

# *The Weaver's Journal*

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Volume VIII, Number 1, Issue 33

Summer 1984



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# The Weaver's Journal

Quarterly Journal for Textile Craftspeople

Volume IX, Number 1, Issue 33  
Summer 1984

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### PRINTED BY

St. Croix Press

### COLOR SEPARATIONS BY

R & S Litho

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The Weaver's Journal is published on the first of each January, April, July and October by Arania Press Inc., P.O. Box 14238, St. Paul, MN 55114. Telephone (612) 646-7445. ISSN 0160-3817.

**Subscription rates:** \$15.00 1 year (4 issues); \$29.00 2 years; \$42.00 3 years. Outside U.S.A.: \$18.00 1 year; \$34.00 2 years; \$50.00 3 years. (US currency only please)

Second class postage paid at St. Paul, Minnesota and additional mailing offices. The Weaver's Journal USPS 384-210.

**Postmaster:** Send address change form 3579 to The Weaver's Journal, P.O. Box 14238, St. Paul, MN 55114.

The editorial committee takes no responsibility for goods advertised in this journal.

ISSN 0160-3817

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## ◆ IN THE ◆ NEXT ISSUE

This fall, our spinning/fibers issue will feature antique spinning and weaving tools (other than wheels and looms). Winning guilds participating in our photo contest were: first prize-Clinch Valley Handweavers, Oak Ridge, TN; second prize-Ottawa Valley Guild, Ottawa, Canada; and third prize is shared by Whonnock Weavers & Spinners, Whonnock, British Columbia, and Hawaii Handweavers Hui of Honolulu. We will feature photos submitted by the prize winning guilds as well as selections from the other entries.

*The Weaver's Journal*

## ◆ FROM THE EDITORS ◆

**T**HIS ISSUE marks the beginning of the ninth year of *The Weaver's Journal*. You will notice that my name as editor and publisher on the masthead has been replaced with the names of Karen Searle and Sue Baizerman, who are the new owners of *The Weaver's Journal*. They plan to continue the present editorial policy of providing weavers with a quarterly publication that is stimulating, rewarding and conducive to successful and creative weaving while providing a better understanding of the entire field of textiles.

I would like to tell you how the sale of *The Weaver's Journal* came about. After the sudden death of my husband last August, I felt the great sense of loss all people do under such circumstances. However, I came to realize how much I had depended on him for support in the publication of *The Weaver's Journal*. I made the decision then to concentrate on weaving and teaching, rather than cope with editing and publishing. Immediately I thought of Karen Searle and Sue Baizerman, who had published several fine weaving books under the name Dos Tejedoras, as the ideal people to take over the magazine to which I had given birth and which was now ready to become a mature publication. It was a happy day in my life when Karen and Sue agreed to take over *The Weaver's Journal*, because I knew the magazine would be in good hands. During the last few months we have worked together to ensure a smooth transition. I have, of course, pledged them my full support.

I thank all of you for your input, your patience, your encouragement and your help. I hope you will continue your much appreciated communication with the editorial staff. I know they are anxious to meet your needs and want to publish a magazine that you will cherish.

Sincerely,

Clotilde Barrett

**I**MAGINE the excitement generated by a telephone call from Clotilde Barrett offering the opportunity to assume ownership of *The Weaver's Journal*! We, two book publishers, had only dreamt of publishing a magazine. It was with some trepidation and a lot of enthusiasm that we accepted the challenge of continuing the fine publication created and developed by Clotilde.

Of course, the decision meant relocating *The Weaver's Journal* in Minnesota and setting up a larger office space. And it meant hiring a staff. Fortunately, here in Minnesota with its very large population of weavers, we had an impressive array of talented people to draw upon. We selected an extremely competent group of four who complement our skills and those of one another very well. These fine people have added their enthusiasm and excitement to our own.

The goal that we all share is to maintain the high standards set by Clotilde Barrett. We want to continue to respond as she has, to the needs and interests of practising, more experienced handweavers, and to provide the in-depth articles which they require.

Happily Clotilde herself will help us work toward our goals through her continued contributions to *The Weaver's Journal* in the form of her valuable articles and book reviews.

And just as *The Weaver's Journal* under Clotilde was constantly growing and responding to the needs of its readership, we will also try to introduce changes as they seem to fit. In this issue we are introducing some regular features that both reflect our interests and hopefully yours as well. There is a special complex weaves section and one on finishing techniques.

We and our staff are here, ready to respond to your comments, compliments, criticisms and suggestions. We see this as the beginning of a long and meaningful relationship with you, our readers.

Sincerely,

Karen Searle and  
Suzanne Baizerman

## ◆ LETTERS ◆

**HAPPY DAY!** We received the January *WEAVER'S JOURNAL*. . . Thank you for publishing a *Directory of Weavers and Spinners Guilds*. I wanted one from the time I began to weave. Many things pleased me in the January number. I enjoyed my fellow Arizonans' contributions. Irene Schmolter speaks to me when she talks about cotton. The article on the Kinsale cloak delighted me. Guides told us when we toured Ireland in 1953 to watch for old countrywomen in a typical black cloak, but warned us we probably would not see any, because "they are very shy and hide from the tourists." We saw none.

Richard Clement has a powerful understanding of what he's about, to be able to define solenoid for me to understand, and to put together dobbie mechanisms as simply as he has. Bruce Bohannon makes a telling point with "there is no way that either author (of a computer drafting program) will receive adequate payment. . . ." My gratitude for his reviews.

I call myself a hobby weaver, because I weave solely for my own amusement. My computer, dobbie, countermarche, interest in what goes on in the world, and curiosity about industrial weaving do not change my purpose. Handweavers' meetings I have attended, however delightful, were frugal to the point of discomfort. Yet serious hobbyists stayed home because of cost. Part of what I expect of a weavers' periodical is a distillation of whatever a major meeting or show may offer, for weavers too small to attend.

Kellie Burks  
Sun City, Arizona

**RECENTLY** a member of our Guild inherited four 1929 *The Handcrafter* magazines. I have been reading the Aug.-Sept. 1929 issue and in an article by Winogene B. Redding, titled "An Old Art Modernized," she tells of the revival of weaving in Gatlinburg. The home weaving industry had gone out of style about 25 earlier and to the young mothers this was a new art. Instead of the old heavy beamed sled loom they were using a small, modern home-made loom. "Now these grandmothers watch their daughters weave with an ease they never imagined possible - even their weaving language is not the same. The 'chain' of their time is now a warp. The 'gears' are harnesses, 'quills' are bobbins, sleys are no longer numbered from 400 to 700 sley eyes to each one, according to the way the cane pieces were fastened in, but are steel affairs, uniformly made and numbered by the inch."

So maybe in 25 or 30 more years there will be another controversy for the proper name to call that - frame, gears, shafts, har-

ness - oh, you know, that thing that holds the heddles.

D. Norton  
Roseburg, OR

. . . **I MUST TELL** you how much I am enjoying the challenge of your journal. Taking up weaving again after an interval of 30 odd years. Then on only a two shaft or 4 shaft table loom, with the ideas boiling up after receiving your latest issues. I am revelling on a multi-shaft floorloom. I can't resist adding to the shaft/harness discussion but here in Australia those years ago, it was nothing other than shaft. Many thanks for the challenge.

Gwenyth Moxly  
South Australia

**THANK YOU** for your review of our *Navette* pattern design software appearing in the winter issue. I would like to clarify some of the statements made in the review and to mention some important features of the software which were overlooked.

The philosophy behind the design of our software was to create a tool which would integrate naturally into the handweaver's environment, would be easy to use, and would be very powerful. Our software was the first to introduce visual editors for defining threading and treadling sequences. The command menu, although not verbose, provides an extremely efficient and convenient manner in which the user may traverse the many options of the software.

We have just released a more powerful version of *Navette* with many new features. All menu options are now available on the command line. Pattern repeats of up to 132 warp threads and 96 picks may be defined. Multiple pattern repeats can be displayed in ten different sizes with up to 280 threads in the warp and 192 threads in the weft.

*Navette* has always had the capability to define and display patterns using color effect. Individual warp and weft threads may be defined as either light or dark. The pattern's weave structure or color effect may then be displayed. Up to 77 pattern files can be stored on a diskette. A "screen dump" command allows the graphics picture of a pattern to be printed on any Epson compatible printer with no special hardware required.

Because *Navette* is a "sophisticated design tool," it will require some learning. A 50-page manual is included with a tutorial and examples of every command to aid in this process. For example, the ability to configure any printer to take advantage of its particular features is an important capability of *Navette*. It means that each user can custom design exactly how their drawdowns will appear when printed. Five examples using

two different printers are given in the manual.

Mark Opperman  
Opcode Software  
Berkeley, CA

**IT IS LATE** to write with reference to your excellent Fall issue, but better late than never.

Re: Rainbow Dyeing. It says that Nancy uses fiber reactive dyes for cotton and silk. Cotton will not dye easily with any type of dye, unless the cotton seedwax is first removed. This is done by boils-off i.e. adding detergent bringing to the boil for a minimum of 20 minutes, cooling and rinsing twice. If the water is hard add Calgon with the detergent. I am not surprised if silk in such a dyeing comes out dull and lusterless. Silk should be dyed with acid dyes—exactly like wool. Some small amount of detergent may be added to the dye (this should be done when dyeing any fiber). To enhance the hand of silk, some acetic acid or formic acid should be added to the rinse. Great care should be taken in dyeing silk that no mineral salt especially no metal salts are present. These will bind chemically with the silk and cause dulling.

Re: Flame retardants. Stephen Pater writes especially about display problems. It should be noted that any treatment with flame retardant chemicals will damage the hand and drapability of any fabric. Such treatment will also affect the lightfastness and in most cases destroy same. There are according to application of fabric various degrees of flame retardancy required and for each application a different test and test equipment and procedure. It is often possible to make a fabric flame retardant simply by proper selection of yarn form and construction. A tightly woven compact fabric made from tightly twisted yarn that is clean, fat and wax free will generally be very difficult to burn. On the other hand a loosely woven, hairy fabric will burn relatively easily and a brushed fabric that is greasy will easily become a torch.

Fabrics with uniform fiber content (100% of one fiber only) are much easier to flameproof than fabrics containing 2 or more different fibers. A chemical that flameproofs one fiber may have no effect at all on another fiber. In recent years a number of flame retardant fibers (all manmade) have come on the market, but these fibers will only be flame retardant when all traces of dyecarriers, finish and coning waxes are removed by scouring. Also these fibers are comparatively expensive. Cottons, rayons, wool, silk, polyesters are relatively easy to flameproof. Acrylics are not. Nylons can be made to pass some flammability tests, but are never really flameproof. Saran is self-

extinguishing but gives off toxic fumes—chlorine.

Reading issue after issue of the *Journal* I notice that manmade fibers are hardly ever mentioned. They are a fact of life and becoming more and more important. Is it that most handweavers lack the knowledge to handle manmades? After all, manmade fibers are special purpose fibers which will perform superbly if used for what they have been engineered for, but will fail miserably if misused. We usually call these fibers by their generic name, occasionally by their trade name and tend to forget the almost endless variety of types. One producer alone lists more than 30 types of nylon and almost 70 types of polyester. It needs knowledge and study to successfully use them. Reliance on trade publications is not always sufficient, as frequently the information appearing in print is already outdated. New technologies are developing very quickly and keeping up with the latest developments is becoming a real problem.

The article on counter-marche looms is excellent and fills a long-felt vacuum. If only these looms were not so expensive!

Walter Hausner  
Hackensack, NJ

**I HAVE READ** with interest two articles in the Spring *Journal*, which has recently arrived, and for this reason I am writing to you.

First, Rita Adrosko, with all of her knowledge of fabrics, textiles and the history of this and that, has missed the whole intent of the coverlet that she dissected. It is obvious that this item was made on purpose, in the form that it is, and by only one person—a slave or house servant of whatever household owned or wove the original fabrics that the piece is made of. Old clothing and household linens were handed down to the slaves and servants, and from then, they continued further and further down the "use" ladder until they reached a point of no further usefulness. At that time they were put to more use. They were cut up and patched and quilted into coverlets, quilts and blankets to be used until those, too, were too ragged and gone to be further utilized, at which time then they were ragged. It is more than likely that the maker of the coverlet in question lived in a house with a number of persons of various ages and sexes, and the hand-me-downs covered a lot of different clothing, household fabrics and fibers. That then could account for the diversified content of the "finished" product. As for the ages of the fabrics involved, what other reason could account for them. At that time, it was common for one garment to be passed down through several generations of the same family before it hit bottom.

As for Mrs. (I presume, since she has children) Gilsdorf and her Kool-Aid dyes.

First off, she whipped out several empty Kool-Aid packages! If they were several empty packages of Kool-Aid, she would have accomplished the impossible of having something where nothing should have been, as it was there before but has been taken away! Watch it, Editor, sometimes English as she is spoke is just plain strange!(sic) But down to her "dyes." Does not Mrs. Gilsdorf (and you, too) know that Kool-Aid, and every other concoction of its ilk contain dyes? Just read the label. She will see the chemicals clearly listed in order of their destructiveness on our and her kids' systems. Red dye # this or that, Yellow # whatsoever, and green #XYZ are all part of our daily living. Yes, they are all safe, and can be ingested with relative safety, but nevertheless, they are still second-hand-dyes. At least she used the sugarless type.

Loved the copy, otherwise . . .

Sonia B. Brown  
Southern California Handweavers Guild

**THANK YOU** for sending me a copy of *The Weaver's Journal* that includes my article "Anatomy of a Quilted Counterpane." I was very pleased with its layout. Much to my dismay, though, four paragraphs related to the coverlet were put in the wrong place, so the effect of the whole of page 44 was garbled . . . It spoiled an otherwise nicely executed article (We won't quibble with the fact that the Smithsonian is not an Institute, but an Institution. That was in fine enough print at the end of the article that probably few people noticed it, except for those, like me, who are sensitive to this common error.

Rita J. Adrosko, Curator  
Division of Textiles  
National Museum of American History  
Smithsonian Institution

*Editor: We apologise for the errors in Ms. Adrosko's article. We have reprinted the page with paragraphs in the proper order in the errata section, page 70 in this issue.*

**EVERY TIME** your magazine arrives I read it right away from cover to cover and always find it inspiring throughout. Today I feel it is about time I should let you know how wonderful all your issues are in every regard. Highest praise to you all for this outstanding publication.

I saw your #8 issue at a friend's house for the first time, then got my subscription for the following issues and ordered all the back issues I was able to get.

Could you help me to find an answer to a few questions today. 1. The article in the 32nd issue on "Twill and Plain Weave Blocks with long-eyed heddles" was most intriguing to me. Unfortunately I don't know where I might be able to obtain long-eyed

heddles in Canada for my 12-H Nilus or 8-H Minerva. And do you know of any other literature on weaving with long-eyed heddles?

I have also been looking for fine 2-ply silk (20/2). For the Kimono, 20/2 silk was used from Treenway Crafts, Victoria, B.C. Would you be able to find out the complete address?

Ilse Brake  
Lively, Ontario, Canada

*Editor: Weaver's Journal Vol. VII, No. 3, issue 27 has an article by Diane Tramba—"5 block double weave using the Glimakra long eyed heddle accessory." Possible sources for the heddles: Nilus le Clerc Inc., P.O. Box 69, L'Isletville, Quebec, GOR 2C0, Canada, and Glimakra Looms 'n Yarns, Inc., P.O. Box 16157-WJ7, 19285 Detroit Rd., Rocky River, Ohio 44116. The address for Treenway Crafts is 3841 Duke, Victoria, B.C., phone: 478-3538.*

**IN RESPONSE** to A. Dumper's letter in Mail Bag (spring '84) I, an amateur hobbyist, have two rising shed looms, one with 10 shafts and one with 12 shafts, and one counter-marche loom with 16 ground shafts and either 60 pattern shaft drawloom or figure harness drawloom additions. The more complex the weave structure, the more intriguing the puzzle is for me. My Apple IIe computer automatically does fabric analyses, drawdowns, designing, searches of the weaving literature, and writing letters like this for me. While I am challenged by complex weave structures and analyses and have never used a rigid heddle, inkle or backstrap loom, both types of information are very important for stimulating cross fertilization. Examples of this are D. Ott's adapting double two tie weaves to 4 shafts in Mail Bag (Spring '84), D. Xenakis' advanced rigid heddle accomplishments and perhaps duplication of some of A. Cahlander's Precolumbian Bolivian weave structures on modern equipment. I do not care to struggle on a backstrap if the fabric can be woven more easily on a shaft loom.

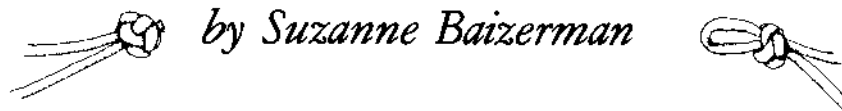
One last question: what is "Lance Weave" mentioned by D. Nanninga in Mail Bag (Spring '84)? This is the first time I have heard that term and I am always eager to learn.

Please keep up the technical stimulation.  
Helen Sellin  
Oak Ridge, TN

*Editor: from Irene Emery's The Primary Structures of Fabrics, p. 172: "In French the term lancé (literally 'thrown,' 'cast,' or 'shot') seems to be used effectively to differentiate fabrics patterned by selvaige-to-selvaige extra-weft action from those which are patterned by discontinuous weft action and are described as broche in French."*

◆ FINISHES/SHARED TRADITIONS ◆

# Knotted Chinese Button



by Suzanne Baizerman

IT IS A familiar scene, repeated an infinity of times in our history and pre-history: A woman sits and tends to the mending and sewing, chatting with several young children. This time, the scene takes place in China in the 1930's and the children are not the woman's own, but rather those of an American professor teaching in China. The woman is politely called Nai Nai by the children; she is their nurse and second mother.

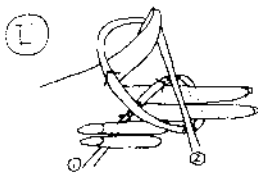
One of the children, Margaret McCutchan, a weaver from Minnesota, recreated this scene for us several decades after she left China. As she recalled, one particularly fascinating bit of needlework that Nai Nai did was to fashion buttons for the children's Chinese-style garments from small bits of leftover fabric.

First, narrow bias strips were cut. The edges were folded inward and the strip rolled to make

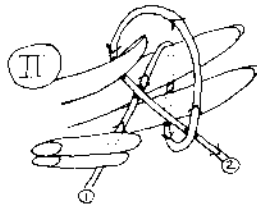
a cord. Thin fabrics were sometimes used in several thicknesses. The cord was then deftly looped around Nai Nai's fingers and fashioned into a button. Margaret watched and learned the process and eventually could make her own buttons. Even now, decades later, Margaret can, with a few memory-jogging loops and pulls, recreate these buttons. The instructions are reproduced here. Smooth cord, whether commercially made or crafted by hand, produces the most characteristic-looking button. However, interesting results were obtained using "cord" fashioned from 1) firmly plied yarns made into a cord and 2) yarns firmly braided using a four-strand round braid. These two variations produced buttons which were more textured, so the knot itself was not as distinct. Whatever cord you use, it should have a diameter of at least  $1/16$  inch to  $1/8$  inch, depending on its intended use.

*Editors Note:* We propose this column as a new, regular feature of *The Weaver's Journal* based on the notion that all of us are continually seeking new ways to achieve a well-integrated woven piece.

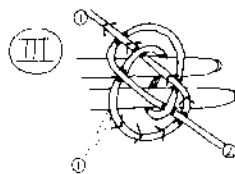
We seek from you finishing ideas which may have a history or a connection to some other time and place. We welcome "secrets" handed down from your family or its heirlooms. Or perhaps you've uncovered other ideas by working with museum pieces or with other textiles and costumes from other lands and cultures.



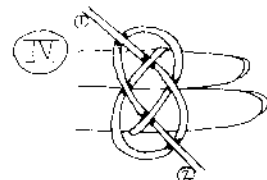
I Hold end ① under small fingers. Wind end ② around fore fingers and then thumb.



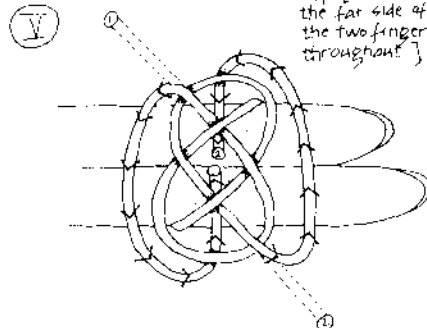
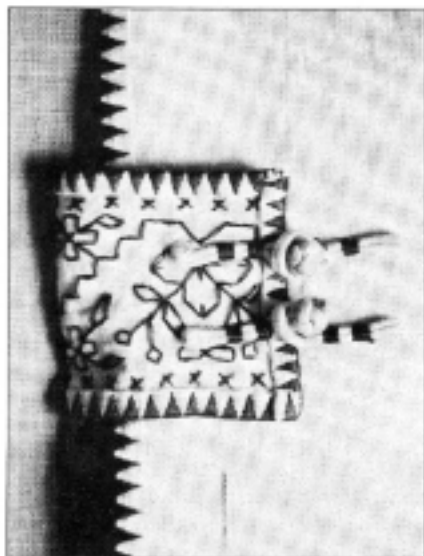
II Flip thumb loop so that end ② is under it.



III Take end ① under end ② and thread it thru the design as shown.



IV Tidy the form of the knot



(there is a single loop ["nose"] on the far side of the two fingers throughout.)

V Take end ① and end ② by turn and curve them around the form. Then feed the tips under and up through center. Pull the two ends "through" leaving the knot tighter, but keeping the single loop "nose". The whole knot can now be tidied up and tightened. The "nose" can be quite small and smooth with the final knot, or it can be decoratively longer - even a full-on hole loop for another button knot.

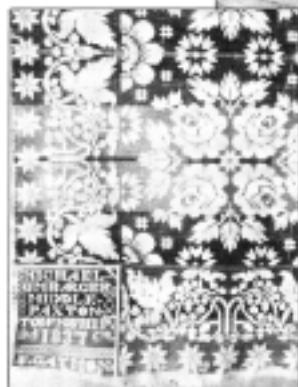


# Unravelling the Mysteries of the Jacquard

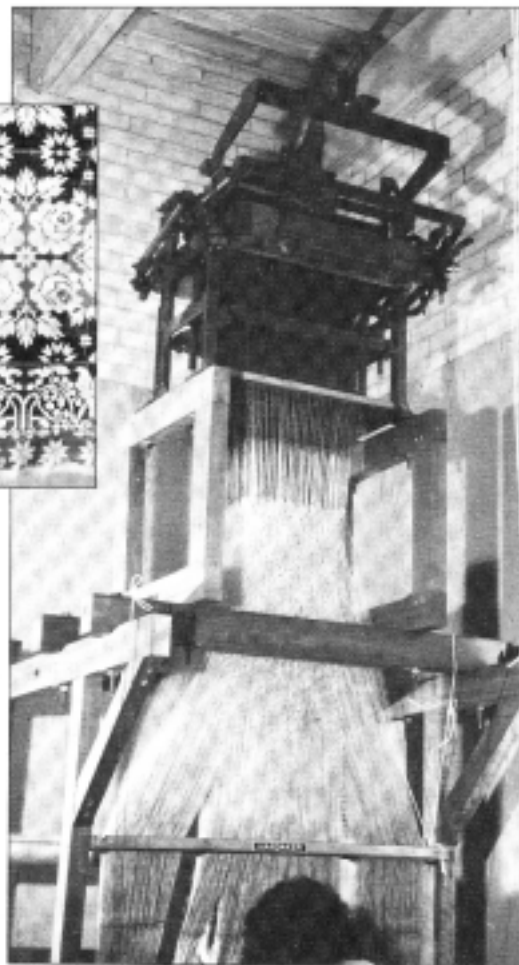
by Charlotte Jirousek

IN THE mid 1970's the Design Department of the University of Minnesota acquired a brand new 624 hook Hardacker brand Jacquard loom. However, there were several problems that prevented it from going into immediate use. The loom was disassembled, as it had arrived from the factory in England. Furthermore, a ceiling clearance of nearly fourteen feet would be required when the mechanism was installed on top of the loom frame. Since there was no instruction manual, no clearly identified location for it that had the required clearance, and no one who felt strongly about solving the problems, it remained merely an impressive pile of hardware and bundled cords for a number of years. I came to the Design department as a graduate student in the late 1970's, and became intrigued by this monster moldering away in the corner of a basement classroom. Finally, through the good offices of the then Design Department Head, Dr. Mary Stieglitz-Witte, and Associate Dean, Dr. Signe Betsinger, I obtained a Small Educational Development Grant from the University in the spring of 1983. The purpose of the grant was to set up the loom and put it into operation, making it available for student use.

In April of 1983 a niche in the weaving studio was approved as a location and the loom was assembled for the first time. The business of getting the 200-pound Jacquard head atop the loom would make



A Jacquard coverlet woven in 1837 by Michael Umbarger, presumably for S. Gaymon. Note the characteristic inscription in the corner. The weave is a "summer and winter" structure; reversible, but not a true double-cloth.



The 624 hook Jacquard loom owned by the Department of Design, Housing, and Apparel, University of Minnesota. Shown: the mechanism and the leashes which support the heddles. The overhead beater has been removed for threading. Photos by Michelle Madson, Goldstein Gallery Collection, University of Minnesota.

a story in itself, and once in place, the whole assembly was a spectacular sight. I prepared a thirty-yard warp of 20/3 mercerized cotton. The sett of the warp would be 30 epi, which is half what the sett of the loom is intended to be; sett is a fixed factor in a Jacquard, for all practical purposes. This meant that we would be threading and using only 312 of the 624 available hooks. Given the fact that the warp was intended for the use of students, I was concerned that a warp fine enough to set at 60 epi would be too fragile for the inexperienced to handle. In any case, for a first attempt, 312 variables in the pattern seemed like enough to deal with.

When the warp was beamed and ready to thread, Ken Colwell came up from Mineral Point, Wisconsin to help us put the loom into operation. Ken is the owner of an operating Jacquard, an

antique which he restored to working order. The Jacquard is a centerpiece of his museum, The Looms, which features an impressive variety of looms, spinning wheels and related equipment.

For two days we threaded the loom and tinkered with the mechanism. Ken was able to figure out a purpose for all of the leftover pieces, which had been a cause of some concern. It is disconcerting to put together something of this size and end up with unconnected spare parts!

The only remaining problem was the matter of a card cutter, which is used to make the punched cards. These cards instruct the mechanism as to the combination of warps to raise for each row of weaving. That cutter was the only missing part. I had made a cutter with the help of my guitar maker brother, but the cards it produced were less than satisfactory. Nonetheless, the loom was now in work-



ing order, and we were able to celebrate that fact with a public lecture by Ken, followed by a short demonstration.

The following summer Ken found an old cutter which appeared to be the right size for our Jacquard. I stopped in Mineral Point and made a sample card a few months later. The fit proved to be right. After a suitable amount of paperwork, the University acquired this cutter. In March of 1984, at long last, the Jacquard was fully equipped and ready to go.

## What the Jacquard Can (and Can't) Do

The literature on the operation of Jacquard looms is relatively sparse. The texts on the subject are mostly out-of-print works dating from the nineteenth century. What can be found is generally more helpful in describing the mechanics of the loom than in assisting the weaver to know how—or why—one should draft for and weave with this type of loom.

Indeed, why should a handweaver be interested in this most mechanical of looms? It has a number of apparent limitations. To begin with, there is the matter of sett, already mentioned above. Sett is defined by the comber board, a rectangular frame which is filled with a set of wooden blocks. These blocks have rows of holes drilled in them; in the case of our 624-hook loom, there are four rows of twelve holes each in each block. The comber board is suspended where the tops of the harnesses would be in a conventional loom. Through each hole a cord is threaded, from which hangs a weighted heddle. Thus the spacing of these holes establishes the spacing of the warp threads. Furthermore, unlike reeds, comber boards are not interchangeable, not even removable.

The comber board also establishes the sequence of the heddles for threading. In a conventional loom, the heddles slide freely on the heddle bars so that one may choose the next heddle to thread from any shaft. In the Jacquard, threading must always be a straight draw, for all practical

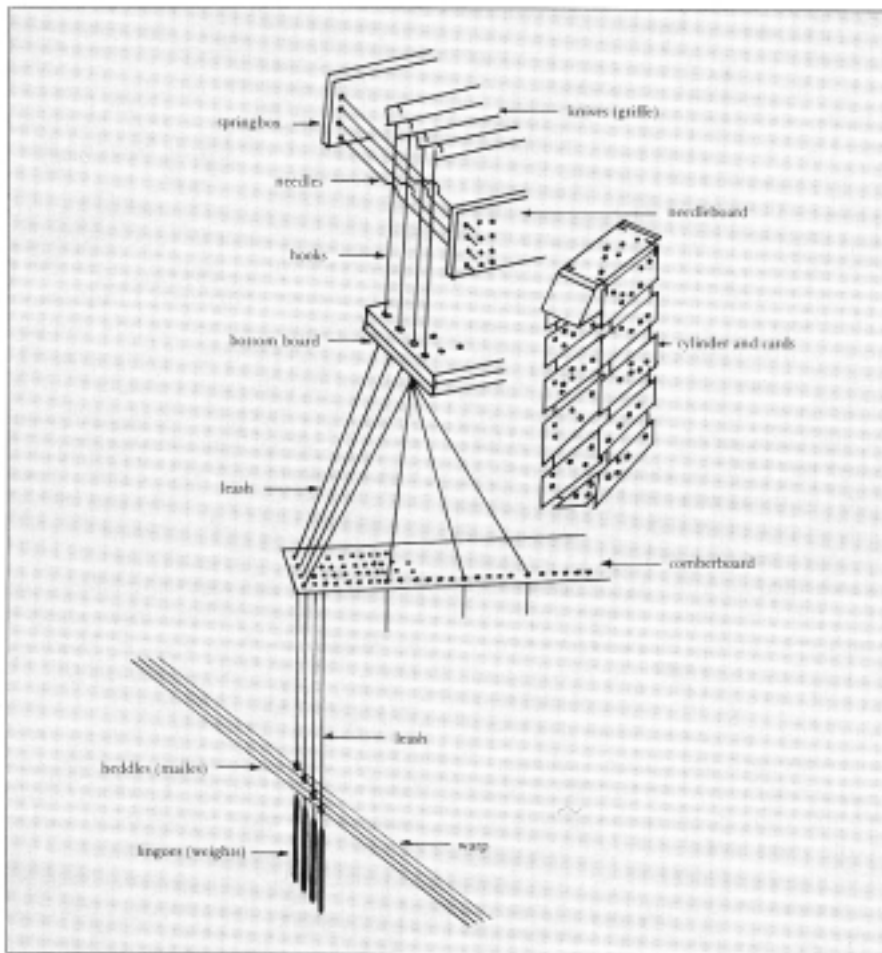
purposes. It is for this reason that such a long warp was prepared. Threading this loom is difficult and time-consuming, and apart from color, the weight and type of warp cannot be changed very much. The density of the sett was changed in this case only by not threading the back six of every row of twelve heddles as they hung from the comber board.

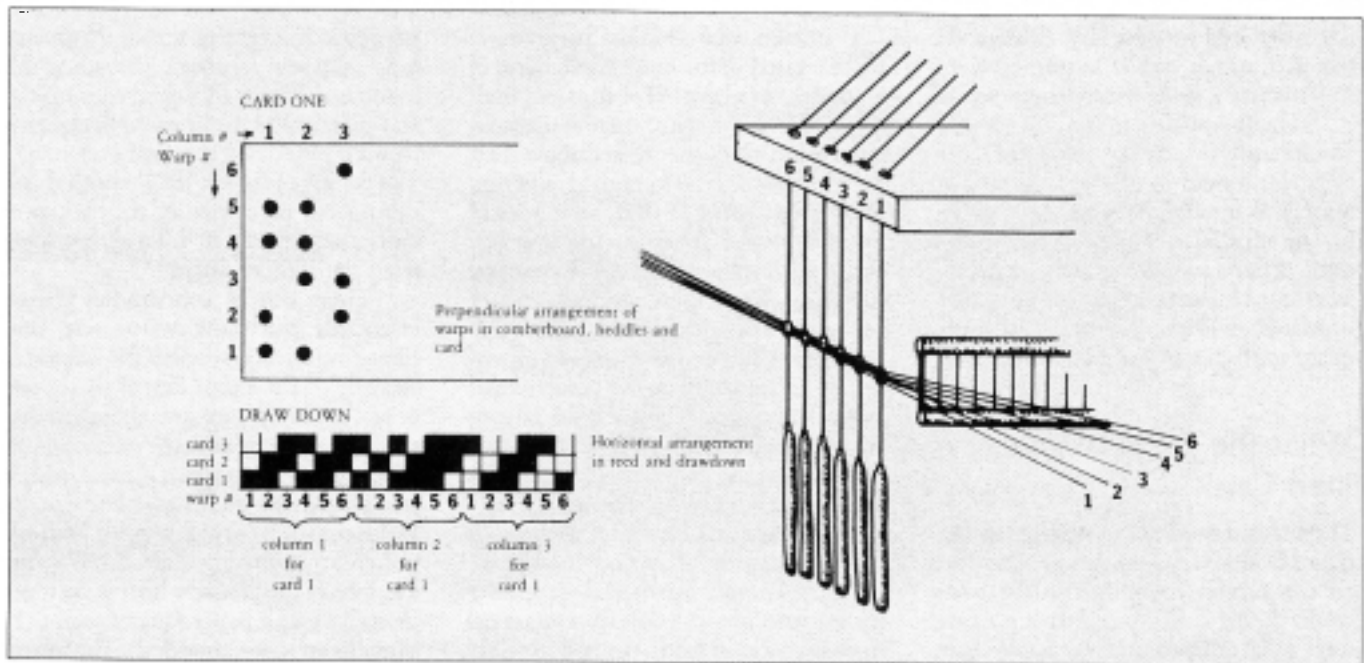
Since one is condemned to use essentially the same warp, sett, and threading forever, where is the interest in weaving on this loom? First of all, the color of the warp, white, was chosen so that the weaver might have the option of coloring the warp. However, the real interest is in the pattern-drafting potential of the loom, which is virtually unlimited—or rather, limited to any draw down image the weaver can devise which is no more than 624 graph paper squares wide (312 as our loom is now threaded). The weaver can devise the most intricate of shapes and model them by the use of various weave structures to create shading. The most intricate of double weaves can be executed with relative ease. Having 624 hooks is almost the same as having 624 harnesses.

## Drafting for the Jacquard

For the Jacquard, the draw down is the draft. In a draw down, the image of the fabric structure to be woven is executed in complete detail on graph paper. For the Jacquard, however, the draw down must be more complete than that of a conventional overshot or summer and winter draft might be. If the weave structure to be used calls for a tabby, then the tabby should be drawn in the alternate rows where it is to appear in the fabric. For a double weave, the structure of the two layers must be drawn as they will be woven, in alternating rows. This draw down is the instructions for punching the cards.

Each horizontal row in the graph paper draw down represents one shot of weft, and the up or down position of the warps as that weft is passed through the shed. One horizontal row in the draw down also represents one punched card. A separate card is needed for each row of weaving. If one assumes that the blacked-in squares in the draw down are raised warps, then these blacked-in squares will represent holes that are to be punched in the card. Therefore, although the design





must occupy the full width of 624 (312) hooks as represented by a row of 624 (312) square on the graph paper, the design may be drawn as many squares high as the weaver wishes . . . providing she is willing to punch that many cards.

The illustration (figure 1) shows a section of a draw down and its relation to the holes punched in the card. The horizontal row in the draw down is broken up into sections of six squares. This loom is threaded so that each six warps are threaded in a straight draw into six heddles, hung in a row which is perpendicular to the reed. The warps in the draw down are shown in their horizontal relation, as they will sit in the reed and in the woven fabric. The card shows their placement in perpendicular rows, as they sit in the heddles. The mechanism above which will lift the warp corresponds to the arrangement of the heddles.

## How the Mechanism Works

Most of the weaver's work, then, is expended in designing the draft and preparing the cards. Warping the loom and threading it are to be done infrequently. During the actual weaving, the complex mechanism does most of the "thinking" for the weaver, who needs to only step on the treadle, pass the shuttle, and consider what if any color or texture variations she wishes to use in the weft.

How then, does the mechanism make use of the cards to lift the warp threads? The second illustration shows the operation of the Jacquard head (figure 2). First of all, there is the bank of 624 vertical hooks, arranged in 52 rows of twelve each, corresponding to the positions of the heddles and their cords in the combboard below. These cords are called leashes. However, there are four times as many heddles as there are hooks; in other words, there are four repeats of the pattern that 624 hooks can create. Four cords spaced at equal intervals in the combboard are joined together and connected to one hook, so that one hook will raise a thread in each of four pattern repeats. The top of the hook, when in its natural position, is caught over the edge of a horizontal bar called the knife or griffe. The knife is raised by the treadle, and if the hook is caught on it, its heddles are raised.

Each hook is attached to a horizontal rod called a needle. At the back of the loom the needle rests against a spring, which serves to keep the hook pressed forward against the knife. The needles also protrude through the needle board at the front of the mechanism, where they come in contact with the square "cylinder." Each face of the cylinder has a set of holes in it that corresponds to the holes in the card. However, if there is a punched card in position on the cylinder face, the needles will only be able

to protrude into the block where there are holes punched. In all other places, the needle will be pushed back, and so will its hook, so that the hook will not be caught on the knife. Therefore these hooks and their heddles will stay down in the new shed. The cylinder rotates each time the treadle is depressed, presenting a new card to the needle board for each row of weft.

This device is both ingenious and yet simple enough once it is understood. For the weaver with a passion for pattern it is the ultimate in freedom; the questions of how many harnesses or how complex the tie-up cease to be limitations. The only real limitation is the designer's imagination and understanding of weave structures, the sort of limitation within which it is a pleasure to work.



*A two-week course on complex floor loom weaves, taught by Charlotte Jirousek, is being offered by the Design, Housing, and Apparel Department of the University of Minnesota September 5-19. It will include a range of multiharness techniques, and will feature the Jacquard loom and the dobbie. Graduate credit available. For more information, contact Center for Continuing Education for Women, 200 Westbrook Hall, University of Minnesota, Minneapolis, Minnesota 55455.*

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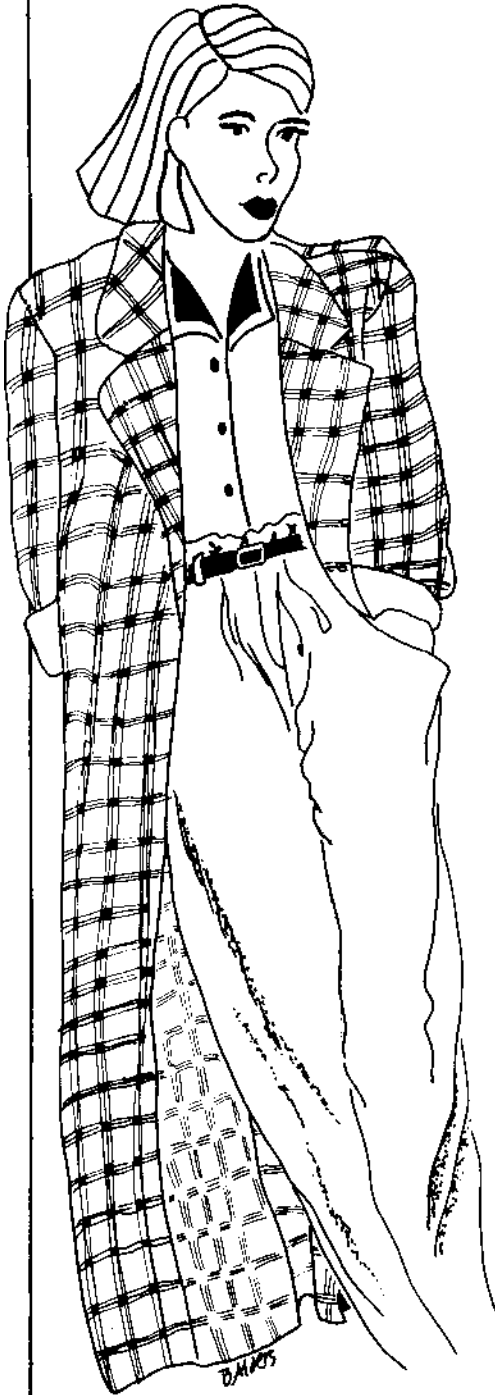
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## ◆ FASHION TRENDS ◆



*by Susan Hick*

**A**UTUMN. It's the harvest moon, brisk clear air, crisp apples, and rustling leaves underfoot. There's a wonderful sense of revitalization, a feeling that extends to the fashion industry, as though it's the beginning of a new year.

The simplicity of the shapes of Summer was so well received that it continues into the new season. Constructions are supple, influenced by sweaters and knits. Details are minimal, allowing the interest to focus on fabrics and textures.

Nicely tailored pants are crossing the Atlantic to again become a fashion must. They are soft, rather curvy, often fuller than in recent seasons, usually ankle length, and may be cuffed. Walking shorts will be popular, too, for warmer days.

Skirts look slim. Comfort is derived from wrapping, gentle shirring at the waist, pleats, or by being split into culottes. Some are held at the hip with a bias panel. Many times belts or scarves are used.

Dresses still have a comfortable ease while retaining a lean appearance in the wedge and chemise cuts. Jumpers, coattresses, shirtdresses, and two-piece illusions are all possibilities.

Sweaters drop over the hip. Long cardigans and vests slide over tunics. The jackets and blazers that go on over these are large and big-shouldered, rather manish without being too angular, and commonly have just one button. The cocoon and the cape are great as wraps, too. And over it all put a coat cut full with dolman or raglan sleeves. Shawl collars and elongated lapels, back pleats and belts are details to consider.

Topping anything is a smart shawl or scarf of any size or shape, of fine yarn or bulky. Fringe is refined whether knotted or not.

When layering all these clothes use contrasting textures no matter how subtle and in general counterpoint the large shapes with long and lean lines.

Fabrics have rather crazy personalities. Woven ones are made to resemble knits, and the knits many times want to look like wovens. Prints are stamped with traditional men's wear woven patterns or made to look roughly textural, or the actual woven pattern is overprinted with a floral or abstract design. This is not a cause for concern, though, for one can use all as sources of inspiration for unique handwovens.

*illustrations by Barbara Alders*

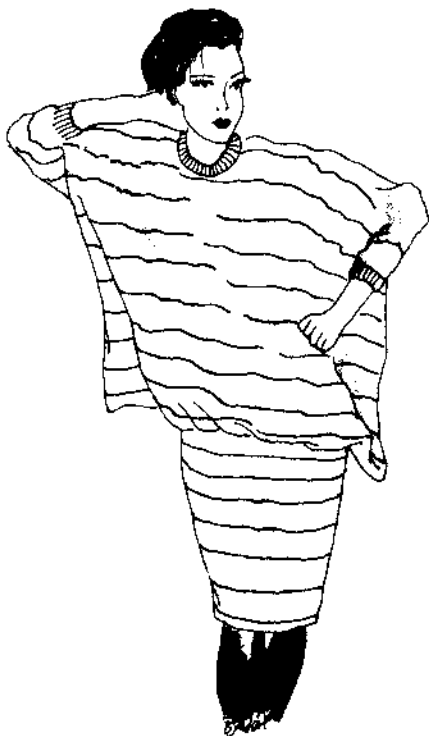
Textures come from either yarns or patterns.

Squares are a current theme, whether they be bold graphic plaids or such weaves as hopsack, fine basketweave, canvas, and waffle.

Some surface interests draw from the ribs, cables, and customary nubbinness of knits. Tweeds, slubs, flakes, and boucles, short floats, and combining a matte yarn with one that has sheen are more ideas for Fall fabrications.

Awesome oversized chevrons from point or herringbone twill are used for warp-way or weft-way stripes and all-over patterns. In fact all the men's wear fabrics can be exaggerated proportionally for something new.

Satin and twill stripes are provoking when on subtle space-dyed grounds. It might be fun to try for stripes with a Fair Isle patterning effect. Other stripes use a two-color spiral twist yarn, a singles or a two-ply. An entire warp of this same yarn when filled with the darker color results in a mottled look. (If woven as a diagonal warp-faced twill, the cloth is called "covert.")



Cross-dyeing is another method of producing a distinctive fabric. Two or more different fibers dyed in the same solution will of course assume the color dissimilarly. The process can be done with the yarns before weaving; however, industry commonly does it with loomed goods, and the dyed cloth is frequently checked or striped.

For several seasons the predominant colors have been dark. While the palette is still rooted in black, charcoal, and gray, it is sparked with many hues used liberally. Brown is considered the hot new neutral. Then to one or more of the neutrals are added the rich colors of nature's Fall display.

The red-to-yellow range of the spectrum has tomato, brick, paprika, pumpkin, marigold, amber, ginger, curry, and mustard. Greens are olive, moss, loden, and jade. Bringing it around are teal, turquoise, cobalt, azure, grape, cassis, burgundy, claret, plum, magenta, and fuchsia. The lights to pull into service: vanilla, taupe, sage, dusty blue, lilac, pink, dusty peach, and blue gray.

Now put them together with seeming abandon. Try mustard, brown, and fuchsia. Or black, olive, purple, burgundy, and brown. Maybe plum, gray, claret, and brick. Most combinations include at least one of the neutrals, but not always, as in mustard-teal-grape-brick or fuchsia-grape-cobalt-turquoise. Note that all the

colors in a given combination need not be used in one fabric. They might instead be separated into several composites that in turn are incorporated into one outfit.

So make it a new year for you. Weave Autumn into fabrics for fashions that will carry you through the Winter.





Sarakatsani costume.  
Haffenreffer Museum of  
Anthropology.

**I**N 1983 the Haffenreffer Museum of Anthropology, Brown University, acquired a woman's costume worn by the Sarakatsani nomads of Greece.

Since the Sarakatsani are not represented in other costume collections in American Museums (Welters 82/25) this costume presents an opportunity to study unusual decorative techniques which are not found in other regional Greek Costumes.

The Sarakatsani were a nomadic group which inhabited all of the mountainous areas of the Greek mainland and the Peloponnese stretching from Albania in the west to Bulgaria and Yugoslavia in the north and to Asia Minor in the east. (Hatzimichali 77/28)

The Sarakatsani remained isolated from coastal towns and villages. However, all Sarakatsani costumes were similar even though they were geographically spread over a wide area (Thrace Magazine). Since World War II the Sarakatsani have stopped their nomadic existence, have settled mostly in Thrace, and no longer wear their regional costume. (Figure 1)

The decoration on the Sarakatsani costume was the same, regardless of the province they inhabited. The patterns were static, geometric, and dark in contrast to the colorful, varied patterns used for decoration on the costumes of other areas of Greece.

Home manufacture was used for all parts of the Sarakatsani costumes including the hooks and eyes. The yarn was spun by hand from wool and goat hair. Documentation on the Sarakatsani is scarce. Campbell, the only source mentioning looms, states, "The spun thread is woven on simple wooden looms which the women operate continuously during the months of August and September when the flocks and shepherds make fewer demands on their energies." (Campbell 79/33)

Angeliki Hatzimichali (Athens 1895-1965), re-known scholar of Greek Costume, favored the Sarakat-

# Decorative Techniques of the Sarakatsani

by Joyce Smith



Sarakatsani women spinning.  
Benaki Museum, Athens,  
Greece.

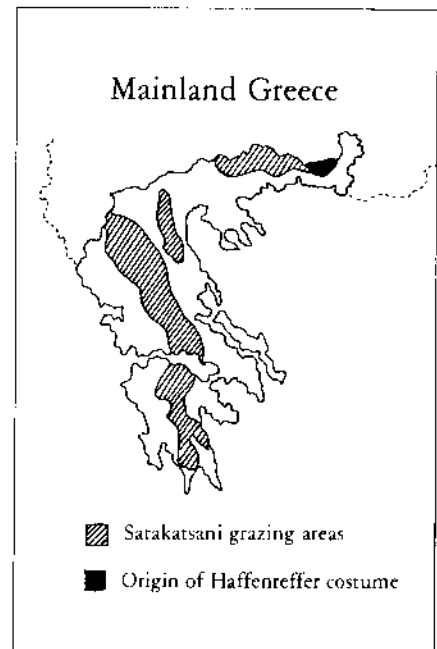


Figure 1.

sani nomads. She left her family to spend a period of time living with these nomads and wrote a great deal on the Sarakatsani. Unfortunately, much of this material has not yet been published. With the future publication of this material, many questions about the Sarakatsani will be answered.

Analysis of the Haffenreffer costume indicates that some of the yardage used for the costume was dyed after being woven. The only objects the Sarakatsani purchased were shoes and ecclesiastical ribbon used for some of the decoration. (Campbell 79/33)

The woman's costume owned by the Haffenreffer Museum came from Thrace. The age is not certain, probably early 20th century. The costume has 13 parts and is mostly black with accents of red, blue, green, gold, and silver. Of particular interest is the decoration used on five parts of the costume: a wide belt (*zoni*), a sleeveless vest (*polkaki*), a sleeveless jacket (*seguni*), a sleeved chemise (*poukamiso*), and a sleeve (*maniki*). This decoration is made by using a process known as ply splitting.

In Noemi Speiser's book, *The Manual of Braid-*

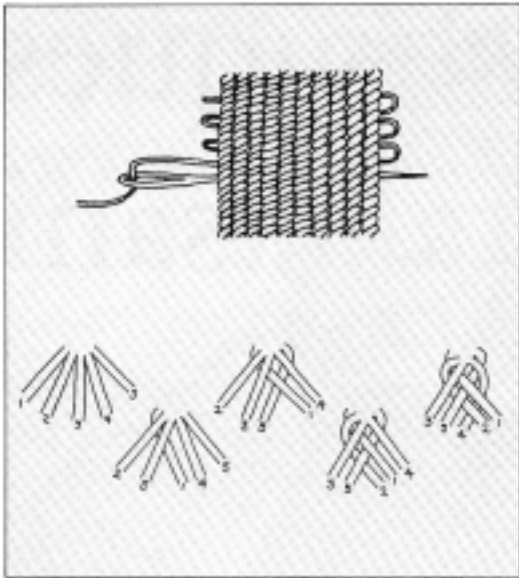


Figure 2. 10 strand split-ply work.

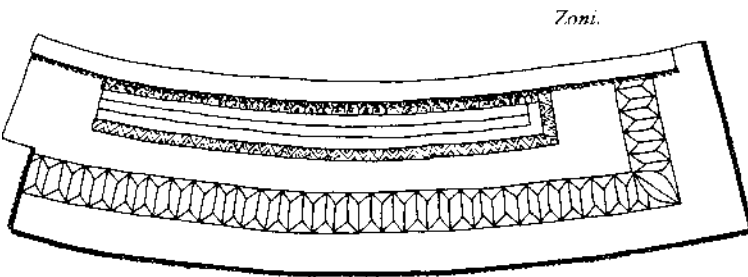
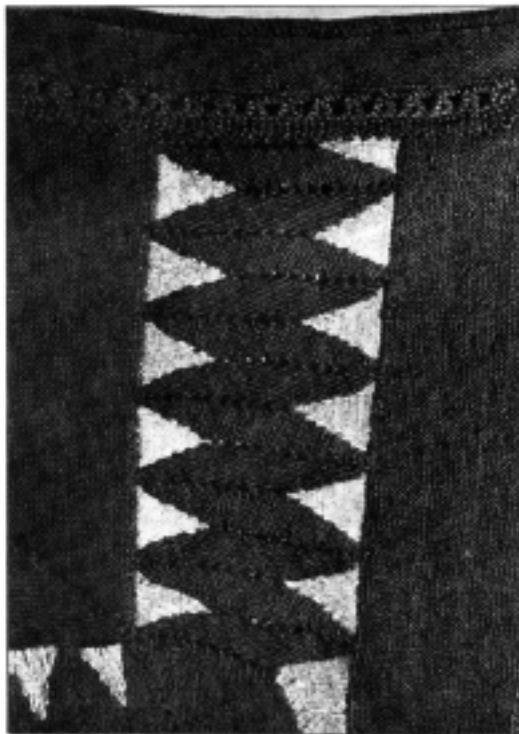


Figure 3. 5 strand braid.

Zoni.



A detail of the zoni showing the split ply bands and the "herringbone" cord at the top.



Figure 4. Cord on edge of zoni.

ing, ply splitting is defined as "previously prepared units in parallel arrangements joined together by elements running more or less at right angles, which do not interlace with, but split them. . . . The joining element is inserted meticulously through the twists of appropriately plied cords." (Speiser 83/107)

To illustrate Speiser's definition of ply splitting, the decorative areas of five parts of the Sarakatsani costume will be described: the *zoni*, the *polkaki*, the *seguni*, the *ponkamiso*, and the *maniki*. Each part contains a variation of this technique.

**Zoni.** This wide belt is formed by bands of thick, stout black cords. These cords are made by starting with a single strand of tightly spun (Z, .75 mm diameter) goat hair. Three of these strands are S plied and four of these plied strands are Z twisted to make a dense cord. These cords are 1.5 cm in diameter and are called *Katca* by the Sarakatsani. (Harzimidchali 77/300)

The decoration on the *zoni* consists of many parallel rows of cords held together to form a wide edging, and also to form triangular shapes. These geometric shapes are characteristic of Sarakatsani costume decoration.

The cords are held together in tight parallel position by inserting a perpendicular strand of goat hair approximately every 1/2 cm. This results in the front and the back looking alike. It is assumed that a needle is used to insert the perpendicular strand through the plies. In the *zoni* the bands of parallel cords are 10 cords wide (fig. 2).

The large cord along the edge of the waistband of the *zoni* has a "herringbone" appearance. It is made in the following manner: Strands of goat hair are S spun. Three of these strands are Z-plied. These three-strand Z-plied fibers are worked into a five-strand braid (fig. 3). This braid is wrapped with a split-ply unit which is only two cords wide (fig. 4). One cord is 4-ply Z spun and S plied. The adjacent cord is also 4-ply but is S spun and Z plied.

**Polkaki.** The split-ply bands on the edges of the *Polkaki* (figure 5) are made in the same manner as the bands on the edge of the *zoni*. The difference is the width: they are 24 cords wide. This is accomplished by stitching together three bands made up of 8-cords each.

The triangular shapes on the front of the *polkaki* are dark blue and gold. The gold triangles are made by stitching a scaffold warp of white parallel cords which is filled in with needle weaving using gold strands. The blue triangles are filled in with wrapped dark blue cords held together by ply splitting (fig. 6).

On the front of the *polkaki* the wide split-ply bands are edged with wrapped two-ply, Z-spun, S-plied, strands spaced 8 mm apart (fig. 7).

The technique shown in figure 8 produces an openwork decoration between two split-ply bands. Two four-strand (Z-spun, S plied, then Z twisted) cords are used to form the small circles.

**Seguni.** Ply-splitting bands go around all of the outside edges of the *seguni* (fig. 5). The bands are 9



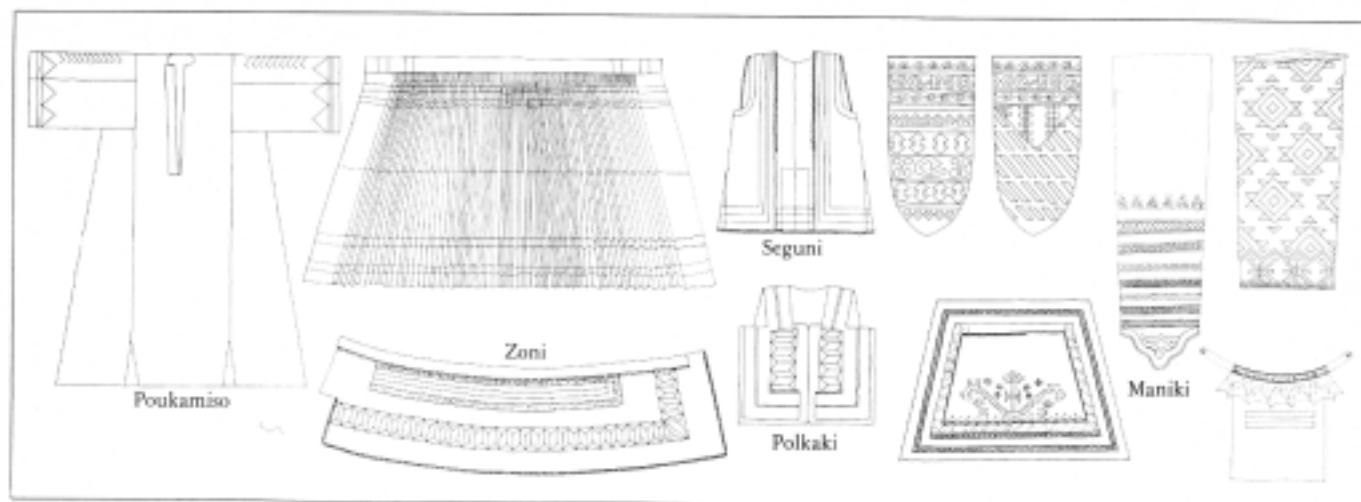


Figure 5.

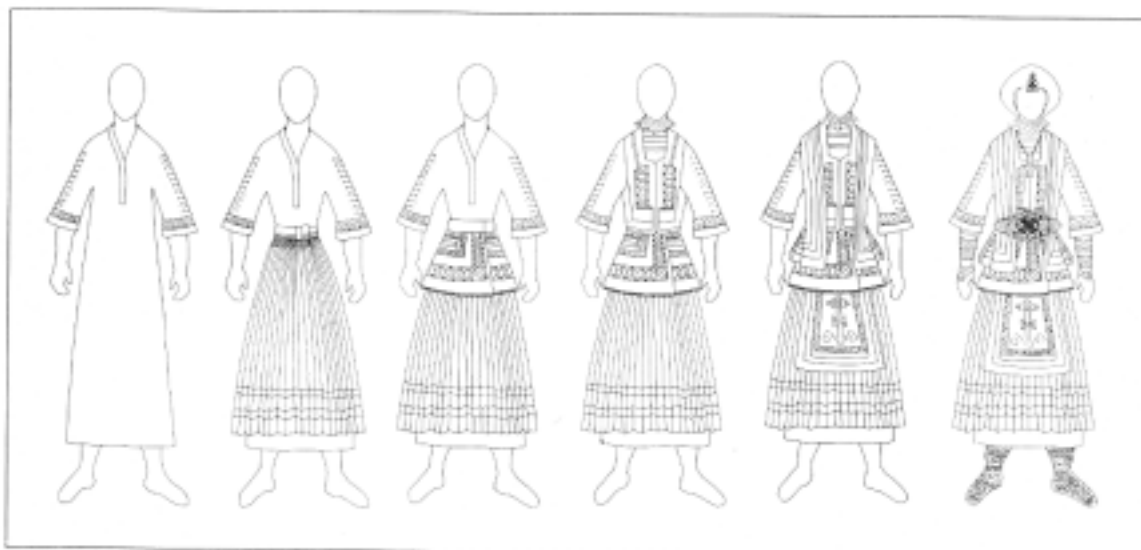
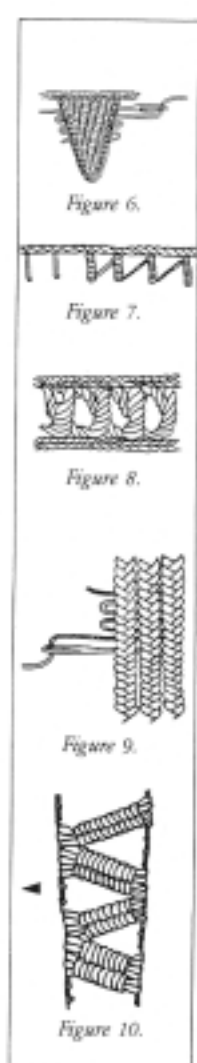
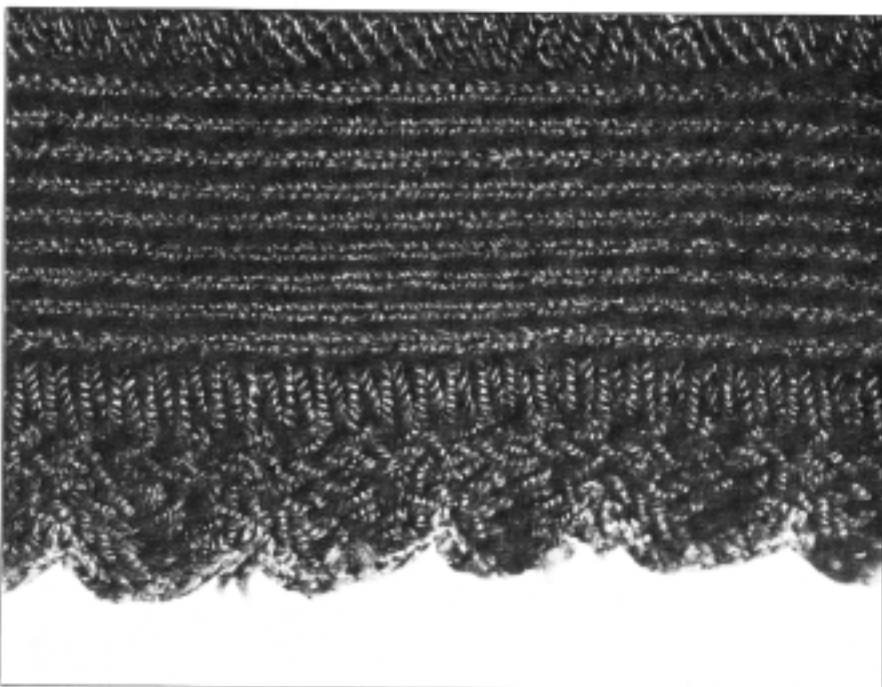


Figure 5a.



Far left: Detail of seguni.  
Left: Detail of poukamiso.



Detail of *poukamiso*.



Detail of *maniki*.

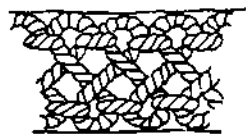


Figure 11.



Figure 12.



Figure 13.

cords wide and are edged with a larger cord which is a wrapped five-strand braid.

The *seguni* uses a variation of ply splitting which is different than that used in the *zoni* and *pol-kaki*. The nine parallel cords are actually five-strand braids held together by the usual split-ply method (See figure 9).

**Poukamiso.** Split-ply bands are used on the edges of the sleeves of this garment shown in fig. 5 and photo at left. They appear to be ten five-strand braids wide, but are actually 20 cords wide. S-twist cords alternate with Z-twist cords, giving the appearance of a five-strand braid. These 20 cords are held together by the ply splitting method.

The bottom hem of the *poukamiso* has six perpendicular seams. The hem edges on the front seams are open for 17 cm and filled in with wrapped cords as shown in figure 10.

**Maniki.** The *maniki* is a separate sleeve going from the wrist to the elbow. It is worn underneath the sleeve of the *poukamiso*. Figures 11, 12 and 13 and the photo at left, below, show applied cords in various patterns. Some cords are plied and others are five-strand braids.

From study of this woman's costume at the Haffenreffer Museum, it is apparent that Greek Sarakatsani women were masters at making applied and structural decoration with the use of handmade cords and the ply splitting technique. Analysis of other Sarakatsani costumes would reveal other variations.

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*Sarakatsani women: photo courtesy of the Benaki Museum photographic archive.*

*All other photographs are by Dannielle Toth.*



#### About the author

*Joyce Smith is a fiber artist, living in Providence, Rhode Island and interested in non-loom techniques. Currently employed by the Haffenreffer Museum of Anthropology, Brown University, Bristol, Rhode Island, she is in charge of storage design and exhibition installation. Ms. Smith is also a graduate student in textile analysis at the University of Rhode Island. Her book, Taaniko, Maori Hand Weaving (Charles Scribner's) was published in 1975.*

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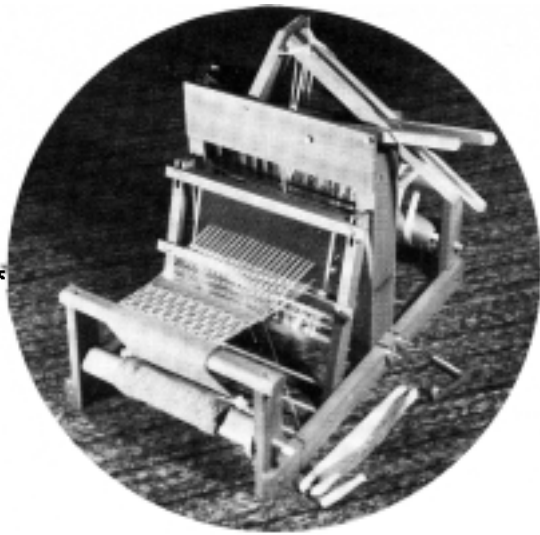
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# Weaving the Girdle of Rameses

by Patricia Hilts



Sample of 3-shaft Ankh design from Girdle of Rameses.

REFERENCES to the "Girdle of Rameses" occur frequently in weaving literature, but unfortunately, these references, which appear in so many different contexts, are not very explicit about what the girdle actually is or how it was woven. My curiosity was piqued, and I set out to find some answers.

## Historical Background

The Girdle of Rameses is a linen belt five inches wide and seventeen feet long. At one end of the belt is a painted cartouche containing the hieroglyphic characters for the name of the Pharaoh, Rameses III. Using this Pharaoh's name, Egyptologists estimate that the girdle was made near 1200 B.C.

The Girdle of Rameses would be a remarkable textile even if it came from a later time period. It is woven from 3-ply linen yarns which are like fine sewing thread. These yarns, in addition to natural white, are dyed in four colors: red, blue, green and yellow. This, in itself is surprising, since linen is a very dif-

ficult fiber to dye with natural dyes. However, the interest of the girdle extends far beyond the magnificence of the yarns contained in it. The weave structure is very complex and has been a source of controversy among textile historians for many years.

The first person to analyze the girdle was Thorold D. Lee, who determined that the weave was an unusual warp-faced double cloth. Drawings A and B in Figure 1 show cross-sections of the two weaves used in the belt. In the outside borders a stripe and spot design is woven in a four-thread construction carried on four shafts. The most interesting part of the piece, however, is the center which has an Ankh design. This center portion requires a five-thread construction carried on five shafts. Photo 2 shows a woven sample of this portion of the girdle pattern.

Some time after Lee's analysis, other researchers attempted to duplicate the girdle using card weaving techniques. The attempt was not a complete success, because only one side was correctly reproduced. Following this attempt, Grace M. Crowfoot studied the girdle and successfully duplicated a portion, both front and

Figure 1. Structure of Girdle of Rameses.

- = weft
- = warp #1
- ▬ = warp #2
- ▨ = warp #3
- ▧ = warp #4
- ▩ = warp #5

A = four shaft structure. B = five shaft structure.

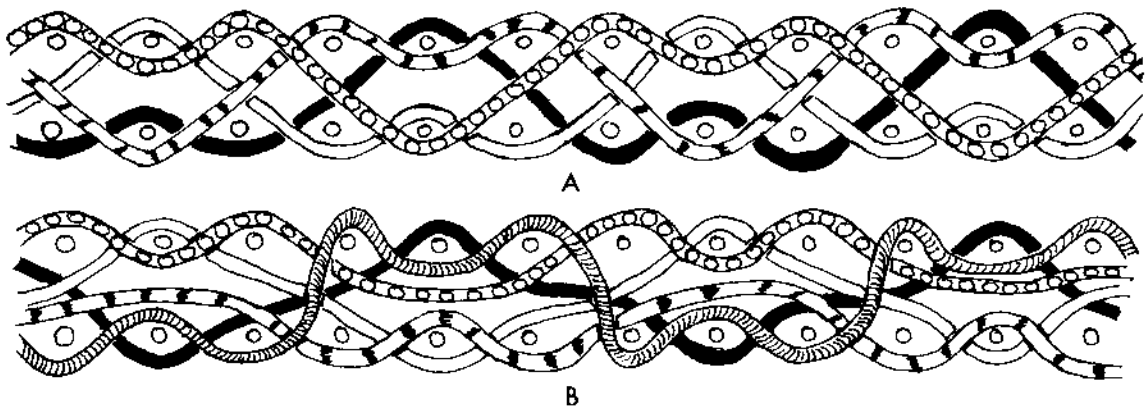




Photo courtesy of Merseyside County Museums, Liverpool, England.

back, using pick-up sticks and heddle rods on a two beam ground loom similar to that used by ancient Egyptians and modern Bedouins. From her experience, Crowfoot estimated a weaving time of three or four months for completion of the girdle. Given the fact that there are 1689 warp threads in the piece (272 epi to 340 epi, depending on the construction) and that the weft is beaten in to 60 ppi, this time estimate does not seem farfetched.

Recently, Peter Collingwood has studied the "Girdle," and in Appendix 3 of his book, *The Techniques of Tablet Weaving*, he presents a very strong, perhaps definitive, argument that the textile is not tablet woven.

## Weaving the Girdle

The drafts for the *spot* pattern and for the *ankh* pattern given in Figures 2 and 3 make use of Crowfoot's analysis. Because the weave is so densely warp-faced, the threading draft notation is "squashed" together so that the squares representing the shafts are arranged one above the next in a single column. Crowfoot did not indicate how the threads in the threading draft were to be picked up nor how the shafts, if any, were to be lifted. By using the interlacement in Figure 1 and the appearance of the designs, I deduced the lift sequences shown in Figure 5.

The literature about the girdle indicates that the front and the back of the cloth are alike. The same

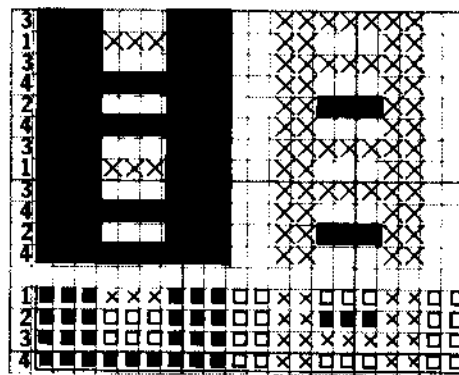


Figure 2. Draft and drawdown, four shaft stripe and spot section.  
 ■ = blue  
 □ = white  
 ⊗ = red

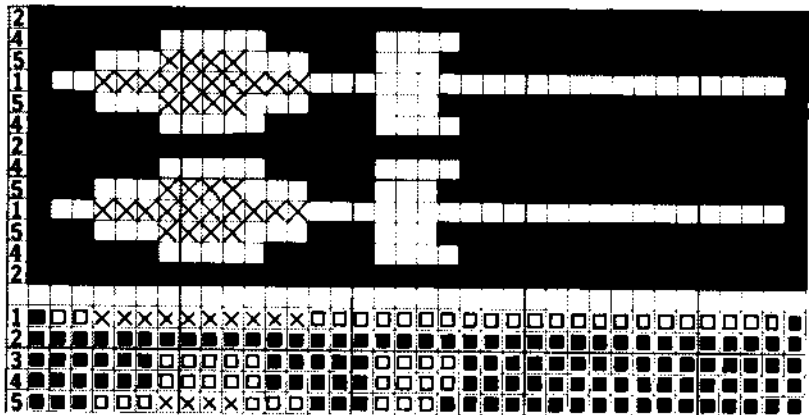


Figure 3. Girdle of Rameses, face.  
 ■ = blue  
 □ = white  
 ⊗ = red

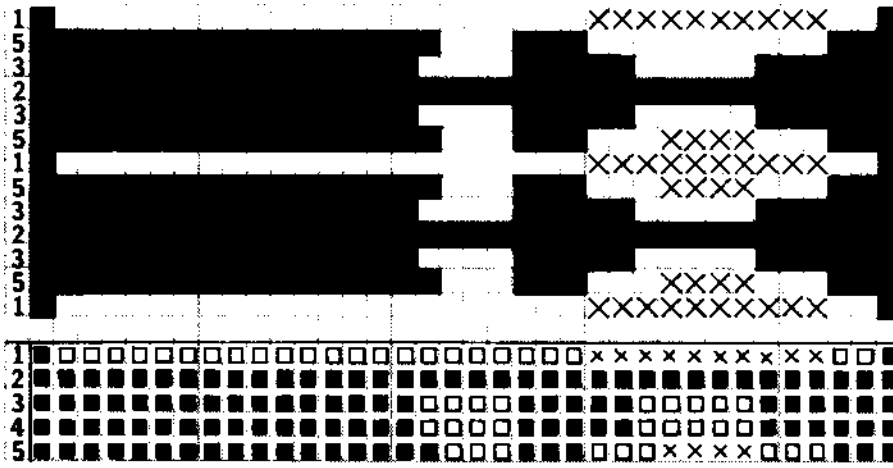


Figure 4. Girdle of Ramesses, back.

■ = blue  
□ = white  
∇ = red

Note: These are the threads which appear on the back side. In actual weaving all the threads except these would be lifted.

pattern does appear on both sides, *but* if the girdle could be made transparent, the patterns on front and back would appear to overlap by half a repeat. The center of the Ankh on one side coincides with the space between two Ankhs on the other. Figure 4 gives a weave draft which shows what happens at the back of the piece while the front is being woven. To prove this to yourself, use two-sided graph paper to do the threading draft and weave draft for the face taking only the lifts for the face from Figure 5B. Next, turn the paper over and trace the drafts as they show through from the other side. When the treadling for the back is put in, the result will be clear.

Neither Lee nor Crowfoot specifically mention the pattern overlap on the two sides, but when I applied a lift sequence to the structural analysis presented in the papers and did drawdowns for both sides, this was the result.

With the threading drafts and lift sequences, it is easy to weave either the 4 shaft spot design or the 5 shaft Ankh design alone. Weaving the two together as in the original girdle, with the spot design as borders

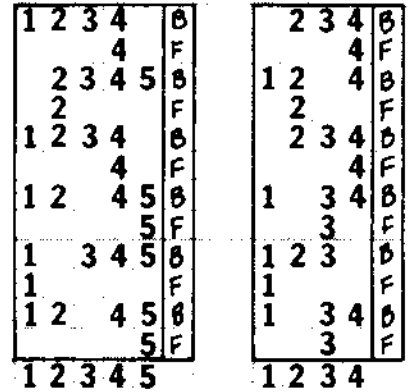


Figure 5. Lift sequence for Girdle of Ramesses. F=face, B=back. Direct tie-up. A= four shaft section, B= five shaft section.

and the Ankh design in the center is another matter, however. The two structures are quite unlike each other, and their lift sequences coincide at only a few points. Two simple methods exist for weaving the complete girdle on only five shafts. The first method calls for pick-up sticks and is comparable to ordinary double weave pick-up.

The pick-up stick method is as follows: For the face, treadle whatever shaft the Ankh requires (for example, #5) and insert a pick-up stick. Drop that shaft and treadle the shaft needed by the spot design (for example, #3). Use a weaving sword to pick up the threads in the four shaft section (#3 in this example); at the same time pick up the threads from the pick-up stick. Turn the sword on edge and insert a weft. For the back, follow the same procedure except upside down. That is, lift all shafts except the one which must remain down to make the back side of the cloth, and put the pick-up stick over the appropriate warp threads. To find the exact weaving order, simply follow both lift sequences simultaneously.

The second method, without pick-up, is as

Figure 6. Tie-ups for weaving the complete Girdle on a multiple shaft loom.

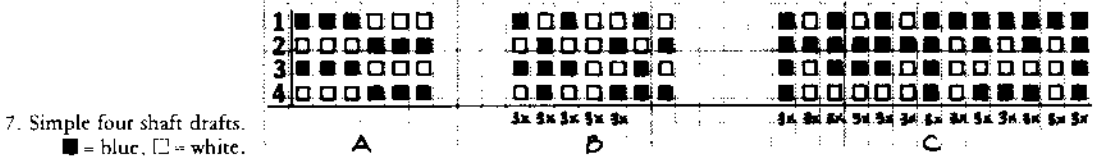
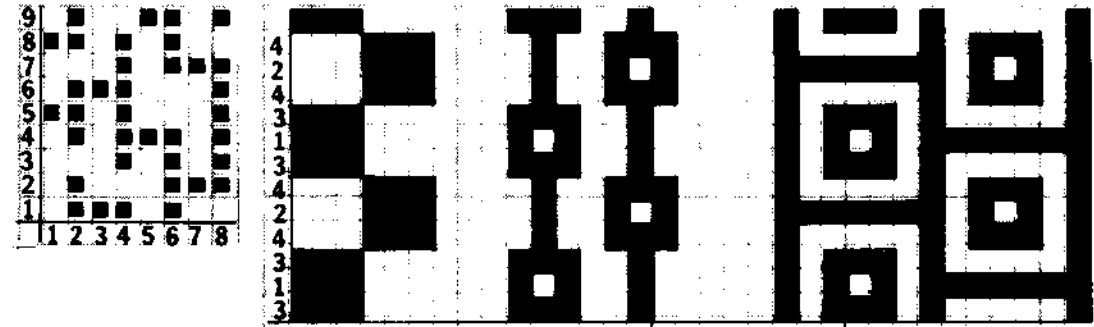


Figure 7. Simple four shaft drafts. ■ = blue, □ = white.



follows: treadle the desired lift for the four shaft section and put the shuttle into the shed. Bring the shuttle out of the warp between the last thread of the four shaft section and the first thread of the five shaft section (as though you were weaving tapestry). Treadle the correct lift for the five shaft section and put the shuttle back into the shed between the same two warp threads where it came out. Put the shuttle through the five shaft section. If the four shaft section were on both sides of the five shaft, the shuttle would have to come out of the warp once more at the end of the Ankh, the lift for the four shaft border would have to be treadled again and the shuttle reinserted into the last unwoven section of the warp. Because the points where the shuttle comes out of the warp never change, loops of thread could be tied around the warp to separate the sections.

For weavers who have enough shafts and treadles available, Figure 6 shows a tie-up for weaving the entire girdle using nine shafts and eight treadles. For a completely loom controlled weave, the five shaft structure is threaded on shafts 1-5 and the four shaft structure on shafts 6-9. To weave, treadle 1, 2, 3, 4, 1, 2 and then 5, 6, 7, 8, 5, 6. A weaver having an eight shaft loom might be able to rig a rod with string heddles to take care of shaft #9.

## Drafting Patterns With the Girdle of Rameses Weaves

The two weave structures in the Girdle of Rameses are worth further study to explore design possibilities.

Two sets of drafts are needed because one of the structures was woven on four shafts and the other on five. We will start with the four shaft weave because it is the simpler one. A careful examination of the lift sequence for the face (Figure 5) reveals a simple and regular pattern—3, 1, 3 followed by 4, 2, 4, arranging colors in the warp according to that lift sequence will produce different designs. Making all of the 1's and 3's black and all of the 2's and 4's white produces horizontal stripes. Reversing this arrangement periodically produces the checkerboard in Figure 7A. With a little more thought, a weaver can have a chain pattern like Figure 7B, and further elaboration yields the lattice in Figure 7C. Figure 8 shows the possibilities when more colors are introduced, and photo at left shows a woven sample with four colors. In Figure 10 the Ankh is drafted onto the four shaft structure. Mary Atwater, in *Byways in Hand Weaving*, also drafts the Ankh figure on four harnesses, but her threading draft and treadlings do not produce the original structure found in the Girdle of Rameses, and they do not produce the ankh figure on both sides.



Woven sample of four shaft, four color draft.

With the exception of the checkerboard, none of the 4 shaft patterns presented here are reversible. This may explain why the weaver of the original girdle chose to use five shafts for the center; this structure does allow for reversibility.

Patterns in the five shaft Girdle of Rameses weave



Wall hanging using Girdle of Rameses weave.  
Woven by Betty Ridgely

work essentially the same way as those on 4 shafts, but the numbers are different—5, 1, 5 followed by 4, 2, 4 for the face of the cloth. Figure 11 shows an algorithm which will change any four shaft Girdle of Rameses draft to a five shaft one and vice versa.

A long look at the weave cross sections will explain why this transformation works. In the five shaft weave, the threads on shaft 4 always work in the top layer (face) and never go to the back. Likewise, the ends on shaft 3 never come to the front. When this fact is considered, along with the motion of the other warp threads, the net result is clear: the 5, 1, 5 sequence appears alternately on face and back, and the 3, 2, 3

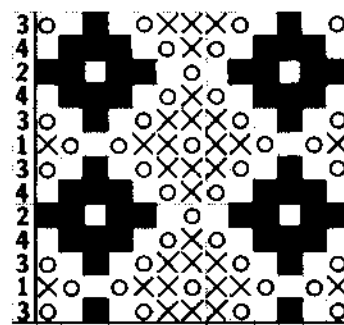


Figure 8. Colored draft, 4 shaft.  
■ = blue      ☒ = red  
□ = white      ○ = yellow

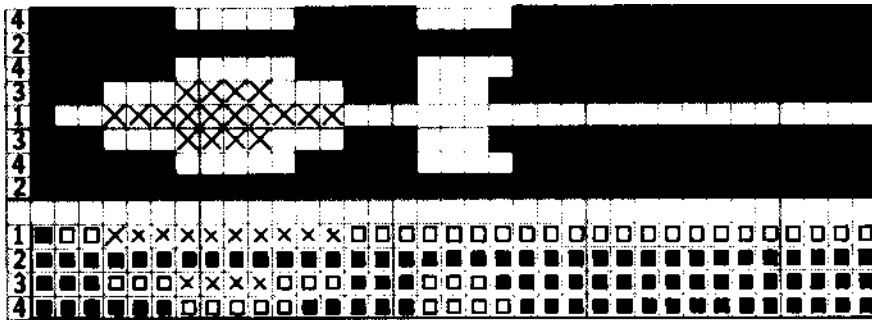


Figure 9. Ankh figure on four shafts.  
 ■ = blue  
 □ = white  
 ⊗ = red

sequence on the back performs the same function as the 4, 2, 4 sequence on the face. Hence, the color arrangement on shafts 2 and 3 is always identical.

Anyone who wishes to weave the drafts shown here should note the following: For the chain, lattice and colored patterns, the color sequence represented by each vertical column should be repeated three times. For the ankh, spot and checkerboard, the color sequence should be threaded only once. A weaver with time and ingenuity can develop many beautiful patterns with the Girdle of Rameses weave structures.

## Technical Notes

Like many other warp-faced belt weaves, the Girdle of Rameses is best woven without a reed. Use a weaving sword to beat in the weft and adjust the width of the piece by tensioning the weft. Achieving an even width in the belt and a consistent size in the pattern may take a little practice.

The Girdle of Rameses structure can cause trouble with jack type looms when 4 of the 5 shafts are lifted. To keep the shafts not lifted from rising with the others, try either of the following remedies: Lift the shafts one at a time; tie a slack cord from the bottom of the offending harness to one of the treadles for the shed in question. The cord should be just long enough to be tight when the treadle is depressed.

TO CHANGE 4 SHAFT TO 5 SHAFT		TO CHANGE 5 SHAFT TO 4 SHAFT	
4S:	5S:	5S:	4S:
1	1	1	1
2	2	2	2
3	5	3&4	4
4	3&4	5	3

Figure 10. Algorithm for changing four shaft Girdle of Rameses draft to a five shaft, and vice versa.

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## About the author

Patricia Hilts' interests include weaving, spinning, natural dyeing and bobbin lace. She currently writes a weaving column in *Handwoven* under the name "Abelard," and has published historical articles in leading magazines. She is now studying the European origins of American coverlet patterns. An award winning coverlet and several large commissions in the Madison, Wisconsin area are among her weavings. She lives in Marshall, Wisconsin.



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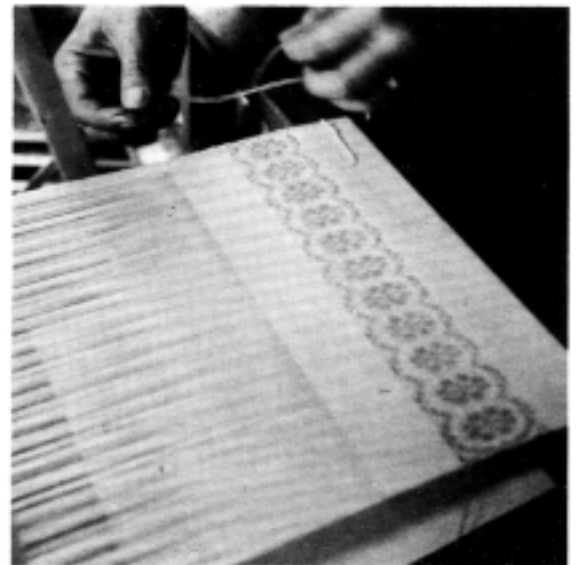
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# Card Woven Belt of East Telemark

*An adaptation of a traditional Norwegian technique*

*by Lila Nelson*

*Winner, 1983 Household Furnishings Contest*

THE CARD WOVEN belt that accessorizes one type of festive dress worn in the area of East Telemark, Norway, has long impressed me as a superior example of work in that technique. Several belts are in the collection of Vesterheim, the Norwegian-American Museum in Decorah, Iowa, where I am responsible for the textiles, giving me an opportunity to graph their patterns and study them in some detail. An article by Aagot Noss, conservator at the Norwegian Folk Museum, Oslo, Norway, entitled "Banklagging" (Oslo, 1966, in Norwegian) described the backstrap method traditionally followed in East Telemark and the unique way of reversing direction while weaving. Finally, a workshop by the Norwegian artist/craftswoman Elsa Bjerck provided the opportunity for me actually to weave one of the belts.

After completing a second belt, I wanted to use what I had learned employing American materials.

The result is a wall decoration with the possibility of being the basis for a larger piece. It could also be a cummerbund on a slim young waist. It is about 6 1/8 inches wide (15.5 cm), which is two or more inches broader than many of the traditional belts.

## Materials

Traditional Telemark belts are woven from a warp of fine two-ply wool. For my adaptation, I used three-ply "Nehalem" wool worsted from Oregon Worsted Company, Portland, Oregon 97202. Nehalem proved to be about twice the size of the Telemark belt warps. The traditional weft is a black cotton similar to a fine sewing machine thread; for my weaving I used the Nehalem in the same color as the outer warps.

Norwegian cards cost the equivalent of about twenty cents each. They are of an extremely durable

Card weaving in progress, using loom as tensioner.





Reproduction of traditional Telemark card woven belt by Lila Nelson.

Costumes from the Telemark Region of Norway, showing the use of card woven sashes, Vesterheim Collection.



brown material and have no printing on them as ours do.

## Threading process

Norwegians thread the cards in pairs and place them so that the threaded sides face each other. The result is exactly the same when one uses American cards, and for each pair thread one card from the front and one from the back. It does not matter which card is designated front and which back, as long as a consistent alternation is followed for all the cards.

Instead of the traditional backstrap method of weaving, I used my eight shaft Macomber floor loom as the tensioning frame in both the threading and

weaving processes. Unspeakable frustration can result in trying to deal with over four hundred warp threads on a hundred or more stacked cards. My solution was to elevate a thin dowel a few inches above and parallel to the back beam on my loom. Two clamps accomplished this. Two cards were threaded and then immediately tied to this dowel. The end of the warp nearest the threaded cards was tied in a similar arrangement on my kitchen counter to hold the warps at a firm tension. After all the cards were threaded, I tied the thin dowel to the heavier rod on my warp beam and proceeded to wind the warp onto that beam. I retained tension while warping by moving the whole loom slowly toward the kitchen counter as I progressed. Tying to the cloth beam was the final threading step.

Pattern for Card Weaving Adapted from Traditional  
Belts Worn in East Telemark, Norway

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
A.	RB	C	CR	C	C	T	MB	MB	T	C	C	T	C	C	T	T	RB	RB	T	T	RB	RB	RB	RB	C	C	W	W	CR	CR
B.	RB	C	CR	C	T	MB	MB	T	C	C	T	WH	T	C	C	T	T	RB	RB	T	T	RB	MB	RB	RB	C	C	W	W	CR
C.	RB	C	CR	T	MB	MB	T	C	C	T	WH	WH	WH	T	C	C	T	T	RB	T	T	T	MB	MB	RB	RB	C	C	W	W
D.	D is identical to B																													

	31	32	33	34	35	36
A.	S	S	C	C	MB	MB
B.	CR	S	S	C	C	MB
C.	CR	CR	S	S	C	C
D.	D is identical to B					

Note: Each number above represents TWO cards threaded with identical colors but with the first card threaded FROM THE FRONT and the second card threaded FROM THE BACK. Total number of cards needed is 142.

Color code: Based on Oregon Worsted 3-ply Nehalem

C Copper 338                      W Wine 29  
 RB Rust brown                    MB Medium brown (not on current color chart)  
 S Scarlet 239                    T Tobacco 341  
 CR Cardinal red 1510          WH White 241

Note: No. 36 is the midpoint.  
Reverse back to 1.

Throughout this process, the beater, reed, and harnesses were, of course, not used.

### Weaving process

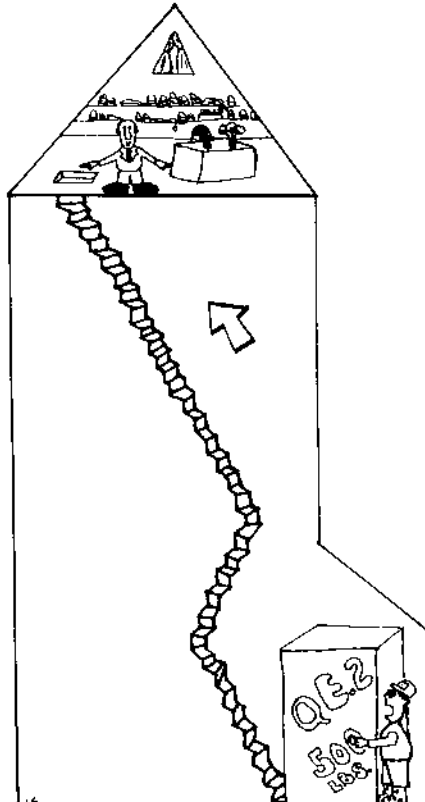
The standard concerns of establishing a proper width, maintaining an even selvage, and beating firmly all apply here as in any type of card weaving. It does take practice to develop the feel of turning such a large number of cards.

In Telemark, the weaving is always done by turning the cards a quarter turn forward only. When the inevitable twisting becomes unmanageable, the backstrap weaver turns her entire warp and cards upside-down; she will then be doing what we do when we

reverse direction. This occurs about every six to eight inches; and the visible ridge in the weaving pattern is accepted as part of the process.

### Finishing

Traditional Telemark belts have a fringe of varying lengths on one end only. The other is cut to no more than an inch. The belt is wrapped around the waist twice with the fringed end hanging down on the left front of the wearer. The fringes are left without further wrapping or knotting. In my own hanging, I plied small groups of fringe and then knotted the ends, for a more finished look.



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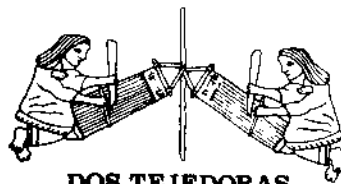
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# Each one picked a color

## *4th and 5th graders weave a blanket*

by Linda Hanna

Winner, 1983 Household Furnishings Contest

**T**HE BLANKET PROJECT was conceived as a solution to a variety of problems. In 1979, I was enrolled in the Elementary Teaching credential program at Humboldt State University. I was working with an inspired and dedicated master teacher who had grand ambitions to take her fourth and fifth graders (about 35 students) on a three day outing to an environmental camp. I supported her enthusiasm as I also had fond memories of field trips in elementary school.

The first problem to be solved, after the school board had approved of the idea, was how to finance the adventure. Some of the typical fund raisers were suggested; rummage and bake sales, car wash and the selling of candy or stuffed animals. I was not thrilled by any of these thoughts, and as both a parent and a teacher I felt that the students needed to be more involved in the process. At that moment I was suddenly struck with the obvious solution. Obvious to me, because I had been conscientiously weaving for the

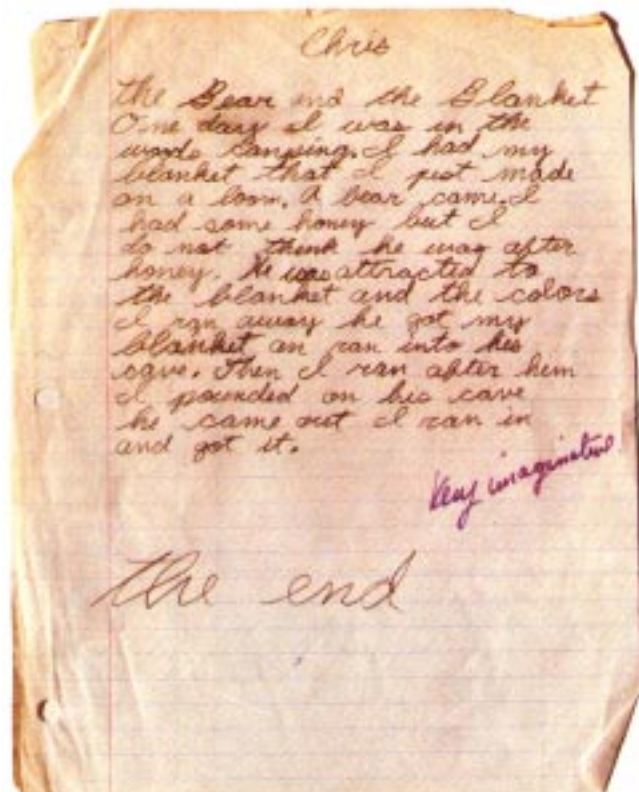
past six years and every spare moment I had away from school work and family obligations was spent spinning or weaving. The students would weave a blanket and then it would be raffled. The proceeds netted from the raffle would fund the camping trip (estimated cost was about \$350.00).

Naturally I was met with a certain amount of skepticism and doubt by both students and parents, some of whom had never even seen a loom. I was also put on the spot immediately with the concern that there wouldn't be enough time. I will admit that I was momentarily doubtful because it was already the end of January and the field trip was scheduled for the first week in April. I honestly didn't know how long it would take this group of students to weave a blanket. However, I had an unshaken faith that not only would they finish the blanket, but it would turn into a wonderfully successful project.

In California, the fifth grade usually has their first introduction to American history. I used this point to launch the project. I had had the good fortune to acquire quite a good textile collection and so one day near the end of January 1979, I arrived in class with bits and pieces of colonial Americana. The students were genuinely surprised at what their ancestors had to wear, walk on, and sleep under.

My original design for the blanket called for thirty five ten inch squares separated by commercial fabric so that each square would appear framed. There would also be commercial fabric going around the entire perimeter of the blanket. I was able to borrow two LeClerc table looms from the local weavers guild.

Weaving the blanket was incorporated into a classroom introduction to American history. Essays supplemented the weaving.





After researching a number of pattern books, I settled on two variations of Rosepath because it would offer the maximum variety with the minimum amount of frustration.

At our next session, I presented the problems for making the blanket. The class struggled through the calculations for the thirty five ten inch squares, set at 10 c.p.i. and allowing for warp and weft shrinkage. It was decided that a twelve inch wide warp would be put on both looms and that a total of fifteen yards would be needed.

At the end of this session the class voted for the four students who they felt had the best sense of color. These four students accompanied me to the Woolmark, a local weaving store. The owners, Terry Hill and Loti Goodman had very generously offered me any amount of mill ends I needed at a discount. They permitted me to weigh the cones, use what I needed and simply pay for what I used when I returned the cones. It was a courtesy I greatly appreciated because

Trinidad is a fairly isolated area and we were anxious to get started immediately. The students selected a light blue for the warp and various shades of blue, red, coral, white, brown and gold for the weft.

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I was still questioned extensively as to how these tangled threads could end up as a blanket.

---

All of the yarn was 100% wool mill ends. I can remember feeling slightly nervous about all of these colors. They were definitely colors I wouldn't have combined, but I just had to force myself to relax because I wanted this to be the students' blanket.

I brought the two looms and a warp-

ing board to school and after explaining how to follow the pegs and make a cross, we went to work. In addition to using the conventional warping board, some of the students wound the second warp around upside down chair legs that were on top of tables. Another foursome (two at each loom) started to thread the looms.

I was still questioned extensively as to how these tangled threads could end up as a blanket. Sometimes it is hard, if not impossible to make believers out of skeptics.

After three preparatory sessions, the looms were ready to weave. At this point I brought in a binder I had prepared with photo copies of the pictures from the *Davison Handweaver's Pattern Book* and instructions for each loom as to which harness combinations would produce the pattern pictured. I had figured that since there were sixteen treading possibilities given and two looms, that there would be thirty-two patterns, which would only be three short of the thirty-five squares. I didn't think three repeats would be dif-

difficult to assimilate into the design. However, after the first group of students had a chance to weave, I had the rude awakening that my scheme of thirty-five squares would never work! The student seemed interested in weaving a maximum of four or five inches and then they wanted to change both the pattern and color of weft. So, trying to maintain flexibility and student interest, I decided to let the students just weave the twelve inch wide strips any way that appealed to them so long as it was structurally sound. I was soon aware of how much more interesting the effect was than my original idea of squares. The students seemed quite open and free about switching color and pattern, and most of them were fairly unconcerned about their particular woven section as compared with the overall excitement about the developing strips. I decided that once the three strips were finished we would lay them out, cut them and piece them back together to their greatest advantage.

Sometimes the students introduced a tabby yarn and sometimes they got very involved and made up their own treadling sequence. I was especially surprised to find the boys were as eager if not more enthusiastic than the girls about the weaving process. I think they really enjoyed tinkering with the equipment. I remember one boy in particular that was so meticulous about his selvages that it just made me want to hug him. I had talked to the students about overlapping the ends when they changed colors and of course I hoped that the edges of the strips would look pretty even. I was really impressed with the overall appearance which showed a general evenness and consistency considering how many fingers had worked on it.

Within several weeks we were ready to cut off the first strip. What a great day! Even the Arcata Union, a local weekly newspaper showed up to document the event. Toward the end of March the three strips were finished and ready to be cut apart and pieced back together. I had purchased some dark blue corduroy fabric to separate the pieces and to border the outside edge. The corduroy separating the pieces was cut in three inch widths, (finished two inch width) used double thickness and slightly stuffed with a polyester filling in order to bring the corduroy into proportion with the heavier handwoven fabric.

The blanket was finished by the end of March. Its finished dimensions were 66



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I can  
remember  
feeling  
slightly  
nervous  
about all of  
these colors

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inches x 80 inches. At this point I selected one of the students who had particularly nice handwriting and he chalked on the lower right hand corner; Fourth and Fifth Grades, Trinidad School 1979 and I embroidered over it. This little added touch turned out to be very significant in the blanket's history. The blanket was indeed magnificent. The compliments were endless and the students were so pleased because they had had a major part in creating it.

The students had been eagerly promoting ticket sales since the middle of February, and in the following six weeks had raised \$530.00. Since Trinidad is such a small community, and since we had such a short amount of time for the project, the fact that the blanket netted \$450.00 made everyone feel especially good.

A local branch of the Lions Club permitted the raffle to take place at their monthly pancake breakfast. When the winning ticket was drawn, it turned out to be a real winner! A father of both fourth and fifth grade boys had the winning stub.

In July, when the blanket project was recent history, I suggested to the winning mother that maybe it would be fun to enter the blanket in the county fair. She agreed and it was entered. It received a lot more compliments, a blue ribbon and

then it mysteriously disappeared. When the mother went to pick it up after the fair was over it was gone and no one seemed to know what had happened to it. I tried to reassure the mother but I didn't have the conviction I had when I first presented the idea to the students six months before. Ads were placed in the newspapers and many phone calls were made but nothing was learned of its whereabouts. The mother told me that she would never give up hoping for its return, but I had a vivid image of the fairground posters which disclaim responsibility for lost or stolen articles. I was not optimistic.

More than a year later, the mother received a phone call from the fair office inquiring whether she had lost a quilt. It appears that a group of touring motorcyclists had inadvertently picked it up (unrecognizable in its unmarked garbage bag wrapper) and taken it to New York. When they realized that they had picked it up, they were able to figure out where it had come from. They kept it for the year (unused, they said) and then dropped it off in Ferndale when they were on the next annual tour. As far as I know, the blanket is now resting comfortably on top of a bed in Trinidad, California, still getting lots of compliments and supplying a family with many warm and unique memories.

# Shaft switching combined with harness control

by Clotilde Barrett

INCLUDED IN this article are three projects. All are woven on a two-tie 4-end block draft (Summer and Winter). The basic pattern is drafted on 4 blocks (inspired by 4-block Overshot patterns) and can thus be woven harness controlled on 6 shafts: two tie-down shafts (1 and 2) and four pattern shafts (3, 4, 5 and 6). What makes these rugs stand out is that a portion of the pattern is isolated on a blank field. In projects 1 and 2 this is accomplished through shaft-switching onto a 5th block controlled by shaft 7. This 5th block changes in size depending on the amount of blank field needed. The shape of this block is determined by shaft-switching pattern warp ends from shafts 3, 4, 5, and 6 to shaft 7 at the edge of the pattern area. In project 3, the same result is accomplished through the pick-up technique.

Projects 1 and 2 are woven on the same warp but with different threadings.

## Project 1

**Warp:** 8/5 linen rug warp.

**Weft:** Two-ply tapestry worsted (IRAN from Gustaf Werner-Goteborg Sweden). Colors gray (G) and 3 shades of red (L, M and D), all referred to as P.

**Sett:** 6 epi (25/10).

**Width in the reed:** 32 inches (77.2 cm).

**Total number of warp ends:** 197.  
6 x 32 = 192 (48 4-end units).



Project 1.



4 ends needed to double the outer selvage threads on each side.

1 end to balance the threading because the first and last end have to be threaded on the same shaft.

**Length of the warp:** 5 yards for projects 1 and 2.

**Total amount of warp needed:** 2 500 gr spools.

**Pattern:** Maltese Cross (Marguerite Davison's *A Handweaver's Pattern Book*, p. 145, treadling #VI). See Fig. 1.

Figure 1.



## Adaptation of the Overshot Pattern to a Two-tie Block Draft

Fig. 2 shows the profile development of the threading of Fig. 1. There are 4 blocks A, B, C and D.

Fig. 3 is derived from Fig. 2, but is shortened to 45 units.

Fig. 4 shows the addition of a 5th block (E) which is the blank field or unpatterned selvedge block. 1½ units are added on each side for a total of 48 units.

Fig. 5 shows the threading of the two-tie units for blocks A, B, C, D, and E.

Fig. 6 shows the threading of ½ of the rug.

The selvedge block (E), threaded on pattern shaft 7 will always be woven with the ground color (G) on the face of the cloth. The pattern blocks A, B, C and D,



Figure 2.



Figure 3.

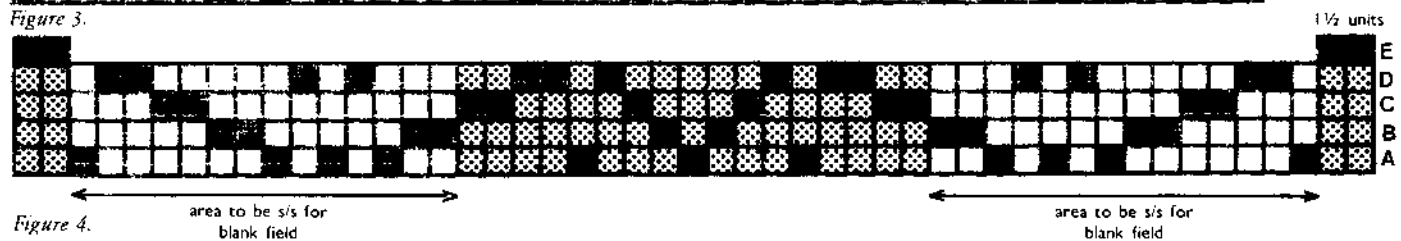


Figure 4.



Figure 5.

threaded on pattern shafts 3, 4, 5 and 6 will be woven in the pattern colors P, half tones (pick and pick vertical stripes of G and P) and in the ground color G. This design will duplicate the areas of pattern, half tones and background of Colonial Overshot.

Note that block A is controlled by shaft 3, block B by shaft 4, block C by shaft 5, block D by shaft 6. Pattern color is indicated by P, ground color by G and pick and pick areas by PG.

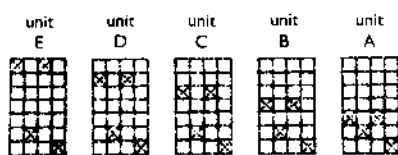


Figure 6.

Chart 1:	
A: P in A; G in C; PG in B and D	
weft G	weft P
1 + 3 + 4	1 + 7 + 5 + 6
2 + 3 + 6	2 + 7 + 5 + 4
B: P in B; G in D; PG in A and C	
weft G	weft P
1 + 4 + 5	1 + 7 + 6 + 3
2 + 4 + 3	2 + 7 + 6 + 5
C: P in G; G in A; PG in D and B	
weft G	weft P
1 + 3 + 6	1 + 7 + 3 + 4
2 + 4 + 5	2 + 7 + 3 + 6
D: P in D; G in B; PG in A and C	
weft G	weft P
1 + 3 + 6	1 + 7 + 4 + 5
2 + 6 + 5	2 + 7 + 4 + 3
Weave by alternating G and weft P	

## Practical Tie-up

Fig. 7 is a useful tie-up for this type of weave. Treadles a and b weave tabby and are used for the filler and first two and last two picks of the rug. The main part of the rug is woven by depressing two treadles for each shed.

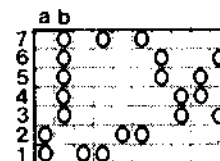


Figure 7.

## Weaving the Rug with Shaft-Switching

The purpose of shaft-switching is to



Project 2.



change the size and shape of the selvedge block E in order to create a blank field, without pattern, around the harness controlled design. Whenever a threading unit has its pattern warp end on shaft 7, it will become an E block and thus always weave with the ground color G on the face. By shaft-switching from shaft 3 to 7, from 4 to 6, weave P; lift 2, weave G; lift 2 + 7 + 3 + 4 + 5 + 6, weave P. Repeat.

To start the pattern: refer to Chart 1: Weave A (6x)  
S/S the four pattern ends on either side of the center shaded area from 7 to 4 Weave D (6x)  
S/S the next two pattern ends on either side from 7 to 3 Weave C (6x)  
Weave B (6x)  
Weave A (6x)  
Weave D (6x)  
Weave C (6x)  
S/S two warp ends to 6, two to 3, two to 6, two to 3 Weave D (6x)

In Fig. 4 the pattern warp ends of the unshaded areas start out as floaters with an empty heddle on shaft 7 on one side and an empty heddle on its pattern

shaft (3, 4, 5 or 6) on the other side. To begin with, all the floating pattern ends are pinned to shaft 7.

The beginning P color is the lightest red.

To weave a solid G heading: lift 1, weave G; lift 1 + 7 + 3 + 4 + 5 + 6, weave P; lift 2, weave G; lift 2 + 7 + 3 + 4 + 5 + 6, weave P. Repeat.

To start the pattern: refer to Chart 1: Weave A (6x)

S/S the four pattern ends on either side of the center shaded area from 7 to 4 Weave D (6x)

S/S the next two pattern ends on either side from 7 to 3 Weave C (6x)

Weave B (6x)

Weave A (6x)

Weave D (6x)

Weave C (6x)

S/S two warp ends to 6, two to 3, two to 6, two to 3 Weave D (6x)

S/S four warp ends to 4

Weave A (6x)

S/S four warp ends to 5; Instead of the light red for P, alternate a light and a medium red

Weave B (6x)

S/S four warp ends to 6

Use medium red for P

Weave C (6x)

S/S two warp ends to 3

Weave D (6x); alternate a pick of medium red and a pick of dark red for P

Weave A (6x); Use dark red for P

Weave B (12x)

This is the center of the first design.

Reverse the entire sequence to complete the design. Weave 3 complete designs.

## Project II

Warp: 8/5 linen rug warp.

Weft: 2-ply mill-end rug wool home-dyed with acid dyes. G is red; P is blue.

Sett: 6 epi (25/10).

Width in the reed: 32 inches (77.2 cm).

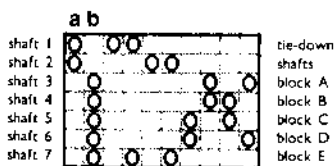


Figure 8.



Figure 9. Profile

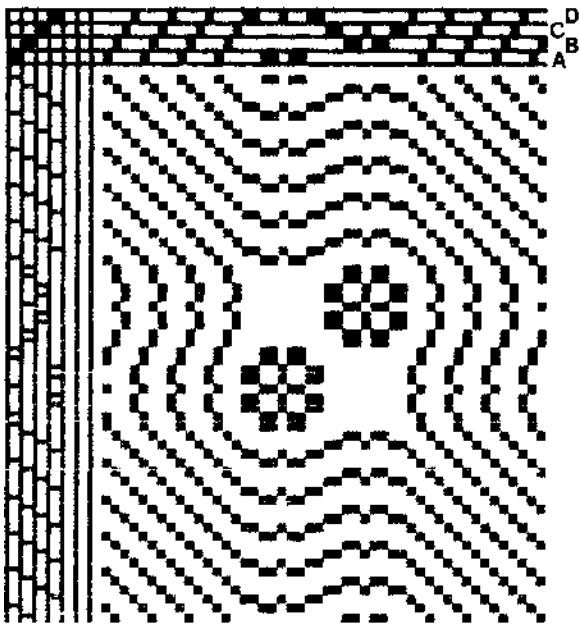


Figure 10.

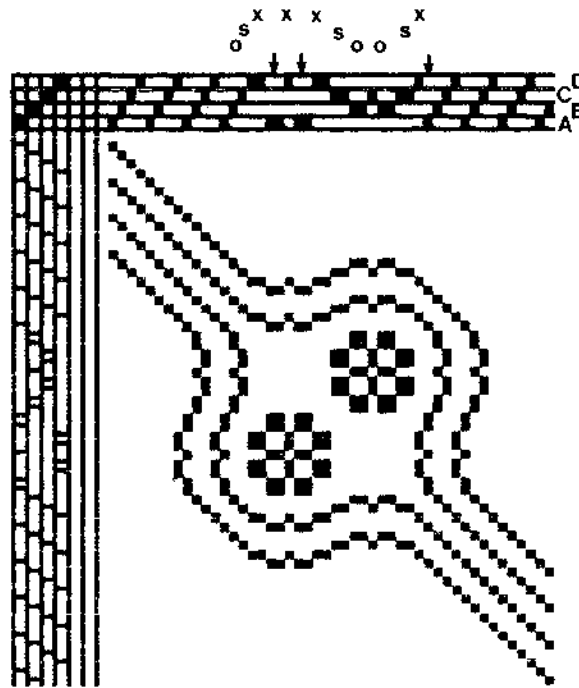


Figure 11.

**Total number of warp ends:** 197.

**Length of the warp:** 5 yards for Project I and II.

**Pattern:** Snails Trail (Colonial Overshot).

**Profile draft:** Fig. 9 shows a shortened profile draft which is suited for a rug based on the two-tie 4-end block draft. It has 48 units and uses 193 working ends plus 4 extra selvedge ends.

**Threading for harness-controlled patterning:** Substitute each unit of Fig. 9 with the appropriate threading unit of Fig. 5. Add a warp end on shaft 1 at the end of the threading draft. Fig. 10 shows the block draft without shaft-switching.

**Threading for shaft-switching (see Fig. 11):** All the pattern warp ends start out by being floaters. A 7th shaft is needed for the threading of the E block which is the block of the blank field. Shaft 7 is the closest to the weaver (see Fig. 8). Each floater needs an empty heddle on shaft 7 and an empty heddle on 3, 4, 5 or 6, according to the pattern block to which it belongs (see Fig. 11). The pattern ends of block A need empty heddles on shaft 3, the pattern ends of block B need empty heddles on shaft 4, etc.

### Weaving

Weave with two shuttles P and G and refer to Chart 1 and the tie-up of Fig. 8.

Start with all the pattern warp ends on shaft 7.

Weave B (9x)

S/S the outer right-hand block B from 7 to 4

Weave A (9x); S/S the next right-hand block A from 7 to 3

Weave D, C, B, each 9 times shaft-switching a threading block between each treadling block.

Continue treadling A, D, C, B, A, D, C, B, repeating each unit 9 times and shaft-switching two warp ends after each block.

Weave A (9x)

S/S the 5 units marked with an arrow in Fig. 11

Weave D (9x)

S/S the 6 units marked with X in Fig. 11  
S/S the right-hand side A block back to shaft 7

S/S the right-hand side B block back to shaft 7

Weave C (9x)

S/S the 6 units marked with in Fig. 11  
S/S on the right-hand side

Weave B (9x)

S/S the 5 units marked with o in Fig. 11, and S/S on the right-hand side

Weave A, D, C, B each 9 times, shaft-switching the next two pattern warp

ends after each treadling block.

Continue weaving A (18x); D (18x); A (9x); D (18x); A (18x); B (18x); C (18x); B (9x); C (18x); B (18x); then [A (9x); D (9x); C (9x); B (9x)] repeat, until the rug is complete. Use the diagram of Fig. 11 as a guide to shaft-switch on the right-hand and left-hand side of the rug.

### Project III

Marilyn Dillard from Boulder worked with the same design idea using a 4-block pattern inspired by a Colonial overshot. The entire project is done on a 4-shaft loom and the transition between the harness-controlled pattern motif and the blank field is done by pick-up.

**Warp:** 8/3 linen rug warp.

**Weft:** 3-ply rug wool (Henry's Attic), home-dyed in two colors.

**Sett:** 5 epi (20/10).

**Width in the reed:** 42.5 inches (1.08 m).

**Total number of ends:** 217. (53 units of 4 ends: 212 ends.) 1 end to balance the threading. 4 ends to reinforce the selvages.

**Pattern:** Colonial Overshot design.

**Profile draft:** Fig. 12 shows a profile draft derived from the Colonial Overshot threading and adjusted for 53 two-tie 4-end units.





Project 3.

Fig. 13 shows the block draft as it would be woven without pick-up.

Fig. 14 shows the picked up areas as a blank field.

For a description of the 4-end block pick-up techniques, refer to Peter Collingwoods's *The Techniques of Rugweaving*, p. 378.



Figure 12. Profile

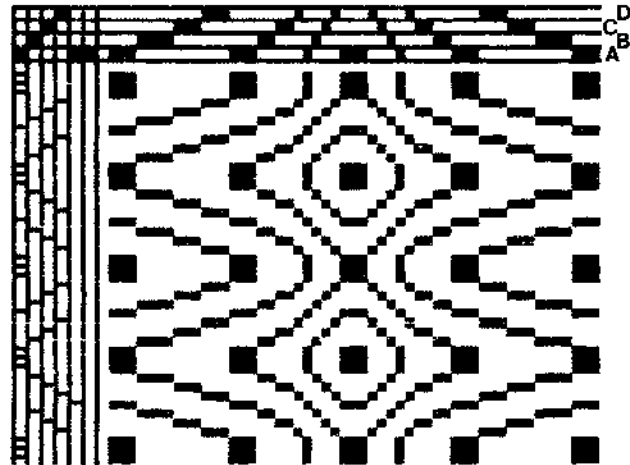


Figure 13.

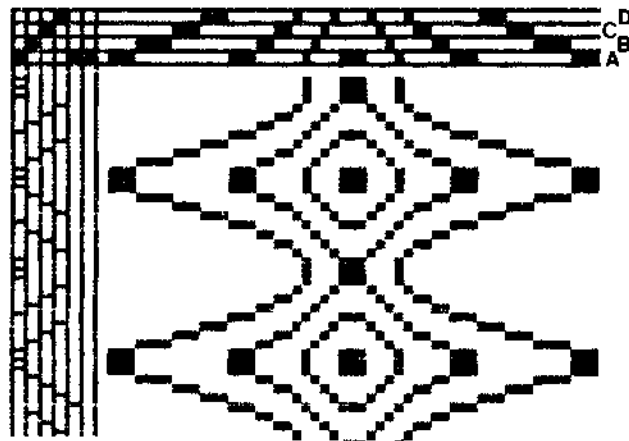


Figure 14.

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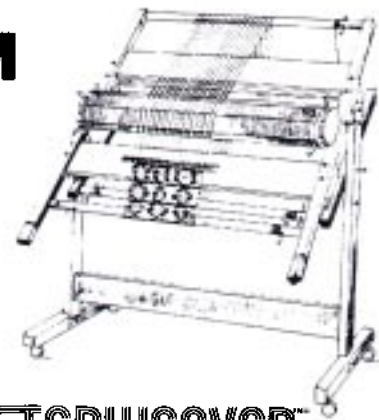
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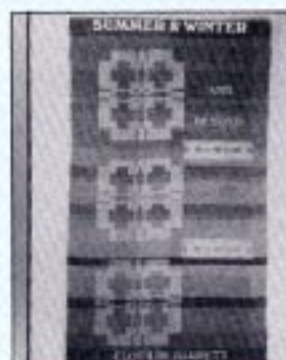
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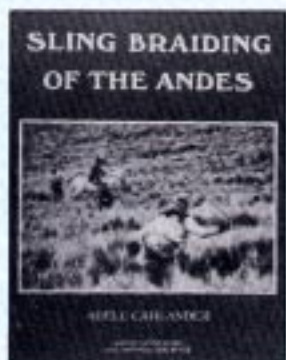
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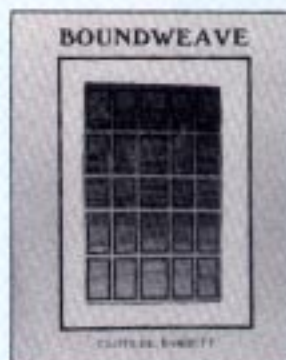
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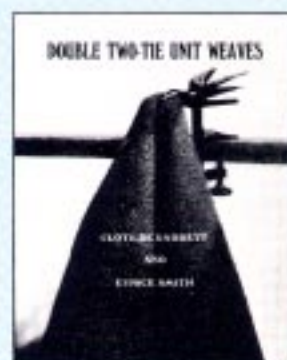
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2



3



4



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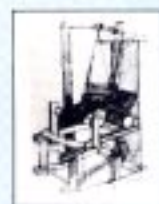
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# Production-wise Placemats

by Nancy Terrell Hall



**A**NYONE who has woven placemats for sale has learned that it can be a slow, boring job. Although a seemingly endless variety of plain weave and twill designs can be woven with a single shuttle fairly quickly, a pattern weave usually requires two shuttles, thus doubling the time required to weave one mat.

A weave devised to have both the pattern and background threads in the warp allows a pattern weave to be woven with a single shuttle. The placemats described in this article were made with this type of weave, based on 2-block Summer and Winter weave. It is a four shaft weave, equally adapted to jack and counter-balanced looms. In addition to

weaving up quickly, it produces a firm, thick textile, excellent for mats. There is an ample fringe on each end of the mat, eliminating the need for tedious hemming.

## Planning the Warp

I had to consider several points in planning this project. Of primary importance is getting the proper balance in size, texture and color between the pattern and background threads. The background warp should be relatively thin, smooth and tightly spun. In the mats illustrated here I used 20/2 mercerized cotton, doubled, medium blue in color. (For added color interest, two slightly different

shades of the same color can be used.) The pattern warp should be quite a bit heavier, with a softer twist, and can have a bit of textural interest. I used a double strand of a natural colored novelty yarn for the pattern, with one ply of "homespun" type cotton and 1 ply of fine linen. The color value of the background and pattern yarns should contrast strongly.

The warp sett is also critical to the success of this weave. A bit of experimenting is in order before beginning a long warp! The warp must be set close enough to create a compact, dense textile, but not so close that the sheds are impossibly sticky. I used a coarse reed to reduce friction and avoided excessively soft, fuzzy or weak yarns.

Since this weave is of the warp emphasis type, I made extra allowance for

**Warp:** *Background*—20/2 mercerized cotton, medium blue, used doubled.  
*Pattern*—2-ply novelty yarn, cotton and linen, natural, used doubled.

**Warp arrangement:** Alternate 1 pattern end (2 yarns) and 1 background end (2 yarns), plus 2 extra background ends at each selvedge.

**Weft:** 8/4 cotton.

**Sett:** 32 working ends per inch.

**Width in reed:** 13 inches.

**Reed:** #8.

**Sley:** 2 pattern ends and 2 background ends per dent.

**Total number of warp ends:** *Background*—212. *Pattern*—208.

shrinkage in the warp direction. For a placemat with a finished length (excluding fringe) of 17", I wove 20 inches. The percentage of shrinkage from selvedge to selvedge is much less; for an 11 1/2 to 12" finished size, I set the warp 13" in the reed. At the selvages it was helpful to have two extra background warp ends threaded as shown in figure 2.

## Dressing the Loom

Because of the difference in diameter of two warps, I wound and chained each warp separately. I sleyed the reed with the pattern warp first, then the background warp, allowing the thin background threads to lie on top of the pattern warp threads. Separate lease sticks were kept in each warp to aid in beaming. The loom was threaded from front to back following the profile draft in figure 1. (Since I was sitting at the back of the loom, I inverted the threading plan). When threading was completed, I tied the two warps together, lashed them to the warp apron bar and beamed them together. Separate warp beams could be used but aren't necessary.

## Threading Plan

Since this is a unit weave, the threading can be represented by a profile draft. Each square of the profile draft in figure 1 stands for one threaded unit of four warp ends, two each of pattern and background warp. The threading for the units appears in figure 2. The overall design (block arrangement) can be altered by rearranging the blocks in the profile draft. The units are "plugged into" the profile draft at the time of threading.

## Weaving

I found that a relatively tight tension helps to alleviate any tendency toward sticky sheds. The yarn used for weft was somewhat heavier than the background warp, blending with it in color, and contrasting with the pattern warp. I used 8/4 cotton from Ft. Crailo. The photograph illustrates the varied effect that can be gotten just by changing the weft color.

In weaving, each block can be woven any number of times using the complete treadling repeat for that block. However,

loom, I stitched the ends of each mat, using transparent nylon thread in a line of zig-zag machine stitching. This stitching is quite invisible after the washing of the mats and will effectively prevent fraying. After completing the stitching, the mats were cut apart between the cardboard strips. To finish the fabric, the mats were machine washed and dried using gentle cycles. After a final light steam pressing and brushing to straighten the fringe, the mats were ready to be tagged and taken to market.

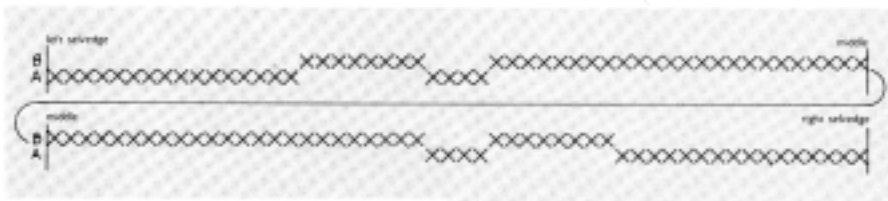


Figure 3. Profile Draft

when changing blocks the last pick of the repeat before the change must be omitted (see Figure 2). The skipped shed allows a smooth transition from one block to the other. This causes one selvedge thread to be dropped on the first pick of the new block but it will be picked up in the third pick and is not noticeable in the finished product.

After each mat was woven, I used 2 flat strips of cardboard about 1 1/2" wide and 2 or 3" longer than the warp width, inserted as spacers for the fringe.

## Finishing

When the woven warp was taken from the

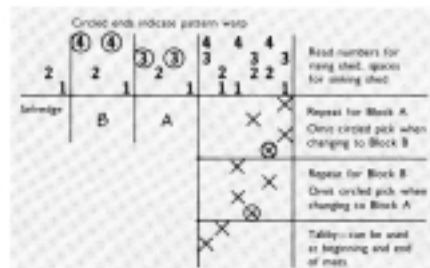


Figure 4. Threaded Units, Tie-up & Treadling



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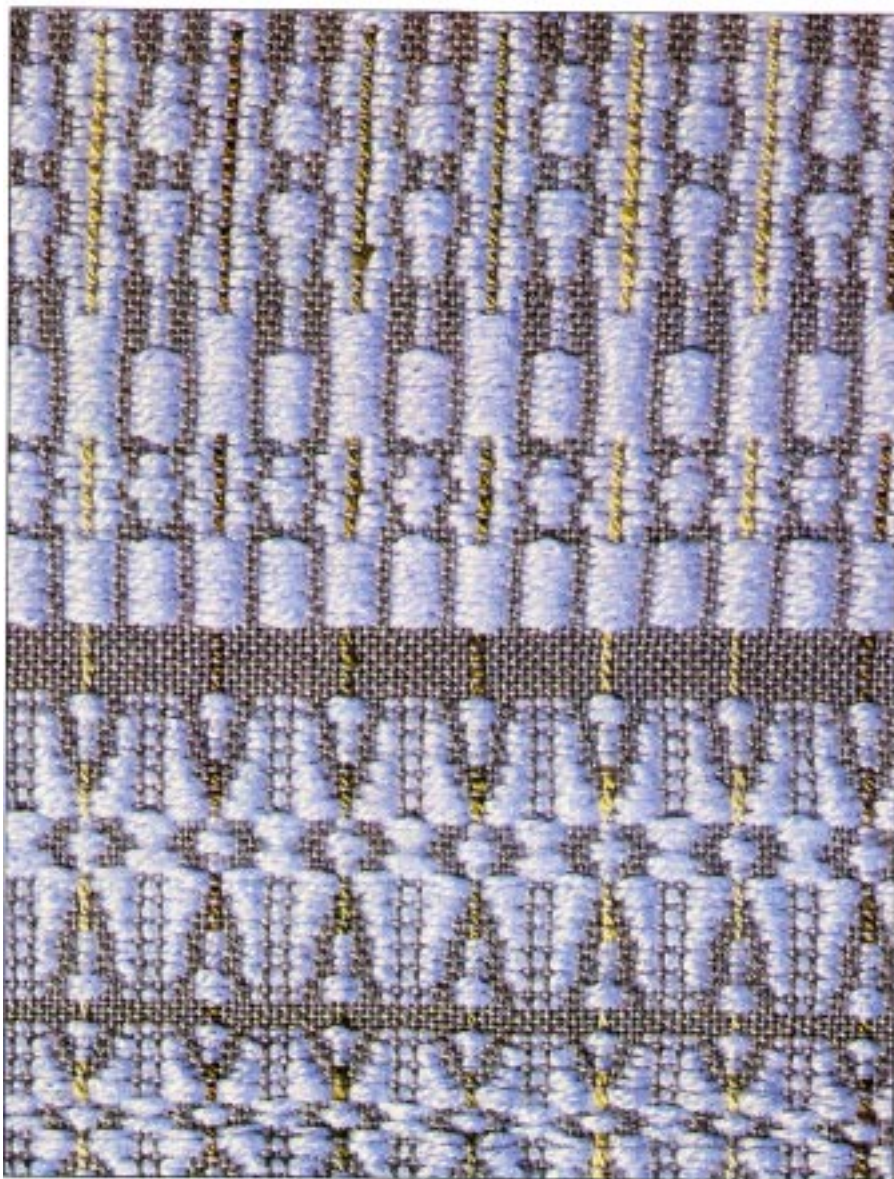
# Smålands Weave on Eight Shafts

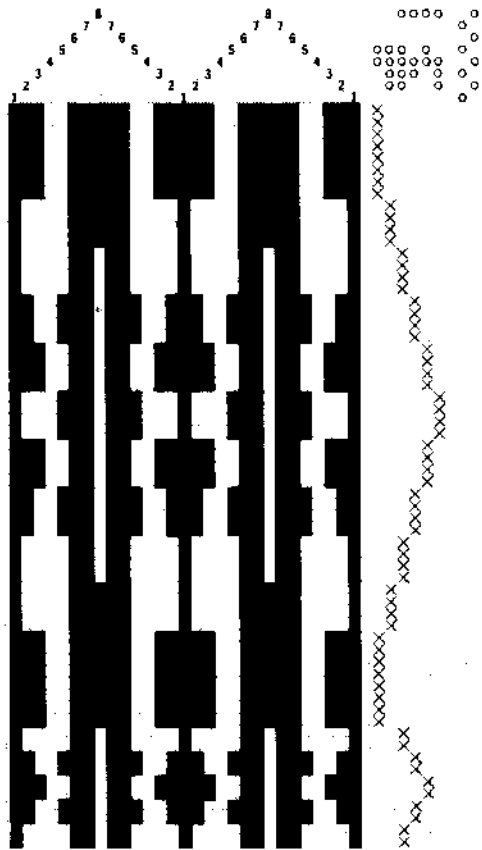
*by Eileen Shannon*

**S**MÅLANDS WEAVE is one of the Swedish embroidery weaves usually characterized by the pattern motif running vertically (parallel to the warp). My first introduction to Smålands weave was at the Damask Workshop at Convergence '82 in Seattle, weaving on the Glimåkra looms with the two-harness system. The two-harness system means that the loom is equipped with two sets of harness frames, one set with regular-eyed heddles and one set with long-eyed heddles: one to weave the background and one to weave the pattern. The sampler I had woven on the two-harness system required only four treadles for the pattern and two treadles for the tabby background, and many pattern variations could be woven on this simple tie-up. On returning home to my ordinary 8 shaft loom, I started to experiment with how I could achieve a similar type of patterning without weaving by the pick-up method, which would be very slow.

The 8 shaft point twill threading which is so versatile and useful for many types of patterning seemed to work well in this instance, and I could duplicate the lovely characteristics of the Smålands weave by treadling, using a pattern shuttle and tabby shuttle (as for the overshot method of weaving).

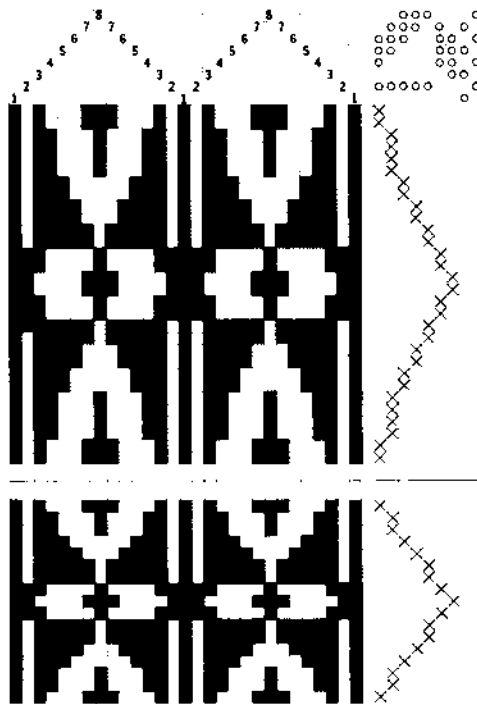
By determining each warp end individually as a single block, the pattern weft can weave over 1, 2, 3, or 4 warp ends in any combination to make a pattern motif. Because there are 254 possible tie-ups on an 8 shaft loom, you have a great deal of scope in designing, and are only limited to the number of treadles on your loom.





Use tabby between each pattern row.

Pattern A



Pattern B

Use tabby between each pattern row.

I threaded the colored warp yarns on H8 for added interest, but if desired, they could be placed in any location to enhance the design.

The black squares show the pattern on the reverse side.

If treadles are limited, by careful planning you can arrange the tie-ups so that each treadle can be treadled separately, or that two treadles can be used at the same time. Of course table looms offer you the freedom of as many treadlings as you wish.

When designing pattern motifs, remember that when your pattern weft does not show on the surface, it is covering the web on the reverse side. In the many patterns I have woven, in each case a different pattern has evolved on the reverse side. This is an added bonus for items such as placemats which can be used with either side up.

The major consideration in designing is the length of the pattern weft floats, which will depend upon the sett of the yarns used and the intended use of the article. At times I found that I liked to put several rows of tabby between some elements of the pattern motif for a little contrast, but not so much tabby that it broke the rhythm of the pattern.

The pattern areas do not always have to be woven from selvedge to selvedge. If the pattern is planned only for borders at each selvedge, use two pattern shuttles in each row: conversely, the pattern area can be isolated in the center of the piece.

Using graph paper, it is fun to work

out different patterns using elongated blocks, squares, triangle shapes, and even simple flower motifs.

I designed this warp for a set of placemats and napkins (using pottery napkin rings). The napkins were woven in plain weave.

**Warp:** Background - 2/8 grey cotton (or acryfil). **Pattern** - Scheepjes "Granada" - on harness 8, lemon, sage, olive green.

**Weft:** Tabby - 2/8 grey acryfil. **Pattern** - white acetate, but any yarn twice the weight of the warp would work as well.

Sett: 16 epi, 2/dent in 8 dent reed.

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# Felted Jacket

*designed by  
Siiri Bennett*

**T**HE STRIKING aspects of Siiri Bennett's jacket design are its surface texture, simple styling, and choice of color. It is a splendid example of the rough, rustic, and rich fabric shown in the fashions of this season. The dark green background sets off a bright purple collar and seam trim brilliantly.

The fabric is a two faced cloth. Both faces have weft emphasis. The weave structure is a 5-shaft satin woven on opposites with two wefts, one green and one purple.

The weaver chose a 5-shaft satin as the basic weave for this two-faced cloth because she wanted each side to be a

uniform, non-directional surface that would show off the weft yarn. By weaving satin on opposites, the weft dominates both faces of the reversible fabric.

**Warp:** 2/16 wool worsted; color: purple (Willamette from Oregon Worsted Co. #1465.). 10 tubes or 20 ounces. This includes the amount also needed for the weft.

**Weft:** SHUTTLE NO. 1: 2/16 wool worsted; color: teal (Willamette from Oregon Worsted Co. #5546) and fine brushed dark green mohair (Phoenix Dye Works, Cleveland, Ohio), approximately 4,700 yards per pound. One strand of each yarn was wound together onto the bobbin. Four tubes or eight ounces of the teal, and ten ounces of the fine dark green mohair were used in all. SHUTTLE NO. 2: 2/16

wool worsted; color: purple (Willamette from Oregon Worsted Co. #1465).

**Sett:** 30 epi (120/10 cm), sleyed two percent in a 15 dent reed.

**Width in the reed:** 38 inches (97 cm) When the 10 selvage threads are included the total width in the reed is 39 inches (99 cm).

**Total warp ends:** 1,150 warp ends with five 10/2 cotton threads at each selvedge to bring the total to 1,160.

**Length of warp:** 96 inches (244 cm) of yardage and 24 inches (61 cm) of loom waste. Total length is 3 1/3 yards (3 meters).

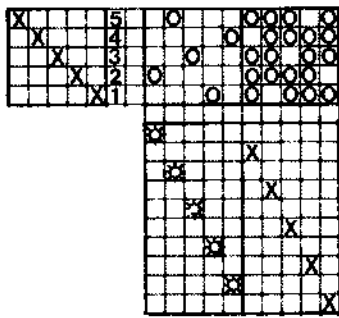
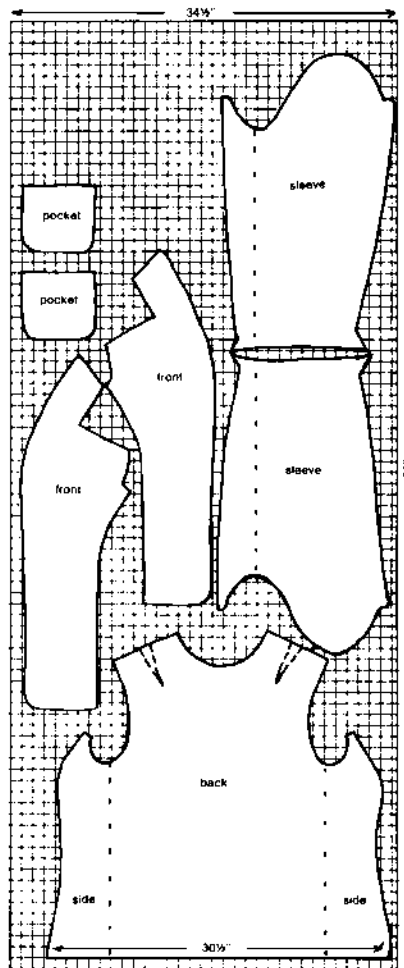


Figure 1. Satin on opposites.  
O = teal *Willamette* with dark green mohair; X = purple *Willamette*.

**Threading, tie-up, and treadling:** 5 shaft satin weave woven on opposites. See figure 1. The fabric had to be beaten very firmly.

**Dimensions:** When the yardage was taken off the loom it measured 36 inches by 92 inches (92 cm x 234 cm). After finishing, the yardage measured 34 inches by 86 inches (86 cm x 218 cm). Shrinkage was approximately 5% in width and 7% in length.

**Finishing:** The fabric was washed once in warm water with Ivory Snow and agitated by hand for 3 minutes. It was then rinsed in warm water and spun dry for 30 seconds and spread flat to dry. Steam pressing at medium heat steam setting on the purple side of the fabric completed the finishing process.



**Assembly:** Only five pieces were cut: 1 back piece, 2 front pieces, and 2 pockets. See figure 2. No facings or linings of any kind were used so that the jacket could be completely reversible. All pieces were completely cut out and then basted around the edges to prevent stretching. The pieces were joined by overlapping the edges and whipping the two pieces together on both sides with the teal yarn so there are no unfinished edges. Only the sleeves were attached by machine using a French seam. These seams and all edges of the jacket were whipped with purple yarn with a blanket stitch.

#### About the Designer

*Siiri Bennett writes specifications and does contract administration for Business Space Design, Inc., P.S., a commercial interior design and architecture firm in Seattle. She has been weaving for ten years, and has taken workshops with Clotilde Barrett, Peg McNair, Michelle Wipplinger, and Malin Selander. She has also taken a year-long intensive continuing workshop by Anita Luvera Mayer in Seattle entitled The Coat. Her primary interest is in designing textiles for tailored garments.*

Figure 2. Layout of Vogue pattern #8109. Wrong side of fabric is up. □ = 1 inch

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# A One-of-a-kind Garment in Beiderwand

*by Philis Alvic*



WHEN PEOPLE inquire about the price of one of my garments, I arrogantly reply "I'm the only one who can afford them." Now, this line usually gets a laugh, but I really mean it. The clothing I make is custom designed in every sense. I spend most of my time weaving large wall hangings, and the garments represent a diversion into other weaving concepts that I do just to please myself. Since I weave no more than one garment a year, all time and cost considerations are set aside. The sole guiding forces in the creation of a garment for myself are my ideas of elegance and convenience. I have expensive taste and I think I am worth the effort I put into one of these pieces. Whether or not anyone

else agrees with me is the doubt expressed in my quip about the price. I've chosen one outfit as an example and will enumerate the ways it has been uniquely designed for me by me.

This garment has been made with silk yarn, as is most of the clothing that I make for myself. There are several reasons for this. I like the response I get when I reply "silk" to the question "What is it made of?" Silk has an elegant connotation that other fibers do not carry. In the actual weaving, silk takes no more time than wool or cotton, but the resultant fabric is considered to be more precious. Besides the obvious snob appeal of silk, I like the physical properties. It washes beautifully, and retains bright col-

ors to look nice through much wear. It is an all weather fiber in looks and comfort. Silk is breathable and absorbent in the summer and warm in the winter when teamed with a turtleneck and other undergarments.

Many years ago it was impressed upon me that the shape of a garment carried a special message of its own apart from the fact that it was made from interesting fabric. Much of my early training in weaving centered on fabric design. I wove several lengths of yardage and my mother, a very careful professional seamstress, made them up into suits in the fashion of the time. They did not arouse the attention that I had hoped they would. Although very nicely done, these

suits did not impress people as unique items. Somehow, the desire to be noticed is defeated if one has to wear a sign around the neck stating "This garment is hand-woven." In my effort to impress people with my fabric design, I had overlooked the fact that my garments were first judged by the principles of fashion design whether or not I chose to acknowledge them. After analyzing the problem, I switched to designing costumes instead of clothing. With the general shape of the piece, I wanted to signal to the viewer that this was something special. There are limiting factors of my age and general body type that must be considered. In my quest to be noticed, I don't want to appear silly in an outfit that, while striking, is unsuitable. The skirt and top shown here nicely illustrate the principle of being dramatic while remembering the constraints imposed by my person. The simple shape is made from unconstructed rectangles, with the natural drape of the fabric conforming to the body. The top is one long rectangle with fringe left on either end. A small hole was cut for the head, and the sleeves were sewn on flat. The skirt is made from two rectangles sewn on the sides to the knee and gathered with elastic at the waist. This style is well suited to my figure while disguising the fact that my waistline disappeared with my fortieth birthday.

I have already hinted at the publicity value to me, as an artist, to be noticed in my own creations. To carry this

identification between me and my hangings closer, I adapt some of the major visual aspects of my larger pieces to my wearables. My long fascination with early American coverlets is indicated by the selection of design elements from them and then focusing on them in my work. In the example shown here, I selected one figure from a pattern by Jacob Angstadt and made it the major interest by repeating it in rows at the lower edge of the top and of the skirt. The beauty of being in complete charge of a project is that the fabric patterns can be placed in accordance with the shape of the garment, because of the control I have as weaver and as designer. The vertical stripes are used to emphasize the vertical over the horizontal thrust of the rows of flowers and also visually tie together the top and the skirt. There is no question that this material was woven specifically for this item. The unusual placement of the major figures in the fabric stresses the importance of the fabric in the overall concept of this garment.

One part of designing for myself that I especially love, is that I can indulge in my love of color. The red of the flower figures and the blues of the stripes were chosen to enhance those design elements as separate units. There is a subtle variation in the colors of the vertical stripe. The bright colors of the warp are made richer by slightly different shades within one color stripe. Even though there are bold colors, the garment is primarily the color of

the pattern weft which is composed of two threads: one black and one brown.

Not quite as apparent at first, but very important to the piece, is the choice of weave structure. This outfit was woven in Beiderwand. Aside from wanting to indicate my virtuosity as a weaver, this weave structure allowed the distinct color areas designated in the design. Other properties of Beiderwand suited the garment, too. The fabric had body without bulk. The short yarn floats created surface texture while not presenting a problem in wearability. The large double woven areas which might have caused difficulty in construction were so placed that there wasn't any problem.

In the end, I have a garment which is uniquely mine. The shape suited my shape underneath, and is very comfortable to wear. The fabric is dominant and obviously created for this garment. When I wear this outfit, I tell people a lot about myself before I open my mouth. Just as a costume in a play signals many things about the character to the audience, this garment alerts the viewer to major interests of mine. Because I am in complete control of the project, I can present myself in the way I want to be viewed.

#### Reference

Holroyd, Ruth N. and Ulrike Beck, *Jacob Angstadt Designs. Drawn from His Weavers Patron Book*, Pittsford, N.Y., Self-Published, 1976.

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# Primary Patterns

by Kathy Spoering

Winner, 1983 Household Furnishings Contest

WITH ALL the interest in color and color palettes in the current weaving literature, I decided to weave a bright winter project as a sampler, using the three primary colors: red, yellow, and blue. At the same time, I wanted to have a woven wall piece that would fit in with my "country" decor and with my interest in colonial weaving.

With those objectives in mind, I chose colonial overshot for the technique I would use. After looking through Marguerite Davison's *Handweaver's Pattern Book*, I selected Johann Speck's Design No. 33 as one with a distinctive pattern and the look I wanted, both for my sampler and my wall decor.

The materials I needed were those I'd used successfully for previous overshot pieces: 42" four-shaft jack loom  
12 dent reed (to be threaded 2 ends per dent: 24 epi)

**Warp:** Oregon Worsted 2 ply wool "Willamette" in yellow, red and blue.

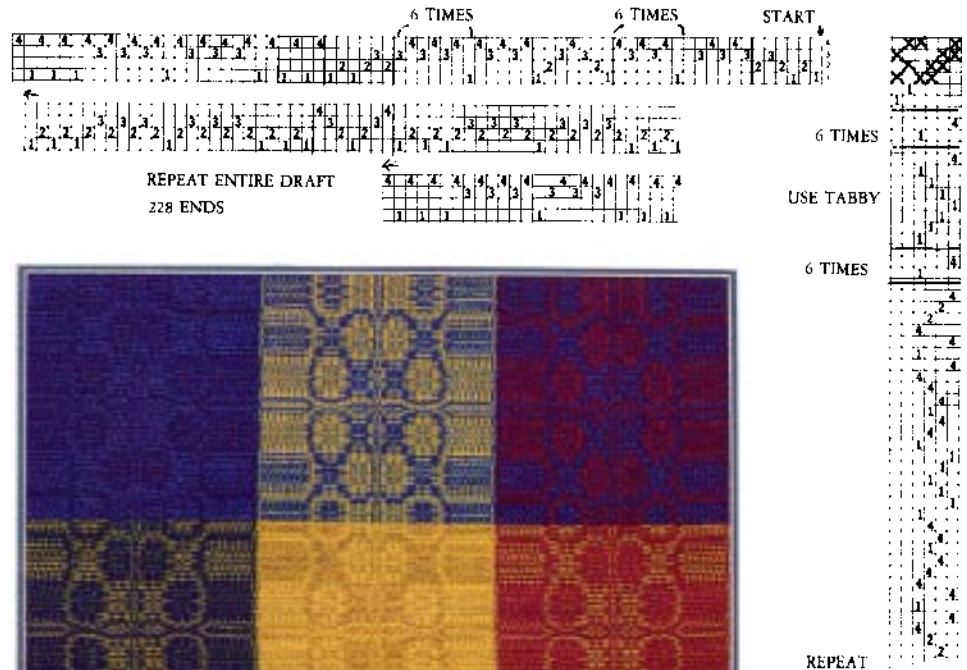
**Weft:** *Background*—same as warp. *Pattern:* Novitex 2 ply "Novi Wool" in yellow, red, and blue.

I first determined the threading for one complete pattern repeat to include the design area I wanted in the piece. The warp would include three pattern repeats, one of each color. The total width of the warp was 29 inches, and the warp length needed to be 1 1/2 yards long to allow for take-up and loss.

Since I used a Jack-type loom, Davison's threading and treadling order would be backwards, as written. However, since I wished to change background colors between each repeat, I decided to weave it the way it was written, so that I would be weaving with the back of the piece up. This enabled me to have the tabby weft joinings on the back of the piece, so they would not show when the piece was finished.

Having determined the threading, I warped the loom for one pattern repeat with each color. I added 14 extra ends on each edge for selvages.

To weave this wall hanging, I need-



ed four shuttles wound and in use at a time. This included one shuttle for each color of "Willamette" for the tabby weft, and one color of Novi Wool for the pattern weft.

In the same way I determined the threading sequence, I planned the treadling sequence for one pattern repeat. A complete pattern repeat would be woven with each of the colors, making three repeats.

The pattern shots were woven from selvedge to selvedge. They were followed with tabby shots which went only within the areas of their own color (i.e. Red tab-

by shots were woven only over the red warp area.) The tabby weft shots were joined behind (or on top of) the pattern wefts, using the interlock method of joining, to avoid having slits in the background of the completed piece.

I wove an extra inch of tabby at each end for mounting the piece when completed. When the weaving was complete, the fabric was finished by hand washing and steam pressing. The piece was then mounted, matted and framed. The woven area measures approximately 26" x 26". The mat and frame added make the completed wall piece 37" x 37".

# ◆ MEETINGS & GATHERINGS ◆

## Midwest Weavers' Conference Convergence '84

We have started a "Meetings and Gatherings" Department to offer coverage of weaving and related conferences. We will invite guest reporters to cover these conferences, to capture the mood and dominant themes.



Karen Searle

Convergence '84: Jacket by Bobbi Landucci, shawl by Mary Lynn O'Shea, cape by Pat Richardson, wedding dress by Dini Moes, top by Heather Winslow, kimono by Mary Rawcliffe Colton, sweater by Anita Walling, vest by Dale Liles.



Nancy Leeper

Pat Peshorn in Croatian costume, MWC.



Karen Searle

Chasubles by Polly Barton, Best of Show award, Convergence '84.



Phyllis Pladsen



Nancy Leeper

Left, guest speakers Anita Mayer and Noel Bennet at MWC. Right, Anna Smits and Lizbeth Uptis model their Latvian costumes at MWC.



Nancy Leeper

Anne Basquin and Karen Searle at MWC picnic.



Phyllis Pladden

Anita Mayer's lecture, MWC.

**T**HE WEAVER'S JOURNAL staff attended two conferences in June: Midwest Weavers Conference and Convergence '84. Our goal at the two meetings was to greet and seek feedback from our readers, authors and advertisers, and to link faces with names, and to get feedback from them. We shared our enthusiasm about seminars and exhibits, and commiserated about tired feet and that overstimulated feeling we all had from evaluating so many fiber works, so many interesting seminars, lectures, so many wonderful yarns, books and weaving products. In this issue we'll share our impressions of these two conferences from behind the Weaver's Journal booth.

#### Midwest Weavers Conference

*Byways in Fiber: An Exploration of Ethnic Diversity* was the theme for the 31st Annual Midwest Weavers Conference held June 3-6 at the College of St. Catherine, St. Paul MN, hosted by the Weaver's Guild of Minnesota.

Highlighting the conference were four guest speakers: fiber artist Walter Nottingham, Professor of Art at University of Wisconsin, River Falls; New Mexico artist/weaver/philosopher/author Noel Bennett; Washington wearable art designer, weaver and author Anita Luvera Mayer; and Dr. Lyle McNeal, Assoc. Prof. of Veterinary Science, Utah State U., known to fiber artists for his efforts to preserve from extinction the endangered Navajo churro sheep.

The conference, attended by over 700 registrants, featured 86 workshops and seminars on many aspects of weaving and related crafts. In keeping with the ethnic theme, the conference opened with a picnic style dinner with local craftspersons demonstrating the crafts of their heritage, and serenades by ethnic musicians. An autograph party was held in honor of the many attending the conference.

The Members' Exhibit was juried by Walter Nottingham and Minneapolis Art Institute Textiles Curator Lotus Stack. They decided to dispense with the distinct categories in which the works were entered, judging each piece on "aesthetic oneness." First Place honors went to Bob Cromer, Hartford City IN; Ellen Felix, West Allis, WI. Elmira Tidwell, Herman MO; Frances Potter, Madison, WI; Rose Allen, St. Paul, MN; Helene Schiller, Waukesha WI; Marie Westerman, New Hope, MN; and Ethel Kirmsse, New Berlin, WI. Betty Rosenstein, St. Paul MN, received Best of Show for her ecclesiastical weaving.

The Fashion Exhibition was judged by Anita Mayer and Minneapolis fashion editor Bonnie Rubin Miller. First Place winners were: Sallie Guy, Murray, KY; Melinda Raber Johnson, Noblesville, IN; Lynette Theodore, Friendship, WI; Marilyn Emerson Holtzer, St. Louis, MO; and Kerry Evans, Milwaukee, WI.

The First Place Award for Guild went to the North Shore Weavers Guild, Evanston, IL, for their exhibit on basketry studies.

#### Convergence '84

*Sponsored by Handweavers Guild of America.*

The campus of Southern Methodist University was a lovely conference setting. We enjoyed the warm Texas hospitality offered in Dallas by the many weavers who staffed Convergence and catered to our needs. More than 1500 participants attended the 170 workshops and seminars offered. Rainbow dyed yarns were the fashion this year, and were featured at many of the commercial exhibits. Local flavor was provided at two festive dinners: a Mexican Fiesta, and a Barbecue at the Circle R Ranch.

Keynote speaker Magdalena Abakanowicz presented two films about different cycles of her work, which gave viewers a personal context for her work, and a perspective for viewing it. Her talk followed a gala opening reception for her retrospective exhibition at the Dallas Museum of Art.

Jack Lenor Larsen, juror for the members' exhibition "Handweaving for Interior Furnishings," presented a frank and instructive critique of the pieces. First place Awards went to Dini Moes, Peterborough, Ont., upholstery; Margaret Burlew, Charlo, MT, window covering; and Vincent & Carolyn Carleton, San Anselmo, CA, floor covering. Best of Show went

to Gloria Crouse, Olympia, WA, for "Bear Rug."

"Small Expressions/Large Celebrations" an exhibition of small scale weavings, was juried by fiber artist Diane Itter on the basis of integration of ideas, materials and scale. First place went to Lynn Basa, Seattle, WA for "Pinto II" tapestry.

"Next To The Skin," a juried exhibition of original garments displayed a varied range of textile arts. Ikat was a predominant technique, and the garments ranged in style from a handwoven wedding dress to capes and jackets, the most unusual garments being corsets fashioned from monofilament and colored plastic tubing. Juror was Ann Matlock, Texas teacher, writer and fiber artist. Best of Show went to Polly Barton, New York, NY, for her silk chasubles, of ikat dyed strips woven on a narrow Japanese loom.

"The Presence of Light," an exhibition of works by contemporary fiber artists was on view at the SMU Meadows Gallery. This dazzling exhibit featured 20 innovative works exploring the use of light with techniques including weaving, basketry and paper. Some of the artists represented in this exhibition are Richard Landis, Gerhard Knodel, Lenore Tawney, Olga de Amaral. The show will travel in September to Modern Master Tapestries, New York. An exhibit catalog is available from HGA.

There were many special exhibitions in the Dallas area, including three fiber exhibitions at the Dallas Museum of Art: Magdalena Abakanowicz Retrospective; Costumes and Featherwork of the Lords of Chimor, a magnificent exhibition of pre Columbian textiles; and selected Indonesian textiles from the Museum's collection.



Phyllis Pladden

Autograph party, MWC, Adele Cahlander in foreground.

# ◆ CALENDAR ◆

## EXHIBITS, FAIRS, FESTIVALS

### CALIFORNIA

**Berkeley:** The Pacific Basin School of Textile Arts announces the following exhibitions: June 15-July 13, 1984, Certificate program graduate exhibit: Natalie Goff and Gail Gove; July 20-Aug. 31, 1984: faculty show.

**Los Angeles:** Los Angeles County Museum of Art. "Dressed for the Country," June 28 - Oct. 1984.

**Sacramento:** "California Works," an exhibition at the California State Fair, will be held Aug. 17 - Sept. 3, 1984. For further information contact: California State Fair, "California Works," P.O. Box 15649, Sacramento, CA 95852. (916) 924-2015.

**Sausalito:** The 1984 Sausalito Art Festival will be held Labor Day weekend, Sept. 1, 2, 3, 1984. For information: The Sausalito Art Festival, Publicity Headquarters, 200 Gate 5 Road, Suite 214, Sausalito, CA 94965.

### DISTRICT OF COLUMBIA

**Washington, D.C.:** The following exhibits have been announced by The Textile Museum: "Country Of Origin, U.S.A.: A decade of contemporary rugs," to Aug. 12, 1984; "North Coast Javanese Batiks," Sept. 21, 1984 - Jan. 20, 1985; "Temple, Household, Horse: Tibetan rugs of the Himalayas," Oct. 19, 1984 - Jan. 6, 1985.

### ILLINOIS

**Bloomington:** "Tapa Cloths." The pieces in this exhibit are from the Samoan, Fijian, and Tongan Islands where tapa continues to play an important role in the lives of the Polynesians. June 5 - Aug. 13, 1984, Ewing Museum of Nations, corner of Towanda & Emerson Sts., Bloomington, IL 61701. (309) 829-6331.

**Peoria:** "Henry Moore: A new dimension," an exhibition of tapestries based on the work of sculptor Henry Moore. July 15 - Aug. 26, 1984, Lakeview Museum of Arts and Sciences, 1125 W. Lake Ave., Peoria, IL 61614.

### INDIANA

**Indianapolis:** 11th National Biennial Exhibit of the Embroiderers' Guild of America. Work by EGA members. Oct. 9 - Nov. 18, 1984, Indianapolis Museum of Art. For further information contact: Embroiderers' Guild of America, 4403 Radnor Rd., Indianapolis, IN 46226. (317) 547-0513 or contact Ann Rein, (317) 632-6501.

**Lafayette:** The Greater Lafayette Museum of Art announces their yearly art fair Lafayesta, to be held Sept. 1 and 2, 1984 in West Lafayette, Indiana. For further information contact: Sue Pashke, Lafayesta Coordinator, 101 S. Ninth St., Lafayette, IN 47901.

**Michigan City:** Lakefront Art Festival, Aug. 18 - 19, 1984, Community Center for the Arts/Art League, 312 E. 8th St., Michigan City, IN 46360. (219) 872-6829.

### IOWA

**Ames:** "A Banner Year," sponsored by the Art & Design Dept., College of Design, Iowa State University. Held at the Atrium of the College of Design, Iowa State University, March 20 - July 31, 1984.

### MASSACHUSETTS

**North Andover:** "Just New from the Mills: printed cottons in Victorian America." Through Nov. 25, 1984, Merrimack Valley Textile Museum, North Andover. (617) 686-0191.

### MINNESOTA

**Minneapolis:** "Flowers of the Yayla: Yoruk weaving of the Toros Mountains," an exhibition originating from the Textile Museum, Washington, D.C., now touring the U.S. April 8 - July 15, 1984, the Minneapolis Institute of Art; Sept. 8 - Nov. 18, 1984, Detroit Institute of Art, Detroit, MI; Dec. 8, 1984 - Jan. 20, 1985, Goldie Paley Design Center, Philadelphia, PA.

**St. Paul:** "Collecting Navajo weaving." Exhibit. Goldstein Gallery, University of Minnesota, St. Paul. June 2 - Aug. 21, 1984.

### NEW YORK

**New York City:** "Damask," a selection of historic and contemporary silk, linen and wool fabrics in damask weave, from the Cooper-Hewitt collection. Aug. 14 - Nov. 4, 1984, Cooper-Hewitt Museum.

**New York City:** Fashion Institute of Technology. "Maya Romanoff," to July 14, 1984; "Fashion & Broadway," May 22 - Sept. 15, 1984.

**New York City:** "Linenart," an exhibit of 14 fiber artists' interpretations of linen, will open May 6, 1984 at the BFM Gallery at Philip Daniel, 150 East 58th Street, for Design New York, the international design market sponsored by the Resources Council. For further information: Pauline V. Delli-Carpini, Laura Scott Clow, International Linen Promotion Commission, 280 Madison Ave. New York 10016. (212) 685-0424.

**Rye on Long Island Sound:** Craftspeople Associates will present the 1st Annual Craft-fair on the Boardwalk at Playland, Rye on Long Island Sound, July 14 - 15, 1984 from 11:00 AM to 8:00 PM. For information: Monya Brown, 33 Lexington Drive, Croton on Hudson, NY 10520. (914) 271-5302.

### NORTH CAROLINA

**Asheville:** "The Art of Weaving: A South-eastern View," is a juried exhibition to be held at the Asheville Art Museum, July 3 -

July 29, 1984. For information: Asheville Art Museum, Civic Center, Asheville, North Carolina 28801. (704) 253-3227.

### SOUTH CAROLINA

**Greenville County:** "Needle Expressions '84," 4th biennial sponsored by the National Standards Council of American Embroiderers. Sept. 15 - Oct. 28, 1984, Greenville County Museum of Art, SC. For further information: Nancy Rossi, Chairperson, NSCAE, 440 S. Main St., Dept. A, Winston-Salem, NC 27101.

### TEXAS

**Dallas:** Dallas Museum of Fine Arts. "Costumes - Featherwork of the Lords of Chimer," June 21 - Aug. 26, 1984; Magdalena Abakanowicz Retrospective, June 21 - Aug. 19, 1984.

### VERMONT

**Middlebury:** Vermont State Craft Center at Frog Hollow. "Barnyard Boogie," June 23 - July 28, 1984. Work from Center member craftspeople which uses animal images; "Pattern Harmonies," quilts by Christine Taylor and pottery by Madeline Fraioli, Aug. 4 - Sept. 7, 1984; silkscreen prints by Suzanne LeGault and rag rugs by member craftspeople, Sept. 15 - Oct. 27, 1984; "Snug as a bug in a rug," Nov. 3 - Dec. 29, 1984, work in all media by Craft Center member craftspeople.

### WISCONSIN

**Sheboygan:** 14th Annual Outdoor Festival, July 21-22, 1984, sponsored by the John Michael Kohler Arts Center, 608 New York Ave., Sheboygan, WI 53082. (414) 458-6144.

**Whitewater:** "Celebration of Creativity," a fiber and textile exhibit sponsored by the Whitewater Spinners and Weavers Guild, July 15 - Aug. 3, 1984. University of Wisconsin - Whitewater, Crossman Gallery, Whitewater, WI 53190.

### CANADA

#### QUEBEC

**Montreal:** "Intimate Apparel 1825 - 1930." Musee McCord. to Aug. 29.

## CONFERENCES

### ARIZONA

**Phoenix:** International Old Lacers Convention, Sept. 11-15, 1984. Radisson Scottsdale Resort, Phoenix, Arizona.

### CONNECTICUT

**Brookfield:** Basketry Symposium & Convention, July 21-29, 1984. Brookfield Craft Center, P.O. Box 122, Brookfield, CT 06804.



## MONTANA

**Kalispell:** MAWS (Montana Assoc. of Weavers & Spinners) annual conference, "A Medieval Retreat," on Flathead Lake, Aug. 24-26, 1984. The Hockaday Center for the Arts will host the invitational exhibit. Deadline for works will be Aug. 8. Mary Snyder will give lecture and workshop. For more information send SASE to Alpine Weavers, Box 695, Kalispell, MT 59901.

## NEBRASKA

**Lincoln:** Nebraska Crafts Council Fall Conference to be held in Lincoln, Oct. 20, 1984. For more information: Cindy Wilson, NCC, P.O. Box 1202, Kearney, NE 68847.

## NEW YORK

**Liverpool:** The Central New York Hand-spinners Seminar will be held Oct. 20-21, 1984 at the Holiday Inn, Farrell Road, Liverpool, New York. For information: The Golden Fleece Spinners Society, c/o Mrs. Betsey Walker, R.D. #1, Breed Road, Baldwinsville, New York 13027.

## TENNESSEE

**Johnson City:** The Third Annual Blue Ridge Quilting Seminar, July 16-19, 1984, Tennessee State University in Johnson City. Sponsored by the University and the Blue Ridge Quilters' Guild. For information: send SASE to Karol Johnson, 5 White Oak Ct., Johnson City, TN 37001.

## WISCONSIN

**Mineral Point:** Second Annual Conference on the Creation of Complex Weave Structures, sponsored by the Charles Babbage Research Centre, July 11-13, 1984. Registration for the conference will take place on the afternoon and evening of Tues., July 10 and in the morning sessions on Wed. July 11. For information: Ken Colwell, The Looms, Shake Rag St., Mineral Point, WI 53565.

## CANADA

### BRITISH COLUMBIA

**Prince George:** The Prince George Weavers & Spinners Guild will sponsor a conference to celebrate the Guild's 10th anniversary, to be held Oct. 1984.

### ONTARIO

**Burlington:** "Fibre to Fashion," OHS Conference, Oct. 12, 13, 14, 1984 at the Holiday Inn in Burlington. Guests include Virginia West and Elizabeth Zimmerman. Registration: \$100.00 Canadian for OHS members, \$115.00 Canadian for non-members. Registrar: Mrs. Verlie Rogan, 284 Glen Afton Drive, Burlington, Ont. L7L 1H1.

## TO ENTER

**Deadline July 2, 1984.** Fourth Annual Homespun Arts and Crafts Fair, Aug. 11-12, 1984, Copper Mountain Resort, Colorado. Original work only. Pottery, painting, weaving and textiles, quilting, jewelry, stained glass, lace, embroidery, artwork, cutlery, leatherwork. *Entry fee:* \$35.00; \$30.00 for Summit County residents. Juried by 3 slides/photos. *Contact:* Kay Wedenoja, Homespun Arts & Crafts Fair, P.O. Box 3003, Copper Mountain, Colorado 80443. 1-800-525-3891 outside Colorado; 825-7106 in Denver, 1-968-6477 inside Colorado.

**Deadline Aug. 1, 1984.** New York State Fair Weaving Competition, Aug. 25-Sept. 3, 1984, Syracuse, New York. Open to all weavers. *Schedule and entry form available from:* Art & Home Center Catalog, New York State Fair, Syracuse, N.Y. 13066. *For information:* Mrs. Joan Landers, 5 Bittersweet Lane, Fayetteville, N.Y. 13066 (315) 446-3334.

**Deadline Aug. 3, 1984.** "Touch the Earth," clay and fibers competition, is open to artists in the state of Georgia. Juried from slides of up to three works. *Fee:* \$10. Prize money in both categories. *Exhibition:* Sept. 15 - Oct. 21, 1984. *Send self-addressed stamped envelope to:* Competition, Marietta-Cobb Fine Arts Center, 156 Church St., Marietta, GA 30060. (404) 424-8142.

**Deadline Aug. 24, 1984.** "The New American Blanket," open to American artists creating unique, functional blankets of contemporary design that are woven or non-woven fiber constructions, i.e. crochet, knitting, netting, felting, twining (not quilting). Submissions by slide only, should be less than 2 years old and in dimensions compatible with today's beds, from crib to king-size. *For information:* SASE to Hera Cooperative Gallery, Box 336, Wakefield, Rhode Island 02880. *Exhibition to be held at the Haffenreffer Museum of Anthropology, Bristol, R.I., Sept. 30-Oct. 28, 1984; Hera Cooperative Gallery, Wakefield R.I., Nov. 2-Nov. 24, 1984; Slater Mill, Wilkinson Gallery, Pawtucket, R.I., Jan. 11-Feb. 4, 1985.*

**Deadline Sept. 1.** Ozark Foothills Craft Guild is now accepting booth applications for their 19th Annual Ozark Frontier Trail Festival Craft Show, Oct. 12, 13, 14, 1984 in Heber Springs, Arkansas. Craftspeople interested in receiving an application should send a self-addressed stamped envelope to the Ozark Foothills Craft Guild, P.O. Box 800, Mountain View, Arkansas 72560 (501) 269-3896. *For information:* James H. Sanders III, Director at the same address.

**Deadline Sept. 1** for slides, NCC-Nebraska Crafts Council Exhibit, Oct. 21-Nov. 14, 1984, at the Elder Gallery, Wesleyan University, Lincoln, Nebraska. Open to NE residents only. *For information:* Cindy Wilson, NCC, P.O. Box 1202, Kearney, NE 68847.

**Deadline Sept. 5, 1984.** Kansas Fiber Directions '84. Open to present and former Kansas residents. Co-sponsored by Wichita Handweavers, Spinners and Dyer's Guild and the Wichita Art Museum. *Juror:* Kay Sekimachi. *Cash awards.* *Fee:* \$5.00 per entry; limit three entries. Oct. 14-Nov. 25, 1984. *For information and application:* Kansas Fiber Directions '84, 105 N. Muirfield, Wichita, Kansas 67212.

**Deadline Sept. 21, 1984.** Burlington Weavers and Spinners, hosts for the 1984 OHS Conference Fibre to Fashion, announce their "Something Old into Something New" contest. Three entry categories: functional, wearable, decorative. *For information:* Marian Riach, 750 Paling Road, Burlington, Ontario L7R 3B7.

**Deadline Sept. 21, 1984:** Fabric Art: A Synthesis of Designer and Craftsman; a national juried competition specifying entries of knitted, woven, or surface design apparel fabric. The exhibition will run from Nov. 11-Dec. 24, 1984 and is sponsored by the Appalachian Center for Crafts. *Jurors:* Lenore Davis and Glen Kaufman. *For information:* Jo Logiudice, Appalachian Center for Crafts, RT. 3, Box 347 A-1, Smithville, TN 37166.

**Deadline Sept. 21, 22, 23, 1984.** Charlotte: The Charlotte Handweaving and Fibers Guild will host their 5th North/South Carolina Fibers Competition, open to North and South Carolina fiber artists, Oct.-Dec., 1984. Limit of 3 entries. Submissions juried by Ed Lambert. Exhibit will be held in Queens College Gallery, Charlotte during Oct., and in Gibbs Gallery, Charleston, S.C. from Nov. 4-Dec. 31. *For information:* P.O. Box 220631, Charlotte, NC 28222-0631 or Anne Yenne, 6312 Gaywind Dr. Charlotte, NC 28226.

**Deadline not stated:** 10th Annual Croton Craft Fair, Sept. 15-16, 1984, Croton Point Park, Croton-on-Hudson, NY. Sponsored by the Croton Lions Club and the Westchester County Parks Department. Artists are invited to apply for space at the fair. Send 4 slides of work plus one of display when requesting an application. Include SASE. *For information:* Monya Brown, 33 Lexington Drive, Croton, NY 10520 (914) 271-5302.

# ◆ STUDY & TRAVEL ◆

## STUDY

### CALIFORNIA

**Berkeley:** The Pacific Basin School of Textile Arts' summer session begins June 18, 1984. A full complement of beginning and advanced textile art classes will be offered in one week, two week and five week sessions. For information: Pacific Basin School of Textile Arts, 1659 San Pablo Ave., Berkeley, CA, 94702 (415) 526-9836.

**Idyllwild:** Idyllwild School of Music and the Arts will offer fiber arts classes during Aug. & Sept., 1984. For further information: P.O. Box 38H, Idyllwild, CA 92349 (714) 659-2171.

**Mendocino:** Mendocino Art Center will offer textile classes during summer session, June 18-Aug. 24, 1984. Classes offer 15 hours of instruction. For information: Lolli Jacobsen, Director, Textiles, Mendocino Art Center, 45200 Little Lake St., P.O. Box 765, Mendocino, CA 95460 (707) 937-0228.

### CONNECTICUT

**Brookfield:** Brookfield Craft Center will offer classes in basketry and fiber/fabrics during its summer session 1984. Basketry classes begin July 21; Fiber/Fabrics begin June 16. For information contact: Brookfield Craft Center Inc., P.O. Box 122, Brookfield, CT 06804 (203) 775-4526.

### ILLINOIS

**Bishop Hill:** Bishop Hill Textile Workshops will offer 9 workshops this summer under the sponsorship of the Bishop Hill Heritage Association, June 13-Aug. 26, 1984. Classes will meet in the Colony Schoolhouse. For information: Bishop Hill Textile Workshops, Box 18, Bishop Hill, IL 61419. (309) 927-3370

**Chicago:** The School of the Art Institute of Chicago, Fiber Dept., Columbus Dr. and Jackson Blvd., Chicago, IL 60603 (312) 443-3791 (Fiber Dept.). Fiber classes will be offered during the Summer session, June 25-Aug. 19, 1984 and the Fall session, Sept. 6-Dec. 19, 1984. For specific information about course offerings and registration, call (312) 297-8094 Mon.-Fri. 9 a.m.-4 p.m.

**Lake Forest:** The Deer Path Art League in Lake Forest continues to sponsor weaving classes at the Gorton Community Center. Floor and table looms are furnished at no extra charge and students may use the studio all week while class is not in session. Nancy Spiegel is the instructor. For information: (312) 234-3743.

### MARYLAND

**Baltimore:** Catonsville Community College will offer classes in Wearable Art, Wallhangings, Fiber Sculpture during its summer 1984 session. For information: Catonsville Community College, Community Services, P.O. Box 64001, Baltimore, MD. 21264.

**Bladensburg:** Ivy Crafts Imports will offer Silk Printing workshops at its Washington, D.C. office beginning in June, 1984. For information contact: Diane Tuckman & Ian Tuckman, Ivy Crafts Imports, 5410 Annapolis Road, Bladensburg, MD 20710 (301) 779-7079.

### MINNESOTA

**Duluth:** Split Rock Arts Program will offer fiber classes during its summer session June 24-Aug. 4, 1984. For information: Split Rock Arts Program, 320 Westbrook Hall, 77 Pleasant St. S.E., University of Minnesota. Minneapolis, MN 55455 (612) 373-4947.

### MONTANA

**Clancy:** Elkhorns Mountains Weaving School will offer classes from May 12-Sept. 29, 1984. For information: SR Box 165, Clancy, MT 59634 (406) 442-0354.

### NEW MEXICO

**Santa Fe:** Textile Workshops, Inc., 225 Las Mananitas, Santa Fe, NM 87501 (505) 982-5204. Aug. 19-24, 1984: A Quilt Symposium; lectures and workshops by various quilters. For information: Mary Woodard Davis at the Textile Workshops, Inc.

### NEW YORK

**Chautauqua:** Chautauqua Summer Schools of Fine and Performing Arts, Schools Office, Box 1098, Chautauqua, NY 14722. Summer programs June 25-Aug. 17, 1984.

### NORTH CAROLINA

**Brasstown:** The John C. Campbell Folk School will offer fiber classes during its summer session July 8-Sept. 1, 1984. For information: The Registrar, John C. Campbell Folk School, Route 1, Brasstown, N.C. (704) 837-2775.

### OHIO

**Oxford:** Craftsummer is a series of one and two week art workshops presented by the Art Dept. of Miami University, Oxford. The classes are designed to strengthen creativity, increase technical skills, and provide a sense of community for both beginners and experienced artisans. Workshop topics include: Clay, Design, Enameling, Fibers, Glass, Metals and Photography. Craftsummer is held on the Miami University campus during the months of May, June and July each year.

For information: Peter Dahoda, Director, Craftsummer/Rowan Hall, Miami University, Oxford, OH 45056 (513) 529-7395.

### OREGON

**Portland:** The Oregon School of Arts and Crafts will offer fiber classes during its summer session June 11-July 31, 1984. For information: Oregon School of Arts and Crafts, 8245 S.W. Barnes Road, Portland, Oregon 97225 (503) 297-5544.

### PENNSYLVANIA

**East Berlin:** The Mannings will offer fiber classes during the months of June, July, Aug., Oct. For information: The Mannings, R.D. 2, East Berlin, PA 17316 1-800-233-7166.

### WEST VIRGINIA

**Elkins:** The Augusta Heritage Arts Workshop will offer fiber classes during its summer session July-Aug., 1984. For information: Margo Blevin, Director, Augusta Heritage Arts Workshop, Davis & Elkins College, Elkins, WV 26241 (304) 636-1903.

**Ripley:** The West Virginia Dept. of Education will offer fiber classes at the Crafts Center, Cedar Lakes Conference Center during July. For information: Crafts Center, Cedar Lakes Conference Center, Ripley, WV 25271 (304) 372-6263.

### WISCONSIN

**Ellison Bay:** The Clearing will offer fiber classes during its summer 1984 session, July 15-Oct. 6. For information: The Clearing, P.O. Box 65, Ellison Bay, WI 54210 (414) 854-4088.

**Menomonie:** Advance Process Supply Co., Chicago will offer a Hands-On Screen Printing course, July 9-13, 1984 on the campus of the University of Wisconsin-Stout, Menomonie, WI. For information about course content: Advance Process Supply Co., Educational Serv. Dept., 400 N. Noble St., Chicago, IL 60622 (312) 942-8538. For registration information: Univ. of Wis.-Stout, Registrar's Office, Menomonie, WI 54751.

**Shell Lake:** Indianhead Center will offer fiber classes from July 30-Aug. 10, 1984. For information: Indianhead Center, University of Wisconsin-Extension, Shell Lake, WI 54871 (715) 468-2414.

**Washington Island:** Sievers School of Fiber Arts will offer classes June 3-Oct. 28, 1984. For information: Sievers School of Fiber Arts, Jackson Harbor Rd. Washington Island, WI 54246-9723 (414) 847-2264.

# ◆ PUBLICATIONS ◆

## CANADA

### ONTARIO

**Haliburton:** The Haliburton School of Fine Arts, a branch of Sir Sandford Fleming College will offer fiber classes during its summer session July 2-Aug. 3, 1984. For information: Haliburton School of Fine Arts, Box 339, Haliburton, Ontario K0M 1S0 (705) 457-1680.

## TRAVEL

**Peru & Bolivia:** The Ancient Weaving World of Peru & Bolivia, July 18-30, 1984 and Feb. 6-18, 1985, led by Mary Ellen Warren. For information: Holbrook Travel Inc., 3520 NW 13th ST., Gainesville, FL 32601 (904) 377-7111.

**Yugoslavia:** Craft World Tours, through Rochester Travel, is offering a Yugoslavia Craft Tour, Aug. 3-18, 1984. The 16 day tour, organized, designed and conducted by two craftspeople, Tom Muir Wilson and Sherry Clark, is geared for all persons interested in the crafts. For information contact: Marty Tiemann, Rochester Travel Service, 50 State St., Pittsford, NY 14534 (716) 385-4434.

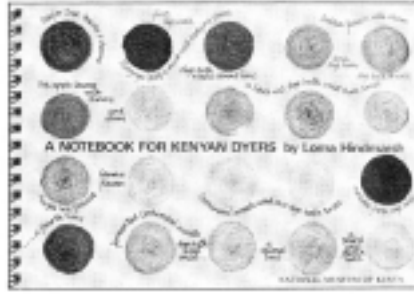
## ◆ ANNOUNCEMENTS ◆

**Penelope Drooker** The appointment of Penelope Drooker as Director of the Weaving and Spinning Council has been announced by John Colony of Harrisville Designs, President of the WSC Board of Directors. She replaces Debbie Reading, who resigned to devote full time to writing and teaching.

Ms. Drooker is a handweaver, author and teacher. She has written 3 weaving-related books (*EMBROIDERING WITH THE LOOM*, Van Nostrand Reinhold, 1979; *HAMMOCK MAKING TECHNIQUES*, Cove Cottage Crafts, 1981; and *SAMPLERS YOU CAN USE*, Interweave Press, 1984), plus numerous articles for crafts publications.

**Handweavers Guild of America** announces the 1984 Education Directory. The 1,200 universities, schools, studios, and individual instructors, listed by state. The Directory is free to HGA members until December 1, 1984. Copies can be obtained by sending \$5 plus \$1 for postage to: HGA, 65 La Salle Rd., West Hartford, CT 06107.

## Reviews



### A NOTEBOOK FOR KENYAN DYERS.

Lorna Hindmarsh.

Edited by Sheila Douglass and Ruth Thomas.

Nairobi: National Museum of Kenya, 1982. 66 pp.

Lorna Hindmarsh has put together what she believes to be the "first comprehensive record of Kenyan plants which are useful in producing dyes." In the Foreword to this wonderful little book, Richard Leakey, Director and Chief Executive of the National Museum of Kenya comments on the importance of the *Notebook*: "Some of these plants may face extinction with the dwindling of the natural forest which makes this record particularly important . . . she [Hindmarsh] has been able to draw on the wisdom and knowledge of some of the oldest Kenyans whose traditional lore is now threatened by the modern approach to education."

The book is spiral bound, with 5 color plates. Sepia drawings are provided for many of the plants studied as well as where the plants were gathered and who collected them. Space for notes is provided. The front few pages of the book are devoted to a beautiful color "palette" of dyed yarns. The yarns are numbered, with dye material and mordant indicated and page number in the text where more extensive information may be found.

Hindmarsh came to working with wool after a lifetime spent farming. She had used only natural sheep colors until she saw a demonstration of vegetable dyeing in 1977. She looked for information about mordants and methods of dyeing. She found to her chagrin that the information found gave instructions and equipment for and characteristics of plants native to England and America. These were, she was to find, very different from the plants indigenous to Kenya. The equipment called for was also unavailable and, as it turned out, inappropriate.

Finding a pamphlet dating from World War II, published by The East African Women's League, Hindmarsh was happy to come across an article on vegetable dyes. By

questioning workers on her farm she was led to native roots and traditional implements used by those living in the area. Using these plants and tools herself, Hindmarsh produced wonderful dye colors peculiar to the Kenyan landscape.

The *Notebook* contains Hindmarsh's results in wool dyeing, to date, using plants grown in Kenya as well as cochineal insects and red ochre from the Maasai. This is an important and enjoyable book for natural dyers and students of folklore.

Susan Larson-Fleming

### APPRENONS A TISSER (French) Erika Deletaz Grünig

(Fribourg: Office du Livre S. A., 1977. 276 pp. Cloth. Purchased in Belgium for 1064 francs (approx. \$21.00).

There is no abundance of handweaving books written in French. For weavers interested in sharpening their language skills and at the same time enjoying an excellent basic textbook, this is a highly recommended acquisition. The text starts with the description of a floor loom (counterbalanced) and with the mechanical action of a counter-march loom. All common accessories are discussed. Next comes a chapter on fibers, on warping and weaving. Each section has clear and well illustrated descriptions and goes into all the necessary details.

A good deal of the book is devoted to the study of fabric structures. These include the basics such as plain weave, twills, satins and double weave, float weaves, compound weaves, lace weaves and other very decorative and interesting pattern weaves. Each structure shows a woven sample for which the entire record is given: yarn, sett, draft, etc.

The weaves include weft-faced weaves, warp-faced weaves, patterned double weave, traditional (mostly Scandinavian) weaves, finger manipulated weaves, rug techniques and tapestry techniques.

The abundance of patterns (some for more than 4 shafts), excellent photographs, clear illustrations, detailed "how-to" information, and a good mixture of traditional and novelty weaves account for the popularity of this book in Europe. The weave patterns, which constitute the largest section of this publication can easily be read with a very minimal knowledge of French and include many concepts and ideas not usually dealt with in American textbooks.

Weavers who learn their skills with this book will find a great deal of inspiration for beautiful and well structured cloth.

Clotilde Barrett



### EMBROIDERED SAMPLERS in the Collection of the Cooper-Hewitt Museum

Gillian Moss

New York: Cooper-Hewitt Museum, The Smithsonian Institution, 1984. 32 pp. ISBN 0-910503-43-5. Catalog for an exhibition held at the Museum Feb. 21-May 27, 1984.

Samplers were used to provide practical lessons in the necessary tasks expected of a female member of a household—mending, darning, marking household linens and creating decorative accessories. A first sampler was produced by little girls as young as 5 or 6. "... a group of samplers speaks of a locality, a region, or a country, and a study of samplers can lead to insights into the roles of children and women, as well as into the history, politics, and economics of a particular country or period. The foundation fabric and embroidery threads, the stitches, the combination of techniques, the design, and the shape of a sampler all give clues to where it was made and when."

*Embroidered Samplers* is the catalog of an exhibition of samplers from the 17th through the 19th century, held at the Cooper-Hewitt Museum in 1984. There are 18 black-and-white full-page illustrations and a color cover. There is a "Selected Bibliography" at the back. Special sections are provided on samplers from the Netherlands, Germany, Scandinavia, Italy, France, Spain, Mexico, Great Britain, and the United States. Discussions of motifs peculiar to locale and time are provided.

The study of samplers gives significant information both to fiber artists and to those interested in the history of women's work in Western society.

Susan Larson-Fleming

### PUEBLO INDIAN TEXTILES— A Living Tradition

Kate Peck Kent

Seattle: School of American Research Press, 1983. 132 pp. ISBN 0-295-96056-6. Paper. \$14.95.

Pueblo textiles seldom reach the art and tourist markets where visitors to the American Southwest can purchase them for their collection. Hence they have remained relatively unknown. Pueblo Indians today use commercial materials, yet, to a great extent, they continue to work with traditional designs for embroidery and use ancestral forms of clothing in their dances and ceremonies.

This book documents the changes that have taken place in the traditions of Pueblo textiles since the arrival of the Spaniards in the 16th century. "With the availability of new materials and tools, much of the prehistoric weaving has fallen into disuse but the forms and functions of Pueblo textiles have remained remarkably unchanged."

The textiles as well as the techniques and tools for producing them are described in detail and the text is well illustrated with clear drawings. There are plenty of black-and-white photographs, many dating back to the beginning of this century. They give a rare glimpse at the people, their lives and their work. There are also beautiful color plates of fine examples of old textiles that have been preserved in museums.

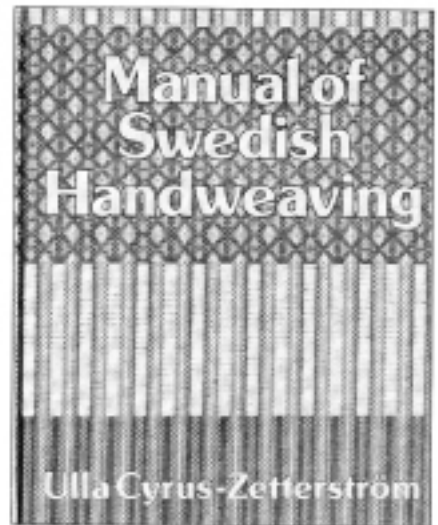
Chapter 1 deals with the history of Pueblo textiles since the arrival of the Spaniards in 1540. It is divided in four time periods: the period of Spanish domination 1540-1848; the "classic" period, 1848-1880; the period of growing Anglo-American influence and the decline of weaving, 1880-1920; and the revival of certain forms of Pueblo textiles that led to the contemporary picture, 1920-1950. The textiles dealt with in this book date mostly from the classic period and are done in the indigenous tradition.

Chapter 2 deals with tools and fibers. There are details about the preparation of cotton and wool, the two main fibers used in historical times. The Pueblo vertical loom, which has been adopted by the Navajos, as well as the backstrap loom is described. This chapter includes also the embroidery stitches found in historical times.

Chapter 3 deals with the various textiles which are made by the Pueblos. They include serapes and rugs, shoulder blankets, mantas, skirts, kilts, breechcloth, sashes, leggings, belts and ties.

I love books such as these which combine history, social culture, techniques, tools and reveal the aesthetic qualities of work based on tradition. The text is based on scholarly research yet is lively and will fascinate the reader.

Clotilde Barrett



### MANUAL OF SWEDISH HANDWEAVING

Ulla Cyrus-Zetterström

Translated by Alice Blomquist

Stockholm: LTs förlag, 1984. 222 pp. ISBN 91-36-02139-3. Cloth. \$18.95 (\$2.00 shipping if purchased from Glimakra Looms 'n Yarns).

This is a new revised English edition of a classic weaving text. First published in Swedish in 1950, it was subsequently translated into English and French. Long out of print, this edition now appears primarily due to demand from abroad. The 3rd edition has added more illustrations and has attempted to clarify some descriptions. Two weave structures which are not traditional to Swedish handweaving, Lampas and Biederwand, have been added. No detailed weaving projects have been included.

The *Manual* is not an introductory text but has been directed to more advanced weavers. The "Theory of Fabric Structure and Art Weaves" comprises the main body of the volume. There are also sections on equipment and weaving technique, analysis of weave structures, calculation of sett, calculation of warp width and length, yarn numbering and calculation. The equipment section has a detailed description of the countermarch loom with one or two groups of horizontal lams or with vertical lams. There is an index but no bibliography.

The majority of the illustrations are black-and-white detail photos and line drawings. However the center of the book is given over to a 15-page "Weaves in Color" section, illustrating the work of several Swedish weavers and groups using different weave structures. Some of the drafts are also in color.

The *Manual of Swedish Handweaving* is available at weaving stores or from Glimakra Looms 'n Yarns the general distributor for the United States and Canada.

Susan Larson-Fleming

**SEWING NO-NO'S  
AND KNOW-HOWS—  
Make it Look Readymade  
not Homemade**

Mary J. Wadlington

Melbourne (FL): Gem Publications, 1983. 135 pp.  
ISBN 0-941832-01-5. \$7.95.

This is a well illustrated book for solving problems that tend to occur when tailoring garments. The problems are organized in categories such as finishing, bodice structure, collars, curves, sleeves, neckline, pants, jackets, facings, color and figure adjustments. Each category is the subject of a chapter and is dealt with in great detail. The problems are described and illustrated in humorous drawings. The solutions are given through clear instructions which are easy to follow.

This book can be used as a study book to improve one's tailoring skills. It might help the seamstress to avoid problems from the start. However, the book is laid out more as a reference book to consult when problems occur. An index would have been very valuable for that purpose.

The author tries to lift up the spirit of the blunderers by offering a humorous book. This is a good idea but the use of funky expressions in the table of contents makes the subject of the various chapters somewhat unclear. This is a pity because there is a lot of valuable information here and weavers will definitely benefit from finding solutions to problems occurring during the making of their garments.

Clotilde Barrett

**BAGS AND PURSES**

Vanda Foster

New York: Drama Book Publishers, 1982. 96 pp.  
ISBN 0-7134-3772-3. Cloth. \$13.95.

This is an historical account on the development of bags and purses as accessories to fashion dress from the 1600's onward. The text is based on examples of purses in many museum collections as well as old drawings and engravings.

The purses reflect the changes in life-style during the last 400 years. These are linked to the changes in fashion, social structures, customs of the period and the prevailing activities of men and women.

Bags and similar containers are made of various materials, soft and hard and worked in many techniques: molding, carving, linking, weaving, knitting. They often have elaborate trim such as braids and tassels, have ingenious closing devices and are heavily ornamented with beading and stitchery.

The author points out the importance of purses to study the history of embroidery.

This historical account of the evolution and designs of bags and purses is delightful to read and gives unusual glimpses at the ac-

tivities and taste of the people who wear them, and make or trade them. The many fine photographs of which some are in color are very inspiring. They show a multitude of shapes and surface decoration.

The book has a glossary, a bibliography, an index and a list of museums to visit (all in Great Britain) which makes it valuable for references. The book will appeal greatly to all those interested in costume and fashion.

It will help matching accessories and dress in ways that are historically accurate. It is also of great value to anyone interested in historical textiles as most examples include weaving or other fabric structures, beading and stitchery. The aesthetic qualities of the bags depicted are a true inspiration and will give the contemporary designer a wealth of ideas.

It is a fine book to read and to enjoy.

Clotilde Barrett

**News**

**CRAFTS IN AMERICA: A Guide to Traditional Crafts . . . Who makes them, Where to Find Them,** to be published next year by Pantheon Books division of Random House, will feature the work of 300 of America's top traditional craftspeople. The first in a series, the book will tell the story of traditional American crafts through today's makers. Subsequent titles will cover regional crafts, media and trends.

Entries will be chosen on the basis of quality, availability, dependability and geographical location reflecting the widest range of information and crafts. In addition to locating fine craft artists, the author is interested in objects with strong traditional ties as well as those central to regional traditions.

To be considered for inclusion, please send black-and-white glossies of work, together with background information concerning materials, production, finishes, prices, your name, address, telephone number, hours open; retail, wholesale, commission and mail order terms and SASE to: Constance Stapleton, 2439A Old National Pike, Middleton, MD 21769. (301) 371-7215.

**CREATIVE CRAFTERS JOURNAL** will go to press July 5 for its first bimonthly issue #1 Aug./Sept. 1984. "CCJ will be an indispensable tool for art patrons to consult and buy from. Homespun articles by America's finest artists and craftspeople will be features with lots of photos of them at their craft." For information: Creative Crafters Publishing Co., P.O. Box 210, Honaker, Virginia 24260.

**ART & CRAFTS CATALYST**, (Henry Niles artist/publisher) gives up-to-date entry information on art/craft shows, art festivals and art/craft fairs. Includes: entry fee, contact person, phone, address, where event is held, closing dates, qualifications to enter. Bi-monthly. 6 issues. **NATIONAL CALENDAR OF OPEN COMPETITIVE ART EXHIBITIONS**, directed to professional artists/craftspeople interested in participating in juried, competitive exhibitions as sponsored by museums, art organizations. Includes: exhibition dates, accepted media, deadlines, contact person, entry fee. Quarterly. 4 issues. For information: Henry Niles, 5423 New Haven Ave., Fort Wayne, Indiana 46803.



**A NEW JOURNAL FOR CREATIVE TEXTILES**

In the Federal Republic of Germany an association with a journal is being founded as a forum for all those who are interested in creative textiles. Its members belong to the various fields of textile activities, as there are: textile art, design, craft, adult education, teaching in schools, trade with textile art and materials. The development in some of these spheres has grown rather quickly during the last years, the necessity for more information—also from over the German borders—became more and more apparent.

On many points will be the supply of information and the promotion of contacts and interchanges among persons interested in textile art. Further we wish to reflect on tendencies and enforce trend discussions regarding the development of art, presentations and portraits of individuals from the textile scene are planned. The DEUTSCHES TEXTILFORUM should be a working medium and a "round about" for references and contacts!

**Textilforum**

**Postfach 5944 3000 Hannover West-Germany**

## ◆ PRODUCTS ◆

### Cotton Clouds

Cotton Clouds is introducing pre-cut fabric strips for rag rug weaving, Seminole and Log Cabin quilting as well as braiding. These ready to use 100% cotton fabric strips eliminate the tedium of cutting your own fabric. Measuring 1½ inches wide and 25 yards long, each strip will weave approximately 1.5 square feet. "Calico Clouds" fabric strips are available in a wide selection of print and solid cotton fabrics of selectively chosen designer colors.

"Aurora Clouds" is Cotton Clouds' originally designed 100% cotton flake-boucle yarn. A white flake cotton has been twisted and plied with one of ten Aurora Earth colors. These yarns, exclusive from Cotton Clouds, are color coordinated with their range of sixty colorfast cotton yarns.

Both new products are now available in the new "Fall in Love with Cotton" catalogue. Send \$2 for complete samples and catalogue to Cotton Clouds, P.O. Box 604-HWP, Safford, Arizona 85548.

### Ivy Crafts Imports

Ivy Crafts Imports, the first to carry Senne-lier TINFIX and SUPERTINFIX fabric colors in the U.S., now announces a new catalogue of fine quality fabric supplies. New products in the Ivy Crafts Imports line include: PEARLIZED TEXTICOLOR for the opalescent look; TINSILK and TINCOTTON II, the new no-steam fabric colors; and POLY-DYES, created for painting on synthetic fabric. For a free Ivy Crafts Imports catalogue, call or write: Ivy Crafts Imports, 5410 Annapolis Rd., Bladensburg, MD 20710 (301) 779-7079.

### School Products Co., Inc.

A new YARN WAREHOUSE CATALOG has just been published by School Products Co., Inc. In addition to listing hundreds of yarns suitable for knitting, weaving and machine knitting, the catalog includes patterns and instructions for several fashionable items and other useful information. Two cards are included showing samples of each type yarn listed in the catalog. A catalog may be obtained for \$2 postpaid by writing to School Products Co., Inc., 1201 Broadway, New York, NY 10001.



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### AVL Looms

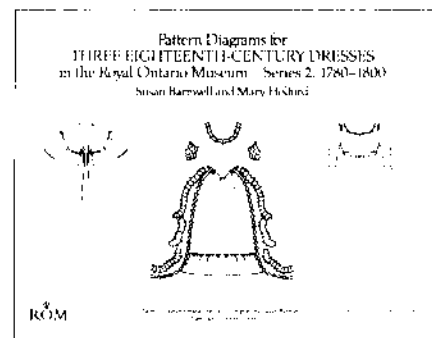
AVL Looms Overhead Beater: An overhead beater with a "difference" is AVL Looms latest addition to its line of optional weaving equipment. The difference is a second pivot position on the beater directly above the reed. Unlike other overhead beaters which are only pivoted at the top and therefore tend to strike up on the fell; the AVL overhead beater, with its two pivot points, always will beat the fell at a perfect 90 degree angle. The beater is adjustable, so that it may be positioned to strike at angles other than 90 degrees when desired.

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### Royal Ontario Museum

The ROM Textile Dept. has prepared 3 packages of pattern diagrams for women's dresses of the 18th and 19th centuries, taken directly from costumes in its own famed collections. Each package contains pattern diagrams for three difference dresses from a particular period. In addition to the 3 pattern diagrams, each package contains a book of instructions. The pattern diagrams are drawn 1/5 of actual size. They can be used for making doll's costumes, or enlarged to full size and adjusted to the individual figure. For information: Publication Services, Royal Ontario Museum, 100 Queen's Park, Toronto, Ontario, Canada M5S 2C6 (416) 978-3641.



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The Galaxia Ball Winder was reviewed in the Spring 1984 issue of THE WEAVER'S JOURNAL. VILLAGE WEAVERS, distributors of the Galaxia would like its customers to know that instructions for operation will be sent with each unit. If anyone has any set-up or mechanical problems, Village Weavers will be happy to answer questions by phone or mail. The Galaxia is assembled in Mexico but uses American components and can therefore be easily repaired, if necessary, at any appliance repair shop in the U.S. Village Weavers' distribution rights for the Galaxia extend internationally; foreign orders may be directed to Village Weavers, 215 Village Circle, San Antonio, Texas 78232.

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# ◆ ERRATA ◆

The Weaver's Journal Vol. VIII/4 issue 32  
(Spring 1984)

## Front Cover

VII should read Vol. VIII

p. 1 should read, "Volume VIII, Number 4,  
Issue 32"

p. 3 omitted was "Editor and Publisher:  
Clotilde Barrett"

p. 48, Photo 1—caption should read #8 perle  
cotton, 20 epi, 122 ends, 5 1/2 inches wide.  
The author prefers the word gauze instead  
of leno through the text.

## Anatomy of a Quilted Coverlet: revised page

hand from that which worked most of the remainder of the counterpane. The border quilting pattern was a more elaborate diamond design than the center's simple diamond repeat. It might have been done at a different time from the plain diamond quilting in the center.

A layer of white carded wool formed the center section of the interlining and natural dark brown carded wool filled in its borders. The presence of carded wool as a quilt's interlining usually indicates that it was made before commercially carded cotton became available early in the nineteenth century. During the latter period American-grown and ginned, carded cotton fiber took over as a replacement for wool, probably because cotton was easier to launder, less expensive and perhaps lighter weight.

Four of the five fabric patches found hidden between the interlining and outer fabrics did not duplicate those on its face or lining. Fig. 3 shows the various layers of fabric revealed when the checked wool on the lower right corner of the counterpane was peeled back. In this original arrangement a glazed wool twill and a red and blue wool fragment are seen resting against the dark carded wool of the interlining.

Before dismantling, this comparatively small counterpane (86" long x 67½" wide) (221 cm x 171.5 cm) weighed eleven pounds. Five and one-half pounds of this weight was in the coverlet that made up most of the lining.

In the dismantling process the lining was carefully snipped away from the counterpane's interlining, leaving intact the interlining and face fabrics, along with the remains of the still-attached quilting stitches. It was felt that the quilted face, still joined to the interlining, could be remounted on another backing if it ever became necessary to exhibit the face side of this bedcover. Only the corner squares and the fabrics that lay directly under had been permanently removed

from the face. If necessary they could be replaced with suitable eighteenth-century-type fabrics.

## The Coverlet

Before the relatively small coverlet was separated from the counterpane, it appeared that it might be just a part of a once-larger bedcover. Fortunately it turned out to be a whole coverlet, made up of two 86 inch lengths, each 29¾ inches wide, sewn together with two-ply, S-twist linen thread. Both the top and bottom edges are finished with inch-wide red herringbone twill worsted tape. The top binding tape was stitched to the coverlet with red wool yarn. The coverlet's overall dimensions are 86 x 59½ inches, and it shows no evidence of ever having fringe.

It is made in weft-faced plain weave, with the warp completely hidden by the wool weft. Groups of six natural linen warp yarns woven as one alternate with singles linen warp ends to form the basic pattern block. The border is formed in the same way, incorporating a different number of warp ends in each group to form the border blocks.

Its pattern is a checkerboard repeat about five inches long and four inches wide, consisting of 2¼ inch wide blocks, with an inch-high horizontal band made up of stripes of blue/yellowish-tan/blue separating each row of blocks. Alternately woven yellow-tan and dark brown weft yarns create the block and stripe pattern. Switching color blocks is achieved simply by weaving two shots of the same color weft, then continuing to alternate brown and yellow-tan shots in the new order. In this way the predominating weft is reversed; the same principal as that used in forming log cabin blocks is in operation here.

We emerged from our study of the quilted counterpane's, and the coverlet's, materials and composition with an exciting conclusion. This coverlet was quite likely the oldest

one in the Smithsonian's collection, whose earliest coverlet until then was an overshot coverlet with the woven date "1784." This coverlet might also be the earliest one identified until the present in any other collection of American coverlets (Winterthur's collection includes an overshot coverlet with "1773" woven into one corner).

In trying to determine by whom and where it might have been made we searched our own and other coverlet collections for similar pieces with a known provenance. The only other whole coverlet made in the same technique found in the Smithsonian's collection is one that had been used by the Copp family of Stonington, Connecticut around 1800. Our guess had been that a weaver with an English background made the Copp coverlet, since most of Stonington's population around the turn of the eighteenth century was of English descent or origin. Efforts to find an English counterpart of this coverlet were unsuccessful.

The Burnhams wrote about such coverlets in *Keep Me Warm One Night* (Toronto: Royal Ontario Museum: 1972, pp. 147, 182-3), concluding that they are among the earliest found in Canada. The Canadian versions appear to have been woven by Alsatian Mennonites who may have brought knowledge of weaving them from Europe. Figure 234 in the Burnham's book is a coverlet that especially resembles ours.

The presence of bright red bindings along the top and bottom edges of a yellow-tan, brown and blue coverlet was puzzling; this color combination seemed a bit garish judging by the use of color in other early coverlets. Although the color of the yellow-tan parts was even and appeared only slightly more orange on the side hidden from view, it was thought that perhaps what was now yellow-tan had faded to that hue from an original orange-red (madder) color; that would have justified the use of the red trim.

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