10 FESTIVE STRIPED PROJECTS FOR CELEBRATING SPRING

ISSUE 114

MARCH/APRIL 2003

Handwoven®

Stripes!

Napkins • Towels

Rugs • Blankets

Shawls • Bands

Design Tips

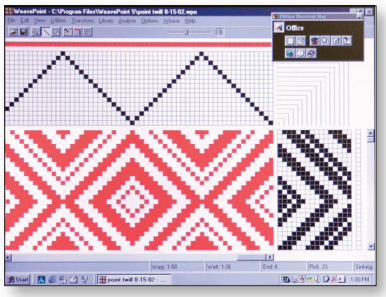


NEW!

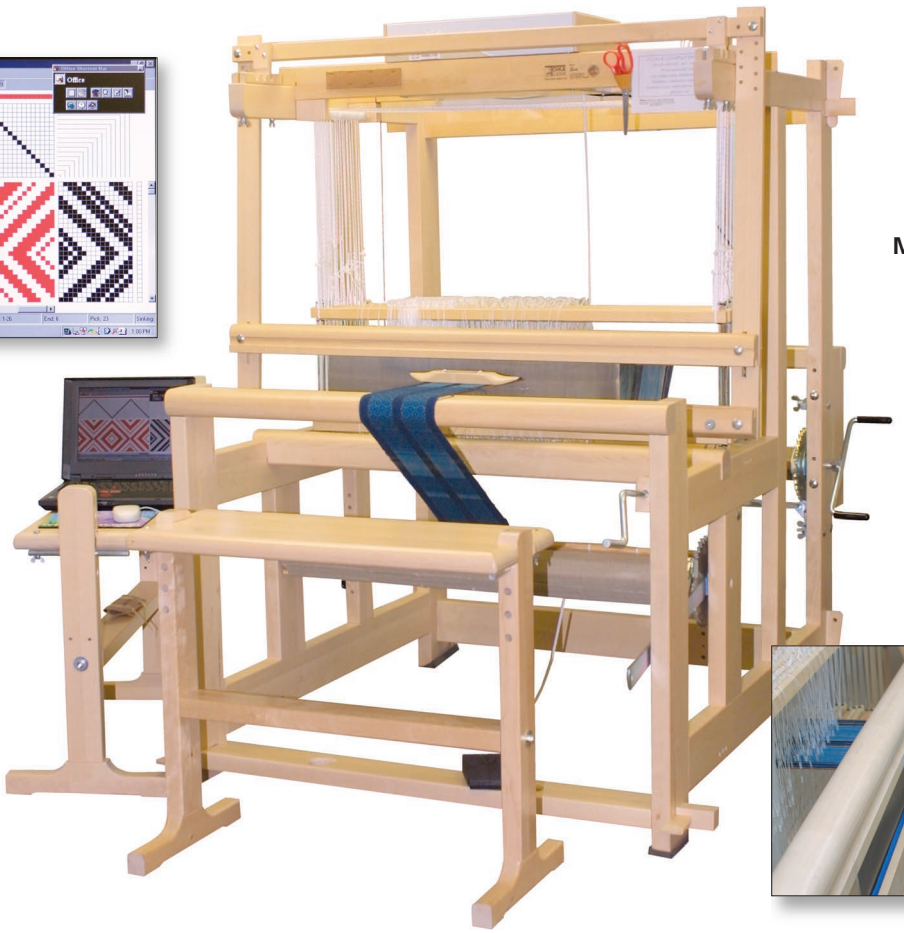
For Starters: projects for brand new weavers

Weekend Weaver: projects for weavers with busy lives

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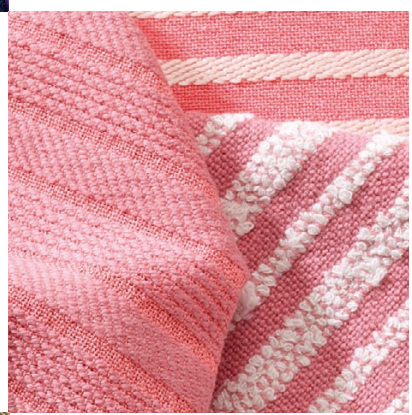
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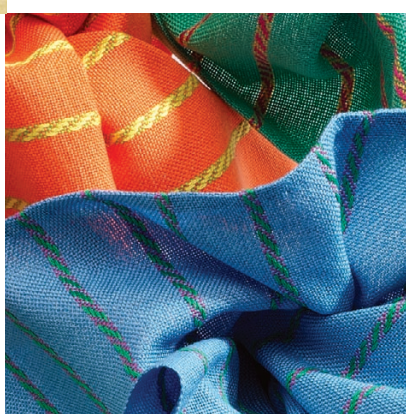


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CONFETTI NAPKINS
woven by Barbara Walker.
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From the Editor

Everyone I know, almost no matter how old they are, complains about forgetting things. We reassure ourselves that it's because we have too many things to remember, way more than generations before us could have imagined. Life was simpler then. No e-mail that makes it possible to keep in daily contact with everyone in your life (and for them to keep in contact with you). No cell phones so they can call and leave messages to be answered no matter where you are. No credit-card PIN numbers, confirmation codes, rental-car license plates, or passwords to everything under the sun. There's so much in there, we maintain, some things just get crowded out.

For me, forgetting has even more to do with the failure of my automatic pilot system. Say, for example, I'm upstairs and I need a yarn sample from downstairs. You certainly wouldn't want to spend the whole trip downstairs thinking, I am going downstairs to get a yarn sample, I am going downstairs to get a yarn sample, I am going downstairs to get a yarn sample. Instead, you give your automatic pilot that instruction and off you go. On the way there, you see a few other things that need doing—some objects to carry down with you, a cup of coffee to make along the way, a bed to tidy. Once you arrive, you have to put away the things you brought with you. And, since you haven't been down there in awhile, you notice some laundry to fold, a cup to take back up, a loom that beckons. Time passes pleasantly and productively until suddenly you think: What am I down here for?

For each issue of the magazine, I make a trip from Whidbey Island to Loveland, Colorado. Traveling anywhere requires remembering so much that I have an Exit List that I consult before I leave the house. I have found it necessary to attach a Post-It to my computer screen that says: Consult Exit List. Items on your Exit List ought to be accompanied by the amount of time each entry takes. From failure to do this, when I finally exit I am often in a hurry to make the last ferry that will get me to the airport in the nick of time. Since the trip for this issue of the magazine was no exception, I chose to risk running out of gas (in order to make the ferry) instead of getting gas before I got on it.

On the ferry, with a sigh of relief, I turned over to my automatic pilot the easier tasks of getting a bran muffin, buying a newspaper for the crossword puzzle, and visiting the restroom. It wasn't until I reached into the car for my purse at the gas station on the other side that I discovered my automatic pilot forgot to take my purse off the hook in the ferry ladies' room.

If you've ever ridden a Washington State ferry, you might wonder how it is that my ferry left the dock for its return trip twelve minutes late and I am in Colorado with my purse. But it's no thanks to my automatic pilot.

Madelyn

March/April 2003: Stripes! Here is a classic reference! Note that each article includes design tips from Handwoven's sought-after, out-of-print issue on stripes published exactly twenty years ago: March/April 1983.

If you have an article idea or a project to share for future issues, send a photo or slide and a brief proposal or 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).

May/June 2003: *Lace Weaves*
September/October 2003: *Weaving for the Home*
November/December 2003: *Weaving by and for Kids*
January/February 2004: *Gamps*
March/April 2004: *Dress Up*
May/June 2004: *The Traveling Weaver*
September/October 2004: *Fibers: from Alpaca to Zebra (?)*
November/December 2004: *Warping: A Complete Guide*

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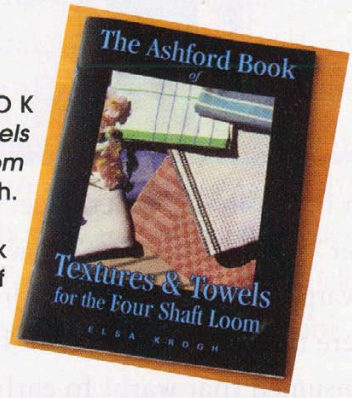
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For your nearest Ashford Dealer, please contact:

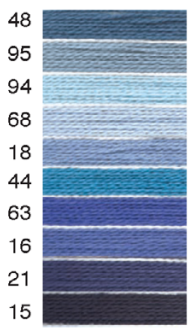
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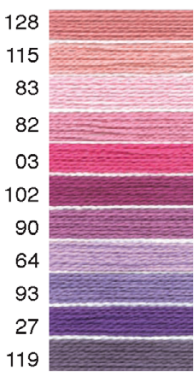
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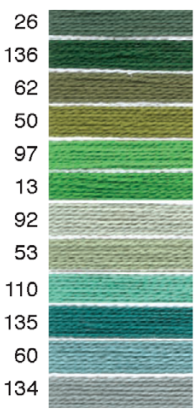
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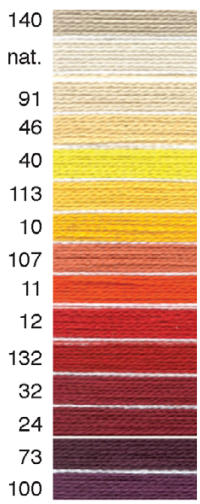
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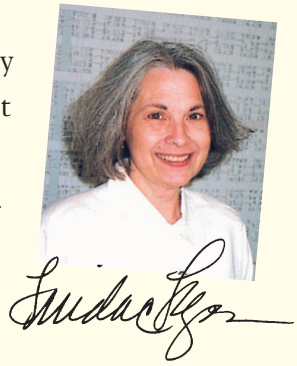
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WHAT'S GOING ON HERE

All the Interweave News that's fit to print

Reaching Out



If you read this page with any regularity, you may have noticed a not-so-subtle emphasis in recent months on sustaining the craft.

I've been weaving now for almost thirty years. In earlier times, I would often drop everything to teach a friend to weave—to coach her through her first warping experience, to show her how to play with different treadlings. I say "her"—forgive me, that's how it was. The only male I ever taught was one of my sons. In earlier times, I took a warped loom into my children's school at least once a year, showed the kids the basics, and left the loom there for them to play with. I was always amazed when I went back to fetch it to see how avidly they had consumed that warp! In earlier times, I was active in a guild that did public demonstrations, held craft fairs for the public, and mounted impressive exhibits for the public. Well, the guild still does some of these activities, and continues to attract new membership, but I'm not there. I feel like such a slacker! And I'll bet I'm not alone.

On the other hand, I see some wonderful outreach happening out in the world. I hear stories of guilds creating special initiatives; stories of retail stores creating splendid, well-thought-out teaching programs for beginners; stories of individuals with infectious enthusiasm and energy for the craft.

To encourage, reward, and publicize all these kinds of efforts, Interweave has created some programs that we hope will motivate you to get your candle out from under that bushel.

I mentioned the FiberHearts award for guilds in the last issue—we're eagerly waiting for guilds to send stories of how they encourage beginning weavers. We'll be announcing the winning guild with a $500 award and a special story in the September/October issue. For application information, see our website (www.interweave.com) or contact Liz Gipson (LizG@interweave.com, or (970) 613-4629).

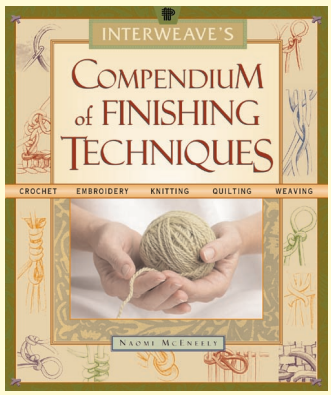
We've also undertaken to offer, through the Handweavers' Guild of America, a $500 grant for a teacher who is focusing on beginning weavers. It's aimed at funding program development in the many forms that can take. HGA will administer the grant, so check with that office for guidelines: HGA/Interweave Press Teach It Forward Grant, Handweavers Guild of America, Two Executive Concourse, Ste. 201, 3327 Duluth Hwy., Duluth, GA 30096-3301. (770) 495-7702; fax (770) 495-7703; weavespindye@compuserve.com; www.weavespindye.org.

Finally, we're offering an annual scholarship in the amount of $1,000 to a student in the fiber program at Colorado State University. It's small in relation to the cost of getting an MBA or MFA, but we haven't forgotten our student years of yore, and how every little bit helps. This program is administered by CSU. For more information, contact Brenda Fry, Director of Development, College of Liberal Arts, C138 Clark, Fort Collins, CO 80523-1701; (970) 491-5421.

Little this, a little that, it all adds up

I remember, in the very early years of Handwoven, publishing a lovely mohair coat designed and woven by Charlotte Winston. It was a fine piece—great colors, great cut—but what really set it apart was the finishing: a wide band of Bosnian crochet edging the neck and front panels. I had never seen this technique before, and had a great time researching and learning it. And we got a ton of letters from readers—where did that come from? How do you do it?

Ever since, I've wanted to have near at hand a book with this technique described (in case I forgot), and all the other cool techniques that exist in scattered bits and pieces here and there.

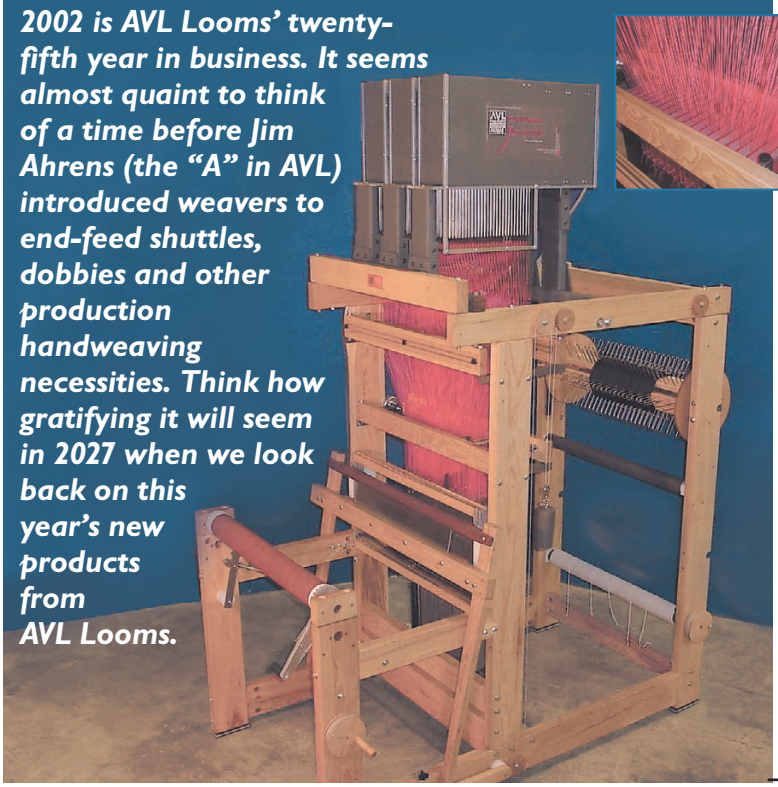


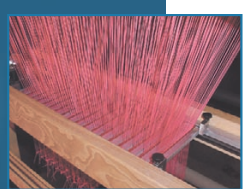
And now we have it! *Interweave's Compendium of Finishing Techniques* will go to press any day now, and it is just packed. Edges, seams and joins, cords and braids, knots, surface stitches—hundreds of fun things to do that will give any project that polish, finish, unique character. Author Naomi McEneely amazes me with her mastery of so much. It would be a kick to work through every technique in the book. Maybe I will.

[Compendium] Available in May 2003, $29.95

THE NEXT 25 YEARS

2002 is AVL Looms' twenty-fifth year in business. It seems almost quaint to think of a time before Jim Ahrens (the "A" in AVL) introduced weavers to end-feed shuttles, dobbies and other production handweaving necessities. Think how gratifying it will seem in 2027 when we look back on this year's new products from AVL Looms.





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Letters

WHAT'S NOT HOT!

Several of us in my guild have been informally discussing applications of Madelyn's article, "What's Not Hot!" (January/February 2003, page 77). I think it's right on.

As our discussion continues, I realize it's not that easy to judge specific examples. I use Marguerite Davison's "Swarthmore Check" (*A Handweaver's Pattern Book*, page 69) for towels and have given the draft and instructions to a number of other weavers, but I have never sold them. Should I credit Davison on a tag if I do? One guild member makes garments from commercial patterns using her own handwoven fabric. How much change is required in the commercial pattern for this to be OK? We are thinking of making this a subject for formal discussion in our study group.

I would like to see a follow-up article giving many examples of practices in each category (juried shows, selling work, publishing, and teaching), some ethical and some not. A series with yes or no answers followed by explanations could help weavers become conscious of ethics in information and product handling.

—Ruth Beck
via e-mail

I am a small-scale production weaver and hope that I have not, am not, and will not ever step over the edge of what is both legal and ethical in choosing my products and patterns, but I find a lot of the discussion, not surprisingly, confusing.

I have been considering playing with shadow weave. I have Marion Powell's *1000 (+) Patterns*. Can I ethically use any of these patterns or are they all her own creations and thus copyrighted? How can I know which of the 1000 (+) are or are not original to the author and if not, how do I know to whom to give credit? Can I make shadow-weave scarves to sell at all?

If we are going to hold people to a standard, there has to be available information about what falls under copyright laws and what does not.

I'd like to see more discussion on this subject, particularly in answer to these questions:

- How do we know what is in the public domain and what isn't?
- If we make an item that is inspired by something else, what are the guidelines for determining whether it is an unethical or illegal use of the threading, fiber, sett, treadling, color order, etc.?
- How does one get permission to use a commercial garment pattern and is there a conventional fee or percentage for using the pattern for sale?
- If someone wants to pay you to do the work of making a garment from a commercial pattern (or weaving a blanket from a project article) is this illegal or unethical?

Let's keep this discussion open to see if we can come up with some agreed-upon guidelines, especially for those areas which are more ethical than legal. I can see some great discussions on the web and in the magazine. Thanks for beginning them.

—Margaret Thorson
via e-mail

MAFA GOES PRIME-TIME!

The Mid-Atlantic Fiber Association is pleased to announce its debut on prime-time television! NBC studios recently contacted MAFA requesting permission to use our name on an upcoming episode of the "Crossing Jordan" television series. One of the actors (Nigel) will claim membership in MAFA to prove his expertise in weaving and textiles, as evidence that he is the most qualified person to solve a case. While the part is small, we're excited! Check our website for additional information (www.mafafiber.org) and tune in to NBC's "Crossing Jordan," Monday, April 21, 10 P.M. EST.

—Colleen Madigan
President, MAFA

NEW AT



HANDWOVEN invites you to visit our website for online articles:

- Alice Schlein's part three of a series on turned twills.
- A 16-shaft double-faced twill scarf by Sheila O'Hara.
- A16-shaft fulled shibori scarf by Jo Anne Ryeburn.
- Jane Patrick's complete history of the Cranbrook loom.
- Judie Eatough's computer weaving software survey.
- Judie Eatough's lesson in using WIF files for sharing computer drafts.
- A 16-shaft draft for beach accessories by Flavian Geis.
- A lesson in network drafting with shadow weave and instructions for an 8-shaft hat by Sandra Haynes.
- A Gold Doubloons and Pieces of Eight deflected doubleweave scarf by Rosalie Neilson.
- A Complete Guide to Warping: back-to-front and front-to-back.

What's Hot! A CONTEST



Use a Hot Tip from What's Hot!, the January/February issue of HANDWOVEN, to weave an original fabric. Send photo or slide of your piece to HANDWOVEN at Interweave Press. The winning pieces will be part of Interweave's What's Hot! fiber exhibit during Convergence 2004 in Denver. Pieces selected for the exhibit must be either a 12" x 12" fabric swatch or a scarf and accompanied by a draft and a description of the weaving and finishing steps. There will be prizes! To enter, send photos by February 1, 2004.

ELSE REGENSTEINER 1906–2003



Modernist textile designer and weaver Else Regensteiner was a masterful technician and instructor who was instrumental in transforming weaving into an art form after World War II. Mrs. Regensteiner was known for her deft use of color and integration of materials such as metallic thread, plastics, leather, straw and found objects.

She also helped touch off a renaissance of the fiber arts at The School of the Art Institute of Chicago. She was a professor there for more than twenty-five years, about fourteen of them as director of the weaving department.

"She was the person who really established a professional teaching division [in textiles] when she joined the staff of The School of the Art Institute in 1945," said Christa Thurman, curator of textiles, conservator, and head of the textiles department at the Art Institute. With "her one-of-a-kind weavings" she showed an extraordinary sense of color combinations.

Carolyn Howlett, professor emeritus of The School of the Art Institute, said student interest in Mrs. Regensteiner's courses exceeded that in more traditional media such as painting and sculpture. Only the number of looms limited enrollment.

"She was very inventive and experimental and willing to try new directions. And that was what we wanted," Howlett said. The school was also eager to exploit Mrs. Regensteiner's ties to New Bauhaus artists, including Laszlo Moholy-Nagy.

While starting her career at the school, Mrs. Regensteiner and Julia McVicker opened reg/wick, a small studio that supplied interior designers, architects and industrial designers—including Ludwig Mies van der Rohe, Raymond Loewy, and Henry Glass—with commissioned, handwoven fabrics.

"She was just at that period where weaving changed from being a craft to an art form," said her daughter, Helga Sinaiko, who also said her mother loved teaching but lived for her solitary moments at the loom.

Born in Munich, Mrs. Regensteiner studied at the University of Munich before immigrating to the United States in 1936 with her late husband, Bertold. She was already an accomplished textile artist. Her work has been included in more than seventy-five solo and group exhibitions.

Brad Webber, reprinted from the *Chicago Tribune* January 31, 2003

Else Regensteiner's books on weaving include: The Art of Weaving *(1970),* Weaver's Study Course: Source Book for Ideas and Techniques *(1975), and* Geometric Design in Weaving *(1986).*

A biography, Else Regensteiner, *by Sadye Tune Wilson, was published in 1996.*

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Creative Fibers, Minneapolis, Minnesota. Instructor: Traudi Bestler. Students: Nora Hartman, Julianne King, Janet Lameker, Meg Otten, Sister Virginia Schmidt.

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Fiberworks, Conway, Arkansas. Instructor: Sandra Doak. Students: Vicki Bdgely, Teresa Everett, Yael Enkin.

Fibre Friend, Buffalo, Minnesota. Instructor: Sally Stinson. Students: Nancy Dehmer, Cathi Gabrielson, Carol Reed.

Foothills Fibers Guild, Grass Valley/Nevada City, California. Instructors: Dee Jones, Beryl Moody, Igor Raven, and Dorcas Snider. Students: Ingrid Bhend, Eileen Lee.

Girardin, Donna. Ottawa, Ontario, Canada. Students: Julie Christie, Jane Davidge, Merle Haltrecht-Matte, Cindy Jackson.

Guthrie Community Arts Center, Guthrie, Oklahoma. Instructor: Wanda Miller Nobbe. Students: Lisa Luse, Karen Pettit.

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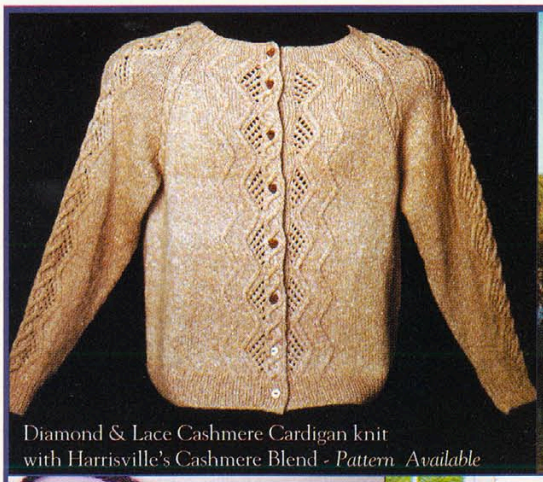
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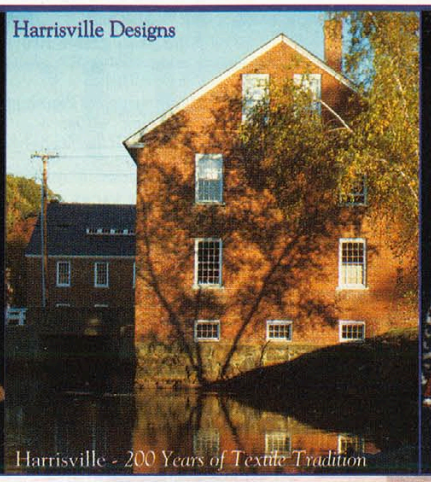
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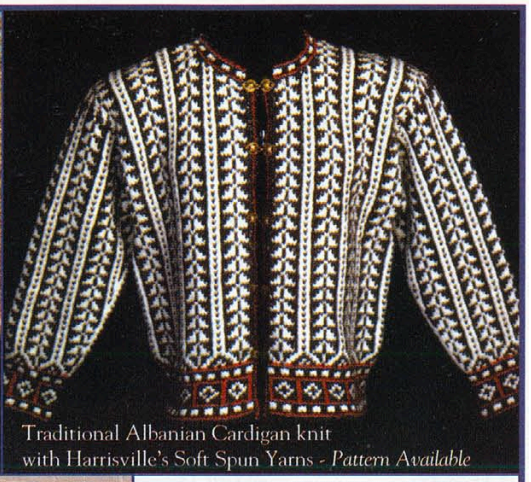


Diamond & Lace Cashmere Cardigan knit with Harrisville's Cashmere Blend - *Pattern Available*



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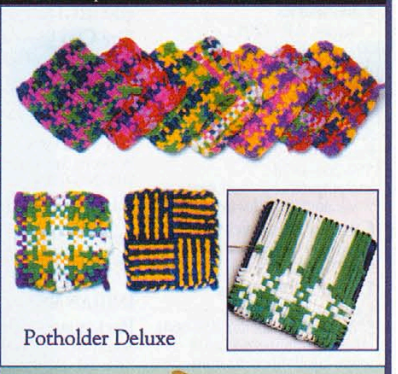
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Weaving Accessories



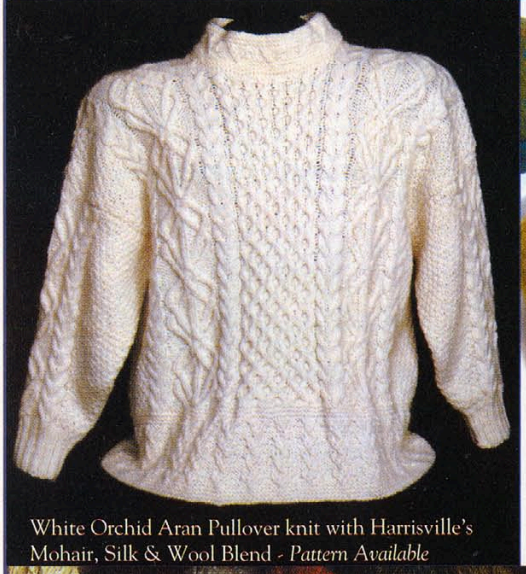
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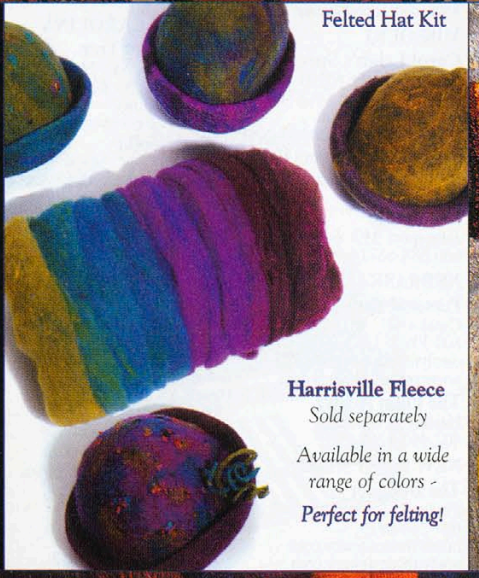
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White Orchid Aran Pullover knit with Harrisville's Mohair, Silk & Wool Blend - *Pattern Available*



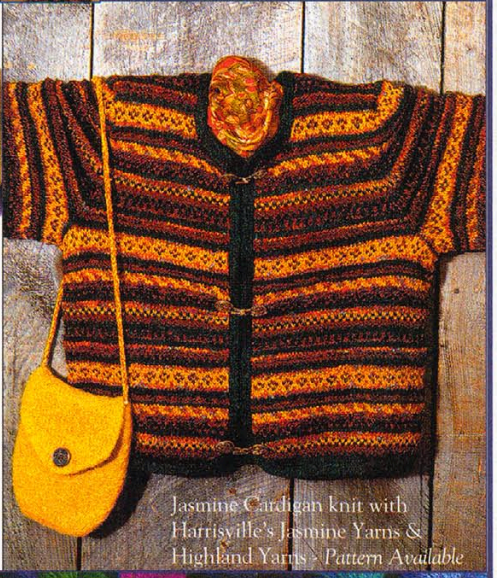
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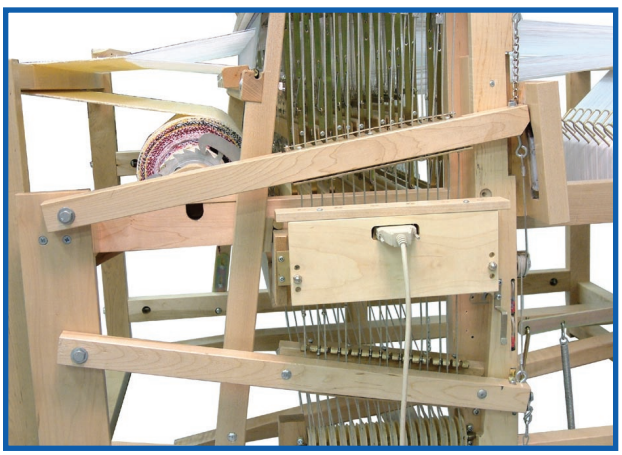
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Beginner's Corner

NEW COLUMNS FOR YOU!

We're introducing two new columns in this issue of the magazine, and both of them will be of great interest to beginners. *For Starters* is especially for you.

If you've been frustrated when you've tried to weave some of the projects in HANDWOVEN because too many details are left out—the amount of yarn to buy, how to wind the warp, how to adjust the tension, or the best way to begin and end the weft—in *For Starters*, the steps you've found missing will be there.

Of course, it's not possible to describe absolutely every single step, especially for warping. Choices of warping methods depend on too many factors that are particular to you: the loom you use, the space around your loom, and the warping method you've already learned.

In *For Starters*, although we won't give exact warping directions, we'll include warping tips that are especially useful for the *For Starters* project, which can be applied to the warping method you use—whether front-to-back or back-to-front.

If you are a really brand new weaver, however, you might not quite remember all of the warping steps your teacher showed you. For that reason, we have posted very detailed warping instructions on the Interweave website (www.interweave.com; click on Weaving, click on Special HANDWOVEN articles, click on Warping: back-to-front, or Warping: front-to-back). You can refer to these directions every time you warp your loom.

You'll also enjoy our other new column, *Weekend Weaver*. It features projects that can be done in a short time—most will take only a weekend. In order to be quick, these projects will also usually be easy: no complicated color orders or treadling sequences, no difficult yarns, and not very many steps.

We hope you'll find lots to weave and learn in future issues!

—*Madelyn*

ERRATA

CHRISTMAS RUNNER

The profile threading draft for Margaret Heller's Christmas runner (September/October 2001, pages 76–78) is shown below with the blocks labeled correctly. Although there are six rows in the profile threading draft, only five block letters A-B-C-D-E are indicated at the side of the draft in the article instead of all six, A-B-C-D-E-F. Block F always weaves background and is threaded at both edges of the cloth (in summer and winter, this means 1-8-2-8 is threaded four times on each edge).

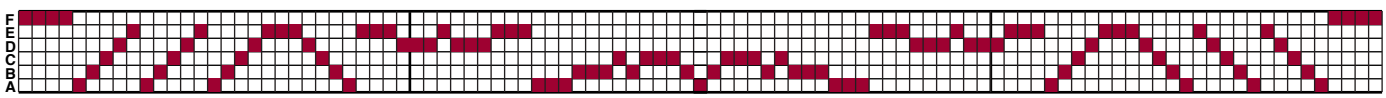
DIAMOND RUG

In Project at-a-glance for the Diamond Rug (Debra Sharpee and Judith Yamamoto, November/December 2001, page 46), the warp width should be 36⅛".

PATSY ZAWISTOSKI

In Patsy's article, "What's Hot in Fibers," (January/February 2003, pages 32–34), she was incorrectly described as living in Elk Grove Village, Indiana. Elk Grove Village is in Illinois. Also, some of you asked where you could obtain the yarns she features in her article. Many of them are available from Textura Trading Co.

1. Profile threading draft for Christmas runner, September/October 2001, page 78.



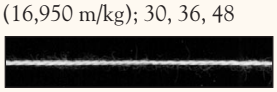
YARN CHART

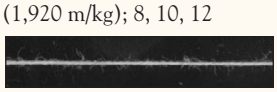
Use the yarn chart to identify yarns and make substitutions. The chart gives yards per pound, meters per kilogram, and a range of setts, from wide as for lace weaves, medium as for plain weave, and close as for twills (no setts are given for yarns not suitable for warp). Contact the list of suppliers for yarn stores nearest you. Wholesale suppliers are noted with an *.

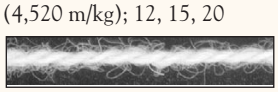

20/2 pearl cotton; 8,400 yd/lb (16,950 m/kg); 30, 36, 48

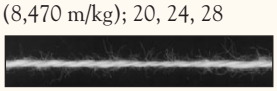

Novelty cotton, 950 yd/lb (1,920 m/kg); 8, 10, 12

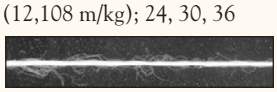

8/2 wool; 2,240 yds/lb (4,520 m/kg); 12, 15, 20

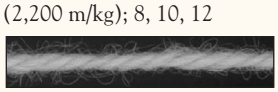

10/2 pearl cotton; 4,200 yd/lb (8,470 m/kg); 20, 24, 28

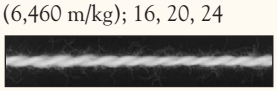

40/2 linen; 6,000 yd/lb (12,108 m/kg); 24, 30, 36

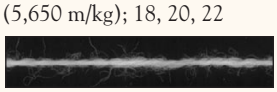

2-ply wool; 1,000 yd/lb (2,200 m/kg); 8, 10, 12

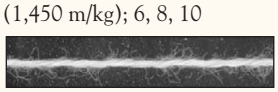

8/2 cotton; 3,200 yd/lb (6,460 m/kg); 16, 20, 24


12/2 silk; 2,800 yd/lb (5,650 m/kg); 18, 20, 22


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


3/2 pearl cotton; 1,260 yd/lb (2,442 m/kg); 10, 14, 18


18/2 wool/silk; 5,040 yd/lb (10,170 m/kg); 20, 24, 30


6-ply rayon; 2,500 yd/lb (5,045 m/kg); 12, 16, 20

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

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

Jane Stafford Textiles, 133 Hereford Ave., Salt Spring Island, BC, Canada V8K 2T3, (250) 537-9468, www.saltspring.com/jstafford.

Lunatic Fringe, 15009 Cromartie Rd., Tallahassee, FL 32309, (800) 483-8749, lunatic@talstar.com.

The Mannings, 1132 Green Ridge Rd., East Berlin, PA 17316, (717) 624-2223, (800) 233-7166.

*UKI Supreme Corporation, PO Box 848, Hickory, NC 28603, (888) 604-6975.

*Wilde Yarns, PO Box 4662, Dept. H, Philadelphia, PA 19127-0662.

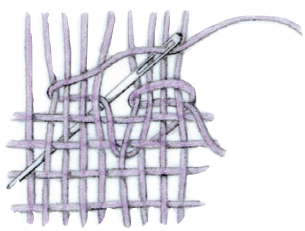
Talisman Fibres, 3747 Dezell Dr., Prince George, BC, Canada V2M 1A1, (250) 564-5244.

PROJECT GUIDE

FOR COMPLETE INFORMATION, SEE INSTRUCTIONS FOR INDIVIDUAL PROJECTS

DESIGNER/ WEAVER	PROJECT	PAGE	WEAVE STRUCTURE	SHAFTS	LEVEL
Sharon Alderman	Samples	28–31	Plain weave, twill, satin	2–8	Intermediate
Terri Bruhin	Shawl	60–62	Twill	8	Advanced beginner
Anita E. Deen	Shoelaces	32–34	Plain weave	inkle	Beginner
Linda Heinrich	Blanket	44–47	Twill	4	Advanced beginner
Nancy Arthur Hoskins	Samples	68–71	Plain and doubleweave	2–8	Advanced beginner
Jean Korus	Towels	24–27	Plain weave, twill	4	Beginner
Tom Knisely	Rug	40–43	Warp-faced plain weave	4	Intermediate
Judith Powell Krone	Shawl	56–58	Point twill	8	Intermediate
Jane Patrick	Fringed band	64–66	Warp-faced plain weave	rigid heddle	Beginner
Barbara Walker	Napkins	48–51	Plain weave with supplementary warp	4–6	Intermediate





TWISTED FRINGE

Divide the number of strands for each fringe into two groups. Holding a group in each hand, twist each group clockwise until it kinks. Bring both of the groups together in one hand and allow them to twist around each other counterclockwise (or twist them in that direction). Secure the end with an overhand knot.

PLYING A CORD

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

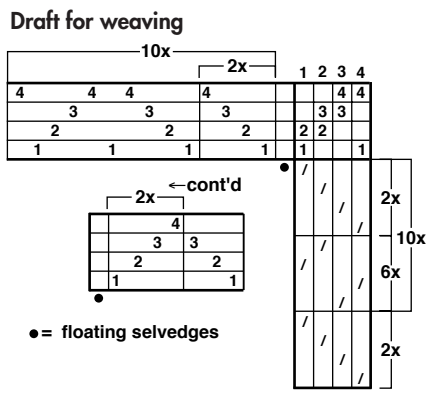
SIMPLE HEMSTITCHING

Weave plain weave, ending with the shuttle on the right side if right-handed (or left side if left-handed). Measure a length of weft three times the warp width and cut, leaving the measured length as a tail. Thread the tail into a size 20 (or other) tapestry needle.

Take the needle under the group of ends above the fell and bring it up and back to the starting point, encircling the group. Pass the needle under the same group of ends, bringing it out through the weaving two (or more) weft threads below the fell. Repeat for each group of ends across the fell. Needle-weave the tail into the selvedge and trim.

READING DRAFTS

Read the **threading draft** from right to left. **Floating selvedges** are noted by bullets at each side of the draft. (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 should be weighted. The shuttle always enters the shed *over* the floating selvedge and exits the shed *under* it.)

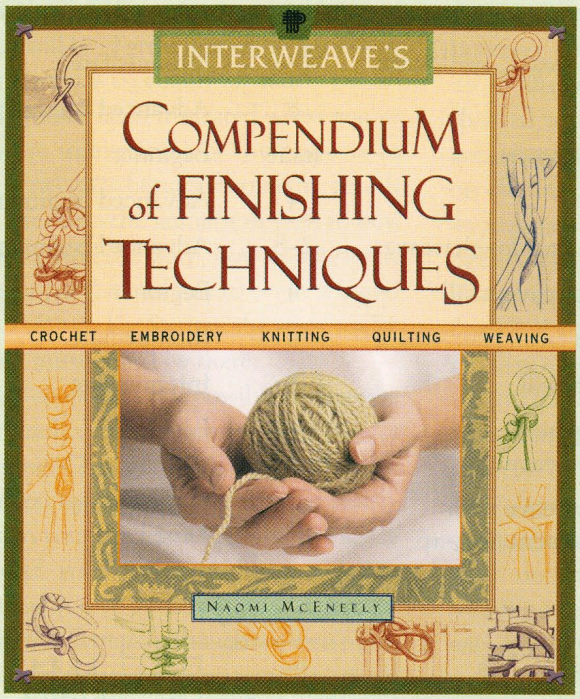
Brackets indicate repeated sections in the threading or treadling. If there are two levels of brackets, repeat the level closest to the draft first.

Sometimes with long threading drafts a second row is included. When this is the case, read each threading row from right to left unless instructed otherwise.

For the draft shown here, for example, thread the top row first: 1 floating selvedge, then 1-2-3-4 two times (the level of brackets closest to the draft), then 1-2-3-4-1-4-3-2-1-4, and then repeat all of that (except the floating selvedge) ten times. Then move to the second row and thread 1-2-3, then 4-3-2-1 two times, and end with a floating selvedge.

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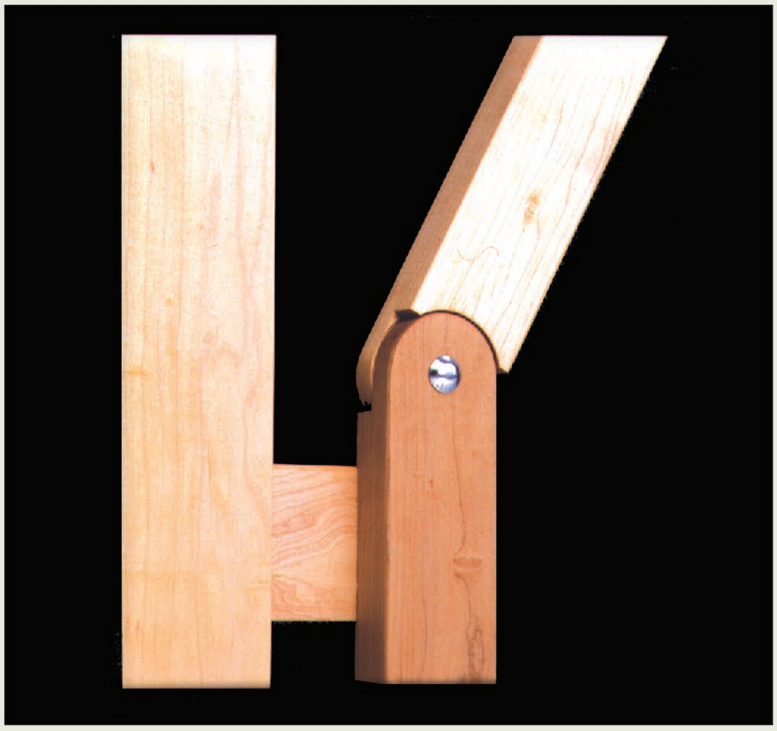
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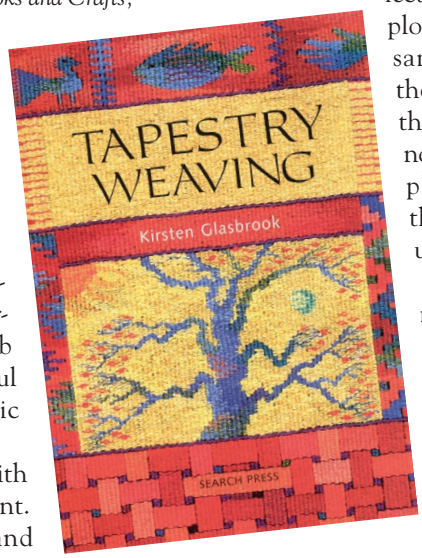
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Books, etc.

TAPESTRY WEAVING
by Kirsten Glasbrook

Search Press, Kent, England, 2002. Distributed by Unicorn Books and Crafts, 1338 Ross St., Petaluma, CA 94954, (800) 289-9276. Softbound, 96 pages, $21.95. ISBN 0-85532-938-6.



Here is a new tapestry instruction book that is as beautiful as it is approachable. Kirsten Glasbrook has done a wonderful, straightforward job using her own delightful work to illustrate basic tapestry techniques.

Glasbrook begins with materials and equipment. She discusses warp and weft, and what to look for in each. She encourages the reader to experiment with whatever fiber they have at hand, be it linen, cotton, or wool. She then goes on to discuss frames vs looms and through photographs illustrates the simple frames that are used in the book. It is lovely to see what can be accomplished with the simplest of tools, although a beginner might find it helpful to have a tension adjustment mechanism.

Instructions for warping are followed by an easy sampler in which she demonstrates a number of basic techniques. This is followed by several sample projects that provide additional challenges. Each of the projects is accompanied by a photograph of the actual yarn employed so that it is easy to make substitutions.

I was particularly struck by Glasbrook's comfort with tapestry as a way of making decorative and sometimes useful cloth. She leaves many of her warp ends hanging and embellishes them. Several projects are made into cushions. She also includes detailed instructions for mounting small tapestries on the wall.

The book concludes with a twenty-six page gallery of Kirsten Glasbrook's work. The gallery alone is worth the purchase price. There is an exuberant quality to her imagery, colors, and technique that is irresistible. While much work is done in plain weave perpendicular to the warp, she also uses eccentric weft to great effect, splits the warp to employ different setts in the same piece, and, when the spirit moves her and the design calls for it, is not in the least averse to playing with soumac, the warping technique used in Kilim carpets.

I heartily recommend this book both as a great way to get started in tapestry and as a source of inspiration for us all.

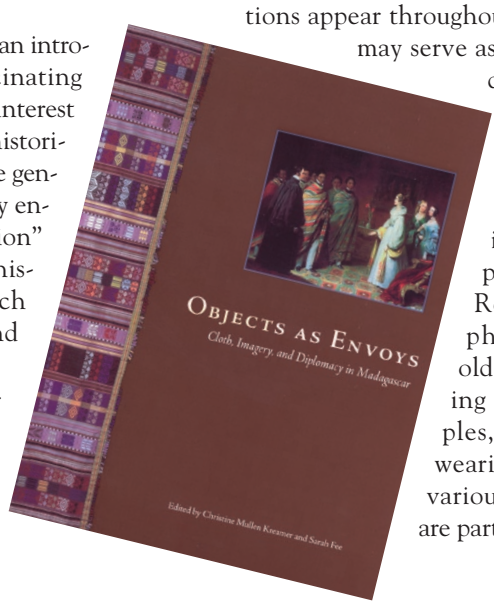
—Sarah Swett

OBJECTS AS ENVOYS: CLOTH, IMAGERY, AND DIPLOMACY IN MADAGASCAR
Edited by Christine Mullen Kreamer and Sarah Fee

University of Washington Press, PO Box 50096, Seattle, WA 98145-5096, (206) 543-4050, 2002. Softbound, 205 pages, $35. ISBN 0-29598-196-2.

Objects as Envoys was published in 2002 by The Smithsonian Institution, National Museum of African Art, in association with the University of Washington Press, for the 2002 exhibition, "Gifts and Blessings: The Textile Arts of Madagascar."

The book contains an introduction and five fascinating essays, some of direct interest to textile artists and historians, and others of more general interest. The essay entitled "Cloth in Motion" offers technical and historical material which handweavers will find especially interesting.



Madagascar, an island about the size of Texas off the southeast coast of Africa, is neither African nor Asian, but reflects cultural influences of settlers from Asia, Africa, the Arab peninsula, and Europe. It contains several distinct natural regions, from central highlands to coastal lowlands, and is home to a variety of ethnic groups, all loosely designated the Malagasy peoples. Historically, cloth plays an important part in all aspects of Malagasy life: as gifts to define family relationships, gifts between rulers and subjects, gifts between Malagasy and foreign rulers, and as an important element of the burial rituals. The *lamba*, or rectangular cloth wrapper, is an essential part of traditional dress for men and women, and even in modern times its use serves to define historical affiliations among otherwise "modernized" Malagasy.

Traditionally, lamba have been woven from cotton, wild indigenous silk, and imported bombyx silk, on simple ground looms, usually by women. Their patterning consists of sophisticated and subtle arrangements of warp stripes. More elaborately patterned cloths, called *akotofahana*, are patterned with supplementary weft floats on a plain weave ground. In modern times, akotofahana have been woven for the foreign trade on European style shaft looms by men. Raffia cloth, woven of strips of raffia palm, and bark cloth and ikat patterning on raffia cloth are other textile products of Madagascar.

Excellent photographs of a selection of Malagasy textiles in museum collections appear throughout the book, and may serve as a rich source of design inspiration for Western weavers. I found the examples of striping sequences especially appealing. Reproductions of photographs and old postcards showing indigenous peoples, young and old, wearing the lamba in various configurations are particularly fascinat-

ing. It is apparent that cloth is an essential part of the identity of the Malagasy.

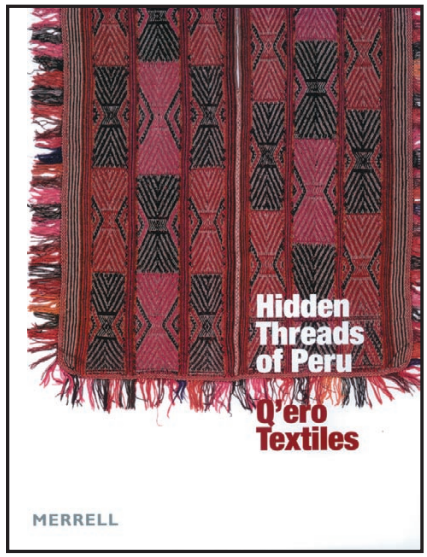
Although most of this book deals with matters of nonweaving interest (history, diplomacy, anthropology, and photography), it does contain some excellent information on weaving design and Malagasy weaving in particular; and I therefore feel it is an excellent choice for a guild or school library.

—Alice Schlien

HIDDEN THREADS OF PERU: Q'ERO TEXTILES
Ann Pollard Rowe and John Cohen

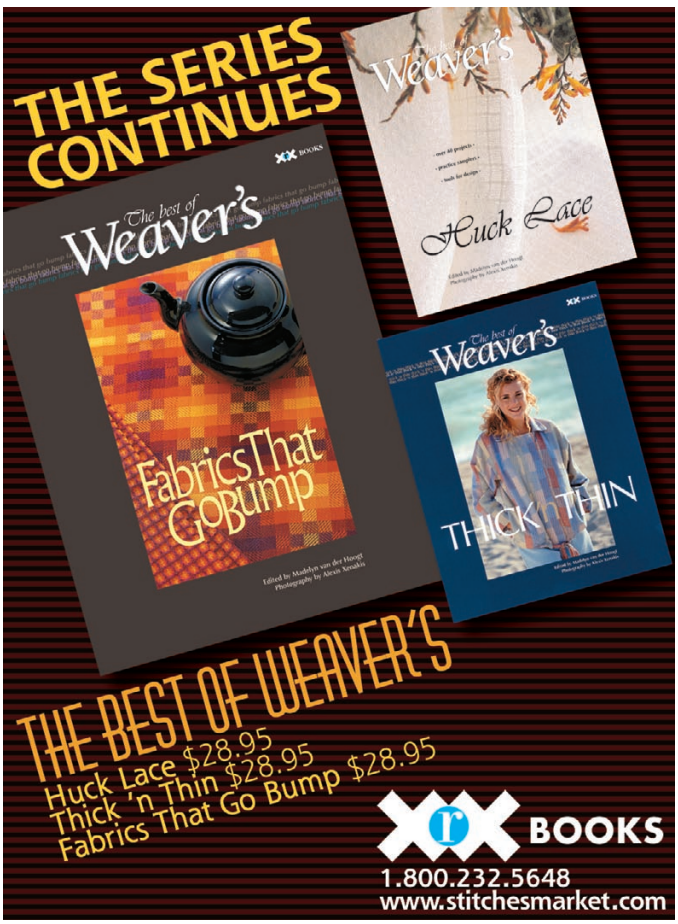
Merrell, London, England, 2002. Hardbound: 160 pages, $45. ISBN 1-85894-148-2.

Finally, there is a book about contemporary Andean weaving that describes the intricacies of technique and the beauty of design while still conveying the warmth and magic of the people who make these textiles. *Hidden Threads of Peru: Qero Textiles* is simply the best book on contemporary Andean weaving traditions yet produced, and it will be a delight to weavers and to anyone who has an interest in Andean textiles.



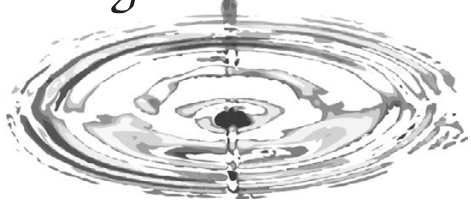
Many who have taken the time to know these people who live at the roof of the world have dreamed of producing a book that captures the warm humanity and creative brilliance we have found in the Andes, yet few could match the partnership of Anne Rowe and John Cohen. As curator of Western Hemisphere Collections at the Textile Museum, Rowe has become the foremost scholar of Andean textiles working today. Here she has outdone her countless previous investigations of technique. Chapter Two inventories most of the textile forms found in the villages of Peru and describes the context for this textile art that is surprisingly difficult to find in previous literature. Chapter Three presents the Andean weaving process in clear, readable prose. Covering textile design and aesthetics, Chapter Four is beautifully illustrated and demonstrates more new ways to look at a basic diamond shape than I ever imagined possible. A concluding chapter on religions and festivals stretches our minds in directions perhaps unexpected in a book about textiles, but it's perfectly comfortable here.

While the writing, organization, and illustrations of objects make *Hidden Threads* stand out in the field, it is the sensitive and beautiful photography of coauthor John Cohen that lifts the volume to greatness. Cohen is a remarkable man who as a musician spurred the Folk revival of the early 1950s, made field recordings now in the Folkways catalog, and has produced a number of wonderful



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—Ed Franquemont



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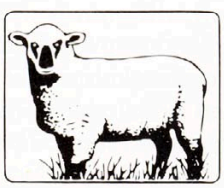
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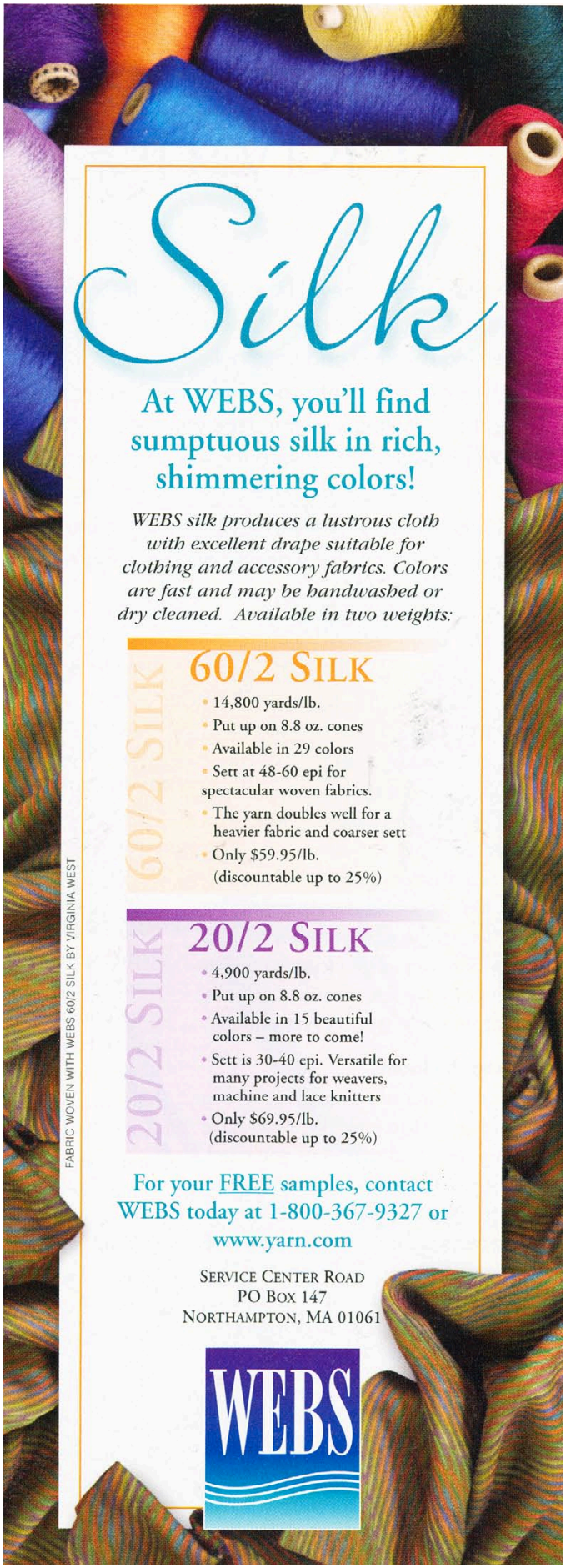
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For Starters

Playing with Stripes

JEAN KORUS

For Starters is a new HANDWOVEN column that will appear in every issue. Designed for brand new weavers—or for readers looking for something relaxing and uncomplicated—or for used-to-be weavers who want to get back into the craft, For Starters presents a very easy project and includes all the steps you need to complete it successfully. If you're an experienced weaver, you might want to use For Starters to plan warps for your beginning classes. The theme for this issue of HANDWOVEN is Stripes. In this issue's For Starters, Jean Korus gives complete directions for warping and weaving a set of bright dishtowels.

Striped and plaid towels

Almost nothing is as satisfying as weaving dishtowels. You'll find these towels easy and fun to weave and a pleasure to use. When planning a warp for towels, I usually allow one yard per towel plus loom waste. This amount provides a little extra for experimenting.

You can weave a great variety of different towels on a striped warp by varying color orders in the weft, so you'll want to put on a long warp. The pleasure of playing with colors as you weave makes the extra warping time worth every minute.

Preparing the loom

Review the directions in Project at-a glance (page 27) to make sure you have the equipment and materials you need. Add the totals of yarn required under Yarns for both warp and weft. If you are purchasing yarn for the project, you will probably want to get 1½ lb of white 8/2 unmercerized cotton, ½ lb of blue (you need 6 oz) and ¾ to 1 lb of yellow (you need a little over 9 oz). 8/2 cotton is always useful to have on hand, so having some left over is not a bad thing.



Jean Korus, *of Moscow, Idaho, has been weaving for more than twenty years. She loves traveling the world, exploring textiles and meeting other weavers.*

There are several ways to wind a multicolored warp, but usually, if you are fairly new to warping, winding all of the colors in their correct order on the board is the most foolproof. First check the warp color order in Figure 1, page 26 (read right to left). Note that the smallest number of consecutive ends of one color is four. This means that you can hold two threads together as you wind since you'll have four total threads if you make one complete round (from first peg to last peg and back) on the board with two threads. You may have to wind off a ball of yarn so that you have two yarn packages to wind from. Put any balls in a gallon jar or deep bowl to keep them from tangling with threads coming from other balls or cones.

You can cut and tie each new color to the old one or you can try moving the yarn packages you are not using out of the way to the side of the warping board, wrapping the strands a turn or two around a bottom peg, and unwrapping and bringing them back up as you need them. This can be awkward, but it does save time.

- Follow the color order in Figure 1, reading from right to left. The section in brackets is repeated three times. Begin by winding 40 ends of white (ten complete rounds of the warping board holding two ends together). Be sure to keep a finger between the two threads as you wind so they cannot twist around each other. Then wind 4 blue (one complete round of two ends), then 4 white, and continue. When you have wound the last 4 blue threads in the repeat, wind all the threads in the brackets again, and then wind them a third time. End with 40 white.
- Use whatever method you are most comfortable with to warp your loom. This can be front-to-back or back-to-front. If you need a warping refresher, check the HANDWOVEN website for Warping Tips or review warping steps in *Learning to Weave* by Deborah Chandler.
- If you sley the reed before you thread (i.e., front-to-back), mark the center of the reed and measure 12¼" from the center to one side and begin sleying at this point; this will center the warp on the loom. If you use a raddle for beaming before threading, use the same method with the raddle.
- When you beam the warp, it is important to ensure that the warp is wound evenly and firmly around the beam. It should look like a cylinder, with no difference in diameter between center and edges. Be sure your packing material (thick paper or warping sticks) extends at least 1" beyond the edges of the warp.
- Thread the loom following the draft in Figure 2, page 26. The threading is a "straight draw," i.e., 1-2-3-4. With it, you can weave plain weave (raising 1-3 vs 2-4) or twill (1-2, 2-3, 3-4, 4-1). Note that there are 508 ends distributed evenly on the shafts—you'll need 127 heddles on each shaft. It's a good idea to count and move them before you start threading.
- Tie the warp onto the front apron rod in small groups of threads, about ½" each. Take the group over the apron rod, divide it in two, and bring the two parts back up to tie over the undivided group. Tie one half of a square knot for each group first,


OFF
HEAVY WASH
NORMAL WASH
DRYING

Designing Stripes

Designing with stripes is easy and fun! Try using water colors or colored pencils and and simply paint or draw stripes on graph paper. When you find some you like, keep playing with their proportions. It is helpful to stand back and look at them from a distance. When you are satisfied, yarn wraps are a good next step. They can help you see how the actual colors of the yarn interact with each other (see Sharon Alderman, "Stripes, Stripes, and More Stripes," pages 28–31).

Towels are a great way to experiment with stripe design. They are easy to weave, and if you don't like the way they turn out, they will still dry dishes!

Stripes can be designed for both warp and weft. You can use weft stripes to make borders or create a plaid by repeating them throughout a piece. An easy design step is to make a symmetrical plaid by using the same stripe sequence in the weft as in the warp, but using other sequences can be much more interesting.

The first two towels on this warp are woven with an all-white weft, one in plain weave and one in twill, to make stripes in the warp direction only. Towels 3 and 4 show weft stripes as borders, and Towels 5–7 are striped throughout to form plaids.

When weaving borders, weave the first border and then measure from the beginning of the towel. Multiply this number by 2 and subtract the product from the desired length of the towel to determine how long to weave the center section. For example, in Towel 4 the border (including the 1 1/2" allowance for hems) measures about 10 1/2". Therefore, for a 34" towel, weave 13" using only white in the center (10 1/2" x 2 = 21"; 34" – 21"=13").

Any stripe arrangement that you use for a border can be repeated throughout the towel to make a plaid. Towel 5 uses the same stripe sequence as the border in Towel 4, except it is repeated three times. The space between repeats must be calculated to achieve the desired length; in this case 3 1/2" is allowed between repeats. Towels 6 and 7 show two different plaids.

The same colors are used in warp and weft for these towels, but you can use different colors for both. You'll find that you'll have the most fun if you try new combinations, so run wild!

and then, when all groups are tied this way, go back and complete the square knot for each one. Start in the center and work out, alternating sides. Make the knots snug, not tight, and tie each group with the same degree of snugness. The width of the warp at the apron rod should be exactly the same as in the reed.

Weaving the towels

■ Using the white weft, weave several picks of plain weave. Check to see that the fell of the cloth forms a straight line. Where it waves toward the reed, the warp threads are too loose. Where it waves towards you, they are to tight. Tighten or loosen knots on the apron rod as needed.

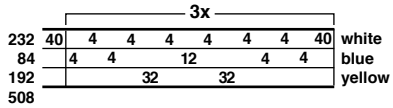
It is a weaver's chore to figure out exactly how much weft in the shed prevents drawing in but does not form unsightly loops at the selvedges. The best way to achieve both goals is to place the weft in the shed at about a 30-degree angle; then, making sure that it is snug at the selvedge, close the shed and beat. If you beat on an open shed, you might inadvertently flatten the weft, removing the angle that is important for allowing weft take-up.

■ When the fell is even, weave Towel 1 in plain weave with the white weft for 34" (1½" at each end is used for hems). Weave the second towel in twill for 34" (see Figure 1). Separate the towels with a thread of a contrasting color. When you weave twill, first try starting the treadling sequence with the shuttle entering from the left, and then try starting the sequence with the shuttle entering from the right. The weft will catch all the selvedge threads starting from one side (choose this one), but not from the other.

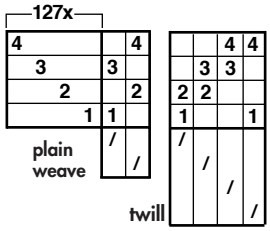
■ Weave Towels 3–7 following the color orders given in Figures 3a–3c in either plain weave or twill.

As you weave, keep a measuring tape beside you. Count the number of weft threads per inch and work to maintain a consistent beat of about 20 picks per inch.

1. Warp color order

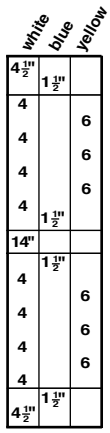


2. Draft for towels

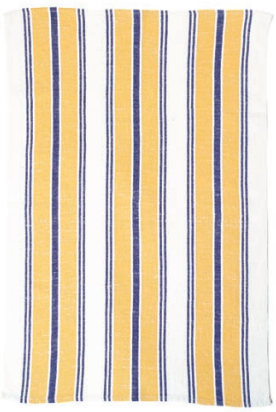


3a. Towel 3











Towel 1 (left, plain weave and Towel 2 (right, twill).

Figures 3a–3c show how many picks or inches to weave of each color. Measure the height of each stripe sequence as you weave, and try to see that mirrored stripes in the same towel are the same size.

To begin and end weft colors, bring each weft tail around an edge thread and back into the shed for about 1". Begin a weft on the opposite side from which the previous weft ended in the plain-weave towels to reduce selvedge bulk. Changing sides in the twill towels may throw off the order that catches all selvedge threads.

Finishing the towels

■ Remove the towels from the loom. Machine zigzag on both sides of contrasting threads and cut towels apart. Turn up edges ½" and then ½" again for each hem. Machine stitch with a slightly longer stitch than for a regular seam.

■ Machine wash in warm water with a small amount of detergent and machine dry. Press while slightly damp.

PROJECT at-a-glance

Weave structure for towels
Plain weave and 2/2 twill.

Equipment
4-shaft loom, 26" weaving width; 10-dent reed; 3 shuttles.

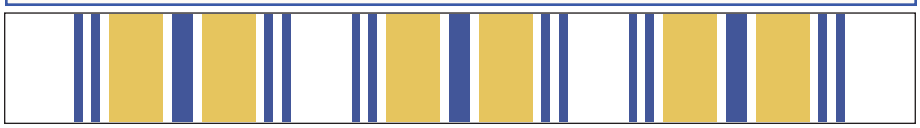
Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), white, 1,740 yd (8⅛ oz); blue, 630 yd (3 oz); yellow, 1,440 yd (6⅞ oz).
Weft: 8/2 unmercerized cotton (3,360 yd/lb), white, 2,500 yd (12 oz); blue, 609 yd (3 oz); yellow, 470 yd (2¼ oz).

Yarn sources
8/2 cotton is available from most weaving suppliers.

Warp order and length
508 ends 7½ yd long (allows 32" for take-up and loom waste) following the color order in Figure 1. Add or subtract 1 yd from warp length for a different number of towels.

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 25⅜".
Weft: about 20 ppi. Woven length (measured under tension on the loom): 30–35". (Length will vary depending on the number of picks per inch.)

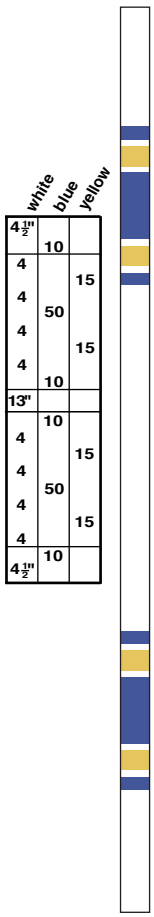
Finished dimensions
Amounts produce seven hemmed towels, 21¼" × 27–31".

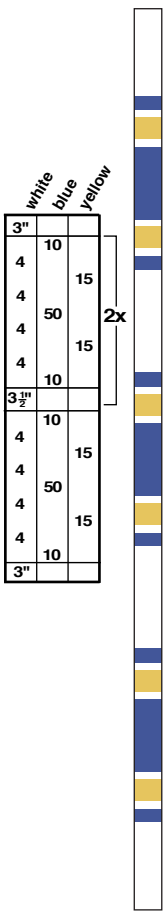


3b. Towels 4 and 5





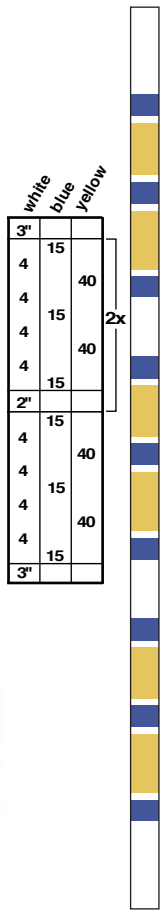


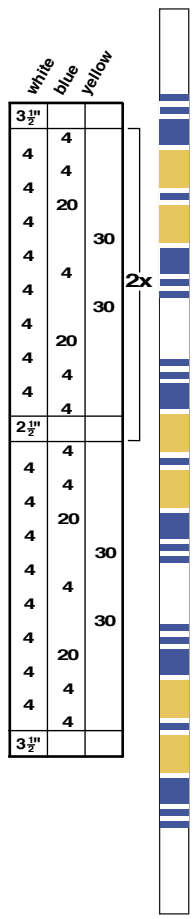


3c. Towels 6 and 7









Stripes, Stripes, AND MORE STRIPES

SWATCH COLLECTION #34

SHARON ALDERMAN

For thousands of years weavers have been patterning cloth with stripes. Stripes can be made of contrasting colors, contrasting textures, or contrasting weave structures—or any combination of the three.

Look around you, and you'll see stripes everywhere! They are in siding on buildings, fluted columns, vanes of radiators, book spines on shelves, boards in a wooden floor. You'll find them in plowed fields, vineyards, orchards, fields of grasses, rows of corn (another grass), and stands of bamboo (yet another). They're in the coats of animals—zebras, tigers, and the tabby cat by your hearth.

Is it any wonder, then, that we are fascinated by stripes?

Types of stripes

Stripes can be divided into two loose categories; in sewing texts they are referred to as even or uneven. Even stripes are symmetrical. In an even stripe sequence, there is a center point from which each side is a mirror image of the other.

Even stripes tend to look formal, although the use of color can alter our perception of them. They tend to be more static than uneven stripes. Even stripes do not have a directional quality, which makes sewing with them simpler; you don't have to worry quite so much when you lay out pattern pieces. The stripe sequences in Figure 1 are even.

1. Even (symmetrical) stripes

a

b



2. Uneven (asymmetrical) stripes

a

b



Uneven stripes are asymmetrical. They may or may not have a well-defined repeat, but there is no center of symmetry, no place where the sequence is reflected. The stripe sequences in Figure 2 are uneven. Uneven stripes are more casual and often more dynamic and interesting (although again, color can make a difference). Because uneven stripes are directional (the left side is different from the right side), when sewing with them you have to plan the layout of pattern pieces more carefully than with even stripes.

Designing stripes

I start a stripe design by choosing even or uneven stripes depending on the overall purpose of the fabric. Once I have made that decision, I work with pencil and graph paper to determine the proportions of the stripes. Graph paper makes this easy to do: I count the squares and draw the stripes using the printed lines.

The spaces that separate the stripes (these are the peach-colored areas in Figures 1 and 2; the pattern stripes are off-white) are also important. In the even-stripe examples in Figure 1, the spaces are the same size throughout, although this is not a requirement. Making them the same size is one way of unifying the design. In Figure 2b, the background (peach) shows unequal sized stripes, which makes the design seem more uneven—and more dynamic—than the design in Figure 2a, in which the stripes are equal.

Proportions

There are a number of ways to choose the proportions of the stripes themselves. The Fibonacci series is a wonderful way to start (see pages 72–73 for more about Fibonacci and other useful series). The hardest part in designing, as in writing, is getting started. Once you have made or written something, then you can edit it, but first there must be something!

The Fibonacci series consists of the following sequence of numbers: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, etc. They can be used for designing the proportions of almost anything, from the sizes of woven pieces to the proportions of block designs. The best results are obtained when the numbers are fairly close to each other in the series, for example 3, 5, and 8, rather than 2, 13, and 89.

When they are used to create stripes, the numbers 3, 5, and 8 can refer to the number of ends, the number of pairs of



Sharon Alderman, *of Salt Lake City, Utah, has spent the last year working on a new book on weave structures for Interweave Press.*



The samples (clockwise from top left): 1) plain weave with weft-twill stripes in a contrasting color, 2) plain weave with stripes of 5-end warp satin, 3) all plain weave with warp stripes in a novelty yarn, and 4) plain weave with weft-twill stripes in a heavier yarn.



ends (useful because each trip around the warping board when measuring the warp generates two ends), the number of repeats of a threading block, or the width in millimeters or inches—or feet!—of the stripes themselves.

In general, I use the Fibonacci series as a good jumping-off place. Since making those first marks is always the hardest part, using the Fibonacci series as a sort of shoehorn is very helpful. I hang my first efforts on the wall, look at them long and hard, and continue to make changes until I am satisfied.

The influence of color

Color is the first thing I notice in a fabric. I rarely weave stripes in just black and white or white-on-white. Once I have determined the proportions and the rhythms of a stripe design, I work with color.

Stripes look most formal when they are monochromatic, that is, based on a single color but using a lighter and darker version of the same hue. The more variety in hue they have, the livelier and more casual stripes will be.

I group the colors I want to use together and look at them to see if one color jumps out at me. It helps to squint a bit. The color that is the brightest (most saturated) or darkest in a light group or lightest among dark colors is likely to be the "jumpy" color. I usually assign it to the smallest stripe. The middle color—of medium value and saturation—I usually use for the largest area.

The placement of the colors is very important. Some colors are jarring when placed side by side; others seem to disappear into each other (usually when they have equal values, i.e., the same degree of light and dark).

Textural variation can also be a part of a stripe design. Sample 3 (see page 29) shows a stripe of novelty cotton that is larger than the background threads, so it stands up in the cloth and makes a stripe of textural contrast.

Wrapping

When I have assigned the colors to the stripes, I wrap a piece of cardboard (about the weight of a cereal box, not corrugated) with the yarns in the stripe proportions I've designed. To make these wrappings, put double-sided tape on the back of the cardboard so that when you change colors, you can simply cut or break the yarn and press the end in place. It is important to wrap more than one repeat of the stripe sequence so that you can see what happens where the end of one repeat meets the beginning of the next.



I pin the wrappings on a cork board (purchased at my home-improvement center, covered with off-white fabric, and mounted). It is surprising how much better I am able to judge the designs by looking at them on the wall. This way I can get some psychological distance from what I have been doing.

I look and look and look. Some examples have places that I can tell at a glance will not work, but most of the time it takes a long time to identify what I want to keep and what I want to change. The next wrappings use the parts I like and eliminate the parts I don't.

This is a process that takes time, but it is fun to push an idea and see where you can take it!

Choosing the weave structure

When I am happy with a wrapping, I plan a sample warp about 10–12" wide. The sky is nearly the limit when you are choosing weave structures. Stripes can be in plain weave, of course. The downside of plain weave is that the weft color interacts with the stripe colors, diluting or at least changing them. That change may be what you want—or not.

If you don't want the stripes to be affected by the color of the weft, there are options other than plain weave. If you weave stripes as an unbalanced twill against a plain-weave background, the twill stripe color will be less affected by the yarn that crosses it, and the twill stripe will rise above the plain-weave stripe for even more contrast.

On four shafts, you can weave such stripes in the weft direction as a weft-emphasis twill. On six shafts, the stripes can be placed in the warp direction for a warp-emphasis twill. Twill stripes in the warp will need to be sett more closely than the plain-weave stripes. Stripes in the warp are quicker to weave than in the weft because they require only one shuttle and no effort to keep them evenly spaced. When stripes are in the weft, you must be vigilant to maintain consistent stripe width. (I use a strip of cardboard marked with the stripe design and measure as I go. Make the marks in colors that correspond to stripe colors.)

A satin structure can make stripes whose colors are affected even less by the yarn that crosses them. To weave satin stripes in the warp direction requires seven shafts, two for plain-weave stripes and a minimum of five for the satin stripes. (Ironically, weaving 5-thread satin stripes in the weft direction takes even more shafts, because a 5-shaft straight-draw threading can't produce plain weave.)



The number of structures that can be used to construct stripes in a background of another structure could fill a book. Plain weave, twills, and satin/sateens provide an excellent starting place.

After I've woven and wet-finished my samples, I evaluate the hand of the cloth and its suitability for the in-

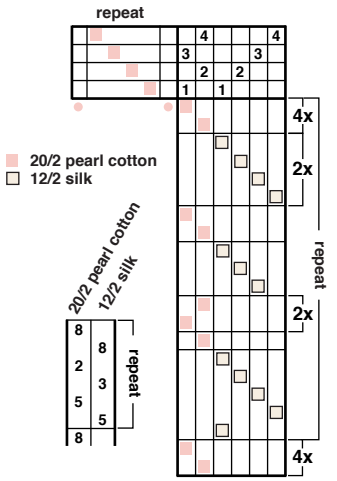
tended use. If necessary, I make adjustments, and then I'm finally ready to weave the cloth itself.

I often feel a definite kinship with the weavers who have gone before me. When I am planning stripes—the very first method for patterning cloth—I feel that closeness most strongly.

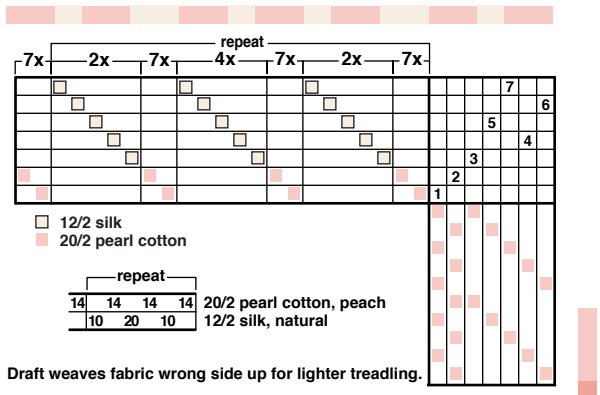
Weaving and finishing the samples

Wind a warp (10–12" wide) and weave each sample following Project at-a-glance and Figures 3a–d. Usually a 2-yd warp is sufficient; choose length based on loom waste and amount desired for sampling. Hemstitch the beginning and ends of each sample. Wash by hand in hot water with a mild detergent and rinse well. Press with hot iron while still damp. Samples 1, 2, and 4 should be pressed primarily from the back side.

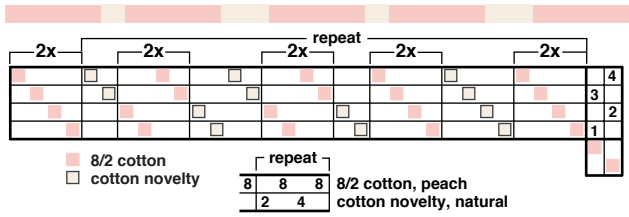
3a. Draft for Sample 1



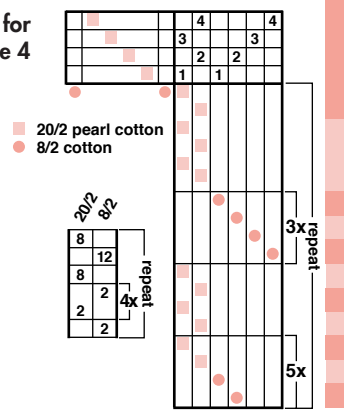
3b. Draft for Sample 2



3c. Draft for Sample 3



3d. Draft for Sample 4



PROJECT at-a-glance

Sample 1
Plain weave and 1/3 twill in asymmetrical weft stripes.

Equipment
4-shaft loom, 10-dent reed, 2 shuttles.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), Peach #115.
Weft: 20/2 pearl cotton, Peach #115; 12/2 spun silk (2,950 yd/lb), natural.

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed).
Weft: 20/2 cotton, 30 ppi. 12/2 silk, 32 ppi.

Take-up and shrinkage
After washing, 8% in width, 9% in length.

Yarn Sources
All yarns are from Halcyon.

Sample 2
Plain weave and 5-end satin in symmetrical warp stripes.

Equipment
8-shaft loom, 10-dent reed, 1 shuttle.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), Peach #115; 12/2 silk (2,950 yd/lb), natural.
Weft: 20/2 pearl cotton, Peach #115.

Warp and weft spacing
Warp: 20/2 cotton, 30 epi (3/dent in a 10-dent reed); 12/2 silk, 45 epi (4–5/dent in a 10-dent reed).
Weft: 30 ppi.

Take-up and shrinkage
After washing, 6% in width, 11% in length.

Sample 3
Plain weave with warp stripes of novelty yarn.

Equipment
2-shaft or 4-shaft loom, 10-dent reed, 1 shuttle.

Yarns
Warp: 8/2 unmercerized cotton (3,360 yd/lb), Peach #115; Cathy, (950 yd/lb, Halcyon item 47), natural.
Weft: 8/2 unmercerized cotton, Peach #115.

Warp and weft spacing
Warp: 8/2 cotton, 20 epi (2/dent in a 10-dent reed); novelty cotton, 10 epi (1/dent in a 10-dent reed).
Weft: 20 ppi.

Take-up and shrinkage
After washing, 17% in width, 13½% in length.

Sample 4
Plain weave and 1/3 twill in symmetrical weft stripes.

Equipment
4-shaft loom, 10-dent reed, 2 shuttles.

Yarns
Warp: 20/2 pearl cotton (8,400 yd/lb), Peach #115.
Weft: 20/2 pearl cotton (8,400 yd/lb), Peach #115; 8/2 unmercerized cotton (3,360 yd/lb), Peach #115.

Warp and weft spacing
Warp: 30 epi (3/dent in a 10-dent reed).
Weft: 20/2 cotton, 30 ppi. 8/2 cotton, 32 ppi.

Take-up and shrinkage
After washing, 10½% in width, 11% in length.

Stripe Up the Band

ANITA E. DEEN

Do you have only a weekend now and then to weave? Here's another new HANDWOVEN column just for you—Weekend Weaver! It features quick-and-easy projects for weavers with busy lives. You won't need to wind a thousand warp threads, learn complicated treadling sequences, or warp with tricky mixes and types of yarns. Most Weekend Weaver projects are designed to be woven in a single weekend—with time left over for other fun! This first Weekend Weaver gives directions for weaving a pair of snappy stars-and-stripes shoelaces on an inkle or shaft loom.

Since my son was born on Flag Day (June 14th), we often include among his birthday presents some that are flag-inspired. For his fifth birthday over a decade ago, shoelaces were just the ticket. I've been weaving them ever since!

Shoelaces make a quick, easy, and rewarding project. If you weave them on an inkle loom, you can take it with you to places you know you'll have time to spare. One of my favorite times to inkle is waiting for family members to get ready to go out the door. If you don't have an inkle loom, you can weave the laces just as easily on a shaft or rigid-heddle loom.

Designing shoelaces

The sky's the limit when you're designing shoelaces! All the colors of the rainbow are available in 10/2 cotton; you can also use heavier cottons with wonderful results. Design options follow a basic principle: Two warp threads of the same color side by side make a stripe of color; a single thread of one color makes a spot.



Anita E. Deen, *of Littleton, Colorado, teaches weaving and spinning. She loves sharing quick projects with other weavers.*

Using this principle, you can design stripes, ladders, bumps, blocks, and more.

While pearl cotton is great for shoelaces—it is sturdy, hard-wearing, and has a nice bright look—don't rule out textured yarns. Laces don't always have to go into shoes; use them for hair ribbons, gift ties, and all sorts of things! Several invaluable inkle books give patterns, inspiration, and detailed instructions (see Resources). Most are out of print; check your guild library.

Some weaving tips

For each shoelace, you'll weave 27" of warp-faced plain weave plus 1" of tubular doubleweave at each end (a total of 29", ⅜" wide).

The inkle loom is an ideal tool for weaving narrow warp-faced bands, but they can also easily be woven on a table loom, floor loom, or rigid-heddle loom (see Jane Patrick, "Warp-Faced Band with Weft Fringe," pages 64–66). You'll thread the shaft or rigid-heddle loom in the usual way, but instead of using the beater to beat, you'll use the shuttle to press in the weft just as you would on an inkle loom. You'll need more warp to accommodate greater loom waste on a floor loom (see Project at-a-glance, page 34).

The old adage, "Don't touch your selvedges," does not apply to weaving such narrow bands. With each beat, it is important to grasp the woven fabric with one hand and gently tug the weft that was pressed in with the last shed change. This will pull any excess bubbling of the weft out and tidy the selvedge. After you have woven an inch or two you will find that your motions become quick and fluid.

Find a shuttle with a good sharp edge. It will make each beat more effective. If you don't have one, use fine sandpaper to sharpen the edge of a shuttle you do have. An edge that is too blunt will prevent the shuttle from working deeply enough in the shed to make a dense fabric.

Use moderate tension while weaving the shoelace, and lessen the tension slightly when weaving the tubular ends. As the weaving progresses on the inkle loom, you'll need to adjust the tension slightly due to take-up.



The weaving sequence

To weave warp-faced plain weave:

- Change the shed, beat with a couple of sharp raps of the shuttle.
- Throw shuttle and draw the weft through, turning it snugly at the selvedge. Change the shed and beat again.
- Grasp the woven fabric with your fingertips, and with the other hand, tug gently on the weft thread to remove any excess bubbling and to snug the weft into the selvedge so there is no bump or loop.

When weaving the tubular portion, follow the same steps except the shuttle enters from the *same* side in each pick. It is even more important in this section that you make sure the weft is pulled snugly to form a smooth, tight tube. The ends of shoelaces take a lot of abuse, and the more firmly woven they are, the better they will hold up.



Warping and weaving the shoelaces

Thirty minutes: Warp the inkle loom following Figure 1 and Project at-a-glance or wind a warp for a shaft or rigid-heddle loom following Figure 2 and Project at-a-glance.

Thirty minutes: Thread and beam the rigid-heddle or shaft loom following Figure 2 while inkle weavers drink coffee, tea, or other beverage.

Two hours (with breaks): Wind a belt shuttle with 8–10 yd 10/2 white cotton. Weave one shoelace. Begin with 1" tubular weave: Enter the shuttle from the same side of the warp in alternate plain-weave sheds and pull the weft tight to form a tube. Beat as firmly as possible. Weave warp-faced plain weave for 27", entering the shuttle from alternate sides. End with 1" tubular weave.

Two hours (with breaks): Weave the second shoelace (you will be faster with this one) as the first.

Finishing the shoelaces

15 minutes: Remove the shoelaces from the loom. It is not necessary to wash them. If they look untidy, run them through the steam from a teapot spout (be very careful to hold the laces so that your fingers are well away from the steam!) to settle them down nicely.

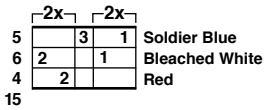
30 minutes: Using a very sharp knife (like an Exacto) or scissors, trim the ends of the tubular weave. Cut the shoelaces apart in the center of the 2" of tubular weave. I like to do this on the cardboard back of a pad of paper. On a sheet of waxed paper, pour out a puddle of white glue. Put some glue on your fingertips, and gently roll the tip of the shoelace between your fingers. Take your time, working the glue deeply into the fabric, all the way around the tubular section and on the tips as well. This will make your shoelace ends long-lasting!

Stripes! types and tips

Balance *stresses oppositions of hue, intensity, and value—rather than similarities. It has a dual nature, an essential feature of which is* **contrast.** *Balance equalizes contrasting elements. Balanced stripes can be* **obvious** *(symmetrical on a vertical axis) or* **occult** *(balanced on a central axis, but not the same on either side). You can play with the idea of balance reduced to its simplest terms by dividing a stripe repeat into two halves and creating a visual balance between the two. The high intensity of the red stripe is balanced by the strong value alternation of the blue and white stripes in the other half. A narrow regular repeat of these modules would have the order of symmetry played against the liveliness of alternation.* (HANDWOVEN, M/A 1983, page 42)



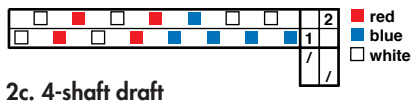
1. Warp color order



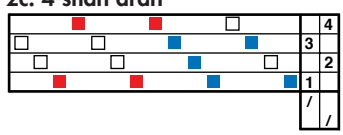
2a. Inkle or rigid-heddle draft



2b. 2-shaft draft



2c. 4-shaft draft



Resources

Atwater, Mary Meigs. *Byways in Handweaving*. New York: The Macmillan Co, 1954.

Bress, Helene. *Inkle Weaving*. New York: Charles Scribner's Sons, 1975.

Tidball, Harriet Douglas. *Weaving Inkle Bands*. Shuttle-Craft Monograph 27. Petaluma, California: Shuttle-Craft Books, 1969.

PROJECT at-a-glance

Weave structure for shoelaces
Warp-faced plain weave and tubular plain weave.

Equipment
Inkle loom, 2-shaft or 4-shaft loom, or rigid-heddle loom (warp width is ⅜"); 10-dent reed; 1 belt or stick shuttle with a sharp edge; very sharp scissors or Exacto knife.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Soldier Blue #21, 14 yd; Bleached White, 17 yd; Red #12, 11 yd.
Weft: 10/2 pearl cotton, Bleached White, 8 yd. (Yardage amounts are sufficient for shaft looms.)

Yarn sources
UKI pearl cottons are available from most suppliers.

Notions and other materials
Elmer's Glue or Aleene's Original "Tacky" Glue.

Warp order and length
15 ends 2⅓ yd long for inkle or rigid-heddle loom (allows 26" for take-up, loom waste, and sampling) or 2½ yd long for shaft loom (allows 32" for take-up, loom waste, and sampling) following the color order in Figure 1.

Warp and weft spacing
Warp: 40 epi (4/dent in a 10-dent reed). Width in the reed: ⅜".
Weft: 11 ppi. Woven length: (measured under tension on the loom): 58".

Finished dimensions
Amounts produce two shoelaces each ⅜" × 29".

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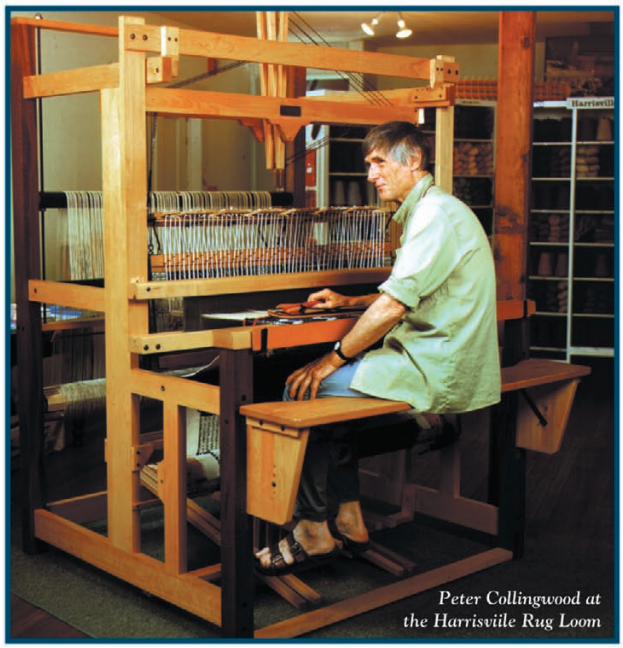
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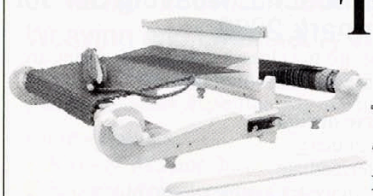
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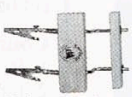
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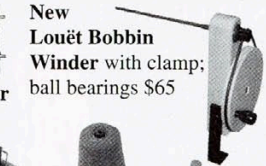
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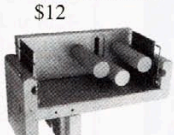
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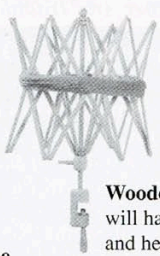
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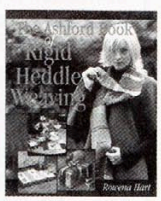
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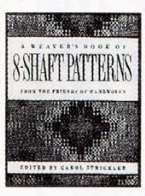


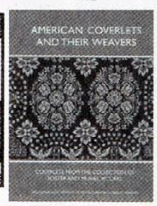
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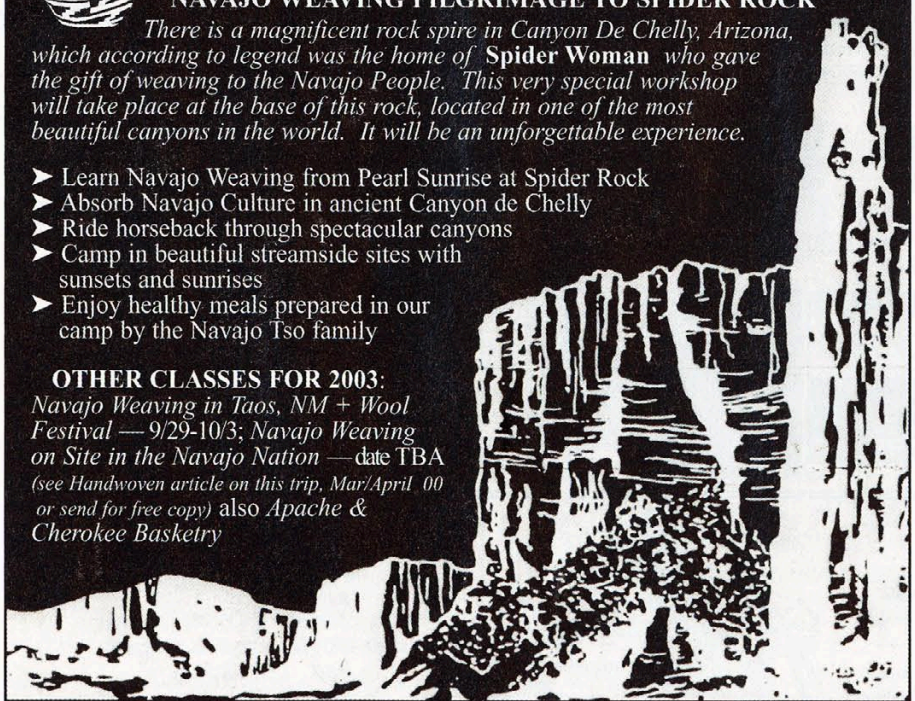
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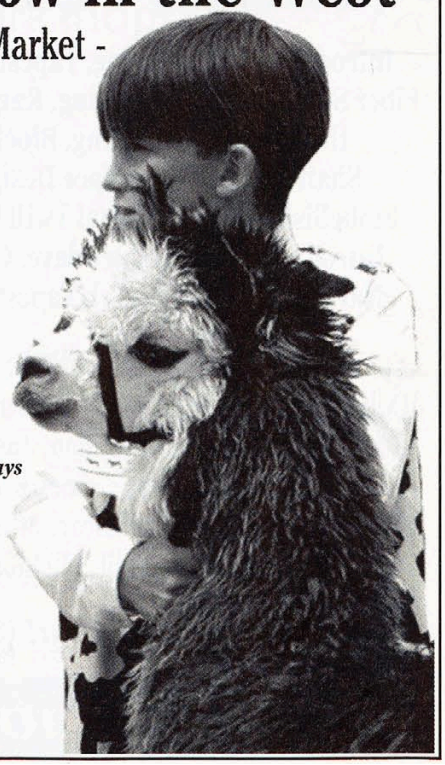
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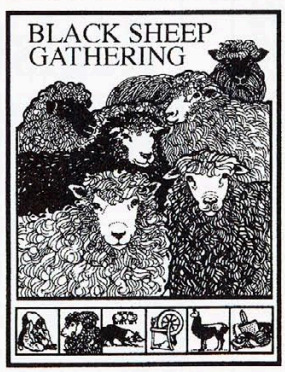
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TOM KNISELY

During the mid to late nineteenth century it became fashionable for rural and farm families to carpet their homes with warp-faced rugs. While oriental rugs seemed to be the choice of affluent city folks, it was "Venetian carpets," or "rainbow rugs" as my family called them, that softened the hardwood flooring of my country ancestors.

One such ancestor, Michael Knisely, is listed in the York County, Pennsylvania, tax records as a weaver. It's likely that he farmed nine months of the year and wove only during the winter. I have no evidence that he was one of the renowned weavers who produced Jacquard-patterned coverlets. I envision him instead more like myself, weaving simple patterned fabrics and rainbow rugs for the people in the surrounding community.

I imagine him to be like many of the country rug weavers of the period. He would warp his barn loom with yards and yards of brightly colored warp threads. The customers would bring their own balls of cut and prepared rags for him to use as weft. He would then charge the customer according to the number of finished woven yards of rug.

Traditional rainbow rugs

Over the last twenty-five years, I have studied many of these rugs and have found that they follow a basic theme.

They are warp-faced or warp-emphasis; i.e., the warp threads are crowded very closely together so as to completely or nearly completely cover the weft.

The designs feature two or (rarely) three brightly colored stripes placed on a striped neutral background. The pattern stripes are six to eight inches wide and resemble huge inkle bands. The neutral background stripes are either solid or they incorporate log-cabin patterning. The center background section is usually twice the width of the edge sections. Not only does this create a balanced design, but the homeowner could sew several lengths together to make the forerunner of today's wall-to-wall carpeting.

All rainbow rugs are woven in plain weave. Early weavers, faced with the limitations of the typical barn loom, which had only two shafts, found their creativity pushed to ingenious levels. In one log-cabin example, a thick rag weft alternates with a fine cotton to produce a bold checkerboard design.

The ends of rainbow rugs are finished with twill tape or fabric strips to act as a protective binding. No fringe!

Contemporary warp-faced rugs

My favorite yarn for reproducing these rugs is Rugby from Wilde Yarns. This tightly-spun 3-ply rug wool comes in many colors and produces a firm warp-faced rug.

To determine the proper sett for a warp-faced rug, wrap the yarn around a ruler for one inch and multiply the number of wraps by two. With wool yarns, which are sometimes sticky, the sett might need to be a bit more open to allow clean sheds. For that reason, although Rugby gives 12 wraps per inch, the sett for this rug is 20 rather than 24 ends per inch.

Weft materials need to be quite heavy. The old rug weavers used rags recycled from clothes and sheets. (Rarely would they have used new fabric as weft.) I prefer to wind four strands of Rugby together on a rug shuttle to produce a weft the thickness of a pencil. The wool weft also binds nicely with the warp to make a very durable rug. Note that if the weft is too thin, the rug will have the thickness and weight of a placemat.



Tom Knisely, *of York, Pennsylvania, usually can be found at The Mannings weaving or teaching. He specializes in nineteenth century textiles.*

Tips for weaving warp-faced rugs

To make warp-faced rugs easier to weave, try these tips:

- Use a reed with few dents per inch to allow room for the warp yarns to move.
- Use a counterbalance or countermarch loom, if possible, which forms the sheds by pulling the warp threads both up and down from the center.
- Use a direct tie-up to make the shed easier to open, especially if you are using a jack loom: Tie each shaft to a single treadle and raise one shaft at a time (for example, step on treadle 1 and then treadle 3 to raise 1-3).



Weaving a rainbow rug

Wind the warp following Project at-a-glance and Figure 1 or 2a. It may help to list the colors on a separate piece of paper (i.e., 1 Midnight Blue/1 Driftwood 4x, 1 Driftwood/1 Midnight Blue 4x, etc.).

Beam the warp under firm tension, packing the beam well with paper or sticks, and thread following Figure 1 (although the rug can be woven on two shafts, four are better, especially with a jack loom, since the dense threads will present greater resistance to forming a shed if they are crowded onto two shafts).

Weave a header in scrap yarn. Weave the body of the rug for 108". In warp-faced rugs, the weft lies straight across the shed—the warp does all the bending. There is therefore no draw-in and a temple is not necessary. In fact, you may find the rug becomes wider on the cloth beam than the warp is in the reed (but it should not be by more than ½"– ¾").

> "Rainbow rugs are firm and dense and last for years."

After you open and clear each shed, throw the shuttle and adjust the turn of the weft at the selvedge. Because the weft yarn is very heavy, it resists turning smoothly. (If this is your first warp-faced rug, be forewarned that the selvedges are not going to be as neat and tight as for balanced plain weave.) Push the weft down against the previous pick at the turn with your index finger. Look to see that you haven't pulled the edge in or left a large untidy loop. Readjust if needed. Then beat very firmly, change to the next shed, and beat firmly again before throwing the next pick. Try to turn the weft exactly the same way each time.

Although winding the warp takes a bit of time, weaving the rug goes quickly because the weft is very thick. The thick weft also consumes warp length, so allow between 30% and 40% take-up.

PROJECT at-a-glance

Weave structure for rug
Warp-faced plain weave.

Equipment
4-shaft loom, 35" weaving width; 10-dent reed; 1 ski or rug shuttle.

Yarns
Warp: 3-ply rug wool (720 yd/lb, Rugby), Midnight Blue, 1,400 yd (2 lb); Driftwood, 1,240 yd (1¼ lb); Shell and Ocean Blue, 240 yd (6 oz) each; Russet, 200 yd (5 oz); Autumn Gold, 160 yd (4 oz).
Weft: 3-ply rug wool (720 yd/lb, Rugby), Midnight Blue, 2,756 yd (4 lb). 4 strands are used as one.

Yarn sources
Rugby 3-ply rug wool by Wilde Yarns is available from The Mannings.

Notions and other materials
Twill tape 1¼" × 72" (available from The Mannings and fabric stores).

Warp order and length
696 ends 5 yd long following the color order in Figure 1 or 2a (allows 2 yd for 30% take-up and loom waste).

Warp and weft spacing
Warp: 20 epi (2/dent in a 10-dent reed). Width in the reed: 34⅘".
Weft: 6 ppi. Woven length (measured under tension on the loom): 108" (3 yd).

Finished dimensions
Amounts produce one rug 35" × 108".

Finishing

Remove the rug from the loom. Machine stitch between the header and the first weft on each end to secure. Cut near the stitching and remove waste. Enclose the edge in a length of twill tape; sew by hand on both sides of the rug.

Steam press the rug if needed: Lay the rug flat on the floor or table and place a damp cloth on the surface of the rug. With a hot iron, press down firmly to force hot steam into the rug, blocking it flat. The steam will also bond the warp and weft together to add stability.

While rainbow rugs are thinner than weft-faced rugs, they are firm and dense and should last for years. Be sure to place the rug on a skid-proof rubber mat to prevent slipping and falling.

Stripes! types and tips

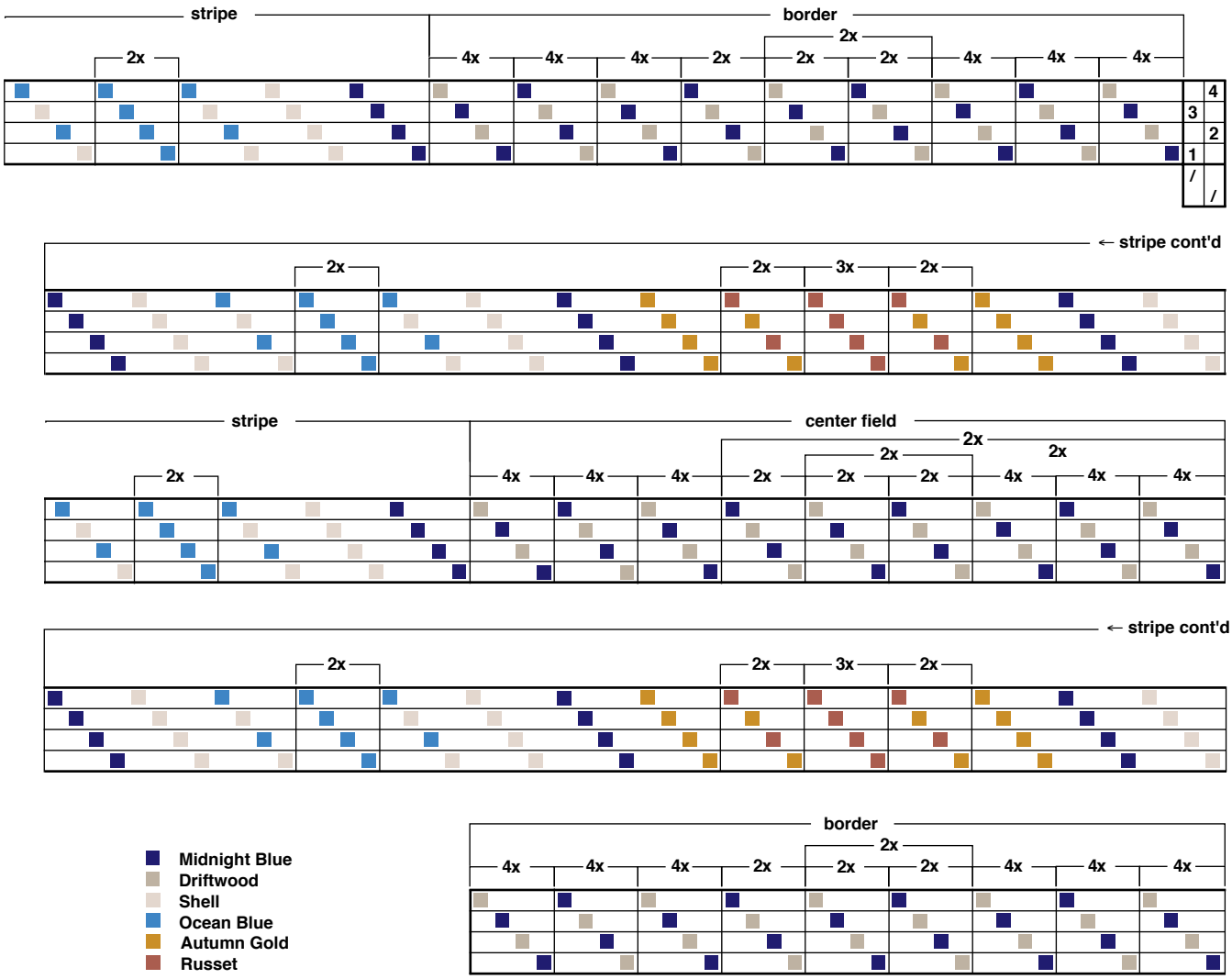
Dark stripes make adjacent stripes appear lighter and more brilliant; neighboring stripes subtract their common color from each other. Intense areas next to dark ones make each seem brighter or darker. In equal amounts, dark colors and cool colors appear smaller than light and warm ones.

In combining colors, look at the yarns in the scale that they will be used—end to end or twisted together to simulate interlacement. The more intense the colors, the closer they should be in value; the more neutral the colors, the greater the latitude for strong value contrasts. Close values can unify several different hues. (High Country Weavers Stripe Study, HANDWOVEN, M/A 1983, page 24).

In Tom's rug, a dark outline makes the stripes appear brighter as does the neutral background sections. The lightest color in the rug appears on the edges of the pattern stripes and increases their contrast with the neutral background. The dark outline thread (the darkest color in the rug) and the light thread in the pattern stripes are the only solid lines in the rug, further intensifying the contrast.

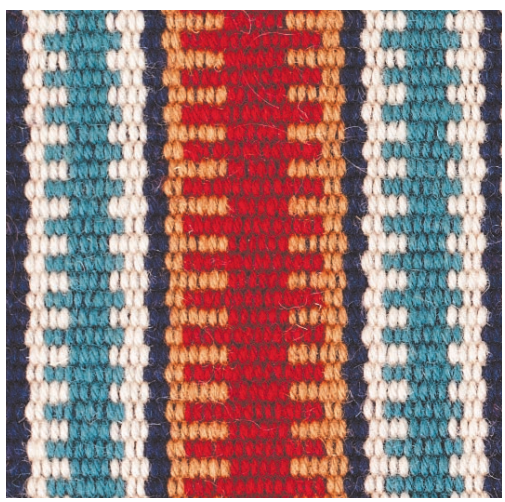


1. Draft and color order for rainbow rug

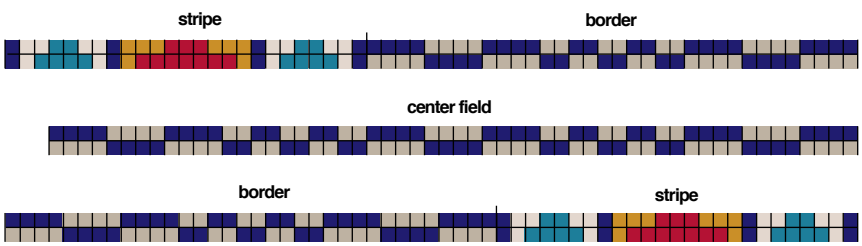


3. The color order for one pattern stripe





2a. Warp color order



Each column two squares high represents two threads. The top square is the first thread of the pair; the bottom square is the second. Begin with the first square on the right in the top row (Midnight Blue). Next wind the second thread, the first square in the bottom row (Driftwood), and continue.

2b. Ten rows of weaving



The Buchanan TARTAN *for a blanket*

LINDA HEINRICH

Our home used to be in Victoria, British Columbia, where the climate is ideal for cultivating flax and weaving linen—an interest that consumed my weaving life for many years. Now we live in Kelowna, British Columbia, where we experience dry summers and cold, snowy winters. My weaving focus has shifted, partly because of the climate change but also because I am growing older. I found I wanted to weave something warm and comforting for each family member—a soft woolen blanket seemed just the thing. Since we have more than a dash of Scottish heritage, tartan plaids were an ideal design choice.

Over the last few winters, I have woven the Wallace tartan for my husband and myself, the Cumming tartan for our daughter-in-law, and the McLeod tartan for our son-in-law. The blankets for our son and daughter are woven in the Buchanan tartan (see Paul's blanket, page 45, and the Heinrich family, page 46). From cold winter days to cool spring evenings, my adult children can be found snuggled up in reading chairs or napping under these colorful blankets. I am touched by that.

Tartan plaids

Tartan plaids have been woven in Scotland for several centuries. Contemporary weavers know them as the fine twill fabrics used for Scottish Highlander dress and imagine weaving them to be a daunting task. The wool yarn used for tartans is very fine, and there are many, many warp threads with many, many color changes. The warp is closely sett and likely to be sticky. There are also many, many weft threads with many, many color changes (i.e., many chances to make mistakes), and perhaps most intimidating of all, the beat must be perfect and perfectly consistent for the plaid to be square.

If you like tartan plaids, however, or if you have a bit of Scottish heritage that inspires your interest, consider using a tartan plaid for a soft wool blanket. The wool in these blankets is thick and easy to work with, and it is sett at a happy few ten ends and picks per inch!



Linda Heinrich, *of Kelowna, British Columbia, is the author of* The Magic of Linen. *She loves to introduce weavers to linen's magic in her workshops.*

> **In the Scottish tradition, fulling was women's work, and when a length was ready, a group would gather at the house of the weaver for a 'milling frolic.' One would act as leader and sing a waulking song, usually in Gaelic, as the wet length of cloth was passed from hand to hand, thumped and whacked as it passed around a long board. It was known how many songs were needed to shrink a piece of cloth the required amount, but to take it from a yard to 27" wide was a full day's work.** *(Keep Me Warm One Night,* **page 62).**

Weaving

Wind a warp and prepare the loom following Figure 2 and Project at-a-glance, page 47. Use a thick filler (mop cotton or equivalent grist) to spread the warp and preserve the amount required for the fringes, approximately 8". Then weave the blanket following the treadling in Figure 2 and the weft color order in either Figure 1a or 1b. Figure 1a gives the color order for the blanket shown on page 45 (Paul's blanket); Figure 1b gives an as-drawn-in color order (Kim's blanket), i.e., the colors in the weft are used in the same order as in the warp. (I used two different orders so that the blankets for my two children would not be exactly the same.)

If you follow the treadling sequence in Figure 2 (1-2, 1-4, 3-4, 2-3) and the loom is threaded so that shaft 1 holds the first thread on the right, begin by entering the shuttle from right to left with treadle 1. In this case, you will not need floating selvedges; all of the edge threads will be caught by the weft. If your loom is threaded so shaft 1 holds the first thread on the left, begin by entering the shuttle from left to right with treadle 1 to achieve the same result.

You have the best chance of achieving smooth and even selvedges if you use a temple. It is a bit of a nuisance since it makes it more difficult to count the picks of each color and to guard that the design is perfectly square. If you use a temple, you must advance it every ½" to ¾" in order for it to maintain consistent warp width. You can pull the weft snugly against the edge with the temple in place, but you must angle or bubble the weft to accommodate weft take-up.

It is very important to maintain a consistent beat and to keep close track of the



weft color orders. Keep a measuring tape by the loom and measure often. Weave the plaid "to square"; i.e., weft stripes should be the same width as warp stripes. To do this, after you have begun weaving measure the woven width of the big stripe sections in the warp (you can think of them as a blue/green, blue/red, blue/yellow). Write these measurements down. As you weave, adjust your beat so that the weft stripes show the same measurements.

Also check to see that picks per inch equal ends per inch. You may find that when you count ends and picks, take-up in both directions has occurred so that the woven cloth actually shows about 11 ends and picks per inch.

Begin and end each color by bringing a weft tail back into the shed for an inch or so and let the ends hang out a bit. They can be trimmed after washing.



Linda's family wearing their tartan blankets: Cumming tartan (daughter-in-law Lynn), Buchanan tartan (son Paul), Wallace tartans (Linda and her husband Jack), another Buchanan tartan (daughter Kim), and a McLeod tartan (son-in-law David). Grandchildren Jordan and Emma snuggle in pile-woven sleigh blankets (these blankets will be featured in the November/December 2003 issue of HANDWOVEN).

Finishing the ends

When you have completed the treadling sequence for the blanket, weave 8" with heavy filler or mop cotton to protect the fringe. Remove the blanket from the loom, leaving the filler in until you are ready to prepare the fringe.

Work a twisted fringe before you wash the blanket. To prevent raveling, as you work the fringe remove the filler from a small section (about 2") at a time. Twist that section, and then move to the next 2" section. (See page 15 for instructions for working a twisted fringe.)

I didn't divide the fringe groups into a consistent number of warp threads because I wanted solid rather than mixed colors in each fringe, and there are different numbers of threads in the different stripes. If you wish a solid-color fringe as well, divide the threads so that the green and yellow stripes form two fringes of 6 ends each (twisted from two groups of 3), the red stripe forms two fringes of 6 ends each (3/3) and one of 4 (2/2), the blue stripe forms two fringes of 4 ends each (2/2), and the white and black stripes make one fringe (1/1) each.

> **Twelve or fourteen women, divided into two equal numbers, sit down on each side of a long board, ribbed lengthways, placing the cloth on it. First they begin to work it backwards and forwards with their hands, singing at the same time. When they have tired, they use their feet for the same purpose, and six or seven pair of naked feet are in the most violent agitation, working one against the other. As by this time they grow very earnest in their labours, the fury of the song rises; at length it arrives to such a pitch, that without breach of charity, you would imagine a troup of female demoniacs to have been assembled.**
>
> *A Tour in Scotland and Voyage to the Hebrides, 1772*, page 98.

Washing and fulling the blankets

The complete process for washing and fulling a blanket can take the better part of a day! Fill the washing machine with lukewarm water, add some Ivory Liquid (or other mild soap), and start gentle agitation. Place the blanket in the water and set the timer for 4 minutes. Check after about 2 minutes by squeezing some of the moisture out of the blanket and observing the movement of the yarn. You are looking for it to swell and soften.

Check again after the timer goes off, and then, if it needs more time, check after every minute until the desired amount of fulling has been reached (it probably won't take very long). It is better to stop too early than too late! You want your blanket to be soft and fluffy, but not stiff or distorted. Remember, too, that the agitation of spinning and rinsing will continue to full the blanket a bit. When you are satisfied, rinse with water of the same temperature, spin out the water, remove the blanket, and immediately place it on a large table or on the floor. Block it into a smooth rectangle. Trim any dangling weft tails.

Brushing the blanket is a wonderful way to bring up a soft nap, and it is well worth the effort required. Brush both sides in the direction of the twill with a stiff dog brush. (I brushed for about three hours until the blanket was almost dry. I also brushed the fringes.) Then put the blanket into the dryer for about two minutes on fluff.

Resources

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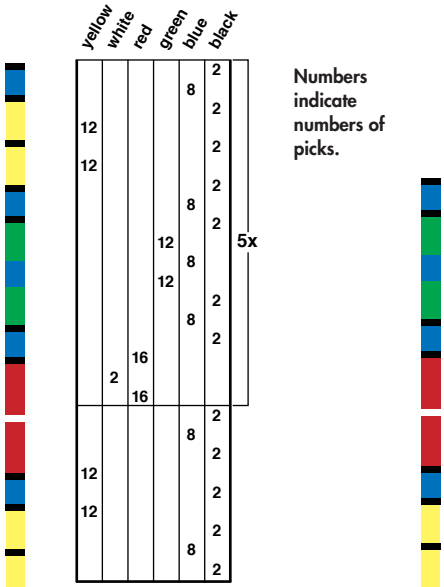
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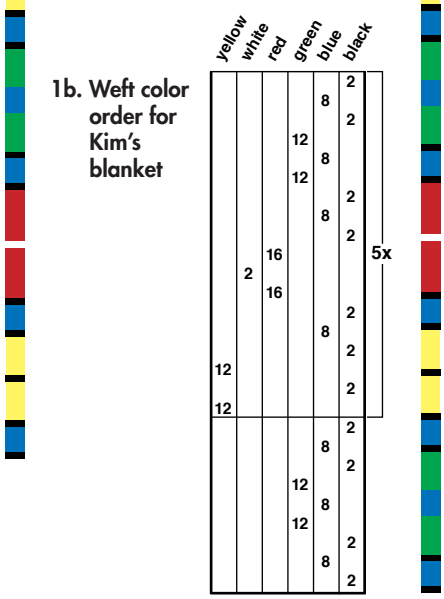
Sutton, Ann and Richard Carr. *Tartans: Their Art and History*. New York: Arco Publishing Inc., 1984.

Tidball, Harriet. *The Weaver's Book of Scottish Tartans*. Shuttle-Craft Monograph Five. Petaluma, California: Shuttle-Craft Books, 1962.

1a. Weft color order for Paul's Buchanan tartan blanket (page 45)



1b. Weft color order for Kim's blanket



Stripes! types and tips

Uneven plaids are easier to design than even ones (see Sharon Alderman, pages 28–31)*, because the weaver can modulate color harmonies by varying the weft sequence. Plaids are by nature very busy, and can be balanced by the use of squares, which are restful. To design squares in a plaid, place sections of wide stripes of the same color in both warp and weft.*

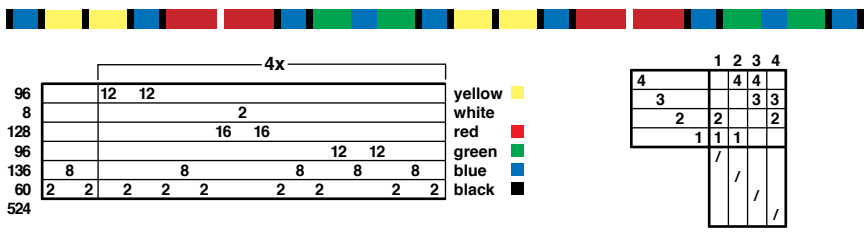
Contrasting hues crossing each other can make brilliant or shimmering color areas. If you weave with weft colors that are closely analogous to those in the warp, the crossing areas will shimmer rather than become "dead" as when identical colors cross each other. Consider also using the same hue but different values, or different shades or tones.

Dark stripes make adjacent stripes appear light and more brilliant. The more intense the colors are in a stripe design, the closer they should be in value.

(High Country Weavers Stripe Study Group, HANDWOVEN, M/A, 1983)



2. Draft for Buchanan tartan blanket



PROJECT at-a-glance

Weave structure for blanket
2/2 twill.

Equipment
4-shaft loom, 53" weaving width; 10-dent reed; 6 shuttles or 2 shuttles and 6 bobbins; temple (stretcher) for a warp width of 50–55" (optional), dog brush with stiff synthetic bristles.

Yarns
Warp: 2-ply wool (Québeçois Wool, 1,000 yd/lb), Black #99, 180 yd (3 oz); Blue #44, 408 yd (6⅔ oz); Green #34 and Yellow #11, 288 yd (4⅘ oz) each; Red #54, 384 yd (6¼ oz); White #9, 22 yd (½ oz).
Weft: 2-ply wool, Black #99, 128 yd (2⅛ oz); Blue #44, 295 yd (4¾ oz); Green #34, 230 yd (3⅔ oz); Yellow #11, 230 yd (3⅔ oz); Red #54, 256 yd (4⅛ oz); White #9, 16 yd (⅓ oz).

Yarn sources
Québeçois wool is by Filature Lemieux and is available in 200 yd/100 gm skeins from Talisman Fibres and from Jane Stafford Textiles.

Warp order and length
524 ends 3 yd long following the warp color order in Figure 2 (allows 37" for fringe, take-up, and loom waste). Add 2½ yd to warp length for each additional blanket.

Warp and weft spacing
Warp: 10 epi (1/dent in a 10-dent reed). Width in the reed: 52⅖".
Weft: 10 ppi. Woven length (measured under tension on the loom): 69½".

Finished dimensions
Amounts produce one blanket 42" × 63½".

Confetti NAPKINS

BARBARA WALKER

If you've been weaving for any length of time, you have probably accumulated odd bits of yarn—not enough for a large project but too much to throw away. You're especially likely to accumulate pearl cotton, a staple on all of our yarn shelves. Why not weave a set of napkins, each in a different colorway but unified by a common design? In these napkins, stripes of supplementary warp in a contrasting color of 20/2 pearl cotton are evenly spaced on a ground warp of 10/2 pearl cotton. To add to the design effect, the ground warp also changes colors in the supplementary-warp stripes.

To design your own set of napkins, gather cones of 10/2 and 20/2 pearl cotton and place them together in good natural light. Choose the main ground-warp color for each napkin from the 10/2 cones. Look for colors that are similar in value (degree of light or dark) and intensity (brightness) so the napkins will go well together in a table setting. Group the selected cones together and look at them from a distance—if one seems to dominate too much, replace it with another that does not.

For the narrow accent stripes in the ground warp, choose a second 10/2 color for each napkin. Then choose a third color from the 20/2 cones for the supplementary warp (20/2 is used doubled instead of single ends of 10/2 to ease the crowded interlacement in these areas). The supplementary-warp color will blend with the accent color in the ground-warp stripes.



Barbara Walker, *of Salem, Oregon, is a prolific weaver with a special love for patterning with supplementary warp. She exhibits, teaches workshops, and is a frequent contributor to* HANDWOVEN.



To determine the three colors in each napkin, use color relationships such as triads, split-complementary colors, or analogous colors (see Deb Menz, "Color Concepts," HANDWOVEN, March/April 2000, pages 36–40)—or just choose colors you like.

After you have grouped your sets of three colors together for each napkin, leave the area for a while. Come back later and study your choices to see if you still like them. Make adjustments if necessary.

Preparing the loom

The specific instructions in Figures 1, 2, and Project at-a-glance are for the orange napkin. For each of the other colorways in Figure 3a, wind a new warp to tie onto the preceding warp.

Wind the ground warp following Figures 3a–3b and Project at-a-glance. Spread in a raddle at 22½ ends per inch (alternate 22 ends and 23 ends per 1" raddle section), center for 19¾", and beam. Place lease sticks at a comfortable height for threading.

Wind 14 chains of 4 doubled ends yellow 20/2 pearl cotton in each chain for the supplementary warp stripes. Keeping the chains separate, place them on a second set of lease sticks above the ground-warp lease sticks directly above the accent stripes. Wrap each chain around the back beam a couple of times to secure.

Thread both warps following Figure 1 or 2. In the stripe areas, a doubled 20/2 end (supplementary warp) alternates with a 10/2 end (ground warp). Sley the ground ends 1-2-1-2 in a 15-dent reed. Sley each doubled supplementary-warp end with its adjacent ground end.

Tie the ground warp onto the apron rod in 1" sections, and then tie on the supplementary warp between these sections. Unwrap the 14 chains from the back beam and weight each separately so that tension is equal on both warps.

Weaving the napkin

Weave following Figure 1 or 2. Use either tie-up (in tie-up a, one foot controls the ground warp and the other the pattern warp). Weave one treadling sequence with scrap yarn to spread the warp. Then weave ¼" with sewing thread (22 ppi) for a hem. Weave with 10/2 cotton (main color) for 21"; end with ¼" sewing thread.

For each napkin in a different colorway, wind a new warp as you did the first and tie each end of the new warp to the corresponding end of the old warp with an overhand knot allowing about a 1" tail. (You can get by with a shorter warp, but the overhand knots may interfere with the shed as the weaving progresses and the knots approach the shaft frames.)

If you want to weave more than one napkin in the same colorway, add 24" to warp length for each additional napkin.

Finishing

Remove the napkin(s) from the loom and machine zigzag the sewing-thread hem sections. Wash by hand with mild soap. Lay between towels and squeeze out as much water as possible. Iron dry on a cotton setting. Turn ends under twice and sew hems by hand.

Stripes! types and tips

Repetition of the same or almost the same element (shape, color, line, or direction) sets up rhythm, creating movement, adding vitality, and holding our interest. We see many forms of repetition in our everyday environment; our eyes move easily from fence post to fence post as we drive along, or floor to floor as we gaze up at a very tall office building. When we use repetition to design a piece of cloth, we are challenged to capture the same comfortable rhythm we see all around us—without the final result being static or boring. (HANDWOVEN, M/A 1983, page 49)

In the Confetti Napkins, wide stripes alternate with narrow stripes in a constant repetition; the ratio of wide to narrow stripe width is 5:1.



PROJECT at-a-glance

Weave structure for napkins
Plain weave with supplementary-warp patterning in twill or basket weave.

Equipment
6-shaft or 4-shaft loom, 20" weaving width; 15-dent reed; 1 shuttle; 14 film canisters filled with pennies.

Yarns
Ground warp: 10/2 pearl cotton (4,200 yd/lb), Light Orange #67, 563 yd (2⅜ oz); Grass Green #54, 105 yd (⅞ oz).
Supplementary warp: 20/2 pearl cotton (8,400 yd/lb), Light Yellow #40, 168 yd (⅛ oz).
Weft: 10/2 pearl cotton, Light Orange #67, 279 yd (1⅛ oz); 8 yd matching cotton sewing thread for hem areas.

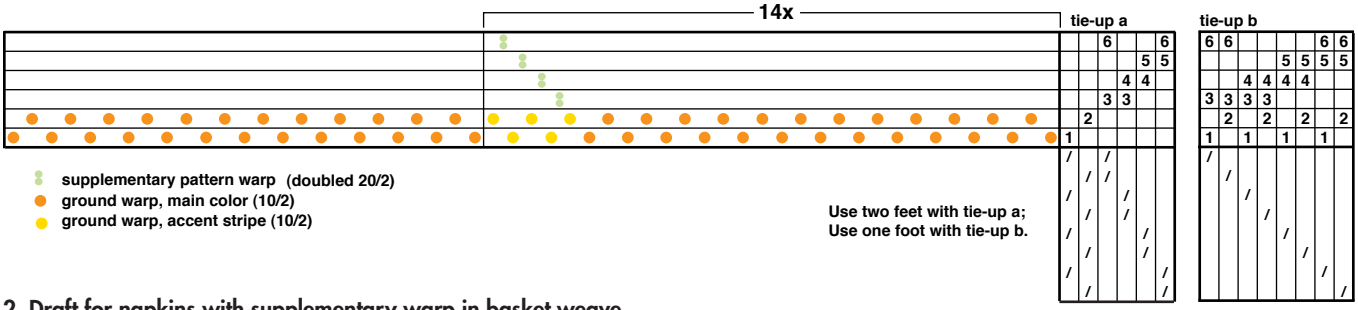
Yarn sources
UKI pearl cotton are available from most retailers.

Warp order and length
Ground warp: 445 ends 1½ yd long in the color order in Figure 3 (allows 30" take-up and loom waste).
Supplementary warp: 14 separate chains of 4 doubled ends each (112 single strands, 56 working ends), 1½ yd long.

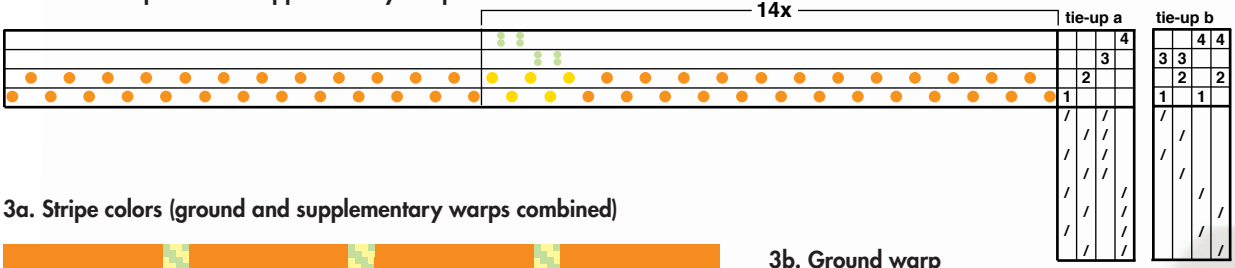
Warp and weft spacing
Ground warp: 22½ epi (1-2/dent in a 15-dent reed). Sley each doubled supplementary warp end in the same dent as its adjacent ground end. Width in the reed: 19¾".
Weft: 22 ppi. Woven length (measured under tension on the loom): 21½" including ¼" woven with sewing thread at each end for hems.

Finished dimensions
After washing, amounts produce one hemmed napkin 18" × 18".

1. Draft for napkins with supplementary warp in twill



2. Draft for napkins with supplementary warp in basket weave



3a. Stripe colors (ground and supplementary warps combined)

3b. Ground warp color order



Wear Stripes



This raglan-sleeve jacket by Candiss Cole shows well placed ikat stripes that follow the lines of the garment pattern. PHOTOGRAPH BY RALPH GABRINER



Warp stripes on the front and back panels of this simple v-neck shirt by Daryl Lancaster are cut on the bias. PHOTOGRAPH BY BOB BARRETT



It has been said that the prophet Elijah's robe, described in the Old Testament, was burned into a striped pattern by the chariot of fire that transported him into the sky. Weavers have a much easier time creating a striped fabric! Merely by placing two warp threads of differing hues or values adjacent to one another, a stripe is born.

The devil's cloth

There was a time in fashion history when stripes were only worn by the lowest forms of society, the social deviants. These might include convicts, the insane, lepers, prostitutes—all sorts of pariahs who walked hand in hand with the devil. In his wonderful little book *The Devil's Cloth*, Michael Pastoureau gives a fascinating look at the scandals, implications, and connotations of wearing stripes through the ages.

According to Pastoureau, in medieval times, only those closely associated with the devil wore stripes. There is even an account of a cleric from Rouen in 1310 who was caught wearing stripes and was promptly condemned to death.

Fast forward a few hundred years, and the American Revolution brought a certain chic to wearing stripes. Stripes became a symbol of the revolutionary—someone opposed to the British monarchy. Shortly after, they became fashionable among French revolutionaries. Even in the twentieth century, social outcast Pablo Picasso never missed an opportunity to exhibit himself in stripes.

Part of this dress by Daryl Lancaster is cut on the crosswise grain; the rest of the dress is cut on the lengthwise grain.
PHOTOGRAPH BY KEVIN LANCASTER

Candiss Cole uses bias cut trim to give this handwoven swing coat an unusual and eye-catching finish.
PHOTOGRAPH BY RALPH GABRINER

Subtle warp striping gives this batwing dress by Daryl Lancaster a slimming effect.
PHOTOGRAPH BY BOB BARRETT







and have a devil of a good time!

DARYL LANCASTER

A fashion statement for 2003

Fortunately for us today, the wearing of stripes is just another fashion statement, wandering in and out of vogue. A quick surf of the internet reveals that, along with peasant blouses and flared jeans (!), stripes are hot for the spring of 2003.

Sewing with striped fabrics can be fun if you take sufficient care when you are placing them in a garment. Random, irregular, or asymmetrical stripes are harder to work with than regular or symmetrical ones, but even the latter can be challenging—yet fun!—to coordinate with a garment pattern for optimal effect. Bold stripes, especially ikats, can highlight the lines and contours of a garment pattern.

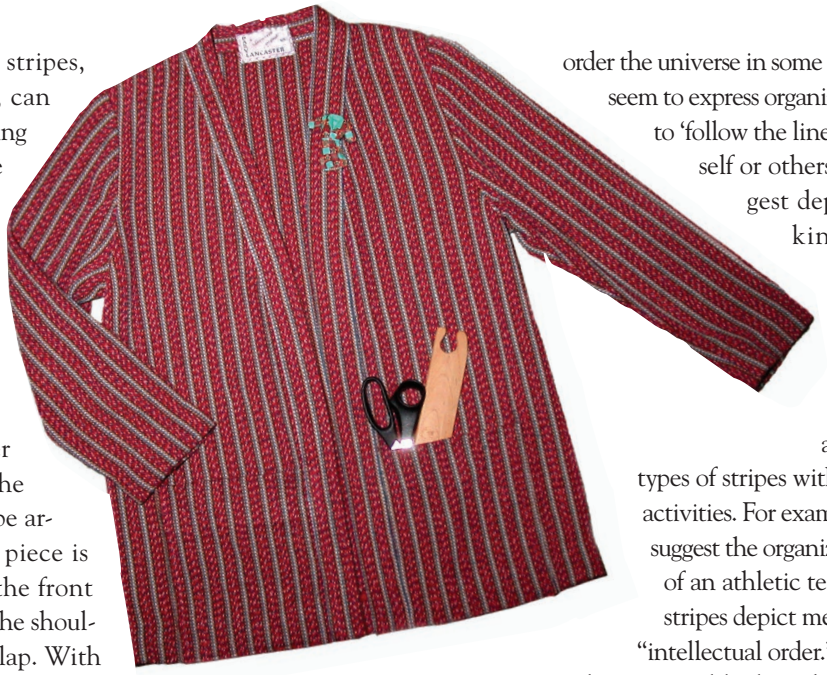
Placing stripes in a garment

Designing garments with stripes can be tricky. Lengthwise stripes created by the warp are usually the most flattering if worn vertically, perpendicular to the floor. They can be slimming, especially if the stripes are narrow. For those few souls who are daring



Daryl Lancaster, *of Lincoln Park, New Jersey, is Contributing Feature Editor of* HANDWOVEN. *She loves writing about weaving almost as much as she loves designing and sewing garments—especially garments with stripes! Daryl teaches workshops in sewing techniques for handwoven fabrics.*

enough or thin enough, horizontal stripes, those running parallel to the floor, can make a bold presentation. Try combining horizontal and vertical stripes in the same piece.



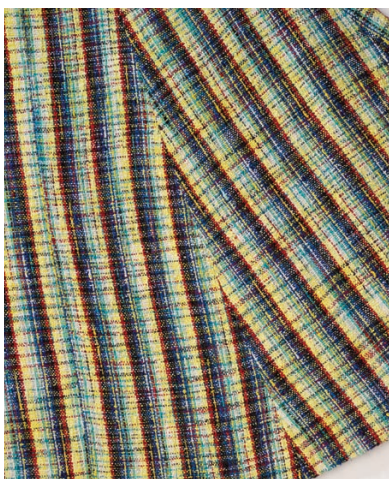
Creating garments from striped fabrics

When you're cutting out garment pieces from striped handwoven yardage, a few simple rules can make all the difference. Start with the center back pattern piece and place it on the cloth so that it shows a pleasing stripe arrangement. Once the back pattern piece is positioned, pin it in place and lay the front pattern piece onto the fabric so that the shoulder seamlines of front and back overlap. With a marker, mark the places where the stripes bisect the front shoulder seam. Then lay the front pattern piece on the fabric, grainline parallel to a warp thread, placing the stripe markings on the pattern piece over the corresponding stripes in the fabric. That way, when the shoulder seams are sewn, the stripes will match at the shoulder.



Don't forget to match patch pockets (see photo above). They will be less visible if the stripes continue right through the pocket.

To match stripes at the shoulder, mark the stripe positions on the front pattern piece and place on the fabric on the straight of grain so that marks line up with the stripes.



When you're using a striped fabric for a gored skirt, cut the gores on the straight of grain so the bias edges produce a chevron effect.

An order to the universe

In her very entertaining, always thought-provoking, and informative book, *The Language of Clothes*, Alison Lurie writes, "All obviously geometrical patterns, including stripes, seem to be related to the wish to order the universe in some way. Stripes often seem to express organized effort, a desire to 'follow the line' laid out by oneself or others. They may suggest dependability; the kind of effort involved seems to depend on the width of the stripes." Lurie associates different types of stripes with special ideas or activities. For example, broad stripes suggest the organized physical effort of an athletic team while narrow stripes depict mental activity and "intellectual order."

The narrow black and white stripes of the bookkeeper's pinstripe suit imitate the ruled lines of a ledger. The bold black and white vertical stripes of the convict suggest the parallel bars of a prison. My favorite of Lurie's assertions is that the blue and white horizontal stripes associated with sailors imitates the line of the horizon. Who knew?

Have fun with wildly striped fabric. Consider chopping it up and putting it back together again so the stripes run in opposing ways as in Daryl's vest. (For tips on piecing with handwovens, see Daryl Lancaster in Resources.)



PHOTOGRAPH BY KEVIN LANCASTER

I doubt most of us think of social revolution or the wish to order the universe in some way when we weave a striped fabric. In many cases our best successes are happy accidents. Whether subtle or eye popping, stripes offer many design opportunities with clothing. Have fun with them— maybe start your own revolution or two!

Resources

Lancaster, Daryl. "Slice and Dice," HANDWOVEN, November/December 2000, pages 70–75.

Lurie, Alison. *The Language of Clothes*. New York: Owl Books, 2000.

Pastoureau, Michael. *The Devil's Cloth; a History of Stripes and Striped Fabric*. J. Gladding, Trans. New York: Columbia University Press, 2001 (originally published in 1991).

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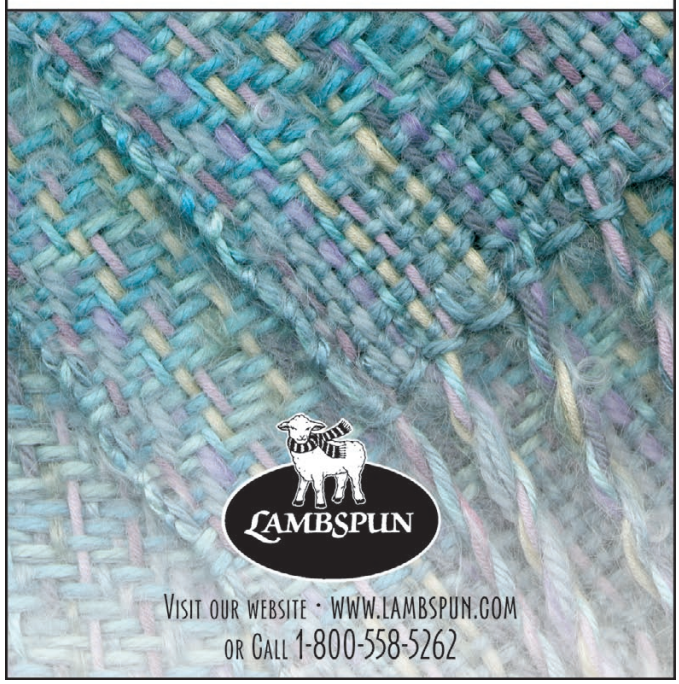
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Schubert's SERENADE

A striped, brushed shawl

JUDITH POWELL KRONE

Franz Schubert's *Serenade*, written in the early 1800s, has always been a part of my life. My mother played it on the piano throughout my childhood, and years later, at my wedding, I walked down the aisle to its familiar melody. When articles about how to design cloth using music appeared in HANDWOVEN (Sept./Oct. 2000), I decided to try to capture my appreciation for the *Serenade* in cloth. My biggest obstacle was that I knew nothing about musical notation.

Fate intervened! At a dinner, I met Dr. David Gibson, professor emeritus of piano from Furman University. Several weeks later he gave me the musical score and spent time teaching me how to recognize the notes in the melody and understand the significance of the time signature.

My first design step was to create a warp stripe sequence using the notes and their time values. Each note in the melody was assigned one of four colors (C, G = blue; D, A = turquoise; E, B = red; F and rests = purple). All notes with the same letter (i.e., high C and middle C) were assigned the same color. Sharps and flats were not interpreted.

To determine how many threads to include in each stripe, I considered how long each note is held. To eighth notes, which are held for one beat in the *Serenade*, I assigned four threads, two to sixteenth notes, eight to quarter notes, etc. When the design emerged, I discovered that there were seventy-six color changes in the first half of my warp! Since I wanted to mirror the stripes in the other half, I wound the warp twice as long as I needed it, placed a cross at each end, and cut the warp in the center. That way, the stripe sequence would be the same on both sides even if I made a mistake.

To derive the threading draft, I used name-drafting techniques with the phrase "Franz Peter Schubert Serenade." I assigned a shaft number to each letter (AIQY = 1, BJRZ = 2, CKS = 3, DLT = 4, EMU = 5, FNV = 6, GOW = 7, HPX = 8) and inserted threads to make the threading into a point twill.

For example, the shafts assigned to the letters in the name Franz are 6-2-1-6-2. To make these numbers into a point threading, shafts are added to make 1-2-3-4-5-6-5-4-3-2-1-2-3-4-5-6-5-4-3-2. (Read "Franz" in the draft in Figure 2, page 58, starting at the bottom left. Continue, identifying the rest of the words and the added shafts.) The complete threading for the four words is then reversed to create a symmetrical repeat of 154 ends.

Winding the warp

Use this idea to create a threading of your own, or use these directions to weave Schubert's *Serenade*. Wind the warp following Project at-a-glance and the color order in Figure 1. Make a cross at both ends of the warp. (To save time, I did not cut and tie at color changes, but wound the strands I wasn't using around a bottom peg to pick back up as needed.)

When you have wound the warp, tie both crosses, and then tie a firm choke 1" to the left of the center of the warp (measure 4 yd from each end) and another choke 1" to the right of the center. Cut the warp between these ties. You now have two warps that are exactly the same. Take both warps to the loom, arranging them so that they are mirror images of each other. Remove one Pacific Blue thread from the center stripe where the two warps meet—you can take the thread from the edge of either warp—to make 959 total ends (an odd number is necessary for perfect symmetry).

Weaving the shawl

Allowing at least 8" for fringe, begin with 6 picks of plain weave using the wool/silk weft. Hemstitch around ten ends for each fringe bundle. Then weave the shawl "tromp as writ" (see page 58) for 90". End with 6 picks of plain weave and hemstitch as at the beginning. Cut the shawl from loom, again allowing at least 8" for fringe.

Finishing the shawl

Using each 10-end hemstitched bundle for one fringe, prepare a twisted fringe (see directions on page 15).

Fill a tub or washing machine with cool water. Add a small amount of dishwashing detergent and agitate. Add the shawl and let soak for one hour. Knead gently. Remove, and squeeze out excess water. Rinse by filling the tub with clear water and reimmersing the shawl. Repeat as needed to remove all soap. Spin out excess moisture in the washing machine.



Judith Powell Krone, *of Tucker, Georgia, loves designing twills with formulas derived from music, literature, and math. She teaches weaving in Atlanta.*



Place on a rod or drying rack. While still slightly damp, press until dry.

Adding a brushed finish

One side of this shawl is brushed to raise the nap of the wool/silk weft. As a result, the two faces of the shawl are very different: One is soft and fuzzy; the other is smooth and strongly striped. For a professional brushing, send your shawl to the Ihana Brushing Service, 6400 W. 99th St., Overland Park, KS 66212, (913) 648-1575, with instructions to brush on one side only.

Stripes! types and tips

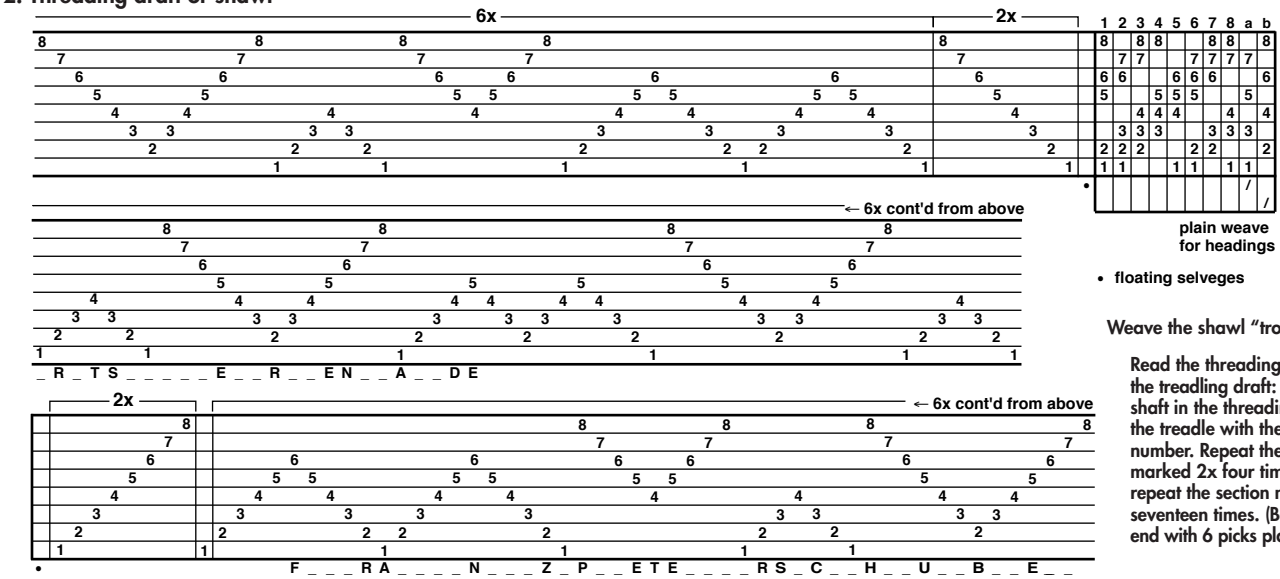
Musical rhythms set up recurrent patterns—just the thing for designing stripes. A note is assigned a certain time value, which determines how much musical "space" (or how many beats) it will take up. For example, in 4/4 time, an eighth note is worth half of one beat, a half note gets two beats, and so on. These various note values (along with accents and tempo) create music's rhythmical patterns. By assigning values to space on paper, the rhythm of a favorite tune can be used to design a stripe motif. The first phrase of the tune could be repeated over and over for the entire piece, or an entire song could be worked out. You might want to give your musically-inspired piece a musical use, say for a piano bench cover or a music carrying case. (HANDWOVEN, M/A 1983, page 51)



1. Warp color order



2. Threading draft or shawl



Weave the shawl "tromp as writ":

Read the threading draft as the treadling draft: For each shaft in the threading, step on the treadle with the same number. Repeat the sections marked 2x four times each; repeat the section marked 6x seventeen times. (Begin and end with 6 picks plain weave.)

PROJECT at-a-glance

Weave structure for shawl
Extended point twill.

Equipment
8-shaft loom, 32" weaving width; 15-dent or 10-dent reed; 1 shuttle.

Yarns
Warp: 10/2 pearl cotton (4,200 yd/lb), Pacific Blue #125, 1,000 yd (3⅗ oz); Deep Turquoise #42, 1,040 yd (4 oz); #5 Red Purple, 696 yd (2⅖ oz); Purple #27, 1,104 yd (4¼ oz).
Weft: 18/2 wool/silk (5,040 yd/lb), Deep Purple, 2,648 yd (8⅖ oz).

Yarn sources
UKI pearl cottons and JaggerSpun Zephyr wool/ silk are available from most retailers. #5 Red Purple is available from the Lunatic Fringe.

Warp order and length
Wind 480 ends 8 yd long following the color order in Figure 1 (cut in half to make 959 ends each 4 yd long).

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed or 3/dent in a 10-dent reed). Width in the reed: 32".
Weft: 30 ppi. Woven length 90".

Finished dimensions
After washing, amounts produce one shawl 28" × 84", not including fringe.

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A Delicious COMBINATION

A Three-Color Shawl

TERRI BRUHIN

I often weave the same way I cook. Occasionally, I plan a major dinner or weaving project, and go out and buy just the right specialty ingredients or just the right yarns to complete the project to exact specifications.

But much more often, I go to the market and purchase whatever looks appealing, whether it is fresh in-season strawberries or asparagus, or a fresh new yarn from one of my suppliers. Then I survey what I have bought and find a "recipe" that will work with my ingredients.

So it happened with this 6-ply rayon. The colors were gorgeous, the weight looked reasonable, the sheen was lovely, the anticipated drape was exciting—and the price was right! I ordered a variety of jewel-tone colors so I could experiment with combining them for a shawl.

I like to place new cones of yarn on a nearby shelf where I will be likely to see them daily. Eventually, they speak to me and tell me what they would like to become. Every now and then I allow myself the luxury of sitting down and leafing through a weaving book or magazine (as I often do with cookbooks). Certain weave structures begin to attract my eye and I find myself turning to them again and again. More than once, a simple twill block weave and the shimmering 6-ply rayon asked to be together.



Terri Bruhin, *of Fox, Arkansas, has been weaving since 1978. She demonstrates and teaches weaving at the Ozark Folk Center and exhibits at juried shows.*

Playing with colors

My first study in this new marriage used only three colors in the warp, but a riot of colors in the weft. I arranged the weft bands of color at random, and treadled the two sequences (A and B in Figure 1) by whim. At first the colors seemed odd, even ugly, but when I removed the piece from the loom, I thought it looked quite pretty after all. A student verified this for me when she remarked, "This is the most beautiful thing I have ever seen!" That was all the feedback I needed to continue to explore this yarn and this weave structure together.

Several experiments later, I decided that the previous projects had been most undisciplined and decided to limit my color palette to only three colors—red, blue, and green. I wanted to see just how much color complexity only three colors could produce. To this end, I devised a color-gradation system (see the transition sequences) that helped expand the tonal range of the three colors.

Getting started

Wind a warp and prepare the loom following Figures 1, 2, and Project at-a-glance. Begin and end the shawl with 10" scrap yarn to protect the fringe. Then with blue, weave 2⅜" (36 picks) using treadling sequence B and 2⅜" (36 picks) using treadling sequence A.

Transition sequences

There are four transition areas in this shawl, each approximately 6" long, in which the colors are gradated from blue to green and green to blue. It is much harder to describe how this is done than to actually do it. So, hang in there through this explanation, and after you complete the first one, you will see how it works and the others will be much easier. The directions here are for making the transition from blue to green. When you're making the transition from green to blue, simply reverse the color order given here (specific directions are given in Figure 3). Using treadling sequence B:

- Weave 8 picks with blue.
- Weave 3 picks blue, 1 pick green. Repeat 3 more times (16 total picks).
- Weave 2 picks blue, 1 pick green. Repeat 3 more times (12 total picks).
- Weave 1 pick blue, 1 pick green. Repeat 3 more times (8 total picks).
- Weave 1 pick blue, 2 picks green. Repeat 3 more times (12 total picks).
- Weave 1 pick blue, 3 picks green. Repeat 3 more times (16 total picks).
- End with 8 picks green.

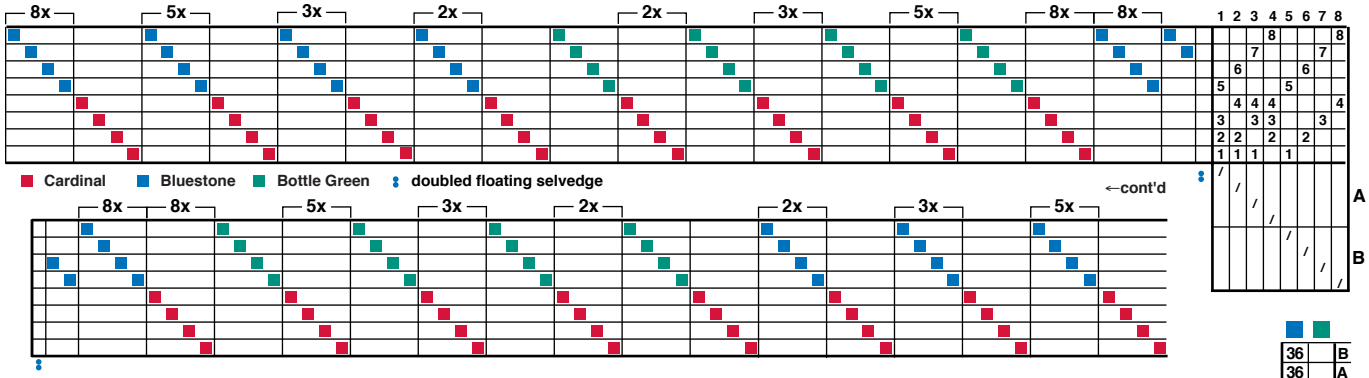
Weaving the shawl

Weave the first transition sequence (blue to green as above), and then change to sequence A. Using green, alternate sequences A and B at whim for 18", ending with sequence A. Change to sequence B. Weave the second transition sequence, working from green to blue. Change to sequence A. Weave 30" with blue, alternating sequences A and B at whim, but ending with sequence A.

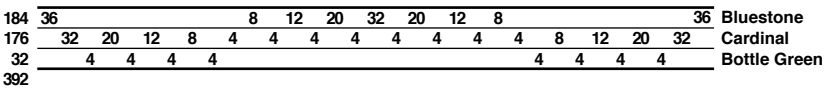
Continue, following the weft color order in Figure 3, using either treadling sequence A or B as indicated. Don't be afraid to experiment with different orders than those given here. You may discover other more pleasing relationships between block and color changes.



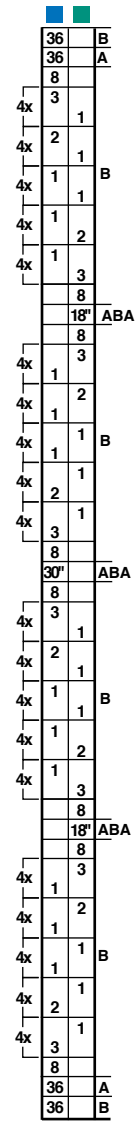
1. Draft for shawl



2. Warp color order



3. Weft color order



Numbers mean number of picks unless inches (") are indicated. Use treadling sequence A (first four treadles) or B (second four treadles) from Figure 1. Sequence B is used for all four transition areas (blue shades to green or green shades to blue). Where A-B-A is given, alternate sequences A and B as desired, ending with sequence A.

Yarn substitutions

Unfortunately, the colors in this shawl are no longer available in 6-ply rayon. You can dye Webs's natural 6-ply rayon, or substitute UKI 5/2 pearl cotton (Navy #15, Garnet #24, Mountain #98) or Cotton Clouds's 5/2 cotton/rayon (Mini Dina: Navy #245, Lipstick #421, Jungle #422).

At 2,100 yd/lb, yarn weight is slightly greater for these yarns. Warp: blue 736 yd (5⅞ oz); red, 704 yd (5⅝ oz); green 128 yd (1 oz). Weft: blue 587 yd (4½ oz); green 551 yd (4⅜ oz).

Stripes! types and tips

It can happen to the best of designers—sometimes you run out of time, psychic energy, inspirations, or steam to do a really careful analytical planning job. Or maybe you're feeling in a rut; all your designs seem to look alike. Give yourself a break and let Chance do a job for you. Flip a coin. Roll a die. Use a random selection table or the phone book. Assign a color or value to each side of the coin or die, or each digit, and let it happen. Don't forget it's just a trick, though. If you flip ten "tails" in a row and it doesn't look good, work with it until it's pleasing. (HANDWOVEN, M/A 1983, page 57)

Try one of these random methods for the A-B-A sequences in Terri's shawl.



PROJECT at-a-glance

Weave structure for shawl
3/1 vs 1/3 twill.

Equipment
8-shaft loom, 25" weaving width; 8-dent reed; 2 shuttles.

Yarns
Warp: 6-ply rayon (2,500 yd/lb), Bluestone, 736 yd (4¾ oz); Cardinal, 704 yd (4½ oz); Bottle Green, 128 yd (⅞ oz).
Weft: 6-ply rayon (2,500 yd/lb), Bluestone, 587 yd (3¾ oz); Bottle Green, 551 yd (3⅜ oz).

Yarn sources
6-ply rayon in natural is available from Webs. The colors used for the shawl are no longer available. See Yarn Substitutions at right.

Warp order and length
392 ends 4 yd long, (includes 2 doubled ends for floating selvedges) in the color order in Figures 1 and 2 (allows 44" for fringe, take-up, and loom waste).

Warp and weft spacing
Warp: 16 epi (2/dent in an 8-dent reed). Width in the reed: 24½".
Weft: 15 ppi. Woven length (measured under tension on the loom): 100".

Finished dimensions
After washing, amounts produce one shawl 21½" × 94", not including fringe.

Finishing

Remove the shawl from the loom and tie overhand knots in the fringe snug against the fell using groups of 8 threads each, discarding scrap yarn as you go. Trim fringe to 8" and then prepare a twisted fringe with two 8-thread groups in each fringe.

Submerge shawl in cool water (I used my bathtub), no soap, until wet. Roll in a towel to partially dry, then finish by air drying. Press with iron on a rayon setting. Dry clean for long-term care.


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Warp-faced Band with Weft Fringe

on a Rigid-Heddle Loom

JANE PATRICK



You might be surprised to know that you can weave a warp-faced fabric on a rigid-heddle loom! The loom is threaded as usual (warp threads are placed alternately in the slots and holes of the heddle), but the heddle is used for making the sheds only, not for beating. Instead, the weft is pressed into place with the shuttle in the same way as on an inkle loom.

The width of the woven band is much narrower than the width of the warp in the heddle and is determined by how tightly the weft is pulled (and, of course, by the number of ends). For this band of 21 ends threaded in a 12-dent rigid heddle, the width in the heddle is 1¾" while the woven band is only ½" wide. The difference between the threaded width and the woven width does not result in stressed or broken warp threads, however, because the heddle is never brought to the fell of the cloth.

The warp-faced band for this lampshade also includes regularly spaced weft bundles that are twisted and folded into loops. Placing a bundle in one of the plain-weave sheds produces a cut weft fringe on one selvedge and a smooth loop on the other—for a very decorative trim.

Weaving warp-faced bands

The main challenge to weaving a warp-faced band—on the rigid-heddle loom, inkle loom, or any loom where woven width is not controlled by a beater—is keeping the width of the band and the selvedges even. It is a good idea to allow 6–12" of extra warp to practice with before you begin the actual piece.

As you begin your practice section, experiment to determine what techniques work best—whether to place the weft, beat, and then change sheds or to place the weft, change sheds, and then beat. Pay close attention to how firmly you pull the weft against the edge warp threads as it turns, tightening or loosening as needed. After you've determined what amount of pulling creates an even edge, work for consistency.

For this band, I opened the shed, placed the weft, and then tugged on it enough to pull the edge in slightly. Then I changed sheds, pressed the weft into place with the shuttle, and adjusted the weft turn at the selvedge by pulling gently on any slight loops.

Important to consistency is constant observation: Measure the width of the band as you go to make sure it stays the same, see that the picks per inch remain constant, and always keep an eye on the selvedges. I find that when I come back to weaving after a break, I must weave and unweave for a bit before I can reestablish the rhythm of my last session.

Some tips for success

If you've never woven a warp-faced fabric, here are some pointers:

- Only the warp should show. Bands in which the warp completely hides the weft will be most successful because the warp colors are not diluted by the weft and are therefore more intense.
- To weave warp-faced fabrics on the rigid-heddle loom, choose narrow widths, such as for bands. Wide warp-faced pieces are much more difficult to control.
- To aid in smooth-looking selvedges, choose a weft that is the same color as the selvedge threads.
- To minimize the diluting effect of the weft color on warp colors, choose a weft color that is the same value or slightly darker than the warp colors.

Weaving a band with fringe

Critical to weaving a fringed band is using a weft that holds the band together as well as securing the fringe in the band. For this band, a fine 20/2 weft in the same color as the selvedge threads provides a firm interlacement for securing the fringe.

Wind a warp and prepare the loom following the directions in Project at-a-glance, threading the 21 ends alternately in slots and holes. Weave several picks of plain weave with scrap yarn, and then weave 3 picks of plain weave with 20/2 weft. Do not use the heddle to beat; instead, press each weft into place with the shuttle after changing to the next shed. At the end of the 3 picks, open the fourth shed and insert the shuttle. In the same shed, insert the fringe bundle. Repeat these four picks throughout: 3 picks 20/2, 1 pick 20/2 with fringe bundle.





Jane Patrick, *of Boulder, Colorado, loves introducing both beginners and advanced weavers to the joys and versatility of the portable rigid-heddle loom. She weaves, writes, and teaches when she's not busy at Schacht Spindle.*

The fringe

Each fringe bundle for this band is made up of four ends of 3/2 pearl cotton and eight ends of 20/2 pearl cotton 4" long (any mix of yarns can be used; allow additional warp and experiment, using bits of leftover yarn you have on hand). Twist the ends of each bundle until it kinks; then fold the bundle in half and allow it to twist as if you were making a twisted fringe, leaving a loop at one side.

When you insert the fringe bundle in the shed, center it so that the loop is on one side and the cut ends on the other. Change sheds and beat. (Both a 20/2 pick and the fringe will appear in the same shed.)

So that the edges of the band are even, work to insert the fringe bundles so that the loops are as even with each other as possible. The cut ends of the fringe do not have to be even since they are trimmed when the band is removed from the loom. My loops extend about ¼" from one edge of the band; the cut ends are trimmed to about ¾" on the other edge.

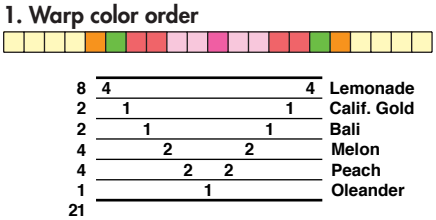
Finishing the band

Measure the rim of your lampshade carefully (or whatever object you intend to trim) and weave several inches more than that amount. Remove the band from the loom, trim the cut ends of the fringe, and then mark both ends of the band at the exact length you need.

Place a bead of glue along the marked lines and allow to dry before cutting. If you are trimming a lampshade, cover the back of the band with glue and carefully apply to the lampshade using the edge of the shade as a guide. Begin and end at the lampshade seam. Use clothespins to hold the band in place until the glue dries.

Consider using fringed bands for other decorative purposes: for bags, pillows, clothing—the fringe can be any length and can include almost any number of types and colors of yarn!

1. Warp color order



PROJECT at-a-glance

Weave structure for fringed band
Warp-faced plain weave.

Equipment
Rigid-heddle loom, 2" weaving width; 12-dent heddle; 1 belt shuttle; sharp scissors; Aleene's OK to Wash-It Fabric Glue; 6–8 clothespins.

Yarns
Warp: 3/2 pearl cotton (1,260 yd/lb), Lemonade #155, 12 yd (⅛ oz); California Gold #89 and Bali #37, 3 yd (⅛ oz) each; Melon #107 and Peach #116, 6 yd (½ oz) each; Oleander #80, 2 yd (⅛ oz).
Weft: 20/2 pearl cotton, Lemonade #155, 4 yd.
Weft for fringe bundles : 20/2 pearl cotton, Bali #37, 53 yd (⅛ oz); 3/2 pearl cotton, Bali #37, 26 yd (⅓ oz).

Yarn sources
UKI pearl cottons are available from most weaving suppliers.

Warp order and length
21 ends 1½ yd long following the warp color order in Figure 1 (30" is allowed for take-up and loom waste; take-up is 30%; loom waste about 18").

Warp and weft spacing
Warp: 12 epi, 1/dent in a 12-dent heddle (but approximately 42 epi at the fell). Width in the heddle: 1¾" (½" woven width).
Weft: 9 ppi. Woven length (measured under tension on the loom): 24".

Finished dimensions
Amounts produce one band 1½" × 20" (width measurement includes fringe).

Stripes! types and tips

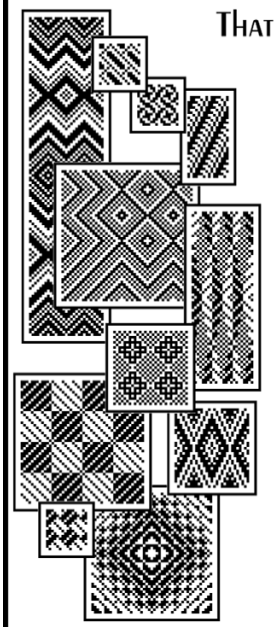
awning: *very wide, colorful stripes.*
candy: *alternate white and bright color stripes—like peppermint candy.*
chalk: *tone-on-tone stripes (e.g., light gray on dark gray) resembling chalk lines of varying widths.*
convict: *1" black weft stripes on a white ground.*
cord: *vertical stripes formed by thick cords in the warp.*
crammed: *(i.e., handkerchief stripes) warpwise stripes formed by cramming a greater number of ends in certain dents.*
dorian: *cloth with a plain weave foundation and satin weave stripes of the same color.*
express: *2/1 left-hand twill on the face, usually 12 ends white alternating with 12 ends dark blue.*
grenadine: *stripes made by cramming some ends and leaving empty dents. Usually woven in leno.*
hairline: *narrow striped color effect.*
ombré: *gradual transition from one color to another in the warp.*
pekin: *general term given to fabrics whose design shows stripes of equal width.*
pencil: *fine light white or tinted stripes in the warp against dull or dark background.*
pin: *narrowest of all stripes, spun silk or rayon yarns used to stripe a worsted or woolen warp.*
pin rib: *fine cords appearing in the warp or filling.*
regatta: *equally wide blue/white, gray/white or other color stripes, usually in wool.*
regimental: *stripes ranging from ½" to 1" in width, using British regiment or U.S. university colors.*
Roman: *brilliantly contrasting stripes of equal width, usually in the warp direction.*
satin: *alternating stripes of warp- and weft-faced satin.*
seersucker: *puckered stripes created by having sections of the warp at different tensions.*
shadings: *cloth made of colored warp yarns in striped arrangements to produce bright and dull effects resulting from S- and Z-twist yarns.*
shadow: *a blended stripe effect of darker or lighter shades than the body of the goods.*
stria: *1. an irregular warpwise stripe effect obtained by twisting two strands of one shade of yarn loosely with one strand of a lighter, darker, or harmonizing color. 2. very fine, random, seemingly non-repeating stripes, no more than one, two, or three threads wide.*
ticking: *small twill with alternating white and colored stripes.*

Stripe Glossary, HANDWOVEN, M/A 1983, page 49.

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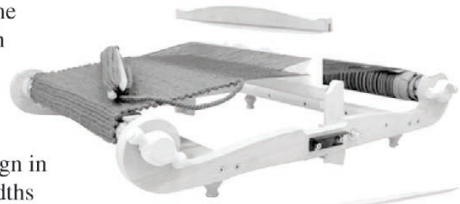
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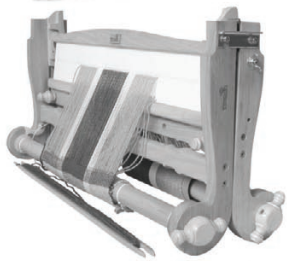
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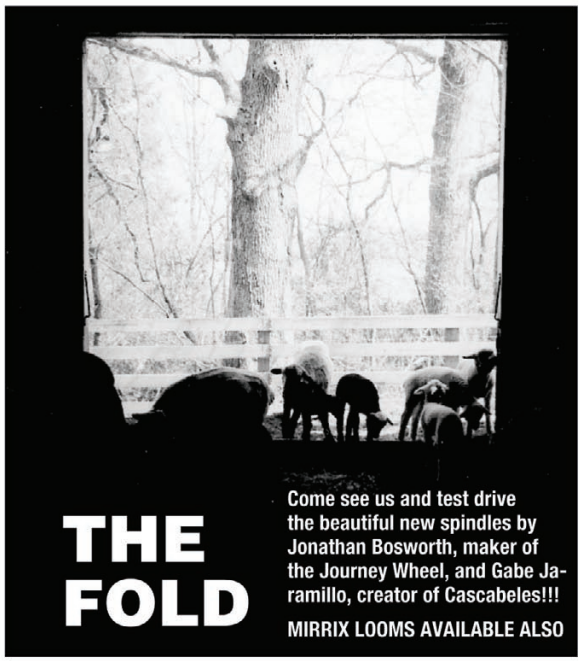
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MEDIEVAL Egypto-Islamic TEXTILES

A Study of Two Examples

NANCY ARTHUR HOSKINS



These samples (plain-weave stripes, plain-weave plaid, and doubleweave) are replicas of fabrics woven during the Islamic period in Egypt. Directions are given on pages 70–71.

I have had the privilege of examining Egyptian textile collections in over fifty museums—in Egypt, England, France, Italy, Portugal, Canada, and the United States. Although my main interest has always been Coptic (late third to mid-seventh century) I also study older Pharaonic textiles to understand earlier textile traditions. From mummy windings to bolts of wide linen, Pharaonic textiles are almost always unadorned plain-weave linens. The colorful pictorial tapestries and drawloom fabrics of the Coptic and Islamic Periods are especially entrancing in contrast.

The Coptic Period was the time in which Egypt was predominately a Christian nation (late third century A.D. until the Islamic conquest in A.D. 641). Thousands of textiles from the burial grounds of Coptic Egypt are now in museum collections. Included within every Coptic collection are always fragments woven after the Islamic conquest of Egypt. The vast number of these textiles—both Coptic and Islamic—are without archaeological documentation, so scholars must surmise the dates from the clues found in the warp, weft, and design.

The Islamic Period (A.D. 641–1517)

Similar weaving techniques to those used during the Coptic period continued for several centuries in Islamic Egypt, but the textile themes slowly changed from a predominately representational art to one that favored geometric or floral patterns and calligraphic motifs. Complex weave structures, which were introduced during the Coptic Period, continued to develop with ever-advancing multishaft and drawloom technology. Embroidery, rarely used to embellish Coptic fabrics, became a popular Islamic craft. The stitches were used to create calligraphy and decorative motifs on Islamic fabrics.



Nancy Arthur Hoskins, *of Eugene, Oregon, is the author of two books and many articles. She teaches Egyptian textiles and techniques worldwide.*



PHOTOGRAPH BY RICHARD NICOL

Pieced cap, thirteenth century, Henry Art Gallery (Helen Stager Poulson Collection, 83.7-70e). 4" x 6", plain weave, linen.

Cotton was added to the linen, wool, and silk used during the Coptic centuries. There were dyed and printed fabrics.

Within a century of the conquest of Egypt, Islamic caliphs ruled from Cordoba, Spain, to Kabul, Afghanistan. Textiles found in Egypt represent most of what scholars know about early Islamic weaving and embroidery, because few textiles remain from other sites.

The value of weaving replicas

An important part of my research on ancient textiles is weaving replicas. There is a certain kind of understanding which comes from trying to recreate an ancient textile that doesn't happen with a mere visual and structural analysis—even if the analyst is an experienced weaver. Experimental archaeology, as this work is now being called, has become an important part of modern archaeology and is an area in which contemporary weavers can make a contribution.

This article briefly introduces several types of Islamic textiles and includes directions for a set of samples inspired by Islamic fragments. In trying them, you can follow the same steps taken by weavers as many as a thousand years ago.

The Henry Art Gallery collection

In 1983 an alumnus gave the Henry Art Gallery at the University of Washington a collection of Coptic and Islamic fragments bound in two albums: *The Text Album* and *The Textile Album*. The 144 fragments were collected by the French archaeologist Albert Gayet (1856–1916). At the turn of the century, Gayet, sponsored by the Musée Guimet and other French institutions, made expeditions to Antinoé (ancient Antinoöpolis) and other sites. He collected mummies, encaustic paintings, artifacts, and thousands of fabrics.

The *Text Album* includes two books written by Gayet. Thirty textile fragments are pasted to the front cover, to the back inside cover, and to several pages. *The Textile Album*, which resembles a scrapbook, is filled with 114 textile mementos of Coptic Egypt. Besides tapestry, other techniques are included: plain-weave plaids, a weft-loop weave, tablet-woven bands, a sprang fabric, and embroidered linens. The fragments are from tunics and other domestic textiles; most are Coptic; a few are Islamic.

A curious shallow box at the back of the Textile Album is filled with artifacts, including textiles, spindle whorls, a leather sandal, and a lock of mummy hair. The box is like a miniature exhibition. One item is a cap (see the photo at the top of this page) constructed of four pieces of striped weft-faced linen cut to shape and sewn together. The cap is lined with undyed linen, edged with a plaid strip cut on the bias, and has ties made of another striped fabric sewn into a narrow cord.

The striped pattern of the cap fabric and the plaid of the linen bias trim are the inspiration for the plain-weave samples shown on page 68 (see directions for weaving the fabrics on pages 70–71). Although the original striped fabric was weft-faced, the striped linen for the project is a balanced weave.

The Cincinnati Art Museum collection

One hundred elegant textiles make up the Islamic textile collection at the Cincinnati Art Museum. They include tapestries, doubleweaves, silk samitums, and embroideries. All were donated by Nanette Kelekian in memory of her mother Beatrice and her father Charles Dikran Kelekian, a noted antiquarian, collector, and dealer of Oriental rugs and textiles.

Although the textiles are fragments,

they testify to skillful weaving, luxury fibers, interesting dyeing techniques, and an advanced understanding of weave structure.

There are two handsome doubleweave textiles in the Cincinnati collection. One of the pieces is a delicate double-woven red and golden-yellow silk; the other is a handsome dark blue-green and natural linen believed to be from the thirteenth to the fifteenth century that resembles a miniature coverlet pattern. Doubleweave techniques developed with the drawloom, and by the eleventh century, elaborate, sophisticated designs were being woven in silk in workshops in the Near East (even earlier in China).

Both the plain-weave linen cap and the doubleweave linen fragment are examples of cloths that are just as likely to be woven today as a thousand years ago. Reproducing them can give today's weavers a sense of connection to weavers throughout history.

If you have been timid about weaving with linen or fine yarns at high setts, these samples are a good way to start. You'll find 40/2 linen a smooth yarn that is easy to use. The striped and plaid examples have a supple hand and would be suitable for lightweight clothing. If you use a 4-shaft loom, try some twill variations in addition to the plain weave. The doubleweave fabric is sturdy and would make wonderful table linens.

With limited resources and rustic looms the weavers of Islamic Egypt created beautiful fabrics and thriftily saved every scrap. It is our good fortune that they have survived the ages.

Resources

Baginski, Alisa, and Amalia Tidhar. *Textiles from Egypt 4th–13th Centuries C.E.* Israel: Tavnit Press, 1980.

Hoskins, Nancy Arthur. "Coptic Curiosities," *Archaeology*, March/April, 2000, p. 80.

Rutschowscaya, M. H. *Coptic Fabrics*. Paris: Musée du Louvre, 1990.

The striped and plaid samples

Wind a warp and prepare the loom following Project at-a-glance and Figure 2. You can use your usual warping method with plied linen, but take special care to see that the warp is beamed firmly with even tension.

Thread 1-2-3-4 on four shafts (or 1-2 on two shafts). Amounts provide two finished samples a little more than 10" long each. Weave one with navy weft throughout and one using the warp color order in the weft. Add to warp length to try twill treadlings and different color orders.

Remove the fabric from the loom; cut samples apart, turn raw edges twice, and sew hems by hand. Wash several times in Orvus Paste or mild detergent and lay flat to partly dry. Press while still damp.





Doubleweave fragment, thirteenth to fifteenth century, Cincinnati Art Museum (1986.151). 5½" x 4½", Z-twist single-ply linen warp and weft, 96 epi (48 epi/layer).

Doubleweave samples

Wind a warp and prepare the loom following Project at-a-glance and Figures 1a–1b. (Substitute one threading unit of Block A or B in Figure 1b for each corresponding square in the profile draft in 1a.)

Weave several picks of plain weave for a header. Then weave the fabric, substituting one treadling unit (4 picks) in Figure 1b for each square in the treadling profile draft in Figure 1a. Check to see that the number of picks per inch equals the number of warp ends per inch so that the large rectangles in the fabric will be square. Finish as for the striped and plain-weave samples.

Stripes! types and tips

Stripes in weaving, by their very nature, have **harmony of attitude** *in that they are all going in the same direction either horizontally or vertically (or diagonally, in the case of twills). A repeating stripe also has* **harmony of direction;** *a non-repeating stripe might or might not. This has to do with the lines of movement that are suggested. One strong black stripe on a broad white ground, for instance, might be balanced but not harmonious. It might, in fact, be very disturbing. Vertical stripes, depending on their other qualities, can suggest strong movement or repose.* **(HANDWOVEN, M/A 1983, page 42)**

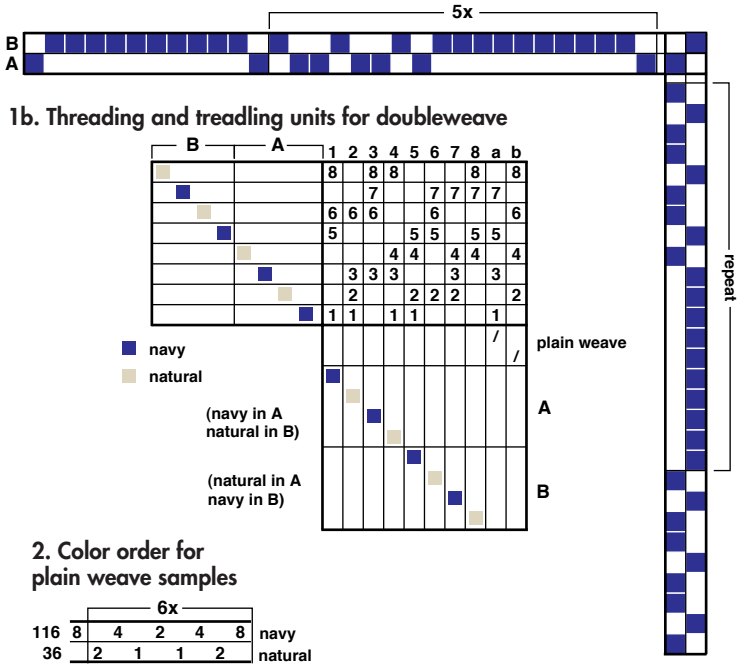
In the Egyptian cap, two different sizes of white stripes, one twice as wide as the other, are placed symmetrically on a blue background and repeated.

Some tips for weaving with linen

- Leave the warp on the warping board, if possible, until you have enough time to beam the warp and thread the loom in one session. Linen is so sensitive to subtle temperature and humidity changes that keeping it under tension is always wise.
- Add a sewing thread warp end at each selvedge. Thread and sley these extra ends along with the regular selvedge ends but do not beam them; suspend them weighted over the back beam.
- Tie on to the apron rod with very small bouts (½").
- Advance the warp so that the knots are past the front beam before you weave the first pick.
- Spread the warp by weaving in a yarn comparable in size to your linen warp. Don't use rags or a heavier yarn that distorts the warp.
- Beat on a closed shed, then beat a second time on the changed shed.
- To maintain good tension, tighten the back beam firmly each time you advance the warp.

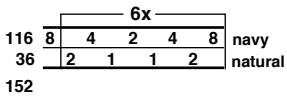
"Time improves linen, as it does violins and certain beverages. Linen, like some upright and conscientious persons, is inclined to harshness and stiffness in youth, and nothing but time spent in useful service will bring out the best in either." Mary M. Atwater

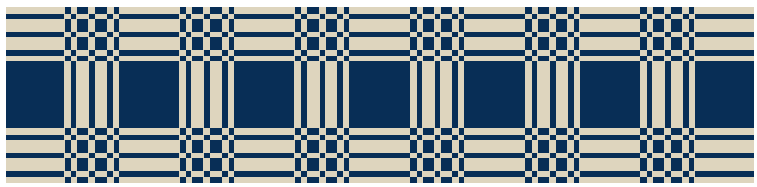
1a. Profile draft for doubleweave sample



1b. Threading and treadling units for doubleweave

2. Color order for plain weave samples





PROJECT at-a-glance

Weave structure for striped samples
Plain weave.

Equipment
4-shaft or 2-shaft loom, 6" weaving width; 15-dent or 10-dent reed; 2 shuttles.

Yarns
Warp: 40/2 linen (6,000 yd/lb), navy, 174 yd (½ oz); natural 54 yd (3/16 oz); small amounts of navy sewing thread for selvedges.
Weft: 40/2 linen (6,000 yd/lb), navy 81 yd, (¼ oz), natural 12 yd (1/16 oz).

Warp order and length
152 ends 1½ yd long for two samples (allows 36" for take-up and loom waste) following Figure 2.

Warp and weft spacing
Warp: 30 epi (2/dent in a 15-dent reed or 3/dent in a 10-dent reed). Width in the reed: 5 1/16".
Weft: 30 ppi. Woven length for each sample (measured under tension on the loom): 10".

Finished dimensions
Amounts produce two samples 4½" × 8" each.

Weave structure for checked sample
2-block doubleweave.

Equipment
8-shaft loom, 8" weaving width; 15-dent or 10-dent reed; 2 shuttles.

Yarns
Warp: 40/2 linen (6,000 yd/lb), navy and natural, 321 yd (⅛ oz) each. Small amounts natural and navy sewing thread for selvedges.
Weft: 40/2 linen (6,000 yd/lb), navy and natural, 160 yd (½ oz) each.

Warp order and length
428 ends (214 natural, 214 navy) 1½ yd long for two samples (allows 30" for take-up and loom waste).

Warp and weft spacing
Warp: 60 epi (30 epi/layer), 4/dent in a 15-dent reed or 6/dent in a 10-dent reed. Width in the reed: 7⅛".
Weft: 30 ppi/layer. Woven length for each sample (measured under tension on the loom): 12".

Finished dimensions
Amounts produce two samples 7" × 10¾" each.

Yarn sources
40/2 linen is available from Webs on 250 gm (8⅘ oz) cones; sewing thread is available from fabric stores.

As I write these words, it's the 800th anniversary of an important event—the introduction of Arabic numerals to western civilization, replacing the cumbersome Roman numerals in use until that time. We have an Italian to thank.

In 1170, Leonardo Fibonacci (later known as Leonardo Pisano because he lived in Pisa, Italy) was born. When he was just a boy his father sent him to study calculation with an Arab teacher. Later Leonardo studied in India, Egypt, Syria, Greece, Sicily, and Provence. In 1202 he published Liber Abaci (The Book of the Abacus), introducing Europe to Indian/Arabian mathematics. He went on to write another book about geometry and made other important contributions to number theory.

He is most remembered for the Fibonacci sequence, which came out of a problem he wrote—and solved—in Liber Abaci: A man put a pair of rabbits in a place surrounded on all sides by a wall. How many pairs of rabbits can be produced from that pair if every month each pair begets a new pair which from the second month on becomes productive?

The answer is: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, etc. Each number in the series is the sum of the two numbers preceding it. In 1753, mathematician Robert Simpson at the University of Glasgow noticed that as the numbers increase, the ratio between succeeding numbers approaches phi, the Golden Section (1.6180 . . . , etc.). In the nineteenth century it was discovered that this ratio is found in the proportions of the spirals in the seed placement in sunflower heads, in the centers of daisies, in the form of pine cones, in animal horns, in seashell spirals, and in the arrangement of leaf buds along stems.

For whatever reason, the relationships between these numbers allow us to make rectangles or stripes or flags or building shapes that look "right."

—Sharon Alderman

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sequels to a series

MARY WILLIAMS

I'm a weaver. I'm also a mathematician. I can't help but look for other sequences than Fibonacci (see Figure 1 and Sharon Alderman at left) to apply to fabric design. In mathematics, a sequence is defined as a set of numbers with a rule (called a function) that determines the next number in the sequence. To be appropriate for designing stripes or other proportions in weaving, a sequence cannot include zero, must not get too big too fast, and should be relatively easy to remember.

Prime numbers

Prime numbers (numbers that are evenly divisible only by 1 and the number itself) are not a true sequence, but they can be used like one for designing stripes or other proportions: 2, 3, 5, 7, 11, 13, 17, 19, 23, etc. When they are used in succession, the relative increase in size is not as great as Fibonacci, nor as regular.

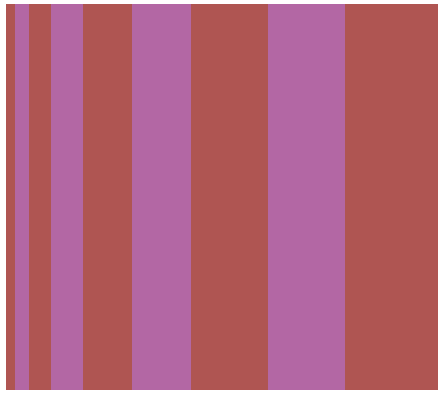
Random numbers

Random numbers are also not a true sequence but can be used for designing stripe proportions. It's best to choose from numbers that are not very high. I use a twenty-sided die. It can show any number from 1 to 20 (high enough for most purposes). If you use three six-sided dice, you will not be able to roll a number lower than three. You can use a computer random-number generator, but adjust so that zero is not allowed.

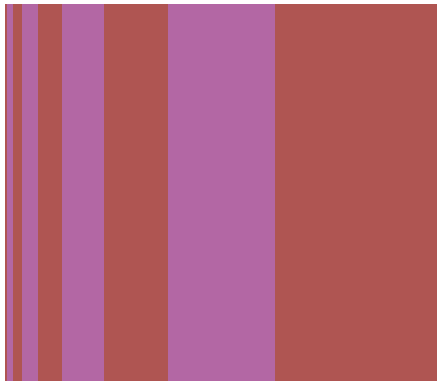
Arithmetical numbers

We all learned the arithmetical sequence in kindergarten—it's the counting numbers (1, 2, 3, 4, 5, 6, 7, etc.). If you were

2. Prime numbers: 2, 3, 5, 7, 11, 13, 17, 19, 23, etc.



1. Fibonacci: 1, 1, 2, 3, 5, 8, 13, 21, 34, etc.

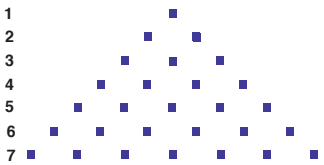


3. Random numbers: 4, 9, 16, 4, 2, 3, 17, 5, 11, 4, 6, 19, etc.



4. Arithmetical numbers: 1, 2, 3, 4, 5, 6, 7 8, 9, 10, 11, 12, 13, etc.



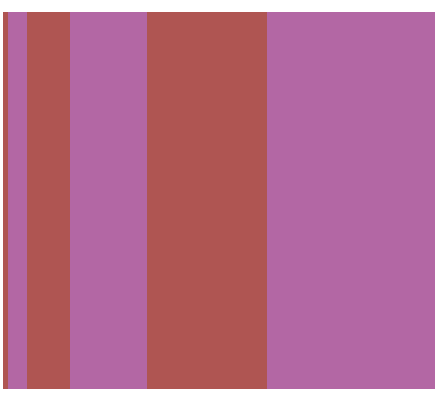


to draw a picture using a pebble for each number, it would look like a triangle. Stripes arranged using the arithmetical sequence increase in size by the smallest possible amount—one number.

Square numbers

If you placed pebbles for the square-number sequence on a grid (1 × 1 = 1; 2 × 2 = 4, 3 × 3 = 9, etc.), they would each make a square. Square numbers increase in a regular way, but get very big relatively fast.

5. Square numbers: (1 x 1 = 1; 2 x 2 = 4, etc.): 1, 2, 4, 9, 16, 25, etc.

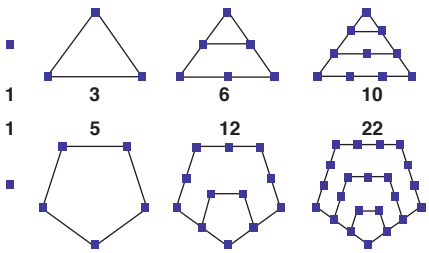


Triangular and pentagonal numbers

Think again of the analogy of arranging pebbles. You can place them on geometric shapes in regularly spaced positions to generate a sequence. Such a sequence for triangles is 1, 3, 6, 10, 15, 21, 28, etc., for pentagons, 1, 5, 12, 22, 35, 51, 70, etc.; see Figure 6.

6. Triangular numbers: 1, 3, 6, 10, 15, 21, etc. Pentagonal numbers: 1, 5, 12, 22, 35, etc.

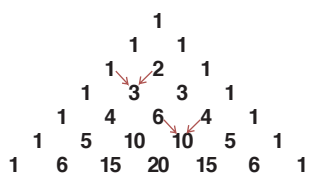




Pascal's triangle

Pascal's Triangle is a well-known bit of mathematics usually used to figure coefficients of a polynomial to an "nth" power. It is easy to generate the series using two diagonals of the number 1, add pairs of numbers in one row to get the numbers in the next row:

Any row can be used for designing proportions, or parts of rows can be used, or several rows can be used together.



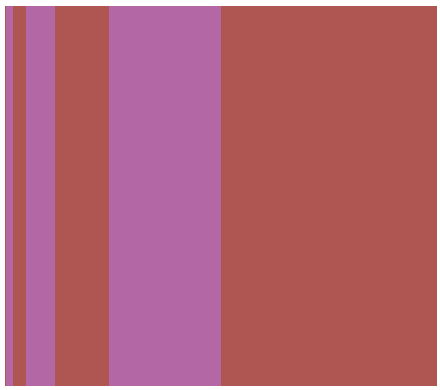
7. Pascal's triangle: 1, 1, 1, 1, 2, 1 1, 3, 3, 1, 1, 4, 6, 4, 1, etc.



Powers of 2

A sequence can be generated from succeeding powers of 2 (2^2, 2^3, 2^4, 2^5, etc.). Powers of numbers other than 2 can be used, but numbers in the resulting sequences become too big too quickly to be useful (for 3: 9, 27, 81, 243).

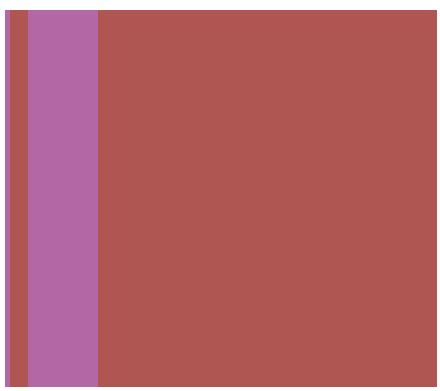
8. Powers of 2: $2^0 = 1$; $2^1 = 2$; $2^2 = 4$; $2^3 = 8$; $2^4 = 16$, $2^5 = 32$, $2^6 = 64$, etc.



Factorials

Factorials are commonly used in figuring gambling odds. You multiply the number by every number lower than the number: for 2: 2 × 1 = 2, for 3: =3 × 2 × 1 = 6; for 4: = 4 × 3 × 2 × 1 = 24. These numbers are useful for designing stripes, but a factorial of 5 is: 5 × 4 × 3 × 2 × 1 = 120, probably too large.

9. Factorials: 1, 2, 6, 24, 120, etc.



Not every sequence should be followed rigidly, but looking beyond Fibonacci can increase your design tools!



Mary Williams, *of Tucson, Arizona, is a weaver, knitter, quilter seamstress, cross-stitcher, and mathematician. She loves integrating math with all of these crafts.*

DEE FITZSIMMONS

Teaching Textile Arts to High School Students

A high school art teacher for many years, I have found that: **1.** Students become committed to learning if the subject is interesting, challenging, and fun. **2.** Students can make connections between art and other aspects of their learning and their lives, especially if cultural and historic perspectives are nurtured. **3.** Students value leaving with a product that demonstrates their abilities and their understanding. **4.** Students can learn to work on refining their craftsmanship and increasing their creativity.

With that said, I am a teacher who raises the bar. It is rumored that I grade tough but that my classes are fun. In spite of the rumor about grades, kids beat down the door. Michelangelo has been quoted as saying that "for most of us, the problem is not in setting goals too high and missing them, but in setting them too low and reaching them."

My textiles class has grown from seven students two years ago to twenty-five this year. I want students to appreciate traditional techniques and uses for textiles, but I also want them to think outside the box and become innovative. The idea of high standards will fail miserably if the teacher doesn't find ways to help young people succeed as they risk the creative energy required to execute their ideas.

In my program, I try to sequence activities so they can build upon each other, often in surprising directions. I also try to introduce technique in a relatively non-threatening way (regarding grading) and then build on that for more major work. In teaching feltmaking, for example, the idea of using shocking and abrasion to felt wool results in students making "soap on a rope," a bar of soap encased in felt with handmade ropes to hang it on. The idea is simple and fun. (In fact, this project could be used with very young children.) Ideas about color are introduced, and using the soap will continue to remind them of the process, as well as keep skin soft and clean!



Techniques can be taught in sequence, so that one project builds on another. The "soap on a rope" (by Monika Lubrik) is followed by larger felting projects like the mittens (by Caitlyn O'Reilly), which expand on the use of color and introduce stitchery.



The larger project that follows involves deciding what to make, how much felt is needed, how to deal with color, choosing or making patterns if the item requires them, assembling the item and lining it if necessary, and adding decorative detail. Toys, hats, mittens, purses, and pillows are some of their project ideas. The evolution of ideas is encouraged, so ideas often change from inception to execution. To build on the process and to increase the students' awareness of color, embroidery is a required detail. Stitchery handouts allow students to pick and choose appropriate stitches. The sewing machine is used for linings, but the work is done mainly by hand. Although Grandma would be proud of the handwork, the projects are very much "today."

The felting projects are followed with dye release on velvet (rather than tie-dying, which, of course, they love) using a two-step process, the first with bleach, the second with color remover. From these fabrics we construct pillows. The rope-making techniques they learn for the soaps can be utilized for corded edges and tassels. Beadwork is added, and their embroidery skills are reinforced as they learn to couch strands of beads in decorative designs to the face of a pillow.

My personal interest in learning about and making textiles



In addition to weaving, pillows like these by Laura Williamson can introduce sewing skills, teach tassel-making, and reinforce the use of cording.

(I am primarily self-taught) came from a wish to decorate my historic home. At one point I acquired an antique coverlet, from which arose many questions. Kids, too, need to have reasons to want to know. The perceptive teacher must find those reasons—or create them! As a non-expert, what carries me through the rough spots is a lifelong curiosity regarding a million things. My students and I learn together.

My one-semester class may include (but not be limited to) activities from the following textile techniques: 1. Felting (learning about color); 2. Embroidery; 3. Dye release to tie-dye; 4. Beadwork; 5. Making handmade ropes and tassels; 6. Spinning; 7. Natural dyeing; 8. Weaving (including reading a draft); 9. Batik or photo transfer/quilting/trapunto; 10. Painting on silk or designing and making floor cloths; 11. Basketry; 12. Handmade paper-making and bookbinding.

It isn't likely that we can do all of that in eighteen weeks, so tough choices have to be made. I ask for input from the students—it is their class, and I am wise if I listen to what they need. One obvious way to condense, for example, is to choose between weaving a cloth or a basket, since the techniques for simple weaves are parallel. Combining several different techniques in one project is always helpful.

Toward the end of the school year, I choose a soft-sculpture project, as it can be very creative, utilizes skills they have learned, and doesn't take too long. I call them their "alter-ego dolls," suggesting that they reveal an aspect of their persona not usually revealed. Their creations have to express "attitude." For some the stretch is easy, for others, the attitude comes only after they have actually begun to make the sculpture.

My role is to support their ideas—helping figure out how to make a pucker or a smile, brainstorming materials that can be used for hair, determining the shape of a pattern for pants, etc.



Pillows can also teach stitching and beading techniques. (The pillow in front is by Cori Ginter, the pillow in back by Ashley Wilkewitz.)



"Alter-ego dolls," or soft sculptures with "attitude," are a final class project that encourages creativity and invites the use of all of the textile skills learned in the class (this doll is by Cori Ginter).

Teaching high school students a varied range of textile activities based on historic perspective is likely to instill a deeper understanding and appreciation of textiles in general—hopefully developing lifelong interest and creative commitment. At least at my school, the days are gone when students learned to use a pattern to make a garment or stitched a zipper in place. Today's kids have never darned a sock or replaced a button, and aren't likely to do either any time soon. They are not taught these skills in my class either, but I can give them a sense of craftsmanship and a creative approach to textiles as an art form. Interestingly enough, as I looked at my antique coverlet yesterday, I thought of it not as a bedcover, but as art. It reflects an era in history in the best possible way. What I hope for in the grandest of my plans is to help kids today learn the value of things handmade. It is a way to value ourselves.

DEE FITZSIMMONS *has been teaching art for thirty years during which she has developed a strong belief that kids will excel when properly motivated and given adequate instruction. Her students at Portage Central High School, in Portage, Michigan, are proof!*

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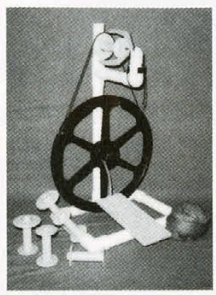
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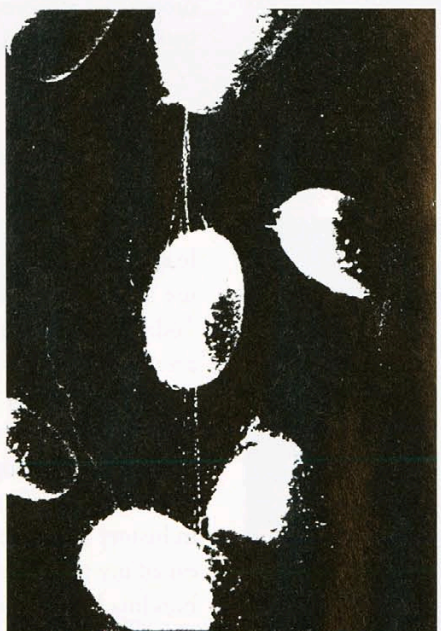
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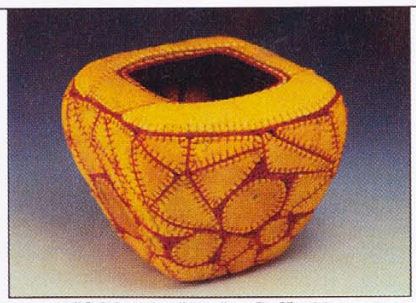
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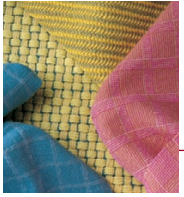
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Calendar

EXHIBITS, SHOWS, AND SALES

CALIFORNIA

April 12–13. Designing Weavers exhibition and sale at Judson Studios in Los Angeles. Contact www.judsonstudios.com.

May 3. Yolo Wool Products "Mill-In." Contact Jane, 41501 Co. Rd. 27, Woodland, CA 95776. (530) 666-1473; ywp@ccio.com.

COLORADO

May 16–June 22. Fiber Celebration 2003, regional juried show at Art Center of Estes Park. Contact Kathy Hartmeister and Patty Volker, 847 Ponderosa Ln., Estes Park, CO 80517. (970) 586-6555; fibercelebration02@lycos.com.

CONNECTICUT

April 26. 94th Annual Sheep, Wool, and Fiber Festival at Tolland Agricultural Center, Route 30, Vernon. Call (860) 684-2124; www.ctsheep.org.

July 17–19. Expo 2003, 46th annual juried craft show and sale on the Guilford Town Green, to benefit Guilford Handcraft Center, 411 Church St., PO Box 589, Guilford, CT 06437. (203) 453-5947; fax (203) 453-6237; info@handcraftcenter.org; www.handcraftcenter.org.

DISTRICT OF COLUMBIA

Through June 8. Textiles as Containers. **March 8–August 10.** Carpets of Andalusia. **March 28–September 7.** Mamluk Rugs from Egypt. 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.

GEORGIA

Through May 15. Fluid Fibers: Moving Creations by Southeastern Fiber Artists, exhibit at the Hudgens Center for the Arts, 6400 Sugarloaf Pkwy., Bldg. 300, Duluth, GA 30097. (770) 623-6002; fax (770) 623-3555.

IDAHO

May 17–18. 9th annual Snake River Fiber Fair with Judith MacKenzie, at Eastern Idaho Technical College, Idaho Falls. Contact Dave and CJ, (208) 359-2853; cjg@fretel.com.

ILLINOIS

May 11–June 14. Crossed Connections, juried multimedia exhibition and sale, at T.L.D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.TLDDESIGNS.com.

May 12–June 7. Fantastic Fibers, juried show in the Kavanagh Gallery, The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. Denise Kavanagh, (708) 584-9443.

June 1–August 2. Fiberworks 2003, exhibit by the DuPage Textile Art Guild at the Katherine Legge Memorial Park, 5903 County Line Rd., Hinsdale. (630) 887-0203.

MASSACHUSETTS

April 12–July 20. Generations/Transformations: American Fiber Art at the American Textile History Museum in Lowell. (978) 441-0400; www.athm.org.

May 16–18. CRAFTBOSTON at the Hynes Convention Center. Contact Bonnie Gordon, 175 NewBury St., Boston, MA 02116. (617) 232-7000; bgordon@craftboston.org; www.craftboston.org.

June 14–15. Sheep Shearing Weekend at Hancock Shaker Village, PO Box 927, Pittsfield, MA 01202. (413) 443-0188; fax (413) 447-9357; www.hancockshakervillage.org.

MICHIGAN

August 16–17. Michigan Fiber Festival at Allegan County Fairgrounds, Allegan. Workshops begin August 14. Contact Diane Vander Pol, The Hekman Library, 3207 Burton SE, Grand Rapids, MI 49546; (616) 957-7072; fax (616) 957-6470; dvpo@calvin.edu; www.michiganfiberfestival.org.

—continued on page 84

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COLOR PERSONALITIES

According to color specialists, our preference for particular colors runs in accordance with color moods. Traditionalists favor those colors often seen in bold plaids: burgundy, navy, hunter green, gold, slate blue, and vanilla. Whimsically minded folk are drawn to colors that need an adjective to help describe them: cherry red, sky blue, daffodil yellow, kelly green, periwinkle blue, and vibrant pink—colors that look like they've spilled out of an assortment of gourmet jelly beans.

Dynamic personalities can get away with black/white color schemes, or they favor those colors that only semiprecious stones and gems can claim as naturally their own: turquoise, amethyst, ruby, sapphire, peridot, or emerald. Tranquility is expressed through colors of the ocean: blue, blue-green, lavender, celadon, and light gray. Nurturing types might prefer colors that sound warm and fuzzy: peach, honey yellows, warm rose, cream, and baby blue.

Chris Casson Madden, *Scripps Howard News Service*, in *Rocky Mountain News*, February 2, 2002

ALPACA DOLLARS

South American countries, home to millions of alpacas, prohibited their export until 1984, when a rancher in Colorado took a risk on the investment potential of these exotic animals. Alpaca breeding has become a burgeoning national cottage industry. In the current breeders' market, average male alpacas sell for $500 to $2,000 each, but female alpacas can go for a tidy $10,000 to $30,000 apiece. Ranchers can increase their income by siring out males for $1,500 to $3,000. The buying and selling of herd sires can be even more lucrative. A rancher in Ohio paid $220,000 for a herd sire in 2000.



Ali Basye, "Alpaca Nation," in *Seattle*, April 2001

BLANKET TRENDS

In the [nineteen] twenties and thirties, the popularity of hunting, fishing, camping, and recreational motoring trips made stylish utility blankets popular; Woolrich's red-and-black-checked buffalo plaids are still synonymous with the rugged leisure of outdoor living. Pendleton's "Glacier Park" and "Yellowstone" were a close imitation of a Hudson Bay blanket—black, yellow, red, and green bars on a white ground—but they also came in camel, with delft blue, orchid, and old rose bars.

There were also service blankets produced in quantity for large institutions like hotels, lodges, and railroads that can be fun to find for their dated logos and seals. Pullman-car blankets have a dead giveaway: The number of the sleeping car and berth are woven into the blanket.

William L. Hamilton, "Vintage Blankets," in *Martha Stewart Living*, February 1997; contributed by Manuela Kaulitz, Louisville, Kentucky

GINGHAM

Inexpensive, colorful gingham fabric is a timeless material for home furnishings and accessories. Long associated with a country look, gingham checks actually can be mixed with just about any fabric and in any room. Depending on how it is used, gingham can be formal or casual.

"Gingham can knock the formality of a toile print fabric down to where it's playful," says Michel Patterson, who owns an interior design company. "Don't worry about going overboard, because you can never use too much gingham." Just be sure to combine a variety of check sizes, so the gingham has a lot of impact. Mix gingham with florals or use a solid welt to punctuate the fabric on furniture or lamp shades.

The size of gingham checks ranges from one-sixteenth inch to one-half inch or even larger for sofas and comforters. Red and white checks are the most popular.

Frances Ingraham Heins, *Albany Times Union*, in *The Denver Post*, March 17, 2001

EGYPTIAN COTTON

Modern Egyptian cotton is derived from a South American progenitor (most probably *Gossypium barbadense*), which was apparently brought by slavers to northern Africa from the New World. First described in 1820 or so, this strain originally produced a long, strong lint with a golden-brown color. It was interbred with local plants to yield new commercial selections: ashmouni, a brown stock; mitafifi, which was darker brown, had a longer lint, and gave rise to American-Egyptian yuma cotton in 1908; and, finally, what is now called pima cotton. Pima cotton, devel-

oped in Arizona, was obtained from an Egyptian form cultivated during the past century.

James M. Vreeland, Jr., "The Revival of Colored Cotton," in *Scientific American*, April 1999; contributed by Elizabeth Moncrief, Laramie, Wyoming

TEFLON FABRIC

Teflon, the nonstick coating on pots and pans, already is on astronauts' suits and the Statue of Liberty. Now it's coming to your clothing. Brands from Dockers to Prada are applying Teflon to release or repel stains. DuPont, which makes Teflon, says it works on any fiber, even silk.

Lyric Wallwork Winik, "No-Stick Solutions: From Pots to Prada," in *Parade Magazine*, November 10, 2002

WEAVERS AID RESTORATION

Thumbing through an antique-car magazine a few years ago, Alfred Barbour found a 1955 Mercedes 300 SL which had once belonged to the son of Sir Arthur Conan Doyle. His purchase price of $165,000 was just the start of his expenses; it took approximately 3,000 hours of labor and $300,000 to restore the car to its original color and condition. Handweavers assisted in the efforts.

Hand-built Baltic birch suitcases—with specially loomed lining—have replaced the ones originally stowed behind the seats. A husband-and-wife team based in North Windham, Maine, wove replacement fabric to the exact Mercedes factory specifications.

adapted from Jonathan Welsh, "For Sale: '55 Benz, Famous Ex-Owner; Runs OK, Needs Work," in *The Wall Street Journal*, May 8, 2001; contributed by Louise Yale, Redwood Valley, California



HEAVY CLOTH

The historical incubator of the factory system and then of power-driven machinery, the textile industry is still a part of daily life in every land, even where no machines whir at all. Each year the worldwide production of fabric weighs about as much as that of automobiles.

from a review of *Contemporary Textile Engineering*, F. Happey, ed., in *Scientific American*, August 1984; contributed by Helen Jarvis, Webster, New York

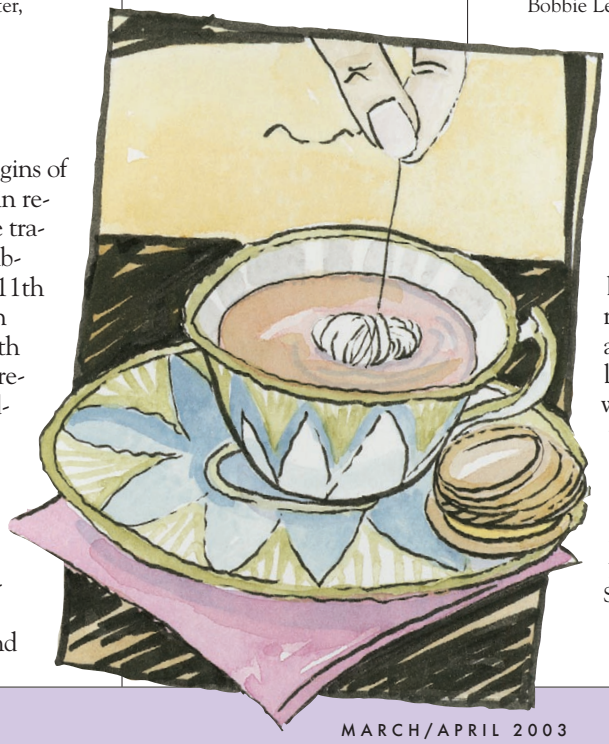
ANDALUSIAN CARPETS

While the exact origins of rug weaving in Spain remain unknown, the tradition was well-established there by the 11th century. Andalusian carpets from the 15th and 16th centuries reflect a unique blending of Muslim, Christian, Jewish, and indigenous Iberian traditions. Rugs contain intricate Islamic decoration and Christian motifs, and their bright colors attest to the skill of Jewish dyers.

All share a unique structural feature known as the "Spanish knot." The Spanish knot is a single-warp knot that forms pile by wrapping wool around a single warp and around alternate warps in successive rows. (In other pile carpet traditions, knots are wrapped around paired warps.) This staggering of knots on even and odd warps allows the weaver to create a relatively lightweight carpet with complex designs while using a minimum of raw materials.

An exhibit of Spanish carpets will be on view at The Textile Museum in Washington, D.C., from March 8 to August 10.

The Textile Museum



HIGH-TECH FIBER

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SILK DISCOVERY

According to the Chinese, silk has been around since at least 2000 B.C. The apocryphal story goes that an emperor's favorite consort accidentally dropped a white cocoon from a mulberry bush into her tea and discovered that she could unravel it into long white filaments. (There is, interestingly, a plausible scientific explanation for this story: The heat of the tea could have dissolved the gummy protein that held the strands of the cocoon together.)

Bobbie Leigh, "A Stitch in Time," *Diversion*, October 1997; contributed by Maxine Price, Pueblo, Colorado

OLD FABRIC NAMES

Bombazine was a lightweight fabric with silk warp and cotton, linen, or woolen weft. Brillatine was a fine cloth of silk and cashmere.

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

more Calendar . . .

(continued from page 81)

September 27–28. Northern Michigan Lamb & Wool Festival at Ogemaw County Fairgrounds, West Branch. Contact Jeanie Prentice, (989) 345-2434; jmprentice@m33access.com.

MINNESOTA

June 27–29. Minnesota Crafts Festival at the Minnesota History Center. Contact the Minnesota Crafts Council, 528 Hennepin Ave. #216, Minneapolis, MN 55403. (612) 333-7789; www.mncraft.org.

MISSOURI

May 29–June 1. Missouri Natural Wool Growers Association Heart of America Fiber Festival at the Vernon County Fairgrounds, Nevada. www.moncwga.com. To register for either event, send SASE to Leslie Carroll-Bartlett, University Outreach and Extension, 2015 N. West St., Nevada, MO 64772. (417) 448-1212; fax (417) 448-1204.

June 13–July 20. Enhancing the Surface. **August 8–31.** Student and Faculty Exhibition. Exhibits at Craft Alliance, 6640 Delmar, University City, MO 63120. (314) 725-1177; fax (314) 725-2068; www.craftalliance.org.

NEW HAMPSHIRE

April 4–June 6. Celebration: 65 Years of the New Hampshire Weavers Guild, juried exhibit at League of New Hampshire Craftsmen Headquarters, Gallery 205, 205 N. Main St., Concord. Contact Melissa Walker, (603) 742-0497; or Ruth Quah, (603) 868-7827; rfquah@yahoo.com.

May 16–17. Artistry in Thread Festival at Rochester Museum & Science Center, 657 East Ave., Rochester, NY 14607. (585) 342-9853; www.rmsc.org (click on Women's Council).

OHIO

March 29. 18th annual Market Day and Fiber Fair at St. Mark's Lutheran Church Family Life Center, 315 S. College Dr., Bowling Green. Contact Margaret Bouyack, (800) 554-7931; or Susan Cayton, caytonsj@juno.com.

April 26. Mid-Ohio Fiber Gathering in DeGraff. Contact Susie Smithers, (937) 585-5161; or Lee Ann, leellama@bright.net.

May 24–25. Great Lakes Fiber Show at Wayne County Fairgrounds, Wooster. Contact Linda Riechert. (330) 264-9665; don47linda@ valkyrie.net.

OKLAHOMA

April 19–May 26. Fiberworks 2003, 25th annual juried exhibit at the West Gallery, Omniplex, 2100 NE 52nd., Oklahoma City, OK 73111. Contact Sue Moss Sullivan, (405) 521-9755; bluzart@swbell.net or suemoss2000@netscape.net.

OREGON

March 29. High Desert Wool Growers' 6th annual Fiber Market Day at Crook County Fairgrounds, Prineville. Contact Robina Koenig, (541) 389-7678; tumblecreekfarm@juno.com.

PENNSYLVANIA

March 2–28. Fiber By Fiber, 49th annual exhibit of the Philadelphia Guild of Hand Weavers, at Artists League of Mt. Airy, Gallery of the Sedgwick Cultural Center, 7137 Germantown Ave., Philadelphia, PA 19119. (215) 248-9229; www.sedgwickcenter.org.

WASHINGTON

April 5–6. Annual Whidbey Weavers Guild Spin-In at Oak Harbor High School, Whidbey Island. Contact Nancy Baggott, PO Box 837, Coupeville, WA 98239. (360) 678-6480; wwspinin@earthlink.net.

WISCONSIN

April 5. Spring Fiber Jubilee at Tall Grass Farm, N6623 Lake Lorraine Rd., Delavan, WI 53115. Susan and Sam Miller, (608) 883-2025; skmiller@ idcnet.com; www.mohairconnection.com.

July 14–August 1. The Thread of Creativity, 27th annual fiber art showcase by the Whitewater Spinners and Weavers Guild, at Crossman Gallery, University of Wisconsin-Whitewater. Send SASE to G. Smiley, 17700 91st Pl., Bristol, WI 53104. smileydragan11@netzero.net.

CONFERENCES

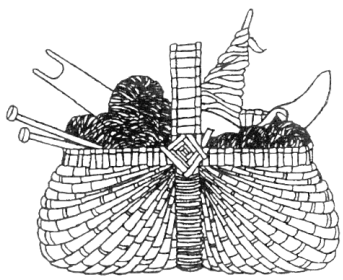
ARIZONA

July 10–13. Intermountain Weavers Conference in Prescott. Contact Teresa Kennard, Tkennard@ juno.com; www.sdc.org/iwc.

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CALIFORNIA

May 23–26. A Fiber Family Reunion, Conference of Northern California Handweavers at Nevada County Fairgrounds, Grass Valley. Registrar CNCH'03, PO Box 215805, Sacramento, CA 95821. kjrussell39@infostations.com; www.cnch-03.org.

FLORIDA

March 20–23. Florida Tropical Weavers' Guild Conference at Eustis. Contact Jackie Malone, 313 Bay St., Tarpon Springs, FL 34689. (727) 937-7023; jcmftwg@tampabay.rr.com; www.ftwg.org.

GEORGIA

March 28–30. Riverscape: A Fiber Journey on the Chattahoochee, Fiber Forum 2003 at Simpsonwood Retreat and Conference Center, Norcross. Contact Paula J. Vester, (404) 296-4051; pjvester@earthlink.net; or write Peachtree Handspinners Guild, PO Box 830601, Stone Mountain, GA 30083.

ILLINOIS

March 21–23. Looking at Tapestries: Views by Weavers and Scholars, symposium at the Hyatt Regency Hotel, 151 Wacker Dr., Chicago, IL 60601. (800) 233-1234 (hotel phone). Contact Bobbie Gibel, The GFR Center for Tapestry Studies, PO Box 3305, Tucson, AZ 85722. (520) 626-8364; tapestry@email.arizona.edu.

June 22–29. Fiber Fantasia: Imagination & Collaboration, Midwest Weavers Conference at Southern Illinois University-Edwardsville, near St. Louis, MO. Bhakti Ziek, keynote. Contact Amy Norris, 8742 Teasdale Ave., St. Louis, MO 63124; midwst2003@aol.com; www.siue.edu/wgsl/html/MWC2003.htm.

IOWA

April 12. Iowa Federation of Handweavers and Spinners Spring Meeting and Spin-In in Cedar Rapids. Contact Virginia Abney, (319) 396-5642, Vmabney@mcleodusa.net; or Rebecca Roush, rrabbit@inav.net.

KANSAS

April 10–13. Kansas Alliance of Weavers & Spinners Conference at Kansas State University, Manhattan. Bobbie Irwin, keynote. Contact Marsha Johnson, (785) 485-2628; marshaj@kansas.net.

MASSACHUSETTS

July 17–20. 25th New England Weavers Seminar (NEWS) at Merrimack College, North Andover. Contact Rosemonde Spinelli, 79 Kilsyth Rd., South Easton, MA 02375. reilspin@attbi.com; www.newenglandweaversseminar.com.

MICHIGAN

June 17–22. Great Lakes Gathering of the Michigan League of Handweavers at Hope College, Holland. Contact Cathy McCarthy, (616) 345-1796; cmccarth@kresanet.org.

MINNESOTA

September 26–28, Minnesota Federation of Weavers Guilds at Camp Friendship in Annandale. www.auralens.com/federation.

MISSOURI

June 5–8. Surface Design Association Silver Anniversary conference in Kansas City. Contact Pauline Verbeek-Cowart, Kansas City Art Institute, 4415 Warwick Blvd., Kansas City, MO 64111. (816) 802-3342; pverbeekcowart272@ mac.com.

June 13–15. Innovations in Textiles V, symposium and exhibitions in St. Louis, sponsored by Craft Alliance. Contact Craft Alliance, 6640 Delmar Blvd., St. Louis, MO 63130. (314) 725-1177, ext. 22; fax (314) 725-2068; gallery@craftalliance.org; www.craftalliance.org.

NEW YORK

May 17–18. Historic Weaving Manuscripts Conference, location to be determined. Sponsored by The Handweaving Museum & Arts Center, 314 John St., Clayton, NY 13624. (315) 686-4123; info@hm-ac.org; www.hm-ac.org.

October 10–13. Eastern Great Lakes Fiber Conference at the Stella-Maris Retreat and Renewal Center, Skaneateles. For more information, send name and address to fiberfair03@usadatanet.net; or call Dianne Leach, (315) 339-2023; or write Sherrill Koss, 2637 Edgewood Rd., Utica, NY 13501-6318.

PENNSYLVANIA

April 3–6. National conference for craft administration professionals sponsored by the Craft Organization Directors Association, at the Omni William Penn Hotel, Pittsburgh. Contact Society for Contemporary Craft, attn: 2003 CODA Conference, 2100 Smallman St., Pittsburgh, PA

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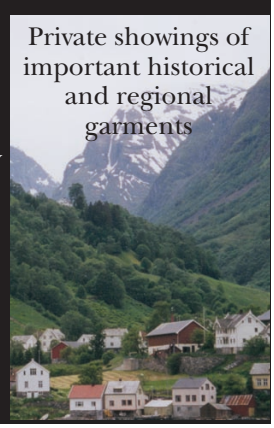


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TEXAS

April 25–27. Biennial conference of the Contemporary Handweavers of Texas in Fort Worth. Elizabeth Barber, keynote. Contact Shannon Hardy, 1820 Polster, Plano, TX 75093; zdirk@mindspring.com; www.cht2003.org.

WASHINGTON

March 23–27. A Woman's Gathering in LaConner. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221.

CANADA, ALBERTA

Upcoming. Handweavers, Spinners, and Dyers of Alberta will be hosting a HWSDA conference in the summer of 2003. Find more information on our website, www.hwsda.org.

CANADA, ONTARIO

June 6–8. Ontario Handspinning Seminar at University of Guelph, Guelph, Ontario. Contact Hazel Alexander, (519) 822-9390; ghalexander@rogers.com.

SOUTH AFRICA

September 7–12. Fibre Breakaway, fiber-related courses in Johannesburg. Contact The Secretary, Johannesburg Weavers and Spinners Guild, PO Box 84736, Greenside 2034, South Africa. Marina Sigalas, msigalas@worldonline.co.za.

UKRAINE

June 10–15. New Textile Generation, international conference and exhibition on textile art, including Black Sea/Mediterranean Sea theme, workshops, and archaelogical and textile tours of the Scythian and Sarmat Culture. Post-conference exhibit and tours June 16–21. Events are in the Kherson region on the coast of the Black Sea. Contact Ludmila Egorova, Ave. Textilshikov 14A/30, Kherson 73031, Ukraine. Phone/fax 380 (552) 553746; anschnei@public.kherson.ua.

TO ENTER

ARIZONA

Fibers Through Time 2004, conference of the Arizona Federation of Weavers and Spinners Guilds in Coolidge, March 18–21, 2004, is accepting teacher applications **until the beginning of March 2003.** Contact Fibers Through Time 2004, 7000 N. Paloma Dr., Tucson, AZ 85704. (520) 544-3626; agfabos@ieee.org.

CALIFORNIA

First National Fiber to Shawl Competition, plus fleece and handspun yarn show, in conjunction with the Conference of Northern California Handweavers, May 23–26, in Grass Valley. **Entry deadline April. 1.** Registrar CNCH'03, PO Box 215805, Sacramento, CA 95821. marionllama @mindspring.com (shawl contest); jday@shasta.com (spinning and wool); linea@datapacket.net (vendors); kjrussell39@infostations.com (registration); www.cnch-03.org or www.cnch.org.

COLORADO

American Tapestry Biennial 5, juried international tapestry exhibit to be exhibited starting July 2004 in Denver and other venues. **Slide postmark deadline November 24.** Send SASE to ATB5, c/o Monqiue Lehman, 3194 Fairpoint St., Pasadena, CA 91107. lehman@artcenter.edu; www. americantapestryalliance.org.

Fiber Celebration 2004, juried show in Loveland coinciding with Convergence 2004, July 2004 in Denver. **Entry deadline to be announced.** Contact bjodea@qwest.net.

FLORIDA

Florida Tropical Weavers' Guild seeks teacher and vendor applications for the 2004 and 2005 conferences. Contact Jackie Malone, 313 Bay St., Tarpon Springs, FL 34689. (727) 937-7023; jcmftwg@tampabay.rr.com; www.ftwg.org.

GEORGIA

South Cobb Arts Alliance annual juried show, July 14–August 17, at the Mable House Cultural Center in Mableton; all media; **deadline May 15.** For more information, send an SASE to SCAA, 5239 Floyd Rd., Mableton, GA 30126. www.artshow. com/mablehouse.

ILLINOIS

Crossed Connections, juried exhibition and sale, May 11–June 14 in Westmont. Original work addressing the theme in any medium; **photo/slide deadline March 20.** For prospectus, send LSASE to T.L.D. Design Center & Gallery, 26 E. Quincy St., Westmont, IL 60559. (630) 963-9573; www.TLDDESIGNS.com.

Off the Floor, juried rug exhibition October 6–November 16 in St. Charles. **Slide deadline July 9.** The Fine Line, 6N158 Crane Rd., St. Charles, IL 60175. (630) 584-9443.

Postcard Art Competition/Exhibition 2003, October, in Wauconda. Original artwork in postcard-sized format, any medium, for artists 18 years and older. Juried from actual work; **entry deadline August 1.** Contact Debra Gust, Lake County Discovery Museum, 27277 Forest Preserve Rd., Wauconda, IL 60084. (847) 968-3381; dgust @co.lake.il.us; www.teicharchives.org.

OKLAHOMA

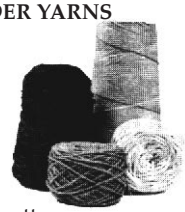
Fiberworks 2003, exhibit for Oklahoma artists, juried by Jason Collingwood, April 19–May 26 in Oklahoma City. Juried from actual work **due April 11–12.** Contact Sue Moss Sullivan, (405) 521-9755; bluzart@swbell.net or suemoss2000 @netscape.net.

PENNSYLVANIA

Fiberart International 2004, biennial juried exhibit April 3–August 15, 2004, in Pittsburgh. **Slide deadline August 25.** Send SASE to Ann Taymans, 133 Dewey St., Pittsburgh, PA 15218. (412) 781-5519; fiberartinternational@yahoo.com.

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CANADA, BRITISH COLUMBIA

Fibre Fest, May 17–18, at the Tradex Center in Abbotsford, seeks seminar/workshop/demonstration proposals. Vending opportunities available. Contact Jan Curtis (250) 935-8534; crtis@oberon.ark.com.

INSTRUCTION

CONNECTICUT

Kumihimo, week of March 17, with Rodrick Owen. **Needle Felting,** April 25–26, with Sharon Costello. **Handmade Shoes,** May 3–4, with Sharon Raymond. **Plaited Basketry,** May 3–4, with John McQueen. **Dyeing,** May 17–18, with Rita Schwab. Guilford Handcraft Center, 411 Church St., Guilford, CT 06437. (203) 453-5947; www.handcraftcenter.org.

Fiber workshops, April 27, in conjunction with the Connecticut Sheep, Wool, and Fiber Festival at Tolland Agricultural Center, Rte. 30, Vernon. Contact (860) 684-2124; www.ctsheep.org.

MASSACHUSETTS

Swedish Weaving classes, varied dates, one-week intensive sessions at Becky's Väv Stuga, 47 Bassett Rd., Shelburne, MA 01370. Phone/fax (413) 625-6057.

Spinning for Beginners, March 1, with Isabel Krebs and Elizabeth Linzey. **Beverage Bottle Basket,** March 2, with Isabel Krebs and Wanda Halten. **Weaving a Shaker Rag Rug Runner,** March 8 and 15, with Isabel Krebs and Elizabeth Linzey. Hancock Shaker Village, PO Box 927, Pittsfield, MA 01202. (413) 443-0188; fax (413) 447-9357; www.hancockshakervillage.org.

NEW YORK

Dyeing Small Batches in Your Kitchen, workshop March 29 with Myra Dorman. Contact New York Guild of Handweavers, PO Box 1623 Madison Square Station, New York, NY 10159. nyghand weavers@aol.com.

NORTH CAROLINA

Weaving—Beginning and Beyond, March 16–22, with Pam Howard. **Southwestern Rug Weaving,** March 23–29, with Jan Scott. **Introduction to Weaving,** April 4–6, with Elaine Bradley. **The Fundamentals of Weaving,** April 20–26, with Ruth Truett. **Warp and Weft Inlay,** May 2–4, with Kathrin Weber Scott. John C. Campbell Folk School, One Folk School Rd., Brasstown, NC 28902. (800) 365-5724; www.folkschool.org.

NEW HAMPSHIRE

Dyeing Tencel for Weavers, April 5 with Marjie Thompson; **Spinning Novelty Yarns,** April 26 with Priscilla Parmenter; **The Magic of Spinning Mohair,** May 24 with Robin Russo; **Kumihimo,** June 7 with Robin Russo; **Fine & Fancy Felt Scarves,** June 14–15 and **Sculpting with Fibers,** June 16 with Ewa Kuniczak from Scotland, at The Fiber Studio, 9 Foster Hill Rd., Henniker, NH 03242. (603) 428-7830; www.fiberstudio.com.

OKLAHOMA

Block Weaves, workshop April 18–19 with Jason Collingwood, at Oklahoma City Arts Center, Oklahoma City. Contact Sue Moss Sullivan, (405) 521-9755; suemoss2000@netscape.net.

PENNSYLVANIA

Frame Tapestry for Kids, March 15, with Kathryn Pannepacker. **Tapestry Art Talk,** March 23, by Kathryn Pannepacker. All events at Artists League of Mt. Airy Gallery of the Sedgwick Cultural Center, 7137 Germantown Ave., Philadelphia, PA 19119. (215) 248-9229; www.sedgwickcenter.org.

WISCONSIN

Handwovens for Whatever Shape You're In, workshop March 6–7 with Layna Bentley. **Design Inspiration,** program March 8 with Layna Bentley. Sponsored by Wisconsin Handweavers, Inc., Milwaukee. Call (262) 569-0873; christilee@ core.com.

CANADA, BRITISH COLUMBIA

Supplementary Warps and Friends, May 12–16, at Diane Mortensen's Islandweaver Studio in Salt Spring. Contact Diane at (250) 538-0040; www.islandweaver.com.

UNITED KINGDOM, ENGLAND

The Association of Guilds of Weavers, Spinners & Dyers Summer School, August 3–10, at Moreton Morrell Agricultural College, Warwickshire, England. Contact Jean Taylor, 12 Millfields Ave., Hillmorton, Rugby, Warwickshire CV21 4HJ, UK. 01788 571140; jeantaylor38@hotmail.com.

TRAVEL

China, Mongolia, Kirgizystan and Kazakistan, September 4–22. History and Textile Tour with Anita Mayer and Meli Tours. Send SASE to Anita Luvera Mayer, 13562 Islewood Dr., Anacortes, WA 98221.

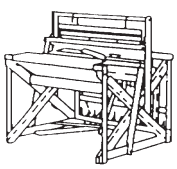
Guatemala, August 6–18. Textiles and Costumes of Indigenous Guatemala, tour with Nancy Crow, Nathaniel Stitzlein, and Vivian Harvey. Send LSASE (60¢ postage) to Nancy Crow, 10545 Snyder Church Rd., Baltimore, OH 43105. www.nancycrow.com.

Ireland. September 22–October 5. Fiber arts tour and workshops. Contact Joan Slack-Debrock, (715) 277-4224; www.riverrunarts.com.

Madagascar, September 6–21. Textile tour sponsored by The Textile Museum. Contact Travel Plans International, (800) 323-7600.

Norway, June 19–July 8. Textile Study Tour and Workshops. Contact Laurann Gilbertson, Vesterheim Museum, PO Box 379, Decorah, IA 52101. (563) 382-9681; textiles@vesterheim.org.

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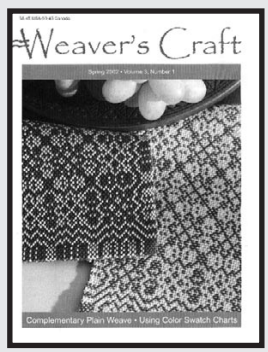
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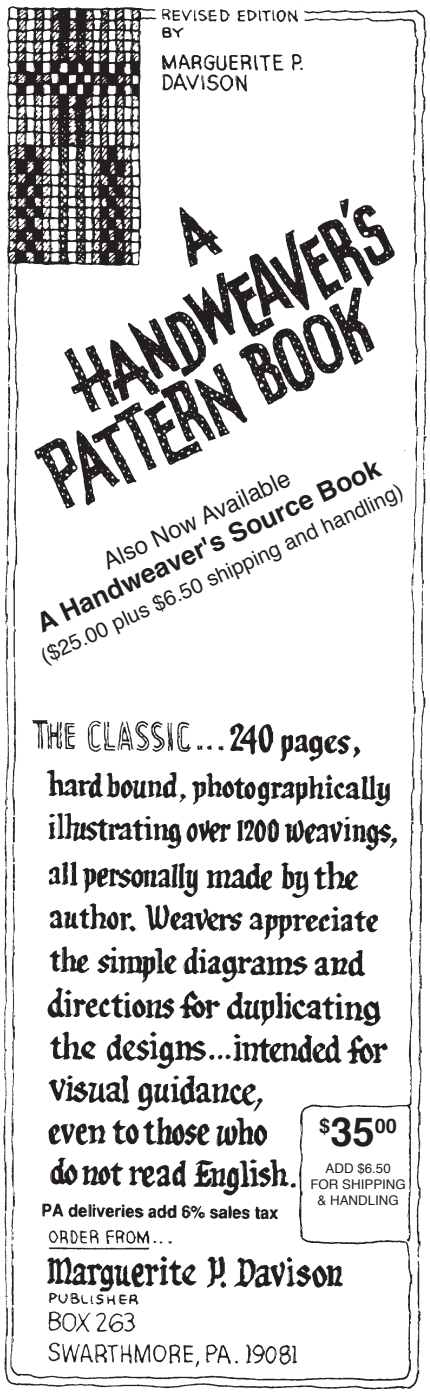
BY SHARON ALTERGOTT

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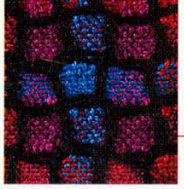
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Lakeside Fibers celebrated its recent business expansion with a *Grand Opening* event in late January, 2003. Founded in 1999, Lakeside Fibers specializes in natural yarns and traditional and exotic fibers, supplies, classes, and equipment for the weaver, knitter, and fiber enthusiast. Owner Susan H. Vandewalle is enthusiastic about the store's new displays of organic and natural yarn and fibers, along with a wide-range of weaving equipment and accessories. Visit the shop at 402 W. Lakeside St., Madison, WI 53715 or phone (608) 257-2999 for shop hours.

The Dyeworks, Inc., offers prepackaged natural dye extracts, mordants, and dye assists. Imported directly, the extracts include madder, cochineal, logwood purple, cutch and Quebracho green, as well as indigo. They also offer workshops in natural dyeing for skeins, yard goods like silk and cotton, and surface design instruction. Complete dye price list and class schedule are available at www. thedyeworks.com or phone (303) 530-4777 for more information.







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MID-OHIO FIBER GATHERING, April 25, 2003. 9:30 am–6:00 pm, Winner Barn and Conference Center, Degraff, Ohio. For information: **Susie Smithers,** (937) 585-5161 or leellama@bright.net.

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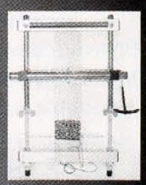
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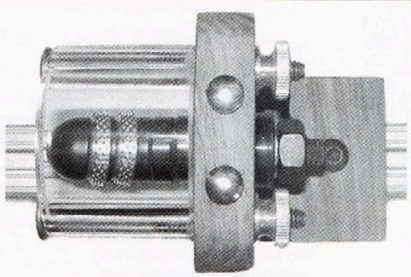
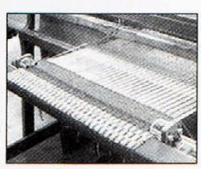
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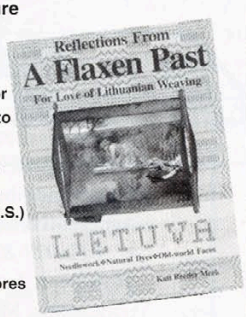
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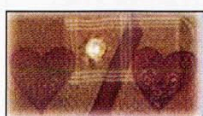
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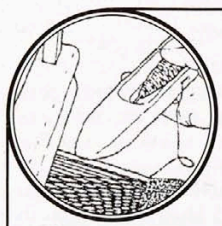
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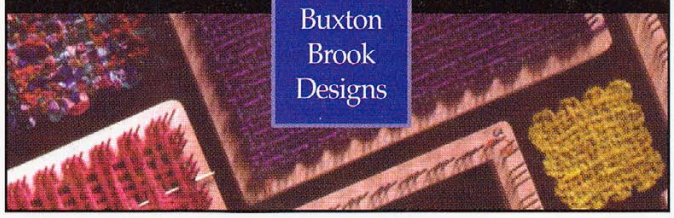
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Endnotes

Stripes are one of the mainstays of weaving. They can pop up in either the warp or the weft or both; they can be big or small, symmetrical or not. They can add subtle or dramatic interest to any fabric, or they can be used to define other areas of interest. They can be woven or they can be applied, as in bands of piping or other applied trims.

My fondness for stripes may have been born long before I became a weaver. At our summer home, we have a large collection of awning-striped canvas and ticking cushions for the outside furniture. One visitor, upon seeing this pile of pillows, pointed out to me our riotous collection of stripes! Perhaps my woven stripes are a reflection of those long-ago lazy summer days, when we spent hours on the porch reading novels and magazines, drifting off to nap in a swing piled high with stripes.



As an inveterate weaver of plain weave, stripes are one of the few design tools I can use to vary my fabrics. I especially enjoy working within a set of limitations and find great find inspiration in doing so. By varying only some of the elements within them, it is easy to create a series of fabrics with a progression of visual ideas from fabric to fabric.

One of my favorite garments to weave is the simple kimono. Its very shape—constructed of rectangles—makes it the perfect laboratory for experimenting with stripe designs.

I began my stripe journey with graded color progressions, changing colors subtly from one side of the warp to the other. These could be called thread-by-thread stripes, and sometimes they were, each thread a slightly different color as the progression moved across the warp. Fortunately, I wove narrow fabrics! I tried symmetrical stripes (not good) asymmetrical (better), Fibonacci (good, depending) and large blocks of color.

I wove kimono after kimono, using different yarn choices, color placement, and setts—and then I discovered dyeing. At first, I dyed simply to get a particular color I could not find commercially. Then I found out that different yarns take up and reflect dyes differently, so I made warps of mixed yarns—some shiny, some dull, some smooth, some textured. In one dyepot I could create an array of subtle color differences and weave a cloth rich with vibrancy and depth.

Then I tried resist dyeing, a technique that allows the stripes to appear and disappear all along the warp. I tried traditional resists, such as tying or knotting and found I could play with positive and negative space. White resisted areas could become figures against the dark background of the rest of the fabric, or I could place dark spots on a light background.

Once I discovered I could paint dye directly onto the warp, however, I abandoned resist techniques altogether. Painting the warp greatly speeds up the dye process and allows for much more experimentation. Any color can appear anywhere on the fabric. I could work serendipitously! I've been painting warps ever since. I can combine all kinds of yarns in a single warp, as long as I stay within a fiber type and relatively close range of sizes. I can then combine many different warps in a single piece—stripes of warp!—to create more complex color fields.

Since my fabrics are somewhat warp-faced (the weft shows only slightly), all of the design process takes place in the warp. This precludes weft patterning (not so good), but requires only one shuttle (very good).

One of the pleasures of working with stripes in the warp is that you can design the warp in the reed instead of on the warping board. You can place the threads using many small warp chains or even add threads individually. You can make adjustments as you go—move a color here, add a color there, or define an area with a new color—building the warp as you respond to each addition. This is the anticipatory stage of weaving, when all focus is on the potential. Sometimes I go too far! Some kimonos have too many colors, too many little stripes. After I weave one of these, I retreat—back to analogous colors and bigger stripes, the calmer fabrics of the stripe world.

Stripes come in and out of fashion, both for clothing and home decorating fabrics. They can be crisp and clean looking, or rich and subtle. Whatever their inspiration or form, for handweavers, stripes are here to stay!

SARA LAMB, *of Grass Valley, California, loves weaving, spinning, dyeing, and all forms of embellishing textile art. She is known for her fine handspun, handwoven kimonos with tablet-woven trim and her embellished pile-woven bags. She exhibits and teaches and is the author of many articles and a video.*



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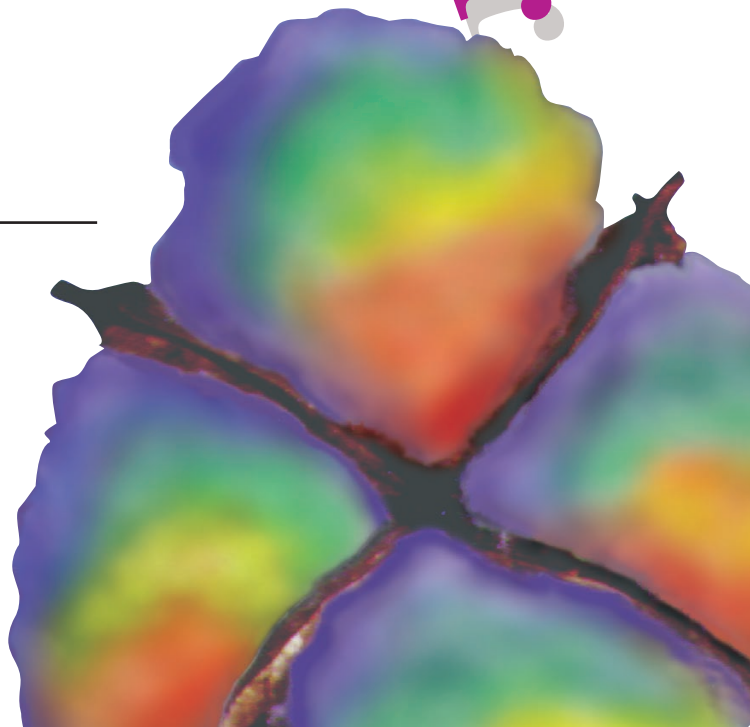
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