the first 6 warp ends, up to the surface and back under the first 6 ends, and pull taut. Repeat, passing the shuttle under the next 6 ends, up to the surface, back under the same 6 ends, and pull taut. You will see that you are actually going under 12 and around 6; see Figure 5. Adjust tautness to prevent too much draw-in. Weave 5 picks in the left 10 selvedge ends as for the right.
- Throw 3 picks plain weave and work a second row of Brooks Bouquet exactly as the first.
- Weave 12 picks plain weave; weave pattern for 31"; weave 12 picks plain weave; repeat Brooks Bouquet and hem.

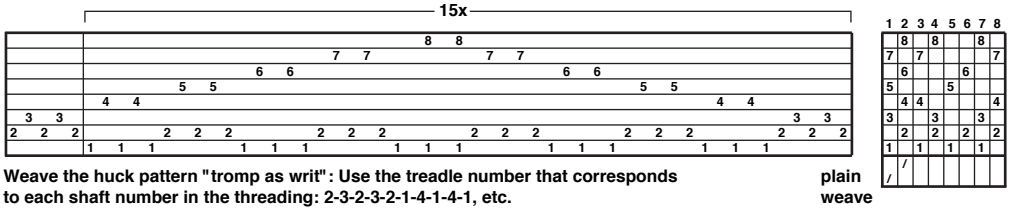
Towel 6: Zigzag hemstitching

- Weave 1½" for hem. End at the side of your dominant hand; unwind a length of weft three times warp width; thread in a tapestry needle.
- Work a row of hemstitching as in Figure 1a, page 42 (reverse directions if you are left-handed), with 6 ends in each group, stitching 2 or 3 weft threads into the fell.
- Insert a spacer (smooth, heavy waste yarn) and weave four plain weave picks with linen.
- Weave huck pattern for an inch or two.
- Work the second row of hemstitching on the plain weave picks above the spacer. Use the same process as for the first row, except begin with a group of 3 warp ends instead of 6; then continue with 6-end groups. The new groups will be offset from the groups in the previous row, to give a zigzag look.
- Weave huck pattern for 32"; weave four plain weave picks; work hemstitching as for first border; weave 1½" for second hem.

Towel 7: Offset Danish Medallion and Leno

- Weave 1½" for hem. Wind 10 yards doubled 20/1 linen on a netting or other small shuttle and weave 3 plain weave picks using this shuttle with the 10 selvedge ends to produce a solid selvedge next to the open work as for Towel 5.
- End with the weft on the inside edge of this section. Twist a row of 3/3 leno on a closed shed (see Figure 6): Pick up on the pick-up stick the first 3 warp ends, transfer them to your left hand. Pick up the next 3 ends on the stick and tuck those that you are holding under the point of the pick-up stick. This gives you your first leno twist. Continue in this manner for five or six twists. Turn the pick-up stick on edge, weave through this shed with the netting shuttle, and pull the weft taut. Continue across the row. Weave 3 plain weave picks with the last 10 ends of the left selvedge as for the right; end and trim weft.
- Using the 40/2 linen weft from the right, weave 12 plain weave picks.
- To begin the second row of leno and form the medallion, weave 3 picks with the first 10 ends of the right selvedge as before with the netting shuttle. Make two leno twists. Push a crochet hook down through the hole next to the selvedge in the bottom row of leno (above the leno weft). Pick up a loop of the weft thread from the top row and pull it through the bottom hole with the hook. Enlarge the loop and put the netting shuttle through it. Pull the loop taut up to the fell. Put the hook through the fifth hole in the bottom row, catching the weft to make another loop, put the shuttle through, and pull up the loop. This makes the first inverted V of the medallion. Twist five more 3/3 leno groups and work two loops as for the first inverted V, using the last hole of the first V for the first hole of the next. Continue forming loops across the web; weave 3 plain weave picks with the last 10

7. Draft for 8-shaft huck



ends; end and trim the weft.

■ Weave 14 picks plain weave with 40/2 linen. Weave body of towel in huck pattern; weave 14 picks plain weave; repeat border and hem.

Towel 8: Danish Medallion (straight)

■ Weave 1½" for hem. Wind 15 yards doubled 20/1 linen or other pattern thread on a netting shuttle. From the left edge, weave 1 pick with this shuttle, the "outline" pick. Weave 12 picks plain weave with 40/2 linen.

■ Open the next shed and insert the netting shuttle through the right selvedge area (⅓")and bring it to the surface. Push a crochet hook down through the cloth below the outline pick and between the same two warp threads where the netting shuttle exited. Hook the weft coming from the netting shuttle and bring the loop up through the hole. Enlarge the loop, pass the shuttle through it, and tighten the loop. Open the shed again, count 10 raised warp threads, pass the shuttle through and bring to the surface. Close the shed and repeat as for the first loop. Continue in this way to ⅓" from the left selvedge; weave plain weave through this section. Weave 3 loose plain weave picks across the whole web with the netting shuttle (or for a more secure openwork area, strengthen the selvedges as for towels 5 and 7 and work a row of leno). Repeat the Danish Medallion.

■ Weave 12 plain weave picks; weave the pattern section of the towel; weave 12 picks; repeat the Danish Medallions and plain weave hems.

Finishing

Cut towels apart and machine stitch raw edges. Machine wash with detergent in hot water, regular cycle; rinse in cold water. Remove and smooth out creases. If reed marks are still visible and the huck patterning not defined, put the towels through another wash cycle.

Iron repeatedly while still damp on both sides with a hot iron until the linen is dry and has a crisp but pliable hand and a smooth sheen.

Fold raw edges under ½" and press. Turn up hems to meet the bottom of border treatments. Press hems flat and pin. With a sewing needle and thread, join the selvedges of the hem and then slipstitch (slip the needle into the fold of the hem for about ¼", bring it out of the fabric catching a thread at the edge of the border treatment, and take it back into the fold of the hem).

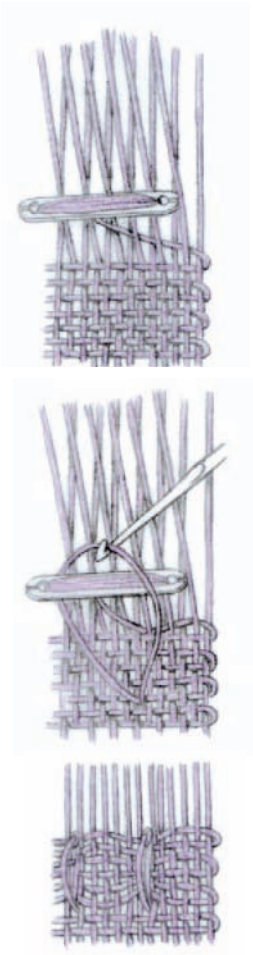
Note: The sett of 30 epi (sleyed 2-3 in a 12-dent reed) divides the 5-end huck groups so that the reed marks and the breaks in the huck structure coincide. A sett of 32 epi would also work well, but the divisions in the reed would not coincide with the breaks in the huck.

Further reading

Morrison, Ruth, and Madelyn van der Hoogt. "The Way Huck Works." In *The Best of Weaver's: Huck Lace*, edited by Madelyn van der Hoogt, pp. 10–15. Sioux Falls, South Dakota: XRX, Inc., 2000.

West, Virginia. *Finishing Touches for the Handweaver.* Available from Virginia West, 2809 Grasty Woods Lane, Baltimore, MD 21208, $16.95 (includes postage).

8. Danish Medallion





Ruth Morrison, *of Tulsa Oklahoma, is a skilled weaver and teacher. She loves weaving with fine threads, exploring weave structures, and designing garments for her fabrics.*

PROJECT at-a-glance

Weave structure for towels
Huck lace.

Equipment
4-shaft loom (Lynn's towels) or 8-shaft loom (Ruth's towels), 22" weaving width; 12-dent reed; boat shuttle; small netting or stick shuttle for Brooks Bouquet, Spanish Lace, and Danish Medallion; crochet hook for Danish Medallion.

Yarns
Warp: 40/2 linen (6,000 yd/lb), half-bleached, 3,775 yd (10⅔ oz); 20 yd 10/1 linen (3,000 yd/lb) or similar for Spanish Lace; 50 yd 20/1 (6,000) linen (or other) for Danish Medallions.
Weft: 40/2 linen, 2,350 yd (6½ oz).

Yarn sources
Linen yarns are available from Webs.

Warp order and length
755 ends 5 yd long.

Warp and weft spacing
Warp: 36 epi (3/dent in a 12-dent reed). Width in the reed: 21". Weft: 24 ppi.

Take-up and shrinkage
9% in width, 7% in length (2% take-up, 5% shrinkage). Amounts produce four towels about 19⅛" × 30" each.

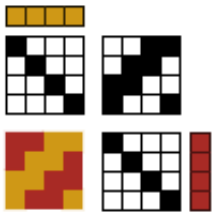
This is the first of three articles on designing, drafting, and weaving turned twills. This article explores treadling variations and color effects on four shafts. The second article in the series will expand turned twill to two blocks on eight shafts, and the third will apply network drafting to turned twills, also on eight shafts.

Twill basics on four shafts

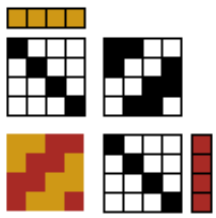
Four shafts can produce either 2/2, 1/3, or 3/1 twill. In 2/2 twill, all warp threads float over two and under two weft threads and all weft threads float over two and under two warp threads. If different colors are used for warp and weft, both sides of the cloth show the same proportion of each color; see Figures 1a–b.

In 1/3 twill, in which one warp thread of every four is raised and three are down for each weft pick, the weft color is predominant on the face of the fabric (the side the weaver sees on the loom), and the warp color is predominant on the back. For example, with a yellow warp and a red weft, the face of the fabric appears mostly red and the back mostly yellow; see Figure 1c. In 3/1 twill, in which three warp threads of every four are raised and one is down for each weft pick, the warp color is predominant on the face and the weft color is predominant on the back; see Figure 1d. Since the back side of a 3/1 twill cloth shows 1/3 twill and vice versa, opposite colors predominate on opposite faces.

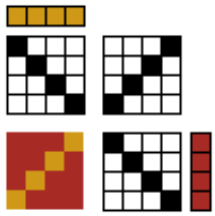
1a. 2/2 twill, face



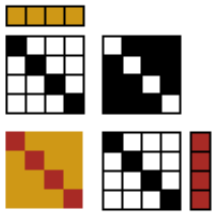
1b. 2/2 twill, back



1c. 1/3 twill



1d. 3/1 twill





Alice Schlein, *renowned guru of network drafters, designs and weaves in Greenville, South Carolina, where she indulges her love of weaving gadgets and interesting new looms.*

Turned Twills *and color effects*

ALICE SCHLEIN



Turned twills

A design can be produced in a fabric by interchanging 1/3 and 3/1 twill on the same surface. (This type of patterning has been given many names in weaving literature: turned twills, reverse twills, counterchanged twills, twill diaper, twill blocks, and twill damask! Turned twill, the name used here, is derived from the fact that a group of threads producing 1/3 twill becomes 3/1 twill when "turned" 90 degrees and vice versa.)

Horizontal stripes on four shafts

When treadling sequences of 1/3 twill alternate with treadling sequences of 3/1 twill, a pattern of horizontal stripes is produced; see Figures 2a–b. On a 4-shaft floor loom with eight treadles, the tie-up in Figure 2a can be used for this effect. Since most 4-shaft looms have only six treadles, a solution is to use a direct tie-up (one shaft is tied to each of four treadles) and depress two or three treadles with one foot when necessary; see Figure 2b.

With a direct tie-up, each horizontal row in the treadling sequence indicates all of the shafts that are raised for that pick. In the fifth row of the treadling in Figure 2b, for example, shafts 1-2-3 are raised by stepping on all three treadles (I sometimes refer to this as the three-foot method!).

This type of treadling sequence is often called a lift plan. Lift plans can also be used to operate the levers of a table loom or to peg the bars of a dobby loom. One complete sequence in the lift plan for 1/3 twill is 1, 2, 3, 4; for 3/1 twill 1-2-3, 1-2-4, 1-3-4, 2-3-4. Notice that at the interchange of one twill to the other, all shafts reverse their up and down positions. This complete reversal is important for producing a clean design line and ensuring that no warp floats are longer than three threads. Notice also that the twill diagonal changes direction at the interchange.

Ensuring a clean design break

When horizontal stripes are multiples of a complete 4-pick sequence of either twill, switching from one twill to the other always produces a clean break between stripes as in Figure 2 and in the towel at the right of page 47 (Towel A).

If, however, the number of picks desired in a given stripe is not a multiple of a complete sequence, there is a strategy to follow that will still produce a clean break between stripes and ensure that no warp float is longer than three threads.

Examine the "Turned twill shed order" on page 49. When weaving 1/3 twill, follow the rotation in Column a, reading from *bottom to top*, for as many picks as desired and note your stopping place. Then move to Column b for 3/1 twill and begin in the position immediately beside the stopping place in Column a.

PROJECT at-a-glance

Weave structure for towels
Turned twill (1/3 vs 3/1 twill).

Equipment
4-shaft loom, 16" weaving width; 12-dent reed; two shuttles.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), #10 red, 884 yd (3½ oz) and #10 yellow red, 652 yd (2½) oz.
Weft: 10/2 pearl cotton, Towel A, #10 purple, 330 yd (1¼ oz); Towel B, #5 blue green, 330 yd (1¼ oz); Towel C, #10 yellow red, 125 yd (½ oz) and #5 blue green, 204 yd (⅘ oz).

Yarn sources
All yarns for this project were donated by and are available from the Lunatic Fringe. The colors used here are four of the twenty colors available in the Tubular Spectrum kit.

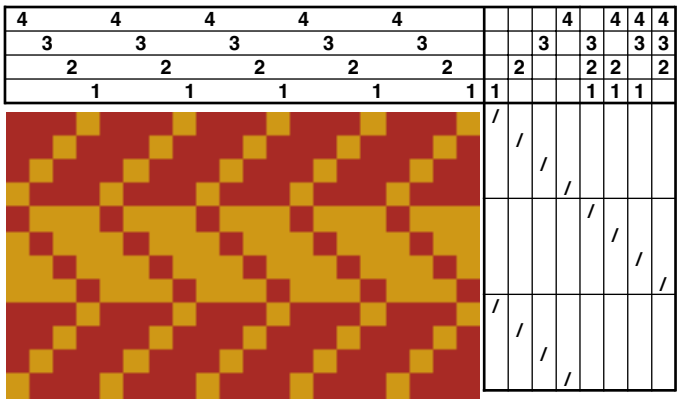
Notions and other materials
Sewing thread for hems.

Warp order and length
384 ends 4 yd long in the color order in Figure 3 (loom waste is about 20"). Add 28" to warp length for each additional towel.

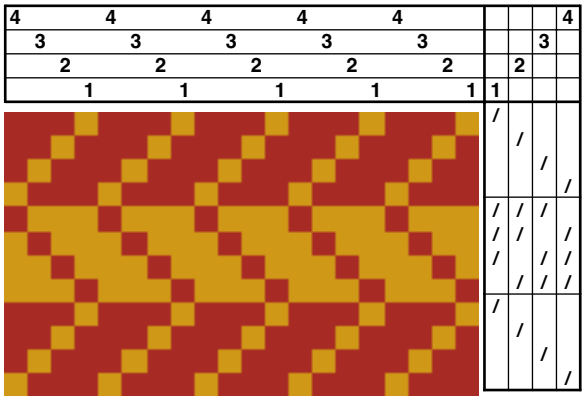
Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in the reed: 16". Weft: 24 ppi.

Take-up and shrinkage
After washing, 12½% in width, 11½% in length. Amounts provide three finished towels 14" × 23" plus hems.

2a. Horizontal stripes of 1/3 and 3/1 twill with eight treadles



2b. Horizontal stripes of 1/3 and 3/1 twill with a direct tie-up



To use a direct tie-up: Step on more than one treadle at the same time when more than one mark appears in a treadling row.

Follow the rotation in Column b reading from *top to bottom* for as many picks as desired and note your stopping place. Switch back to Column a, start at the position immediately beside your stopping place in Column b, and continue, reading *bottom to top*. The towel at the left on page 47 (Towel B) is an example of a one-shuttle plaid in which the weft stripes change from one twill to the other at varying points within the 4-pick sequences.

Adding pizazz with color

Adding a second weft color brings extra zing to the stripes, especially when the color changes do not coincide with the treadling changes from one twill to the other. Keeping track of color *and* treadling changes at the same time takes a bit more concentration, but the rewards are worth the effort. The center towel on page 47 (Towel C) is an example of this two-shuttle effect.

Finally, using stripes of more than one color in the warp intensifies the color excitement of 4-shaft turned twills. All three towels on page 47 are woven on the same striped warp. The extra effort of preparing a striped warp is offset by the relative ease of one-shuttle weaving, as for towels A and B. Bringing a second shuttle (with a second color) to the weft order in towel C increases the weaving challenge slightly, but your pride in producing such a complex-looking plaid on only four shafts will know no bounds!

The selvedge challenge

Speaking of challenges—selvedges are a special headache when interchanging twills. For neat edges with turned twills, use floating selvedges: Beam and sley a warp thread on each side of the cloth that is not threaded in a heddle. Since these threads "float" in the middle of the open shed, halfway between the raised ends and the lowered ends, they are easy to identify. Enter the shuttle over the floating selvedge on one side and bring it out of the shed under the floating selvedge on the other side. (For these towels, a doubled end is used for the floating selvedge on each side.)

Weaving the towels

Wind a warp as in Project at-a-glance using the color order in Figure 3. Thread in straight order for twill (1-2-3-4). Remove the last two warp ends on each side from their heddles to use as floating selvedges and secure them to the front apron rod with the rest of the warp. Hang weights on them behind the back beam (2"–3" S-hooks work well).

Weave a ½" header with scrap yarn in plain weave. Begin and end each towel with 24 picks plain weave for hems.

For towel A weave 26" following Figure 4a with purple. For towel B weave 26" following Figure 4b with blue green. For towel C weave 26" following Figures 4c and 4d using yellow red and blue green.

Separate the towels with one pick plain weave in a contrasting-color thread. End weaving with ½" scrap yarn in plain weave. Cut the fabric from the loom.

Finishing the towels

Secure the scrap yarn at both ends with machine stitching. Machine wash in warm water using a mild detergent. Machine dry, medium heat. (Note that cotton towels gain absorbency and softness with repeated washings.)

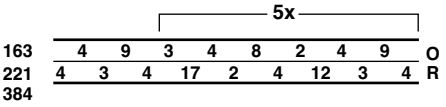
Cut off sections with scrap yarn and cut towels apart at the contrasting threads. Fold the plain weave hem areas under twice and sew hems by hand. Steam press on cotton setting.

Once you discover the unbelievable variation that can occur with different weft color orders, you'll want to experiment with other colors and treadling sequences for more towels!

Turned twill shed order

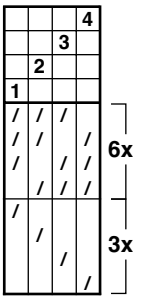
a. 1/3 twill (read from bottom to top)	b. 3/1 twill (read from top to bottom)
4	1-2-3
3	1-2-4
2	1-3-4
1	2-3-4

3. Warp color order for towels

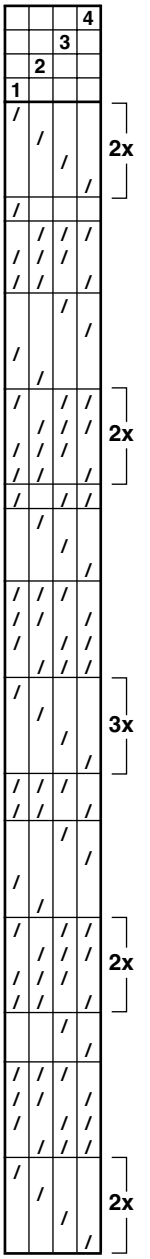


O = #10 yellow red
R = #10 red

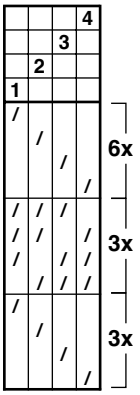
4a. Treadling for towel A



4b. Treadling for towel B



4c. Treadling for towel C

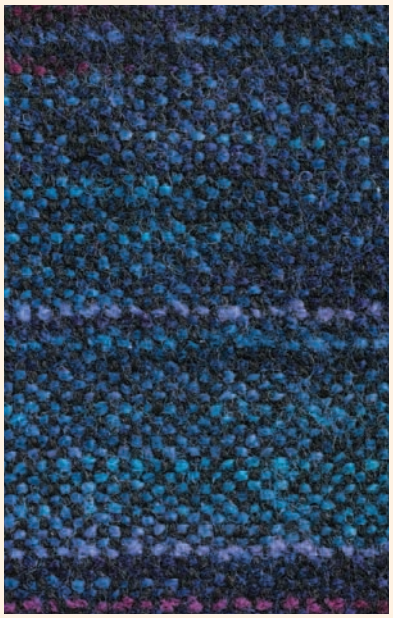


4d. Weft color order for towel C

O = #10 yellow red
G = #5 blue green









Felted Wearables

MOLLIE FREEMAN

My adventures in felting began with the discovery of a large bag of handwoven wool scraps left over from other projects. What would happen, I wondered, if I felted them and constructed a garment from the felted pieces?

Felting is the process of fulling a wool fabric until the fabric shrinks and becomes thicker. Serrations on the surface of the wool fibers interlock and fuse to form a compact, highly insulating material. Careful control of the amount of fulling can ensure that the fabric is soft and pliable.

Felted fabrics are particularly suited for cutting and piecing since they do not ravel and can simply be overlapped and stitched. For the vest and jacket shown here, a piece of commercial wool, cut into bias strips and dyed to coordinate with the garment colors, is used to finish the edges.



of Sacramento, California, has been weaving since 1976. She teaches her techniques in the video Warp Painting Plus; Design and Construction Tips for Garments *by Victorian Video.*

Sample a (top): unwashed. Sample b (middle): machine washed, five minutes, hot water, regular cycle; machine rinsed, one minute, warm water, gentle. Sample c (bottom): machine washed, nine minutes, hot water, regular cycle; machine rinsed, cold water, three minutes, regular cycle.





Preparing the warp and bias trim

For a pieced jacket or vest, prepare a painted warp or use commercially dyed yarns. (Specific directions given here are for the jacket; for a vest, decrease amounts by ⅓.) Wind three separate warps (for three different colorways) of 120 ends each, 8⅓ yards long if you are planning to paint (extra length allows shrinkage during painting), 8 yards long for commercially dyed yarns. For bias trim that will be dyed to match the painted warp, wash 1 yard of white commercial flannel-weight wool in hot water with 2 tablespoons of Orvus Paste. Machine dry and steam press. Purchase flannel-weight fabric in suitable colors if you are not planning to use dyes for your project.

To make the bias strips, fold a corner of the fabric so that the selvedge aligns with the crosswise cut. Press the bias fold and cut the fabric along the fold line. Using a quilting ruler and rotary cutter, cut strips 2½" wide. Cut enough strips to finish jacket and sleeve edges, 2½–3 yards total. Join in a continuous strip by placing right sides of the ends together at right angles to each other (they will be slightly offset); sew a diagonal seam, trim to ¼", and press open.

Painting the warp and bias trim

Wear rubber gloves and protect your clothing. Wear a respirator when mixing dye powders. Wash the warp chains in hot water and 2 tablespoons of Orvus Paste. Mix 800 ml of each of the five dyes (see Project at-a-glance) in a 1% solution and add 6.4 ml of 56% acetic acid to each (.8% or .008 × total dye volume).

For warp 1, mix Blue and Magenta; for warp 2, Violet and Turquoise; for warp 3, Acid Red and any or all of the remaining colors. Place warps on a sheet of plastic and randomly apply the colors with stencil brushes (give each warp a dominant color).

After painting the warps, wrap them in the plastic, steam them in a large canning pot for 20 minutes, and leave them in the plastic to cool overnight. Loosely chain and wash the warps in warm water with 2 tablespoons Synthrapol. Unchain and allow to dry.



Draw piecing shapes on copies of the two pattern fronts; join fabric pieces by overlapping; trim extra fabric on the back; sew together bias stripes to finish edges.

Paint the bias trim as for the warp or place dyes in small spray bottles and spray. Steam, cool, and wash as for the warps.

Warping and weaving the fabric

Sley the reed, randomly mixing ends from all three warps, and thread the loom for plain weave. Weave 1½ yards with Fuchsia, 1½ yards with Royal Blue, and the remaining warp with Iris. Remove fabric from the loom; stitch ends to secure.

Felting the fabric

Machine wash fabric in hot water with 2 tablespoons Orvus Paste, permanent press cycle, 9 minutes. Machine rinse, cold water. Do not remove the fabric from the washer during this process. Machine dry, medium heat. Steam press, and allow the fabric to sit for a day to dry completely.

Constructing the jacket

When machine sewing with felted wool, use a 90/14 H-J sharp or denim needle. Select a long stitch length. Every machine is different, so sample to find the length you like best. Use good quality 100% cotton sewing thread.

Select a simple pattern for a jacket or vest. The pattern for this jacket is the short version of Textile Studio Patterns' Shawl Collar Jacket (#1301) with the front dart eliminated.

Since bias trim is used to finish the edges, trim off the ½" seam allowance around the front, neckline, and bottom edges of the pattern pieces.

Place back and sleeve pattern pieces on the fabric woven with the Iris weft and cut them out. Fabric woven with Iris, Fuchsia, and Royal Blue wefts remains for cutting the pieces that will be stitched together for the fronts. Before cutting, make a paper copy of each of the two pattern fronts, label them "left" and "right," and draw curved lines on them to serve as a cutting guide. This is a guide only; cut the pieces freehand using a rotary cutter and a cutting mat.

Begin with a piece about 8" × 8". Using the rotary cutter, cut a curved piece to overlap one side of the 8" piece. Stitch



Jacket edges are sandwiched in bias trim; extra embellishment can be added with appliquéd pieces.

PROJECT at-a-glance

Weave structure for jacket or vest
Plain weave.

Equipment
2- or 4-shaft loom, 30" weaving width; 12-dent reed; one shuttle, three bobbins; rotary cutter, mat.

Yarns
Warp: 8/2 wool, (JaggerSpun Maine Line 2,240 yd/lb), 3,000 yd (1 lb, 6 oz), natural (use weft colors if not painting the warp).
Weft: 8/2 wool, 612 yd (4½ oz) each of Fuchsia and Royal Blue; Iris, 1,632 yd (12¾ oz).

Supplies for warp painting (optional)
8 gm each of Sabraset Blue #483, Magenta #385, Violet #880, Turquoise #480; 8 gm Washfast Acid Red #338; 1 pint 56% acetic acid; Synthrapol; stencil brushes.

Yarn and dye sources
JaggerSpun Yarns are available from most suppliers; dye supplies are from Pro Chemical & Dye.

Warp order and length
360 ends (3 warps of 120 ends each) 8⅓ yd long if painted, 8 yd long if not, random color order.

Warp and weft spacing
Warp: 12 epi (1/dent in a 12-dent reed).Width in reed: 30".
Weft: 12 ppi.

Notions and other materials
Textile Studio's Shawl Collar Jacket pattern (#1301), 1 yd flannel-weight wool, button, snap, 100% cotton sewing thread.

Take-up and shrinkage
After washing, 23% in width, 17% in length (5% take-up, 12% shrinkage). Amounts produce a fabric 23" × 210" (two 23" × 43" sections with fuchsia and royal wefts, one 23" × 124" section with iris weft).

⅛" inside the curved fabric edge. Follow with a second stitching line that is ¼" inside the first row of stitching. Turn the fabric over and with a sharp pair of small scissors trim next to the stitching along the curved line. (The edges of the felted fabric will not ravel, and since this is a short jacket and the pieces are small, cutting off-grain will not affect the drape of the garment.)

Cut a third piece from a section of the fabric that is a different color and place it so that it overlaps the first two pieces. Stitch two rows along the curve as before. Continue to piece, trimming undersides before overlapping new pieces, until the pieced fabric is large enough for a pattern front to be cut from it. Construct the fabric for the second pattern front in the same way.

Stitch the sleeve seams and press open. (Use a pressing cloth for all pressing. Never iron directly on the wool. Allow the fabric to dry after steaming a seam open before you stitch down the seam allowance.) On the wrong side, stitch down each raw edge ⅜" from the seam. Stitch the fronts to the back at shoulders and sides, press these seams open, and stitch as for the sleeve seams. Sew the sleeves to the body in the usual way.

Finishing the garment

Fold over ¾" along the long edge of the bias strip and steam press. When this is dry, pin the bias trim around the jacket opening with the ¾" edge on the right side. Baste the trim in place, stitching through both sides of the trim. Follow with machine stitching on the front, ⅛" inside the cut edge of the bias trim. Press and trim the underside along the stitching edge. Finish the sleeve edge with the bias trim in the same manner. Add a snap for the jacket closure and sew a button for decoration.

Suggestions for future projects

Felted fabrics beg for embellishment! Small scraps can be cut in interesting shapes and appliquéd. Yarns can be couched on the fabric and accent embroidery stitches and/or beading added. (Note that sometimes these techniques make it necessary to line a garment, depending on their visual effect on the inside.) Buttonholes stitched by hand can add a decorative touch.

Many different shapes can be used for piecing. Pieced fabrics with squares, rectangles, triangles and/or abstract forms can make very interesting garments. Jacket and vest backs can be pieced as well as the fronts, and the piecing units can be small or quite large or a combination of sizes. Start with your handwoven scraps or plunge right in and felt some handwoven wool for your own special garment!

Beading & Embroidery on handwoven fabric

HEATHER WINSLOW



Adding beads and embroidery to handwoven fabric can make a garment even more personal. Aim for harmony of texture, color, and line among the woven structure, the garment silhouette, and the embellishment.

For a wearable item that is to be washed or dry cleaned, back the fabric with prewashed organza. Organza is firm but less heavy and bulky than traditional cotton batiste. Baste the organza to the wrong side of the handwoven fabric in a ½" grid similar to basting quilt layers together and bead or embroider through both layers. The organza keeps the handwoven fabric from becoming distorted and also helps carry the weight of the beads.



Heather Winslow, of Sugar Grove, Illinois, learned to embroider tea towels on used flour sacks as a young child, and she is in awe of the incredible work done by the Miao people she visited in China in 1998.

Beads and beading equipment

Note that the weight of glass beads adds up remarkably fast—consider carefully the number and position of the beads. Keep them near the upper parts of garments where they will not drag the fabric down. Do not put beads where you might sit or lean on them, on the shoulder where you carry your handbag, or on any other area where abrasion is likely.

Glass beads come in two primary shapes: seed, which are round (more or less), and bugle, which are cylindrical and vary in length. Seed beads are the most appropriate for wearables. They are available in various sizes from 6 to 20 (or more), with the size becoming smaller as the number increases. The best sizes to use on garments are from 8–15, with 10–12 being the most common.

Beads can be shiny or matte, transparent or opaque, translucent, metallic, opalescent, iridescent, or silver lined, and are available in a myriad of colors. Some are faceted, which increases their sheen. Test for color fastness by immersing a few in bleach.

Beads are available in vials of loose beads or in hanks containing 10 or more strings of beads of the same color. Note that the thread that beads are strung on at time of purchase is too weak to use for applying them to a fabric.

To sew beads onto fabric, you will need beading needles, which come in different lengths and have very small eyes. The larger the needle number, the smaller the size. A size 10 needle can accommodate beads as small as size 11 and some size 12 beads. A size 12 needle will usually go through size 14 beads.

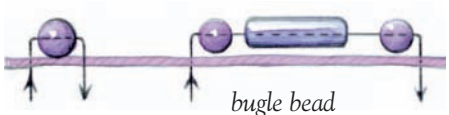
For thread, use Nymo size D (several strands of nylon twisted together), which is available in several colors. If you are unable to find the appropriate color in Nymo, you can use a good quality sewing thread doubled. Silk thread is also an option, but be aware that it can stretch. Always sample with the beads you plan to use and a variety of thread colors. Thread colors can affect the color of a transparent bead to a surprising degree.



Beading



Place white cotton fabric on a table and pour out the beads in little individual piles. You will be able to see all the options and pick up many different beads on the needle without their rolling all over the table and onto the floor! There are several methods of attaching beads to handwoven fabric.

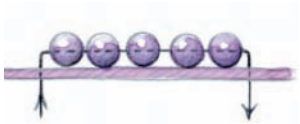


■ **Scatter or seed beading** (sewing on one to two beads at a time).

Scatter beading is a great way to add "designer" beads (teardrops, cones, flowers, leaves, triangles, etc). Since beads can add considerable weight to a fabric, remember to keep them small. Secure beading threads on the back side of the fabric by doing a back stitch and taking the needle between the two strands of thread before pulling the thread tight. If you are using a single strand of Nymo, knot the thread to its tail in order to prevent the knot from pulling through the fabric.

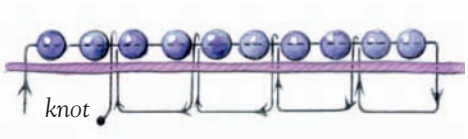
Bring the needle up through the fabric, thread on a bead, and go back down through the fabric immediately adjacent to the bead. The closer the thread is to the side of the bead and the straighter it goes up and down through the fabric, the less the thread will show. Carry the thread a short distance (¼–⅜" maximum) to the next bead location and repeat. After every 3 or 4 beads, take 1 or 2 back stitches on the wrong side of the fabric to secure in case the thread ever breaks. Knot the thread off if you have to move any distance to the next cluster of beads.

Whenever you're sewing on a bugle bead, I recommend putting a seed bead on each side of it. The ends of bugles tend to be sharp and can cut the thread as it bends to go into the fabric.



■ **Scatter or seed beading with multiple beads.**

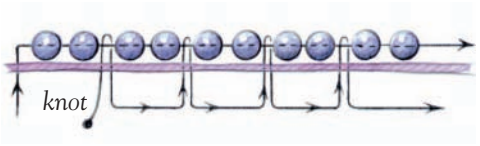
For the "lazy" stitch, bring the needle to the right side of the fabric, string up to 5 beads and take the needle back down through the fabric. Sets of 5 beads can be placed side by side to produce beaded satin stitches. Because you have created a "float" of beads, they are somewhat insecure and prone to snagging. A second pass of beading thread through each "float" will make the beads sit straighter and add security. If abrasion is a concern, a similar visual effect can be obtained in the following way: come up through the fabric, string on 5 beads, go back down through the fabric and come up adjacent to the second bead, go through the last 3 beads a second time, string on 5 more beads and repeat the process.



■ **Couching with one thread.**

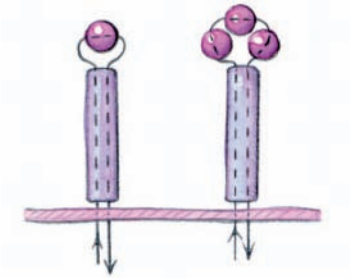
Couching is the easiest way to create curved lines of beads. It produces a line that is a little irregular or "organic" looking. For a more rigid line, pass the thread through the line of beads a second time.

To couch with one thread, bring the needle up through the fabric, string on the desired number of beads, and position the string of beads on the fabric surface. Go down through the fabric about 2 bead-widths away from the last bead (to allow space for the couching thread). Use the same thread to take small perpendicular stitches over the beading thread after every 2–3 beads as you work back toward the beginning of the string.



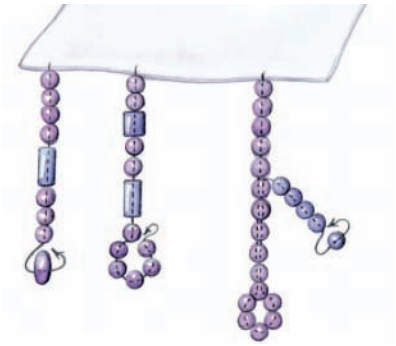
■ **Couching with two threads.**

An alternate method is to use a second needle and thread to do the couching.



■ **Elevated bugle beads.**

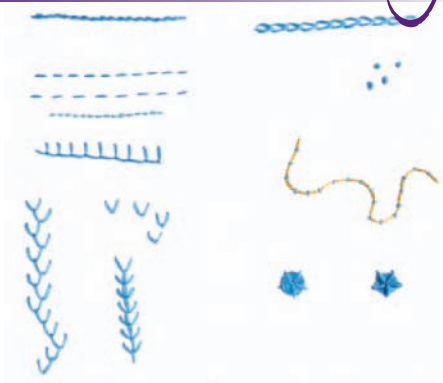
It can be fun to position a group of bugle beads standing on end to add dimension. Come up through the fabric, string on a bugle and 1 or more seed beads, go back down through the bugle and fabric, pull the thread tight, and do a back stitch. Repeat so you have a clump of bugles close together since they tend to flop over without others to support them.



■ **Bead fringe.**

A fringe of beads can be secured to the edge of handwoven fabric or anywhere on its surface. Be sure your thread is strong, and firmly anchor it in the handwoven fabric. String on the desired beads. You need at least one seed or novelty bead at the end of the fringe to act as the "stopper." Skip the end bead (or beads) when you pass your thread back up through the rest of the beads and into the fabric.

Embroidery

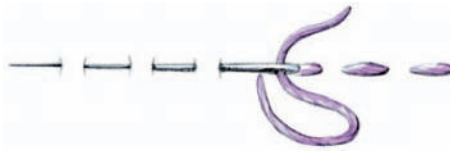


Use any smooth thread with enough twist that it doesn't disintegrate as you sew. Silk works well since it is very strong and its sheen adds visual depth and elegance. Beads can also be strung on the thread as you embroider, but sample first for the appropriate size, placement, and orientation of the beads.



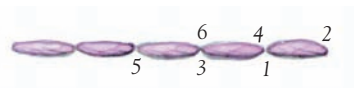
Stem stitch

Take regular slightly slanted stitches following a design line. Work left to right: the yarn always emerges on the left side and just above the previous stitch.



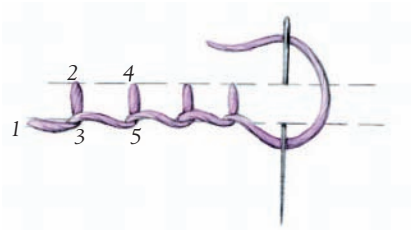
Running stitch

The needle passes over and under the fabric and makes the upper stitches all the same length and the lower stitches about half the size of the upper stitches. Decorate running stitches with contrasting-color lacing or whipstitches.



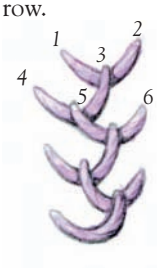
Back stitch

Forming a continuous line of stitches, the back stitch results in a cleaner and finer line than the stem stitch—bring the needle up at 1, down at 2, up at 3, down at 4, up at 5, down at 6, etc.



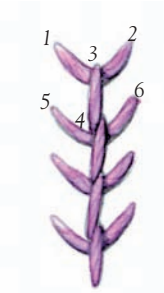
Buttonhole or blanket stitch

Bring the needle up at 1 (lower line), hold thread to the left with left thumb, insert the needle down and to the right at 2 (upper line), come up at 3 (lower line) keeping thread under the needle point, and pull the needle through to form a loop at 3; repeat 2 and 3. Work a detached buttonhole (for holding "treasures" on the surface) the same way, but do not attach to the fabric after the first row.



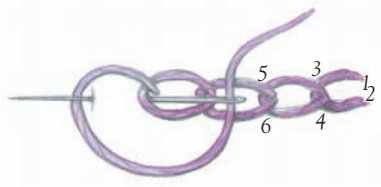
Feather stitch

Bring the needle up at top center at 1, hold thread down with left thumb, insert needle down at same level and to the right at 2, come up through the fabric between the stitches but below them at 3, keeping thread under needle point to form a loop. Take next stitch to left of center and alternate left and right of center.



Fly stitch

Bring the needle up at 1, down at 2, up at 3, (for a single stitch, go down over the thread just under 3). To connect stitches, go down at 4, up at 5, down at 6, up at 4, down at 7, etc.



Chain stitch

Bring needle up at top of design line at 1 and hold thread down with left thumb. Insert needle at 2 just below where it last emerged, and bring point up a short distance along the line to the left at 3, pull thread through, keeping working thread to left of and under the needle point, down at 4, up at 5, down at 6, etc. Beads or french knots can be used in the middle of chain stitches to add dimension.



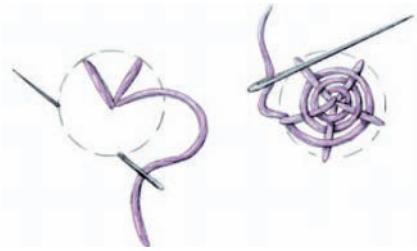
French knot

Bring needle up through fabric. Wrap thread around the needle one or more times and hold firmly; take the needle straight down through the fabric near where you came up.



Couching

Lay the thread to be couched along the design line and tie it down with another thread by taking a small stitch over the first thread and into the fabric at regular short intervals.



Spiderweb stitch

Begin with a fly stitch to the center of the circle, then add 2 straight stitches, 1 on each side of fly stitch tail, producing 5 equal sections (an odd number is required). Beginning at the center, weave over and under the spokes or do a series of half hitches around the spokes.

Resources

Enthoven, Jacqueline. *Stitches with Variations*. Livermore, California: Aardvark, 1985.

Montano, Judith. *Elegant Stitches*. Lafayette, California: C & T Publishing, 1995.

100 Embroidery Stitches. Book 98. Montreal, Quebec, Canada: J & P Coats, 1976.



a. plaid fabric, unwashed



b. plaid fabric, washed



c. striped fabric, washed



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

SEERSUCKER *Sweetie*

TRACY KAESTNER

My daughter Katy loves to wear the garments I design for her from my handwoven fabrics. She especially looks forward to modeling handwoven outfits in the fashion shows at the biannual conferences of Texas Handweavers. Her request for this year: anything purple!

Although Katy dreamed only of purple, my goal was to use a silky white lyocell (Tencel®) that caught my attention at the last Convergence. Since I did not want to dye the Tencel, I knew I'd have to combine it with some other (purple!) fiber for Katy's fabric. I worried, however, that two different yarns might shrink differently during finishing. The thought then struck me: Why not exploit this difference and weave seersucker!

What is seersucker?

When two different fibers are used in the warp (usually alternating as stripes of two or more threads each) and one of the fibers shrinks more than the other during washing, the non-shrinking fiber is pulled into puckers by the shrinking fiber. The resulting fabric is seersucker. Seersucker fabrics are light in hand, generally have good drape, and require no ironing.

The same effect can be achieved if one set of stripes is held at much tighter tension than the other during weaving; the tightly tensioned threads pull the loose threads into puckers. This technique requires two tensioning devices for the warp, usually achieved by using two separate warp beams, one for the tight threads and one for the loose threads.

Wool is the ideal fiber choice if shrinkage is a goal. A relatively fine wool is used for Katy's fabric to coordinate with the 18/2 Tencel (7,560 yd/lb). Klippans Mora yarn (20/2 wool, 4,700 yd/lb) is a good choice. With its relatively high twist, it endures firm warp tension and the wear and tear of shed formation—and it comes in purple! Narrow turquoise and gold wool stripes are added for interest, and the wool is used for stripes in the weft in some of the fabric to produce weft-wise as well as warp-wise puckers.

For the seersucker fabric in Katy's jumper, both differential shrinkage and two warp tensions produce the puckers—the Tencel yarn is wound on a separate warp beam from the wool yarn. You can wind both warps on one beam (see "Beginner's Corner," page 15), but your seersucker may not be quite as crinkly.



Sample, sample, sample!

It is always important to weave samples to determine the success of a particular structure and sett. Whenever a specific degree of shrinkage and fabric hand are desired, it is especially important to practice all finishing steps with samples of the fabric in order to determine the final process: whether to wash by hand or machine, in cold water or hot; whether to dry by hand or machine, cool air or hot.

Sampling with these yarns in plain weave and twill at several different setts shows that the lighter hand produced by plain weave best suits the fabric's purpose. A plain weave sample of Katy's fabric, machine washed, delicate cycle, and machine dried in cool air shows an overall shrinkage of about 11%. The same sample, machine washed in hot water at high agitation with a load of white clothes and machine dried in hot air with the same clothes, shrinks an additional 11%.

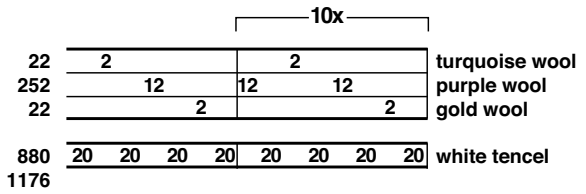
Weaving the seersucker fabric

Wind two warps, one of 18/2 Tencel and a second of 20/2 wool following Project at-a-glance and the color order for the wool warp in Figure 1. If your loom has two warp beams, wind the wool warp on the upper (inner) beam and the Tencel warp on the lower (outer) beam (see "Beginner's Corner," page 15). Beaming the wool separately allows more tension to be applied to the wool during weaving, which contributes to the seersucker effect (you'll see the Tencel pucker as you weave!).

High tension on the wool warp also helps keep the wool fibers from sticking together as the sheds are formed. If you have only one beam, wind both warps together on the beam under firm tension, pulling especially on the wool warp to counteract its tendency to stretch (see "Beginner's Corner," page 15). If the wool threads become loose during weaving and interfere with clean shed formation, you may have to suspend weights from the wool stripes at the back of the loom.

Weave 46" in plain weave using the white Tencel weft only. Beat firmly to achieve about 36 picks per inch. Weave the remaining warp (2¾–3 yards) following the same color order in the weft as in the warp (see Figure 1). Beat lightly to achieve about 16–18 picks per inch with the wool weft; beat firmly to achieve about 36 picks per inch with the Tencel weft. If you are using two warp beams, maintain very firm tension on the wool warp —adjust frequently. In this case, because of the difference in take-up between the two yarns, at the end of the weaving the remaining wool warp is about 10" longer than the Tencel.

1. Warp color order



Remove the fabric from the loom. Baste together the two raw edges to form a tube. This will help prevent more shrinkage from occurring at the outer ends of the yardage than in the center. Machine wash, hot water, delicate cycle; machine dry, hot.

Sewing the jumper

Cut, sew, and assemble the jumper and lining following pattern directions. The jumper border piece is placed on the stripe section (some of this fabric will be left over) so that the warp stripes become horizontal in the garment; the bodice and skirt body are cut from the plaid section. Because the pattern skirt width provides too much bulk, 3½" are cut from the sides of the rectangular back and front pattern pieces of Katy's jumper (14" total).

If your fabric is not a consistent width, be very careful when cutting out the pattern pieces; cut all pieces on a single layer of fabric. Match the plaids at the side seams and shoulders. Fabrics woven with Tencel yarns can be a little slippery to sew (although Tencel weaves easily). Baste or use lots of pins for all seams.

PROJECT at-a-glance

Weave structure for jumper fabric
Plain weave, seersucker.

Equipment
4-shaft loom, 37" weaving width; 10-dent reed; 3 shuttles.

Yarns
Warp and weft: 18/2 lyocell (Tencel®, 7,560 yd/lb), white, 7,500 yd (1 lb). 20/2 wool (4,700 yd/lb), #2059 purple, 2,500 yd (8½ oz); # 2044 gold, 200 yd (1 oz); #2064 turquoise, 200 yd (1 oz).

Yarn sources
18/2 lyocell (Tencel®) was donated by and is available from Textura Trading Company; 20/2 wool was donated by and is available from Nordic Studio.

Notions and other materials
McCall's jumper pattern #2930, girl's size 6; lining fabric and other notions as required by pattern.

Warp order and length
880 ends Tencel, 296 ends wool (see Figure 1) 5 yd long, 1,176 total ends (adjust width for different pattern).

Warp and weft spacing
Tencel warp: 40 epi (4/dent in a 10-dent reed). Wool warp: 20 epi (2/dent). Width in the reed: 36⅞". Weft: Tencel 36 ppi, wool 18 ppi.

Take-up and shrinkage
After washing, 22% in width in the plaid areas, 18% in the stripe areas; in length 38%–41% (19% shrinkage in plaid areas, 22% shrinkage in stripe areas, 16% take-up). Amounts produce a finished plaid fabric 28¾" × 62½", a finished stripe fabric 30¼" × 28".



Photo by Jo Ann E. Christensen

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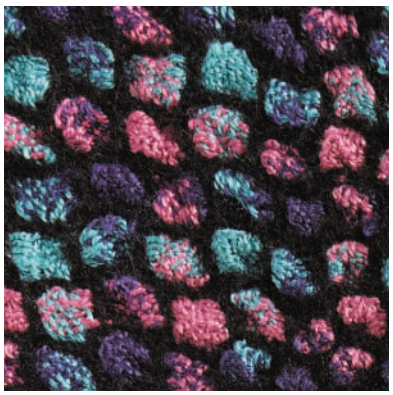
Deflected double
Start to Finish

MADELYN VAN DER HOOGT AND LYNN TEDDER

In most forms of doubleweave, threads of one weave alternate with threads of the other in both the threading and the treadling drafts. In "deflected" doubleweave, *groups* of threads from each weave alternate with *groups* of threads from the other (see Further Reading, page 67, for a complete list of sources for drafting and weaving deflected doubleweave).

A float is created as each thread from one weave crosses a group of threads from the other. Because the floats provide space to move, both warp and weft threads slide into float areas during finishing. This deflects the threads from their vertical and horizontal positons to produce curved or bent lines in the finished fabric.

When the fiber used for one layer has a different rate of shrinkage than the fiber used for the other, interesting textural effects can occur. If the differential shrinkage is great, as with silk and wool, the wool can pull small areas into puffed circles or irregular shapes (compare the texture of the sample in Photo a, which is woven in wool and silk, with the texture of the scarf, which is all silk).



a. The black threads in Lynn's sample (left) are wool; the pink, violet, and turquoise threads are silk. The threads in Madelyn's scarf (right) are all silk.

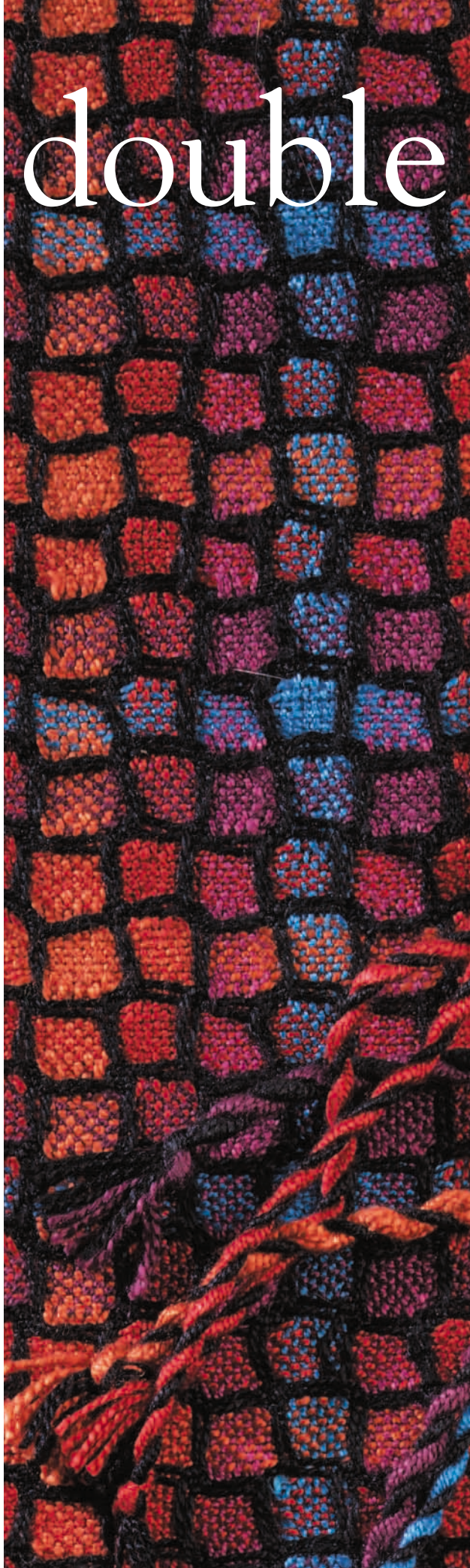
Madelyn's "Lattice" scarf in silk

Wind a warp and prepare the loom as in Project at-a-glance and Figures 1 and 4, pages 66–67.

Allow 8" at each end for fringe. Weave the scarf fabric for 69" following the Figure 4 treadling draft. Use the threading color order in Figure 1 as the weft color order.

To avoid beginning and ending wefts at color changes, carry the weft threads not being used along the edges by including them with the floating selvedges. To do this, when a weft color stripe ends, drape the thread over the upright bar of the beater on the side where the weft last exited. Place the shuttle on a chair or side table so that the bobbin can move freely. The beater pulls the weft thread slightly as it goes forward and back, but the thread remains in a similar position to the floating selvedge and can be encircled along with it during weaving. (The black weft needs no special treatment and can float at the selvedges from one black stripe to the next.)

Remove the scarf from the loom and prepare a twisted fringe with one bout of black and one of color in each fringe. Wash by hand in warm water, mild detergent, agitating vigorously. Hang to dry; press while still damp. Slap scarf on a counter or table edge to soften the silk.



weave



Lynn's "Cloudy Day" scarf in silk and wool

The view from the window of an airplane of small puffy clouds in a pristine blue sky is the inspiration for this scarf. Translating this image into fabric involves three elements: an appropriate weave structure, the right yarns, and a finishing technique that can pull the other elements into a three-dimensional fabric.

In this version of deflected doubleweave, one of the two weaves is threaded on shafts 1–4 (blue in the scarf), the other on shafts 5–8 (white). Both of the weaves are plain weave. When the fabric is removed from the loom, the two weaves appear to form a single flat layer with long floats (see Photo b).

Wool tends to felt and shrink when exposed to moisture, heat, and agitation. Silk, on the other hand, is an extruded filament, with no scales and little tendency to shrink. If the fiber of one of the weaves is wool (as for the blue in the scarf) and the other silk (white), during finishing the wool floats force the silk plain weave sections to puff.

The degree of shrinkage is somewhat unpredictable because there are many variables in the conditions that produce it. The temperature and quality of the water, the type of detergent or soap, and the action of a specific washing machine can all affect the results. If you have never fulled wool before, finish a sample first!



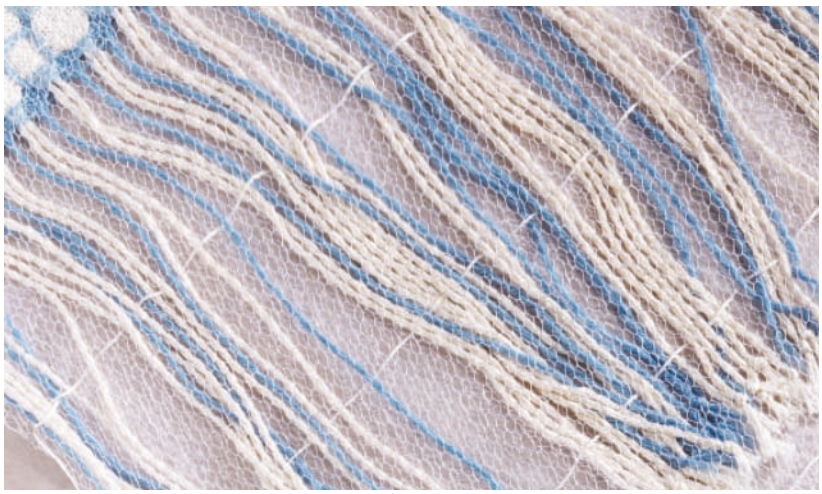
b. Before washing

Weaving and finishing the scarf

Wind a warp (use a floating selvedge in white silk on each side) and prepare the loom following Project at-a-glance and Figures 2 and 3 (add 18" to warp length for a 12" sample), pages 66–67. Allow at least 8" at each end for fringe, and weave for 72" as in Figure 3. Maintain tight warp tension to achieve clear sheds. It is not necessary to end the weft of one shuttle when the other is weaving; simply put it aside and pick it up when needed. Floats at the selvedges are then the same length as in the fabric and will become secure when fulled.

Cut the warp from the loom. Prepare a twisted fringe, twisting the wool and silk separately (wool in a 2/2 fringe, silk in 3/3), and secure each with an overhand knot.

c. Fringe is secured for washing







The vigorous agitation required to full wool can felt, knot, and tangle loose fringe. Baste fringe at each end into improvised "delicates" bags made of nylon netting. With a sewing needle and thread, secure the netting to the scarf fabric. With a tapestry needle and 10/2 cotton, baste the fringe at 2" intervals to keep from excessive movement during finishing (Photo c).

Finishing the scarf

Once the fringe is secured, the next step is to plunge (figuratively for you and literally for the scarf) into the finishing process. Set the washing machine on regular cycle, hot water, medium-small load setting, and add 2 or 3 tablespoons of Dawn detergent and a couple of light-colored bath towels to help balance the load and full the scarf. Allow the machine to fill. Before agitation begins, stop the cycle and submerse the scarf (rubber gloves are advisable), wetting it thoroughly. Agitate for 1 minute, stop the cycle, and check the scarf.

Take note of how the fabric looks at this point so that you can tell when it begins to change. Return the scarf to the water, agitate for another minute, stop the washer, and check again. Continue agitating, stopping to check every minute, until you see the silk squares puffing as the wool shrinks (in my scarf this occurred after 6 minutes of agitation, but your time may be different). When you are satisfied with the degree of puffing, immediately rinse the scarf by hand in several changes of lukewarm water. Handle gently, so that no further fulling takes place. Squeeze out the water, roll in a towel, and hang to dry, smoothing out any wrinkles.

When the scarf is dry, remove the basting threads and the nylon net from the fringes. Preheat your the iron to the wool/steam setting. Steam the scarf (pass the iron above the fabric without touching it) and then straighten and steam the fringe. The wool fringe will be shorter than the silk, and the unplied tips of both will look a bit frayed. Trim the fringe to an even length and re-tie knots if necessary.

Laundering of the scarf should be done by hand, gently in lukewarm water with mild detergent to avoid further felting.

PROJECT at-a-glance

Weave structure for Madelyn's scarf
Deflected doubleweave.

Equipment
8-shaft loom, 10" weaving width; 10-dent reed; 5 shuttles (or 2 boat shuttles, 5 bobbins).

Yarns
Warp: 20/2 silk (5,000 yd/lb), orange JY 30, 96 yd (⅓ oz); red JY 26, 192 yd (⅔ oz); turquoise JY 19, 72 yd (¼ oz); purple JY 45, 192 yd (⅔ oz); black, 294 yd (1 oz).
Weft: 20/2 silk, orange JY 30, 78 yd (¼ oz); red JY 26, 155 yd (½ oz); turquoise JY 19, 58 yd (⅛ oz); purple JY 45, 155 yd (½ oz); black, 235 yd (¾ oz).

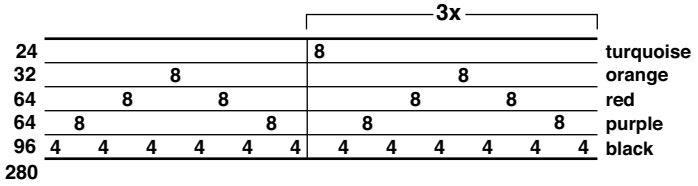
Yarn sources
20/2 silk in these and other colors is available from Treenway Silks.

Warp order and length
282 ends (includes 2 floating selvedges) 3 yd long in the color order in Figure 1.

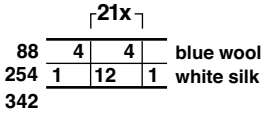
Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Width in the reed: 9¼".
Weft: 30 ppi.

Take-up and shrinkage
11% in width and 13% in length (5% take-up, 8% shrinkage). Amounts produce a scarf 8¼" × 60" plus 5" fringe at each end.

1. Warp and weft color order for Madelyn's scarf (page 63)



2. Warp and weft color order for Lynn's scarf (page 65)



PROJECT at-a-glance

Weave structure for Lynn's scarf
Deflected doubleweave.

Equipment
8-shaft loom, 11" weaving width; 8-dent reed; 2 shuttles.

Yarns
Warp: 30/2 silk (7,500 yd/lb), natural, 762 yd (1¾ oz); 20/2 wool (5,600 yd/lb, Maine Line, JaggerSpun), French Blue, 264 yd (1 oz).
Weft: 30/2 silk (7,500 yd/lb), natural, 600 yd (1¼ oz); 20/2 wool (5,600 yd/lb), French blue, 200 yd (¾ oz).

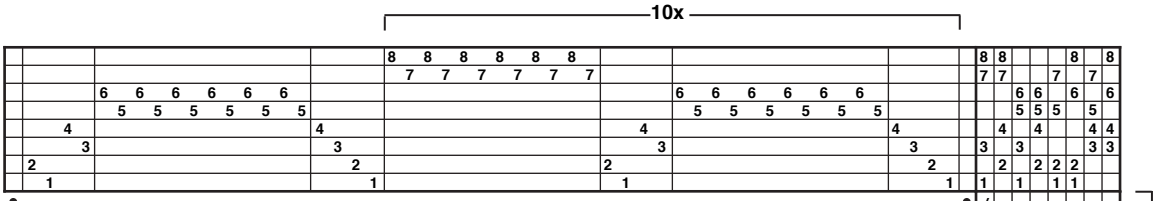
Yarn sources
30/2 silk is available from The Silk Tree. JaggerSpun yarns are available from most suppliers.

Warp order and length
342 ends (includes 2 floating selvedges) 3 yd long in the color order in Figure 2.

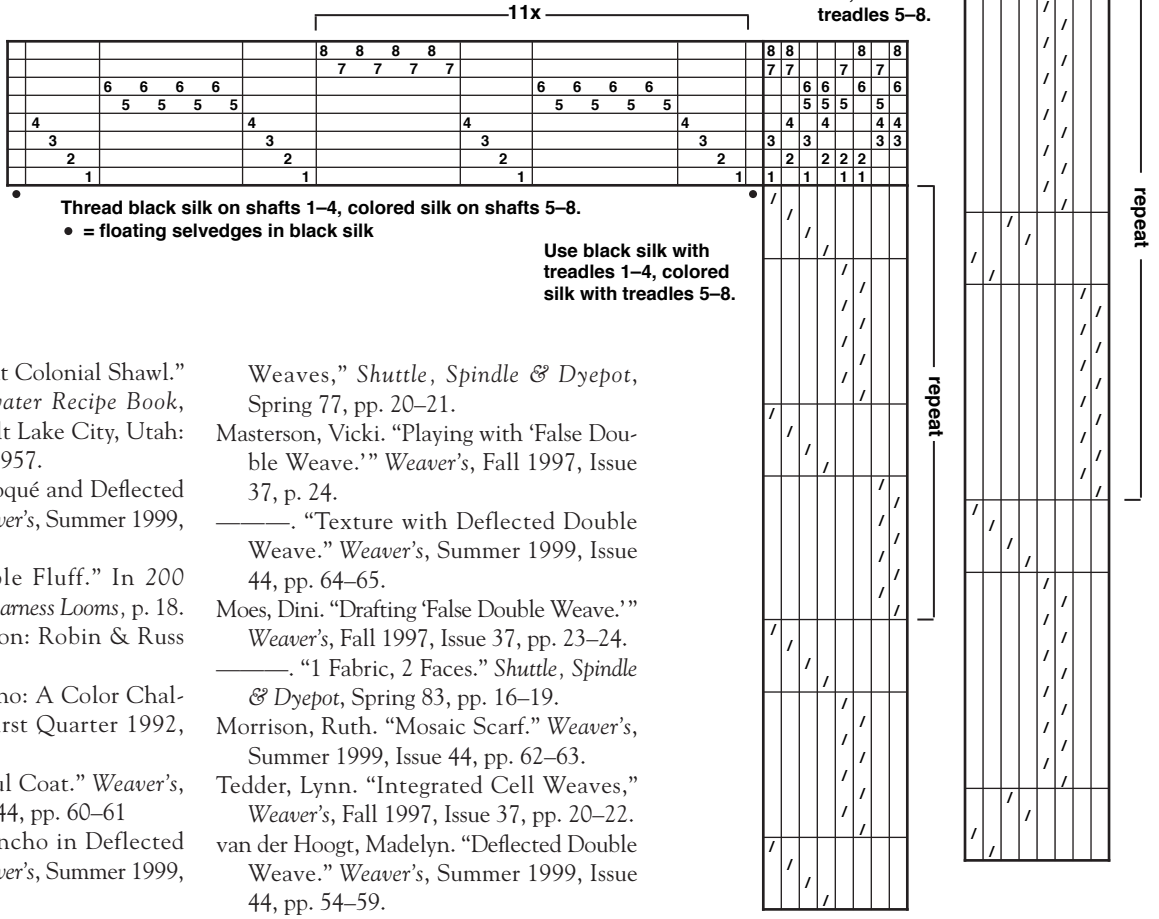
Warp and weft spacing
Warp: 32 epi (4/dent in an 8-dent reed). Width in reed: 10⅝". Weft: 32 ppi.

Take-up and shrinkage
After washing, 33% in width, 16% in length (5% take-up, 11% shrinkage). Amounts given produce one scarf 7⅜" × 61" plus 5" fringe at each end.

3. Draft for Lynn's scarf (page 65)



4. Draft for Madelyn's scarf (page 63)



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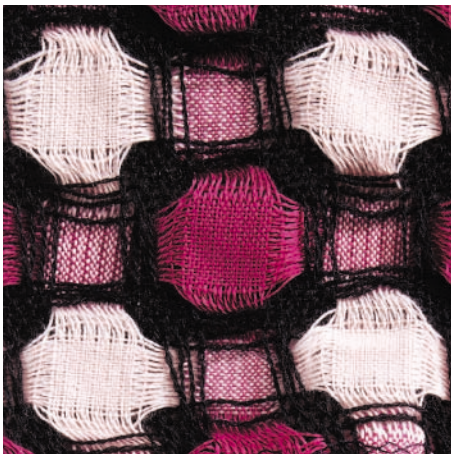
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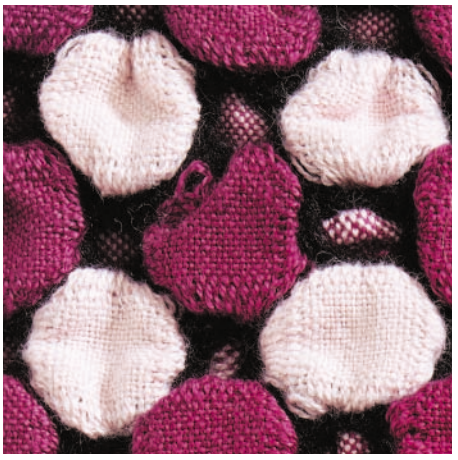
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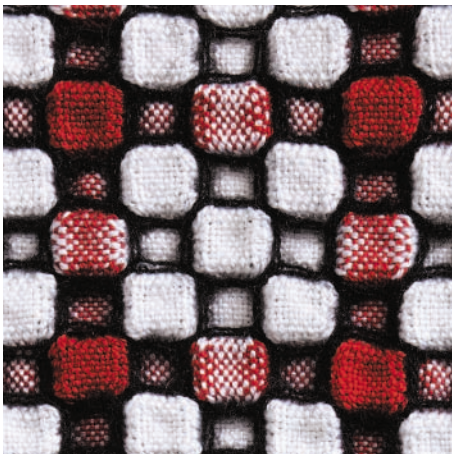
d. Unwashed sample by Vicki Masterson



e. Sample d washed



f. Sample by Lynn Tedder from Figure 3



Simple Textures & Patterns on the rigid heddle loom

JANE PATRICK

Thinking texture instead of structure is a good way to approach pattern weaving on the rigid heddle loom. Since there are no shafts to create pattern, you must rely on other tricks! Of course, interesting yarns and colors woven in simple plain weave can be wonderfully effective. But if texture is to be provided by something other than yarn, there are two possibilities: finger-manipulated techniques such as loops, rya knots, soumak, or simple wrapping—or pattern floats created with a pick-up stick.

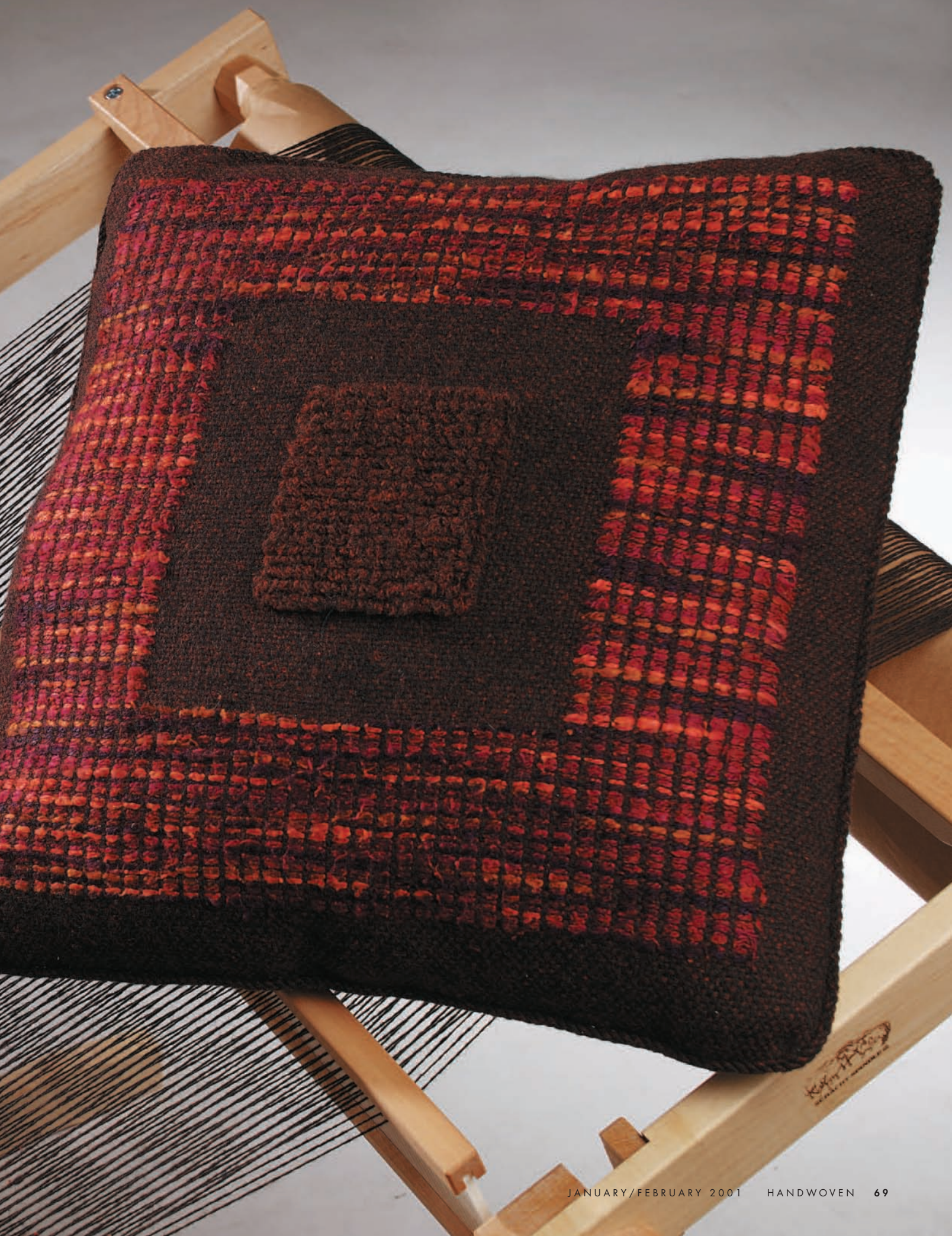
Pick-up

On a rigid heddle loom, warp ends are alternately threaded in slots and holes. When the heddle is in the up position, the hole threads are pulled up and the slot threads slide down to the bottom of the slot. When the heddle is in the down position, the hole threads are pushed down and the slot threads slide to the top of the slot. Because the slot threads are free to slide up and down, they are ideal for manipulation with a pick-up stick.

To pick up selected warp threads, place the heddle in the down position (hole threads are down). Working behind the heddle, slide a pick-up stick under the warp threads to be picked up. The pick-up stick can be turned on edge to make a shed with weft floats occurring over all threads that are not picked up, or the heddle can be raised to bring up the hole threads *and* the threads on the pick-up stick, creating warp floats of the threads on the stick. Although both warp and weft floats can be created with pick-up, this pillow uses only weft-float patterning (for the orange design).



Jane Patrick, *of Boulder, Colorado, loves talking about weaving as much as weaving itself. Former editor of* HANDWOVEN, *she is sales and service manager at Schacht Spindle Co.*





Weft pile is formed by pulling loops of weft onto a knitting needle.

Looped weft pile

Weft pile creates a textured square in the center of the pillow. The pile is formed by pulling up loops of weft yarn between raised warp threads. A knitting needle is used to keep the loops a uniform size. To make the loops: Insert the weft used for the loops loosely in the shed from right to left. (If you are right-handed, it is easiest to work in this direction; if you are left-handed, work from left to right.) With the fingers of the left hand, pull a loop of weft between the first two warp threads in the pile area. With the right hand, insert the knitting needle in the loop and pull taut with the left hand. Pull up a loop in the next space between warp threads, place on the needle, pull taut, and repeat.

When all the loops for the row are on the needle, allow the weft to exit the shed in the usual way, and then, with the knitting needle still in place, beat. Remove the knitting needle and beat again.

Fireside pillow

Wind a warp and prepare the loom following Project at-a-glance. Using Teak wool for the weft, weave 2½" plain weave at 10 picks per inch. (Although the fabric looks very open, it fulls beautifully in the finishing process.) Watch the space between the interlacing threads to keep the beat even; the space should be square.

To begin the pick-up for the bottom section of the orange design (see Figure 2), place the heddle in the down shed. Slide a piece of paper between the raised (slot) threads and the lowered (hole) threads behind the heddle, so you can see to count.

Working from the right side behind the heddle, slide the pick-up stick under the 13th thread if your outside thread on the right selvedge is a slot thread (under the 12th thread if your outside thread is a hole thread); this will be about 2½" from the right selvedge. Then pass the stick over the next thread and continue under one over one until you pick up the 12th thread from the left selvedge (if you picked up the 12th thread on the right side, pick up the 13th thread from the left selvedge).

Remove the paper and slide the pick-up stick to the back of the loom. To weave the pattern pick, place the heddle in neutral position (neither up nor down), slide the pick-up stick forward to the heddle, turn the stick on edge, and insert the weft.

Alternate tabby picks (heddle up and heddle down) in Teak wool with pattern picks (pick-up stick forward and on edge) in rayon/silk for 3½". (Note that the pattern weft always weaves in the same shed, the shed created by the pick-up stick. Turn the pattern weft neatly around the outside thread on each side of the inlay design areas to create a clean design edge.)

When you've completed the bottom of the orange frame, you are ready to weave the sides. Use two shuttles, one for each side. Turn the pick-up stick on edge and insert one pattern weft under the 9 outside threads on one side, the other under 9 threads on the opposite side. Weave for 2" (alternating pattern and tabby picks).

Begin the center square of weft pile by counting 22 threads from the inlay sections on both sides (count these threads at the fell). Place marker threads or tailor pins at the edges of the square since the loops make them difficult to see. The square is 34 warp threads wide. To weave the center section (keep all shuttles moving in the same direction):

- Weave tabby from right to left.
- For the pile weft, wind a stick shuttle with a double strand of Teak. Insert this weft in the same tabby shed and, one by one, pick up loops in the 33 spaces between the warp threads between markers.
- Insert the inlay pattern wefts on both sides of the frame design.
- Weave tabby from left to right.
- In the same shed, weave the doubled weft from left to right (no loops are pulled up in this direction.
- Weave inlay pattern weft on both sides of the frame design.

Repeat this sequence for 3½", and then repeat the other sections in reverse order.

Finishing

Secure ends with machine stitching. Wash by hand with dish detergent in water that is too hot to touch (wear rubber gloves). Agitate vigorously for 10 minutes. Then shock the fabric by rinsing in very cold water; continue to agitate for another 10 minutes. Lay fabric flat to dry; steam press with a pressing cloth and a lot of pressure. Do not press the pile area.

Sewing the pillow

The pillow is backed with two pieces of backing fabric that overlap in the center and are secured with a Velcro tab (see Figure 3). Cut 2 pieces 17" × 10½". On one piece (A) fold over one long edge ¼", press, and stitch down. Sew a 2" piece of Velcro on the right side 1" from this edge. Fold over the edge of the second piece (B) and stitch the reciprocal piece of Velcro on the center of the right side ½" from the folded edge. Fold this edge under again but 1½" this time and stitch down. Top stitch

¼" from the fold. Join the Velcro tabs to join the two pieces as the pillow back. With right sides together, stitch the pillow back to the pillow top. Sew ½" seams, rounding the corners ½", beginning 1½" from corner point; see Figure 1. Leave one corner unsewn to hide ends of rope trim. Press and clip corners. Insert pillow form.

Make a rope trim. I used Schacht's Incredible Rope Machine for a 12-strand rope with six strands each of Cocoa and Teak wool. Hand sew to the edge of the pillow with matching thread. Hide the ends in the corner seam and sew closed.

A color tip

The pillow uses two different values of brown: dark for the warp and medium for the weft. At first or even at second glance the colors appear the same, but the result is livelier than if just one color is used.

Further reading

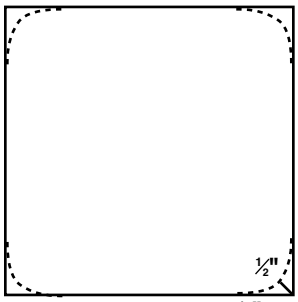
For complete information about warping and weaving on a rigid heddle loom, see:

Davenport, Betty Linn. *Hands on Rigid Heddle Weaving*. Loveland, Colorado: Interweave Press, 1987.

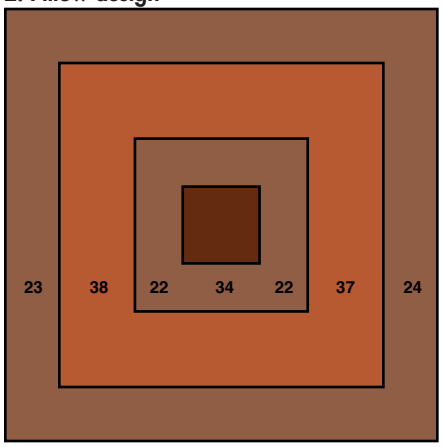


Every other thread is picked up to act as a tie-down end for an inlay weft.

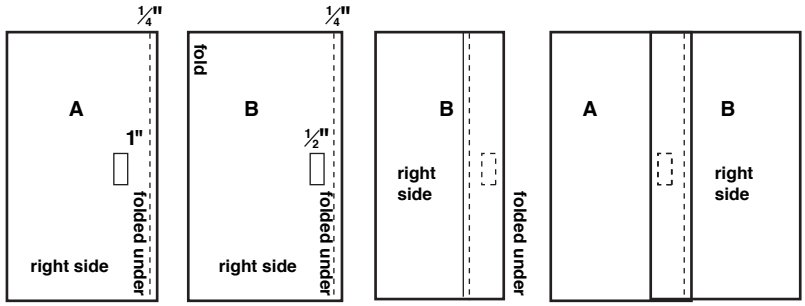
1. Pillow seam



2. Pillow design



3. Pillow back



PROJECT at-a-glance

Weave structure for pillow
Plain weave with inlay weft patterning and weft pile.

Equipment
Rigid heddle loom, 20" weaving width; 10-dent rigid heddle; four shuttles; pick-up stick; knitting needle, size 10.

Yarns
Warp: 8/2 wool (1,800 yd/lb, Harrisville Shetland), Cocoa, 300 yd (3 oz).
Tabby and pile weft: 8/2 wool (1,800 yd/lb), Teak, 220 yd (2 oz).
Inlay weft: 85/20 rayon-silk (1,020 yd/lb, Fame, Classic Elite), October Oaks, 60 yd (1 oz).

Yarn sources
Harrisville and Classic Elite yarns are available from most suppliers.

Notions and other supplies
½ yd backing fabric, 2" strip of velcro, sewing thread.

Warp order and length
200 ends 1½ yd long (allows 36" loom waste and sampling).

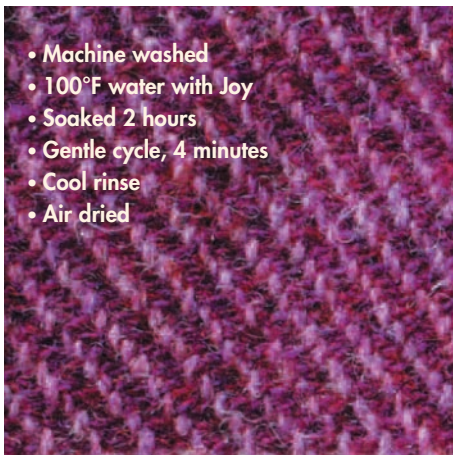
Warp and weft spacing
Warp: 10 epi (1/slot, 1/ hole). Width: 20". Weft: 10 ppi in plain weave areas and 20 ppi in pattern areas.

Notions and other materials
Commercial fabric for backing, Velcro, rope trim.

Take-up and shrinkage
After washing, 15% in width, 14% in length (5% take-up and 9% shrinkage). These amounts produce one pillow top 17" × 17¼".









Winter Ros

GWEN LANNING

Houston does not experience harsh winters, but we get our share of wet gray days that leave me wishing for sunshine and flowers. The rosy tones of this throw provide psychological as well as physical warmth. The clever structure—a complementary-weft twill—allows one weft color to appear on one face of the cloth and an entirely different color to appear on the reverse. One side can be striped and the other plain, or both sides can show different stripe sequences in different colors.

There is good news and bad news, however. The good news is that warping for this throw is easy—the warp is only three yards long at 10 epi. The bad news is that the weaving can be a little tricky. The 54" warp width means changing bobbins often. To minimize weft joins, I use large shuttles that hold 9" bobbins. At this width, a standard bobbin empties in 3" of weaving; a 9" bobbin lasts for 8".

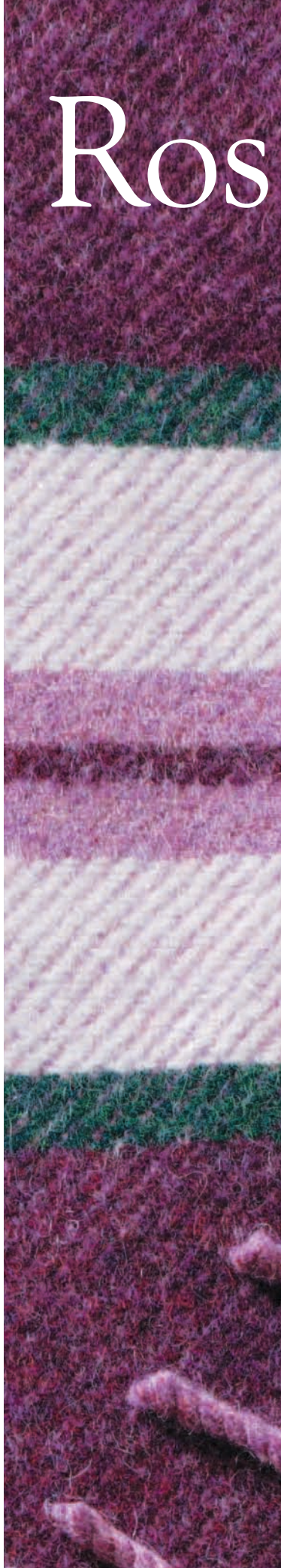
Manipulating two shuttles makes the weaving a bit slow. Since both the top and bottom weft colors show at the edges, it is important to keep weft order consistent: Always place the shuttle for the top layer closest to you and the shuttle for the bottom layer closest to the reed.

To provide a firm selvedge for this throw, two doubled ends are used on each side as floating selvedges, and a crocheted edge is added to hide the visual impact of weft colors from opposite sides.

The steps recommended for finishing the throw are the result of washing and drying several samples. The throw is unbelievably soft and fuzzy! Note that take-up and shrinkage in the weft direction is significant: 26%! For a wider throw or blanket, plan to weave two or more panels.



A year after sacrificing loom space for the kids' pool table, ***Gwen Lanning*** *moved her biggest loom into the living room where she weaves a variety of household textiles in Sugar Land, Texas.*



es Throw



Weaving the throw

Wind a warp and prepare the loom as in Project at-a-glance and Figure 1. Weave the throw using White as the bottom weft; follow the weft color order in Figure 2 for the top weft. Maintain shuttle order as described on page 72. The fringe for this blanket is prepared on the loom (as described in HANDWOVEN, Fall 1980, page 65). This process affects warp tension; prepare a twisted fringe in the usual way (use two groups of 8 ends for each fringe) if desired.

Directions for preparing on-loom fringe

Weave 1" plain weave, leave 8" of warp unwoven, weave 1" of the throw. Cut a piece of smooth, firm cord (such as seine twine) twice as wide as the warp. Tie one end to the breast beam on the right side.

Take 2 groups of 8 threads and twist them each to the right 8 times. Wrap the right group over the left group, twist each again once to the right, and wrap again and repeat until both groups are twisted firmly together with a very small gap in the center. Thread the cord through this gap. Repeat across the warp. Untie the cord at the right and tie the two ends together under the warp.

Directions for crocheted edging

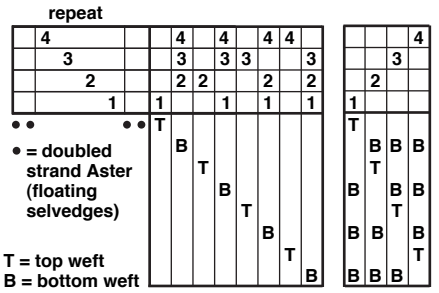
Loop one end of a doubled strand of Garnet around a crochet hook with a slip knot, leaving a small tail. At one side of the blanket about ¼" in from the selvedge at one end, push the crochet hook down through the fabric, and pull up a loop of the doubled strand so that you now have two loops on the hook. Holding the hook in your right hand, with your left hand lay a piece of the doubled strand (coming from under the selvedge) over the hook, and pull this loop through the two loops on the hook, leaving only the new loop on the hook. About ¼" from the first stitch, push the hook down through the fabric as before and pull up another loop. Again lay a piece of the yarn over the hook and pull this loop through the two loops on the hook. Continue for each side.

Finishing the throw

Soak in the washing machine for two hours in lukewarm water, about 100°F (to get this temperature in my new Kenmore I switched the knob back and forth between warm and cold as the machine filled) with liquid detergent. Machine wash, extra delicate. Agitate for 6 minutes followed by two rinse (cold) and spin cycles (I found that the extra delicate cycle of the Kenmore delivers just the right amount of agitation for fulling but not felting the wool).

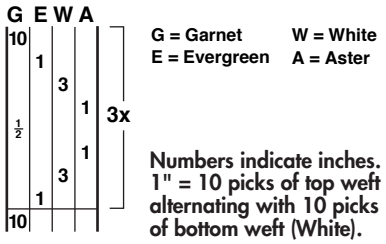
Lay flat to dry, then tumble in dryer for 10 minutes, extra delicate. Remove seine cord and cut off the 1" of plain weave at ends of fringe. If you prepared a twisted fringe with overhand knots and there has been sufficient fulling, these knots can be trimmed off.

1. Draft for throw



The draft is from *A Handweaver's Pattern Book* by Marguerite Porter Davison, p. 8.

2. Color order for top weft



PROJECT at-a-glance

Weave structure for throw
Double-faced twill.

Equipment
4-shaft loom, 54" weaving width; 10-dent reed; two shuttles; size G crochet hook (for crochet edge).

Yarns
Warp: 2-ply wool (1,800 yd/lb, Harrisville Shetland), Aster, 1,620 yd (14½ oz).
Weft: 2-ply wool (1,800 yd/lb). Bottom weft: White, 1,200 yd (11 oz). Top weft: Garnet, 800 yd (7¼ oz); Aster and Evergreen, 100 yd (1 oz) ea, White, 300 yd, 3 oz.

Yarn sources
The yarns for the throw were donated by Harrisville Designs and are available from most suppliers.

Warp order and length
540 ends 3 yd long.

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed).
Width in reed: 54". Weft: 20 ppi.

Take-up and shrinkage
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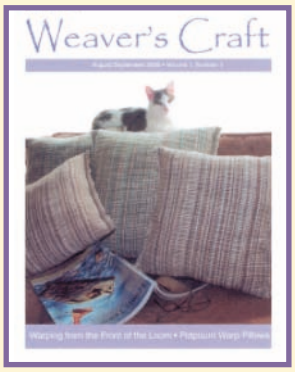
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DAWN HAMILTON

Carla Moore Buchheit: The Soft Touch



"A blanket woven with bouclé mohair and then brushed, is pure luxury."



Careers often start in unexpected ways and so it is with Carla Moore Buchheit. Little did she know that a decision to participate in a one-year Scandinavian Seminar would lead to her life's work. In 1973 Carla left the States to live with a family in Lahti, Finland, to attend a folk high school where she came under the tutelage of Kaarina Uola, a quick, witty, and practical weaving teacher.

Carla knew immediately that she wanted to weave, but she encountered a considerable language barrier. Her three months of Finnish had not prepared her for the intricacies of a weaving vocabulary, and Kaarina knew only three words of English: one, two, and three. However, with patience and laughter on both sides, Carla wove her first project—a blanket, and as is traditional in Finland, the blanket was sent out for brushing. When it came back thick and soft, Carla exclaimed, "This is so ihana (lovely)!"

Blended colors and a soft feel are not the only reasons that blankets are brushed. Brushing raises the nap to create air pockets that trap body heat and make the blanket much warmer, an important consideration in a cold northern climate. The raised nap also keeps dirt and moisture from penetrating the fabric.

The excitement Carla experienced with her first brushed blanket set two things in motion. First, she knew that she never wanted to weave another blanket that wasn't brushed; second, she had unknowingly named her future business, Ihana (pronounced ee-ha-na) Brushing Service.

Carla continued to learn about weaving from Kaarina, studying various fibers and structures, and by spring she was assisting Kaarina with the other students. Nearby was the largest supplier of craft materials and folk art in Finland, Helmi Vuorelma, where Carla took her breaks to look, dream, feel, and imagine. "It was very stimulating," she says, "They even had their own weaving mill and brushing service!"

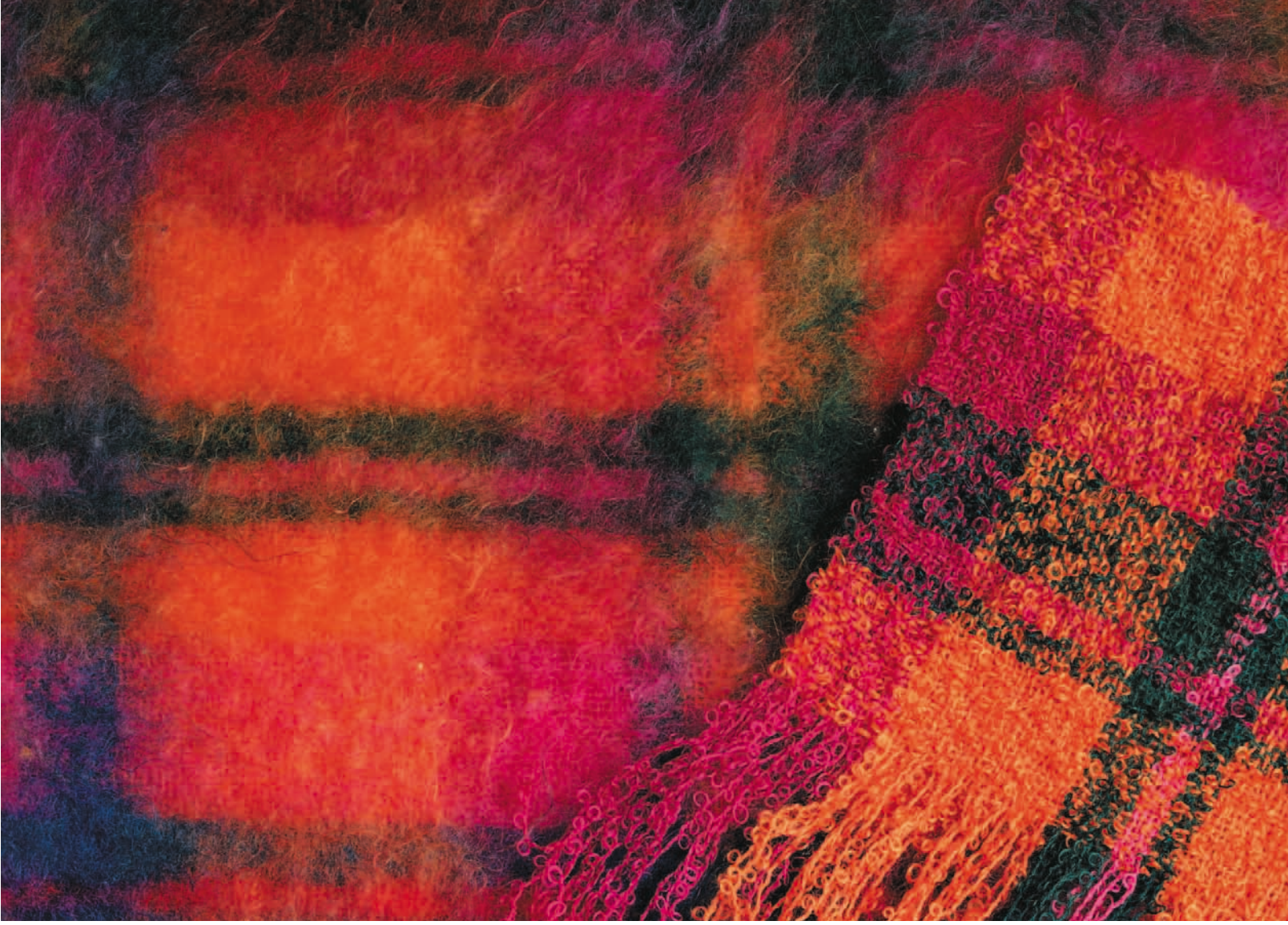
Language remained a problem until, Carla says, "I realized I learned more when I didn't struggle to understand every word and just let the words flow over me." It took a long time to feel confident with Finnish, but when she came back to the United States her weaving vocabulary was Finnish, not English. In fact, in a weaving class at Wichita State she was unable to explain her previous weaving experience and had to show the instructor what she knew. Even today Carla is more comfortable using Finnish weaving terminology.

Once back home, Carla wove a blanket for her sister only to find that there were no brushing services in North America. Disappointed that the blanket wouldn't be soft and warm, she wrote to Finnish friends about her predicament. From that correspondence the idea for Ihana Brushing Service was born.

Bringing a brushing service to the U.S. was not a simple undertaking, however. It meant doing extensive research on equipment, techniques, and fibers both in Finland and at the Textile Museum in Washington, D.C., as well as taking a trip to Finland to learn how to use the equipment and supplies she would have to import, specifically teasels.

The use of teasels for napping dates back to ancient Egypt. Industry continued using them into the early 1950s when carding mills with steel teeth were perfected and became the norm. The last crop of teasel in the United States was harvested in 1956 in Skaneateles, New York.

About the size of a freezer chest on legs, the top of the brushing machine opens to give access to hundreds of teasels mounted



Although this bouclé mohair blanket has been used daily since it was woven and brushed 7 years ago, it is still soft and luxurious. Laying on top is a sample of the blanket before fulling and brushing.

on a large rotating drum. As the drum turns it pulls the fabric down and over two rollers where it then exits through a slot on the bottom of the machine. The brushing machine is also called a gig mill because it uses natural teasels.

When it comes to brushing blankets, the type of yarn used in weaving makes a huge difference in the end product. Woolen yarns are fuzzier than worsted yarns and therefore brush better. Plied yarns produce more nap than singles. Loosely spun or twisted yarns full and brush better than tightly spun yarns.

Several types of wool yarns work well for brushing, but Carla's favorite is bouclé mohair, which is very elastic and thus forgiving. Both warping and weaving bouclé at a sett of eight ends and eight picks per inch are quick. After brushing, the result is a full curly nap and pure luxury!

Twill, basket weave, and plain weave are the preferred weave structures for brushing. Twills have the benefit of brushing to a higher loft than plain weave. (The longer floats produced by structures such as overshot or lace, however, can be snagged, damaging the fabric. Intricate patterns can get lost under the nap.)

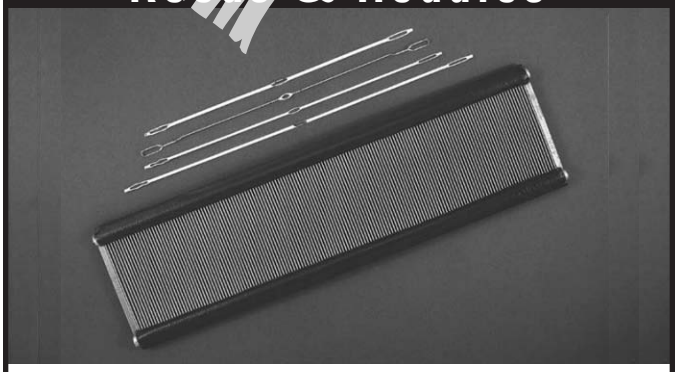
No matter what the fiber or the weave structure, when you are weaving fabric that will be brushed it is important to maintain an even beat and strong selvedges. Carla recommends using doubled warp threads at each selvedge and turning the weft snugly against the warp.

Although Carla's preferred yarn is bouclé mohair, which she says is suitable for any climate, for pure warmth in a blanket she uses woolen-spun yarn sett at fifteen ends per inch. She then finishes the blanket by fulling it in the washing machine on a gentle cycle using cold water. "Fulling improves every fabric, worsted or woolen, animal or vegetable. It opens up the fibers and allows them to move and snuggle up with neighboring fibers," says Carla. Then she adds, "However, despite all the snuggling and such, sett is the first and best way to achieve warmth. Fulling and brushing are further steps toward the most warmth regardless of fiber."

The blanket shown above is used every day and hasn't been brushed in seven years, testimony to the beauty and endurance of Carla's "ihana" service. For more information contact Ihana Brushing Service, 6400 W. 99th St. Overland Park, KS 66212, (913) 648-1575.

DAWN HAMILTON *needs a warm blanket for this cold winter in Fort Collins, Colorado, has tons of bouclé mohair, and can't wait to get it on the loom.*

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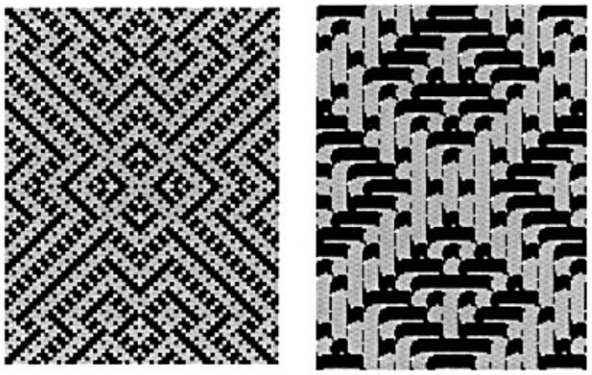


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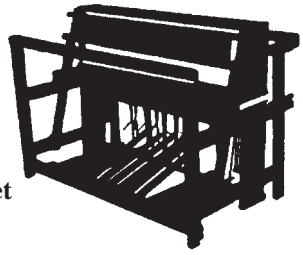
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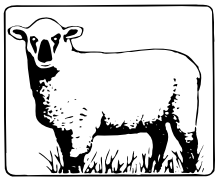
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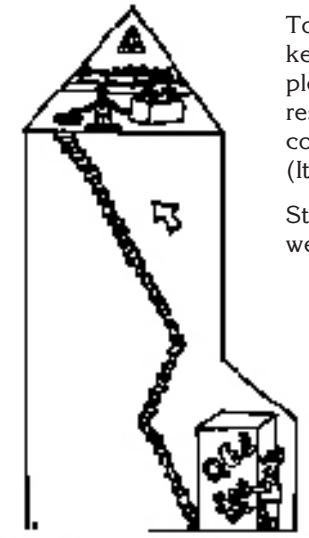
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THE ANSWER LADY



SUE BUTLER

fibers and finishes

I have just taken off my loom a rug I intend to give to a friend to hang in her stairwell. It is 100 inches wide (250 centimeters to me!). Since it is relatively heavy, what is the best way to hang it?

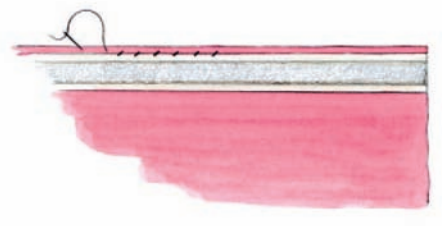
—Anne Churches
Melbourne, Victoria, Australia

Rug mounting: METHOD 1

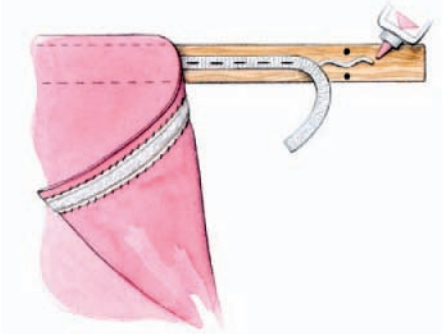
Machine-stitch Velcro to cotton tape leaving a half-inch margin on each edge.



Stitch the cotton tape to the top of the wrong side of the rug.



Glue and staple the other strip of Velcro to a board and mount the board on the wall.



To hang a rug this size, use the method favored by many museums. Machine-sew a strip of the soft, looped half of a piece of 1"–2" Velcro to a piece of undyed cotton tape that is 1"–2" wider than the Velcro. Center the Velcro on the tape. (Cotton tape can be purchased at most fabric stores, upholstery shops, or from outdoor hiking and camping equipment suppliers.)

Lay the tape with Velcro attached along the top edge of the wrong side of your rug. Starting at the center and working toward each selvedge, whipstitch both edges of the tape onto the rug with a fine, strong thread. Place the stitches well into the rug, backstitching over 2–3 warp ends.

Finish a piece of strong 1" × 2" pine board (1" shorter than the width of the rug) with sanding sealer or polyurethane. Apply fabric glue to the board, place the back of the other (rough, hooked) half of the Velcro in the glue, and staple to secure. Mount the board to the wall and attach the rug by joining the Velcro strips.

A second method is to sandwich the rug between a sheet of plexiglass and a sheet of plywood and mount to the wall.

For a less permanent method than a wall mount, a rug can also be hung by sewing a casing to the back of the rug at the top and inserting a strong rod. The rod can then be suspended from chains or monofilament, or it can be placed in traditional curtain-rod brackets.

I'm wet-finishing mohair and wool shawls. Should I steam press and then brush to raise the mohair? Or should I brush without pressing when the fabric is still damp?

—Susan Van Winkle
Brampton, Ontario, Canada

My preference is to brush mohair pieces while still on the loom. With the warp under tension, the chance of distortion is minimal and the brushing is easy and effective. I usually wet-finish the piece and then, without pressing, touch up with an additional light brushing when dry.

For further information, I contacted Laura Fry, an expert in finishing woolens. Her reply: "Generally there are two approaches to brushing wools off-loom.'Wet' brushing is done immediately after wet finishing, before the cloth dries completely. Wet brushing develops the longest nap. 'Dry' brushing is done after the cloth has dried completely from wet finishing and has been treated to a hard press. The cloth is then spritzed so that it is damp. The water acts as a lubricant for the brushing. Dry brushing develops a shorter nap. Even for a shawl, I would (and do!) hard press, especially when the sett is open, as a hard press helps stabilize the cloth."

I've been told that experience is the best teacher, but could you supply some simple guidelines on what yarns can be mixed together successfully? Which yarns work well for different projects, and how do you determine the finishing method and care instructions to keep your projects looking great?

—Scarlett Brewer
Mt. Vernon, Missouri

While experience is indeed the best teacher, particularly in choosing

and using yarns, one must start somewhere. This answer is intended as a starting point—a place to begin gaining your experience.

It is important to understand the properties of the yarns you are choosing. Cellulose fibers are those made from plant materials such as cotton, linen, ramie, jute, etc. They are good choices for pieces that receive frequent laundering, such as towels, mats, and clothing. Cellulose fibers are strong when wet and are not affected by the alkalis found in laundry detergents. They can also withstand the heat of the iron and have good resistance to sunlight. Because they are cool and readily absorbent, they are comfortable to wear and practical to use. Cellulose fibers are relatively inelastic, and fabrics made from them tend to wrinkle.

Fibers generated from animals are protein fibers. These include all the hair fibers and silk. They have excellent insulating abilities and high elasticity. While very tolerant to acidic conditions, protein fibers are damaged by the alkalis found in laundry detergents and should therefore be used for articles washed less frequently.

"Man-made" fibers make up a third category. Rayon falls into this category, even though it is derived from cellulose material. Rayon is an extruded fiber, undergoing an extensive chemical process to transform it from cotton linter and wood chips into the lustrous fiber we know. Rayon is relatively weak and becomes even weaker when wet. It stretches more than most cellulose fibers and is intolerant to heat.

A newer entry in the "man-made" category is lyocell, more commonly known to handweavers by the trade name Tencel. It is an improvement over rayon, with more wet strength and less stretch and shrinkage. The manufacturing of Tencel is considered less harmful to the environment than rayon.

With some of the basics of fiber properties understood, a weaver can begin to determine which yarns will work well together. Other factors to take into consideration are the relative size of the yarns, whether they are plied or singles, whether they are S or Z twist, and their appropriateness to the project at hand.

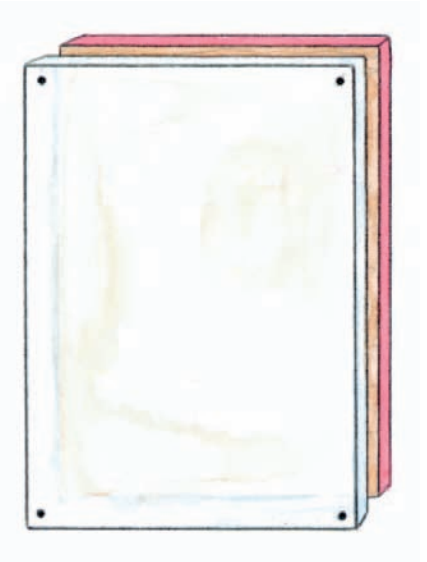
To mix yarns successfully, one must first determine what is meant by success. Is the finished fabric to be hard and smooth, textured and soft, full and drapey, or collapsed and bumpy? For a hard, smooth runner for the dining table, wet-spun linen is appropriate. For a textured soft throw, combine novelty wools with a soft-spun woolen yarn as weft. For light clothing, combine soft-spun fine cottons with rayons of equal grist. For a collapsed and bumpy fabric, use a smooth plied silk with a soft-spun wool.

The best source for learning what yarns work best with what projects is your HANDWOVEN library. (For this purpose, you'll especially appreciate the new comprehensive index of *all* HANDWOVEN articles; see pages 4–5 for how to acquire). All the sampling of yarns, sett, beat, and even color interaction has been done for you in the projects that are published. From their directions, weave samples or the projects themselves and keep careful records of your results. In no time you will have a reference of your own to consult.

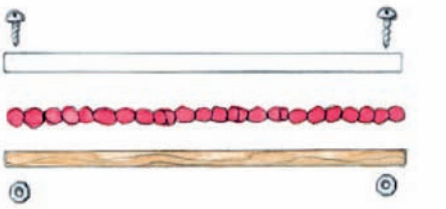
Finishing treatments depend on the fibers used. Machine wash cellulose fibers with detergent (but no fabric softener) to plump the fibers. Machine dry, but do not use high heat nor a long cycle. Cottons in particular will mildew if left wet, but all cellulose fibers should maintain some moisture even when dry; a piece will become brittle if overdried. Give all but pile fabrics made of cellulose fibers a good hard press while still slightly damp.

Wools need a bit more care in the finishing process as they will felt if handled too harshly. For only slight fulling, wash by hand in warm water with a neutral pH soap. Rinse in water of the same temperature, and remove excess water by rolling items in an absorbent towel. Beware of the temptation to spin-dry wool; permanent creases can occur. Remove all soap residue from wool, as it is highly flammable. If pressing is desired, a press cloth should be used to keep the fibers from scorching. Wool should be treated as gently as you treat your own hair.

Rug mounting: METHOD 2



Top view



Rayons can be machine washed and dried (low to no heat), on gentle cycles. Do not hang to dry since rayon will stretch. Ironing is essential to remove wrinkles, but use a cool iron since rayon can melt if the heat is too high.

Most handwovens should be cleaned in the same way as they were wet-finished. However, wools and rayons can be dry cleaned to avoid the pitfalls of continuous laundering. Most cottons can be laundered regularly, but avoid fabric softeners as they can hinder absorbency over time; do not overdry.

SU BUTLER, *of Woodstock, Illinois, especially values the tasks that happen after the weaving is done: wet and dry finishing, brushing, displaying.*

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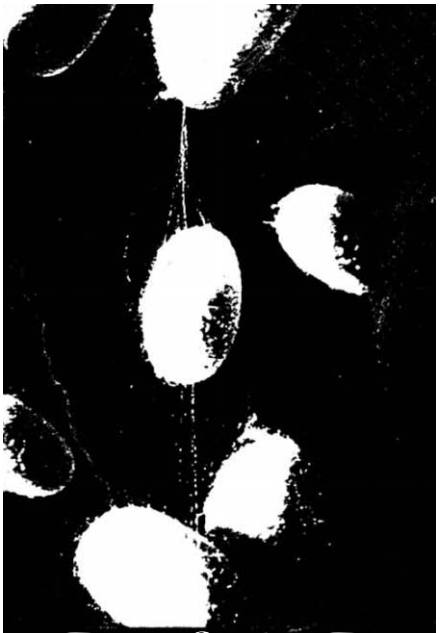
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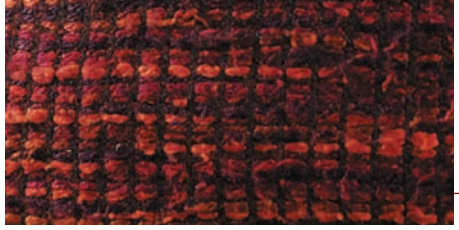
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Weavers Network

JANE PATRICK . . . . WEAVING MY MATH TO MAKE ART

With this issue, HANDWOVEN introduces a new column, Weavers Network: a forum for sharing the educational and community endeavors that support weaving and contribute to its growth. It is my hope that reading this page will inspire you to embark on similar projects in your own community. If you are involved in such a project or know of one, please contact me!

To begin, I'd like to share "Weaving My Math to Make Art," the brainchild of Virginia Schick, a Boulder Valley School art teacher and new weaver and spinner. Virginia teamed up with fourth-grade classroom teacher Kelly Armitage to develop a curriculum that integrates the disciplines of math and weaving.

An initial $600 grant from the Foundation for Boulder Valley Schools covered the purchase of twelve inkle looms, yarns for projects, and instructional books and audio tapes. At the same time, the two teachers solicited support from local equipment and yarn suppliers, as well as The Handweaver's Guild of Boulder. Once they received the first grant, they applied to the Boulder Arts Commission for another to purchase more looms and supplies. The Boulder Valley School District contributed an additional $200 toward teacher training.



Kelly Armitage and Virginia Schick with their fourth-grade graduates of "Weaving My Math to Make Art"

The two teachers developed a detailed curriculum, complete with goals, objectives, and lesson plans. Included in the curriculum were art and math lessons, ideas for further exploration, an extensive bibliography, and many instructive photographs and articles related to weaving.

Particularly appealing about this project was the teachers' desire to offer the "Weaving My Math to Make Art" curriculum as an educational kit that could be checked out by other teachers throughout the Boulder Valley School district. A key component of the teachers' plan that ensured success was the commitment to offer teacher training in the curriculum.

Virginia and Kelly taught the curriculum the first year and used what they learned from that experience to conduct a one-day continuing education course for teachers. The result: The kit was completely booked for the next year! Further demand in successive years resulted in their writing another grant to the Arts and Humanities Assembly of Boulder for an additional kit, thus doubling the project's exposure.

The interdisciplinary nature of the project appealed to both math and art educators. In addition, Virginia notes, within the curriculum are even more educational crossovers, with poetry, writing, field trips, music, and research.

The pledge to train teachers greatly enhanced the value of the program and guaranteed its longevity. Another critical element was the brilliant idea to share resources by making the kit accessible to many teachers and schools—thereby stretching the grant monies and increasing the project's appeal to the grantors. Since its inception, a conservative estimate is that "Weaving My Math to Make Art" has exposed 1,500 K–12 students to a unique opportunity to practice math skills and learn about a craft with roots nearly as old as humankind.

Because such projects depend on funding, I asked Virginia to share tips for writing grants:

- Start with a good idea.
- Be enthusiastic! An application that conveys excitement has the best chance of getting the grantors excited.
- Get a copy of the grant application and read the guidelines to make sure your idea falls within the grant parameters.
- Give clear objectives and thorough explanations.
- Do your homework. Understand your subject matter and learn about the organization to which you are applying and the kinds of projects they fund.
- Get input from others. Have people who know and don't know the subject matter read your application.
- Make sure your budget is accurate and supports your request.
- Get support from your base organization. If you've already received some monetary or other support, no matter how small, it gives your project validity.
- Write a series of grants. You are more likely to get a second grant after you've illustrated that your idea has support.

For a copy of Virginia's grant proposals, contact her at schick@bvsd.k12.co.us. For a photocopy of the curriculum, send a $15 check to "Weaving My Math to Make Art," c/o HANDWOVEN, 201 E., Fourth St., Loveland, CO 80537.

Send information about community or educational projects to Jane Patrick, Schacht Spindle Co., 6101 Ben Place, Boulder, CO 80301; (303) 442-3212, (800) 228-2553; or e-mail Jane at janep@schachtspindle.com

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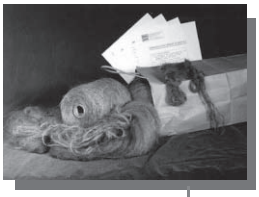
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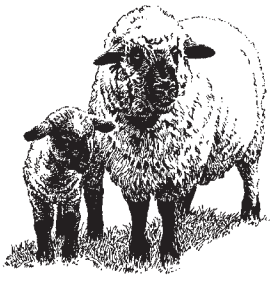
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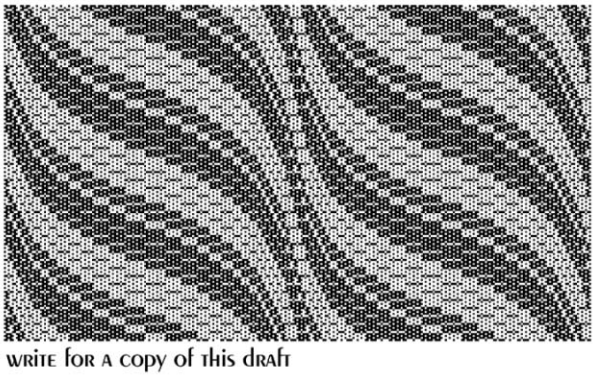
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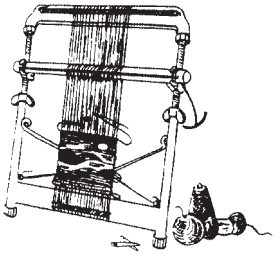
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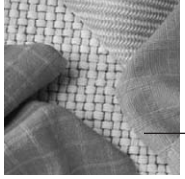


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January 24–March 25. Rio Grande Traditions in Fiber and Clay, exhibit of historic and contemporary textiles and pottery from New Mexico. Reception January 24. Both at The Museum of Craft and Folk Art, Fort Mason Center, Bldg. A, San Francisco, CA 94123. (415) 775-0991; fax (415) 775-1861; www.mocfa.org.

DISTRICT OF COLUMBIA

Through January 28. Tribal Traditions: Village and Nomadic Weaving of Anatolia. Exhibits at The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441; www.textilemuseum.org.

ILLINOIS

January 6–February 5. Contemporary Crochet, juried/invitational exhibit at the Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443.

IOWA

April 21. The Iowa Spin-In at Winneshiek County Fairgrounds, Decorah. Contact Laurann Gilbertson, Vesterheim Museum, PO Box 379, Decorah, IA 52101. (319) 382-9681; textiles@mail.vesterheim.org.

KANSAS

June 24–July 1. Contemporary Fiberarts Exhibit and faculty exhibits in conjunction with the Wichita Quilt, Doll, and Fiber Conference in Wichita. Contact Roxy Carper, PromotionsUSA, PO Box 20402, Billings, MT 59104. promousa@wtp.net; www.PromotionsUSAevents.com.

MINNESOTA

Through January 21. Fashion for the Millennium: What Goes Around Comes Around, exhibit of 20th century fashion. **February 11–April 15.** Here By Design. Exhibits at The Goldstein: A Museum of Design, University of Minnesota, McNeal Hall, 1985 Buford Ave., St. Paul, MN 55108. (612) 624-7434; fax (612) 624-9243; http://goldstein.che.umn.edu.

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

MISSOURI

April 28–29. Farm-Fiber Festival and All-Missouri Spin-In. Spinning, weaving, farm animals, and games. For Farm-Fiber Festival information, contact Jim Smith, (660) 837-3328; for Spin-In information, contact Carol Leigh Brach-Kaiser, (800) 974-9328.

June 10–17. 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.

MONTANA

June 2–3. Big Sky Fiber Arts Festival at Ravalli County Fairgrounds in Hamilton. Workshops, demonstrations, exhibits, competition, vendors. Contact Deb, (406) 642-6424; deb@cccmontana.com.

NEBRASKA

Through January 31. Fanciful Flowers: Botany and the American Quilt, exhibit at the Cooper Gallery, University of Nebraska State Museum, Morrill Hall, 645 N. 14th St., Lincoln. Contact Carolyn Ducey, (402) 472-6549; fax (402) 472-0640; cducey@unl.edu; www.ianr.unl.edu/tcd/quiltstudy.

NEW MEXICO

Through January 7. Empire of the Sultans: Ottoman Art from the Khalili Collection, exhibit including textiles at the Albuquerque Museum, Albuquerque. Contact Sheryl Kreischer, Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.

January 19–February 23. 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 February 11. 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.

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

March 12–April 7. Nomadic Connections, exhibit including textiles from the nomadic cultures of Turkey and Central Asia. Reception March 12. Visual Arts Museum, 209 E. 23rd St., New York, NY 10010. (212) 592-2010; fax (212) 592-2012; proffice@adm.schoolofvisualarts.edu; www.schoolofvisualarts.edu.

NORTH CAROLINA

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

OHIO

Through January 7. Quilt National 99, juried international exhibition. **April 26–July 8.** Made by Loving Hands, exhibition of Amish clothing and quilts. Both at the Riffe Gallery, Ohio Arts Council, 727 E. Main St., Columbus, OH 43205. (614) 466-2613; www.oac.state.oh.us.

March 31. Black Swamp Spinners' Guild Market Day and Fiber Fair at St. Mark's Lutheran Church Family Life Center, 315 S. College Dr., Bowling Green, OH 43402. Contact Margaret, (800) 554-7973; or Susan, caytonsj@juno.com.

May 26–27. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert, (330) 264-9665; don47linda@valkyrie.net.

OKLAHOMA

April 7–May 6. 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.

OREGON

January 27–April 8. Empire of the Sultans: Ottoman Art from the Khalili Collection, exhibit including textiles at Portland Art Museum, Portland. Contact Sheryl Kreischer, Art Services International, 700 N. Fairfax St., Ste. 220, Alexandria, VA 22314. (703) 548-4554; fax (703) 548-3305.

TEXAS

January 27–March 9. Materials: Hard & Soft, 14th annual juried exhibit including textiles, at the Meadows Gallery, Center for the Visual Arts, Denton. Contact the Greater Denton Arts Council, 207 S. Bell Ave., Denton, TX 76201. (940) 382-2787; fax (940) 566-1486; www.dentonarts.com.

UTAH

July 19–22. IWC: 2001, juried fiber exhibition in conjunction with Intermountain Weavers Conference in Logan. Send SASE to Peggy Neuber, 429 W. Center, Logan, UT 84321; pneuber@pcu.net.

CANADA, ONTARIO

Through January 7. 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.

CONFERENCES

CALIFORNIA

June 26–July 1. 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.

FLORIDA

March 22–25. 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. 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. Kansas Alliance of Weavers & Spinners Conference in Wichita. Contact Alice Fizer, 3200 Cromwell, Wichita, KS 67204. (316) 838-5838; rmfizer@southwind.net.

June 24–July 1. Wichita Quilt, Doll & Fiber Conference in Wichita. For brochure, send $3 to PromotionsUSA/WQDF, PO Box 20402, Billings, MT 59104. promousa@wtp.net; www.PromotionsUSAevents.com.

MARYLAND

June 18–24. Making Connections: Old Traditions, New Directions, MAFA conference at Towson University, Towson. Contact Jean West, PO Box 5233, Clinton, NJ 08809. mafa2001@eclipse.net; www.mafafiber.org.

MICHIGAN

June 22–27. Interlacements: Color and Fiber, Michigan League of Handweavers conference at Hope College, Holland. Contact Sue Peters, 3109 Applewood Dr., Midland, MI 48640. yapeters@concentric.net.

MISSOURI

June 10–17. 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.

NEW YORK

October 5–8. Changing Sheds at Chautauqua, Eastern Great Lakes Fiber Conference at Chautauqua Institute. Contact Karen Zuchowski, 2848 Straight Rd., Fredonia, NY 14063. (716) 672-2764; shdybrk@netsync.net.

NORTH CAROLINA

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

OHIO

May 26–27. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Reichert. (330) 264-9665; don47linda@valkyrie.net.

June 16–29. Quilt/Surface Design Symposium 2001 at the Fawcett Center, Ohio State University, Columbus. For brochure, send $1 and LSASE (55¢ postage) to Linda Fowler, 464 Vermont Pl., Columbus, OH 43201. (614) 297-1585; www.qsds.com.

TEXAS

June 1–3. CHT 2001: A Fiber Odyssey, biennial conference of the Contemporary Handweavers of Texas at the Sheraton Four Points Hotel, San Antonio. Contact Gretchen A. Hill, 3427 Heather Bluff, San Antonio, TX 78259. (210) 497-3768; fax (210) 497-0137; Gahweaver@aol.com.

UTAH

July 19–22. 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.

WASHINGTON

October 4–6. Conference on Norwegian Woven Textiles, Norwegian Textile Guild and Nordic Heritage Museum, Seattle Center, Seattle. Send SASE to Kay Larson, 9390 Miller Rd. NE, Bainbridge Island, WA 98110; kaylarson@hotmail.com.

CANADA, ONTARIO

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

TO ENTER

COLORADO

Fiber Celebration 2001, regional juried show March 1–April 1 at the Tointon Gallery, Union Colony Civic Center, 701 10th Ave., Greeley. Open to fiber artists in AZ, CO, KS, NE, NM, OK, UT, and WY. **Entry deadline January 7.** Send SASE to Kathy Williams-Gilfillan and Linda Gregory, 3517 Central Ave., Cheyenne, WY 82001. (307) 635-5456 or (307) 634-0139; fibercelebration@lycos.com.

CONNECTICUT

Guilford Handcraft Expo 2001, juried outdoor sale July 19–21 at Guilford Green, Guilford. **Late application deadline January 10.** Contact Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; info@handcraftcenter.org; www.handcraftcenter.org.

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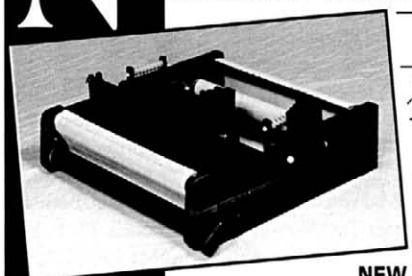
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IOWA

The Iowa Spin-In, April 21 at Winneshiek County Fairgrounds, Decorah, is seeking vendors. Contact Laurann Gilbertson, Vesterheim Museum, PO Box 379, Decorah, IA 52101. (319) 382-9681; textiles@mail.vesterheim.org.

KANSAS

Contemporary Fiberarts, juried and non-juried competition in conjunction with the Wichita Quilt, Doll & Fiber Conference, June 27–July 1. **Entry deadline June 1.** For brochure, send $3 to WQDF Competition, PO Box 20402, Billings, MT 59104. promousa@wtp.net; www.PromotionsUSAevents.com.

MINNESOTA

16th Annual Fiber Metal Arts Show, an exhibit and sale of fine craft. Juried show and sale. Application postmark **deadline April 13.** Contact Minnesota Crafts Council, 528 Hennepin Ave., Ste. 216, Minneapolis, MN 55403. (612) 333-7789; mncraft@mtn.org.

OHIO

Fabric 2001, competition to encourage the production of unusual fabrics specifically for quilters, June 16–29 in Columbus. **Entry deadline May 12.** For entry form, send LSASE (55¢ postage) to Fabric 2001, 464 Vermont Pl., Columbus, OH 43201.

OKLAHOMA

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

OREGON

Artist-in-Residence Programs for fiber artists at the Oregon College of Art & Craft. Summer residencies for mid-career artists June 20–August 20; junior residency Fall 2001. 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, in Pittsburgh. **Slide deadline February 24.** 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.

Long's Park Art & Craft Festival, juried outdoor sale August 31–September 3 in Lancaster. **Application deadline March 1.** Contact PO Box 1553HL, Lancaster, PA 17608. (717) 295-7054; fax (717) 290-7123; info@longspark.org; www.longspark.org.

WASHINGTON

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

INSTRUCTION

IOWA

Trials, Tribulations, and Triumphs of Researching Historical Dyes, April 21, lecture with Karen Casselman, at the Iowa Spin-In, Winneshiek County Fairgrounds, Decorah. **No Pot Natural Dyes,** April 22, workshop with Karen Casselman, at Vesterheim Museum, Decorah. Contact Laurann Gilbertson, Vesterheim Museum, PO Box 379, Decorah, IA 52101. (319) 382-9681; textiles@mail.vesterheim.org.

OHIO

Beginners' Spinning Workshop, February 24, sponsored by Black Swamp Spinner's Guild at Center Township Fire Hall, 9986 Bowling Green Rd. E., Bowling Green. Contact Shirlene, (419) 293-3229; Sbowser876@aol.com.

OKLAHOMA

Classic Crackle and More, April 7–8, 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.

PENNSYLVANIA

Beginning Weaving, January 8–12, February 12–16, March 19–23, April 9–13, 1-week classes. **Beginning Spinning,** January 13, February 19, March 31, April 6 (1-day classes). **Intermediate Spinning,** January 15. **Weaving Theory and Drafting,** January 26. **How to Finish Weaving,**

—continued on page 94

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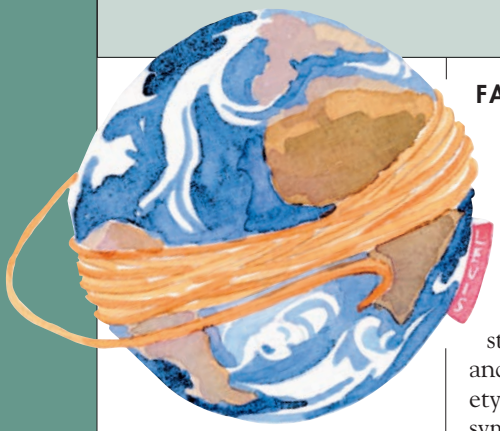
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The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON



JEANS

The most universal garment of Twentieth century society, jeans are mass-produced from a fabric that is probably the most popular ever made. Sturdy denim pants with copper rivets came on the scene in 1873, thanks to Levi Strauss. Levi Strauss & Co. uses 1.25 million miles of thread for annual jean production—enough to wrap around the world 50.2 times. The typical American owns eight pairs of jeans.

Francine Parnes, "The Best of the Millennium," *The Denver Post,* September 23, 1999

UPHOLSTERY

The use of woven horsehair for upholstery was taken up by Thomas Chippendale in 1760, when he specified horsehair covers for the seats of his own library, salon, and dining room chairs. In 1789 George Hepplewhite recommended horsehair as the best upholstery fabric for mahogany chairs.

Antiques, February 1998; contributed by Norma Smayda, Saunderstown, Rhode Island

FABRIC MYTHS

The Craft of Zeus: Myths of Weaving and Fabric, by John Scheid and Jesper Svenbro (Harvard University Press, 1996; Carol Volk, trans.), is a scholarly study of weaving in Greek and Roman myth and society, including weaving that symbolizes the cohesion of society, as well as the union of opposites—warp and weft—in marriage. The book looks at the origins of some familiar phrases, such as weaving a life, in which an individual is thought to begin life as a thread and end life as a fabric, the result of interlacement in society and other relationships.

Reviewed by Anne Paxton Wagley, Berkeley, California, on *The Weaving List,* Vol. 98, #373, March 9, 1998

HEMP HISTORY

Hemp had no history of widespread cultivation in the American colonies. England had long offered bounties for its production, but most farmers . . . felt the hard and long labor of producing hemp fiber made the crop . . . non-profitable. England in order to supply her rapidly expanding navy with rope had to depend largely on Russia, producer of a very high grade, snow-rotted hemp.

The American Revolution cut off the supply of hempen rope, and the growth of the plant became more widespread, for with a scarcity of imported cloth and all cloth expensive, even the hempen variety increased in use. As early as 1780 hemp was being grown in Kentucky for cloth. With yields sometimes as much as fourteen hundred pounds of fiber to the acre, the . . . pioneer could grow a small patch, less than a quarter of an acre, and from it get fiber enough to make needed rope or cords, coarse clothing, towels, even tablecloths and feather ticks for a whole family. The poor white man often wore hempen clothing during pioneer years, while the field hands of the Deep South knew little else for work clothes.

Harriette Simpson Arnow, *Flowering of the Cumberland,* University Press of Kentucky, 1984 (reprint); contributed by Judith Dumke, Chesapeake, Ohio

WEAVING GOBLINS

In Slovenia, a special protector of the household is the *Setek* or *Skritek*—what we would translate "hobgoblin." In spite of his devilish appearance, this goblin likes to do work such as tending the flocks of sheep or weaving on the loom. He appears in the shape of a small boy, lives either behind the oven or in the stable, and shares both the joys and sorrows of the family.

Louis Herbert Gray and George Foot Moore, Eds. *The Mythology of All Races,* Boston: Marshall Jones Co., 1918; contributed by Sigrid Piroch, Foxburg, Pennsylvania

FUTURE FASHION?

Designers are already dreaming up clothes for the future, incorporating modern plastics with computer accessories. Roberta Wolf and Trudy Schlachter (Rizzoli, New York, 1999) feature these forward-leaning fashions in *Millennium Mode*. "The challenge is integrating the fibers and technology into fashion," says Schlachter.

Stephen Sprouse, best known for wild styles that celebrate the 1960s, says,



"In the future I'd love to see clothes that you pour on. Just get in the shower and press the clothing sprocket. You dip yourself in the clothes, and they're hot-wired to computers to keep you warm or cool, change colors, whatever."

Francine Parnes, "Plastics Shape Future," in *The Denver Post,* January 6, 2000

WINTER TRENDS

Popular yarns for winter 2001 merge the present with the past, according to Expofil's Fashion Director, Silvie Tastemain. Yarns with a traditional or handmade look are countered with technical and manmade fibers, all with the intention of creating comfortable fabrics that perform well for modern lifestyles. Four fashion themes characterize the newest yarns.

Mythical Nature focuses on natural, uneven, handspun looks and interplays of manmade and organic fibers for relief and decorative effects. It offers furs and imitation furs, soft and brushed looks, including slub and roving yarns, linen/silk or linen/viscose nubby yarns, and "distressed" wild silk.

Civilized Nature yarns lean towards classic British looks, including tweeds, mossy textures, heathery colors, and uneven curly or gimp yarns for dense and spongy but lightweight knits.

Allegorical Nature features voluminous, ultralight novelty yarns. *Artificial Nature* reuses, recycles, and reinvents the natural with strips of recycled fabric and true and faux leather thongs and laces.

Condensed from *Textile World,* August 2000; contributed by Laura Fry, Prince George, British Columbia

HANDWOVEN CANVAS

Titian's portrait of the *Doge Andrea Gritti* in Washington's National Gallery of Art "has come down to us in a remarkably well-preserved state. . . . Since the original canvas is almost perfectly preserved, one can detect how its rough tooth holds the paint, especially when Titian uses a dry brush, which reveals, rather than covers, the surface. The way the weave of the canvas (the tooth) works with the paint gives life and relief to the images. Because the weight, weave, and texture of the canvas determined its ability to hold paint in particular ways, Titian, like every other Venetian artist, chose his canvasses with care."

Bruce Cole, *Titian and Venetian Painting, 1450–1590,* 1999; contributed by Manuela Kaulitz, Louisville, Kentucky

ANCIENT JAPANESE TEXTILES

The technique of weaving cloth came to Japan from China. After archaeologists found forty textile fragments from the first century B.C. to the third century A.D. on the island of Kyushu, a Kyoto Institute of Technology team decided to use traditional methods to re-create the original silk and hemp fabrics. It wasn't easy. The team analyzed the cloth's makeup, thread width, and density of the weave under a microscope, then asked skilled artisans to make a nobleman's silk tunic and a commoner's hemp jacket. . . . Craftsmen had trouble spinning coarse hemp fibers into a fragile thread a hundredth of an inch in diameter. "It seems techniques of making hemp cloth had already reached their most sophisticated point in Japanese history during that time," said one artisan.

"Geographica," *National Geographic,* June 2000

ALPACAS

South American countries, home to millions of alpacas, prohibited their export until about 15 years ago. Today, there are still only about 40,000 alpacas outside of South America, fewer than 20,000 of which reside in the United States.

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

WOOL PULLING

The craft of wool pulling—removing fiber from a sheepskin—emerged in post-medieval Europe, notably in Great Britain. Wool pullers first were labeled "fellmongers" because they derived their wool from fells, an Old English term for skins, rather than fleeces. Like tanners, fellmongers purchased skins from butchers and in turn sold the dewooled sheepskins to leathermakers. The process was profitable because the wool pulled from sheepskins might be worth in excess of four or five times the value of the skin. Wool removed from the pelts of slaughtered sheep and lambs was graded by breed, age at slaughter, and staple length or spinning counts.

Condensed from David S. Rotenstein, *Society for Industrial Archeology Newsletter,* Fall 1999, p. 8; contributed by Susan Hyzer, Brookfield, Wisconsin

FLOOD PREVENTION

Only 150 years ago, there might have been more sheep than people on the island of Sylt off the north coast of Germany. In the pre-modern era almost every family owned sheep for meat and wool. Sheep secured the dikes by treading on the grass, thereby making it more durable when floods and storms came up.

Die Insel, 1998; translated by Bettina Lemke-Strohbecke; contributed by Sigrid Piroch, Foxburg, Pennsylvania



January 29. **Pattern & Weave,** February 7–9. **Sectional Warping,** March 2. **Block Weaves/ Shaft Switching,** March 14–16. All classes with Thomas Knisely at The Mannings, 1132 Green Ridge Rd., East Berlin, PA 17316. (717) 624-2223; mannings@sun-link.com; www.the-mannings.com.

VERMONT

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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.

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GHANA, AFRICA

Kente Weaving lessons in the Volta Region of Ghana, at The Craft Institute of Kente Weaving, with Gilbert "Bobbo" Ahiagble. Contact Louise Meyer, Partner, AfricanCraft.com, 3327 18th St. NW, Washington, DC 20010. (202) 328-6834; louise@africancraft.com; www.africancraft.com.

GUATEMALA

Backstrap Weaving, year-round, with indigenous weavers. **Hand Papermaking with Japanese Fibers,** January 19–28, workshop with Mary Hark. **Loom Beading/A Painterly Approach,** March 2–11, with Gayle Liman. **Hand Painting on Silk,** March 16–25, with Hilary Simon. All workshops in Antigua. 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.

WALES, UNITED KINGDOM

Summer School organized by the Association of Guilds of Weavers, Spinners & Dyers, August 5–12, at the University of Wales, Bangor, North Wales. Contact Hilary Miller, Hafan, Llandegfan, Menai Bridge, Anglesey LL59 5PW, UK. www.wsd.org.uk.

TRAVEL

Ecuador and Bolivia. July 20–August 9. Craft tour in the Andes. Booking deadline May 31. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Guatemala. February 16–25. 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. Holy & Easter Weeks in Guatemala, textile tours with Nancy Crow. Send LSASE to Nathaniel Stitzlein, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554.

Romania. June 6–23. Folklife and crafts of Transylvania. Booking deadline April 17. Contact Tom Wilson, Craft World Tours, 6776 Warboys Rd., Byron, NY 14422. (716) 548-2667; fax (716) 548-2821.

Turkey. March 2002. Textile tour of western Turkey with Anita Luvera Mayer. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221. (360) 293-3838.

Uzbekistan and Turkmenistan. March 10–24, 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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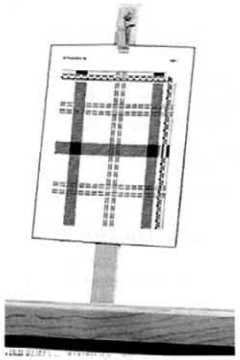
Product News

by Sharon Altergott

Northwest Looms' owner, Anthony Klissus, has moved his business from northern California to Cheyenne, Wyoming. Northwest is home of the *Pioneer Loom* featuring an open reed and heddle for easy warping. These tabletop looms are handcrafted of walnut, cherry, mahogany or maple and are available in 8-, 12-, and 16-harness models with 10", 15", and 20" weaving widths. For more information on his complete product line contact Tony at his *new* address: 308 W. Idaho St., Cheyenne, WY 82009; phone number (307) 638-8003; or email: klissus @msn.com

Lakeside Fibers, a new weaving shop opened by Susan Vandewalle, features looms, fibers, and accessories from Ashford, Brown Sheep, Classic Elite, Harrisville, Henry's Attic, Howell, Norwood, Schacht, Silk City, Toika, and UKI and many others. The studio is located at 402 W. Lakeside Street, Madison, WI; phone (608) 257-2999; email: susanh@lakeside fibers.com; or check out her website at: www.lakesidefibers.com for more information on her complete line of products.

Schacht Spindle Company, Inc. has made its *Treadle Tracker,* initially designed for the *Wolf Pup Loom,* available for other looms as well. A *mini-clipboard* for holding weaving drafts, the Treadle Tracker



attaches to the castle of the loom with two screws and fits most looms. Also, Schacht has redesigned their website. Check it out at www.schachtspindle.com or for more information contact: Schacht Spindle Company, Inc., 6101 Ben Place, Boulder, CO 80301, phone (303) 442-3212.

Pomegranate Art in Craft is a new company featuring heirloom quality textile tools. Visit their website at www.art-in-craft.com to view owner Ann E. Sullivan's inventory or phone (708) 799-9885 for more information on her fine quality tools, *designed to hone a time-honored craft into art.*

Shana Rossi introduced last summer at Convergence 2000 a new loom accessory the *Loom Warping Straps,* a must have to secure lease sticks while threading your loom. The straps attach to the front or back beam and the castle upright or side. They work on Schacht, Leclerc, Louet, Norwood, Fireside, Harrisville, Ashland, Kessenich, Macomber, Leesburg and other looms. To order send $45 per set (includes shipping & handling) to: 302 West Main St., Carrboro, NC 27510 or visit the website at: www.loomwarpingstraps.com for more information.

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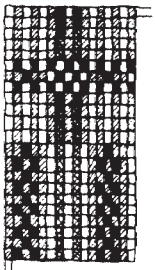
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Notices

FARM-FIBER FESTIVAL & ALL-MISSOURI SPIN-IN, April 28–29, 2001 in Arrow Rock, Missouri. Spinning, weaving, farm animals and games for youth will be highlighted. For further information on the Farm-Fiber Festival, please contact: Jim Smith, Ph: (660) 837-3328; Spin-In contact: **Carol Leigh Brach-Kaiser,** Ph: (800) 974-9328.

FOURTH ANNUAL QUILT AND FOLK ART SHOW, February 17–18, 2001. Round Rock, Texas. For more information, contact **Carol** at (512) 255-8545.

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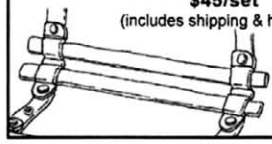
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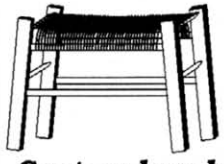
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Endnotes

HALCYON SCHOMP. . . . TO FIBER MOTHERS EVERYWHERE

I can't think of my mother without thinking of purple. And hot pink. Bright yellow. Flaming orange. Deep turquoise. Screaming red. Ultramarine.

My mother's whole life was about color and texture and beauty. As I stand in the warehouse at Halcyon Yarn, looking at all the luscious colors heaped in their bins, I think of her. She was the one who helped me discover how to turn the love of beautiful fibers and fabrics into a way to make a living. I was able to turn her example into many valuable lessons.

Halcyon Yarn is the direct descendant of a turquoise polished cotton dress with white piqué collar and shiny black buttons. I made it during classes at the Singer Sewing Center when I was ten. Mommy, ever tight with a nickel, wouldn't spend much money on new clothes, but I could always lure her to the fabric shop where we would browse through the pattern books and feel the fabrics. We spent hours wandering around the deliciously overloaded aisles at Wonder Fabrics, dreaming and planning.

I remember the baby blue felt skirt she helped me make and trim with white felt snowflake cutouts. There was a pink plaid wool skirt for Valentine's Day. With her help, I made an incredible prom dress of striped mattress ticking, trimmed with eyelet ruffles.



Halcyon's daughter, Gretchen, learns to say "Thank you for calling. I'm Gretchen. How may I help you?"

She was always good at spotting potential and translating it into reality. She knew how to shop the sales. She taught me to cut pattern pieces from a fabric so that nothing is wasted.

How many times did she work with me on a dress right up to the moment my date came to take me to a party? She made an eight-inch wide card-woven band for the front of my sister's wedding gown and finished tacking it in place just as the guests were arriving. She taught me that what matters is that we finish what we start and make sure it is wonderful.

My parents were surprised when after college I told them that I wanted to go to business school. My dad owned an automobile dealership, and I think he'd given up hope that one of his six daughters might succeed him. Ever contrary, however, when I got my MBA I also learned how to weave, and any thoughts of wheels vanished—I had found my passion!

Halcyon Yarn opened in 1971 in an old Victorian building in downtown Denver. With prodding from my mom and in spite their trepidation, my parents loaned me the money to buy and remodel the building. They had lots of suggestions, however, and I learned that part of accepting aid is listening to the advice that comes with it. So we put in apartments above the business to help support us while we grew.

My mother's practiced eye for beauty gave us ideas for ways to display the yarns that arrived by the truckload. Our oak floors were salvaged out of an old church she'd heard was coming down. She found factory-second cabinets. We didn't waste anything.

When the business was up and running, she came almost every day to offer encouragement and help. My father gave lessons in customer relations and promotion. The summers I'd spent answering the phone for him, "Thank you for calling, I'm Halcyon. How may I help you?" left an indelible impression of the way customers should be treated. My father carved an intricate wood sign for the front door. Although it was my business, it was a family business, too; the people who loved me made it that way.

The early years in Denver were very exciting. I learned a lot about weaving and teaching as I began to give classes. I learned more about business than they ever taught in school, and I learned from my mother's example the importance of being involved in my community.

Ten years and a daughter later, my partner and I decided to move to a small town nearer to the ocean with a simpler way of life in which to raise Gretchen. With the institution of mail order and the Yarn Store in a Box, we could offer the beautiful fibers and tools we loved to a much wider audience. From afar, my mother still participated, continuing to provide the encouragement I needed to keep the business vital and dynamic and growing, because, as she frequently emphasized, not to change is to wither away and eventually die.

Although the cast has changed, Halcyon Yarn is still a family business. Listening to other people is still important to us. We'll keep looking for new ways to bring beauty into our lives and into our customer's lives. As I walk down the aisles surrounded by glowing colors and tempting textures, I think of my mother and all that I learned from her.

HALCYON SCHOMP *continues to demonstrate her love of fiber and fiber people at Halcyon Yarn, in Bath, Maine.*



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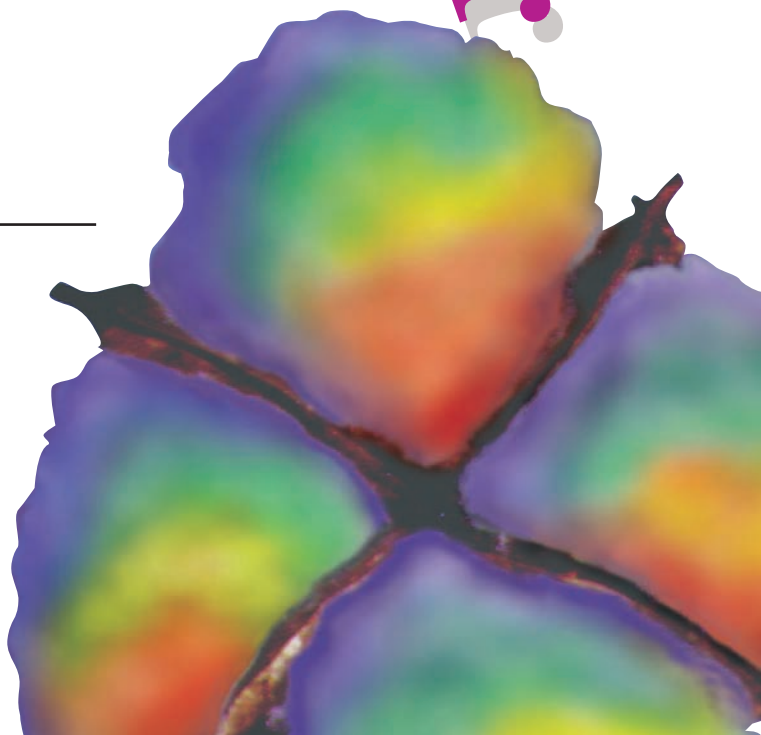
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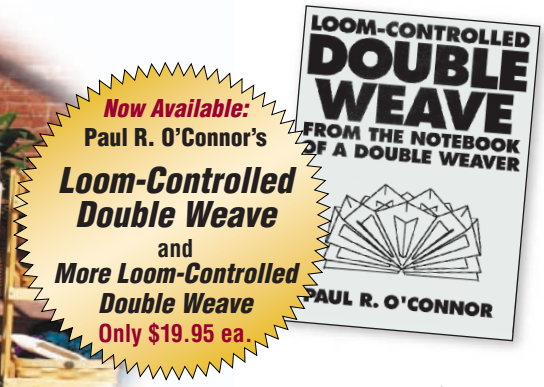


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