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ISSUE 107 NOVEMBER/DECEMBER 2001

Handwoven

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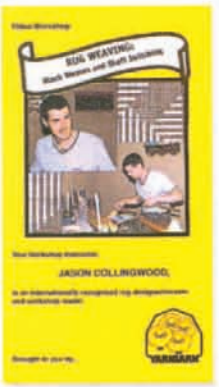
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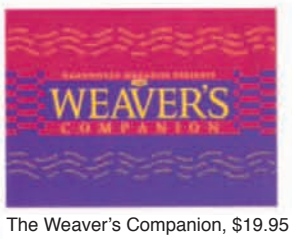


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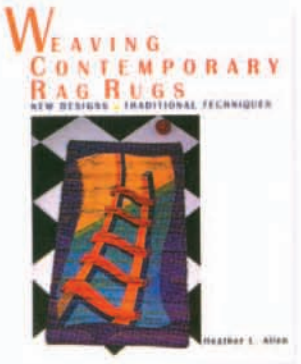


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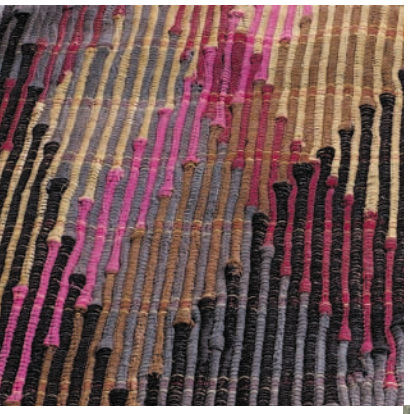
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Handwoven

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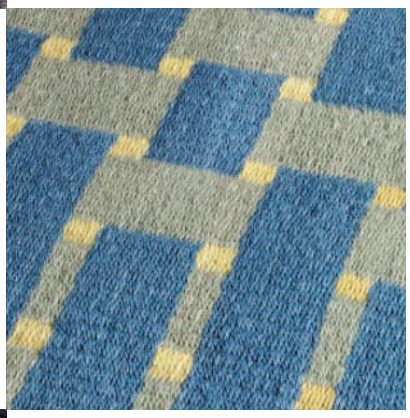
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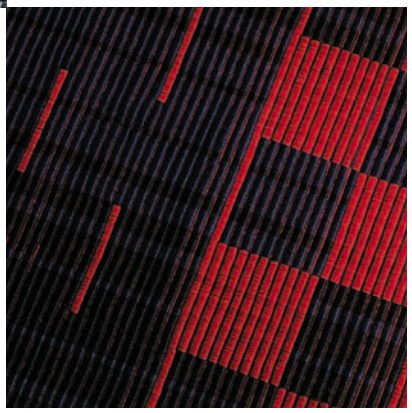
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Photo props courtesy of
The Cupboard,
Ft. Collins, Colorado.

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FROM THE EDITOR



I love teaching, no matter what the subject is. (Well, seventh grade math stands out as an exception, but then I didn't know anything about math.) Out of all the subjects I have ever taught, beginning weaving is the one I love most.

You get to tell beginners the right way to do everything. They believe you, and they do it the way you say. You explain to them that they won't have the same trouble you had unlearning all the bad habits you learned when you were a beginning weaver.

It's a complicated process, however, and you have many choices to make. Should you start by having them wind a warp, thread the loom, and then weave? Or should you have the looms already warped so that their very first experience as weavers is the thrill of seeing the weft travel magically across the shed? If they warp first, they might hate weaving. There are a few things you'd rather postpone their knowing since you want them to become weavers. It's better if they get hooked first.

During the summer I taught a class called What's Hot! at Penland. The subject of that class is sort of the whipped cream of weaving, the special structures that have evolved recently from pushing the limits we ordinarily observe. Penland has a (good) policy of making all classes accessible to everyone, so there was one student in the class who had never woven before.

The class lasts a week. The students usually like to go home with a woven piece—it helps to have more than a small sample to show those who might otherwise ask, "It took you a *whole week* to do *that*?"

By the second or third day, over in the pottery studio they've made piles of pots, the book class has produced stacks of books, yards of fabric hang from the windows of the surface design class, but in the weaving studio they are still counting warp threads.

Weavers are used to the fact that other people don't realiz how much time weaving takes. This is one of those little truth we don't point out right away to beginning students. When the ask, Can I weave a chenille throw or a tapestry pillow or a sil scarf, we say Yes. How about this singles wool for warp? Sure Can it have a tree on the front? No problem.

Brian, the beginning student at Penland (and great-great grandson of Penland founder Lucy Morgan) wove a chenill scarf and a pillow with inlaid motifs in his first weaving class– in spite of the flu and broken (singles wool) warp threads.

The greatest reward in teaching beginning weaving is seein the beginner realize what we already know, that weaving is whol ly good, bringing us only beauty and the joy of creation, tran scending all cultures and political systems.

Madelyn

If you have an article idea or a project to share, send a photo or slide and a brief description to Madelyn van der Hoogt, PO Box 1228, Coupeville, WA 98239 (or e-mail her at madelynv@interweave.com; no digital photos please; send all photos snail mail).

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

March/April 2002. *For the Kitchen:* towels, mats, runners, tablecloths, curtains, napkins, aprons, tea cozies.

May/June 2002. *By Design:* design tips for choosing colors, structures, fibers, patterns.

September/October 2002. *Accessorize!:* handwoven garments with a special emphasis on accessories (scarves, bags, shawls, hats, belts, etc).

November/December 2002. *Stripe up the Band*: Stripes of all sizes and colors for fabrics of all widths; from yardage to belts, bands, and ribbons.

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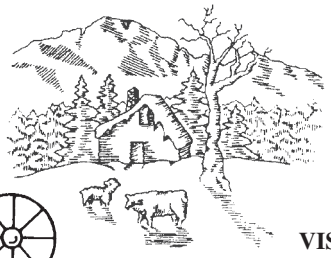
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WHAT WE CAN DO

We can take solace in the continuity of thread, in the way the rhythm of weaving echoes the rhythm of life. We can be grateful for a worldwide community of like-minded weavers who value the timeless, gentle work of human hands. We can carry on.

Linda

Linda Ligon, Publisher

Weaving Peace and Hope

Using alphabet codes to devise threading drafts is an old weavers' trick, and one that can infuse special meaning into the simplest of fabrics. The code below, described in Christina Hammel's 1997 article, "How To Weave Name Drafts," results in this draft, which can be woven as overshot or twill or however you please:

GOWFNV = shaft 4
EMUDLT = shaft 3
CKSBJRZ = shaft 2
AIQYHPX = shaft 1

	O			X	X
E E	E		X	X	
C		X	X		
P A	H P	X			X

Weave a Real Peace (W.A.R.P)

This vital organization is a network and clearinghouse for those working with craftspeople in Third World countries, and as filled with interesting intersections and patterns as the most intricate weaving. Make a donation or, for $15, become a member:

Weave a Real Peace
3102 Classen Boulevard
PMB 249
Oklahoma City, OK 73118
www.weavershand.com/warp.html

There will always be weavers (and spinners, and dyers, and even, if you will, woolgatherers) just as there have always been others who march at a measured, slower pace. Religious communities, for example, exist in nearly every culture and their common message includes simplification and finding a focus for one's life. Henry David Thoreau was writing this same message to the America of nearly two centuries ago. . . .

—Gary Lee Phillips, Marengo, Illinois

Three slender things support the world:
A blade of grass,
A stream of milk from a cow's dug
A perfect linen thread from the hand of a woman.

—ancient Irish saying

Life Goes On

Back in print at Interweave, after a long hiatus: *Handwoven Scarves*, *Rag Rug Handbook*, *A Dyer's Garden*, and *Rigid Heddle Weaving*. Due in early spring: Donna Mueller's *Handwoven Laces*.



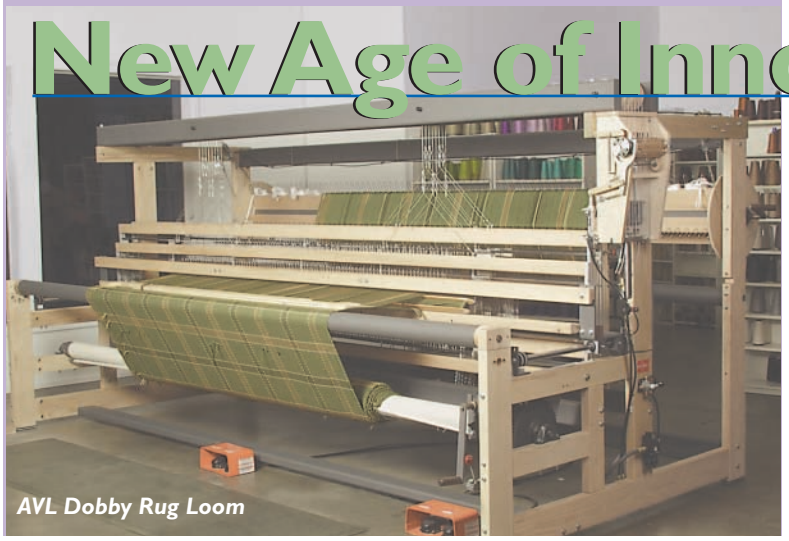
We are living in exciting times. Each day seems to bring original and exciting technologies that make our lives a little better. And the world of weaving is no exception.

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Letters

SEPTEMBER 11TH

I live approximately twenty miles from ground zero. I put my children on their respective school buses as usual on Tuesday and sat down with my morning coffee. My husband called to tell me to turn on the television—and my life, and the lives of all my fellow countrymen were in that instant changed forever. I watched in horror as the second plane crashed into one of the symbols of the free world.

Within the hour, the World Trade Center towers were a twisted pile of ash and debris. All of us will remember this date for the rest of our lives, where we were at the exact moment we heard the news and the powerlessness, anger, and fear that gripped a nation of people who never thought it could happen here.

Finally, I turned the television off—I couldn't watch anymore. I went into my studio, my hair still in hot rollers.

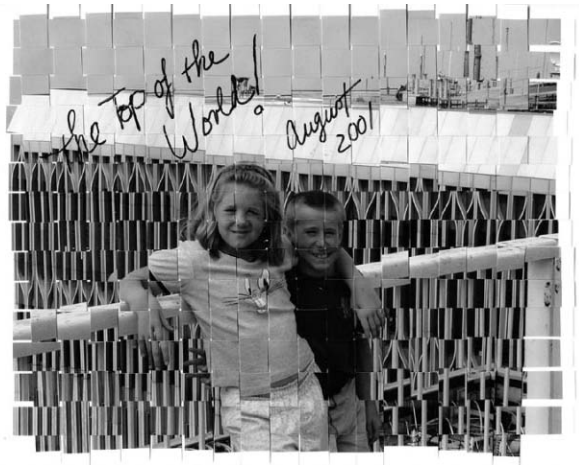
I sat down at my loom and began to weave. Although the structure I was weaving, an 8-shaft shadow weave, was complex, I blindly, numbly, and mechanically treadled the sequence, threw the shuttle, and found my mind wandering back to the devastation occurring just over the river. How many friends, community members, parents of my children's friends were in those buildings? I called my mother and we cried together.

I wandered aimlessly in my studio, unable to motivate myself to create, weave, sew—all of it seemed so pointless. I sat at the computer and tried to write, to find a way to express what I was feeling. Fiber is a slow medium for self expression, and I am a fiber artist. My pieces take upwards of six months to complete.

I was to teach a class that Friday to a fresh new group of university art students, mostly educators. Their first lesson had been in simple two-element plaiting. Basic under/over. We use newspaper strips to make mats, vessels, enclosed forms. Under over. Over/under.

"What is the role of the artist in a society that is grieving the loss of its citizens and basic freedoms?" I kept asking myself since it is artists who often record events and question, criticize, and document the emotions of a nation.

It was a simple gesture, but for me a profoundly cathartic one when I went to the computer and printed two identical photographs of my children standing atop the South Tower of the World Trade Center three weeks before. They had never been there, and I wanted to share New York with them. I sliced the two photographs into horizontal and vertical elements and wove them, in a simple over/under pattern, back together. Because of the process of the interlacement, the images have an eerie offset quality. I made sure my children's faces were whole and readable as the part of the photo of the World Trade Center became shaky and unreadable. It was a small gesture.



Daryl's children at the top of the World Trade Center

I shared the piece with my students on Friday. We cried. We talked about the role of the artist and the important role of the art educator to help students too young to write, who can't express themselves in any other way but through art.

It was a very healing experience. As I thought about those elements passing over and under each other, the most simple of interlacements, the most basic tool of the weaver, I thought about how each of us must find a way to heal, to share, to communicate, to move forward. I will go back to my loom, I will find comfort in the gentle rhythm of the shuttle. I will sit at the sewing machine again. Work will come from my hands again. I feel centered and strong and very, very grateful.

—Daryl Lancaster
Lincoln Park, New Jersey

COMFORT IN WEAVING

In the wake of the bombing of the World Trade Center and the Pentagon, you are probably feeling some of the same emotions that I am: numbness, anger, sorrow, confusion, isolation, and a desire to be close to those I care about. In the days following the bombing, I found myself extremely tired and retreated into a sort of mild depression. In a conversation with one of my sisters a week later, she expressed similar feelings.

The other evening I was talking with some weaver friends. We were discussing the recent events and our responses to it. One woman said that she found herself designing projects in her head when she couldn't sleep at night. She found solace in something she could control, an escape from the hardness of the current climate. Others in the group felt that they too were finding comfort in handwork.

I was reminded of an editorial I wrote about the Gulf War in the March/April 1991 issue of Handwoven. [As] "we engage in war, I find myself taking solace in my crafts. I've found a need to keep my hands busy with knitting, spinning, or weaving. Instead of the usual intensity of needing to get something done, I have no goals nor deadlines to meet. I'm working for another reason. I find that as the world

becomes more unstable and unsure, working with my hands becomes a kind of meditation that leaves me space to reflect. In it, I can be alone with my thoughts. While the bigger issues seem out of my control, I'm comforted by the simple, mundane problems that are within my power to fix."

—Jane Patrick
Boulder, Colorado

FROM MARY ATWATER

Mary Atwater in her first chapter of *The Shuttle-Craft Book of American Hand-Weaving* wrote: "People suffering from anxieties about which they can do nothing, people trying to live again after some shattering loss, people whose lives are unsatisfactory or incomplete, all find in weaving a great resource. It is so impersonal, so very old, so practical, with such boundless variety, such opportunities for beauty! And there is for most people an instinctive pleasure in the handling of threads—something that has come down to us through the ages. For weaving is an ancient 'mystery' as well as a bit of earnest work with a handsome reward."

Right now, those old-fashioned words appeal deeply to me, for I think we are all suffering from anxieties about which we can do nothing, and we will all be trying to live again after shattering losses.

—Lynn Tedder
Tulsa, Oklahoma

TO FELLOW SPINNERS AND WEAVERS FROM SOUTH AFRICA

All the members of The Johannesburg Weavers and Spinners Guild in South Africa have been appalled and saddened by the dramatic events that have taken place in your country.

We would like to convey through your magazine our concern. We do hope that you can all derive some comfort from knowing that your friends in craft are thinking of you during these sad days and wishing you well. We would like to pass on the motto "Make warp not war!"

Sent with our kindest and most sincere thoughts.

—Pat McNeill
Secretary, JHB Weavers & Spinners Guild
Johannesburg, South Africa

And now, back to the healing joy of sharing our weaving thoughts and ideas. . . .

GARMENT ISSUE CONTROVERSY

I just received the September/October issue of HANDWOVEN. I haven't gotten past reading the Letters page, but I just had to stop and put in my two-cents worth regarding a couple of issues that were raised.

I *loved* the May/June issue; it goes right into my "never, ever give away" stack. I appreciate the sewing and finishing tips and thank the weavers who were willing to share their expertise with the rest of us. I was especially taken with the shirt with ultrasuede collar featured in Daryl Lancaster's article. What a really nice piece!

I certainly would not agree that sewing tips have no place in a weaving magazine. For me, the goal of weaving goes beyond the finished fabric that you take off the loom. I want to get it to a point where I can use it or wear it. In my case, I want to focus on producing comfortable, professional-looking garments that are suitable for an office environment. When I see a well-constructed item featured in the magazine, I'd like to know what special tricks were used to make it look that way.

This also is a response to Linda's question, "Who are sewing their own blazers now?" Well, I just finished sewing one out of a purchased fabric to go with a dress I bought and to test the pattern for a granite-weave fabric that's on my loom now. I was pleased with the results, and I'm looking forward to sewing with my handwoven material.

As is true for so many others, I don't weave as often as I'd like to, for several reasons. I work full time and I have other craft interests besides weaving. I have to distribute the limited time and resources (including mental!) that my job leaves to me among all the things I love to do. I have no plans to quit weaving, and I hope to enhance my skills in this area over the next few years. In truth, I'm looking forward to early retirement so I can spend my time doing more of the things that I really enjoy!

—Teresa Goatey
Columbia, Illinois

FROM A NEW WEAVER

I just wanted to write and tell you how much I enjoy your magazine. I am nineteen years old, and I've been weaving for a little more than three years now. Your magazine has given me lots of ideas and inspiration. Thanks!

—Madalyn Jones
via e-mail

A NEAT TRICK

A simple threading trick will eliminate the distracting strip of color on the right side of a taqueté Christmas ornament or rug ("Holiday Ornaments," September/October 2001, pages 24–25; "Block Weave Rugs," May/June 2000, pages 44–47). Omit the 1 in the threading at the right selvedge so that the threading begins and ends with pattern ends on shaft 3. When you are weaving, let only the background color wrap on the right and left selvedge ends and then both sides will be balanced with the same color.

—Nancy Arthur Hoskins
Eugene, Oregon

A HELPFUL RESOURCE FOR RUG WEAVERS

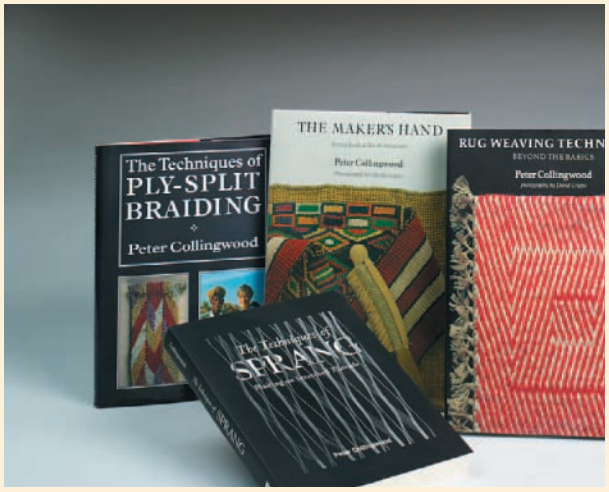
Since this issue relates to rug weaving, I thought it would be good to let readers know about a resource that many of us have found to be invaluable. It's an internet rug weavers' group called RugTalk. It has been around for about four years (much thanks to Pam Aossey for getting it started) and now has over 700 subscribers. They range from first time newbies to recognized experts like Peter Collingwood, Answer Lady Su Butler, and many others.

You can ask a question about anything related to rug weaving—looms, drafts, yarns and materials, tools, whatever—and get advice from people who have been there. To subscribe, go to www.rugweavers.com, click on RugTalk and follow the directions.

—Emilie Pritchard
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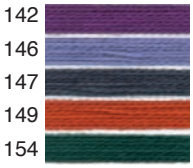
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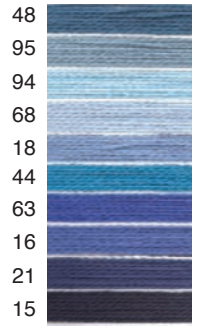

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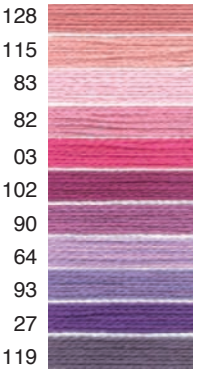
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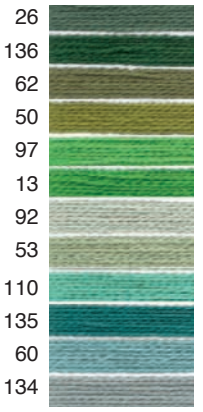
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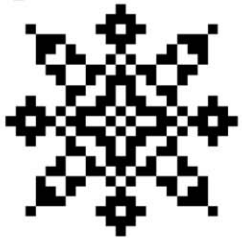
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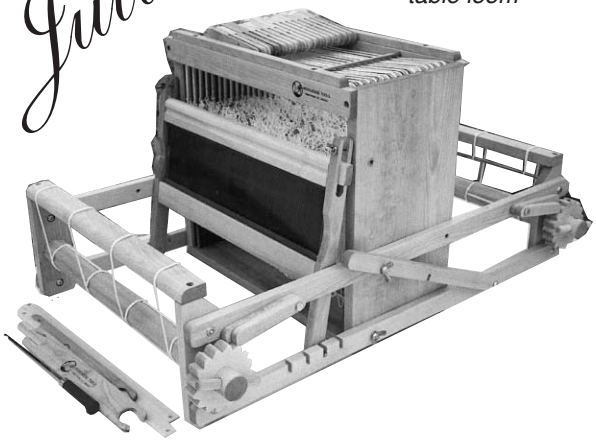
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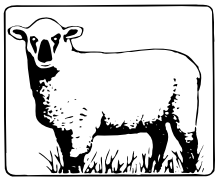
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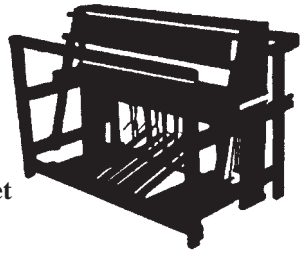
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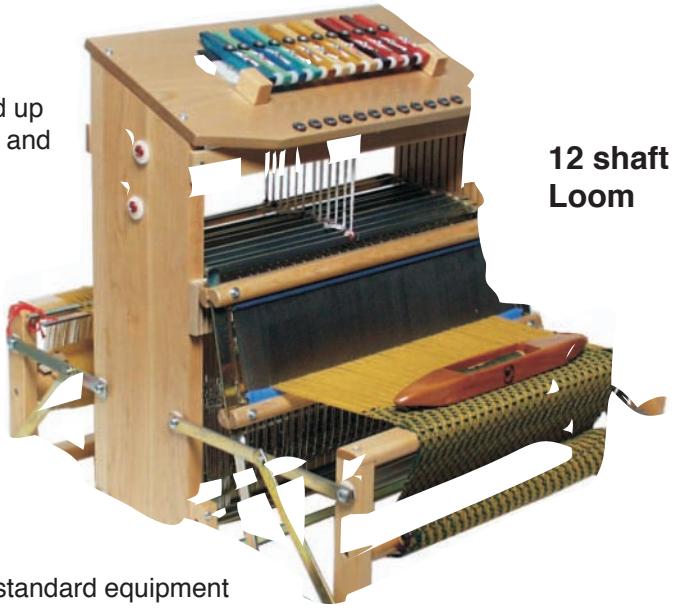
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DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Jane Evans	Rag mug rugs	48–51	Two-tie weave	4	Intermediate
Deborah Harrison	Rag rug	33–35	Plaited twill	4	Intermediate
Tom Knisely	Checkerboard rug	30–32	Broken point will	4	Beginner
Sara Lamb	Bags	76–79	Knotted pile	2	Advanced beginner
Janet Meany	Log cagin rag rug	40–43	Plain weave	2, 4	Beginner
Rosalie Neilson	Checkerboard rugs	52–55	Warp rep	4, 16	Intermediate
Emilie Pritchard	Shaft-switched rug	70–72	Taqueté	4	Intermediate
Michael Rohde	Weft-faced rugs	64–67	Taqueté	4, 6	Advanced beginner
Debra Sharpee	Rag rug	44–46	Plain weave	2, 4	Intermediate

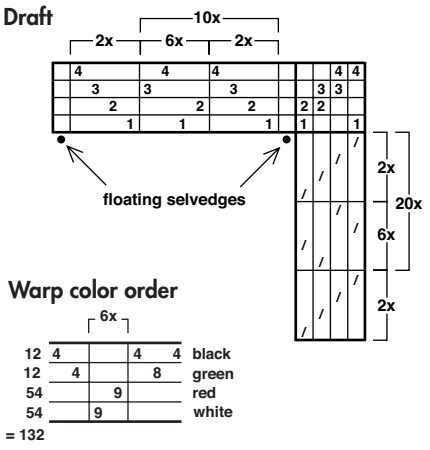
READING DRAFTS

Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets. (Floating selvedges are one or two warp threads on each edge of the warp that are not threaded in heddles. They are 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. They can be beamed with the warp or hung from the back beam. In either case, they should be weighted; a 3" S-hook works well. The shuttle always enters the shed *over* the floating selvedge and exits *under* it.)

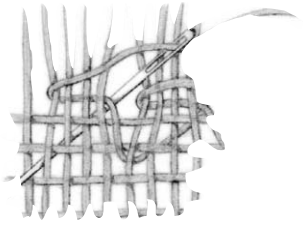
Brackets in the draft show repeated sections. For more than one level of brackets, repeat first the sections closest to the draft.

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.

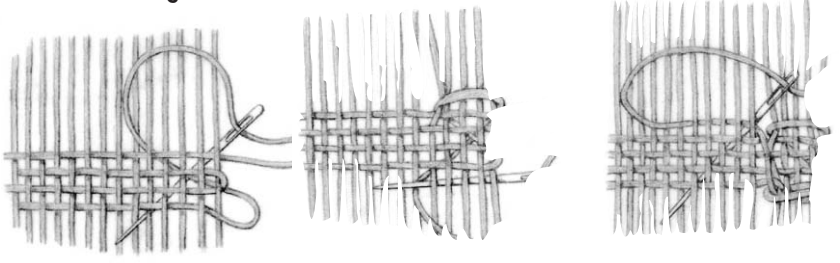
Colors of individual ends and picks are sometimes indicated by letters in the threading and treadling draft accompanied by a key (O = Orange, for example). In other cases a **warp color order** chart is given. Read the chart from right to left just as you read a threading draft, except the rows indicate colors instead of shafts. The total ends required of each color is given at the left of each row.



Simple hemstitching



Double hemstitching



SIMPLE HEMSTITCHING

Simple hemstitching shows as a line of thread across the fabric that divides the fringe into small groups. To work: Pass the needle under a group of warp threads and back around them on the top of the fell. Then go under the same warp threads but come up two or more rows below the fell (two rows are shown here).

DOUBLE (ITALIAN) HEMSTITCHING

Double hemstitching forms little spaces between the groups and is a more elegant and secure finish than simple hemstitching. The needle moves in the same direction for three steps, in a Z path. Pass the needle under a group of warp threads and back around them on the top of the fell. Then go under the same warp threads but come up two or more rows below the fell (four are shown here). Go back around the same threads below the fell. Begin the next stitch above the fell with the next group of threads.

BEGINNER'S CORNER

SMILES AND FROWNS

"Smiles" and "frowns" are descriptive words that weavers apply to the way the fell of the cloth sometimes curves either up or down at the selvedges during weaving. Neither is good!

The fell of the cloth should always form a straight line. If the cloth curves upward at the edges, the beater will hit the edges first. In the case of rugs, which need a firm beat, the result can be broken selvedge warp threads. In addition, the beater will not reach the center of the fell with the same force as the edges, so the weft may not pack in sufficiently across the whole row.

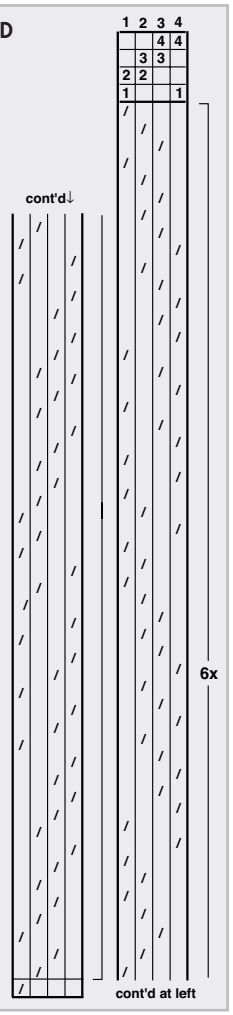
A "frown," or edge threads curving down, usually means the edge warp threads are tighter than the center threads, and the resulting textile may not lie flat.

Two factors are important for providing a straight fell. The warp must be beamed very tightly and there must be minimal draw-in at the edges. If draw-in occurs, the warp threads become crowded at the edges just as if the sett were closer there than in the center. The weft cannot pack in as well with a closer sett and builds up to form the "smile." If the warp is wound loosely on the warp beam, as the beater hits the edge threads with greater force it pulls them tighter around the beam; they then become looser at the fell than the center threads are.

When you beam the warp, divide it into small groups and tighten each group firmly after each turn of the beam (see The Answer Lady, page 28). When you weave, allow enough weft in the shed (by angling or bubbling the weft) to prevent draw-in. Close the shed to keep the weft in place, and then beat.

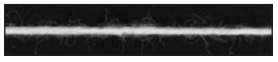
CORRECTIONS AND CLARIFICATIONS

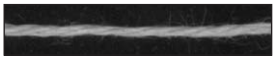
Let's try this just one more time. There are several ways to treadle Barbara Elkins's 4-shaft twill runner in the March/April 2001, issue, page 49. Here's the one that gives the most symmetrical design. It is a "tromp as writ" treadling. (Shaft numbers in the threading draft are used as treadle numbers for the treadling draft.)



YARN CHART

Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of relative setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns that are unsuitable for warp). Contact the list of suppliers for yarn stores nearest you. Wholesale suppliers are noted with an *.

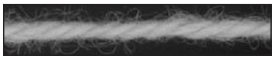

8/4 cotton carpet warp; 1,600 yd/lb (3,228 m/kg); 12, 15, 18

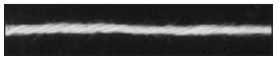

8/3 linen; 800 yd/lb (1,614 m/kg); 6, 10, 12

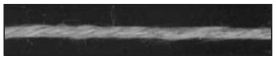

3-ply spelsau wool; 843 yd/lb (1,700 m/kg); 8, 19, 12


12/6 cotton rug warp; 1,450 yd/lb (2,925 m/kg); 12, 15, 18


10/5 linen; 600 yd/lb (1,210 m/kg); 7, 8, 9

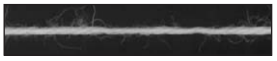

3-ply wool; 720 yd/lb (1,450 m/kg); 6, 8, 10

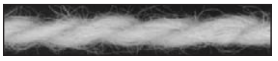

8/4 poly/cotton; 1,400 yd/lb (2,825 m/kg); 12, 15, 18


8/5 linen; 480 yd/lb (968 m/kg); 6, 8, 10

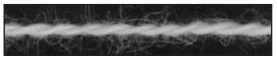

6-ply Persian rug wool 712 yd/lb (1,436 m/kg)


3/2 pearl cotton; 1,200 yd/lb (2,420 m/kg); 10, 14, 18


12/3wool; 2,160 yd/lb (4,350 m/kg); 12, 15, 20


2-ply rug wool; 480 yd/lb (970 m/kg)


3-ply cotton roving 150 yd/lb (302 m/kg)


2-ply wool; 1,288 yd/lb (2,600 m/kg); 10, 12, 15


3-ply rug wool; 260 yd/lb (525 m/kg)

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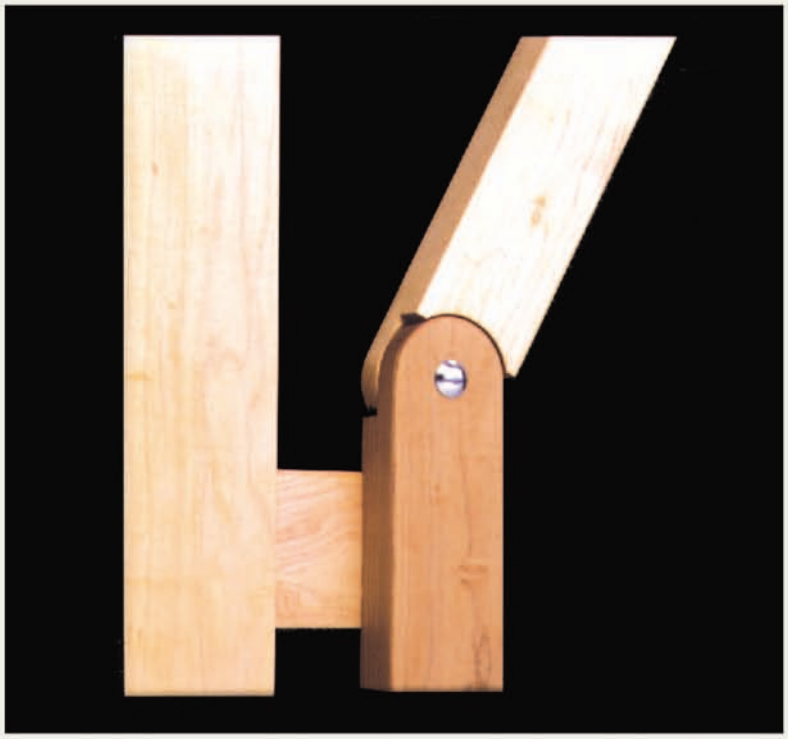
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Books, etc.



TAPESTRY TECHNIQUES FOR RUG WEAVING
Nancy Harvey

Victorian Video Productions, 2001. Distributed by Yarn Barn, 930 Massachusetts St., Lawrence, KS 66044. 142 minutes, color, $34.95. ISBN 0-936225-49-1.

Nancy Harvey is a born teacher as well as a master tapestry weaver. *Tapestry Techniques for Rug Weaving* is nothing short of a very intensive workshop on the use of "interlock" techniques (methods for joining areas of discontinuous wefts in tapestry-technique rugs). The video is very understandable, easy to follow, and enjoyable. Its application and use is not only for beginner and intermediate weavers; it has wider application as a classroom teaching tool.

The video is organized so that it is easy to go to any section with ease. An instruction sheet is provided listing each heading with a space for entering the time code and counter number from your VCR, making it easy to repeat or return to any section. A materials list is also provided so that the viewer can learn through hands-on weaving while viewing the video.

The filming of the video is extremely professional. Thoughtful use of color and many close-ups show the techniques clearly. The camera views the weaving from several angles—that of the weaver and also that of an observer standing or sitting beside the weaver.

Each section of the video leads into logically into the next. The video begins with warping and shows the steps for preparing and beaming the warp with firm and tight tension. The lesson stresses that the care taken during warping affects the final result. This theme of the importance of careful execution to the quality of the final product is carried through each lesson in the video.

After the warping tips, the student/viewer is then guided through the steps for weaving a tapestry rug, first for the heading and then for the insertion and interlocking of discontinuous wefts.

Since this is more than a "how-to" video, each different method is both verbally explained and visually demonstrated, and the reasons for choosing each method are given. There is not a "just because" or "just do as I say" in the entire session. Nancy makes reference on a number of occasions to the many weavers who have helped to shape her weaving skills and techniques. She gives the viewer several options for executing the various techniques and clearly explains why she is doing them a particular way.

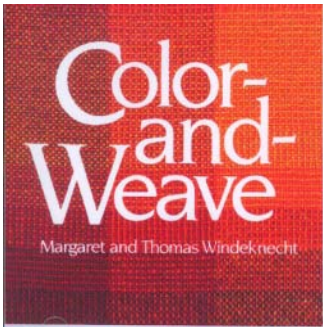
This teaching video is very worth having in your library. Its lessons, its format, its photography, and its instructor are all extremely professional.

—Joanne Cromley

COLOR-AND-WEAVE
T. G. Windeknecht

T. G. Windeknecht, 9272 Seneca Dr., Clarkston, MI 48348, (248) 394-2138, 2001. Two CDs, $32.95.

This is Margaret Windeknecht's original classic hardcover publication of *Color-and-Weave* (1981) re-issued on compact disk. It is a detailed study of the many variations and permutations of color-and-weave patterns that can be woven on 4-shaft and 8-shaft looms. Threading and treadling drafts are easy to read, and because the book was originally published when computer weaving software didn't exist, most of the examples are photos of actual woven fabric.



Color-and-Weave is presented in Adobe PDF format. The CD includes Adobe Acrobat Reader (for either Macintosh or Windows computers), software necessary for viewing the book. It also includes an easy-to-read introduction that tells how to use Acrobat Reader.

PDF format allows text searches, something that is not possible with printed books. Another great feature is the ability to select a particular area and print it. I picked my favorite and printed a color hardcopy of only that pattern. I could also zoom in on it for close examination of the threads in the fabric.

If you are thinking of purchasing *Color-and-Weave* on CD, it is helpful to be fairly comfortable with computers. I have a new rotating computer monitor so was able to read the book in portrait format, and I certainly recommend this option. As I was reading, I wanted to make my own bookmarks but was unable to do so. This is a feature Acrobat Reader might provide in the future.

The CD does not contain WIF files of the drafts in the book. This would make a nice addition for a future release. Most of the drafts are simple, however, and can be quickly entered into a favorite weaving software program. Many are for 4 shafts—in fact, 4-shaft weavers will be amazed by the number of fascinating patterns available to them.

Weavers interested in the historical aspect of weaving will appreciate the opportunity to obtain this classic manuscript for their library. *Color-and-Weave* on CD is definitely a must-have reference for anyone studying color-and- weave.

—Sally Breckenridge

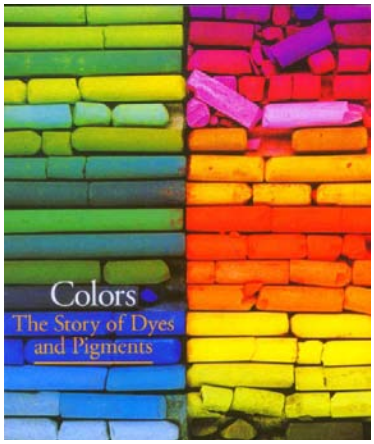
COLORS: THE STORY OF DYES AND PIGMENTS
Francois Delamare and Bernard Guineau

Harry N. Abrams, Inc., 2000. Distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954. Softbound, 159 pages, $12.95. ISBN 0-8109-2872-8.

I was drawn to this book first because of the title and second because of the photographs and illustrations. The cover draws you in with its full-spectrum selection of pastels. The book is as it's titled the story of dyes and pigments—and more. It manages to read like a story rather than a textbook as it tells about the materials, how they were used, and their importance in each era of history.

Colors: The Story begins: "The world in which we live is teeming with color: the sky, earth, water, and fire all have distinct colors. From time immemorial, we who delight in such perceptions have tried to reproduce these colors in our day-to-day surroundings."

Chapter One starts with early civilizations. The use of dyes has been traced



back to at least 6000 B.C. This section explains the difference between pigments and dyes and tells where they come from and how long they've been in use.

Chapter Two outlines the important role dyes and paints played in the Middle Ages. Textiles were the backbone of the economy in Europe. Expertly dyed cloth was expensive, and accomplished dyers were well-respected.

Chapter Three details the scientific revolution of the seventeenth and eighteenth centuries. Synthetic pigments were developed because dyes and pigments were as precious as spices and silk. Dyehouses could be made or broken because of a specific dyestuff. For example, many woad dyers lost their fortunes overnight when indigo became widely available. Coloring agents have even influenced the names of countries. Brazil was named for brazilwood, a source of red dye.

Chapter Four concludes with the birth of organic chemistry that came into being because of dyes and dyestuffs. The beginning of synthetic dyes meant the end of the dyer's art, and the secrets of mordanting and using dyestuffs stepped aside for technology.

If you are looking for a recipe or "how-to" book, you will not be pleased. But, if you want to know more about how dyes and pigments fit into history and where they came from—you will be delighted. I found myself fascinated learning about the background of dyes and colors. If you are a dyer, it's wonderful to know the history of your craft.

—Deb Menz

—continued on page 20



more Books, etc.

(continued from page 19)

RAG WEAVING GIMMICKS AND TRICKS

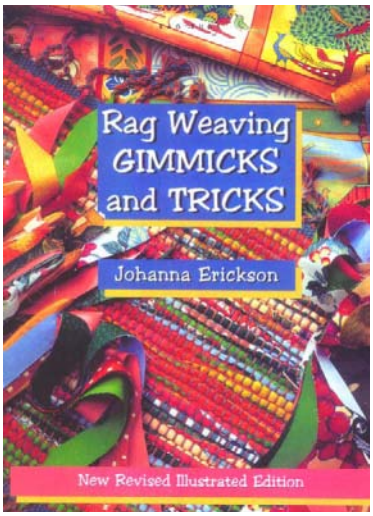
Johanna Erickson

Glad Rags, 48 Chester St., Watertown, MA 02472, (617) 926-1737, second edition, 1999. Softbound, 46 pages, black and white drawings. $21.

In this collection of valuable hints for the rag rug weaver Johanna Erickson has followed her motto, "Share everything you know." She has poured thirty years of weaving experience and twenty-five years of teaching and selling into this compendium of labor saving and inspirational tips.

The introduction gives an overview of rag rug weaving, tracing its roots to colonial America, Scandinavia, the Shakers, and the handcraft movement of the twenties. She points out that most countries or cultures in the world have some kind of rag weaving in their story.

The book is divided into two sections: "Gimmicks: Things You Use" and "Tricks: Things You Do." The first part



moves through each step towards the successful completion of a well-woven rug. All the basics of warping and modifications of the loom for weaving tight and carefully crafted rugs are addressed as well as the methods for efficient preparation of fabric strips for weft. Useful tools and numerous time-saving hints fill the pages of this section.

The second section focuses on planning and weaving a rug. There are suggestions for using several different tools of design and color (brief color principles, the advantages of overdyeing, principles of proportion, etc.). Many sources of inspiration for rug composition are suggested. Considerable attention is given to the most efficient way to utilize your loom and special tips for weaving the perfect rug (floating selvedges, special knots, trouble-shooting). One of my favorite hints is how to rip a whole sheet in minutes with just one helper!

Johanna offers bits of encouragement throughout the book for the rag rug weaver. Selected quotations are included at the beginning and end which trace the lasting heritage and popularity of rag rugs as an important part of our lives.

This second edition is greatly enhanced by the drawings of Linda Bryant. The illustrations cleverly and accurately clarify the text by presenting in detail each gimmick and trick. Joe Coca's beautiful cover photographs and the collage of pictures inside capture the lush colors which Johanna uses both in the warps and the wefts in her ongoing exploration of the craft of weaving rag rugs. This is a gem of a book! It belongs in the studio of every rag rug weaver.

—Janet Meany

WELCOME NEW WEAVERS!

We are currently working on a new program to encourage new weavers. If you are a shop, store, school, or other facility offering beginning weaving classes, please contact HANDWOVEN by e-mail (handwoven@interweave.com) or telephone (800) 272-2193 and ask for Liz Gipson. We are compiling a resource list of beginning classes to share with our readers.

Bruhin Studios, Fox, Arkansas. Instructor: Terri Bruhin. Students: Linda Hahn, Steve Hickman, Jane Hunparey, Suzanne Poston, Sherril Townsend.

Fiber Design Studio, Warwick, New York. Instructor: Ann Songayllo. Students: Sherri Brown, Daniel Lehrman, Kate McNamara, Helen L. Robinson, Francine Tepper.

The Fiber Factory, Mesa, Arizona. Instructor: Charles Chapuis. Students: Sid Montague, Gina F. Saettone.

Heindselman's, Provo, Utah. Instructor: Judie Eatough. Student: Paula Piccioni.

Lakeside Fibers, Madison, Wisconsin. Instructor: Susan H. Vandewalle. Students: Holly Brassington, Meg Christiansen, Mary Nelson, Nadean Probst, Judy Ripp, Barbara Schuette, Mary Swanson, Pamela Wiesen.

The Mannings, East Berlin, Pennsylvania. Instructor: Tom Knisely. Students: Nancy McCleary, Martha Richter, Linda Spowart, Alison Wills, Gail Woehr, John A. R. Woehr III.

Northwind Yarns, Oswego, New York. Instructor: Daniel Allen. Student: Lisa D'Innocenzo.

Pine Camp Art Center, Hanover, Virginia. Instructor: Susan Quel. Student: Sylvia S. Acors.

Polk County Fiber Guild, Winter Haven, Florida. Instructors: Norma Haro, Sonja Hyduke, and Mary Mooty. Students: Margaret Burleigh, Michael Daugherty, Sharon Lewis, Barbara Moffitt, Mary Ann Rastatter, Edythe Riesinger, Collin Williams, Laurie Williams.

Shuttles, Spindles & Skeins, Boulder, Colorado. Instructor: Judy Steinkoenig. Student: Bruce Honeyman.

Tall Grass Arts Association School, Park Forest, Illinois. Instructor: Delia Rellis. Students: Sue Brownfield, Ellen Eads.

2-B Weavers, Western Springs, Illinois. Instructors: Beverly Atseff and Beverly Savel. Students: Deborah Gillaspie, Chris Moore.

Weavers Workshop, Manchester, Connecticut. Instructor: Angie Rockett. Student: Joanne Preli.

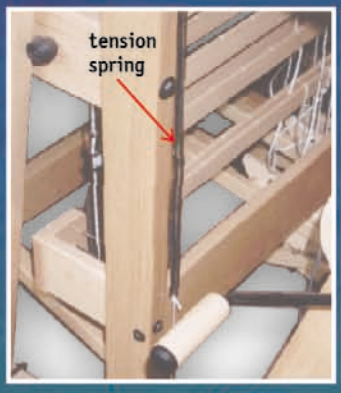
Western New Mexico University, Silver City, New Mexico. Instructor: Jacque Cusick. Students: Jill Cavaliere, Yolanda Duran, Mary Liebhart, Deb Nordquest, Wendi Pilgreen, Karen Rossman, Dodie Roundtree, Pat Sittman, Nan Thacker, and Marge Williams.

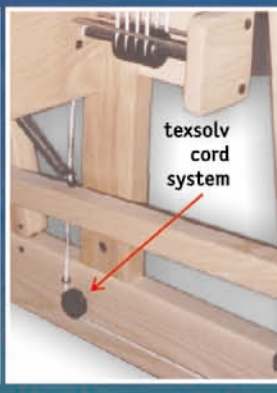
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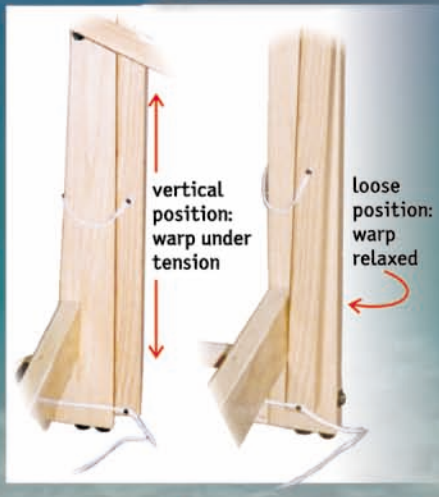
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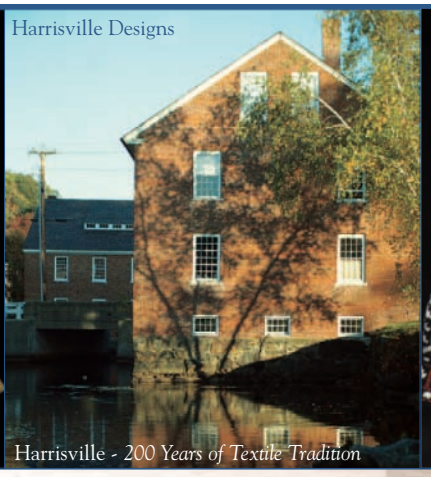
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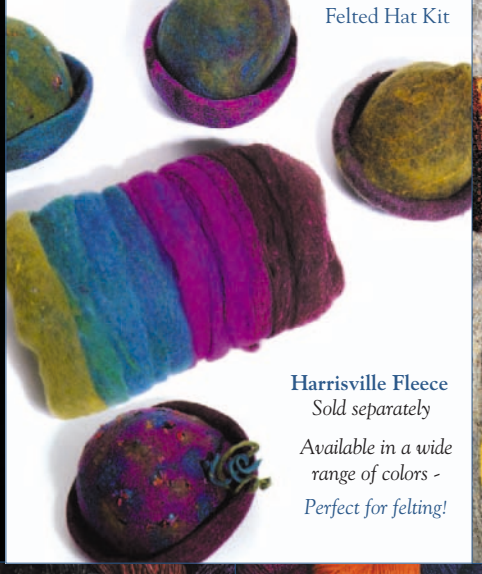
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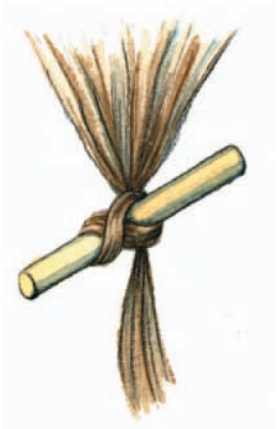
SU BUTLER

rug-weaving tips

Here are some tips I've found useful after twenty-seven years of weaving rugs—*and* some helpful suggestions from other dedicated rug weavers among us!

Warp tension

A rug warp must be beamed under high and even tension. As you're winding on, divide the warp into 3–6" bouts. Wrap them one at a time around a piece of 1" dowel and pull after each turn of the warp beam; see Figure 1. This will provide tension and save wear and tear on your hands. If a friend is doing the winding, use a dowel to hold the warp as it winds on (two dowels, one in each hand, will reduce somewhat the difference in tension between edge and center threads when held as one group).

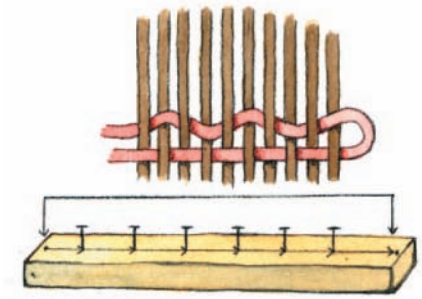


1. Applying warp tension

Bubbling the weft

Bubbling the weft is essential to rug weaving but slows down weaving speed. A simple tool can save time and ensure accurate and consistent bubbling of each weft. Use a piece of smooth hardwood 1" × 2" (or a wooden dowel about 1" diameter) as long as the width of your loom plus 2".

Place stainless steel or galvanized nails 5–6" apart along the length, starting 5" from each end; see Figure 2. Attach the bubbler to the top of the beater on both ends using flexible bungee cords or chained rubber bands. For each pick, place the weft in the shed at an angle and, grasping the bubbler, slide the nails into the warp above the pick. Draw the bubbler (and weft) to the fell and then let the bubbler retreat to its resting position.



Arrows indicate holes for bungee cords.

2. Making a weft bubbler

Using a temple

It is necessary to use a temple, also called a stretcher, to create a firmly beaten rug with smooth, uniform selvedges. A temple, in conjunction with proper warp tension, eliminates a curved fell and prevents draw-in. I prefer metal temples to wooden because they allow the weaver to see more of the woven web, but the method of use is the same for both. The temple must be in place from the very first pick to the very last pick of the rug (insert when weaving the header with scrap yarn).

The temple keeps the woven fabric as wide at the fell as the width of the warp in the reed. To find the correct setting for the temple, place the temple against the reed, teeth facing up (be careful!), align the base of the teeth with the inside of the outermost selvedge threads on either side and secure the pivot pin. If the selvedge thread is doubled, align the base of the teeth inside the innermost selvedge thread; see Figure 3. If you cannot align exactly, choose the slightly narrower position rather than the slightly wider position for the pivot pin.

Turn the temple over and, working with one side first, insert the teeth between the selvedge thread(s) and the first warp end of the rug body. Repeat at the other side and press the temple in place, locking to secure. Move the temple every ½–¾".

Adding weight to the beater

Some weavers are apprehensive about drilling holes in their looms, but remember, your loom is a tool and modifications can make it more efficient. Adding weight to the beater enables you to pack the weft with less physical effort.

At a machine shop, purchase a flat steel bar 1" × ¼" the weaving width of your loom. To add it to a beater that has a shuttle race, drill a hole through the shuttle race about 1" in from each side. Drill corresponding holes in the steel bar. Attach the bar to the bottom of the beater with round-headed bolts inserted from the top and secured underneath with lock washers and nuts. If your loom has a beater with-

SU BUTLER *lives and weaves in Woodstock, Illinois. She especially loves weaving rugs to explore creative design ideas and work out daily frustrations. . . . Beating a rug weft is a good workout and a calming influence!*

out a shuttle race, the bar can be attached to the back of the bottom beater bar.

Adding weight to a beater can affect the integrity of the entire loom. If the loom is not built of heavy framing members, adding weight to the beater can skew other parts of the loom. Check the connectors regularly and be certain your loom stays square.

Sewing panels together

Making a rug wider than the width of your loom can be accomplished by weaving the rug in panels and sewing them together. Lay the pieces flat so edges abut; secure with safety pins 6–8" apart for the entire length of the rug. Match design elements exactly during this step, easing and adjusting where necessary. With a large, curved needle threaded with a length of the warp fiber, sew the loops formed by the weft together as in Figure 4.

Tips for the header

When you're beginning a rag rug, first weave with scrap rags to spread the warp. Position a temple on this web. For the weft for a heading, preshrink (place in hot water, then dry) 8/4 cotton carpet warp. Wind four strands together on the shuttle, and weave; bring the weft to a peak in the center of the shed, then beat. Keep the temple in place throughout the weaving, moving it often, including when you weave the heading at the other end.

—Paula Pfaff, St. Paul, Minnesota, and Janet Meany, Duluth, Minnesota

See also Deborah Harrison, pages 33–35, for a special treatment for rag rug hems.

Health at the loom

It is unrealistic to expect to be able to sit at the loom weaving rugs all day every day, unless permanent physical damage is your ambition. I have been weaving for fifteen years, six days a week, doing nothing but rugs—so why am I not a physical wreck? I have benefited from my father's misfortunes (stiff neck and shoulders) which led him finally to raise all the benches in the workshop as high as possible, definitely putting less strain on the weaver.

In addition, I take regular breaks from the loom, either to advance the warp or to hang from a ladder we have in the workshop. It is important to be kind to your body when you're spending all day doing unnatural things to it. Whether hanging off a ladder is an option or not, take regular breaks and stretch.

—Jason Collingwood
Colchester, Essex, England

Tools for rug weaving

The biggest single tip for rug weaving is "Get the right tool for the job." There is no one best rug loom, but good rug looms all have a few things in common. A rug loom should be solid and sturdy in order to accommodate high warp tension. The beater should be weighty to help with the packing necessary for a tightly woven rug. The shed should be deep enough to allow easy passage of large shuttles.

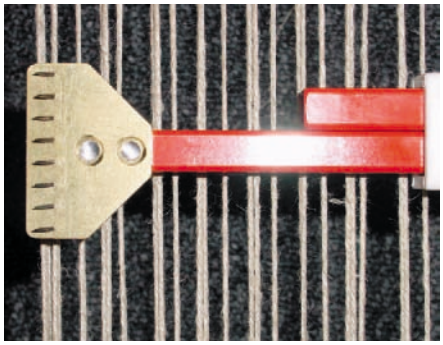
A sectional beam facilitates beaming long warps under high and consistent tension. If your sectional beam is old, it is best not to assume that the sections are a certain size or even the same size—measure carefully and adjust the number of ends to place in each section accordingly.

—Debra Sharpee
DeForest, Wisconsin

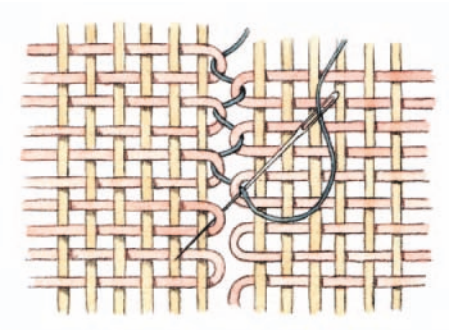
Purchasing a used rug loom

It is important to know what to look for when you're purchasing a used rug loom. First, sight down the breast beam, back beam, and beater to see if they are straight. A loom that's been exposed to the weather may have warped or split beams. Check the breast and back beams for gouges or splits. Look for missing parts like treadles or pawls; old mounting holes may reveal that parts have been lost.

Give the loom a good push on one corner; does it rack? Remove a few bolts and see if the holes are round. If they're not, joints may not remain solidly fixed. Check to see if the ratchets are solidly mounted or missing any teeth. Are the pawls wobbly? Check the brake, lock it, and try turning the warp beam; brake parts could be hard to locate if the loom is no longer made. Look for obvious repairs.



3. Adjusting temple setting



4. Joining rug panels

The least important things to consider are the reeds (rust can be removed with Naval Jelly or you can get new ones), the aprons (they can easily be replaced), the heddles (you can buy them), and the finish (anyone can sand and finish with wax or lacquer). These features all make good bargaining points, however.

Remember to inquire about the loom manual and any spare parts, bench, shuttles, reeds, temples, tension box, spool rack, books, drafts, etc., and encourage that they be included in the sale.

Any loom in a box is a risk. You may not be able to tell if anything is missing, so the price should be lower than for an assembled loom. The seller, especially if not a weaver, may have no idea either.

Pay no attention to the words "rare" or "antique." Shaker, Quaker, and other early settlers used textile tools, but to pay a premium based upon provenance for a tool you plan to use is taking a chance. Even museums get fooled.

—Bill Koepp
Bakersfield, California

Checkerboard Twill Rug

TOM KNISELY

It's been my observation that most weavers enjoy weaving one type of textile more than others. I, for instance, love the challenge of exploring a weave structure I've never tried before. But give me the chance to weave a rug, and there I am, winding the warp before you can say "shuttle." Over the past twenty-five years of weaving rugs, there's not a rug I haven't enjoyed making.

While many textiles are balanced weaves (the number of warp threads per inch is about the same as the number of weft threads per inch), rugs tend to be unbalanced. They are usually either warp-faced or weft-faced (warp threads or weft threads entirely cover the surface of the rug) or warp-emphasis or weft-emphasis (small amounts of the non-dominant threads add bits of color to the overall design).

This rug is unusual in that it is woven in a nearly balanced weave. Both warp and weft are the same sturdy 3-ply rug wool. To give the colors depth, the light threads consist of two alternating natural colors and the dark threads of alternating navy and black. To add strength and thickness to the rug, two strands are used as each working warp end and six strands as each working weft thread.



***Tom Knisely** has been weaving since 1976. He is the general manager and weaving instructor at The Mannings and lives with his wife and three daughters in Dover, Pennsylvania.*





Preparing the warp and weft

Wind a warp and prepare the loom following Figure 1 and Project at-a-glance. To wind the 2-strand ends for the light warp, place the one-pound cones of Driftwood and Shell on the floor near the warping board and wind a strand of each together as a single end. For the dark ends, place the one-pound cones of Navy and Ebony near the warping board and wind a strand of each together as a single end.

To prepare the six strands that act as a single light-colored weft thread, place the cones of Driftwood and Shell that remain from winding the warp on the floor and wind a strand of each together into one ball a bit larger than a tangerine and then into a second ball about the same size. (If you have a ball winder, wind one ball slightly larger than an orange.) Place each of the two tangerine-sized balls into a container that allows the ball to spin as it unwinds and take the pair of ends from each. (If you have prepared a ball on a ball winder, take the pair of ends from the middle of the ball and the pair of ends from the outside edge of the ball.) Wind the two pairs from the balls with one end each from the cones (six total ends) on to a ski shuttle. Use the same process to prepare a ski shuttle of dark weft.

Weaving the rug

To weave rugs, your loom should be relatively heavy and strong. If the beater is not heavy enough to provide a firm beat, add weight (see The Answer Lady, pages 28–29). Weave a plain-weave header of rags or scrap yarn. Insert a stretcher and use it throughout as described on page 28.

Begin and end the rug with two rows of plain weave using the dark weft. Begin the twill treadling by throwing the dark weft from left to right (a floating selvedge is not required if this is done; each weft will always interlace at the selvedge).

A 6-strand rug wool weft is a relatively heavy weft yarn. The ends of the wefts must be worked into the rug carefully at each color change. If you wrap the weft tail around an edge thread and bring the tail back into the shed, a huge bulge will appear at the selvedge. The best solution is to splice the ends: Leave a 6" tail at the selvedge, close the shed, and beat firmly. Reopen the same shed (without weaving a pick). Separate three of the six strands from the tail, and bring them back and out of the shed separately onto the surface just a few inches inside the rug's edge, staggering the three exit points. Close the shed again, and beat. Reopen the same shed (without weaving a pick), take the remaining three strands that still extend from the selvedge, and pass each one around the warp end at the selvedge and back into the shed so that it overlaps one of the three strands you previously brought out onto the surface. Close the shed and beat.

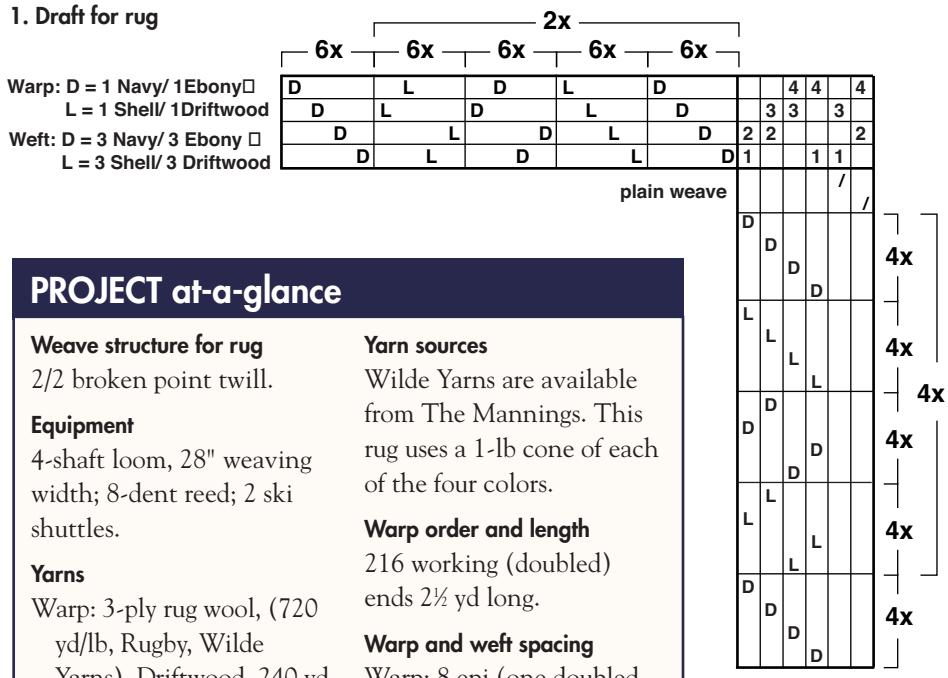
Each time you end one color and start a new color, follow the process above. Remove three strands just shy of the selvedge and then wrap the other three around the edge thread and back into the same shed.

If you run out of weft in the middle of a color block, bring the ending threads up onto the surface of the rug, stagger the six strands, and leave tails of each on the surface. Splice the new weft to the old by throwing the shuttle in the same direction as the ending weft and bringing the strands of the new weft out and up to the surface in the same staggered fashion. Beat firmly and weave a few rows before attempting to trim the ends of the wefts.

Finishing the rug

After weaving the rug and removing it from the loom, choose among several different ways to finish the ends; see Doramay Keasbey, pages 80–81. The simplest method is to tie overhand knots snugly against the two plain-weave picks at each end. A more attractive and secure finish is a double Damascus edge with a twisted or braided fringe. This makes a beautiful edge and protects the warp ends from wear.

1. Draft for rug



PROJECT at-a-glance

Weave structure for rug
2/2 broken point twill.

Equipment
4-shaft loom, 28" weaving width; 8-dent reed; 2 ski shuttles.

Yarns
Warp: 3-ply rug wool, (720 yd/lb, Rugby, Wilde Yarns), Driftwood, 240 yd (5½ oz); Shell, 240 yd (5½ oz); Navy, 300 yd (6¾ oz); Ebony, 300 yd (6¾ oz).

Weft: 3-ply rug wool, Driftwood, 320 yd (7¼ oz); Shell, 320 yd (7¼ oz); Navy, 360 yd (8 oz); Ebony, 360 yd (8 oz).

Yarn sources
Wilde Yarns are available from The Mannings. This rug uses a 1-lb cone of each of the four colors.

Warp order and length
216 working (doubled) ends 2½ yd long.

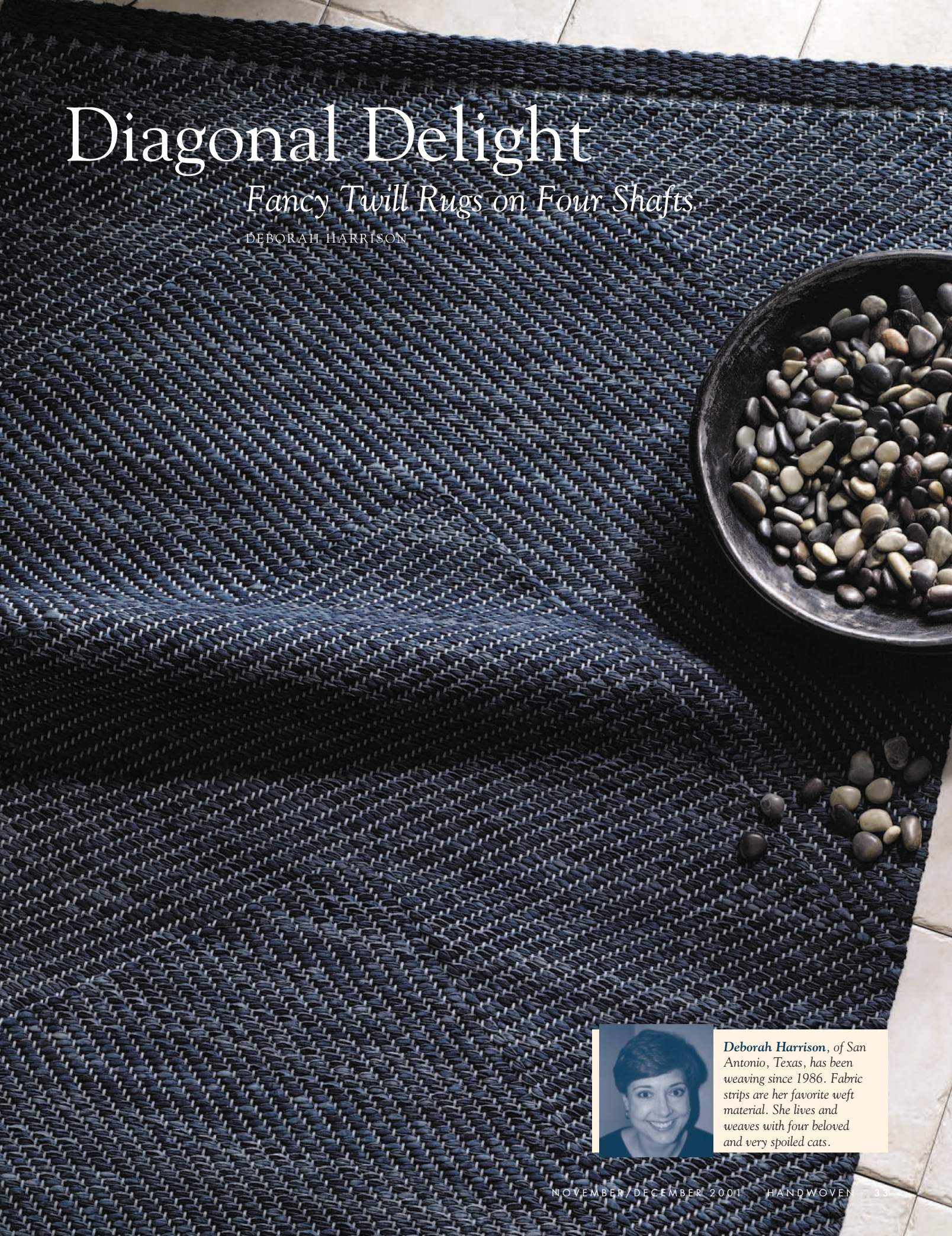
Warp and weft spacing
Warp: 8 epi (one doubled end/dent in an 8-dent reed). Width in the reed: 27". Weft: 6 ppi (six 6-strand threads per inch).

Take-up and shrinkage
5½% in width and 15% in length. Amounts provide one rug 25½" × 44".

Diagonal Delight

Fancy Twill Rugs on Four Shafts

DEBORAH HARRISON



***Deborah Harrison**, of San Antonio, Texas, has been weaving since 1986. Fabric strips are her favorite weft material. She lives and weaves with four beloved and very spoiled cats.*

This clever rug technique appears in a 1987 issue of *VävMagasinet* (number 2) and in *Swedish Rag Rugs, 35 New Designs* (FörlagsAB Vävhästen, Glimåkra, 1995).

The technique produces a fancy plaited twill on only four shafts that would normally require many more. Two sheds alternate during the pass of a single weft; the shuttle is brought out of the shed and then reinserted after each change. One shed forms a twill diagonal in one direction, and the other a twill diagonal in the opposite direction. These mid-pick shed changes are made in only two of every four picks, no matter how complex the design.

Preparing the weft

The rag weft used for the rug on page 33 is torn from hand-dyed Balinese fabric. It is an ideal fabric for a rag weft—it has no right or wrong side, it is woven tightly enough to tear easily, and the irregular mottled coloring adds interest.

Select a suitable fabric (40 yards of 44"-wide fabric are required for this 28" × 146" rug; adjust amounts for a different sized rug). After machine washing and drying, tear the fabric into lengthwise strips 2" wide (I usually cut the fabric into 8-yard lengths before tearing). Reserve enough fabric to tear 60 yards of 1"-wide strips for hems. Remove loose threads from each torn edge and sew the strips end-to-end at a 45-degree angle with seam allowances all on the same side. Iron the strips to flatten the wavy edges that result from tearing and then fold in half with the seam allowances inside the fold and iron again.

Wrap on a rag shuttle with smooth pointed ends. I usually wrap about three layers in the same spot on the shuttle, then move to wrap three layers next to the first stack, and then move again to wrap three layers next to the second stack, etc. When I've filled the width of the shuttle, I begin again, wrapping three layers over the first stack, then moving to the second stack, etc.

Preparing the loom

Wind the warp and prepare the loom following Figure 1 and Project at-a-glance. Wind the floating selvedges onto the warp beam with the warp to avoid twisting, and weight them. Note that the two adjacent ends on each shaft are threaded in separate heddles (see Figure 1) to keep them from twisting into a single thread, thereby making them more visible in the rug.

Weave a firm plain-weave header with rags or scrap yarn and insert a stretcher (temple) to prevent draw-in and abrasion of warp threads; use the temple throughout (see The Answer Lady, page 28).

Weaving the hems

For the hem, weave ½" of plain weave (to turn under) using the warp yarn doubled as weft, 14 picks of basket weave using the 1" strips folded in half lengthwise, 4 picks of plain weave using the warp yarn doubled (for turning), 14 picks of basket weave using the 1" strips, and 4 picks of plain weave using the warp yarn doubled (for stitching). Begin and end all rag wefts as described below.

Reverse the steps above for the hem at the other end of the rug. Use a relatively light beat for the rag picks in the hems. The hems should be soft and pliable and half the thickness of the rug. (An alternative to the rag hem is to weave 2½–3" of plain weave using 4 strands of the warp yarn as weft—12/6 cotton quadrupled draws in less than when it is used singly.)

Weaving the body of the rug

Use the 2" strips for weft. For each rag pick, place the folded strip flat in the shed with the fold always toward the fell. Beat with a closed shed; use a hand beater frequently in addition to the beater on the loom. Handle the shuttle so that the fabric strip folds upwards at the selvedge; see Figure 2.

When you're inserting the first rag pick, cut the starting end at an angle, from the folded edge to the two loose edges (about a 4" cut on the folded 2"-wide strips and about a 2" cut on the 1"-wide strips). Wrap this tapered end around the outside warp thread and back into the shed.

When you come to the end of the weft on a shuttle, stitch the ends of the new and old wefts together the same way you stitched the strips together initially.

Raise shafts 1-2 and weave from right to left; raise 1-4 and weave from left to right.

■ **Sequence 1** begins with Row 1 in Figure 3 (for all picks, enter the shuttle over the floating selvedge; exit under it). Raise shafts 1-2. Pass the shuttle under the two doubled ends at the right edge and bring it up out of the shed just to the left of the doubled end on shaft 2 (see "•" in Figure 3). Raise 3-4; re-enter the shuttle at the same point and complete the row.

For Row 2, raise 2-3 and weave from left to right.

The shed is changed twice for Row 3 (and for all subsequent right-to-left rows until the point is formed in the center). Raise 3-4. Weave right to left and bring the shuttle up out of the shed at the mark (•) to the left of the doubled end on shaft 4. Raise 1-2 and re-insert the shuttle; remove the shuttle at the mark two doubled ends from the left selvedge. Raise 3-4 and complete the row.

Raise shafts 1-4 and weave from left to right for Row 4.

For Row 5, raise 1-2, weave to the first mark, remove the shuttle, raise 3-4, weave to the second mark, remove the shuttle, raise 1-2, and complete the row. Raise 2-3 and weave from left to right for Row 6.

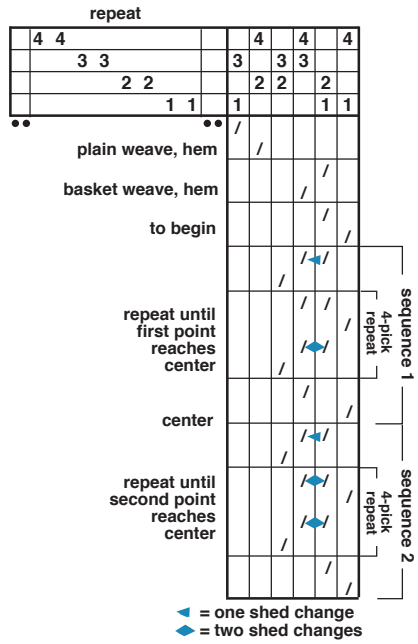
Repeat this process following the 4-pick repeats in Sequence 1 until the point is formed in the center (all of the picks are not shown in Figure 3). Raise 3-4 and weave right to left with no shed changes. Raise 1-4 and weave from left to right.

■ **Sequence 2** is different from Sequence 1 only in that the left diagonal begins before the right diagonal. Raise 1-2. Weave from right to left and bring the shuttle out of the shed at the mark to the right of the two doubled ends at the left selvedge. Raise 3-4 and complete the row. Raise 2-3 and weave from left to right.

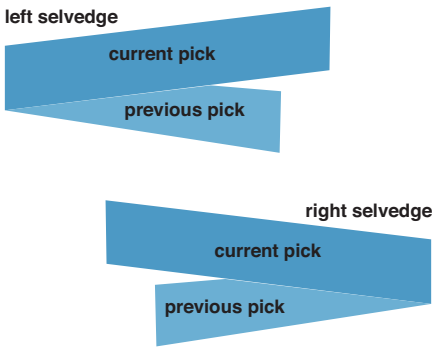
Follow the 4-pick repeats in Sequence 2 in the same way as for Sequence 1 until the point is formed in the center. Raise 1-2 and weave right to left with no shed changes. Raise 1-4 and weave left to right.

Alternate Sequences 1 and 2 six times, for twelve twill points (measure and adjust as you go to achieve desired length). Weave the second hem as you did the first.

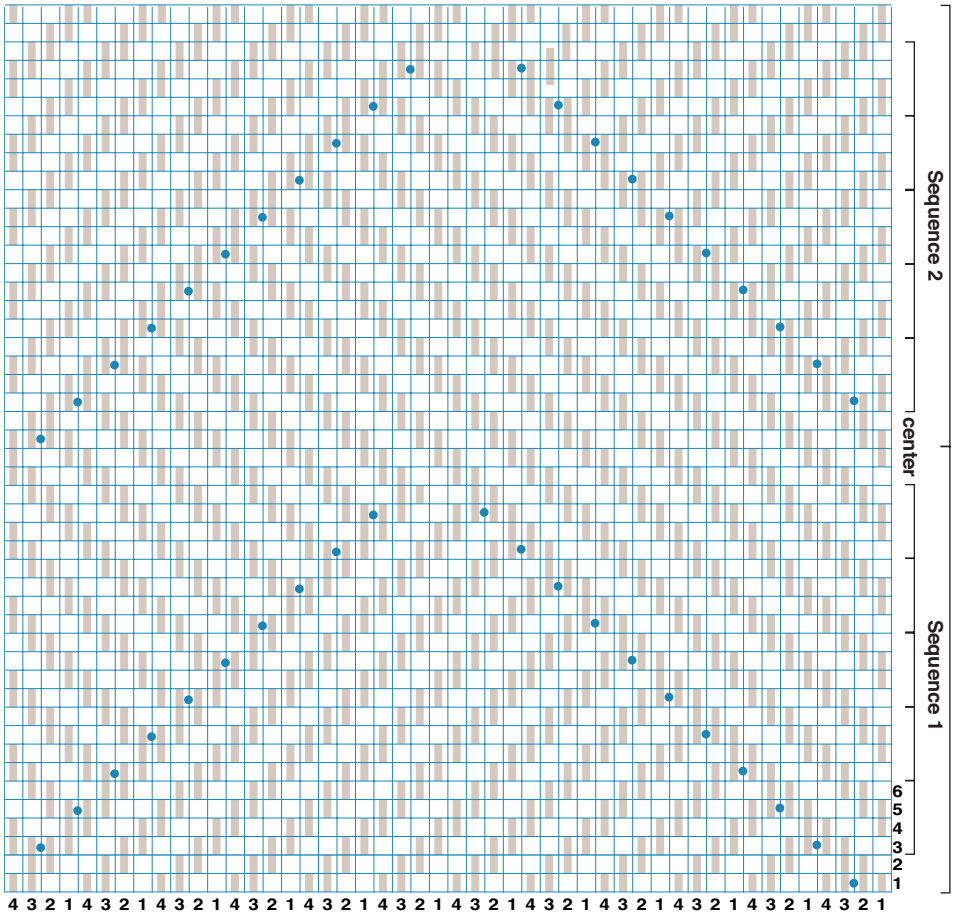
1. Draft for twill diagonal rug



2. Selvedge treatment



3. Shed changes for diagonal design



Brackets indicate 4-pick repeats in Figure 1. Not all rows are shown (since not all warp threads are shown); continue 4-pick sequences until reaching the center point for the omitted rows.

Finishing

Remove the rug from the loom. Secure ends by tying a square knot with each group of four warp ends (two in each bout) to hold the weft in place. Trim ½" from the knots. (A serger can be used instead of knots.) Fold the ½" plain-weave section toward the back of the rug (the side with the 4-span weft floats). Fold again at the next 4 picks of plain weave, tucking the knots and plain-weave edge inside the fold. Stitch the hem into place, stitching into the plain-weave section next to the body of the rug; stitch the sides closed.

To block, lay flat on a covered floor; steam or mist with spray bottle areas that need to be smoothed or flattened; allow to air dry. Store rolled in a tube.

PROJECT at-a-glance

Weave structure for twill runner
2/2 plaited twill.

Equipment
Very sturdy 4-shaft loom, 33" weaving width; 12- or 6-dent reed; 32" stretcher (temple); weighted hand tapestry beater; 1 rag shuttle; 1 boat shuttle.

Yarns
Warp: 12/6 cotton rug warp (1,450 yd/lb), color #31, blue-gray, 2,328 yd (1 lb, 10 oz).
Weft: 40 yd of 44"-wide quilting fabric, torn lengthwise and sewn end to end: 2"-wide strips (840 yd); 1"-wide strips (60 yd); 12/6 cotton rug warp, color #31, blue-gray, 75 yd (⅛ oz).

Weft Preparation
Tear fabric lengthwise into 2" strips; sew end to end. Tear and sew together 60 yd of 1" strips for weft for the hems.

Yarn sources
12/6 cotton rug warp is available from Nordic Studio. Quilting fabric is available from quilt shops and fabric stores.

Warp order and length
388 ends (includes 4 ends for doubled floating selvedges) 6 yd long.

Warp and weft spacing
Warp: 6 working ends per inch (each working end is two threads of 12/6); sley one 12/6 end/dent in a 12-dent reed or two 12/6 ends/dent in a 6-dent reed. Width in reed: 32⅓". Rag weft: 6 ppi.

Take-up and shrinkage
13% in width, 17% in length. Amounts produce one rug 28" × 146".

MARTHA STANLEY

after the rug workshop



Martha Stanley has been weaving and thinking about rugs since 1969. For more than twenty years wedge weave has been the technique she most frequently uses.

She wrote the introduction to A Rug Weaver's Source Book, *and two of her technical innovations are included in its appendices: the bubbler and cardwoven selvedges.*

In Celebration of the Curious Mind, *a tribute to Anne Blinks on her eightieth birthday, was co-edited by Martha Stanley and contains a chapter by her.*

She has taught many workshops on her approach to rug weaving, on wedge weave, and on cardwoven selvedges. The techniques that have most recently chosen her are the structures of Anasazi sandals (A.D. 300–700) and the Grand Gulch blanket.

You're just home from the rug workshop, full of ideas and ready to weave your first rug. Stimulating images seem to be whirling around each other, colliding like bumper cars at a carnival. They are more like the noise from a crowd than a chorus in thrilling harmony. They're causing confusion, not focus. What to do? What to do!

Let's see if we can sort things out a bit. Some ideas can be put aside for a later project; still, too many seem too good. We want *everything* in this rug.

Weeding creative ideas

The process is a little like clearing out an old flower bed. The weeds are easy to eliminate—the dead things go, of course. But how do we deal with perennials which need pruning (some we did not really like anyway!) or volunteer annual seedlings?

We have to examine our responses to each. Which perennials do we consistently take better care of, add to bouquets of flowers, look at first as we emerge from the house? Which annuals remain the height we desire in that spot and spark the colors of their neighbors? In gardening, we discard many plants to retain those we care about and that harmonize with their neighbors by height, color, scent, texture . . . .You get the idea.

As new rug weavers, we need to start with tangibles, be they yarns, weave structures, textures, colors, shapes. Ideas can too easily become amorphous and escape their boundaries—that can come later.

Choosing a structure

How do you choose which of the rugs you admired in the workshop (or in this magazine) to weave? You want to weave one of each! Practicality might dictate here: the amount of yarn you have in the number of colors required, the number of shafts on your loom, the durability requirements of where the rug will go. Take a closer look at the examples. Which do you like best visually and texturally? Which of the samples that you tried in the workshop was most pleasurable to weave? Sometimes the best weaving we do in a sampler indicates what our bodies enjoy doing most. That is the place to begin.

Most people acknowledge that color is very subjective. I would extend this subjective quality to weave structures. When you find a weave you really like doing, be grateful. That is when your best work generally happens. Work with it until you have nothing more to say.

Think about scale

It is tempting to try to enlarge a successful sample into a full-sized rug. Everything is in such balance in the sample: the scale of the motifs is just right; the texture is distinct; the cloth is solid and firmly woven! When you expand the elements of a sample to a piece several feet wide, it is tempting to increase the number of repeats instead of enlarging the size of the motifs. A horizontal line of motifs in a sample suddenly looks like a stripe in the piece. A distinctive motif loses its discreteness.

The firmness of a sample can become diluted by beating with similar force over so much more width of warp. Either the cloth will be much less dense, or you will have to beat much harder. (That's why rug weavers weight their beaters.)

Simply adding to the width and weaving for a longer distance does not transform a great sample into a great rug. The sampler made a statement. The rug, too, needs to make a statement. It will be

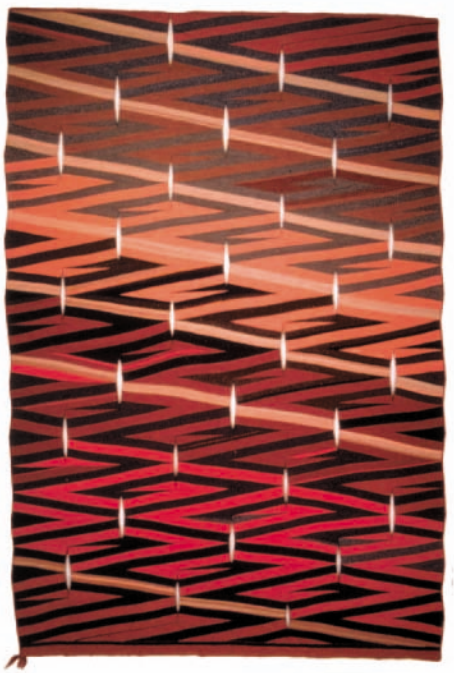
viewed from a greater distance, not while held in the hand.

Learn about yourself

In the beginning, we don't know how we like to weave rugs yet. We may not know

- if we prefer selvedge-to-selvedge shuttle-throwing or working locally as is done with tapestry-type rugs
- if we are best at designing in advance or spontaneously as we go
- what subtleties in the cloth we like to look at while we weave
- what weaving speed our mind likes to be creative at (if the cloth is way ahead of the mind, that's a problem)
- how involved the hands want to be with the threads
- where the potential for surprise is for us, so we don't get bored with the cloth while we weave it.

Whether the first rug is enormously successful or awkward and mundane, it is only a starting point for what lies ahead as we discover more about how we work. As we learn more about ourselves and our process, the cloth only gets better. We may not end up taking the path we planned, but it will be a better path, more personal, with more integrity, depth, and interest. The cloth becomes us—and we become the cloth.



Clasped-hook slit wedge-weave rug, 4' x 6'

I began as a production rug weaver. Peter Collingwood's *The Techniques of Rug Weaving* had just come out and he spoke *my* language. He was a production rug weaver—so naturally, that defined my path. He was caught up in shaft-switched rugs—that was for me too! I wove many shaft-switched rugs over the next three to four years, and then I found myself reflecting a bit on my process.

It took Collingwood two to three days to weave a 3' × 5' rug. It took me five days to weave a 32" × 5' rug. When I'd finish a rug, even though I had planned the design for the next one and had the colors already chosen, somehow I could not start



Tapestry-weave rug, 4' x 5'

the new one for several more days. It didn't just take loom time to weave a rug, it also took digesting or recovery time afterward. So I had to acknowledge that a rug did not take me five days to weave, but maybe as many as ten. This fact shocked me. One of the benefits of shaft-switching was supposed to be that it was so quick!

I was also becoming aware that even after these three or four years of weaving shaft-switched rugs, my designs for them were not improving much. Maybe shaft switching was not "my" technique.

I started to wonder what would happen if I worked in other techniques, ones that took as long as my shaft-switching investment of ten days or even longer. Would there still be a gap between the end of one rug and the start of the next? The can of worms was open!



Slit wedge-weave rug, 72" x 46"

After exploring a number of other techniques with fairly ordinary results, I discovered something while rereading *The Techniques of Rug Weaving*. I did not react the same way to all the techniques. Each one, as I read about it, captured my intellectual attention as I tried to understand it. But some also made my fingers start to tingle with eagerness. More of me than just my mind became involved as I read about them. They seemed to be calling me.

I now know that a technique in a sense chooses me, not the reverse. When one keeps hanging around my thoughts and does not go away, I need to try it. I've spent at least several years working with some techniques before we are done with each other. The rugs seem to get better as I continue exploring, learning how to show off better the special nuances of the technique. They become part of its signature, and its foibles become its assets.

Time working in the same technique is always well spent. It teaches me as I push it in newer directions, trying to get closer to the core of what it can really do. Look carefully for the parts of weaving that are trying to choose you.

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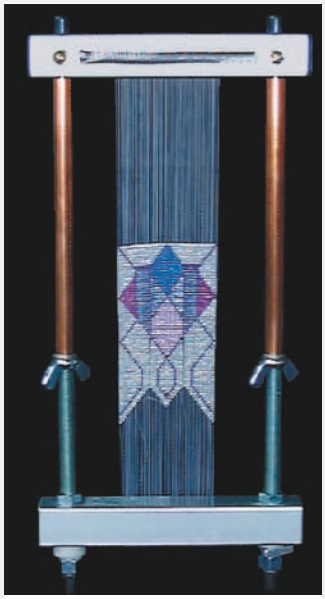
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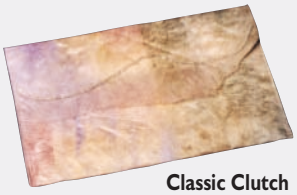


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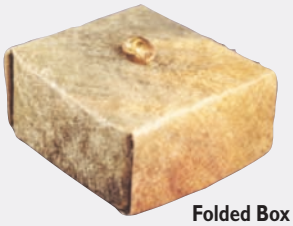
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Kentucky Mountain LOG CABIN

JANET MEANY

Log cabin is a color-and-weave effect with roots in a variety of cultures. Who can say what weaver in what part of the world first discovered how to shift the threading and treadling orders of two alternating colors in both warp and weft to achieve contrasting color blocks—on only two shafts?

Handsome designs can be made in log cabin using a balanced weave (warp and weft appear equally on the surface of the cloth) or as a "rep" weave (the warp is closely sett and completely covers the weft) or with any combination in between. With fabric strips for weft and 8/4 cotton for warp, the modern rag rug weaver can experiment with a number of color and design opportunities, especially given the rich variety of fabrics, fibers, and colors available today.

The origins of log cabin

In the United States, log cabin threadings were handed down from mother to daughter and shared throughout the community. Log cabin drafts appear in early weaving texts and in the instruction books for looms manufactured in the early part of the twentieth century. In the Newcomb Loom instruction book, for example, the weave is called "honey-comb ground work" (although it bears no resemblance to what we call honeycomb today). The Deen Loom instruction book includes several log cabin examples: Brick and Basket Work (log cabin woven with fabric strips only), Blockwork (log cabin in which a fabric strip alternates with a thin weft), and a Mixed Stripe Rug (a combination of solid-colored and log-cabin-patterned warp stripes separated by narrow bands of a third color and woven with light and dark strips of fabric).



Janet Meany *of Duluth, Minnesota, is the editor and publisher of* The Weavers Friend *rag rug newsletter and co-author of* The Rag Rug Handbook. *She loves antique textiles and looms.*



One of the most popular log cabin patterns is Kentucky Mountain. It consists of a large center block bordered by smaller blocks. If one of the two colors of warp is dark and the other is light, the rug is predominantly light on one side and dark on the other. Osma Gallinger Tod calls the pattern Colonial Log Cabin, and it is called The Virginian in the instruction book for the Studio Art Loom.

The Kentucky Mountain draft used for the rug on pages 40–41 appears in Alice K. Cripps's charming monograph published in 1950 by The January & Wood Company, Inc., of Maysville, Kentucky (makers of Maysville warp since 1879). January & Wood mailed *The Shuttle* magazine to thousands of rag rug weavers from 1926 until its final issue in 1965.

Kentucky Mountain rag rug

All log cabin variations can be woven on two shafts, but if your loom has four shafts, use all four, threading 1-2-3-4 throughout instead of 1-2 and using 1-3 vs 2-4 for plain weave instead of 1 vs 2.

The two warp colors should contrast sharply in hue and/or value if you wish to see the design clearly. The old drafts suggest black and white for the warp, which are used for the Kentucky Mountain rug.

Winding the warp

Wind one black end and one white end together on the warping board, keeping them separated with a finger. Spread the warp in a raddle and beam. Thread in either dark/light or light/dark order following the draft in Figure 2. When the dark/light order changes to light/dark or vice versa, two darks or two lights are threaded next to each other; simply select the appropriate color from the cross. Sley 1 end/dent in a 12-dent reed. (Log cabin threadings that are sleyed 1/dent are somewhat more convenient to warp back to front. When warping front to back, sleying before threading requires shifting the dark/light vs light/dark order in the reed.) Beam under firm and even tension.

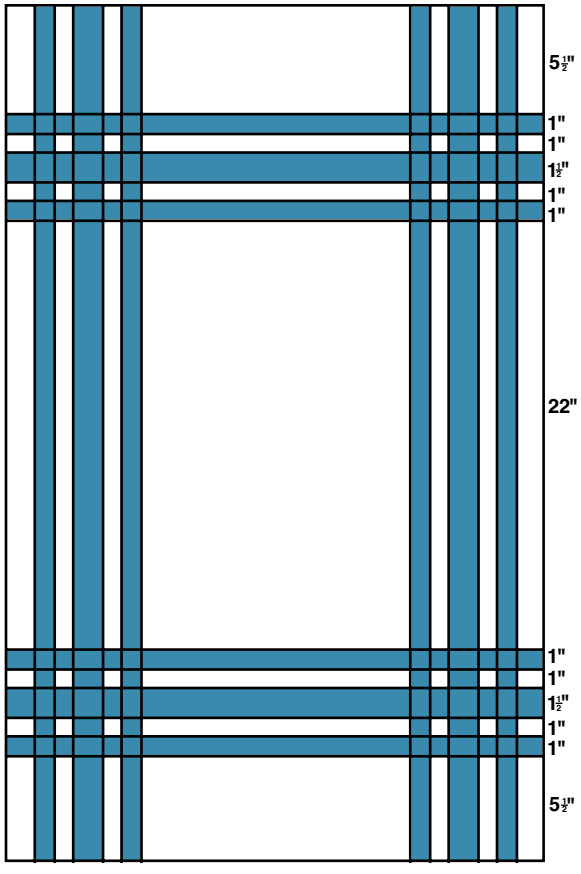
Weaving the rug

Prepare the rag weft by cutting or tearing fabric strips that when twisted tightly have about the diameter of a pencil. (Three pounds of old prewashed blue wool blanket fabric cut into 1¼" stripes are used in this rug.) Sew the ends together at a 45-degree angle. Wind two shuttles, one with fabric strips, the other with a single strand of white 8/4 cotton.

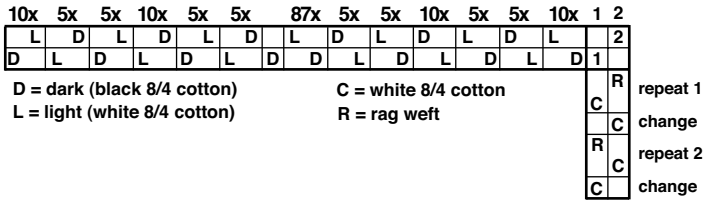
Weave with doubled picks of old rag strips or scrap yarn until the warp is evenly spaced. Insert a temple into this section (see The Answer Lady, page 28). Weave a heading for the rug with four strands of 8/4 cotton carpet warp wound together. Continue for 2–3" for a hemmed finish or for ½" if you prefer a fringed rug, allowing about 6" warp length for fringe.

Weave the rug alternating a rag weft with a single strand of white 8/4 cotton. Begin by following the first repeat in the treadling order in Figure 2 for 5½". Change to the second repeat by weaving an extra pick of 8/4 cotton (treadle 2). Alternate

1. Stripe arrangement for Kentucky Mountain rug



2. 2-shaft draft for Kentucky Mountain rug



PROJECT at-a-glance

Weave structure for rug

Plain weave.

Equipment

2- or 4-shaft loom, 28" weaving width; 12-dent reed; 2 shuttles.

Yarns

Warp: 8/4 cotton carpet warp (1,680 yd/lb), black, 504 yd (5 oz); white, 501 yd (5 oz).

Weft: Prewashed wool fabric strips, 115 yd (3 lb); 8/4 cotton carpet warp, white, 155 yd (1⅝ oz).

Yarn sources

8/4 cotton carpet warp is available from most suppliers.

Warp order and length

335 ends alternating 1 black and 1 white, 3 yd long; end with 1 black.

Warp and weft spacing

Warp: 12 epi (1/dent in a 12-dent reed). Width in reed: 28". Rag weft: 3 ppi; 8/4 cotton weft: 4 ppi.

Take-up and shrinkage

7% in width, 25% in length (warp take-up due to thick rag weft; the rug relaxes from 44" measured on the loom to 40" when removed); final size is 26" × 40".



Add color to rag rugs! Johanna Erickson's "Jubilation" uses two different weft colorways as well as different colors in the warp. The structure is called double binding in Sweden and produces a durable, double-faced rug. Johanna has been weaving with rags for more than thirty years and loves working with color.

the two shuttles for 1". Weave an extra pick of carpet warp (treadle 1) to change back to the first repeat. Continue, changing from the first repeat to the second to the first, etc., following the measurements in Figure 1. Weave the sections for the hem and heading as for the beginning of the rug.

When you're using two shuttles, lock the wefts at the selvedges as follows: When both shuttles are on the same side, change the shed and look at the last warp thread on that side. If the thread is up, pass the shuttle to be used next *over* the other shuttle and into the shed. If the thread is down, pass the shuttle to be used next *under* the other shuttle and into the shed.

Finishing the rug

Finish the ends of the rug using one of the rug finishes described by Doramay Keasbey, pages 80–81, or by hemming. Hems are more resistant to damage from washing and wear than fringe.

Marion Poellot of Red Wing, Minnesota, suggests the following method for hems. Weave a section about 2–2¼" for each hem. When the rug is removed from the loom, rub fabric glue along the last ¾" before cutting, serge the cut edge, fold up one third, stitch, fold one third again, and stitch. Run another row of stitching along the folded edge.

Other variations to try

Threading orders, treadling orders, warp colors, and rag weft materials can all be varied. Use very thin strips of fabric for the heading instead of 8/4 cotton. Try different colors of cotton or a variegated yarn as weft between fabric strips. Use two strips of fabric cut half as wide as usual for a mix of weft colors. Change the width of the blocks in the threading. Change the height of the blocks in the treadling. Experiment with warp color combinations that either enhance or blend with your chosen fabric weft.

Resources

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Diamond Rag Rug

DEBRA SHARPEE
AND JUDITH YAMAMOTO





Debra Sharpee, *of DeForest, Wisconsin, was introduced to rag rug weaving by her paternal grandmother. She teaches workshops and lectures on diamond rag rugs. In her day job she specializes in forage plant diseases.*

It's fun to imagine that the interesting zigzag patterns of diamond rag rugs were discovered by an early weaver whose differently colored rag wefts lined up in an unexpectedly organized way. How long did it take that weaver to puzzle out the fairly precise ratio between the width of the warp and the length of the color repeat in the rag weft that caused this odd patterning? Did she or he work with the problem enough to recognize other significant variables in the process: the number of colors used, their relative proportions, and the amount of

value (light/dark) contrast between the different colors?

The Diamond Rug in the *Rag Rug Handbook* by Janet Meany and Paula Pfaff (Interweave Press, 1996, page 52) is the prototype for this rug by Debra Sharpee. The basic technique is to prepare a color repeat for a rag weft that is 1.931 times the width of the rug. When this is done, a diamond design is produced. The repeat is made by stitching together several differently colored fabrics and cutting the rag weft across them (see Figure 1, page 46).

Judith Yamamoto, *of Washington Island, Wisconsin, lectures nationally and produces one-of-a kind garments as Yamamoto Fiber Designs. She now teaches at Sievers School of Fiber Arts where she took her first class years ago.*



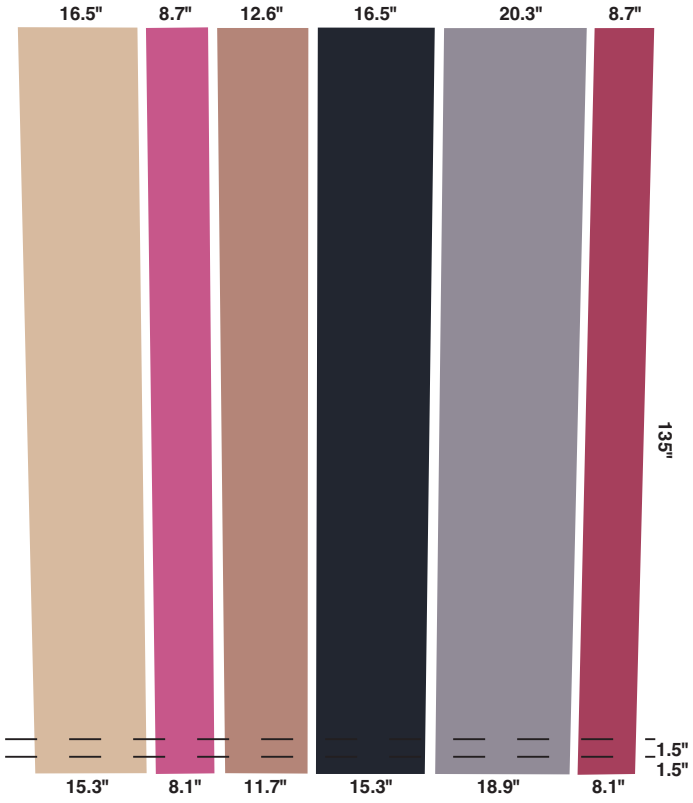
At first, working with graph paper and colored pencils, Debra stuck with the magic ratio of 1.931 from Meany and Pfaff, discovering that she could add interesting variations such as curves by manipulating the weft in the shed. Playing with other variables was time consuming with pencil and paper.

Enter Dave Raup, Judith Yamamoto's obliging programmer husband. He whipped up "Rag Rug," a simple program to simulate diamond rug designs. There are only a few variables: the ratio of the color repeat to the width of the rug, the number of colors used, and the proportion of each color in the repeat.

Playing with the program shows that the best zigzags or diamonds are produced with ratios between .92 and 1.08 or between 1.92 and 2.08. If the width of the color repeat is exactly equal to the warp width (1.0) or twice warp width (2.0), the colors line up in vertical stripes. If the colors shift too much on each pick, the pattern becomes chaotic. If the ratio remains constant, straight diagonals are produced. If the ratio decreases or increases through the length of the rug, curves are formed. A "swoosh factor" can even be calculated—a descending or ascending ratio that can enable prediction of curved patterns.

Of course, computer simulation can't take into account the vagaries of actual weaving. So diamond rag-rug weavers, even with the aid of a computer, have to sample, sample, sample!

1. Fabric preparation for rag weft



The project rug

Wind a warp and prepare the loom following Project at-a-glance. Thread 1-2-3-4 on four shafts or 1-2 on two for plain weave.

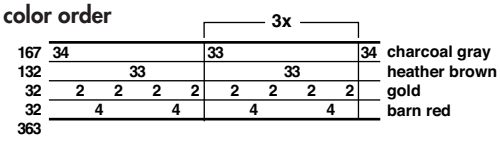
Cut and piece corduroy yardage to form six trapezoids with the measurements shown in Figure 1. Stitch them together along their lengths with ½" seam allowances, joining narrow ends to narrow ends and wide ends to wide ends. (The resulting large trapezoid will measure about 78" × 135" × 72"). Cut this fabric into horizontal strips 1½" wide and stitch them together end-to-end to form the weft, keeping the colors in order. Weft strips can be pressed wrong sides together or folded in the shed.

Spread the warp with rags or scrap yarn. Weave 3" of tripled 8/4 poly-cotton for hem. Run a line of FrayCheck™ along the first few rows. Allow to dry before proceeding. Weave rug in plain weave with rag weft, being careful to keep rag strips in order. End by weaving 3" with tripled 8/4 poly-cotton for second hem. Run a line of FrayCheck™ along the last few rows.

Finishing the rug

Remove rug from loom and machine stitch raw edges. Turn under hem twice to meet the body of the rug. Machine stitch along the fold in the hem.

2. Warp color order



PROJECT at-a-glance

Weave structure for rag rug
Plain weave.

Equipment
2-shaft loom, 38" weaving width; 10-dent reed; 1 ski shuttle; 1 boat shuttle; sewing machine.

Yarns
Warp: 8/4 poly-cotton rug warp (1,400 yd/lb), charcoal, 560 yd (6½ oz); heather brown, 440 yd (5⅛ oz); gold and barn red, 107 yd (1¼ oz) each.

Weft: Preshrunk corduroy, cream and black, 1¾ sq yd each; pink and red, 1 sq yd each; gray, 2 sq yd; brown, 1½ sq yd (these amounts are ample but require piecing to achieve measurements in Figure 1); 8/4 poly cotton rug warp used triple (1 heather brown, 2 gold), heather brown, 65 yd (¾ oz); gold, 130 yd (1½ oz).

Yarn sources
8/4 poly cotton rug warp is available from Great Northern Weaving; corduroy is available from most fabric shops.

Warp order and length
Wind 363 ends 3⅓ yd long in the color order in Figure 2.

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed). Width in reed: 37⅓". Weft: 3½ ppi for rags, 10 ppi for hems.

Take-up and shrinkage
3% in width, 20% in length (warp take-up). Amounts produce one rug 36" × 58".

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Pick Me!

Rag Mug Rugs with Pick-up

JANE EVANS

"Pick me!" Thus do myriads of designs entice a weaver. Unfortunately, detailed images usually require a great many shafts. One solution to the "pick *me*" dilemma is "pick-*up*." Contrary to what you might think, pick-up can be reasonably simple and quick. Its gratifying rewards lie in its richly varied designs.

A tied weave on four shafts

Similar to summer and winter, the structure used for these mug rugs (and the rug on page 51) is a tied unit weave in which ends on shafts 1 and 2 tie down floats of a heavy supplementary pattern weft. The warp ends on shafts 3 and 4 are either raised above or remain beneath the pattern weft to determine whether it shows on the back or the face of the cloth. Fine tabby picks alternate with the pattern picks. When the pattern is made with pick-up, only the threading unit for one block (1-2-3-4-3-4) is repeated for the width of the warp; see Figure 1. At the selvedges, warp ends on shafts 1 and 2 catch all wefts so that no floating selvedge is necessary.

Preparation

Use a springy warp such as 8/4 or 12/6 cotton. The tabby weft is usually the same fiber as the warp, in the same color or a color that enhances the overall effect. The pattern weft should be large, soft, and of a uniform value that contrasts with the warp. If you're using cloth strips, preshrink and then sample different widths to avoid overlong warp floats.

The pick-up stick for wide projects needs to be strong, flat, and pointed. For narrow projects, coat-hanger wire or a rod of similar diameter is better. For shallow pick-up sheds, double-sided ski shuttles or stick shuttles work best.



Jane Evans, *of Grandora, Saskatchewan, is a master weaver and teacher. She loves creating images from nature using pick-up, which she combines with warp painting and other techniques.*

It is necessary to apply extra tension to warp ends on shafts 3 and 4 (since they do not interlace with the heavy pattern weft, their take-up is less than for ends on shafts 1 and 2). To do this, after the warp is threaded and beamed, raise shafts 3-4, and, behind the heddles, slide a stout dowel under the raised warp ends and over the back beam to hang below the warp beam. Tie two filled and capped water bottles to the rod and leave in place until the weaving is finished.

Designs can be drawn on graph paper or prepared freehand as cartoons. The cartoons can be placed beneath the warp to direct the weaving of the images—or you can make up the design as you go.

Warping and weaving

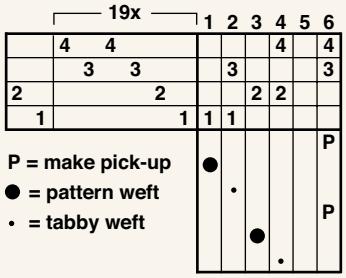
Mug rugs are a good project for practicing pick-up with this weave structure before you try it with a full-sized rug. For a set of four mug rugs, wind a warp as described in Project at-a-glance.

Before attaching the warp to the back apron rod, cut and knot it in 2" bouts and then insert the apron rod. This ensures that adjacent warp ends that formed a loop on the warping board each maintain independent tension when the weaving reaches the end of the warp.

Thread following the draft in Figure 1. Each mug rug has a pattern weft in a different color (blue, red, gold, or black). To weave each butterfly, follow the design graphs in Figures 2a–d, page 50.

Note that the tie-up in Figure 1 is arranged so treadles 1 through 4 are all managed by only the left foot, and treadle 6 by only the right. Treadle 5 is left untied to act as a spacer.

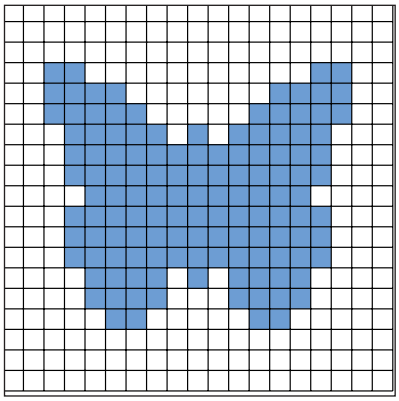
1. Draft for mug rugs



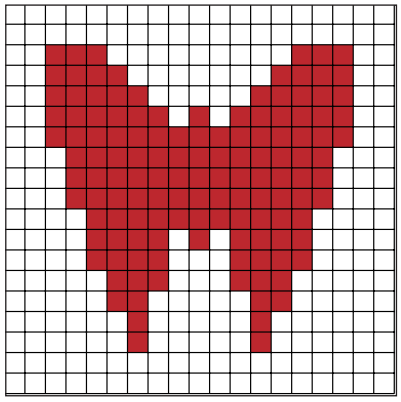




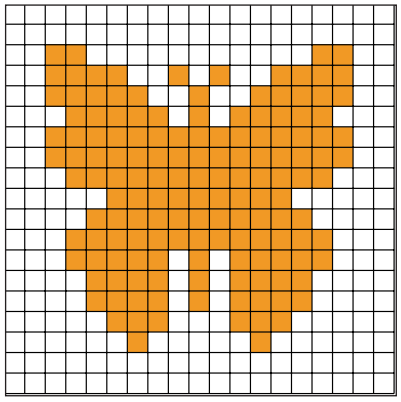
2a. Blue-by



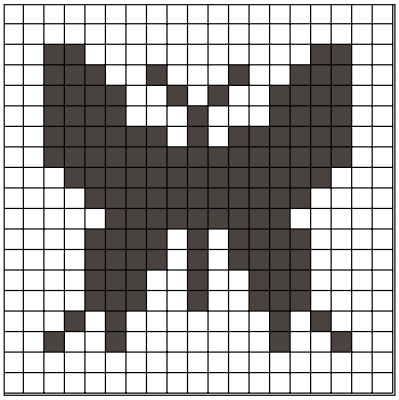
2b. Hot Flutters



2c. Golden Fluttertunity



2d. Flutters by Night



Begin and end each mug rug with 1¼" plain weave for hems (1-3 vs 2-4) using 8/4 cotton weft. Weave the designs following the pick-up steps given here, alternating 8/4 cotton and the pattern weft. Except at the hems, a pattern weft *always* alternates with a tabby weft. In the rows of the design graph where no pattern weft shows on the surface, it is still placed but appears on the back. For these picks (before and after each butterfly), all the raised warp ends are picked up.

The pick-up step by step

- Raise shafts 3-4 (treadle 6) and beat lightly. The warp threads will separate into groups of four. Each group corresponds to one square on the design graph. Pass the pick-up stick under a 4-thread group for each white square in the design graph (the pattern weft will show where threads are not picked up).
- Drop 3-4 (treadle 6). Keep pick-up stick flat and slide it to the reed.
- Raise shaft 1 (treadle 1). Weave with the pattern weft. (The shed, which may be shallow, is formed under the picked-up warp ends and the ends on shaft 1.)
- Remove stick. Beat. Close shed.
- Raise shafts 1-3 (treadle 2). Beat. Weave with tabby weft. Beat. Close shed.
- Raise shafts 3-4 (treadle 6). Beat. Pick up a group of four threads for each white square in the next row of the design graph.
- Drop 3-4. Keep pick-up stick flat and slide it to the reed.
- Raise shaft 2 (treadle 3). Weave with the pattern weft.
- Remove stick. Beat. Close shed.
- Raise 2-4 (treadle 4). Beat. Weave with tabby weft. Beat. Close shed. Beat firmly.

Repeat these steps to complete the design. After the second hem for each mug rug, insert a doubled 8/4 cotton weft in any shed to separate the mug rugs from each other.

Pick-up tips

- Plan on 15–20% warp take-up. The ends for the tie-down threads on shafts 1 and 2 take up more than the pattern ends (on shafts 3 and 4). The thicker the pattern weft is, the more warp take-up there is and the thicker the rug becomes.
- Do not use extremely tight warp tension. Tight tension will create shallow pattern sheds and a flat rug.
- The more ends that are picked up in each row, the narrower the pattern shed will be. For wide projects, weave a warp-dominant design with the reverse face up (pick up the warp threads that correspond to the colored squares instead of the white squares).
- Advance the warp frequently.
- Start both shuttles from the same side. For neat edges, consistently rest the same shuttle nearest you in every pattern/tabby sequence.
- To start the first pattern weft and end the last: Cut to half width the last 6" at the end of the weft. Leave a 3" tail of this section hanging from the selvedge. Pass the tail around the selvedge warp end and back into the shed over the other 3" of narrowed weft already in the shed and beat.
- Slightly twist the pattern weft between your fingers just before it is snugged to the selvedge to reduce the bulky turn.
- To join pattern wefts, cut the ends to half width for about 4" and overlap them in the shed.
- It is normal for the tabby weft to undulate around the pattern weft, appearing and disappearing.
- Check picked-up groups near the reed for accuracy.
- Ordinarily the four ends in each group are always selected together.
- Use a double, moderate beat: the first one on the open shed to position the weft, the second one after opening the next shed to clear sticky warp ends.

Plan other designs on a 19 × 19-square section of graph paper and weave more rugs!

Finishing

Remove the fabric from the loom and apply FrayCheck™ to both ends of each mug rug. Cut the mug rugs apart along the dividing wefts and machine stitch the raw ends. Turn hems once and then again to meet the first pattern-weft row. Sew hem by hand. Wash in hot water by hand or machine wash, gentle. Lay flat to dry, blocking by hand.



St. Johnswort and the Dragon, 32" x 28½", was woven using a cartoon under the warp threads. When the warp is sett closely, designs show as warp-emphasis blocks contrasting with weft-emphasis blocks. After washing, a crochet-chain effect appears in the warp-emphasis blocks.

PROJECT at-a-glance

Weave structure for mug rugs
Tied unit weave with supplementary pattern weft.

Equipment
4-shaft loom, 5" weaving width; 12-dent reed (do not substitute a different reed); 2 flat shuttles; 1 flat pick-up stick or wire; 1 stout dowel; two filled 12-oz water bottles (or weight sufficient to add tension to warp threads).

Yarns
Warp: 8/4 cotton carpet warp (1,680 yd/lb), bleached white, 208 yd (2 oz); navy blue, 24 yd (¼ oz).
Tabby weft and hems: 8/4 cotton carpet warp (1,680 yd/lb), bleached white, 66 yd (⅔ oz).
Pattern weft: preshrunk cotton cloth, cut or torn into strips 1¼" wide, 1 color per mug rug, 2¾ yd long each.

Yarn sources
8/4 cotton is available from Edgemont Yarns and most suppliers. Cloth for rag weft is available from fabric stores.

Warp order and length
116 ends 2 yd long in the following color order: 6 navy, 104 white, 6 navy.

Warp and weft spacing
Warp: 24 epi (2/dent in a 12-dent reed). Width in reed: 4¾". Weft: 10 ppi (5 ppi pattern, 5 ppi tabby).

Take-up and shrinkage
After washing, 11% in width, 15% in length. Amounts produce eight mug rugs 4½" × 4¼" hemmed.

A Checkered Past
playing with warp

ROSALIE NEILSON

One of my first warp rep projects was a game rug called "Checkers Anyone?" The idea seemed simple enough—an eight-by-eight-square checkerboard in red and black. A red warning flag should have waved at me! From this experience over twenty years ago, I learned to anticipate the complexity that lurks in all "simple" projects.

The two-block design for a checkerboard can be woven on as few as two shafts in warp rep. One set of squares is threaded with one color on shaft 1 (red, for example) and the other on shaft 2 (black). In alternate squares, black is threaded on shaft 1, red on shaft 2. When shaft 1 is raised for the thick pick, red and black squares alternate across the warp; when shaft 2 is raised for the thick pick, the opposite colors appear in the squares.

Since I had recently purchased a 16-shaft loom, however, I wanted to use all of my new shafts! I decided to thread eight independent blocks for my design: Block A = 1-2, Block B = 3-4, Block C = 5-6, etc. Wrapping a ruler led me to sett the 3/2 pearl cotton warp at 32 ends per inch. I threaded, pulled through the reed, and tied onto the front beam 1,152 warp ends.

When I pushed the first plain-weave treadle to insert waste yarn, nothing whatsoever happened!



Rosalie Neilson, *of Milwaukie, Oregon, has been ripped about rep for over twenty years. She also loves color and kumihimo braiding, and she teaches workshops in these and other techniques.*

rep rugs



Weave a game rug—this one is for checkers. On each side of the checkerboard is a sitting area for the players (a red side vs a black side). Weave the upper rug with a stairstep design in the sitting area on sixteen shafts; weave the lower rug with its design of dashed lines on only four.

Solving problems

I tried strumming—I tried *everything*—but the warp threads wouldn't separate from each other. That's when I called Jean Scorgie, the former editor of HANDWOVEN, who was then teaching at what is now called the Oregon College of Art and Craft. "Jean," I pleaded, "can you help me? I can't get a shed!"

Together we determined that more space was needed between the shafts threaded for each block. I rethreaded Block A on 1-9 instead of 1-2, Block B on 2-10, Block C on 3-11, etc., and I loosened the sett slightly. The difference was magical—perfect sheds with every treadle! That was a lesson I'll never forget, especially since I had to rethread, resley, and retie more than a thousand warp ends! (Thank you Jean!)

Every five years or so I revisit the checkerboard rug. The last series, woven in 1996, included a 16-foot runner of seven game boards called "From Checkerboards to Computer Chips." It featured an evolution of seven designs from a simple checkerboard grid to a complex computer chip using the same threading and treadling sequences with different tie-ups.

Another five years has passed since then, so this year was the year to rethink the checkerboard. For this version I decided to blend three closely related reds for one of the colorways and black and navy blue for the other to add a lively shading.

The project rugs

Checkerboards can be designed for almost any number of shafts—the project rugs use four and sixteen. The 16-shaft version produces a stairstep design for a sitting area at both ends of the rug. On four shafts, that design is a series of dashes in a solid background; see pages 52–53.

There's one other difference between the original rug of twenty years ago and this year's version—their lengths. Twenty years ago, I was a lot more flexible and could sit cross-legged in the sitting area. Now I can't pull my knees in as close, so I've increased each sitting area by 4".

The sitting areas are different colors at opposite ends—the person playing with red checkers sits in the red area, the person with black checkers in the black area. Twenty years ago, I used spray-painted cork bottle stops in red and black for the checkers. For this rug, I'm using wooden checkers in maple and walnut made by Roger Sogge from Gresham, Oregon. Each checker is 3" in diameter.

In anticipating future weaving projects, I see that five years from now the calendar will read 2006. What I wonder is—what will I choose for that year's project after my checkered past!

Winding the warp

Wind Warp 1 (the red threads and the threads for the left border) as indicated in Figure 1. Place lease sticks in the cross. Wind Warp 2 (black threads and the threads for the right border) as indicated. Place a second set of lease sticks in this cross. (Note that you can choose colors other than red and black, you can arrange different blends of red and black, or you can use solid red and black without blending.)

Suspend the two sets of lease sticks from the castle behind the heddles so that the right border is on the right side and the left border is on the left side and the red section is directly above or below the black section. Wind both warps on the warp beam. (With dense warps, this is a long process—but remember, the weaving goes quickly!)

Threading the loom

Following Figure 2 or 3, thread the right border. Thread the center section by taking one red thread out of the cross from one set of lease sticks, and then one blue or black thread from the second pair of lease sticks. Thread the left border. Sley the reed and tie the warp to the front apron rod.

Weaving the rug

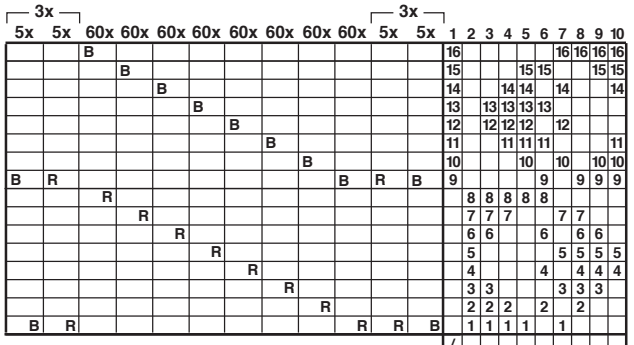
Use scrap yarn and treadles 1 and 2 to spread the warp. Wind the boat shuttle with black 3/2 cotton and the two ski shuttles with one strand of rug filler each. Weave the rug following the treadling sequences in Figure 2 or 3. For each thick pick, weave with one shuttle of rug filler and beat. Then throw the second shuttle of rug filler in the same shed; beat again. For each thin pick, change the shed and throw the boat shuttle in the same direction.

Sample first to determine the number of thick/thin picks required to make the checkerboard squares really square. To begin the rug, insert a 4" wide piece of cardboard (for fringe) using treadle 1 (black threads are raised). Secure the end of the rug with two half hitches around every group of six ends (see Doramay

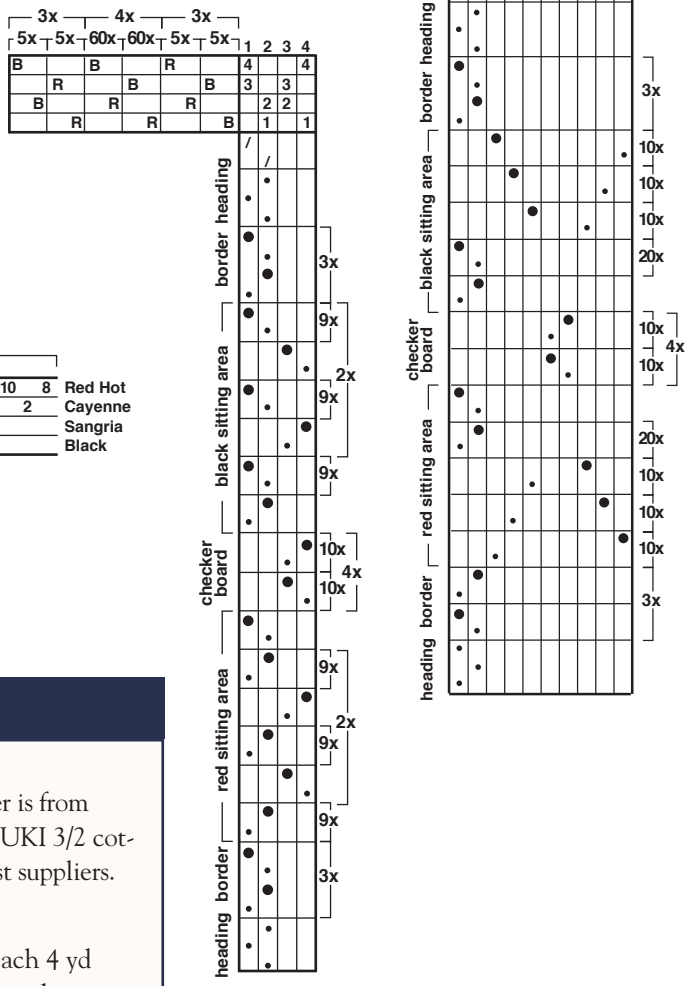
Keasbey, pages 80–81, for the half hitch; double half hitches are also known as cavandoli knots). Use a 7-yd length of black 3/2 cotton; wind it on a netting shuttle or short stick shuttle to prevent kinking.

Begin the weaving with three thin picks as shown in Figure 1 or 2. Complete the rug following the treadling sequence in the selected draft. On the last thin pick, secure the end of the rug with two half hitches as at the beginning and insert a 4"-wide piece of cardboard. Weave a few more thin picks to hold cardboard in place. When you are ready to remove the rug from the loom, cut between the cardboard and the ending thin picks of weft and between the cardboard and the sampling section at the other end.

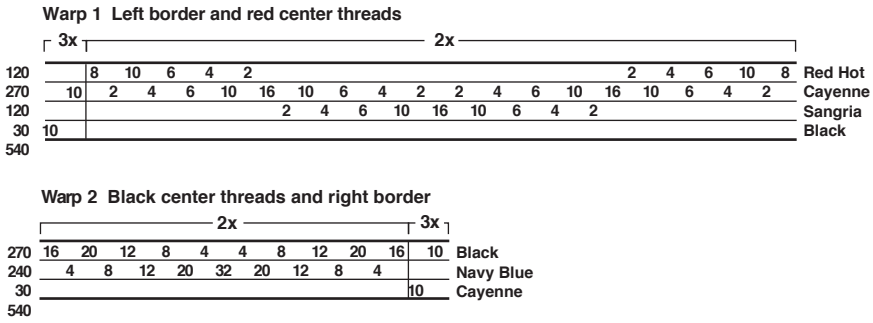
2. 16-shaft draft for checkerboard rug



3. 4-shaft draft for checkerboard rug



1. Warp color order



PROJECT at-a-glance

Weave structure for rugs
Warp rep.

Equipment
4-shaft or 16-shaft loom, 36" weaving width; 10-dent reed; 1 boat shuttle; 1 ski shuttle; 1 netting shuttle (or small stick shuttle); two 4"-wide cardboard strips as spacers for fringe.

Yarns
Warp: 3/2 pearl cotton (1,260 yd/lb, UKI), #116 Black and #131 Cayenne, 1,200 yd (1 lb) each; #132 Red Hot and #130 Sangria, 480 yd (6½ oz) each; #41 Navy Blue, 960 yd (12¼ oz).
Weft: Maysville cotton rug filler (150 yd/lb, 75 yd/skein), Black, 400 yd (3 lb); 3/2 pearl cotton (1,260 yd/lb), black, 400 yd (5¼ oz).

Yarn sources
Maysville cotton rug filler is from Edgemont Yarn Service; UKI 3/2 cotton is available from most suppliers.

Warp order and length
Two warps of 540 ends each 4 yd long, following the color orders in Figure 1.

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed). Width in reed: 36". Weft: 10 picks per 2" (5 heavy weft; 5 fine weft).

Take-up and shrinkage
After washing, no take-up or shrinkage in width, 20% in length. Amounts given produce one rug 36" × 78" plus 4" fringe at each end.



WARP REP RUGS





Barbara Holman's rug was designed to coordinate with fabrics in her living room. She made sample wraps of colors until she hit upon a balance she liked between two main colors for the interior design of the rug and a stripe sequence for the sides. The warp is Maysville's cotton carpet warp in black, teal, tan, brown, dark green, and a touch of rose. The thick weft is two picks of Maysville's dyed rug filler, and the thin weft is carpet warp; all wefts are teal. The rug is 30" x 54".



Weaving these rugs marked a transitional moment, says Bettes Silver-Schack, the moment when she moved from a beginning to an intermediate weaver. She played with construction paper to create the designs, cutting out rectangles and squares of color in different sizes and placing them in a variety of arrangements. Once she liked a design, she cut out the blocks to size in colored pieces of paper and looked at the result down her long hallway. Some of the blocks had to be lengthened and others shortened to unite the hallway with its many shelves of books. The rugs are 36" wide and vary in length.



The design for Deborah Harrison's rug was adapted from a photograph of a striped doubleweave in *Women's Work: Textile Art from the Bauhaus*. Deborah designed her stripe sequences using graph paper and colored pencils. To keep from confusion during threading, she sleyed all ends from one stripe sequence above a dowel suspended at the reed and threaded them on even-numbered shafts; she sleyed all ends from the other below the dowel and threaded them on odd-numbered shafts. The thick weft is quilt fabric cut into two-inch strips, sewn together and ironed twice to create a smooth woven ridge. The Bauhaus Rug is 26½" x 135½".



Tips for Weaving TAPESTRY RUGS

PART I

NANCY HARVEY

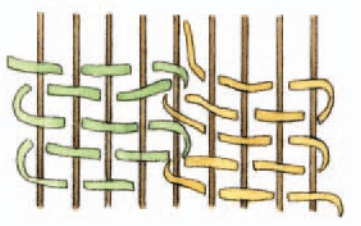
The word "tapestry" not only describes a weaving technique, but also the finished product. A tapestry is simply a fabric woven using tapestry techniques. Tapestry is a plain-weave weft-faced weave structure with many discontinuous wefts across any given row. The design created is weaver-controlled as opposed to loom-controlled. Tapestry techniques have been used for rug weaving by many cultures for hundreds of years.

Most often, the discontinuous wefts used for rugs are interlocked to make rugs strong enough to use on the floor. Turkish kilims and Rio Grande rugs are exceptions, for example: slits occur because the wefts do not interlock.

This article is the first of a series of three that explore ways to join discontinuous wefts successfully. After this general overview, the second article will give the steps for smooth vertical joins with warp interlock. The third article will give tips for weaving vertical joins with weft interlock and diagonal joins with both warp and weft interlock.

Interlocking techniques

In warp interlock, the weft threads hook around a common warp thread (see Figure 1). In weft interlock the weft threads hook around each other between two warp threads (see Figure 2). There is a third interlocking technique called double-weft interlock, which will not be covered in this series because it creates a raised ridge and has a right and wrong side, making it unsuitable for reversible rugs; see Figure 3. The technique has advantages, however, for tapestries used as wall hangings.



1. Warp interlock



2. Weft interlock

Connecting discontinuous wefts is probably the biggest challenge to weaving tapestry rugs. There are many choices, and each gives a different result. The method selected, the direction of the wefts, and the positions of the warp threads at the join (up or down) all play an important roll in the outcome.

Weft direction

When you are working with discontinuous wefts, adjacent wefts can be inserted so that they travel in the same direction as each other or in opposite directions. In Figure 4, weft A weaves in the same direction as weft B. Weft C weaves in the opposite direction from weft B.

All three wefts, no matter which direction they are traveling, look the same on the surface of the cloth until the width of a color area changes, as it does in the fourth row from the bottom in Figure 4. As color area A increases over color area B, both wefts are in the same shed at the change. As color area B increases over color area C, there is only one weft in the shed at the change. (Interlocking is not shown in this drawing for the sake of clarity, but the effects of weft direction at color changes are the same whether the wefts interlock or not.)

A sharp horizontal line is created at color changes if wefts travel in the same direction (see the tip of the pointer in Figure 8). A wavy horizontal line is created at the color changes if the wefts travel in opposite directions (see the white arrow in Figure 8). Neither way is right or wrong—they just give different results. The choice is up to you! If your weft is too thick for the sett you have chosen, however, since it is essentially

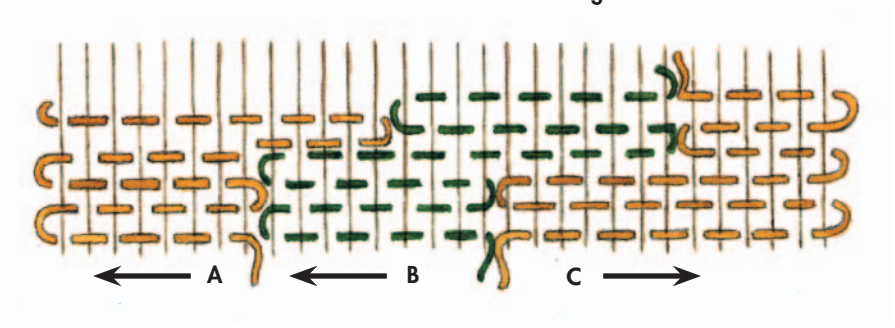


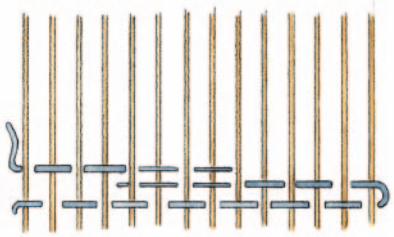
3. Double-weft interlock



Nancy Harvey, of Colfax, California, teaches these techniques in her video Tapestry Techniques for Rug Weaving *by Victorian Video Productions.*

4. Weft direction affects the horizontal lines at color changes.





5. Joining two singles wefts



6. Joining plied or multistrand yarns

doubled where color changes occur with wefts in the same direction, it will not pack well in these areas and the warp will show through.

Warp and weft relationship

To determine the sett of a particular warp for tapestry weaves, wrap the warp *and* the weft you plan to use alternately around a ruler, placing them snugly next to one another (see Figure 7). If you use multiple strands of either warp and/or weft, be sure to wind all strands side by side without overlapping. The density of the warp on the ruler (the number of warp wraps per inch) is the sett that will ensure that the selected weft covers the warp.

If you wish to weave with the wefts traveling in the same direction, sett the warp a little wider than suggested by the wrapping. If the warp wraps at six ends per inch for example, sett it at five or even four ends per inch to allow the pairs of weft in the same shed at color changes to pack down and cover the warp. Another solution that will prevent the warp from peeking through is to use a thinner weft.

Joining new wefts to old

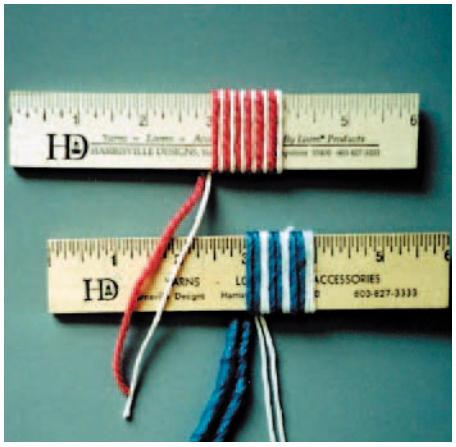
When you are placing tapestry wefts with the fingers, it is frequently necessary to join a new weft to one that has run out. If you are joining ends of a single-ply yarn, taper each of the ends by pulling to break off a piece (cut ends are too blunt). Fray the ends to taper them further and then overlap them in the shed for about an inch; see Figure 5.

If you are joining plied yarn or yarns with multiple strands, separate the plies or strands of the ending weft and bring each out of the shed at a different place along the fell, leaving a tail long enough to thread in a needle. Begin the new weft in the same way, separating the plies or strands, bringing them out to the surface and leaving a tail; see Figure 6. Thread each tail in a needle, run the needle up or down in the web beside an adjacent warp thread; trim the end flush with the web.

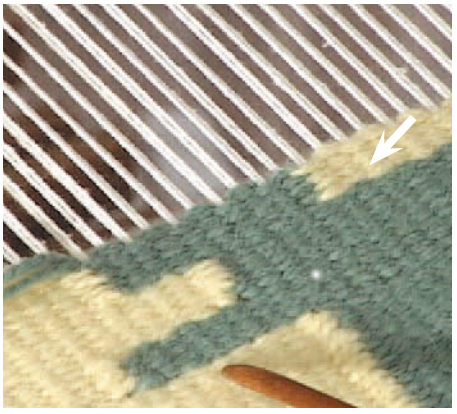
Avoiding ridges

Unsightly ridges in the direction of the warp often occur at the edges of tapestry rugs; see Figure 9. Ridges develop because too much weft is placed in one row and too little in the next. The repetition of these two inconsistent weft placements causes the ridges. If you bubble the weft across a row and leave a bubble right at the selvedge where the weft exits and then begin the next row by pulling the weft snug against the edge, more weft is placed at the edge in the first row than in the second. Instead, bring the weft down to the fell line at the end of each row.

These are only a few of the things to think about! We'll learn to use warp interlock in the next article. I hope these tips will make your tapestry rug-weaving efforts even more successful.



7. Calculating warp sett



8. Weft direction affects the appearance of horizontal color boundaries



9. Ridges can occur at selvedges

TAPESTRY RUGS

Joanne Cromley uses "rolaken," a weft interlock technique, in her tapestry rugs. The small piece at the far right is one of a series called Four Seasons. It is Winter (24" x 24"). The rug below is one of a series called Toward Points Unknown (31" x 64").

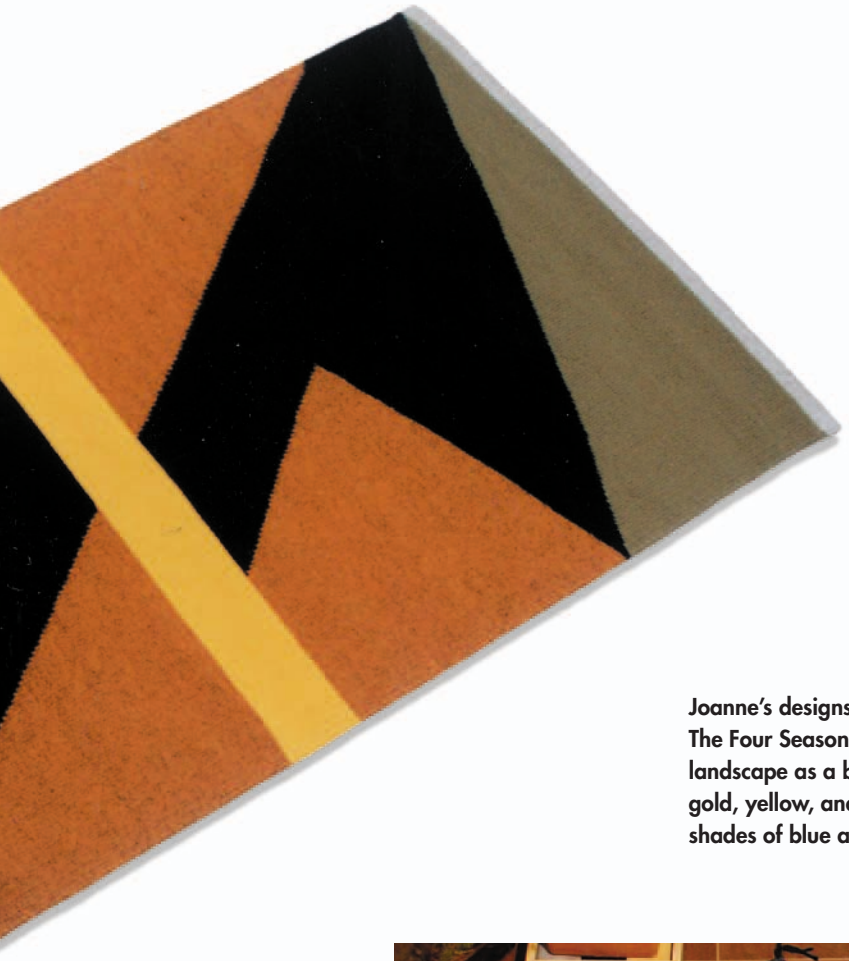




Letitia Rogers began weaving in Santa Fe, New Mexico, twenty years ago. She weaves many of her rugs in the traditional Rio Grande style that she learned there, in which there is no interlock of discontinuous wefts. The warp for this rug is seine twine (at six ends per inch) and the weft is rug wool (at twenty-two picks per inch). The proportions for the stripe design are derived from the Fibonacci series. She weaves her rugs on a ten-foot AVL rug loom.

PHOTOGRAPH BY JOHN BONATH, MAD DOG STUDIOS



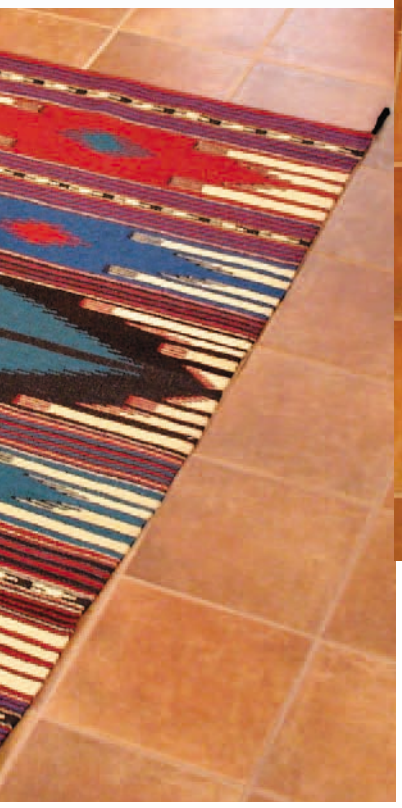




Joanne's designs for the rugs in both series are based on Fibonacci proportions. The Four Seasons series was also inspired by a winter's drive through a Michigan landscape as a brilliant streak of sun crossed the sky and broke into shafts of gold, yellow, and aqua. She was just admiring the contrast with a sky awash with shades of blue and gray, when she was greeted by Vivaldi's Four Seasons on NPR.



PHOTOGRAPH BY E. WAYNE TILTON



In 1997, anticipating the construction of a new home, Terry Olson began weaving tapestry rugs for its tile floors. Four rugs were completed just in time for the moving-in date of March 2001. Terry has been weaving tapestries steadily for seven years at home and at the Damascus Pioneer Craft School in Clackamas, Oregon. Using a Navajo loom, she weaves her rugs with four selvedges so that no end finish is required. The weaving is slow—each rug takes between 145 and 180 hours. The designs are inspired by antique Turkish kilims; the discontinuous wefts are not interlocked. The rug above is 3' x 5'; the rug at the left is 4' x 6'.

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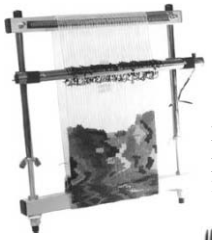
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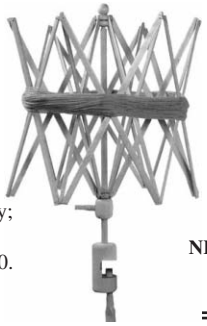
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Block Weave Rugs *with inlay*

MICHAEL ROHDE



Michael Rohde, *of Westlake Village, California, began weaving in 1973 and is still working toward the same goal: to make a perfect rug. He teaches and exhibits widely.*

Weavers love designs that place windows of color within a frame. Weft-faced rug weaves are among the few weave structures that allow the windows to be completely different colors from the frame. More good news is that only four shafts are required for window designs in rugs. And even more good news—since only the weft is visible in a rug, window colors can change row by row. The only constraint on four shafts is that although colors can change from row to row, all windows in each horizontal row must be the same color.



In this rug, green and blue windows appear side by side. Most of the methods that produce different colors in side-by-side windows across a weft-faced fabric require many shafts and much difficulty in compressing the wefts to cover the surface successfully. This article shares a very clever way to add colors to rows of side-by-side windows. The idea comes from rug weaver Barbara Hand, who adapted the Theo Moorman inlay technique for rugs. Relatively fine warp threads are used to interlace with an inlay weft that is inserted with the fingers in selected windows. The process is easy and the additional warp threads require only two shafts. Weave a rug in rust and blue on only four shafts, or add green windows as in the rug shown here (or choose other colors) with inlay on six.

Taqueté

The weave structure for the rug on pages 64–65 is taqueté (for further information on taqueté, see Resources). Warp threads on shafts 1 and 2 weave with two wefts, a background weft (rust in this rug) and a pattern weft (blue). The other shafts determine which weft appears on the face in a block and which appears on the back; they are raised for the weft that appears on the back and lowered for the weft that appears on the face. The 4-shaft taqueté draft for a rust rug with blue windows (without the green inlay) is given in Figure 2.

Adding pattern with inlay

In the 6-shaft draft used for the rug on pages 64–65, fine warp threads on shafts 3 and 4 are added to interlace with an inlay weft. The fine threads on shaft 3 are raised with warp threads on shaft 1 when the pattern and background picks are made, but shaft 3 is raised alone for the inlay weft, which is inserted with the fingers. Next, fine threads on shaft 4 are raised with threads on shaft 2 for pattern and background picks, and then shaft 4 is raised alone and the inlay weft inserted.

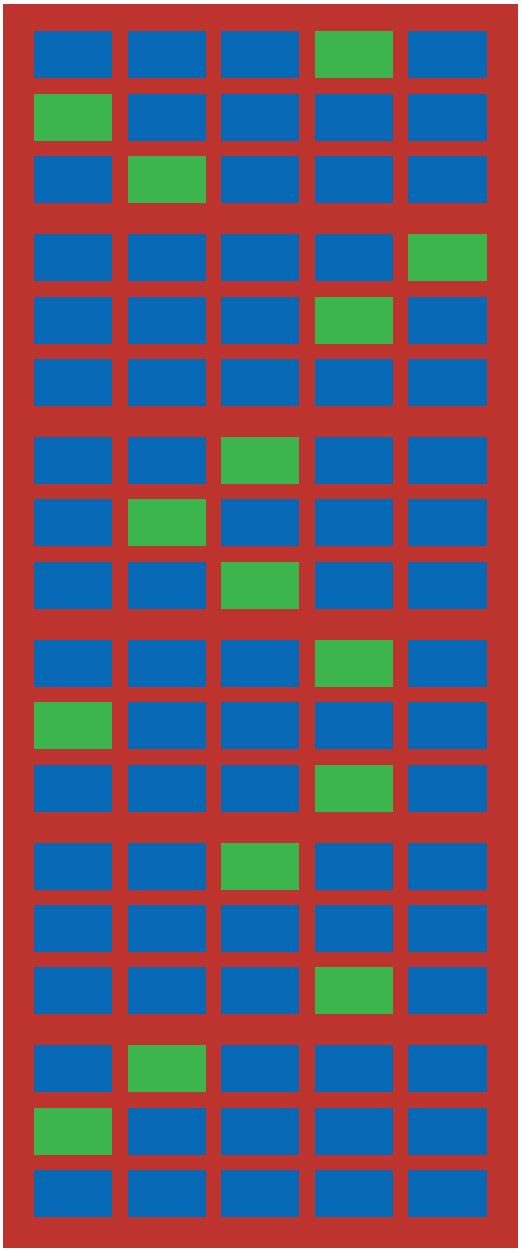
Because the inlay weft lies on top of the pattern weft, it is sometimes called an "overlay" weft. It shows on the face of the rug only; on the back, pattern and background colors appear in opposite positions from the face.

Choosing the inlay blocks

The American composer John Cage believed in the role that chance can play in enhancing a creative work. I applied his idea to this rug by throwing dice to determine which square of the five (or none if the count is six) to use for the inlay weft. A further tweak of the rug's symmetry is provided by a subtle and gradual shift in the blue and rust weft colors, is achieved by overdyeing the wool skeins before weaving.

Choosing materials

Use linen as the warp to produce the most durable rugs. The weft should be a strong and tightly spun wool yarn. The inlay weft should be about half the diameter of the wool used for the pattern and background wefts. A thicker inlay weft covers the underlying color better, but if it is too thick, it can cause bulging of the inlay areas (both in rug thickness and along the fell line). The thinner the inlay weft is, the less it completely covers the color of the pattern or background weft.



Preparing the warp

Because linen is inelastic, warping must be done with special care. Tension variations among warp threads do not correct themselves during weaving. Maintain extremely consistent tension during winding and *very* even, tight tension during beaming.

Wind the warp and prepare the loom as in Project at-a-glance and Figures 1 or 2. In Figure 1, doubled ends of 8/3 linen are used for each working end on shafts 1, 2, 5, and 6; single ends of 8/3 linen for each end on shafts 3 and 4. In Figure 2 (which produces the rug in rust and blue without inlay squares in green), each working warp thread is two strands of 8/3 linen. For Figure 1, sley 3-2 throughout except sley the first four dents 4-3-4-3 and the last four dents 3-3-4-3 (see denting notations); always sley ends on shaft 3 with ends on shaft 1, and ends on shaft 4 with ends on shaft 2. The first and last four threads on each edge (not including threads on shafts 3 or 4) are tripled. For Figure 2, sley 2 ends/dent except sley the first and last four dents 3/dent.

If you are using the draft in Figure 1, wind a small inlay shuttle or prepare bobbins of inlay weft in addition to the shuttles of rust and blue.

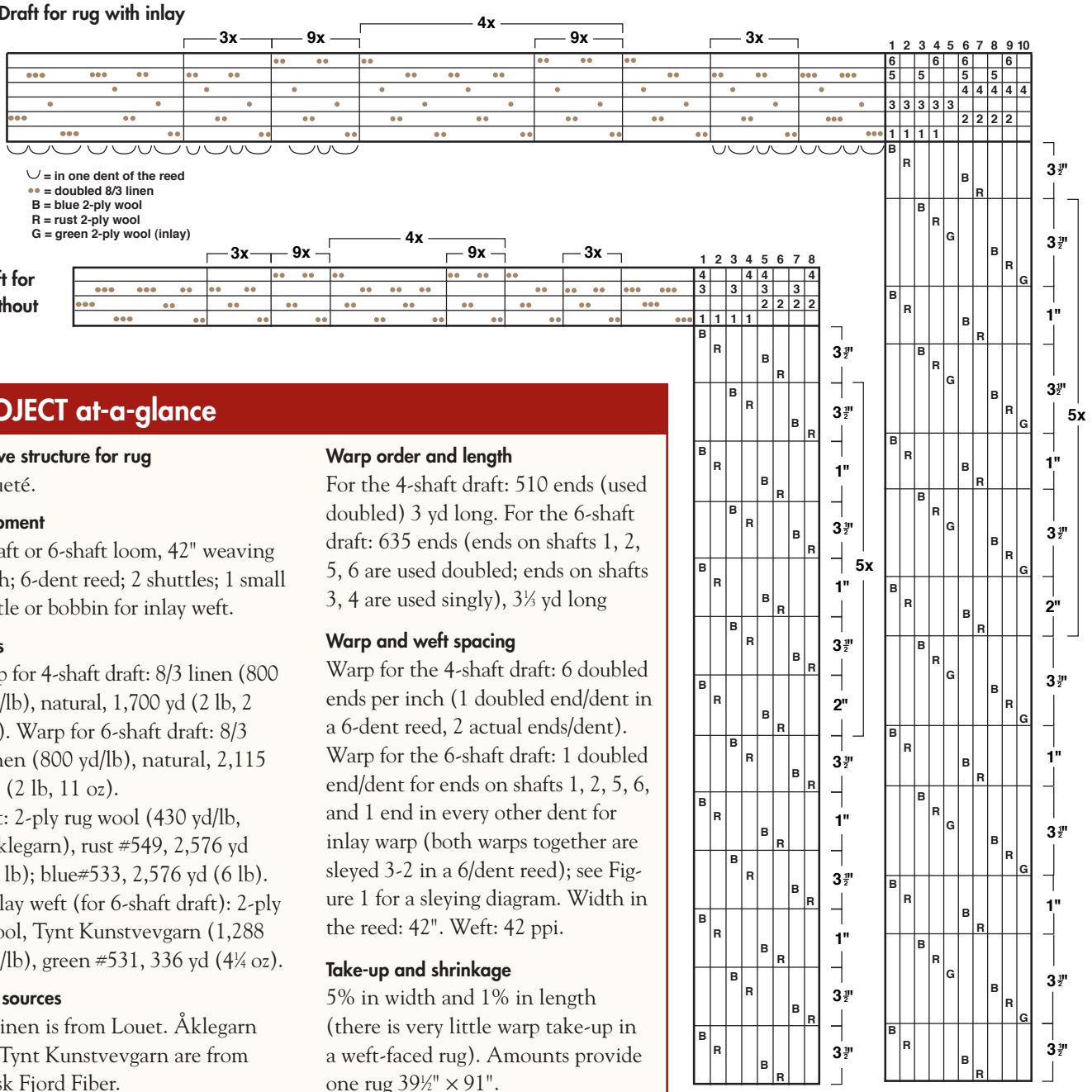
Weaving the rug

Weave enough header (1-3 vs 2-4 or 1-3-5 vs 2-4-6) to leave a minimum of 6" of warp for finishing the ends. Use a heavy weft that can be removed easily after weaving but that can be beaten tightly enough to form a firm foundation for the body of the rug. Thin clothesline is a good choice.

Maintain tight tension. Each time you advance the warp, after weaving a few rows, tighten the tension again. If the warp is loose and floppy during weaving, the rug will be loose and floppy. A temple is recommended; see The Answer Lady, pages 28–29.

If the threading is done exactly as in shown in the drafts (starting on shaft 1 and ending on shaft 2) and you begin by entering shuttles from the same side, a floating selvedge is not required. Do not interlock the two wefts at the selvedges. Leave weft tails to darn in later.

1. Draft for rug with inlay



2. Draft for rug without inlay

PROJECT at-a-glance

Weave structure for rug
Taqueté.

Equipment
4-shaft or 6-shaft loom, 42" weaving width; 6-dent reed; 2 shuttles; 1 small shuttle or bobbin for inlay weft.

Yarns
Warp for 4-shaft draft: 8/3 linen (800 yd/lb), natural, 1,700 yd (2 lb, 2 oz). Warp for 6-shaft draft: 8/3 linen (800 yd/lb), natural, 2,115 yd (2 lb, 11 oz).
Weft: 2-ply rug wool (430 yd/lb, Åklegarn), rust #549, 2,576 yd (6 lb); blue#533, 2,576 yd (6 lb). Inlay weft (for 6-shaft draft): 2-ply wool, Tynt Kunstvevgarn (1,288 yd/lb), green #531, 336 yd (4¼ oz).

Yarn sources
8/3 linen is from Louet. Åklegarn and Tynt Kunstvevgarn are from Norsk Fjord Fiber.

Warp order and length
For the 4-shaft draft: 510 ends (used doubled) 3 yd long. For the 6-shaft draft: 635 ends (ends on shafts 1, 2, 5, 6 are used doubled; ends on shafts 3, 4 are used singly), 3⅓ yd long

Warp and weft spacing
Warp for the 4-shaft draft: 6 doubled ends per inch (1 doubled end/dent in a 6-dent reed, 2 actual ends/dent). Warp for the 6-shaft draft: 1 doubled end/dent for ends on shafts 1, 2, 5, 6, and 1 end in every other dent for inlay warp (both warps together are sleyed 3-2 in a 6/dent reed); see Figure 1 for a sleying diagram. Width in the reed: 42". Weft: 42 ppi.

Take-up and shrinkage
5% in width and 1% in length (there is very little warp take-up in a weft-faced rug). Amounts provide one rug 39½" × 91".

Beat the weft after both background and pattern picks (and the inlay weft, if used). Place each color in its shed, add the inlay, close the shed, beat, open the next shed, and beat once or twice again. You cannot beat too heavily—for rugs, rhythm takes a back seat to force. To avoid draw-in, bubble frequently and consistently; see Martha Stanley in *A Rug Weaver's Source Book* and The Answer Lady in this issue, pages 28–29.

Finishing

Choose end finishes for your rug that protect both warp and weft (see Peter Collingwood in *The Techniques of Rug Weaving* and Doramay Keasbey in this issue, pages 80–81).

Resources

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson Guptill, 1979.
Hand, Barbara. "Rug Weaving: One Weaver's Approach," *The Weaver's Journal*, Spring 1983, pp. 32–38.
Rohde, Michael. "Block Weave Rugs," Handwoven, May/June 2000, pp. 44–47.
Stanley, Martha. *A Rug Weaver's Source Book*. Loveland, Colorado: Interweave Press, 1984, pp. 166–167.

TAQUETÉ RUGS

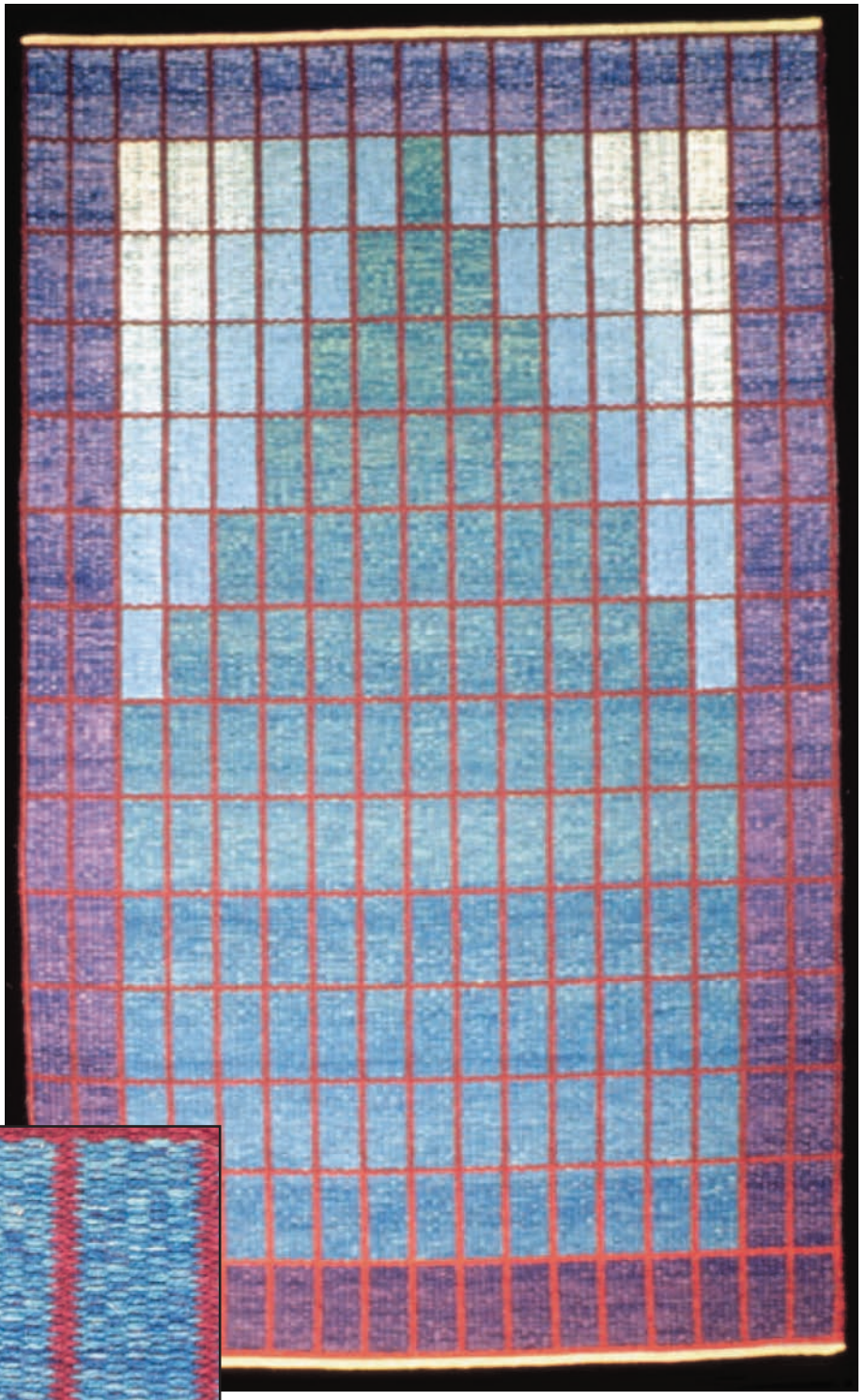


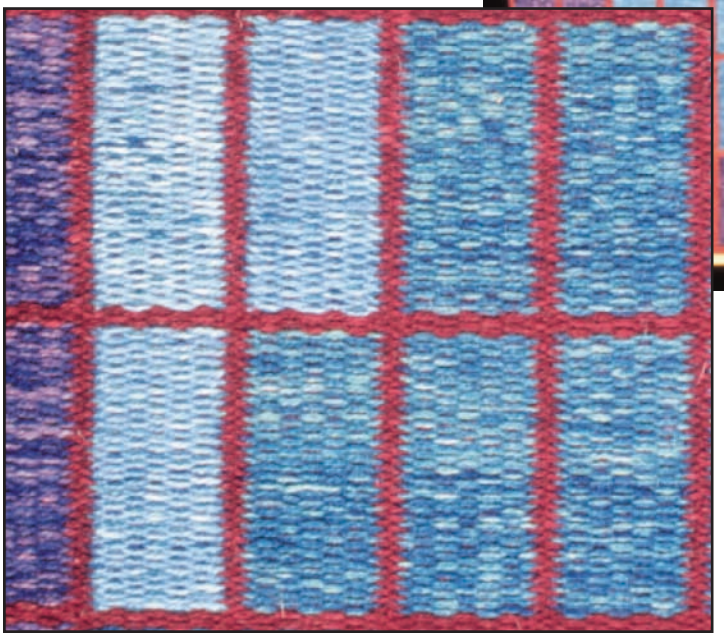
Connie Lippert first learned to weave over twenty-five years ago. She especially enjoys weaving rugs and weft-raced wall hangings. Interrupted by Yellow, 29" x 38", features a two-block design with brilliant horizontal stripes of color in varying sizes in the main field that contrast dramatically with narrow black and white (and yellow!) vertical stripes of a consistent size. The warp is linen, and the weft is wool.



Jeanne Heifetz has been weaving since she was fourteen, and for the last five years she has focused entirely on rugs. Since weaving is her way to indulge an obsession with color, she considers this rug an anomaly: It is the pattern more than the color that catches the eye (especially the eye of a weaver!). She is fascinated by the rug weaver's continual challenge to create designs that fool the eye into not noticing the usual limitation of two colors per row. This 4′ x 6′ rug received the HANDWOVEN Weaving for the Home Award in 1998.







Michael Rohde's taqueté rug uses three weft colors in each row: red, aqua, and purple. This can be accomplished on a three-block threading, but beating all three wefts so that they cover the warp on the face is a challenge (two of them weave together on the back in any given block and only one on the face). The lighter aqua and white areas are added with the special inlay technique described on pages 64–67. This rug, Bosporus, is woven on a linen warp with a hand-dyed wool weft and is 37½" x 62".

Shaft Switching
for taqueté rugs

EMILIE PRITCHARD



Emilie Pritchard *of Panama City, Florida, has been weaving for almost twenty years. Currently, shaft-switched rugs are her main focus. She exhibits them in Florida shows and galleries.*

Shaft-switching, the technique invented by Peter Collingwood, brings to mind images of rugs woven quickly with great design freedom—*and* complicated lever systems requiring a significant investment or carpentry skills. If you'd just like to use shaft-switching for an occasional rug, you'll be glad to learn that you can install a very simple shaft-switching system on almost any loom in just hours, with little cost and minimal carpentry skills (see pages 73–74 for directions for making a shaft-switching device designed by Tom Knisely).

Every shaft-switching system is set up for rugs of a particular sett. The



project rug, Woven Ribbons, uses a sett of five working ends per inch and requires a warp just three yards long. But—one of the joys of shaft-switching is that after you've finished one rug, you can weave another in a completely unrelated design without re-threading the loom, so you may want to put on enough warp for more than one rug!

This rug is called Woven Ribbons because it is a variation on a common three-block design that simulates ribbons weaving plain weave. The designing freedom shaft-switching offers allows the much more complex and interesting twill design in Woven Ribbons.

Preparing the loom

Wind a warp for the Woven Ribbons rug as described in Project at-a-glance, spread in a raddle at 39", and beam under very tight and even tension. (Read pages 73–74 if you are adding a new shaft-switching device to your loom.)

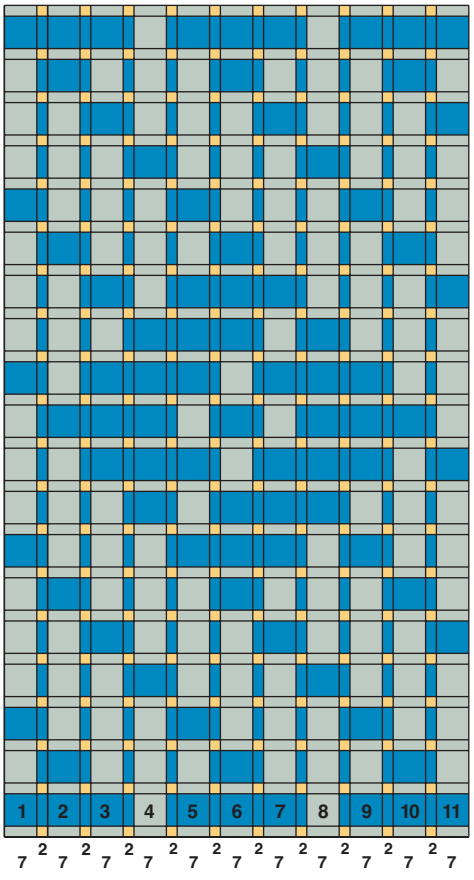
Thread following Figure 2, page 73. Single and doubled ends alternate in the threading; ends on switching shafts 1 and 4 are doubled, ends on shafts 2 and 3 are threaded singly. To add strength at the selvedges (which always get the most wear in a rug), triple the first and last ends.

Sley the reed and tie the warp onto the front apron rod with uniform tension on all threads. Linen is inelastic and unforgiving of variations in tension.

Weaving the rug

You are now ready to place the shaft-switching loops in position for the first pattern row. In the design in Figure 1 (read from bottom to top), there are eleven vertical ribbons (pale green). They are each seven switchers wide, and they are separated by areas in between (yellow) that are two switchers wide. Tie a piece of colored yarn around each group of seven screw eyes on shafts 1 and 4 that correspond to a vertical ribbon: 1–7, 10–16, 19–25, etc., up to 91–97 (eleven groups). Place the two switchers in between each group of seven on the screw eyes on shaft 4, where they will stay for the entire rug. Place all of the switchers for the eleven groups of seven on the screw eyes on shaft 1.

1. Design graph for Woven Ribbons



Before weaving the first pattern row, weave a few inches of plain weave in scrap yarn. Work a row of twining with a tripled strand of 10/5 linen (see Collingwood, *The Techniques of Rug Weaving*, pages 463–464).

The entire rug is woven repeating the 4-pick sequence in Figure 2, alternating blue and green for the horizontal ribbon areas, green and yellow for the in-between areas. Make shaft-switching changes only at the end of a 4-pick sequence.

Weave the first pattern row (an "in-between" row) for as many picks as necessary to square the yellow blocks, (seven 4-pick sequences for this rug; if your yarn is slightly different, adjust accordingly).

In the next pattern row, all but the fourth and eighth ribbons change from green to blue. Leave the switchers for the fourth and eighth groups on shaft 1 and move the switchers for the rest of the ribbons to shaft 4. Weave 3", (21 four-pick repeats with the yarns used in this rug), alternating green and blue. Then move the switchers in all ribbon areas to shaft 1 for another in-between row and weave with green and yellow. The next horizontal pattern row shows blue on sections 2, 6, and 10, so move those switchers to shaft 4. Weave 3", then move all the ribbon areas back to shaft 1 for another in-between row.

Continue weaving the pattern rows, moving switchers for the blue sections in each ribbon row and back again for the in-between rows. End by working a row of weft twining as at the beginning of the rug. Cut the rug from the loom and prepare a braided fringe (see Doramay Keasbey, pages 80–81), using 2" of warp for each braid. Whip the end of each braid and secure it with a dot of fabric glue.

One final note—if your next project isn't a shaft-switched rug, remove the Texsolv loops but leave the screw eyes in place (see page 73). When you're inspired to weave another rug, all you have to do is run the loops through again. If you're like me, it won't be long!

PROJECT at-a-glance

Weave structure
Taqueté.

Equipment
4-shaft loom with shaft switching mechanism, 40" weaving width; 5-dent reed; 3 shuttles.

Yarns
Warp: 10/5 linen (600 yd/lb), natural, 888 yd (1½ lb).
Weft: 3-ply rug wool (330 yd/lb), natural white, hand-dyed in 3 colors, 2,750 yd total (8½ lb). Substitute 3-ply rug wool (260 yd/lb), green #153, 1,374 yd (5½ lb); blue #154, 1,018 yd (4 lb); yellow, 357 yd (1½ lb).

Yarn sources
10/5 linen warp is from Robin and Russ; 3-ply rug wool for dyeing is from R and M Yarns; 3-ply rug wool in colors is available from Halcyon Yarn.

Warp order and length
296 ends 3 yd long. Triple the first and last ends; otherwise alternate single ends (on shafts 2 and 3) with doubled ends (shaft-switching ends on 1 and 4).

Warp and weft spacing
Warp: 5 working epi; 7½ total epi (1-2 in a 5-dent reed). Width in reed: 39". Weft: 28–30 ppi.

Take-up and shrinkage
5% in width, 6% in length (occurs as warp take-up on the loom). Amounts produce one rug 37" × 67½".

Making a Simple *Shaft-Switching Device*

TOM KNISELY

There are very few new ideas in the field of textiles. Let's face it; whatever we dream up, most likely someone else in the last twelve thousand years has probably woven it somewhere sometime. But the combination of Peter Collingwood's pure genius and the need to weave patterned rugs quickly enough to be saleble led him to develop the technique he named shaft-switching. In 1968, he introduced the weaving world to shaft-switching in *The Techniques of Rug Weaving* (see Resources, page 74).

In the 1980s, Harrisville Designs approached Collingwood and asked for his help in developing a new rug loom that would include his design for a shaft-switching device. What came from their collaboration is probably the finest rug loom that has ever been built. If you are planning to weave a great many rugs, you'll want to consider a Harrisville rug loom. But for the average weaver who would like to weave only a rug or two, here is a way to add a shaft-switching device to your loom.

How shaft-switching works

Shaft-switching is used for weft-faced weaves that are woven on a summer and winter (or similar) threading in which Block A = 1-3-2-3 and Block B = 1-4-2-4. Two different-colored wefts weave alternately with shafts 1 and 2. Shafts 3 and 4 control the pattern. If either shaft is down when one of the colors weaves, the color shows on the face; if the shaft is up, the color shows on the back, and vice versa. (See Michael Rohde, pages 64–67, and in Resources.)

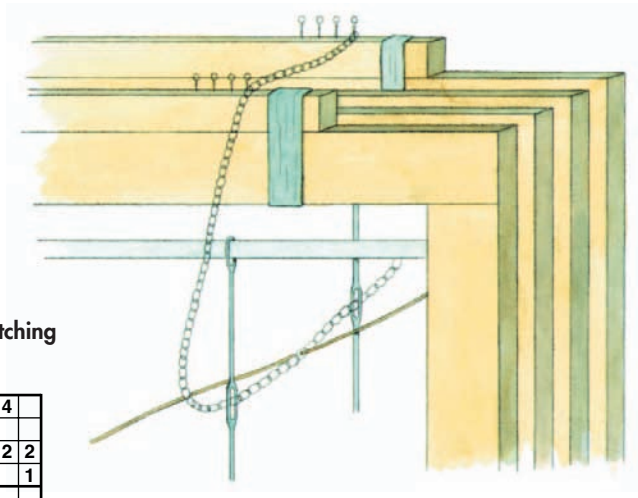
Frustrated by the design limitations of two blocks, Peter realized that he would have limitless designing freedom if he could move the warp threads from shaft 3 to shaft 4 or from 4 to 3 at will. The idea is fantastic—but how to do it without cutting or untying warp threads?

Simple! You don't move the warp threads—you move the heddles. After numerous experiments the dream became a reality and shaft-switching was born.

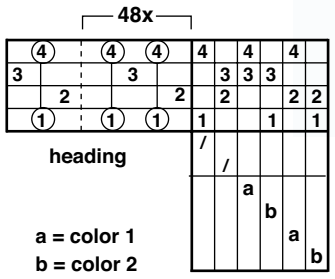
The shaft-switching device

Instead of shifting from shafts 3 to 4, Peter found it was more convenient mechanically to shift from 1 to 4 (shifting from 1 to 2 is another option, placing the switching process closer to the front of the loom). The summer and winter threading is therefore rewritten so that 1-3/4-2-3/4 becomes 2-1/4-3-1/4. Shafts 1 and 2 become 2 and 3, and the shafts that switch change from 3/4 to 1/4.

1. Adding a shaft switching device to your loom

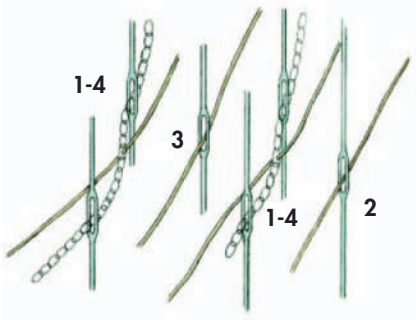


2. Taqueté draft for shaft-switching



This draft is for Emilie Pritchard's rug, Woven Ribbons.

3. Threading the heddles and the shaft-switching loops



To construct the device, first cut lengths of Texsolv cord about 30" long (or length suitable for your loom; see below) equal to the number of switching ends you need (97 for Emilie Pritchard's rug). Mark the loop in the center of the cord with a permanent marker. Thread each cord through the eyes of a heddle on shaft 1 and a heddle on shaft 4. (Texsolv cord is looped nylon cord in several sizes; choose the smallest at 25 loops per inch.)

To determine the 30" length, I measured the distance from the top of shaft frame 1 to the heddle eye on frame 1 and then back to the heddle eye on shaft frame 4. I doubled this measurement and



Meander, 41" x 70", by Emilie Pritchard is a shaft-switched rug with a linen warp and a hand-dyed wool weft. Even with shaft-switching, taqueté has one constraint: only two colors can weave selvedge to selvedge in any one row. Emilie enjoys creating complex designs that look as if there are more colors. Follow the rows of weft in this rug and in Woven Ribbons to see how she achieves a more complex look.

added a few inches for joining the two ends at the top of the frame. (Inserted-eye heddles are recommended since they allow the Texsolv cord to slide more freely than wire or flat steel heddles.)

Threading the shaft-switching loops

Wind a warp, spread it in a raddle at the desired width, and beam. Thread the first end on shaft 2. The next end is a shaft-switching end. Slide a heddle from shaft 1 and a heddle from shaft 4 into a position for threading and thread one of the Texsolv cords through the eyes of both heddles. Place the cord so the marked loop is located between the heddles. Now thread the second warp end through the marked loop by bringing the warp end to the right of the heddle on shaft 4, through the loop and forward to the left of the heddle on shaft 1. Thread the third end on shaft 3, and thread the fourth end the same way as the second end; see Figure 3, page 73.

After threading the shaft-switching end and bringing it forward toward you, take a moment to see how the shaft-switching loop works. Hold onto the ends of the Texsolv cord and move it back and forth. See how it makes the warp end move to shaft 4 when you pull the cord to the back and then to shaft 1 when you pull the cord to the front?

Securing the shaft-switching cords

Attach to shafts 1 and 4 two pieces of thin wood each 1" high by ⅜" thick and as long as the top of the shaft frames. Place screw eyes at the desired sett for the switching ends. (There are five screw eyes in every 2" for Emilie Pritchard's rug since the warp sett is 5 working ends per inch. Most shaft-switching devices place the screw eyes at every half inch, partly because it's easy to measure, and 4-dent and 8-dent reeds are more readily available than 5-dent reeds.)

The screw eyes should be about ¼" inch wide at the widest point so the Texsolv loops can slide easily over them. You may want to take a sample of the cord with you to the hardware store. (The store clerk in my case wanted to know where they could get this *very* cool cord! He was surprised at my answer: any weaving store.) You'll need two screw eyes per threading repeat for both front and back strips, 194 total for Emilie Pritchard's setup.

Mark the position for the screw eyes with a pencil, drill small holes as starts, and screw the screw eyes in both boards. Attach the boards to the top of the frame with tape (I used ever-handy duct tape).

With the shaft-switcher strips in place and the Texsolv cords threaded through the heddles, bring the ends of each cord up to meet between the screw eyes and join them with a colored thread (these can be color coded to aid in counting).

Next, move each shaft-switching cord to a position that snugs the warp thread to its heddle on shaft 1, slide the Texsolv loop over the screw eye, and mark the loop. Then move the cord to a position that snugs the warp thread to its heddle on shaft 4 and mark the corresponding loop.

When you are ready to weave, consult your design graph and place the switchers that correspond to one of your weft colors in the marked loops on shaft 1 and those that correspond to the other weft color in the marked loops on shaft 4.

Then treadle the 4-pick sequence alternating two colors for the height of your pattern row. Happy weaving!

Resources

Collingwood, Jason. Video. *Block Weaves and shaft-switching*. Lawrence, Kansas: Victorian Video Productions, 1999.

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson Guptill, 1979.

———. *Rug Weaving Techniques Beyond the Basics*. Loveland, Colorado: Interweave Press, 1990.

Rohde, Michael. "Block Weave Rugs," HANDWOVEN, May/June 2000, pp. 44–47.

Stanley, Martha. *A Rug Weaver's Source Book*. Loveland, Colorado: Interweave Press, 1984, pp. 166–167.





Kimberly Kerley adapted the design for her Eastern Star rug (34" x 48") from a knitting pattern. It was woven on a Harrisville Designs rug loom in taqueté using shaft-switching. The warp is linen and the weft is both commercial wool and Navajo-Churro wool.

Barbara Stafford uses the three-end block weave favored by Peter Collingwood for her rug (32" x 60", below). Although Barbara weaves on a Harrisville Designs shaft-switching rug loom, the design for this rug is a 2-block design and can be woven on only four shafts. She likes to weave several rugs on the same long warp, some that make use of the shaft-switching device and some that do not. Sometimes the simplest designs blend best with furnishings and floorings.



Weaving Knotted Pile
for beginners

SARA LAMB

Three years ago I asked Orlo "Duke" Duker to teach me to weave a knotted pile rug (see HANDWOVEN January/February 1992, pages 40–42). Well, I haven't actually made a rug yet, but these small non-traditional pile bags are wonderful learning tools.

A cut-pile fabric is built up of rows of knots alternating with rows of a continuous plain-weave weft. The selvedges are worked with separate wefts as the knotted area progresses.

For my first lesson, I expected Duke to show me his equipment and demonstrate his techniques. Instead, he sat me down at an empty loom and had me warp it, weave a header, and start tying knots. At the end of the day, Duke told me to take the loom home with me. I thought he meant I could borrow it, but he meant to give it to me. Duke had decided it was time to retire from weaving the rugs he had woven for twenty years, and I was to be the recipient of his tools, patterns, and most importantly, his knowledge.

Looms for pile rugs

Two types of looms are traditionally used for cut pile rugs: vertical and horizontal. Nomadic weavers use horizontal looms stretched out on pegs hammered into the ground. These can be rolled up and transported with the warp in place and a rug in progress. Village weavers most often use vertical looms, built into a corner of a common room, attached to the walls and ceiling of the house. Each type works equally well—it is the skill of the weaver rather than the sophistication of the tools that determines rug quality.

Loom requirements for cut pile are three: It must be sturdy enough to hold a warp under very tight tension, there must be a mechanism by which a shed can be created, and it must provide a way to adjust tension and advance the warp.

The loom used for these small bags is an adaptation of Archie Brennan's loom plan for a portable tapestry loom. I made this one out of ¾" copper pipe, with an available weaving area of 18" × 40", and added legs and a heddle bar. The legs hold the loom at chair height and at an angle for comfortable weaving; the heddle bar provides a mechanism for changing the shed. Look for instructions for making this loom in a future issue—it is a good traveler and easy to assemble and use.



Sara Lamb *of Grass Valley, California, loves learning new techniques and pushing their limits. Look for her to weave handspun silk cut pile in jillions of knots per inch.*

Yarns and tools

Yarns selected for a cut pile textile must serve three different functions: as the warp, as the pile weft, and as the continuous weft. The warp must be strong and tightly twisted to withstand high tension and constant beating. The pile weft should bloom when the knots are cut, filling in spaces to create a velvet-like surface, so it should be a loosely spun singles or plied yarn. The continuous weft can be singles or plied, loosely spun or firm, thick or thin.

The difficulty in choosing colors for the pile weft is exacerbated by the fact that in the finished pile, you are not looking at the sides of the yarns but into the cut edges, which tend to be darker and more intense. Colors should be sampled to determine compatibility.



1. Tools for weaving cut pile

The warp and continuous weft provide a solid base for the knots. If the knots are pulled out, a cohesive plain-weave fabric still remains.

You will need a few additional tools. I use netting shuttles for the two selvedge wefts and the continuous weft. A sturdy tapestry beater, or even a kitchen fork until you find a beater you like, is necessary to compress the knots. Small clippers are needed to trim the knots as you go, and a good pair of scissors to cut the pile after each row is woven. A tapestry needle is useful for any repairs to knots a few rows below the fell line.

Warping the loom

The design determines the number of knots, and the selected materials determine the sett (the spacing of knots per inch). Two warp threads are required for each knot with four extra warp threads added for each selvedge. Examine the designs on page 79 in Figures 7 and 10. One square of graph paper represents one knot or two warp ends. Each row in the graph has 31 squares or 62 warp ends plus eight selvedge ends to equal 70 total warp ends. For these materials, seven or eight knots per inch is about right. If the sett is too close, the pattern is elongated, if it is too open, the pattern is foreshortened.



The backs of the bags are woven in a different design from the fronts; the inset above shows the back of the bag below.



2. Tying the Ghiordes knot

Warp the loom following the specifications in Project at-a-glance. Maintain even tension as you wind. The weaving is done with the warp under very tight tension. Rug warps need to be as tight as possible for a finished rug to lie flat on the floor.

Weaving the bags

Slip four sticks in alternate plain weave sheds to spread the warp and act as spacers for fringe. Using the spelsau warp yarn, work a row of weft twining (for twining, see Peter Collingwood, *The Techniques of Rug Weaving*, pages 463–464). Next weave three or four rows of soumak, (see Figure 9); take extra turns at the selvedge if needed to maintain an even fell line.

You are ready to weave your first row of knots for the bag flap (the bottom row of Figure 7). Keep the Paternayan pile weft handy in the lengths it comes in when purchased. Starting at the right side of the warp, pull the fifth and sixth warp threads forward, bring the end of a length of the black pile yarn from the left, and make a Ghiordes knot as shown in Figure 9. Cut the knot and slide it to the fell line. Repeat for each knot in the rest of the row.

Next weave the selvedges using the two netting shuttles with spelsau warp yarn; see Figure 8. Make as many passes as needed to bring the selvedges even with the row of knots.

Then weave two rows of plain weave using 12/3 wool. The continuous weft can weave with all of the selvedge threads (as is done with these bags) or it can interlace with only the selvedge thread adjacent to the warp threads in the pile section. A complete discussion of selvedge treatments is given in Marla Mallet's excellent rug weaver's resource, *Woven Techniques*; see Resources.

Continue, weaving the knots, selvedge wefts, and continuous wefts for each row until the bag flap is completed. Weave ½" of soumak to separate the flap and back sections of the bag. Weave the design for the back following the design graph in Figure 10. Weave the front of the bag (which has no pile) entirely in soumak with the spelsau weft.



3. Trimming a row of knots



4. Weaving the continuous weft

Repeat these steps for the second bag. You can reverse the designs for the back and the flap and/or change the colors as for the two bags on page 77.

Remove the bags from the loom. Machine stitch to secure edges of bag fronts and turn under to form hems; handstitch. Sew bag fronts to bag backs. Prepare a twisted fringe for ends of flaps. A narrow cardwoven band is used for the handles of these bags and a closure is added.

You may wish to weave a two-sided bag of pile areas with no flap. In fact, there are so many variations of bags to weave, that I may never get to those rugs!

PROJECT at-a-glance

Weave structure
Plain weave and soumak with Ghiordes knots in between plain-weave rows.

Equipment
2-shaft, 4-shaft, or tapestry loom; 6" weaving width; 12-dent reed (the reed is not used for beating and can be omitted); 3 netting shuttles; tapestry or small rug beater; small clippers; scissors; tapestry needle.

Yarns
Warp and weft for selvedges, twining, and soumak: 3-ply spelsau wool (843 yd/lb, Renningsgarn) gray, 600 yd (12 oz). Pile weft: 6-ply Persian rug wool (Paternayan); black #220, 44 yd; red #970, 13 yd; gold #702, 10 yd; sky blue #502, 8 yd; white #261, 36 yd; green #691, 18 yd; rust #870, 16 yd. (Allow 1" per knot.) Continuous weft: 12/3 wool (2,100 yd/lb, Nehalem, Oregon Worsted Co.), gray, 4 oz.

Yarn sources
See Resources.

Warp order and length
70 ends 2 yd long for two bags.

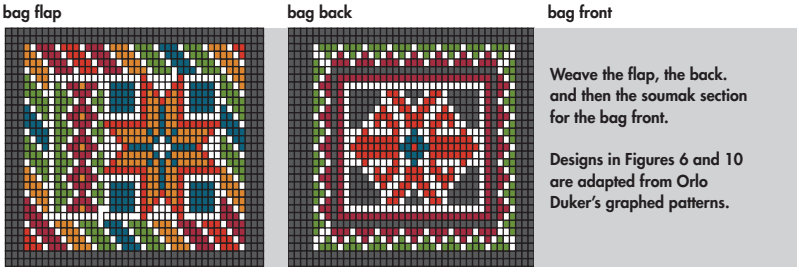
Warp and weft spacing
Warp: 12 epi. Width in the reed: 5¾". Weft: 9½ pile rows/inch.

Take-up and shrinkage
8% in width, 5% in length. Amounts produce two bags 5½" × 5".



PHOTOGRAPHS BY DIANNA ROSE

5. Beating in the knots with a fork



6. Bag layout

Resources

Collingwood, Peter. *The Techniques of Rug Weaving*. New York: Watson-Guptill, 1979.

Irwin, Bobbie. "Oriental Rugs, California Style," Jan/Feb 1992, HANDWOVEN.

Mallett, Marla. *Woven Structures*. Atlanta: Christopher Publications, 1998.

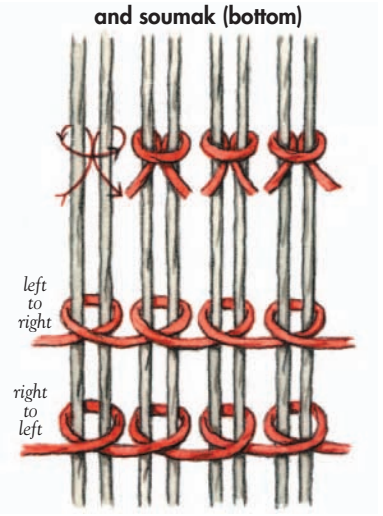
Norsk Fjord Fibers (see ad p. 8), PO Box 219, Sapphire, NC 28774; wool yarns.

Oregon Worsted Co., 9701 SE McLoughlin Blvd., Portland, OR 97222. (503) 786-1234; 12/3 Nehalem wool.

Yarn Barn (see ad p. 9), 930 Massachusetts, Lawrence, KS 66044; netting shuttles, tapestry beaters, shed sticks, yarns of all types.

The Ghiordes Knot, 4 Pound Hill, Cambridge, UK CB3 0AE, www.Ghiordes.co.uk; tools for carpet knotting from Iraq; beaters in two weights, scissors, clippers, yarns.

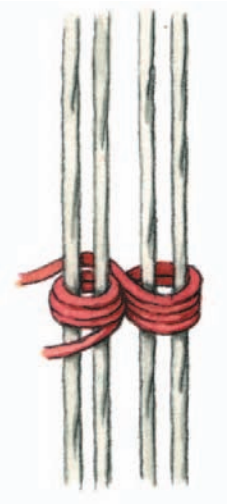
9. Ghiordes knots (top) and soumak (bottom)



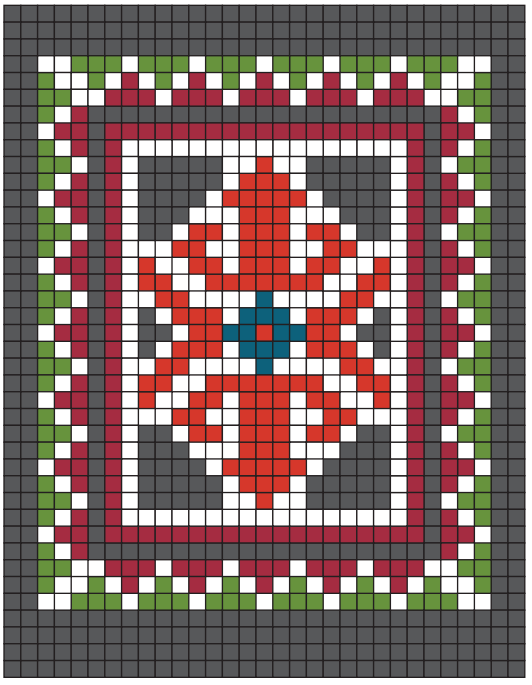
7. Design for bag flap



8. Selvedge treatment



10. Design for bag back



Favorite Finishes FOR WEFT-FACED RUGS

DORAMAY KEASBEY

The way a rug is finished affects its presentation just as a frame influences the perception of a work of art. The end finishes of a rug not only give it a truly "finished" appearance, but they also hold in place the first and last rows of weft and protect the warp threads that extend from both ends of the rug.

The finishing method you choose should complement the woven design. The warp yarns and sett are also factors to consider. The finishes shown here are worked on 8/5 linen, a smooth, round fiber that is attractive in almost any method. Practice with a sample to find the best finish for your rug. If the warp is too thin or widely spaced, you can attach additional short lengths of warp between existing ends using a lark's head knot.

Preparation

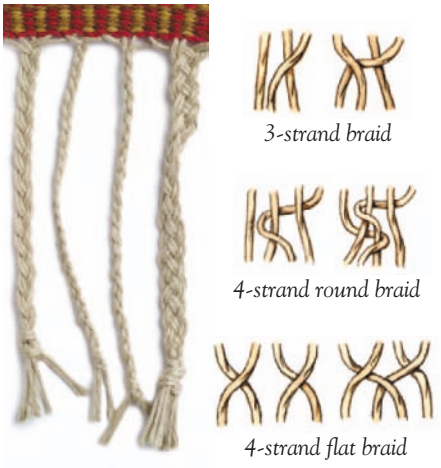
Weave several picks of plain weave in a thick scrap yarn at the beginning and end of the rug. Leave the scrap yarn in place until you are ready to work the edge treatment, and then remove only a portion at a time to expose the working ends.

Roll the rug and place it on a table (face up unless specified otherwise) with the warp ends extending toward you. Trim the fringe to a suitable even length, about 8" for the finishes recommended here. (After finishing, trim fringe further if desired.) Weight the rug with books, water-filled jugs, or other heavy weights to keep it from moving as you work.



Doramay Keasbey, of Bethesda, Maryland, loves to weave all types of fabrics, from fine silk scarves to heavy, durable rugs. She teaches a wide variety of techniques.

Braided fringe



In the sample, left to right: 3-strand braid (doubled strands), 3-strand braid (single strands), 4-strand round braid (single strands), 4-strand flat braid (doubled strands).

Each braid is worked separately. To secure the weft and avoid gaps between braids, cross the outer warp ends from each group.

The two braids at the left of the sample above are 3-strand braids, the first worked with two strands as one, the second with single strands. To make a 3-strand braid, cross the right strand over the center strand, the left strand over the new center strand; repeat.

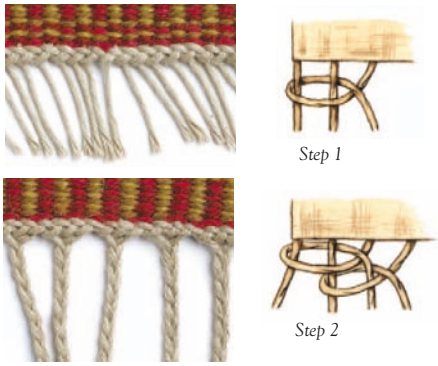
The third braid from the left is a 4-strand round braid worked with single strands. Pass the outside right strand under the two center strands and back over one of them; then pass the outside left strand under the two strands that are now in the center and back over one of them; repeat.

The braid on the right is a flat 4-strand braid worked with doubled strands. Pass the outer right strand over its neighbor toward the center and the outer left strand under its neighbor toward the center and over the new center strand; repeat.

Choose one type of braid and repeat it across the entire rug. Make all braids the same length, relatively short for practicality, longer if desired for decorative effects. Secure the end of each braid by knotting a single or a doubled strand in a half hitch around the remaining strands. Choose half hitches rather than overhand knots for flatter, smoother braids.

Although the edge treatments used in the following examples all secure the weft at the ends of a rug, some of the methods result in the warp ends extending as loose fringe. Fringe will wear (and look!) better if braided (as for the Philippine edge below). Braiding is not done to the fringe in the rest of the examples so that the edge treatments can be seen more clearly.

Philippine edge



The Philippine edge is formed by working from left to right in groups of three strands. Take the third end from the left and make a half hitch around the two ends to its left (pass the end over them and back under them, pulling it out between the second and third ends and down toward you). Repeat the process passing the fourth warp end around the two ends to its left. Continue, advancing one end at a time across the rug. (As with the half hitch, Damascus edge, and chained loops, also prepare a braided fringe to protect the warp ends.)

Half-hitched edge





The half hitch is done in two stages. First make a row of half hitches on the front, then turn the rug over and make a row of half hitches on the back.

Work from left to right, making the half hitches similar to the Philippine edge but in this case wrap around single ends instead of around two. Knot the second warp end from the left over and back around and under the first end, bringing the free end down toward you. Advance to the third warp end and knot it similarly around the second end and so on across the rug. Turn the rug over and repeat the entire process on the other side.

Damascus edge





Step 1



Step 2

The Damascus edge is also done in two stages and is worked very similarly to the half hitched edge. The Damascus edge is often worked from the wrong side of the rug, that is, with the rug face down, since it is slightly more attractive on the side opposite to the working side.

Working from right to left, knot the first end around the second end in a half hitch, leaving the free end extending up. Knot the second end in a half hitch around the third, and so on across the rug until all warp ends are extending away from you on top of the rug.

Start the next row again from the right, making a half hitch with the first end around the second end and bringing the free end snugly down toward you; repeat.

Chained loops





Step 1



Step 2

This finish is also done in two stages. With the rug face up, start at the right and pass the first warp end at the right over the second warp end and back under it, pulling a short loop up between the first and second ends, leaving the cut end extending down toward you.

Repeat, making a loop with the second warp end around the third, etc. After all loops have been formed, crochet them into a chain from right to left, passing each over its neighbor and pulling each cut end down in turn to tighten. Pass the last free end through the last loop to secure.

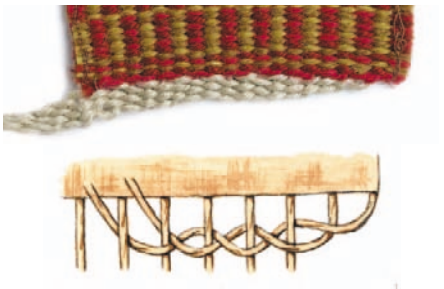


Twined loops

Twined loops are also done in two stages. First form loops as in the first step for chained loops. Then twine the loops around each other. Twining can begin at the center working outward toward each side or at one side working toward the other. The starting point is the narrowest part of the twined edge.

Twining is done by twisting the first loop in the direction of the warp ply and enclosing the loop beside it, twisting again and enclosing the next loop, twisting a third time and enclosing the next loop, and twisting once more and enclosing the next loop. Push the twists close to the fell with fingers, and tighten the twisted loop by pulling its free end. Do the same with each loop in turn. After the fourth warp end has been twisted and twined around its neighbors, the twined edge should maintain an even width of four warp thicknesses the rest of the way across the rug. For a wider twined edge, enclose more loops in each twisted loop.

Secure the outermost loop by threading the free end of the loop next to it in a blunt needle and passing the needle through all but the last row of twining, through the final loop, and back down through the twined edge. Pull the free end of the last loop to tighten. Trim ends on the wrong side to ¼". For a neater, more secure finish, needle weave each end into the body of the rug parallel with the warp for ½" or more; trim ends.

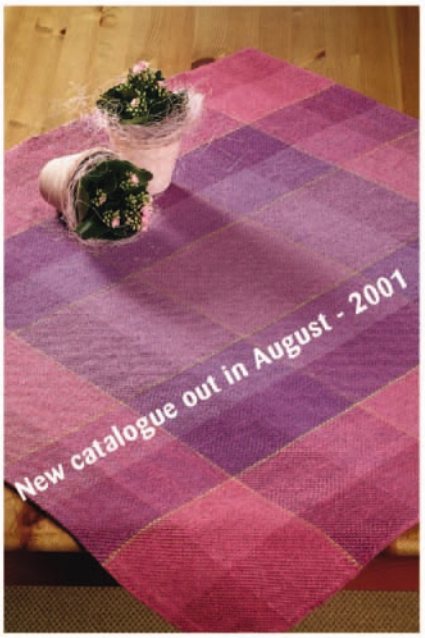


Twined warp

As with twined loops, a twined-warp finish begins as a thin band and gradually widens until it reaches a consistent width (the width depends on the number of warp ends enclosed).

Place the rug wrong side up so raw ends can be needle-woven easily into the back as twining proceeds. Starting at either edge, twist the first two warp ends in the direction of the ply. Place the next end between them. Twist the same pair again and place the next end between them. Continue until six ends (or desired number) have been enclosed.

Thread one of the twining ends in a needle and sew it about ½" into the body of the rug along a nearby warp end. Sew the other twining end similarly, and trim both ends flush with the rug surface. Repeat until all ends have been twined and trimmed except the last eight, which now extend beyond the edge of the rug. Braid these or continue twining for a short distance. Secure with two half hitches.



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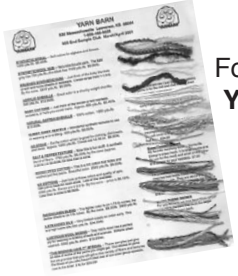
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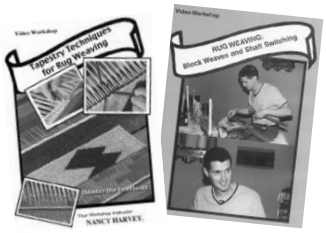
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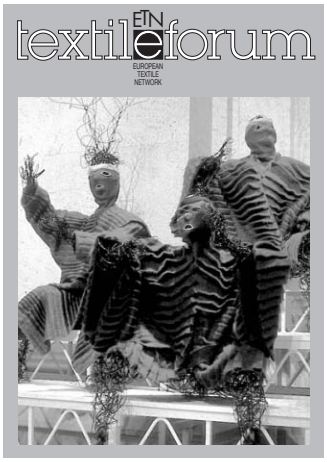
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Weaver's Network

JANE PATRICK . . . . BEGINNING WEAVING CLASSES

For years, Barbara Elkins of Webs has wanted weaving conferences to offer beginning weaving classes. "I've always felt," she explains, "that the first charge of weaving conferences should be teaching. Conferences shouldn't just be our own private sandbox. We're not getting any younger. We *need* new weavers."

Finally, this year the program chair of the New England Weavers Seminar (NEWS), Jayne Flanagan, approached Barbara and said, "I'm listening." With this opening, Barbara proposed an intensive three-and-a-half day beginning weaving workshop, procured an experienced teacher, and loaned the conference Norwood workshop looms and weaving equipment for the students to use.

"I was worried," noted Jayne that four weeks before the conference we had only three people signed up for the class. We needed twelve students to make it go." She was also concerned about how to reach potential students, especially for the all-volunteer committee which didn't have the necessary resources to extend adequate publicity to new markets.

Jayne was relieved and pleased that the class filled in the last few weeks prior to the conference—with two students on the waiting list. "Students came from every direction—we're not even sure how they all got word of the class," she explains. "One thing we did do was contact local teachers in the area and asked them to get the word out to anyone who had ever expressed an interest in weaving."

"Conferences shouldn't just be our own private sandboxes."

"It was a concentrated class," adds Barbara. "The students wound two warps, dressed their looms twice, and wove two complete pieces. There was plenty of instruction and repetition, and I feel certain they'll be able to continue on their own."

Eileen Fitzgerald, one of the students, agreed that the class was intense, but she was glad for the jump start in weaving that it gave her. "I signed up," she explains, "in response to a NEWS mailing I received at Classic Elite Yarns where I work. The class and our teacher, Carol Birtwistle, were fantastic. It was wonderful to meet the other students and to focus together on the same goal."

"There are so many pluses to offering beginning weaving at a conference," notes Jayne. "At the same time students are receiving intensive instruction, they are immersed in a conference. At NEWS this year they could also see a gallery show, a runway fashion show, and a garment exhibit, in addition to commercial and guild exhibits. The only downside, if you choose to view it as one, is that because they were so focused on weaving, they didn't have time to *go* to many of the exhibits."

Eileen agrees. "I wish I had taken a little more free time to visit the exhibits. On the other hand, I left the class understanding things that had never made sense before. I was impressed with the experience. It was great that NEWS was willing to share in this way. I've even signed up for another weaving class."

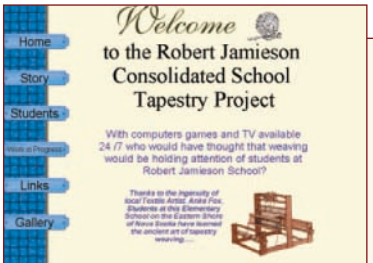
Barbara is pleased with the success of the first class, but she's not satisfied. She wants a beginning weaving course regularly offered at not only NEWS, but at all weaving conferences, including Convergence.

"It's important to bring more people into the craft. We need to reach out." She's not alone. In July 2003, when NEWS celebrates its 25th year, Jayne also anticipates that beginning weaving will be offered again. If Barbara has her way, there'll always be plenty of players in the sandbox of weaving. Visit NEWS at: www.newenglandweavesrsseminar.com.

And please, don't be shy about sharing your projects and outreach programs with "A Weaver's Network."

—*Jane*

A Weaver's Network is a forum for sharing weaving related educational and outreach programs with HANDWOVEN*'s readers. If you are involved in a project or know of one, please e-mail Jane Patrick (janep@schachtspindle.com), or call (303) 442-3212, or write (Jane Patrick, Schacht Spindle Company, Inc., 6101 Ben Pl., Boulder, CO 80301).*



Take note: The September 2001 issue of *The Crafts Report* highlights a wonderful joint elementary school and community tapestry weaving project. Initiated by textile artist Anke Fox of Nova Scotia and funded by the 4Cs Foundation (Creative Connections between Children and their Communities), the project was enthusiastically endorsed by the local school district, the Robert Jamieson Consolidated Schools. Fox's project included designing and weaving a large tapestry with the students that captured the essence of their community. An excellent website outlines the many aspects of this project, along with resources for grant writing (see www.rjtapestry.homestead.com). Learn about *The Crafts Report* at www.craftsreport.com; 300 Water St., Box 1992, Wilmington, DE 19899.

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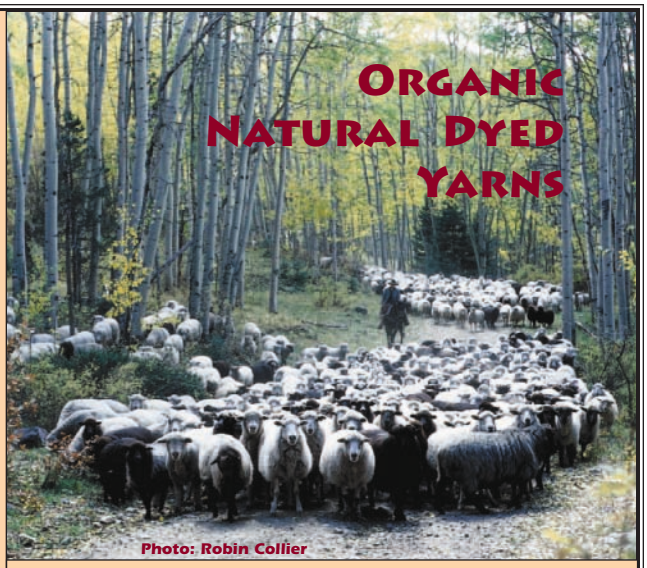


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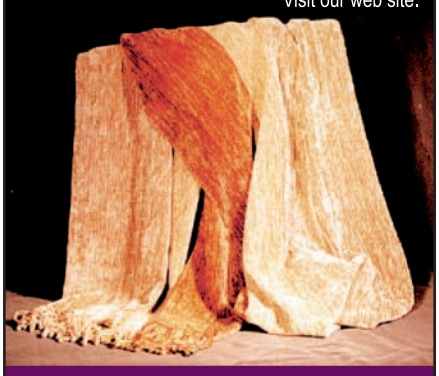
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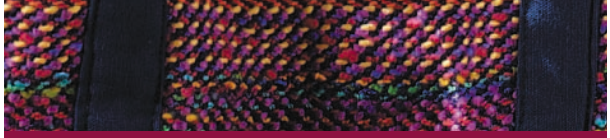
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IRENE SCHMOLLER

Cotton Clouds . . . born from the seeds of change

Shop Smart *features special projects in kit form. You'll get exactly the yarns you need to make the project item. Kits are great for new weavers—and for weavers looking for new ideas. This issue's kit is a picnic set from Cotton Clouds.*

"Cotton, cotton everywhere and not a thread to wear!" was Irene Schmoller's lament while living in the fertile cotton-growing area of Safford, Arizona. "There I was, living midst a sea of cotton, and the only clothing I could find in the stores was made of synthetic fibers. It was the 1970s and everyone was wearing polyester, a fiber that I knew was not only unhealthy but uncomfortable to wear."

In 1978, after completing a workshop at Convergence with Harry and Olive Linder, authors of *Handspinning Cotton*, cotton became Irene's passion. She went to her closet, threw away every piece of clothing that wasn't 100% cotton, and never looked back. When she decided to start a small cottage industry of handwoven cotton children's clothing, she couldn't find any cotton yarns. One morning she woke up and said, "Why not start a cotton yarn mail-order business!" When the small classified ad placed in Handwoven (which was just starting up itself at that time) sold all 200 handmade catalogs in a month, she knew she was on the right track. Weavers wanted cotton yarns!

The Cotton Clouds' catalog has grown into an award-winning, thirty-page catalog complete with yarn samples and a unique color ordering system developed by Irene's husband, Ron. Cotton Clouds has also been developing a new following in 100% rayon chenille with its rich colors and sensuous texture.





Irene Schmoller's passion is cotton (and rayon chenille and . . .).

Kits give weavers freedom to try new yarns

Cotton Clouds was one of the first mail-order businesses to sell weaving kits. While in the beginning weavers were hesitant to use kits, they came to recognize the great freedom it offers them to try new yarns in time-tested patterns. Once they have woven a chenille scarf or shawl or other lovely item successfully, they are able to go on to design their own pieces with confidence.

"At first it was a challenge to develop the colors for our kits," says Irene. Reading *Color Me Beautiful* by Carole Jackson, led her to put kit colors together for Spring, Summer, Fall, and Winter complexions. Additional palettes have been added regularly.

In a way, it's ironic that Irene started Cotton Clouds over twenty-two years ago in search of cotton yarns to weave, and now she doesn't have time to weave at all. She still feels connected to weaving through her good friend, Robin Lynde, who designed the Weave with Cotton Picnic Kit and weaves the prototypes of all Cotton Clouds kits.

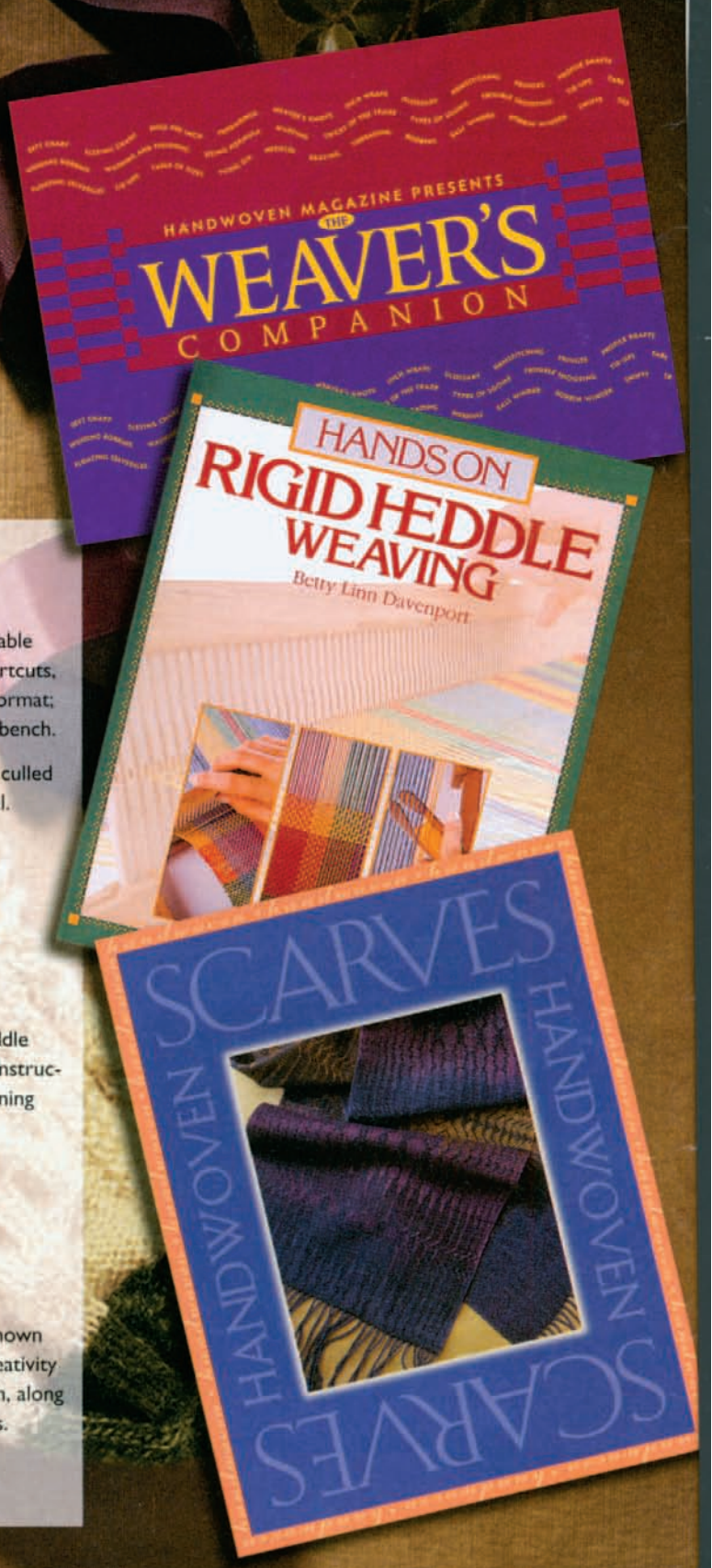
"A picnic in the Arizona desert sounds like a good idea right now. I think I'll dust off that old loom of mine and weave the Shop Smart project in this issue. A glass of wine from the insulated wine bag sounds even better. Happy weaving!" says Irene.

The Weave with Cotton Picnic Kit includes all the cotton and cotton blend yarns you'll need to weave a picnic tote, two napkins, and an insulated wine bag. Also included are complete warping, weaving, finishing, and sewing instructions. (Fabric for lining and tote handles not included.) Kit is available in eight different color combinations, one for every season and holiday. Order Weave with Cotton Picnic Kit for $65.95 (plus s/h) from Cotton Clouds, (800) 322-7888.



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Calendar

EXHIBITS, SHOWS, AND SALES

ARIZONA

November 2–28. Third Annual National Weaving Exhibition, juried show at Cobre Valley Center for the Arts, Globe. Contact Nancy Diggs, 10071 S. Icehouse Canyon, Globe, AZ 85501. (928) 425-5242; nancydiggs@cybertrails.com.

November 10. A Celebration of Lace and the Textile Arts at University Presbyterian Church, 139 E. Alameda Dr., Tempe. Call Jean Doig, (480) 396-3132; jdoig@qwest.net.

CALIFORNIA

November 3–4. Designing Weavers Annual Exhibition and Sale at Judson Studio Gallery, 200 S. Ave. 66, Highland Park, Los Angeles. (323) 938-0088; www.judsonstudios.com.

COLORADO

November 2–10. Handwoven Holiday Sale by the Handweavers Guild of Pueblo, at The Vail Hotel, 217 S. Grand Ave., Pueblo. Call Nancy, (719) 545-8671.

November 9–18. Handweavers Guild of Boulder Fiber-Art Sale at the "Gatehouse," Hwy. 287 between Dillon Rd. and Hwy. 42, Lafayette. Call Lorraine Goris, (970) 223-5485. Handweavers Guild of Boulder, PO Box 661, Boulder, CO 80306.

November 17. Annual show and sale by San Juan Weavers Guild at the Montrose Pavilion, 1800 Pavilion Rd., Montrose. Contact Bobbie Irwin, 62600 Jeremy Rd., Montrose, CO 81401. (970) 249-2981; irwin@rmi.net.

DISTRICT OF COLUMBIA

Through January 13, 2002. Elegant Fantasy, Textile Techniques in Jewelry by Arline Fisch. **Through February 24, 2002.** From the Amu Darya to the Potomac: Central Asian Bags from Area Collections. Exhibits at The Textile Museum, 2320 S St. NW, Washington, DC 20008. (202) 667-0441; fax (202) 483-0994; info@textilemuseum.org; www.textilemuseum.org.

ILLINOIS

November 1–4. The Fine Art of Fiber, exhibit including work by The North Shore Weavers, at Chicago Botanic Garden, 1000 Lake Cook Rd., Glencoe. Call Susan Ettl, (262) 639-9230; etta@putzam.com.

MARYLAND

Through November 30. Tapestries by Anna Kocherovsky and Ulrika Leander, exhibit at Contemporary Tapestry Weaving, 5592 Poplar Ln., Royal Oak, MD 21662. (410) 745-4303; tapestry@goeaston.net; www.ctw-tapestry.com.

MASSACHUSETTS

November 8–10. Exhibit and sale by Weavers' Guild of Boston at the Josiah Smith Barn, Boston Post Rd., Weston Center, Weston. Contact Eillen Goldman, (617) 277-5214; ecg34@aol.com.

November 10, 2001–January 6, 2002. Animal Magnetism, exhibit including fiber, at The Society of Arts and Crafts, 175 Newbury St., Boston, MA 02116. (617) 266-1810; www.societyofcrafts.org.

MICHIGAN

November 16–17. Weavers' and fiber artists' sale and show by Weavers' Guild of Kalamazoo, at Kalamazoo Valley Community College, 6767 W. O Ave., Kalamazoo. Contact the guild at PO Box 2795, Kalamazoo, MI 49003, or Judi Southwell, 8044 W. Q Ave., Kalamazoo, MI 49009. (616) 375-1375; Jfsouthwell@aol.com.

NEW JERSEY

November 10. Jockey Hollow Weavers 8th annual show and sale at Brookside Community Club, E. Main St. at Cherry Ln., Brookside, Mendham Township. Contact Lois Macknik (908) 236-9556, or Elaine Logue (732) 356-5942; eflogue@att.net.

NEW MEXICO

Through March 17, 2002. Collections Seldom Seen, exhibit including textiles. Call Tamara Tjardes, (505) 476-1221. **December 2–January 26, 2003.** Children's Dress, international clothing exhibit. Call Bobbie Sumberg, (505) 476-1223. Both exhibits at the Museum of International Folk Art, Santa Fe.

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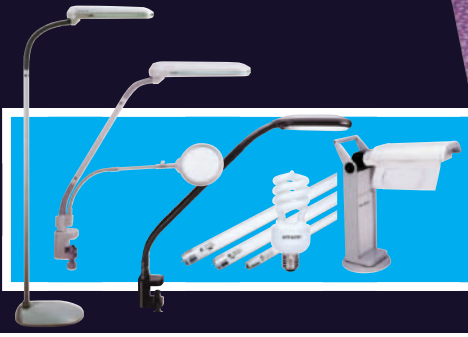


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October 5–January 6, 2002. Carr, O'Keeffe, Kahlo—Places of Their Own. Musem of New Mexico/Museum of Fine Arts in Santa Fe, 107 West Palace Ave. (505) 476-5072; www.museumofnewmexico.org.

NEW YORK

Through January 6, 2002. Yeohlee: The Supermodern Wardrobe. **Through January 12, 2002.** London Fashion. Exhibits at Fashion Institute of Technology, 7th Ave. at 27 St., New York, NY 10001. (212) 217-7642; fax (212) 217-7909; keanelor@sfitva.cc.fitsuny.edu; www.fitnyc.suny.edu.

November 15–18. Hudson Mohawk Weavers' Guild Show and Sale at Pruyn House, 207 Old Niskayuna Road, Newtonville. Contact Jane H. Moir, 5 Sage Hill Ln., Troy, NY 12180.

PENNSYLVANIA

November 15–18. Fiber 2001, 25th annual show and sale by The Handweavers of Bucks County and The South Jersey Guild of Spinners and Weavers, at the Memorial Building, Washington Crossing Historic Park, Washington Crossing. Call Lois Macknik, (908) 236-9556.

TEXAS

November 8–10. Contemporary Handweavers of Houston Sale 2001 at St. Philip Presbyterian Church, 4807 San Felipe, Houston, TX 77056. Contact Tracy Kaestner, (281) 347-1055; ptkaestner@cs.com.

WASHINGTON

Through November 11. A Cultural Odyssey: Norwegian Weaving in America, exhibit at the Nordic Heritage Museum, Seattle Center, Seattle. Contact Kay Larson, 9390 Miller Rd. NE, Bainbridge Isl., WA 98110; kaylarson@hotmail.com.

WISCONSIN

October 4–December 16. Pixels and Textiles—digital close-ups and objects from the Helen Louise Allen Textile Collection at Gallery of Design, University of Wisconsin-Madison. Contact, School of Design, 1300 Linden Dr., Madison, WI 53706-1575. (608) 262-8815.

CANADA, BRITISH COLUMBIA

November 8–December 8. Branching Out, a basketry exhibition by Lorna Cammaert, Joan Carrigan, and Donna Cochran in Vancouver. (604) 251-4100.

THE NETHERLANDS

Through November 4. Art textiles of the Netherlands at Museum Rijswijk, Herenstratt 67, Rijswijk. 31 (0) 70-3903671; www.museumryswyk.nl.

UNITED KINGDOM, ENGLAND

November 12–17. Strands, a joint exhibition of work by the Oxford Guild of Weavers, Spinners, and Dyers and the Oxfordshire Basketmakers at The Old Fire Station, Gloucester Green, Oxford. Contact Isabella Whitworth 01235 527636; bar.worth@virgin.net.

CONFERENCES

ARIZONA

March 22–24, 2002. Fibers Through Time 2002—In Pursuit of Excellence, sponsored by the Arizona Federation of Weavers and Spinners Guilds. Central Arizona College, Coolidge. Contact Patricia Springer, 21609 N. 145th Dr., Sun City West, AZ 85375. (623) 546-1691; rjsaz@worldnet.att.net.

FLORIDA

March 14–17, 2002. Florida Tropical Weavers' Guild Conference in Eustis. Contact Jackie Malone, 313 Bay St., Tarpon Springs, FL 34689. (727) 937-7023; Boomalone@aol.com; http://ftwg.homepage.com.

TO ENTER

COLORADO

Pagosa Fiber Festival, May 25–26, 2002, seeks fiber artists to demonstrate and sell items handmade from natural animal fibers or bring fleece-bearing livestock to show. Contact Echo Mountain Alpacas, (888) 324-5317; echomtnalpacas@pagosa.net.

Fiber Celebration 2002, June 1–28, 2002, 26th annual juried show of the Northern Colorado Weavers Guild at the Lincoln Center, Fort Collins. **Deadline February 25, 2002.** Contact fibercelebrations02@lycos.com; angelfire.com/co3/fibercelebration.

—continued on page 94

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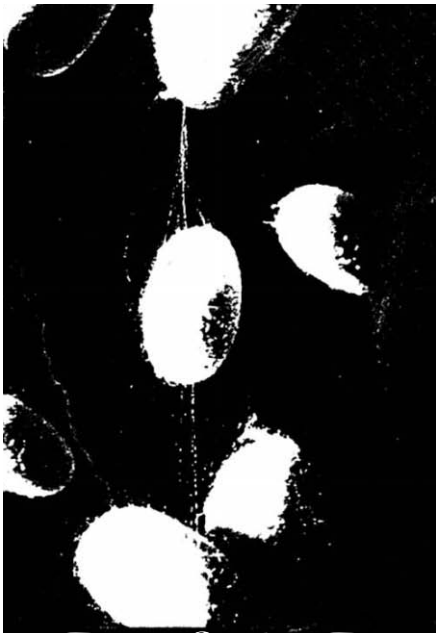
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The Handwoven Communiqué

EDITED BY BOBBIE IRWIN

DRAWINGS BY ANN SABIN SWANSON

THE RIGHT RUG

A dining room rug should be at least four feet longer and wider than the table, so that the rug extends beyond the chairs when they're pulled out. Hallway runners should be four to six inches narrower and twelve to eighteen inches shorter than the hallway.

Adapted from Knight Ridder, *The Denver Post*, Dec. 31, 2000

OAXACAN WEAVERS

Virtually everyone in the town of Teotitlan Del Valle (Mexico) weaves for a living, and residents here have done so since before the Spanish Conquest. Almost 500 years later, the artwork of the townspeople is being recognized in Europe and the United States.

A few signs in English now adorn the town's main streets, advising visitors that rugs and serapes are sold within. The living room of each house is the showroom. Indian residents, men and women, delight in unfolding colorful tapestries to entice you to buy there.

"We became weavers because the land was so poor for production," says one of the weavers. The people's expertise with weaving also derives from past religious practices. Colorful ceremonial clothes were part of the offerings to the gods before the Spanish Conquest, according to the studies of anthropologists Donald and Dorothy Cordry. They found that during the Aztec subjugation of the Zapotec and their Mixtec neighbors in the fourteenth century, "native people paid annual tribute of more than one million pieces of cloth." A woman's status in the community depended on her ability to weave. Anthropologists also discovered that slaves who showed special weaving talents were exempt from sacrifice.

To appeal to the American market, Zapotec weavers now do special commissioned designs as well as adapt patterns from the Navajo Indians. These changes in the tradition concern some dealers such as Augustino Pazos, who sees a loss of culture. The *huipil*, the traditional blouse worn by Indian women, used to take at least two years to produce. "Now they produce it in two months for quick sale to the gringos," Pazos says. "Nowhere is there the same creativity or the same sentiment. But there is no alternative. Either die of hunger or be a hungry artist."

Many Teotitlan families have found a compromise: The children create the simpler, more commercial designs on a mass scale, while older men create traditional weavings.

Condensed from Stuart Wasserman, *The Boston Sunday Globe*, Feb. 12, 1989

ANATOLIAN DESIGNS

Centuries ago there was a strong sense of cultural identity prominently displayed by nomadic, tribal groups in Anatolia through designs on flatwoven bags, bands, and rugs. Because these textiles served as the containers and wrappings for household goods, one group could identify another from a distance. As nomads became villagers and diverse groups settled together, multiple design traditions merged. In the village setting, the use of textiles as a form of communication and identity ceased to be as important. However, today the design traditions remain strong and the motifs that are used are indicative of the geographic origins of the textile.

The Textile Museum, August 2000



TIBETAN KNITS

A new knitwear venture is trying to merge Tibet's ancient artisan skills with philanthropic ideals. Fibre Tibet, a new company supported by the nonprofit charitable project the Bridge Fund, is training Tibetan nomads to prepare yak wool, which is then used to create simple, elegant knitwear designs. The nomads' output is used in the Fibre Tibet line,

which was created by Italian designer Alberto Zanone and is available at various U.S. specialty stores, such as Barneys New York and Maxfield's. The money from the line will go back into the training programs and will be used to publish Tibetan language books for nomadic children.

www.wmagazine.com, April 2001; contributed by Louise Yale, Redwood Valley, California

BOTANY WOOL

Botany wool is a fine, soft wool cloth with a firm hand, usually woven of Merino wool and used for worsted suiting. The term botany was originally applied to the fine, wavy wool from the Merino sheep grown near Botany Bay, Australia.

Martin Hardingham, *The Fabric Catalog,* New York: Simon & Schuster, 1978

FROM OLD LOOMS

In Lowell, Massachusetts, a few antique looms are still at work, weaving the aircraft of tomorrow. Textron Specialty Materials has adapted venerable weaving techniques to produce new-wave materials for the aerospace industry. Textron modified 70-year-old looms to weave bolts of titanium ribbon and silicon carbide fabric. The material is ready for shaping into parts that can withstand the searing heat inside a jet engine or on the skin of a spacecraft re-entering earth's atmosphere. Advanced composite materials are being used on the "feathers" of military and commercial airplanes, the nonstructural, often movable, parts like the rudder and flaps.

In conventional composite-making, tapes of fibers impregnated with resin are layered by hand on a mold before being cured in a big pressure cooker. Besides being labor-intensive, the process yields layers linked only by the plastic matrix, which can peel apart when damaged. Weaving flat mats allows resin to be added later, and the structure is far less likely to peel apart.

The company tried to subcontract the work to commercial weavers, but none of them were equipped to handle silicon carbide fibers, which are twice as stiff as steel. They found that the old looms were the only ones capable of producing the specialty cloth.

Condensed from John Holusha, "Aerospace Breakthrough Looms," *The New York Times News Service, 1993; contributed by Manuela Kaulitz, Louisville, Kentucky*

COCKLED WARPS

Cockling occurs when a number of adjacent warps ends run slack. *Lacing* occurs where a warp end breaks and is not immediately spotted. *Stapling* occurs when the shuttle bounces slightly in the box, making the weft slacken; it's squeezed between warp ends to form little staples.

Richard Martin, Cotswold Woollen Weavers, on *The Weaving List,* (Internet), Vol. 97, number 2849, May 9, 1997



WILD WOMEN

Woods and mountains are the home of "wild women" in Bohemian folklore. Said to have large, square heads, long hair and fingers, and hairy bodies, they live underground in burrows and have ordinary households. They guard the forests, know the secret forces of nature, and are fond of combing hemp that they weave into frocks and shirts. If treated well, they will assist people in household tasks like spinning hemp. The Lusatian Serbs believe that if a girl spins or combs hemp for the wild women, they will reward her with leaves that become gold. But you must never call them "wild women" or they will vanish!

Jan Machal, *Slavic Mythology,* Boston: Marshall Jones Co., 1918; contributed by Sigrid Piroch, Foxburg, Pennsylvania

AD GIMMICK

Men's polyester suits debuted in 1953, when the Witty Brothers advertised the innovation by hiring a model to wear it in a shower and while swimming each day for 67 days.

Francine Parnes, *The Denver Post,* September 23, 1999

WOMAN'S PLACE

Of all the people he encountered in his journeys throughout the ancient world, perhaps none surprised the fifth-century-B.C. Greek historian Herodotus more than those he met in Egypt. "The Egyptians themselves in their manners and customs seem to have reversed the ordinary practices of mankind. For instance, women attend market and are employed in trade, while men stay at home and do the weaving," he wrote incredulously.

Earlier, Egyptian women did most of the spinning and weaving. Weaving was considered second only to farming in importance. Egyptians needed great quantities of linen for clothing and for wrapping their dead—a single mummy required as much as 400 yards of cloth.

What Life was Like on the Banks of the Nile, Time-Life Books, 1996; contributed by Manuela Kaulitz, Louisville, Kentucky

more Calendar . . .

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CONNECTICUT

Guilford Handcraft Expo 2002, July 18–20, 2002, 45th annual juried show of the Guilford Handcraft Center. **Deadline December 15, 2001.** Contact The Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947; info@handcraftcenter.org; www.handcraftcenter.org.

NEW JERSEY

Artrider Productions seeks applications for juried fine craft shows March 22–24 and December 20–22, 2002, in Morristown. **Deadline January 4, 2002.** Contact Artrider Productions, PO Box 28, Woodstock, NY 12498. (845) 331-7900; fax (845) 331-7484; crafts@artrider.com.

NEW YORK

Artrider Productions seeks applications for juried fine craft shows April 5–7, October 4–6, and December 6–8, 2002, at the Seventh Regiment Armory, New York City; May 17–19 and September 20–22, 2002, at Lyndhurst Estate, Tarrytown; and December 13–15, 2002, at Columbia University, New York City. **Deadline January 4, 2002.** Contact Artrider Productions, PO Box 28, Woodstock, NY 12498. (845) 331-7900; fax (845) 331-7484; crafts@artrider.com.

WASHINGTON

RAGS 2002 Wearable Art Show & Sale, March 8–10, 2002, benefiting the YMCA. Juried wearable art competition and sale at Mercedes-Benz of Tacoma in Fife. **Deadline December 30.** For prospectus and entry information, send LSASE to YWCA RAGS Guild, 2522 N. Proctor #425, Tacoma, WA 98406. mwww.ymca@tacoma.org.

CANADA, ALBERTA

Beyond Borders, Association of Northwest Weavers Guilds Conference, July 14–20, 2003, in Calgary, seeks applications from instructors. Contact Nell Vande Guchte, Edmonton Weavers Guild, Box 4, Prince of Wales Armouries, 10440 108 Ave., Edmonton, AB T5H 3Z9. ewg@interbaun.com.

INSTRUCTION

MASSACHUSETTS

Shaker Carpet Tote Bag, weaving workshop November 23–25, taught by staff members at Hancock Shaker Village, PO Box 927, Pittsfield, MA 01202. (413) 443-0188; fax (413) 447-9357; www.hancockshakervillage.org.

MICHIGAN

Woolly Classroom, ongoing sheep-farm sessions for children 7 to 15 at Mt. Bruce Station. Contact Yvonne Uhlianuk, 6440 Bordman Rd., Romeo, MI 48065. (810) 798-2568; uhlianuk@sheepstuff.com; www.sheepstuff.com.

NORTH CAROLINA

Basic Textiles, November 6–8. North Carolina State University, College of Textiles, Box 7401, Raleigh, NC 27695. (919) 515-2261; fax (919) 515-7614; www.tx.ncsu.edu.

Cabin Fever Reliever, January 24–27, 2002. Three-day craft retreats in variety of medium—fiber, pottery, sculpture, and more. Contact Pacosin Arts, PO Box 690, Columbus, NC 27925. (252) 796-2787; pacosinarts@beachlink.com.

Fall Workshops in weaving, dyeing, basketry, spinning, rugs, weekend to 5-day classes. John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. (800) FOLKSCH; www.folkschool.org.

WASHINGTON

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

WISCONSIN

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

GHANA

Kente Weaving Lessons in Volta with Gilbert "Bobbo" Ahiagble, at The Craft Institute of Kente Weaving. Contact Louise Meyer, AfricanCraft.com, 3327 18th St. NW, Washington, DC 20020. (202) 328-6834; louise@africancraft.com; www.africancraft.com.

GUATEMALA

Backstrap Weaving with indigenous weavers 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.

TRAVEL

Mexico. January 4–11, 2002. Craft village and archaeology trip in the Oaxaca area. Contact Horizons to Go, PO Box 2206, Amherst, MA 01004; (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

Mexico. February 2002. Textile, folk art, and fiesta tour of Chiapas and Oaxaca. Send LSASE (55¢ postage) to Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. (740) 862-6554; www.nancycrow.com.

Nepal. February 1–15, 2002. Craft tour including carpet-weaving studios. Contact Horizons to Go, PO Box 2206, Amherst, MA 01004; (413) 549-2900; fax (413) 549-5995; horizons@horizons-art.com.

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.

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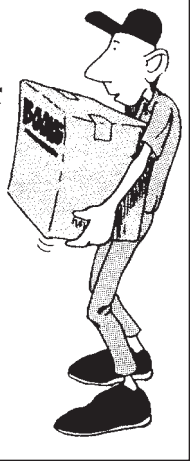
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Product News

by Sharon Altergott

AVL Looms just announced their new *Automatic Cloth Advance System*, which is designed to precisely advance the woven cloth a given distance with each beat ranging from approximately 4 to 120 picks per inch. This new system is available on new AVL looms and will retrofit to many existing AVL's with bot-



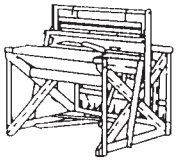
tom swing or overhead beaters. Weavers don't have to break their cadence to manually advance the warp and adjust the cloth, but rather the beater hits the cloth in the same position, resulting in a constant distance between picks. Adjusting the pick count is accomplished by sliding a knob along an adjusting bar to the chosen pick position without using a pick wheel or chart. Further information about the Auto Advance system is available now at www.AVLUSA.com.

ProWeave's version 5.0 has just been released by Cameron Fibre Arts for PCs. The highlight of version 5.0 is the *Twill Generator* and *Library*. Literally millions of twill designs are available at your fingertips. All twill types are included, i.e., straight, point, advancing, etc., in harness ranges available from 4 through 32. Each twill design can be used as is or built upon to create a new design. Other new enhancements include the *Automatic Treadle As Drawn In*, *Automatic and Instant Updating or Drawdown* (as changes are made to the threading, tie-up, or treadling), *Fill with Repeat Feature* (for color or design repeats), *Use of Multiple Designs* (working two patterns simultaneously), and *Realistic Thread Interlacement View* (both for single and multiple layers.) Full details of these updates and ordering information are available from Cameron Fibre Arts owners Dini and Doug Cameron, at the ProWeave website: www.ProWeave.com or phone (613) 838-5000.

Lambspun of Colorado has created a new line of yarns—*Silverton Showcase*, a three-ply, worsted-weight blend. It comes in five colors: *Nautical Navy*,a true, dark blue of 65% Merino/25% yak down/10% alpaca; *Canyon Red*,a deep red of 50% Merino/25% yak down/25% alpaca; *Ponderosa Pine*,a deep, rich green of 50% Merino/50% alpaca; *Lichen Moss Exotic*, a medium green of 60% Merino/30% silk/10% baby yak down; and *Inca Nights*, a true black of 60% Merino/30% alpaca/10% baby yak down. The yarn, suitable for scarves, shawls, or fabric, comes in cones of 950/yards per pound, and is hand washable. For more information and samples of the yarn, send a long-SASE to Lambspun of Colorado, Silverton Showcase Yarns, 1101 E. Lincoln Ave., Ft. Collins, CO 80524, or visit their website at www.lambspun.com at News and Sales.

Treenway Silks moved last summer from Victoria to Salt Spring Island, British Columbia, Canada. Their new address is 501 Musgrave Rd., Salt Spring Island, BC, Canada V8K 1VK. (888) 383-7455 (toll-free for orders); (250) 653-2345 (information); or (250) 653-2347 (fax); e-mail silk@treenwaysilks.com; or check out their website at www.treenwaysilks.com.

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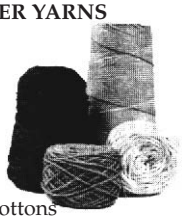
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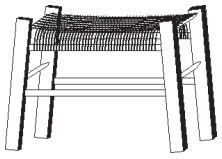
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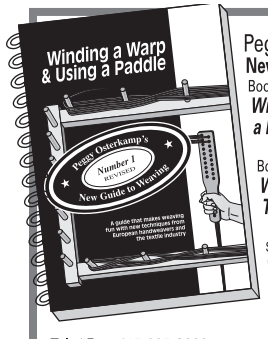
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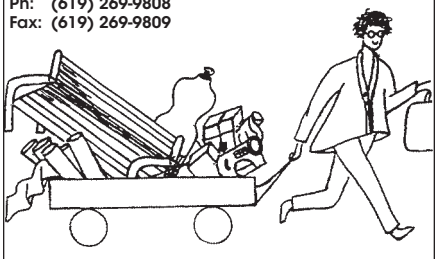
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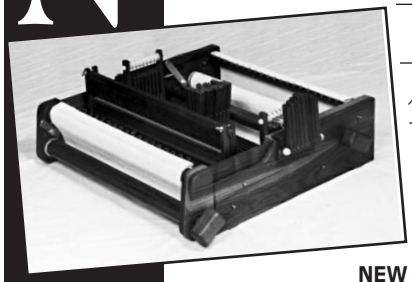


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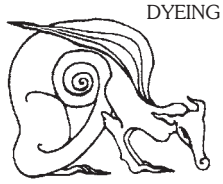
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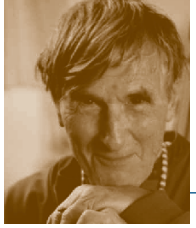


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Endnotes

Soon after I began to weave, I visited Spitalfields, the part of London where the silk weavers, who originally came from the Netherlands, had worked for many years. I knew that most of them had left the City before the war, but imagined there must be memories still lingering there. I found no weavers, only the aged Sam Maddox, a skilled textile instrument maker.

When I asked him and others about the past and told them I was starting out in the same trade, they would burst out laughing. "You can't be serious! You aren't actually *choosing* to be a weaver?" They inherited this attitude from their parents for whom weaving had meant exceedingly long hours of unremitting hard work, exacerbated by constant competition from imported silks.



A view of one of the galleries from Peter Collingwood's website.

On one of the Internet weaving lists I recently tried to start a thread, offering the question: When in history did handweaving begin to be thought of as pleasure rather than a depressing grind? But there was very little response—I assume because there was general disbelief that I should think of it as anything but continual joy. It almost amounted to treachery to suggest any other view.

Why do we weave

So here are two very different attitudes. The first from professional weavers, the second from mainly hobby weavers. Yet I have been a professional weaver for many years and only recently found the activity a little boring. Why?

I chose to weave rugs because they were self-contained design items and there was no cutting or sewing required once off the loom. Also, male weavers were rare when I started, and I felt I had to justify my choice by weaving "tough" textiles! The satisfaction I discovered in rug weaving sprang from 1) using techniques I had initiated myself, 2) weaving my own designs, 3) proving wrong those who deplored my abandoning medicine. I do not think I could have otherwise stood the physically-hard weaving for seven days a week (I cancelled weekends very early on). I would never have worked at such a pitch as a wage earner.

Because of these sources of my satisfaction, I initially found it hard to understand why weavers copied designs from books and magazines and then were pleased that what they produced was identical to the illustrations. The success of this magazine and numerous other publications worldwide proved I was missing something. I was ignoring the pleasure derived from using your hands, acquiring a skill, just seeing something produced by you at the end of the day that was not there at the beginning—all of these factors existing in quite another dimension from creativity.

Non-professional weavers have the option of enjoying slow rug techniques that are quite unsuited to a professional weaver, who must consider the factor of time in everything he or she makes. Time is an important part of the equation and can lead to success or failure. It was the pressure of time that led me into finding new ways of obtaining designs from simple shuttle throwing, with as little actual handling of the threads as possible. To use shafts rather than fingers was my credo. The loom is after all a pretty complicated piece of craft equipment and it seems reasonable to derive maximum advantage from that complexity.

Teaching and later writing about rug weaving showed me that its boundaries were always receding. It also brought me into contact with weavers possessing many different degrees of knowledge. There was a student in one workshop who complained loudly on the first day that no local shop stocked the 'epis' mentioned in the setting up instructions. "I couldn't obtain a single one, and you said we needed six epi for the warp." At the other extreme were those who had already worked right through my first book and came expecting something new, not realizing the book encompassed the total of my knowledge. The majority fell between these two types. If they fell, I hope I helped them to rise again.

As well as strong beating arms, I found I had to possess a willingness to repeat any design *N* number of times if necessary. This of course helps the time part of the costing equation, because you only have to design each rug once. Slight size alterations, variations in colorways, different end finishes naturally make the exact copies few. It is only in my Macrogauze hangings that copies are as exact as possible, the special technique not allowing small variations. As these are labeled with my signature and a number, I know that I have repeated M84, the most popular, over 250 times!

I am still held by the ways the linear can be converted into the planar, that is, in the myriad methods that threads can be interworked to produce fabric. At the moment the method I play with most is ply-splitting, trying to discover non-traditional ways the childishly simple technique wants to go when released from the restraints of utility.

See my adventures in ply-splitting and macrogauzes at www.petercollingwood.co.uk.



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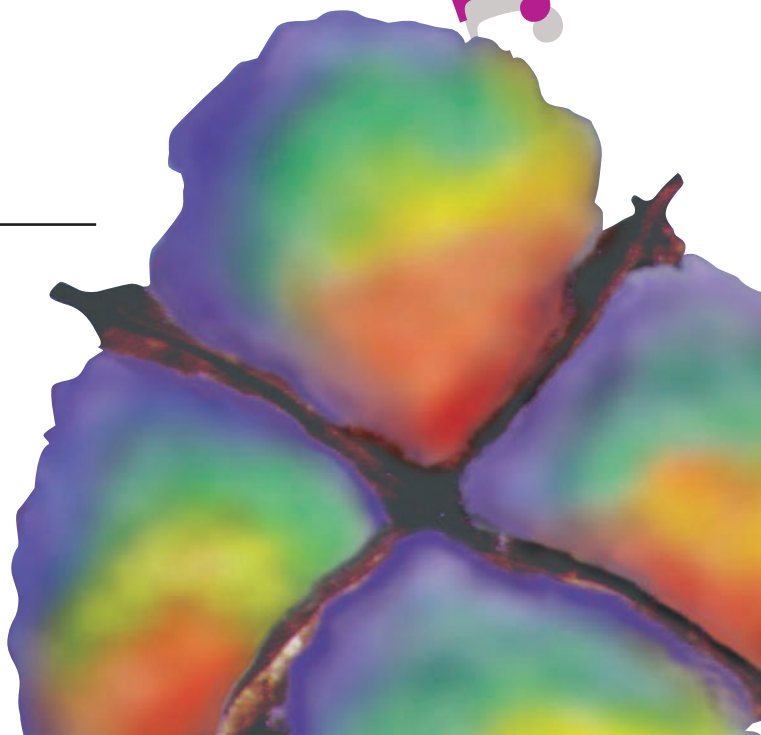
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