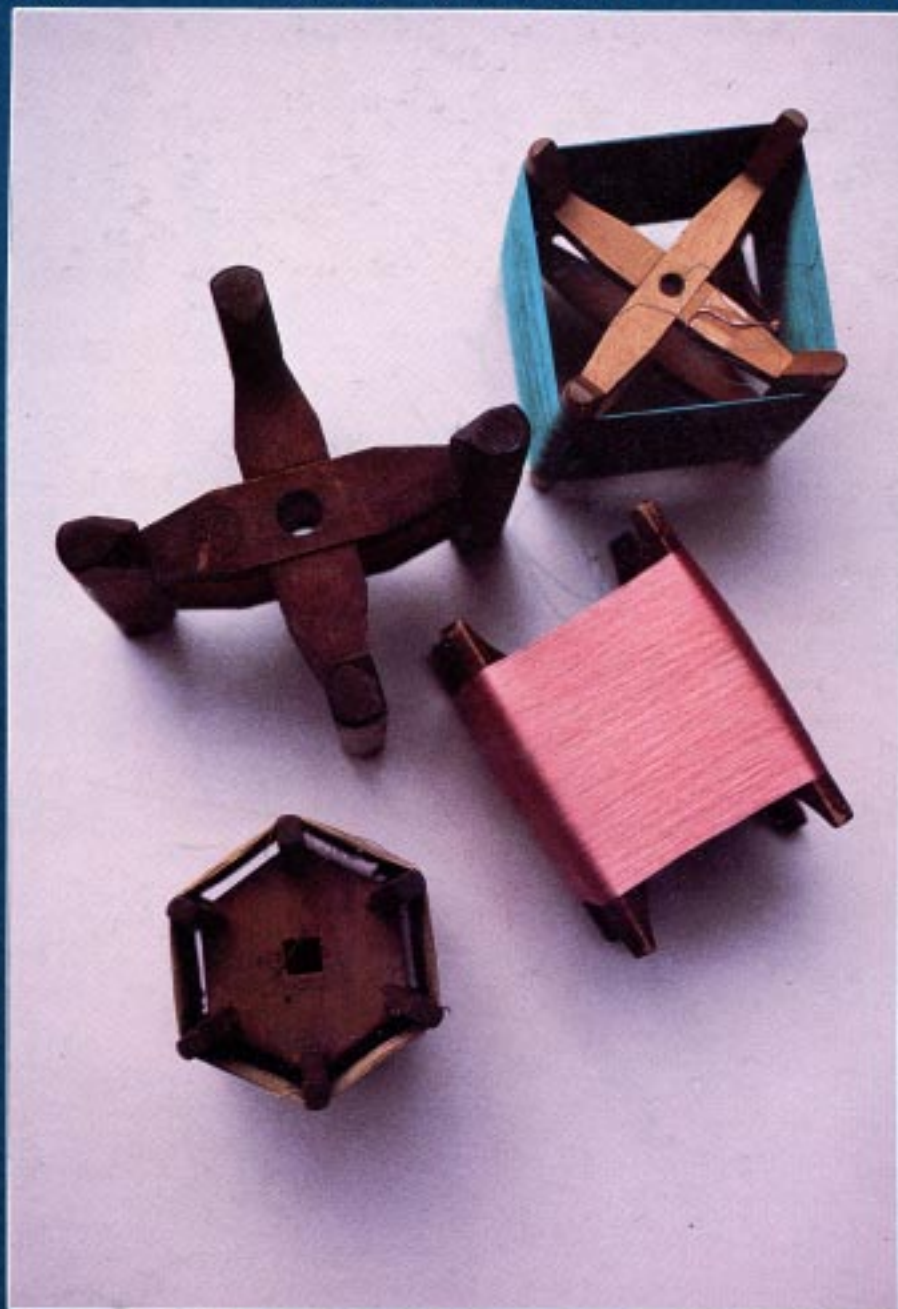


The Weaver's Journal

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Volume IX, Number 2, Issue 34

Fall 1984



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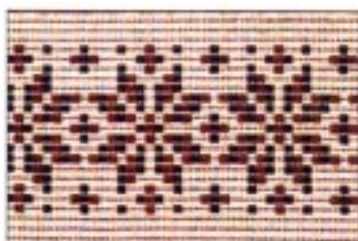
Quarterly Journal for Textile Craftspeople

Volume IX, Number 2, Issue 34

Fall 1984

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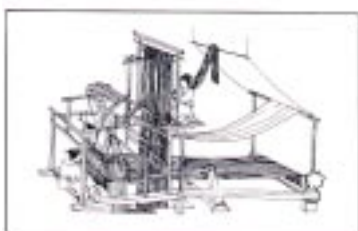


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ON THE COVER

Japanese yarn spools. The empty wooden spool is old and is three inches taller than the others. The smaller spool is hexagonal and is probably more than fifty years old.

Photo by LaVonne Schrieber.

◆ LETTERS ◆

CONGRATULATIONS on your first issue! I hope you all survived and are looking forward to years more. It looks wonderful. . . .

Ellen Champion
Nederland, CO

SUCH DELIGHTFUL NEWS—W.J. will be published right here "at home."

Loved the pictures from Midwest. They helped me re-live those intense but fun days. Such warm & friendly people we weavers are! Haven't met one yet I didn't like or couldn't share with and Midwest was one huge sharing.

Summer is now almost over, school's about to start & so too, weaving time. The body may have been busy, but the mind is always dreaming ideas.

Wishing you loads of creative thoughts in this venture—

Carol H. Fidely
Bovey, MN

JUST RECEIVED my copy of *The Weaver's Journal*, and it looks great! The "Finishes/Shared Traditions" and "Complex Looms" features are welcome additions to the magazine—can't wait to see what else you come up with in the coming months.

Many thanks for including the notice about National Spinning and Weaving Week and The Weaving and Spinning Council. I know it will stimulate interest in our activities, and get many more people and organizations involved in the "Week."

Penelope Drooker, Executive Director
Weaving & Spinning Council
Sanbornville, New Hampshire

THIS IS JUST a note to say that I'm very glad that such capable hands as yours have taken over *The Weaver's Journal*. The transition was very smooth from my point of view though I'm sure it was a lot more complex from your end. I'm very happy to hear that Clotilde Barrett won't be deserting us altogether. Her enthusiasm and technical mastery are treasures that have kept this publication growing through the years and gaining such a reputation for excellence. A hard act to follow but I know you can do it!

I enjoyed your new column "Finishes/Shared Traditions." Little finishing techniques like Chinese ball buttons are so important for a cohesive project. More Please! I also enjoyed the article on traditional Sarakatsani clothing. The diagrams were wonderfully clear. I am a seamstress interested in one-of-a-kind clothing (one of the reasons I took

up weaving) and ethnic costumes are an excellent source of ideas.

Please have more articles on computers and weaving. I especially enjoyed Doramay Keasbey's "Adventures of a Computer Convert" in the Winter 83/84 issue. With about 4 or 5 revisions I managed to adapt her "Name Draft" program to run on my Commodore 64 and printer. . . . Good luck in the coming year of *The Weaver's Journal*.

Louisa Chadwick
Vancouver, British Columbia

LIKE CLOTILDE, I can't imagine better people to turn over the *Journal* to if one must. I'm looking forward to lots of great Scandinavian-inspired work. A clothing weaver, I absolutely love to weave place mats for the narrow warps and soothing effect, but my rut grows deep . . . maybe you will help me climb out!

You asked what we'd like to see in the *Journal*. More of what Clotilde has done . . . she makes us think.

And a special request. In *Shuttle, Spindle & Dye* Fall 1983, there was an article called "Diamond Odyssey" on page 40 about a project done by the Seaside Weavers. This was a truly wonderful work which was not given enough ink by far. . . . It was really inspiring, and besides, the diamond technique is very intriguing to me. Could you delve a little there?

I wish you all great good fortune on your new undertaking.

Dee Jones
Nevada City, California

I HAVE BEEN TRYING to establish rates for my contract weaving. I have been told of one weaver who charges \$.15 per heddle plus up to \$20.00 per yard, but I have been unable to find out anything more specific. Can you give me any guidance? Has anyone developed a general rate sheet for contract weaving? I would really appreciate any help you can give me on this.

Carol Pickens
Alexandria, Virginia

Editor: Readers, what are your thoughts and recommendations on this issue?

IN VOLUME VIII, No. 3, Issue 31 of *The Weaver's Journal*, my Shadow Weave vest was featured. It was a lovely presentation and I have enjoyed the comments and compliments that have come my way.

Recently a local weaver used the magazine draft and has reported to me that an error exists—counting from the right, dark thread #40 belongs on Harness 2, not Har-

ness 1 as shown in the magazine. I have enclosed a correction.

Having worked long and hard at shadow weave, I know how easily this can happen . . . and only proves that we all need to do our own draw downs and check out "recipes" before we proceed.

May Frank
Sun City, Arizona

Editor: We apologize for the error in Ms. Frank's draft. The corrected draft appears in the Errata section, page 82 in this issue.

I HAVE ENCLOSED a copy of the Cedar Rapids (Iowa) Fiber Artists newsletter for May, 1984, which contains a report of the information in "A Safe Dye for Children," [W], vol. 8, #4, Issue 32, pg. 47] plus our own observations and speculations. I will be interested to see what responses come from other readers.

[*Editor: The newsletter article is reprinted in this issue.*]

In the discussion of "shaft" versus "harness" to designate certain parts of a loom, I think the usage of "harness" rather than "shaft" will prevail in the United States. If one is sufficiently informed to realize why the use of "harness" can be confusing, one is also sufficiently informed to understand the significance and the difference. I keep thinking of elevator shafts and buggy shafts and the current pejorative colloquial usage of the verb form. There are also mine shafts and shafts of sunlight, but I am not so sure about loom shafts. A two-syllable word also provides a better rhythm or cadence than a one-syllable word when making statements about how many of the designated parts your loom contains; i.e., a ten-harness loom, a two-shaft loom, etc.

I think Clotilde Barrett had some very good ideas about the conventions of drafting, particularly about having the weave plan depict what is actually happening.

I wish you a great deal of success in your new publishing venture. . . .

Linda Bloedel
Cedar Rapids, Iowa

IS THERE A possibility of my getting a copy of *The Weaver's Journal*, Vol. VIII, No. 1, Issue 33, Summer 1984, in other words, the last one? I showed the article on Sarakatsani costumes by Joyce Smith to my Greek teacher. It caused tremendous excitement. She told me how she danced all the Greek folk dances when she was young—on the Acropolis with a young man—and sang me a folk song from this particular region. She is most anxious to have a copy of this issue.

◆ FROM THE EDITORS ◆

It might interest you to know that she said during the time of the Turkish occupation the decoration shown on the forehead in your article was worn over the lower part of the face in Islamic fashion. The folk song she sang told of a husband distressed by his wife's lowering it to show a young man her real beauty.

I would certainly love to give her a copy without having to give up my own.

Anne Prince
San Antonio, Texas

MY COPY of the new Weaver's Journal arrived today and it's very exciting. The "look" of the magazine is quite wonderful. I enjoyed the Finishes/Shared Traditions section as well as Meetings and Gatherings. I hope that the articles on the Sarakatsani will be the first of many dealing with ethnic costume.

I know that the standards of excellence established by Clotilde Barrett will be maintained and enhanced in your capable hands.

Thea Elise Fleming
San Francisco, CA

HI THERE! I've just seen your new issue and am entranced! Please send me a year's worth, beginning if possible, with the current one—the one with the Norwegian card-woven belt on the cover. I have the twin to that belt—I got it in Oslo about twenty five years ago. It was for sale but the seller was very loathe to sell it to a tourist. She asked me what I wanted it for and because I said it was the best example of card weaving I had ever seen, she sold it to me. I still think so. Just now I am up to my ears in sheep and goats. Last week I made a lovely blend of yellow karacul lamb and mohair. Looks like champagne. Now if I could only spin it well!

Anne Blinks
Carmel, California

IN KEEPING with the themes established by our predecessor Clotilde Barrett, the emphasis in this fall issue is on fibers, spinning and dyeing. The special focus on antique spinning and weaving tools in this issue is the result of a photo contest that was announced to guilds last year. The cooperative efforts of eleven guilds gave us the difficult task of choosing a representative group of photos to publish. Some of the photos were of very specialized collections that we thought would interest our readers in the form of longer articles. The article on Salish spinning and weaving researched by members of the Whonnock Spinners and Weavers Guild came about in this way, and other articles will appear in future issues.

LaVonne Schreiber's article in this issue combines our antiques theme with a focus on the traditional Japanese methods for processing ramie. This brief selection from her vast collection of photos documenting Japanese textile processes shows many tools that are rare in Japan today.

Seeing so many photos of tool collections both from museums and from individuals started us wondering about the collectors—who they are and why they collect. Perhaps our readers who are collectors themselves, or who know of some particularly interesting collections or collectors will share their thoughts on this subject with us.

Collectors and makers of fine textiles need to use special methods to preserve their pieces. Since textile conservation has been a special interest of ours, we have invited two experts in this field from the Minneapolis Institute of Arts, Lotus Stack and Mary Ann Butterfield, to write a series of articles on this subject. Their first installment begins on page 39. They approach the subject from the weaver's viewpoint, but the information will be valuable to collectors of textiles as well.

Also in this issue, natural dyer Barbara Handy-Marchello takes a look at some early sources of mordants for natural dyeing, while spinner Marcie Archer O'Connor's work with chemical dyes and heathering lends a contemporary brilliance to this time-honored technique. Linda Bloedel reports on further experiments with Kool-Aid dyes made by members of the Iowa Spinners and Weavers. Our project-oriented readers will find inspiration in spinner and weaver Ellen Champion's lovely handspun ramie blouse and Madelyn van der Hoog's turned drafts experiments.

Allen Fannin's *Looming Thoughts* appears in this issue and will do so twice a year. His perceptive and sometimes controversial comments from the professional weaver's viewpoint never fail to stimulate our thinking. This issue's departments on Complex Looms, Fashion Trends and Finishes will also provide food for thought.

We are grateful for the letters that we have received from our readers. Your feedback is useful to us as we plan our future issues and try to be responsive to the interests of our readership. Keep those cards and letters coming!

Karen and Sue

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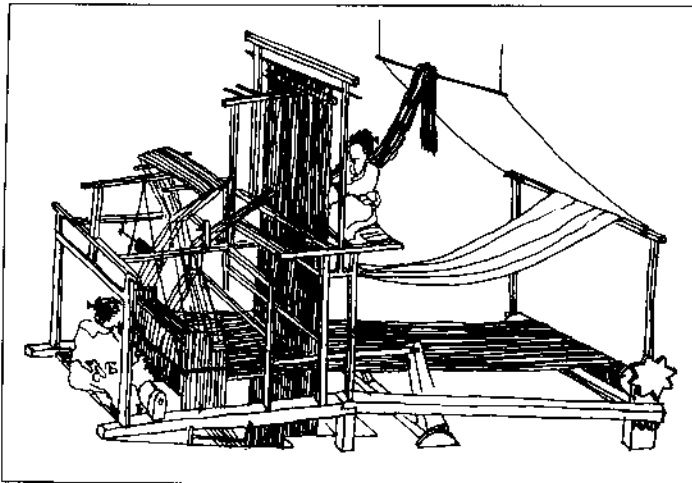
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The Chinese Drawloom

A study in weave structure

by Helen Sellin



Above: A Chinese drawloom. Note that here, the drawboy sits on top of the loom. *Drawing by Kay Read.*

Right: Chinese drawloom during exhibition at Museum of Science and Industry, Chicago. *Photo by Marjorie Ford-Pohlmann.*

FOLLOWING PUBLICATION in "The Weaver's Notebook" of my article¹ which described the Chinese drawloom demonstrated at the Museum of Science and Industry in Chicago, IL, during the exhibit "China: 7000 Years of Discovery," Janet Meany of Duluth, MN very kindly shared her piece of silk fabric purchased from the drawloom weavers. This has allowed firsthand analysis of the design and weave structure. In this sample, three pattern weft colors, turquoise, pink and yellow-orange, are used instead of the

four described in the original article.

The total design is 20 cm. wide and 20 cm. high (7.5 inches by 7.5 inches). At the selvedge edge a 3 mm. left-hand twill selvedge is followed by a 9 mm. border which is almost entirely weft-emphasis with a pink background and small turquoise or yellow-orange leaf and flower motifs. Very small areas of warp-emphasis (red) are used in the design. Separating the border from the main pattern is a 1 mm. red warp-emphasis stripe. The main pattern, 18 cm. wide and 19.5 cm. high, is followed by another 1 mm. warp-emphasis stripe and 9 mm. border, the mirror image of the original border.

The main pattern has a fourfold symmetry indicating a pointed tying of the pattern lashes. The design areas are weft-faced and the background areas are warp-faced. A central medallion, 7 cm. wide and 8 cm. high, is predominantly yellow-orange and turquoise with some pink, and has red warp-emphasis details. Areas surrounding the central medallion contain flowers, leaves and birds which are predominantly pink or turquoise with some yellow-orange. Red warp-emphasis details are also used in the motifs of the periphery.

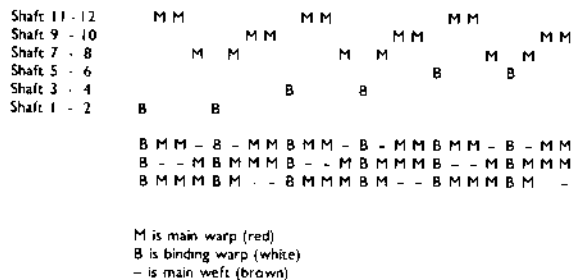


◆ COMPLEX LOOMS ◆

Silk fabric from the Chinese drawloom, courtesy of Janet Meany. Photo by Karen Searle.



Figure 1. Threading and drawdown of the weave structure in the Chinese drawloom fabric (brocading wefts are not indicated).



The wrong side is weft-faced, composed of pattern weft floats, which create an ikat-like effect. The binding of the floats is left-hand twill, as would be expected, since the pattern floats have right-hand twill binding on the face of the fabric (see below). The predominant colors change at the horizontal midpoint so that the upper half is predominantly turquoise and yellow-orange and the lower half is predominantly pink.

The complex weave structure involves both a compound warp, which consists of a red main warp and a white binding warp in the ratio of three main ends per binding end, and a compound weft, which consists of a brown main weft and three or four colored pattern or brocading wefts. The main warp and main weft create the ground cloth while the brocading wefts are tied by the binding warp.

As might be anticipated from the above description of warp-emphasis background using fine silk thread, the white binding warp and brown main weft are inconspicuous until magnified. Using a magnifying glass it is immediately apparent that the white binding warp ends are paired in a straight three shaft right-hand twill. The red main

warp does not have an obvious twill diagonal and the exact structure could not be discerned with the magnifying glass due to the thread density (230 epi and 300 ppi). A dissecting microscope with nine to eighteen power magnification is necessary. When seen through a microscope, the main warp binding is also very clear, namely, paired ends in a straight three shaft right-hand twill. The three pick repeat confirms the analysis from the observation of operation of the drawloom.

The apparent complexity of the main warp binding is misleading and is the result of interlacing three times as many main warp ends as binding ends while both warp systems work in pairs. This requires twenty-four ends per repeat, Figure 1, and breaks up the usual obvious twill diagonal. The binding warp is tied down *only* by pattern wefts and never by the brown main weft. As mentioned in the earlier article each group of one-third of the binding warp remains raised while *all* the pattern weft colors are used, changing only the draw lashes after use of *each* pattern color.

Analysis of the fabric confirmed the hypothesis of straight three shaft twill for both main and binding warps. However, the hypotheses that the pro-

posed weave structure is a weft compound twill or *samitum* is incorrect. In *samitum* the entire surface is weft-faced. In this sample the face of the fabric is a combination of warp-emphasis and weft-emphasis areas. Therefore, in view of the current analysis, the weave structure of the Chinese fabric is more correctly, *lampas*. According to the CIETA vocabulary (the English version of 1964) *lampas* is defined as: "Figured textiles in which a pattern, composed of weft floats bound by a binding warp, is added to a ground fabric formed by a main warp and a main weft. The ground may be tabby, twill, satin, damask etc. The weft threads forming the pattern are normally pattern or brocading wefts: they float on the face as required by the pattern, and are bound by the ends of the binding warp in a binding ordinarily tabby or twill and which is supplementary to the weave."²

I am indebted to Janet Meany's generosity for sharing her sample so that my theory could be corrected. This has been a challenging and exciting learning experience.

¹Sellin, Helen. *The Weaver's Journal*, Volume VIII, Number 2, Issue 30, pp. 6-8, Fall 1983.

²Geijer, Agnes. *A History of Textile Art: A Selective Account* (London: Sotheby Patke Bernet Publications, 1982), p. 61.

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FASHION TRENDS

by Susan Hick

This fall, you can find the same fabric on three prominent designers' lines. That can't happen at this company because we create everything here. Since we create our own color and fabric, we can afford to be different. That's a big part of our success.
Adrienne Vittadini*

ALTHOUGH SHE WAS referring specifically to her line of knitwear, designer Vittadini's statement embodies the essence of why we weave for clothing. With that in mind let's view what's selling this fall and translate the information into language for the loom.

Knits are promoted for all phases of wearables, under and inner and outer, and range from lightweight jerseys to heavy sweaterings. The result is a soft attitude that can be emulated by weaving fabrics that maintain a pliant hand.


Loose, open weaves are what to aim for, perhaps a lace or a mock leno. Basketweave can work, as can a change in sleying with fine yarns to produce a gauzelike fabric. The characteristic ribs of knits, whether flat or round, are possibly achieved by clever uses of textures and by grouping threads.

The sweater looks aren't everything, of course. Some wovens have a quilted look. Tartan plaids, especially the Black Watch sett, are always popular. Tweeds are not to be forgotten, either.

The luxury fiber most mentioned is cashmere, but there is still plenty of silk, angora, alpaca, and mohair being used. Rayon is sometimes mixed with the animal yarns for its sheen.

With colors there is plenty to please everyone. Begin with a creamy white and then build into tone-on-tone combinations with darker naturals or pastels or even pure white. Besides the naturals the other neutrals to use are sage, taupe, and khaki. If these "new pales" seem rather bland, liven them with texture or a bit of a bright for accent.

In fact, mixing the earthy tints and tones with the vivids in one fabric seems to be the coming thing. For merely bright think of turquoise, chartreuse,



violet, vermillion, raspberry, fuchsia, magenta, cobalt, and curry. But to get vibrant and sizzling go with hot pink, chrome yellow, or a truly green green. Dosages are up to you. All can be tempered with black or brown.

In seasons past the term "menswear" brought classic fabrics to mind. This time around it becomes the shape of fashion and could better be labeled "man-styled." It is so prevalent that it seems to be a uniform.

The overall guidelines encompass big looks that retain a sensual leanness, sportive separates that move away from coordinates and suits, soft fabrics in easy tailored looks. The components of the uniform are trousers, sweater, and coat.

Yes, pants are once again a wardrobe must. They are fuller, especially at the top because of pleats that also allow more room for hands in pockets. Some versions have wide legs. All come in a variety of lengths, including awkward-looking ones that land somewhere between calf and ankle.

The sweater portion of the total look has much to choose from. Consider short, long, wide, lean, slouch, neat. Then there are cowls and turtlenecks, classic cardigans, pullovers from school-girl to funky, and layers composed of split levels. Sweaters for children are in demand, too, so remember the little people when you have extra warp.

Cloth coats are enjoying a big revival, and big is certainly the adjective to describe them. The coats are generally longer, although all lengths are acceptable. They are roomier whether cut with dolman sleeves, cut like a kimono across the top to achieve the look of fullness, or just plain cut bigger. Pleats across the shoulders can add to the roominess. Take inspiration from a cape, a nomadic wrap, even a 30's-style overcoat. A fur collar, fake or real, might be added.

◆ FASHION TRENDS ◆

We all think of a coat as an investment since it will be worn for several years. The world of fashion tending to be fickle, it is suggested that when styles slim down, these coats can merely be belted to bring them current.

All of the season's shapes are simple enough that they can utilize plenty of what handweavers know best how to put together—pattern, texture, and color. And bold or subtle, keep in mind that contrasts are important.


There are accessories and details to appraise. Besides tying at neck or waist, scarves wrap the head as a turban, fringe and all. Belts are tied, looped, or wrapped to ride just below the waist. Tartan shawls are observed. Try such stitchery embellishments as applique trims, trapunto, fagotting at seamlines, shirring at side seams.

Holiday dressing always seems to sparkle, and that's no less true this year. All those sweaters move into the evening category, dressed up to the point of including a jeweled Icelandic version. Also destined for evenings out are bathrobe-style long silk dresses and silk robes over silk pajamas. Save the ruffles and lace, if any, for this time of day.

The creation of unique fabrics and garments is what motivates we who weave by hand, whether for ourselves or our customers. Adrienne Vittadini designs her clothing for herself. That is, she tries everything on herself. If her garments feel good on her, she knows her customers will like them. Such confidence contains a lesson for us all to ponder as we weave through the winter.

* from an interview with Jan Tuckwood, "Contemporary," the Sunday Denver Post, June 10, 1984.

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Turned Drafts in Double Two-Tie Unit Weave

by Madelyn van der Hoogt

“IF YOU WERE MAROONED on a desert island and could have with you only one threading system, which would it be?” Asked at a Columbia Weavers’ Guild meeting a year ago, this question was followed by lively debate and the conclusion: rosepath. As a multishaft pattern weaver, however, I couldn’t see how *any* single threading could offer enough versatility and interest, but that was before I met the endless potential of the double two-tie unit system.

The recent monograph by Clotilde Barrett and Eunice Smith explores a multitude of weaves using this system, enough to fill a weaver’s lifetime. But even more exciting to me was the discovery that if I used the double two-tie threading for turned drafts (with the pattern in the warp) I could weave almost any structure consisting of supplementary pattern and plain weave ground (overshot, Beiderwand, tied Lithuanian, summer and winter—all of these and more) *on the same warp and with one basic tie up*.

I came to this discovery quite by accident when working on a turned draft for overshot on opposites. In a turned draft, the threading, weave draft, tie up, and treadling are turned 90° so that the threading becomes the treadling and the treadling the threading. The supplementary pattern weft, therefore, is

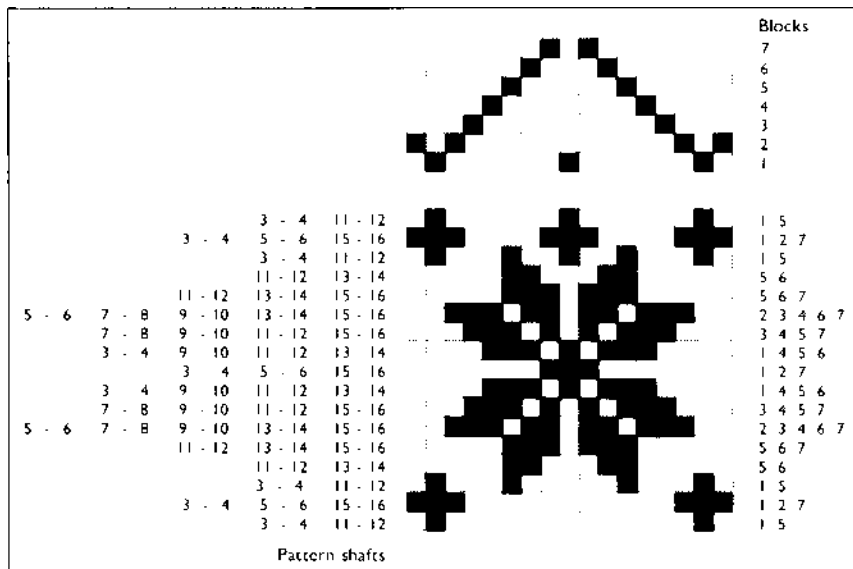


Diagram 1
PROFILE DRAFT

threaded in the warp, alternating with the ground threads. The shuttle carries the ground thread that would formerly have been the warp.

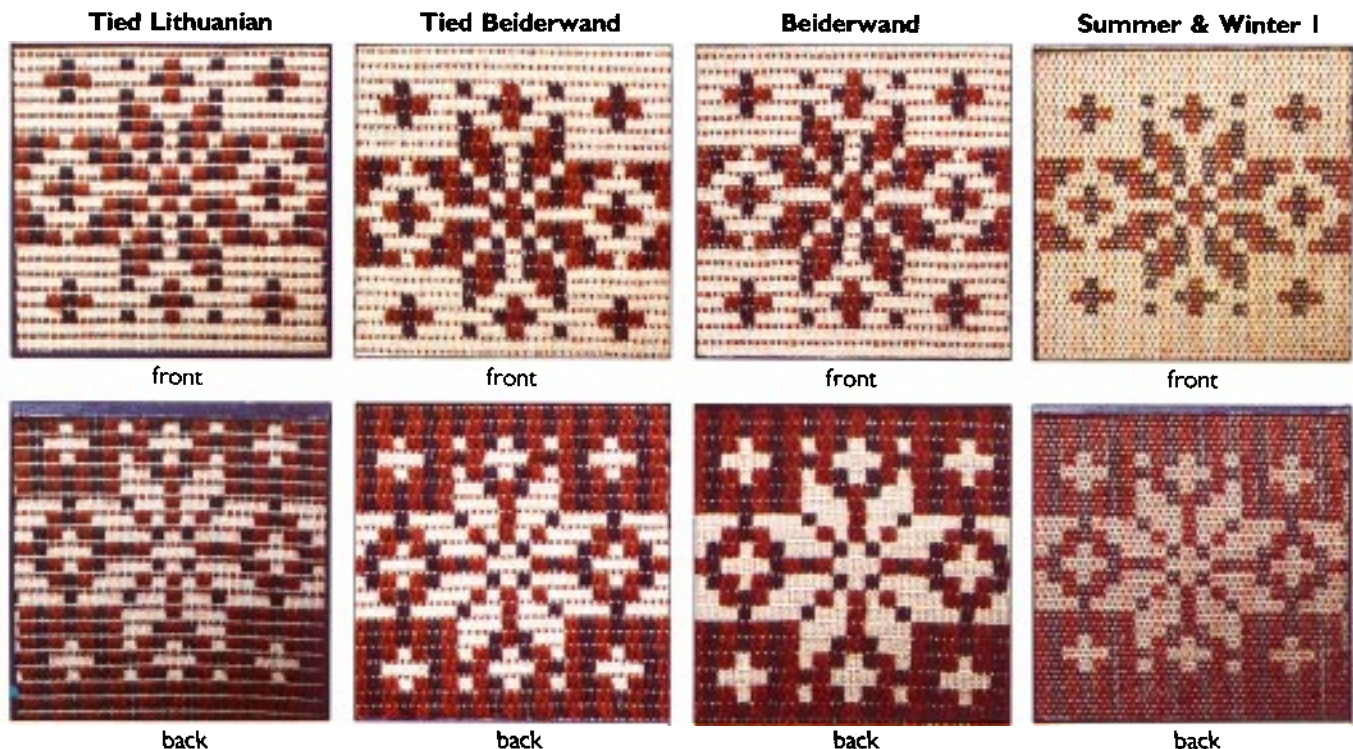
When a weave draft for overshot on opposites is turned, the treadling diagram proves to be a summer and winter threading: 1323, 1424, 1525, etc.) I thought it might be interesting to use a double summer and winter threading instead (double two-tie: 1324,

1526, 1728, etc.) to see if I could develop any interesting variations of the overshot.

I chose for a profile draft star #6 from "Coverlet Weaves Using Two Ties" by Clotilde Barrett in *The Weaver's Journal*, April 1979 (see diagram 1). In this article she explores the distinction between many coverlet weaves and gives complete weave drafts. As I was weaving a sampler of overshot, I happened to glance at the magazine still open at my side for design reference. The drafts were "turned" in relation to my warp; and suddenly I saw (as in hit by a thunderbolt) that I could certainly weave the Beiderwand, and I could also do the Landes hybrid, and yes, the tied Lithuanian and on and on and on. The ability to manipulate the pattern threads together or separately and/or the pattern blocks together or separately makes it possible to weave any of these coverlet structures.

This discovery made it remarkably clear that these weaves are all closely related and differ from each other only in the ways that they tie down the formerly weft, now warp, pattern floats, and that they include all the obvious ways of doing so. All at once weave structures I had grasped only vaguely like tied and untied Beiderwand, even and uneven tied overshot, became very easy to understand.

In order to produce all of these weaves, the tie up must 1) weave the ground with shafts one and two 2) raise (or lower) the pat-



tern blocks for weaving the pattern, and 3) for the tiedowns, raise (or lower) the pattern threads either all together, or as alternating threads, or as alternating blocks. With a skeleton tie up in which the weaver uses one foot to alternate treadles 1 and 2 with the other treadles, seven treadles are needed to produce all of the structures (see diagram 2). (One treadle could be omitted if treadles 2 and 3 can be depressed together to replace treadle 7). An additional treadle is necessary for each pattern block or combination of blocks forming the pattern.

Because the threading system uses two shafts for each pattern block, and shafts one and two for the ground weave, one needs sixteen shafts (and 14 treadles) to weave the seven block design pictured here in all the structures shown. This number of shafts is not necessary for all of these weaves, however. Regular summer and winter threading can be used for the four variations of turned overshot, one of the turned summer and winter variations, and turned tied Lithuanian. Therefore six blocks in these structures can be woven on an eight shaft loom. Diagram 3 shows the tie up used with regular summer and winter threading to weave the above structures.

Turned drafts have several general advantages. Primary is the increased ease of weaving with a single shuttle. Moreover, because the pattern is in the warp, the weaver

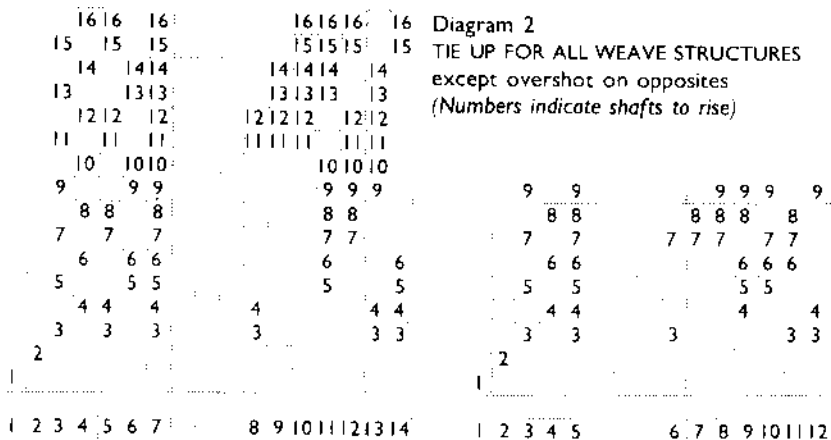


Diagram 2
TIE UP FOR ALL WEAVE STRUCTURES
except overshot on opposites
(Numbers indicate shafts to rise)

can determine the color on the warping board where combinations can be easily made and the color plan viewed all at once. Because the tie up in a turned draft is also "turned," a four shaft six treadle weave becomes a six shaft four treadle weave; sometimes this change in treadle and shaft number can make possible a weave structure for a weaver with a limited number of one or the other.

Using the double summer and winter threading for turned drafts offers the additional advantage of including many weave structures within one fabric, or of using one long warp to produce pieces very different from each other.

Diagram 3
TIE UP FOR
SAME PATTERN
regular summer &
winter threading
One pattern
harness/block
(Numbers indicate
shafts to rise)

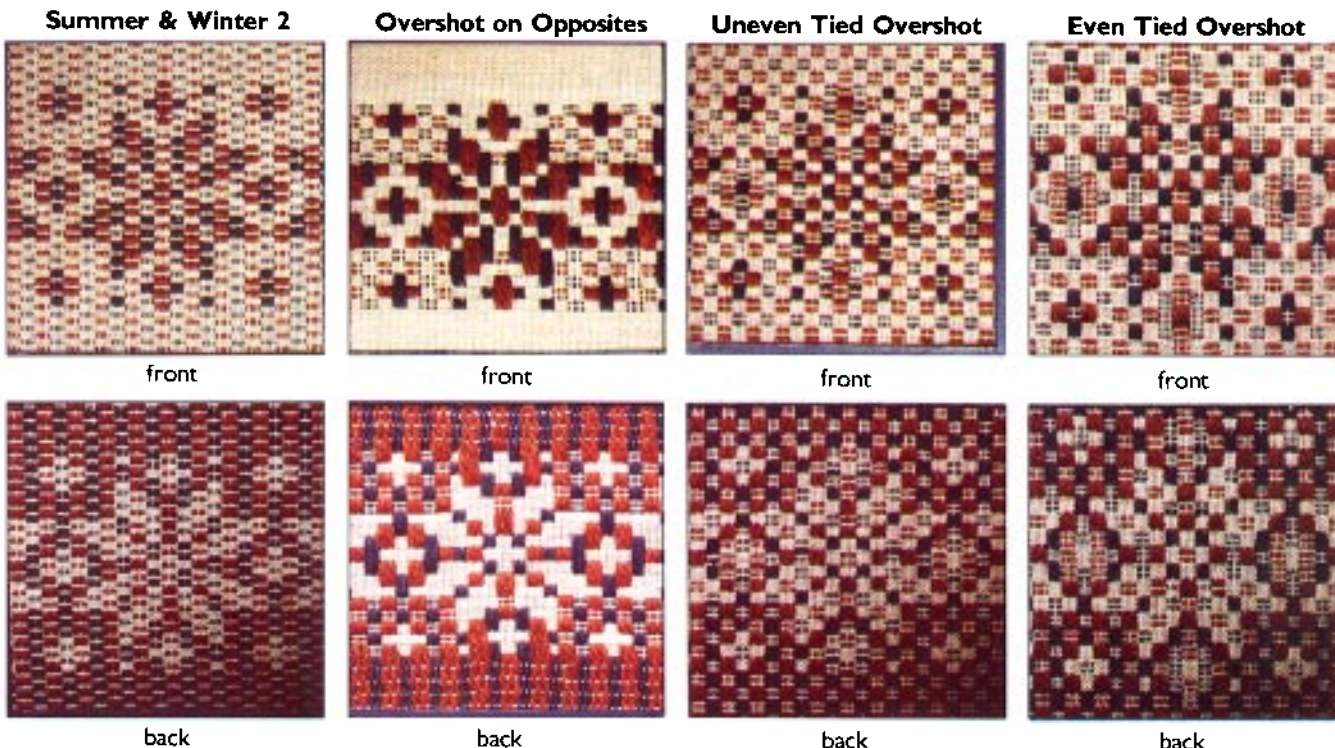
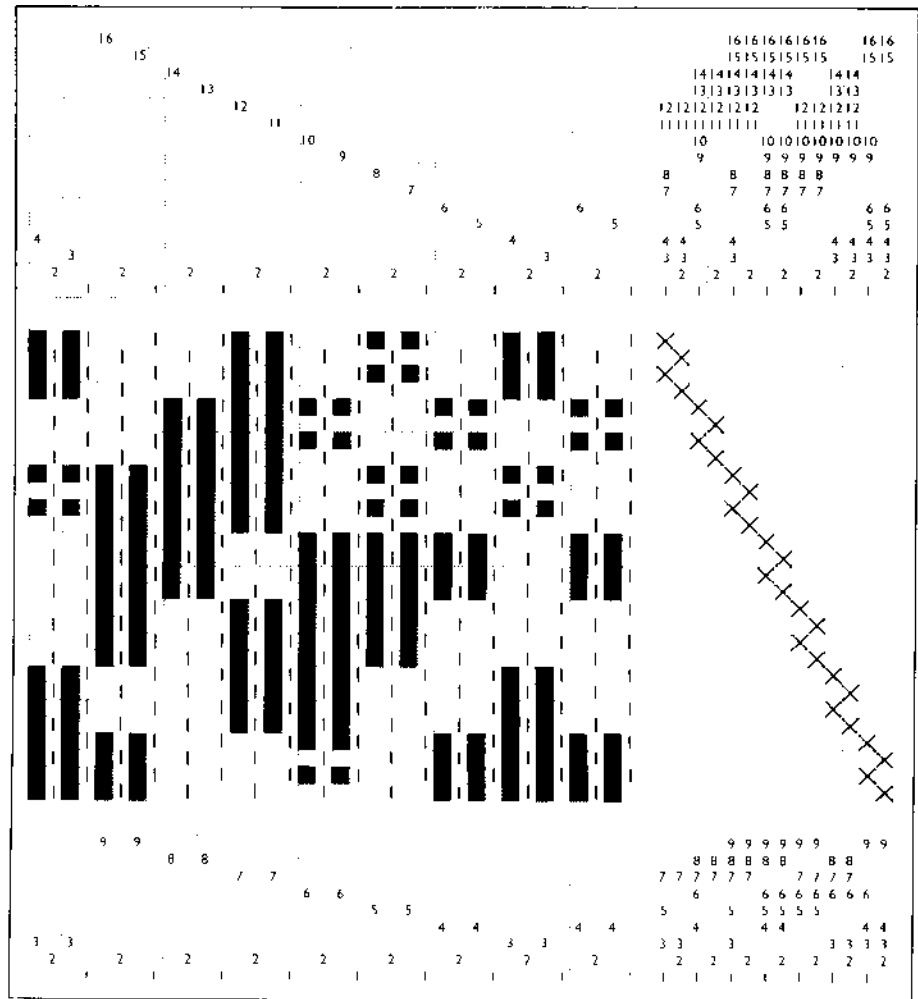


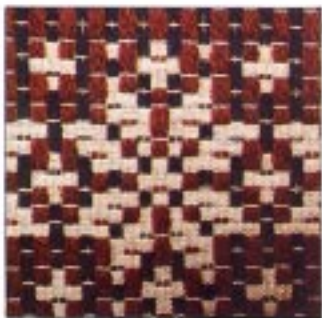
Diagram 4
WEAVE DRAFT OF TURNED
OVERSHOT ON OPPOSITES
Threading drafts and tie ups for
regular summer and winter
(bottom) and double two-tie (top).



Landes Hybrid



front



back

Half Dukagang

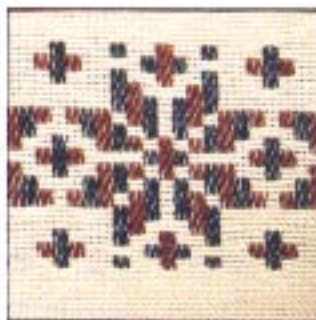


front



back

Double Weave 1



front



back

Double Weave 2



front



back

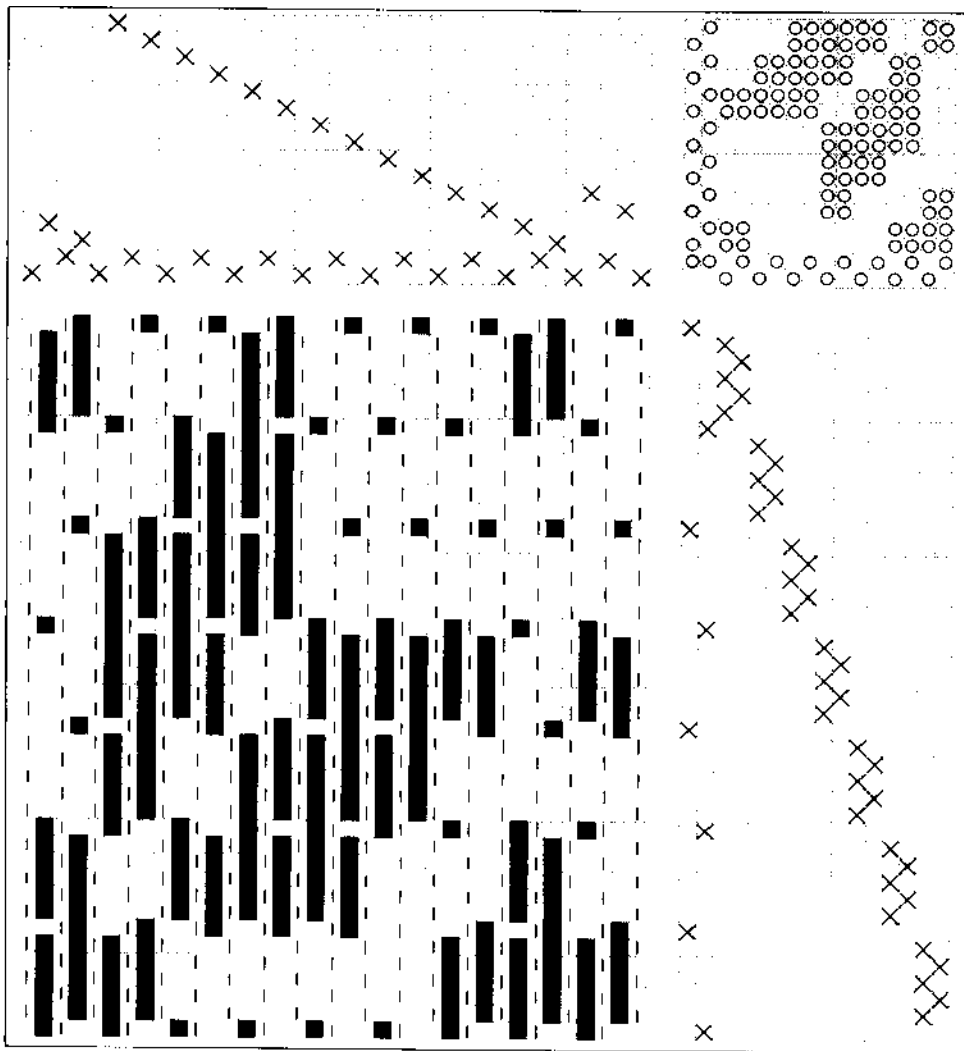


Diagram 5

WEAVE DRAFT OF TURNED
TIED BEIDERWAND

In this draft all numbers have been omitted to show the ease with which the draft can be read vertically or "turned" (90°) with the tie up in the upper right corner or the upper left. To develop a turned draft, the full tie up rather than a skeleton must be used.

Although the sett when threading both pattern and ground can be tricky, I found that a good rule of thumb is to sett the warp at $1\frac{1}{2}$ times (approximately) the sett used for the ground only. In other words, if 12/2 cotton would work well sett at 24-30 epi in a regular draft, then when combining it with the pattern ends in a turned draft, the sett should be 36-45 epi.

In the sample pictured here I threaded 12/2 unbleached cotton with Oregon Worsted 3 ply and Harrisville Shetland at 40 epi; the cotton on shafts one and two, and the wool on the pattern shafts. The weft, to form the plain weave ground with the cotton warp, is the same 12/2 cotton. I used two units for each block of the seven block profile draft (block 1 = 1324, 1324; block 2 = 1526, 1526, etc.).

In the weaving of each of the structures, as many weft rows per block as desired can be woven as long as shafts 1 and 2 are always alternated (i.e., if a shot ending a block includes shaft 1, the following block must begin with shaft 2). Diagram 6 shows the treadling plan for a block woven in each of the weaves. More than one block is indicated when alternating blocks require a change in the treadling. The treadling key (diagram 7) explains the symbols used in the plan.

The list of weaves given here ends only because my warp ended. Much more could be done including the point twill weave described in *Weave Structures Used in North American Coverlets*, twill variations, further versions of summer and winter, honeycomb, and even experimentation with new ways to tie pattern floats. All of these possibilities

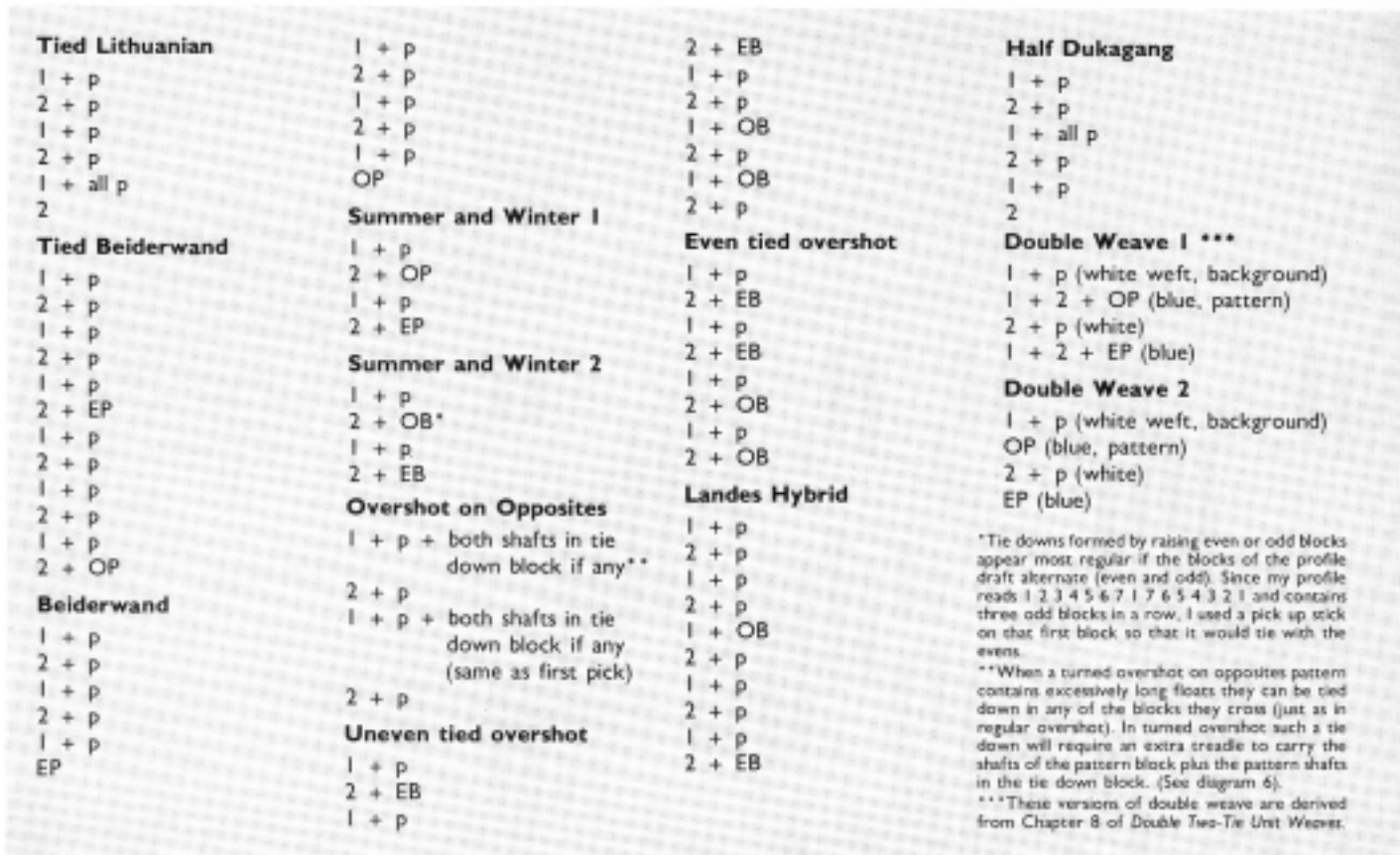


Diagram 6 TREADLING PLAN FOR ALL THE WEAVE STRUCTURES

make me wish I really were on a desert island with only this threading to explore. Of course, I'd need the right loom or three, an endless supply of perfect materials, a library, food appearing magically. . . .

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 Barrett, Clotilde and Smith, Eunice, *Double Two-Tie Unit Weaves*, Colorado Fiber Center, 1983.

Diagram 7 TREADLING KEY

Treadle number:	treadle is tied to:	symbol used in treadling plan:
1	shaft 1	1
2	shaft 2	2
3	odd pattern shafts	OP
4	even pattern shafts	EP
5	odd pattern blocks	OB
6	even pattern blocks	EB
7	all pattern shafts	all p
B-14	combinations of pattern shafts to weave the seven block design pictured	p

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Looming Thoughts

by Allen A. Fanmin

ONE COULD NOT be faulted for wondering just how seriously handloom weaving and handspinning are to be taken by the world-at-large in the face of what for far too many folk may very well be the most difficult economic times since the 1920's and 1930's. Some of our more skeptical colleagues, of a less optimistic persuasion, have posited the hypothesis that both these fields, in which so many participants find such profound enjoyment, if not their very identity, could easily fade from existence with barely perceptible effect on the rest of the world. This writer has observed as close to this hypothetical phenomenon as one would care to come more than once: whole fields simply dying out.

By no means is it our implication that the crafts of handspinning and handloom weaving may soon diminish in popularity and die away. However, the owner of one of the larger handloom weaving supply services has said to us on more than one occasion that fewer beginning weavers are entering the field. The remaining weavers are pursuing their activity at a gradually increasingly advanced and even vocational level. This supplier also pointed out that many of those who might formerly have begun their textile craft experience with weaving and/or spinning are now very strongly drawn to hand-machine knitting. These and other phenomena do warrant our collective examination so that we might gain some insight as to how handloom weaving and handspinning are affected and how we might best respond to the effect we perceive. All is not bad, but all is not well either.

We should note emphatically that while any loss of new entrants into a field is a quite serious affair, handloom weaving and handspinning have the distinct advantage of a tangible product with inherent social value which can, if needed, be widely marketed. While it is our observation that fewer new entrants indeed have taken up the shuttle, we nevertheless feel we should distinguish between new entrants and rank beginners for what we hope will be seen clearly as good reason. We have observed that a great many participants, who could not otherwise be classed as new entrants, have continued to evaluate themselves as beginners or near beginners long after one might expect a more advanced level of participation. Seemingly so widespread is this condition that we might be tempted to say that spinning and weaving have been treading water for some time now, a decidedly unhealthy position. Far too many of our contacts in the field express a feeling of having first begun as new entrants but shortly became stranded on a beginner's plateau from which no escape seems clear.

Therefore, while the demise of weaving and spinning is certainly quite far from probable, the broad inroads made by hand-machine knitting are, we think, partly a result of the failure of weaving and spinning to offer their participants more than a perceived dead-end range of accomplishment opportunities. We must grant that the very skilled marketing and selling efforts of the handknitting machine industry play no small part. Most manufacturers of this equipment are European firms, with some having international corporate connections to larger enterprises. Further, even more essential is the fact that most handknitting machinery is made under genuine, full-time mass production conditions. The result of this is the production of a machine, pure and simple. By contrast, nearly all handlooms and all but one or two spinning wheels made anywhere in the world are produced under much less than the most efficient of circumstances. The technology of their manufacture has changed practically not at all from that found during the pre-industrial revolution time when spinning wheels and handlooms were used to actually clothe civilisation. Frankly, most of this equipment is made more as would be an item of furniture than as machines for making yarn and cloth. The question of why the same degree of mechanics that has gained such wide acceptance by hand-machine knitters would be met with near revulsion by spinners and weavers is, unfortunately, one we will have to leave aside for the present.

Beside the problems posed by the growth of hand-machine knitting, reaching, as it has so quickly, people to whom handweaving and spinning were never even offered, these two fields are also greatly and dangerously affected by some economic conditions that nearly rival and in places actually equal those seen during the depressing 1930's. We have pointed out on other occasions the economic base of handloom weaving and spinning in America. It bears restating. Where these crafts are pursued avocationally, with no monetary return to the participant, the support must come from some outside source. While in some instances the weaver/spinner provides that source directly, in most cases, the support is a total family income sufficiently superfluous to daily lifestyle needs and wants so as to leave discretionary dollars that can be invested in fibre craft activities with no consideration for any financial return on that investment. Today there are households in the U.S. for whom the loss of these discretionary dollars is now a reality, when formerly such a deprivation would never have been considered a possibility. This fact must also be added to the fact of yarn price inflation

Handloom weaving and handspinning . . . could easily fade from existence with barely perceptible effect on the rest of the world.

that has brought the retail cost of some mill spun weaving yarns, for example, quite surprisingly close to the cost of some domestically handspun ones. Alpaca yarn at \$80/per kilo is a bit much. Parenthetically, handspunners, for whom this situation could be a wealth of opportunity, strangely, have yet to take note of this, though well they should.

We also cannot deny the disturbing influences that the craft-as-art movement has had. Though we have spoken of its effects in past writings, the simple passage of time has greatly altered the picture, both to the good and to the bad. To the good, many in the general craft movement have found that the very disoriented aesthetic of the craft-as-art influence was not sufficiently acceptable in its raw state to a great part of the general public, and an economically viable base could not be built on it. In many cases, where groups of contemporary craft people live and work in close geographic proximity to one another, one can easily see the strong trend to a more market oriented aesthetic. On the negative side, however, handloom weavers and handspunners have not participated in this evolution to the same extent as have other craft workers. Weavers and spinners seem to have been left with a more confused sense of their identity and place in the present world.

We are quite fortunate in that handloom weaving and handspinning have many strengths that need only to be recognised and tapped to assure that these two pursuits will not disappear for lack of an advanced level of interest. The biggest strength we see is the fact that the spinning of yarn and weaving of cloth are such very basic human activities. They have a long and varied history and a quite secure future on some levels. However, a primary difficulty arises out of the still unreconciled breach between hand weaving and spinning on the one side and that done on a commercial, mill level on the other side. So essential is the resolution of this conflict to the survival of these two crafts that we will devote the entirety of our next column to this single question. Other contemporary craft trades do not appear to suffer from this kind of conflict. They may never have or they may have found a comfortable resolution early on.

The guild system, although it resembles that of the pre-Industrial Revolution in name only, is a strength that is very much neglected. Many guilds in the U.S. today, because their leadership failed to grow with changing times, are experiencing considerable internal splitting. In many examples of our observation, the split seems to be a dichotomy between the half who feel an intense urge to grow and develop a broader perspective to what they do and those who fear and feel

threatened, however unjustified, by any change. Since these two positions are mutually exclusive, the only hope for benefitting from the guild system as a strength is in leaving aside and ignoring what cannot be resolved and letting each party proceed down its own road, in its own direction. In this manner, those of similar persuasion can communicate with one another, rather than bicker with one with whom no treaty is possible.

Regional conferences of weavers and spinners, which have a history that goes back as far as do handweaving and hand spinning in America, offer the only extended forum in which issues of a more serious philosophical nature can be aired within larger grouping of people. For such gatherings to concentrate solely on neutral nuts and bolts topics is failing to take full advantage of the long term positive effect this kind of forum can have; an effect we greatly need.

For any craft field to have its own trade journal is a blessing from any perspective and textile crafts are more blessed than some for two important reasons. One, the history of our journalism and the other, in more recent years, the quantity of it. From its founding in 1950 until its demise more than twenty five years later, the *Handweaver & Craftsman* was the only major nationwide periodical in the field, though a number of smaller journals of the likes of that published by the late Stanley Zielinski were in existence during that period. Thus, the history of hand textile craft journalism in the U.S. reaches back almost as far as that of the ceramic craft field. Today, while one might at times question quality, we are not lacking in quantity of trade periodicals. The number of trade periodicals concerned with some form of fibre work is considerable. However, here too, as with the conferences, a certain editorial timidity seems to characterise much of what is presented.

It would appear to an uninitiated observer that all the right conditions for growth do exist. It would appear that this growth can only happen to those weavers and spinners who feel that growth of a healthy kind is good and can take intelligent advantage of what the field can offer. For those for whom the status quo is quite satisfying, one must have the utmost respect and not grow at their expense. It might do us all well to examine other craft fields which seem to have overcome some of the same obstacles that weavers and spinners have yet to face. All fields have an avocational population segment, yet this segment need not be made to feel uneasy in the face of the specter of change. In future columns we will take up various specific areas in which change and growth are most needed.

Kind regards and thanks. *ALLEN A. FANNIN

. . . all the right conditions for growth do exist.

A Second Look at Soft Drink Mix Dyes

by Linda Bloedel

THE ARTICLE THAT started the whole thing here in Cedar Rapids was, "A Safe Dye for Children", by Marilyn Gilsdorf in *The Weaver's Journal*, V.8 #4:47, Issue 32, Spring, 1984. Some of us think we read about the idea somewhere else first, but we can't remember where. Once the process is made clear, the idea is almost irresistible. The following recipe is partially quoted and partially paraphrased from the article in *The Weaver's Journal*, with added local notes.

1. Wash your fleece and/or skein your yarn.
2. Wet the wool.
3. Get out your non-reactive dye-pot, probably an enamelware canning kettle.
4. Put in 2 or 3 packages of unsweetened powdered drink mix, any kind with acid added for tartness, artificial flavor and artificial color (Kool-Aid, Wyler's, Hawaiian Punch, Funny Face, etc.).
5. Run about one-half kettle full of cool water (or lukewarm) onto dye powder and stir.
6. Add wet wool (loose fleece, skined yarn) and put on lid if you have one.
7. Turn stove to low, set on the dye-pot and when wisps of steam start to rise, turn to simmer and set the timer for 30 minutes. Leave lid on.
8. At the end of 30 minutes, check to see if the dye water looks clear before turning off the stove and letting wool remain in the kettle to slowly return to room temperature.
9. Rinse the wool once or twice and dry. (The article said rinse in clear water, wash in Woolite, rinse and dry,

but no one in Cedar Rapids has bothered with the Woolite, yet.)

So far, Elsie Harris, Beverly Mumm, and Linda Bloedel have experimented with these dyes. Elsie tried yarn and carded batts of brown fleece, Beverly tried washed fleece, and Linda tried old, yellow-tipped white Corriedale fleece and a little medium gray-brown Corriedale fleece. Most colors were very brilliant. Strawberry pink and orange were obtained through black cherry and wild grape. No one here has managed to get more than a lavender from the grape mixes. Three or 4 ounces of the yellow-tipped fleece with 2 packages of grape was unattractive enough to make the addition of 2 packages of cherry mix dissolved in about a pint of water necessary.

We noted the following observations:

1. Fleece tends to dye more at tips and base.
2. Two to 4 packages of drink mix will dye at least a half pound of wool.
3. To tone down the colors, dye colored fleece, card the dyed wool with white fleece or with colored fleece, or blend with other colors of wool dyed with Kool-Aid soft drink mix to make heathered mixtures.
4. Pink lemonade on a lustrous Lincoln fleece was a particularly effective color.
5. Evidently the acid added for tart flavor in drink mixes and the artificial colors make some sort of acid dye for wool.
6. So far, no one has found the package of lemon-lime that produces the aqua color that Marilyn Gilsdorf mentioned in her *Weaver's Journal* article.
7. It may be important to have the temperature of the dye liquid cool when the wet wool is added so that all the color doesn't strike on the first part of the wool to enter the dye bath.
8. Marilyn Gilsdorf reports that all the color is taken up out of the dye bath, except for grape.

9. *The Weaver's Journal* staff tested for lightfastness by exposing 1/2 of the dyed swatches to the sun for a period of more than one month and no visible fading took place.

10. Arizona dyers throw in a package of the Grape drink mix to tone down the brightness of the other colors.

11. Lincoln fleece takes the dye with less brightness than Corriedale fleece (or less intensity?).

Reactions have been "You're kidding!" "How do you do it?", and "I wonder if you could use Jell-O gelatin?" This leads us to some additional possibilities:

1. No one in Cedar Rapids has tried the drink mixes on cellulose fibers, yet; but we all remember stains from Kool-Aid on children's cotton garments. The straw chaff in some of the fleece did not appear to take the dye color, but some people here want to try basketry red.

2. Why not drop some of the powder over the fleece or yarn during the dyeing process for the rainbow dyeing effect? Beverly wants to try this in a dye-pot with handspun wool yarn.

3. Why not use Jell-O or other gelatin mixes to dye and size wool warp yarn at the same time? Gelatin mixes usually contain citric acid, and some vinegar could be added. Hasn't a sugar and water solution been used to starch crocheted bowls and nurses's caps? Bette Hochberg suggests gelatin as an easy sizing to use for all natural fibers on page 56 of her book, *Fibre Facts*, and the recipe is repeated in more detail on page 16 of *Spin-Off Quarterly Newsletter* for June, 1982. (Two tablespoons of unflavored gelatin dissolved in one quart of cool water is the basic recipe.)

4. Another possibility: Mina Hallett of Northeast Iowa Weavers & Spinners uses Kool-Aid for Solar Dyeing.

I'm looking forward to future developments. Who knows what other dyestuffs are sitting in the kitchen next to the onion skins, the tea bags, the ground turmeric and packages of drink mixes and flavored gelatins. I wonder what would happen if you tossed some of those weird-colored dry cereals into the dye-pot.

Reprinted with permission from the *Newsletter of the Cedar Rapids (Iowa) Fiber Artists*.

“ . . . but with mother-wit coming to the rescue, they made a metallic mordant from rusty kettles and old nails, even filings from the blacksmith’s forge.”¹

Mother-wit and the Dyepot

by *Barbara Handy-Marchello*

WHEN I BEGAN investigating natural dyeing several years ago, I was intrigued with the idea of making a useful product of a roadside weed. The more I read, though, the more it seemed that the best dyes grew somewhere else and had to be ordered by mail. The long list of mordants and chemicals was discouraging, too, and it began to look like natural dyeing would be an expensive addition to my already expensive weaving hobby.

When I came across *Dye Plants and Dyeing* published by Brooklyn Botanic Gardens, I began to realize that impoverished peasants, isolated American colonists and Native Americans had all been able to dye cloth without access to mail order dyes and mordants, and the colors they obtained weren’t limited to yellows and neutrals. I determined that my experience with natural dyeing would be more like that of the early colonists than the modern concept of carefully measured mordants and beautiful colors from exotic dye sources. Experimenting has led me to easier and cheaper methods for dyeing and to a continually expanding palette.

My first experiments were with iron. The colonists dyed in an iron kettle or used rusty nails when they wanted to sadden (darken) colors. Large iron kettles aren’t as easy to come by these days as they were a century ago. I began rummaging through the garage for a substitute. Many nails and other metal objects are alloys and I was afraid some unknown metal

might adversely affect my dyepot. One evening, while walking along a railroad track, I picked up several used railroad spikes. They were rusty and heavy and, I assumed, they were iron.

I placed the spikes (gently, they are too heavy to drop into a pot) in a dyebath with goldenrod and alum-mordanted wool. The yarn dyed a brassy, very fast green. The mistake I made was in letting the yarn cool in the pot. The yarn was stained where it touched the spikes. The spikes can be put into the dyebath, but must be removed when the dyepot is removed from the heat. This accounts for the strange notes in my dyebook that read “remove hardware, cool in pot.”

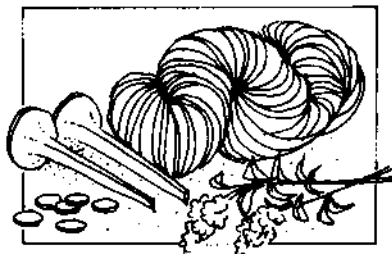
Recently, I have refined my method somewhat. I now make an iron-mordant bath with three or four spikes simmered in three gallons water with a little vinegar. The vinegar seems to encourage the reaction. This mordant bath can be used to pre- or post-mordant yarn or it can be added to a dyebath.

My next mordant experiment was with copper pennies. Copper sulfate is a very toxic substance that I had been exposed to in my work. I didn’t want to add to that exposure, but I wanted some of those beautiful colors that a copper sulfate mordant offers. A copper kettle would be an ideal solution, but have you priced a 5-gallon copper kettle lately? I

¹*Dye Plants and Dyeing; A Handbook*. Brooklyn: Brooklyn Botanic Gardens, 1978. p. 78.

started picking up copper tubing and wire, but I soon decided to use pennies. I have used them both in the dyebath and as a pre-mordant, simmered in water with a little vinegar. I've gotten a nice bright red-violet from wild grapes, and a wonderful green from corn-husks using alum and pennies as mordants.

I have also experimented with using tin. I knew that mulberries make a rich purple dye with a tin and alum mordant. I had mulberry juice, but no tin. Now, pure tin is really hard to find, but I finally, (somewhat apprehensively) tossed one of my grandmother's old tin cookie cutters into the dyepot. The yarn that I dyed is now two years old and has faded very little. Although the cookie cutter wasn't damaged, I feel guilty about using family



The best part of using hardware mordants is that they last. . . . The dyepot does not destroy the pennies so you needn't worry about Treasury men knocking on your door.

heirlooms in the dyepot. I won't use a tin mordant too often unless I find another source of tin. Perhaps I'll meet a metalworker who has tin scraps or filings I could use.

Measuring mordants in this form is impossible, but it's a plus for those of us who don't like to fuss with weights and measures. The only measurements I make are three or four railroad spikes, one hundred pennies, or one cookie cutter to four gallons water.

The best part of using hardware mordants is that they last. You can take them out of one dyepot and put them into another for years and years. The dyepot does not destroy the pennies so you needn't worry about Treasury men knocking on your door.

I still purchase alum and chrome by mail. I wouldn't want to limit my dye palette to colors that can be obtained without alum. Though I rarely use chrome, I have often gazed longingly at the chrome trim on the car and wondered if it is real chrome that could be extracted by boiling in vinegar and water.

Not content with off-beat mordants, I began to look around for new, convenient sources of dye. One cold morning as I was carrying wood to the stove, I realized that the oak bark in my arms was a dye source. I would never dream of stripping bark from a living tree, but the fire would burn as hot without that bark as with it. I went out and looked critically at the wood pile. There were birch logs there, too. I found a box and peeled bark from the logs to set aside for dyeing weather (I always dye outdoors in warm weather).

I took a woodworking class last winter. While I watched a classmate shape a large piece of cherry wood, I remembered that cherry bark was a dye source. Why not sawdust? I gathered the sawdust from the floor much to everyone's amazement (natural dyers must have thick skins). My dyed samples from this sawdust were a deep bronze-brown with iron, a nice yellow with alum, a pale peach with no mordant and shades of dark gold with copper and chrome. I later picked up oak sawdust. With iron mordant, I got a dark gray-blue. I don't know the scientific names of the trees this lumber came from, but the results indicate that sawdust is worth experimenting with. A few ounces yield a lot of color.

Last spring when rabbits girdled most of

our Nanking cherry bushes (*Prunus tomentosa*), I had another dye source. The bark strips easily with a pocket knife. After drying it for a few days, I used it to dye some samples, and the resulting colors were beautiful and unusual. An iron mordant gave a dark rosy brown; alum, a pinkish peach; copper and chrome gave coppery shades of tan.

While reading about historical dyes, I came across a note that George Washington had seen some cloth dyed with colored corn husks. Since I am always looking for a way to dye with materials that are normally discarded, I tested the green husks of some decorative corn growing in my garden. I had no recipe, but I felt that copper mordant (pennies) would bring out green shades. A test of dye bath of wool mordanted with alum and pennies resulted in a good, true green which has proven fairly light fast over two years.

These experiments have expanded the colors available to me without increasing the expense. I am also far more involved in the total process of natural dyeing that I would be if I relied solely on established recipes and mail order catalogs. I look at my environment carefully, and with "mother-wit" as my guide, I keep an eye peeled for new mordants and unique dye sources.

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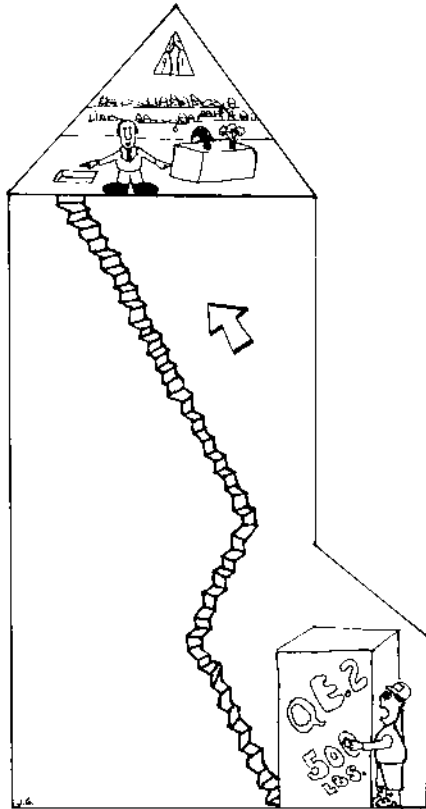
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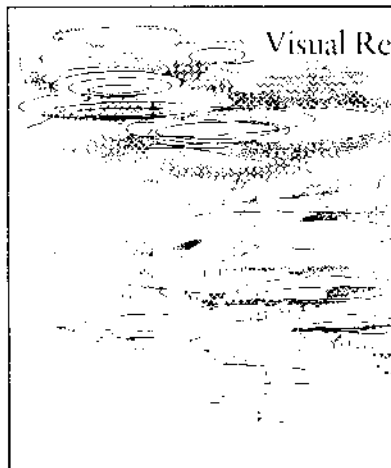


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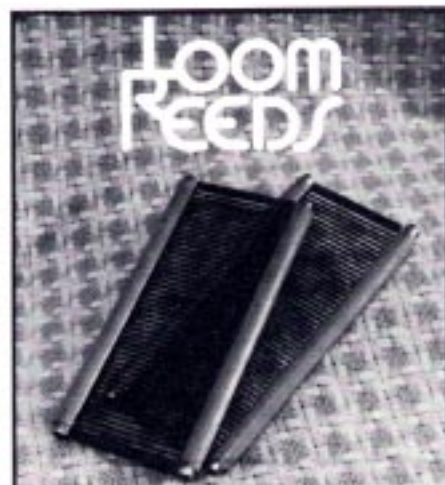
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Antique Fiber Tools

SPINNING AND WEAVING are skills that probably began in the dawn of history. Through the centuries tools have been devised to help spinners and weavers perform their tasks—spindles, raddles, shuttles, and yarn winders, to name a few. Some modern craftsmen make a hobby of studying antique spinning and weaving tools, hoping to find a tool that will help solve the problems of modern spinners and weavers. Many of the tools are adaptations of other tools, made to fill a fiber craftsman's specific needs. Some are crude, others are lovingly crafted into objects beautiful in themselves. But all are practical efforts to make the work of the spinner or weaver easier.

Last year, *The Weaver's Journal* held a contest, asking guilds to send photos of antique spinning and weaving tools, exclusive of spinning wheels and looms. The response was generous and nearly 200 photos of fiber tools were received from eleven guilds. The photos were clear and of good quality. The diversity of tools spoke of the originality and ingenuity of the weavers and spinners of yesteryear.

Prizes for photos and documentation were awarded to the Clinch Valley Handweavers Guild, Oak Ridge, TN; Ottawa Valley Weavers Guild, Ottawa, Canada; Whonnock Weavers & Spinners, Whonnock, British Columbia; and Hawaii Handweavers Hui, Honolulu, Hawaii. Other guilds participating in the contest were: Western North Carolina Fibre/Handweavers Guild; Paumanok Weavers Guild, Rivertown NY; Washington Spinners & Weavers, Canonsburg, PA; Jackson Handweavers Guild, Jackson, MI; Aurora Colony Handspinners Guild, Aurora, OR; Mountain Weavers, Evergreen, CO; and Alberta Handicraft Guild, Calgary, Canada.

Clotilde Barrett & Mary Derr

Wool

"Whittemore's" #6 wool carders. (1)



Wool-gathering basket. Tucked under left arm, over the hip to gather wool fleece caught in hedges, brush, fence corners. Collection: Archie & Jane Sorbie (7)



Hand-wrought shears. 16th or 17th century. Interior of one blade stamped with a bust and "Lepine." Collection: Agnes Sternberg (9)



Canadian dolly peg for wool washing. (1)

The new editors of *The Weaver's Journal* have made a selection from the vast array of photos to share with you on these pages. Many of the photos were so interesting, that they inspired several articles such as the one by Whonnock Weavers & Spinners in this issue. Other articles inspired by the tools will appear in forthcoming issues.

Participating Guilds—key.

- 1 Alberta Handicraft Guild
- 2 Aurora Colony Handspinners Guild
- 3 Clinch Valley Handweavers
- 4 Hawaii Handweavers Hui
- 5 Jackson Handweavers Guild
- 6 Mountain Weavers
- 7 Ottawa Valley Weavers Guild
- 8 Paumonok Weavers Guild
- 9 Western North Carolina Fibre/Handweavers Guild
- 10 Washington Spinners & Weavers



Galvanized iron wool washer. (1)



Copper wool washer. Detail of manufacturer's name plate. (1)



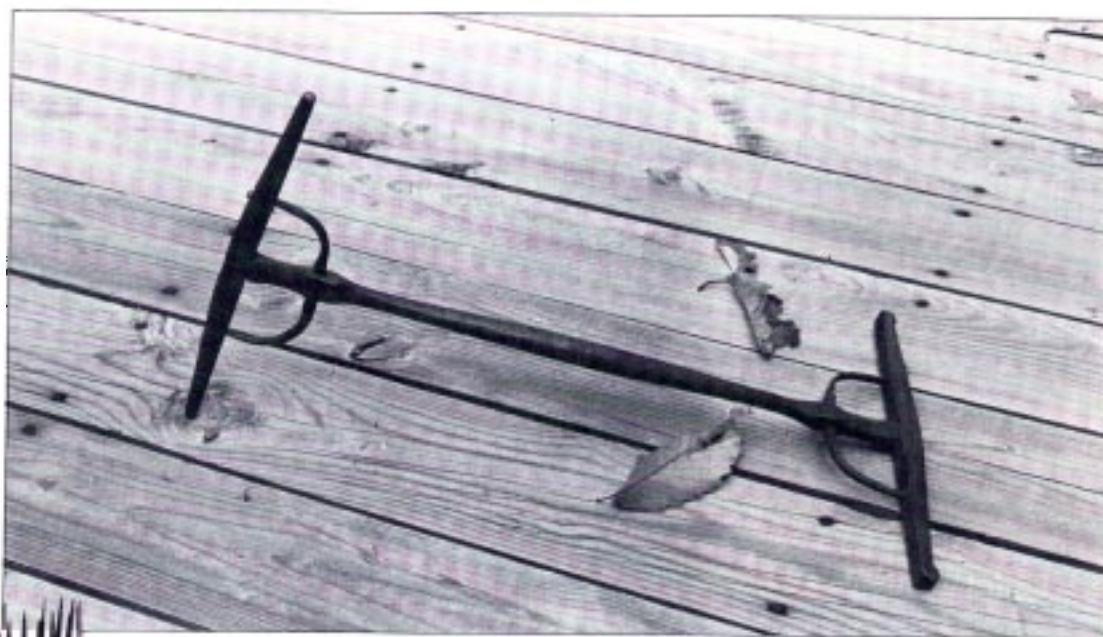
Fingers for walking wheel. Maple. Early 19th century. *Collection: Suffolk County Historical Society* (8)



"Spin-well" drum carder with 3 drums. (1) Detail of 3-drum arrangement. (1)



Niddy-noddy, oak. Entirely wooden pegged. Early to mid 19th century. *Collection: Agnes Sternberg* (9)



Wool combs. 18th century. (1)



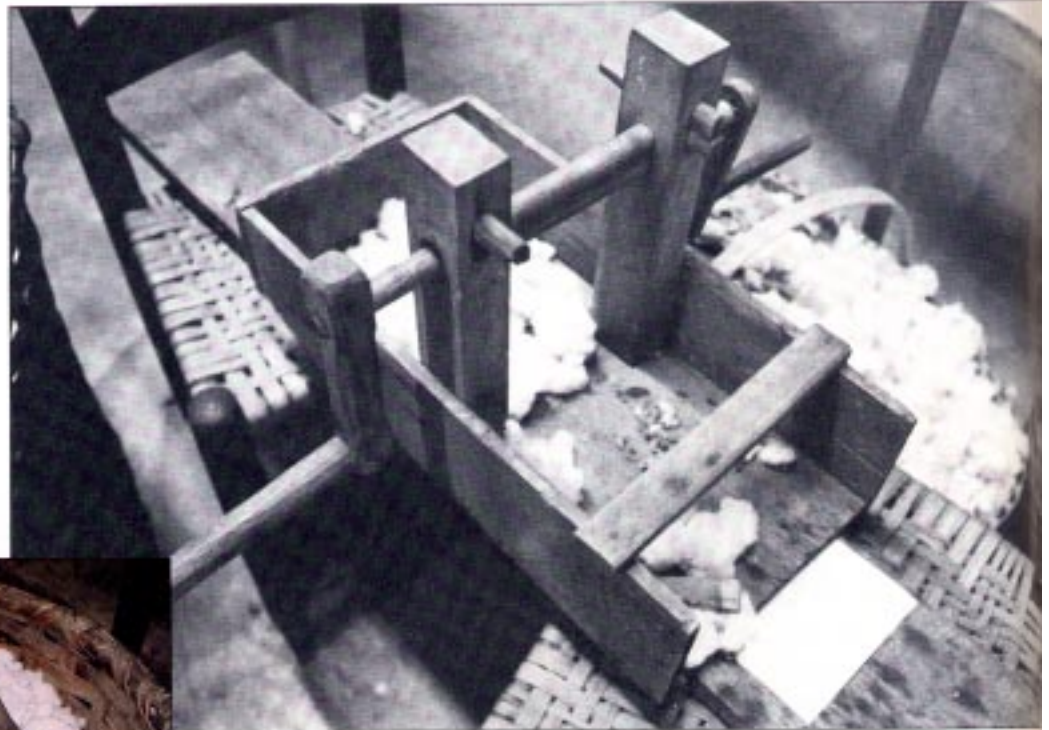
Scutching knives. Late 18th, early 19th century. From North Carolina. *Collection: Agnes Sternberg (9)*



Flax brake. Oak. Late 18th century. *Collection: Suffolk County Historical Society (8)*

Flax

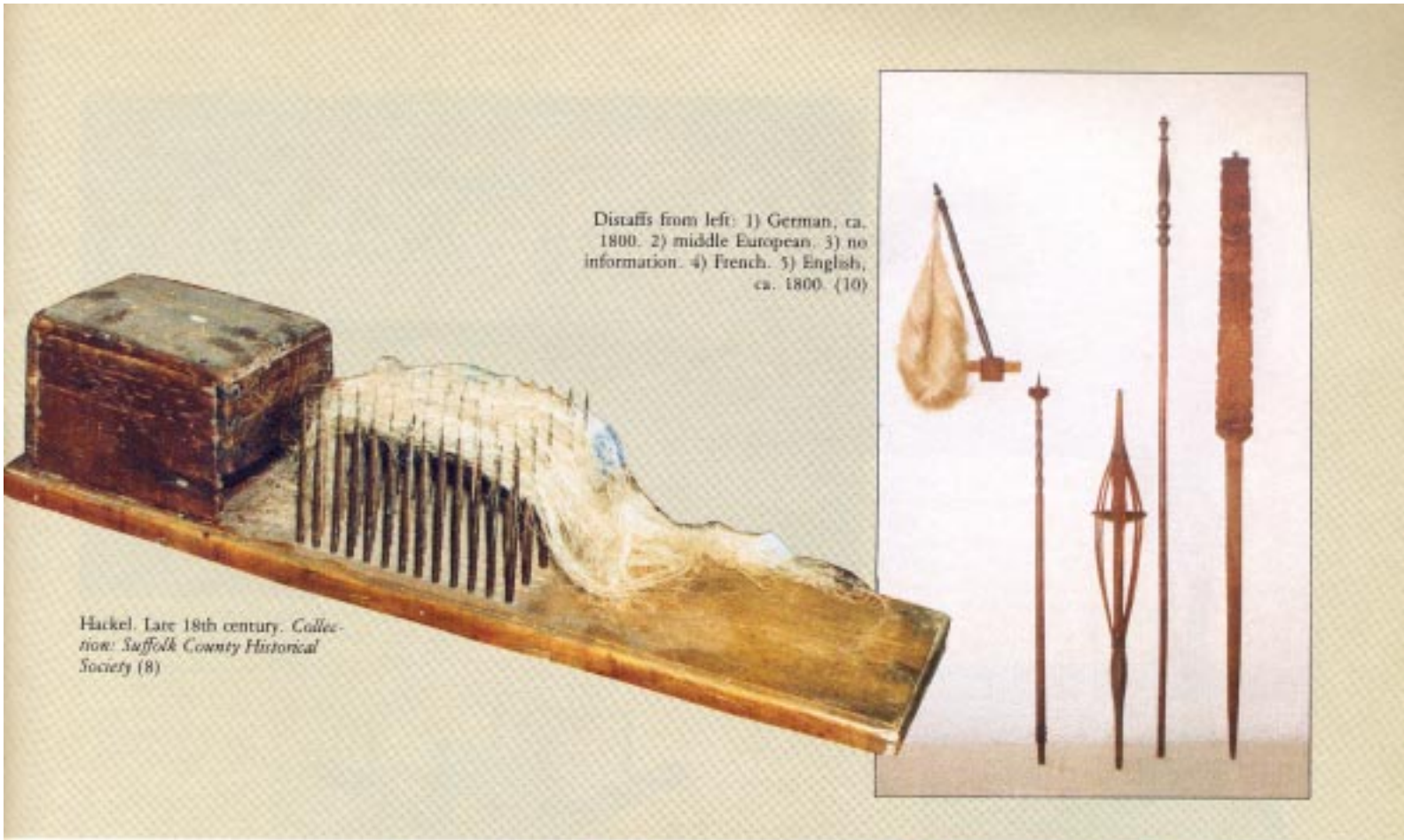
Cotton



Cotton Gin. East Tennessee. Mid 1800's. *Collection: John Rice Irwin (3)*



Cotton carders used in Union County, Tennessee. Late 1800's. *Collection: John Rice Irwin (3)*



Distaffs from left: 1) German, ca. 1800. 2) middle European. 3) no information. 4) French. 5) English, ca. 1800. (10)

Hackel. Late 18th century. Collection: Suffolk County Historical Society (8)

Weaving Tools



Handcarved pine tape loom, inscribed Sophia W. Overton 1822. Collection: Suffolk County Historical Society (8)



Hutterite belt loom, made and used in Alberta Hutterite colonies. (1)



Lapp shuttles and rigid heddle, made of reindeer horn. Kautokeino, Finnmark, Norway. Collection: Mildred Pemberton (4)



Squirrel cage swift from east Tennessee. Early 1800's. Collection: John Rice Irwin (3)

Clicker wheel. Made of a combination of woods. Collection: Martha Patch (5)



Skein winder on peeled cedar branch base from Scruggs Place on Buffalo Creek in Anderson County, Tennessee. Mid 1800's. Collection: John Rice Irwin (3)

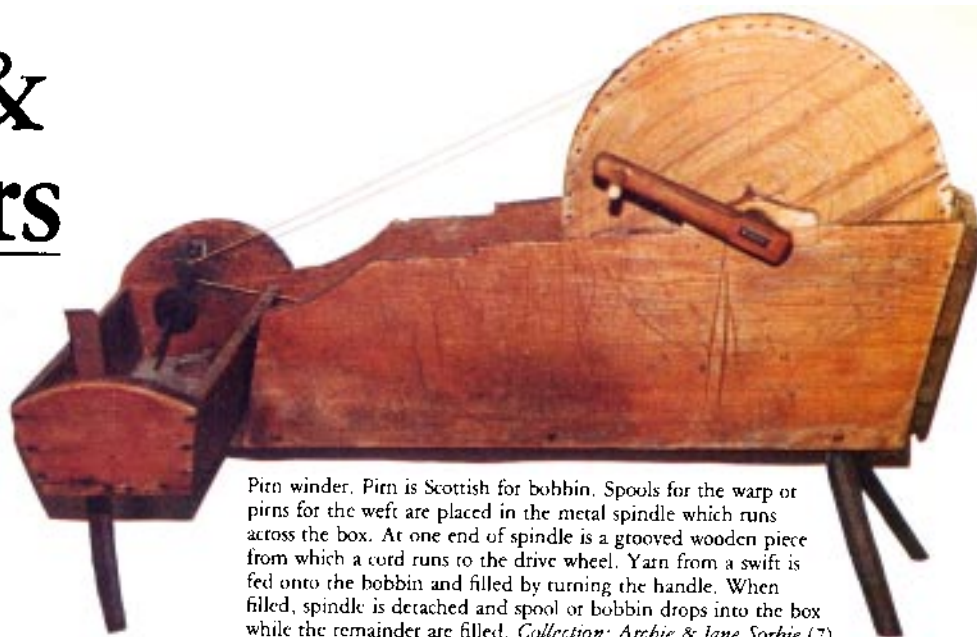


Swift, Canadian. (1)



Skein winder. At one time belonged to the Hamel family, Quebec. (1)

Swifts & Winders



Pirn winder. Pirn is Scottish for bobbin. Spools for the warp or pirns for the weft are placed in the metal spindle which runs across the box. At one end of spindle is a grooved wooden piece from which a cord runs to the drive wheel. Yarn from a swift is fed onto the hobbin and filled by turning the handle. When filled, spindle is detached and spool or bobbin drops into the box while the remainder are filled. *Collection: Archie & Jane Sorbie (7)*

Click wheel. Late 18th century. Acquired locally. *Collection: Suffolk County Historical Society (8)*



Hutterite ball winder. Ca. 1870. (1)



Bobbins from Pendleton Woolen Mills in Oregon. (1)



Bobbins. Wood. (2)



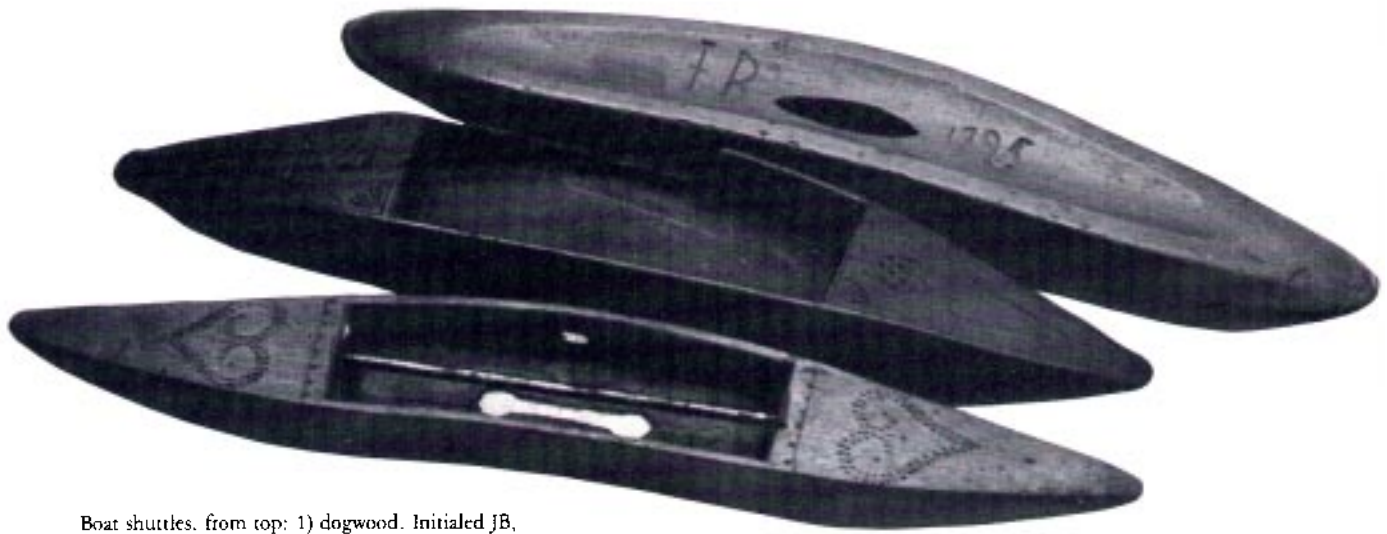
Bobbins



Raddle. Late 18th century. *Collection: Alice Kappenburg (8)*

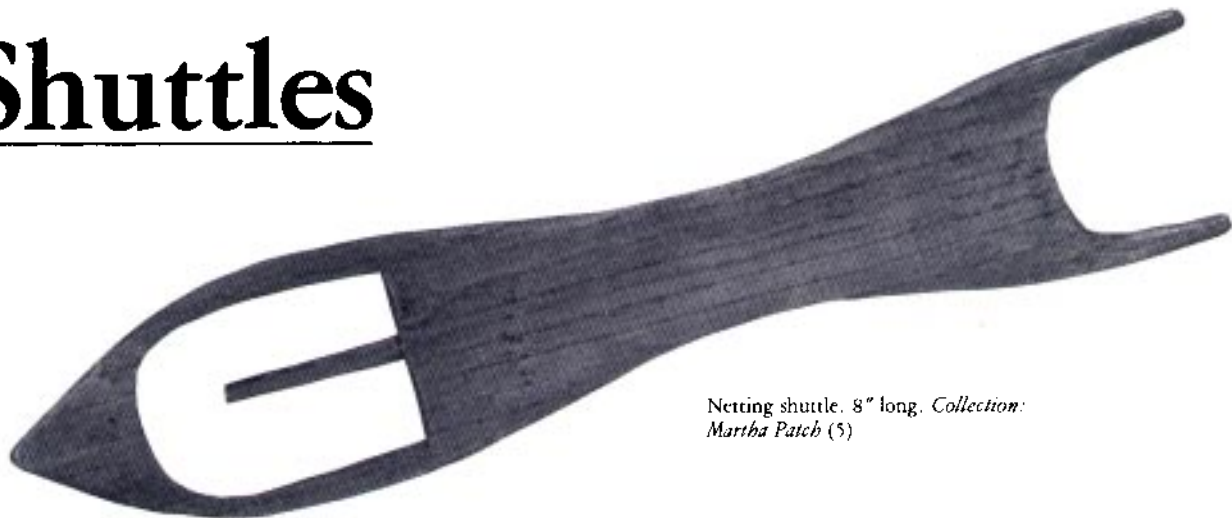


Shuttle, purchased in 1971 in a village between Konya and Kayseri, near Cappadocia in Turkey. Bone, metal, wood. *Collection: Mildred Pemberton (4)*

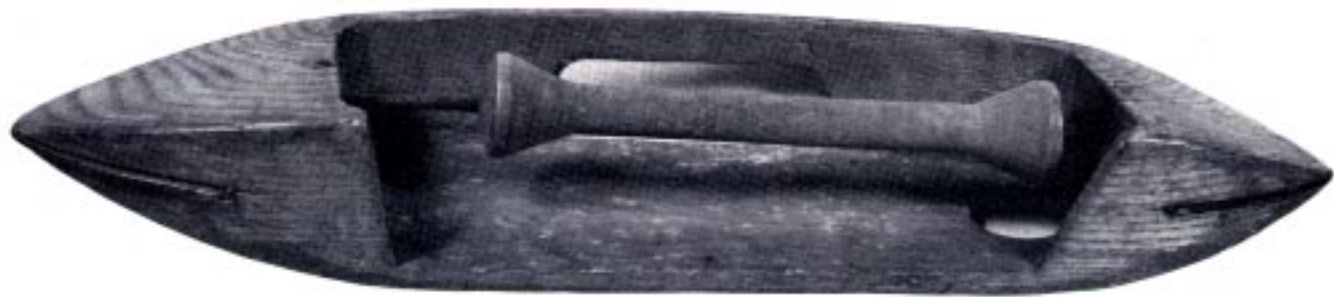


Boat shuttles. from top: 1) dogwood. Initialed JB, dated 1795; 2) maple or dogwood, possibly early 19th century; 3) dogwood. *Collection: Agnes Sternberg (9)*

Shuttles



Netting shuttle. 8" long. *Collection: Martha Patch (5)*

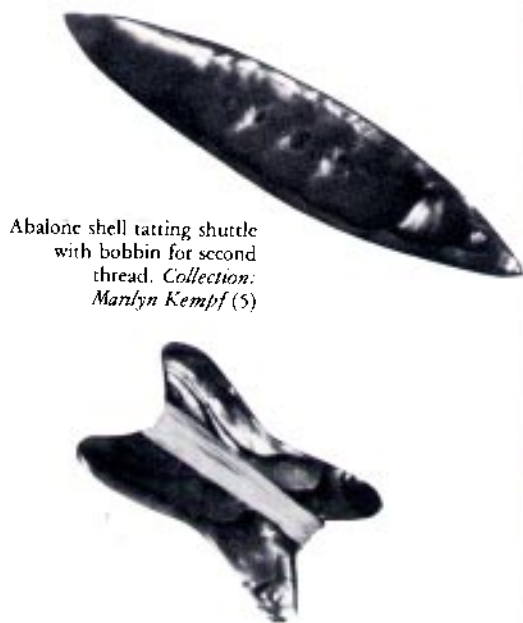


Shuttle. Collection: Marilyn Kempf (5)



Shuttle. Bangkok, Thailand.
Collection: Mildred Pemberton (4)

Shuttles. 19th century. from the top: 1) horn with metal; 2) cherry with bone or ivory; 3) dogwood or maple inlaid with bone; 4) cherry & brass, dated 1890.
Collection: Agnes Sternberg (9)



Abalone shell tarring shuttle with bobbin for second thread. Collection: Marilyn Kempf (5)





Handmade wooden flax combs. (1)

Bamboo weaver's comb. 18-19th century. May have been made by sailor on long voyage. Collection: Agnes Sternberg (9)



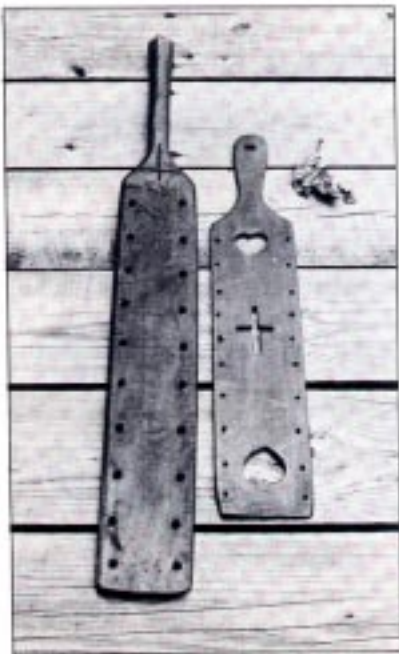
Small wooden comb. Different metal designs front & back. Collection: Mrs. Ray Wondra (9)



Walnut weaver's comb. 18th century. Fine example of chip carving, outlined in scribing. Collection: Agnes Sternberg (9)

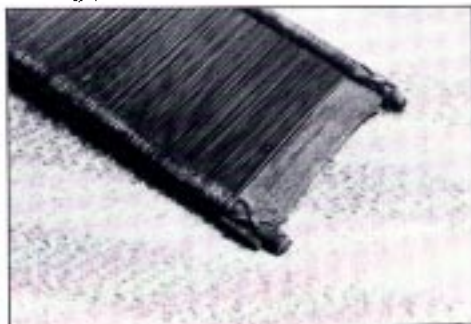


Temple. Sweden. (6)



Warping paddles. 19th century. (9)

Handmade reed 22 3/8" x 3 3/8", using half-rounds of wood to hold reeds. May have had wax coating. Late 18th-early 19th century. Collection: Agnes Sternberg (9)



Reeds, bound with linen. 15-20 dent. Late 18th-early 19th century. Collection: Hallockville Restoration Committee (8)

An Ounce of Prevention

Avoiding the immediate need for textile conservation

by Mary Ann Butterfield and Lotus Stack

AS A WEAVER, you may not think of yourself as a history-maker, and indeed you may be correct. Then again, look at the old rugs, quilts, coverlets, chair coverings, samplers, costumes and all the other textiles that are now in the collections of the world. It is doubtful that the creators of those pieces thought their work would be carefully preserved, exhibited and admired by future generations. But they are, many having merit for beauty alone, and all being documents of the past. Each one is valuable for the information it carries about the technological, socio-economic and artistic development of humankind. It would be an immeasurable loss if today's artisans did not have these examples to study, and the work produced now, if it survives, may someday be a part of that stream of history.

Textiles, by their very nature, begin the process of deterioration and inevitable destruction the moment they are created. Given the expected use and average environment, many of the causes for this eventual demise cannot be avoided. However, the life span of any textile can be greatly extended by particular care in the choice of materials, structural design, methods of display and the environment in which it lives. The maker is to a great degree responsible for the durability of the end product, and owners are responsible for long term care.

In this series of articles we will discuss measures that can be taken before and during the weaving process that will retard or prevent deterioration due to chemical reactions and structural stress. In addition we will consider methods that support a textile during display,

and possibilities for treating casualties such as structural damage and disfigurements. We will also give consideration to those things in the environment that hasten disintegration, and we will suggest ways of avoiding or reducing these dangers. These methods may be applied to collected heirloom textiles as well.

In the distant past the details of the causes of textile breakdown were probably not much thought about, and there was limited scientific knowledge available. Textiles were created for a particular purpose; they were used and they wore away. Today, as conservators attempt to preserve the remaining pieces, more and more information is gained about the causes of disintegration, and artisans can know the precautions to take in the beginning to assure longer life in spite of the natural aging process.

The selection of materials with an eye to their structure and chemical content is a first consideration. Obviously, the designer must know the end use of the object . . . whether it will hang, lay flat, be used regularly and need frequent cleaning; whether it will be worn and suffer the stress of constant movement and abrasion. This information strongly influences the choice of materials and the design of the weave structure.

First the materials. When working with unspun fibers it is important to know the long term consequence of spinning oil and other chemicals that have been used in processing. For instance, in the past the retting process for bast fibers such as flax was accomplished by slow natural chemical means, where today artificially applied chemicals accelerate the breakdown of the outer covering of the plant

"The maker is to a great degree responsible for the durability of the end product . . ."

stems. These harsh chemicals may prematurely age fibers, or worse yet, occasionally remain in them causing more rapid deterioration, all of which weakens the woven fabric.

Added chemicals in the form of sizing, mothproofing and fire retardants also have an effect on the durability of threads, yarn and finished cloth. Karen Finch, Principal of The Textile Conservation Centre, Hampton Court Palace, England, describes a situation in which a wool and linen tapestry hanging in a United Nations building showed serious disintegration after only 15 years. Testing indicated that flameproofing chemicals reacting with the strong light and a humid atmosphere had caused formation of acidic products. Acid—always a killer!

Chemicals used in dyeing can have a negative effect if they are misused. Overdoses or prolonged exposure will cause breakdown of the molecular structure of the fiber.

In addition to deteriorating chemical reactions, the ability to withstand abrasion and the tensile strength of the yarns must be taken into account. A tightly spun warp thread will safely support the weight of a large hanging textile for a longer span of time than will a soft, loose spin. The tensile strength of some fibers is naturally greater than others, as with silk. But silk abrades more easily than wool or cotton. Choosing materials that will withstand the stress of the planned use of the textile will assure a longer life and prevent the need for early conservation.

Materials having been considered, the structure of the textile itself must be well coordinated with its final destination. For instance, if it is known that the piece will hang, it should be designed with a vertical warp, the direction of strength, which allows it to withstand the stress of bearing its own weight.

The most durable products are those woven under even tension from the primary dressing of the loom to consistent use of the beater for weft placement. In addition, the combining of a variety of materials can create

unusual stress. The total weight of the piece must be considered in relation to the weight of the individual parts. A delicate warp will not long support a heavy weft, and combinations of weights in the weft thread, even on a strong warp, cause uneven stresses and distortions that weaken the total structure of the textile.

Another form of stress is caused by the use of incompatible fibers. Imagine a wall hanging composed of vertical bands of linen and wool with a bar weight at its lower edge. Linen, with an elongation factor of 1.8 percent, will reach its greatest extension much sooner than wool which has an elongation factor of about 25 percent. Thus the linen will bear the full weight of the bar. This difference in tension will not be seen as the elasticity of wool allows it to appear flat even though not under great tension . . . and therein lies the danger. Textile deterioration due to stress factors is rarely detected before serious damage has been done.

The addition of found objects must be looked at in the light of stress, abrasion and chemical reactions. Heavy objects sooner or later distort or break threads; loosely attached or moving, swinging objects, even though light in weight,

may abrade the surface of the textile and wear away the fibers. Chemicals, such as salt found in driftwood picked up near the ocean, or metal as it oxidizes, migrate into the fibers of the textile. Sodium chloride, iron oxide and many others are deadly.

All of this sounds as though textile conservators are only interested in strength and longevity, caring nothing for creativity and artistry. Not so! The intent here is for the artist to be aware of the causes of early deterioration . . . to be aware of the price that is paid for artistic compromise. The ideal situations that guarantee long life are so austere that they almost preclude artistry. Thus compromises must be made. The objective is an intelligent retreat from the ideal made possible by a body of information so that the artist and the owner know what is given up for

*"Acid—always
a killer!"*

*"Textile
deterioration
due to stress
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*" . . . the
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the textile it-
self must be
well coordin-
ated with its
final destina-
tion."*

the achievement of aesthetics.

It is important to remember that initial error tends to compound. That is if you have chosen poor materials to work with, sound structure and careful installation will not mitigate the inherent potential for self-destruction. Conversely good materials will not compensate for poor craftsmanship.

For a textile to last it must be well conceived from beginning to end with all the details of materials, structure, environment and expected use coordinated.

Notes

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About the authors

MARY ANN BUTTERFIELD is working in textile conservation at the Minneapolis Institute of Arts and other local museums on special projects as well as for private individuals.

LOTUS STACK is Curator of Textiles at The Minneapolis Institute of Arts.

This is the first of a series of articles on textile conservation written for *The Weaver's Journal* by Butterfield and Stack. Questions or suggestions by readers on particular aspects of conservation may be addressed to the authors c/o *The Weaver's Journal*.

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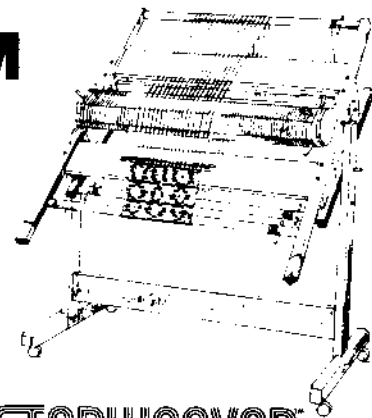
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Fibers for Spinning

The following descriptions are intended as an introduction and guide to the basic properties of various fibers.

Published by courtesy of The Handweaver's Studio and Gallery Ltd., London.

Cashmere

Cashmere is the fleece of the Cashmere goat, a native of Tibet and Northern India. The name is derived from the Province of Cashmere. It is smaller than the Angora goat, with a long and coarse outer hair coat. It has an undercoat of exceedingly fine and downy fleece. The fibers are obtained during the molting season by plucking or combing, each animal yielding only 3-5 oz. (85-142 g) per year. Cashmere is short, smooth, lustrous and extremely fine. The high cost of this fiber is offset by its great beauty and the fiber is so fine and light that a little goes a very long way.



Jute

Jute is a "bast" fiber obtained from the stems of the Tiliaceae plant family. Bast is the botanical name for the food conducting tissues of vascular plants (nettles are of this plant type). The fibers are composed of elongated thick-walled cells cemented together both end to end and side by side. These cells form bundles of filaments along the length of the stem. These filament fibers can be from 5-10 ft. (1.5-3 m) long. The fibers (and resulting yarn) are not particularly strong and care must be taken not to over-spin, or the yarn will snap. Jute does not have good wet strength.

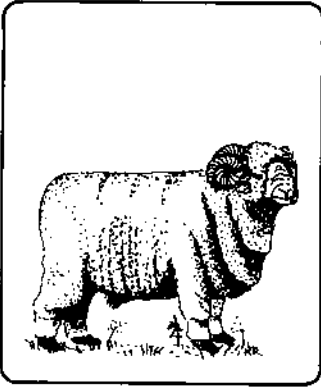


Cotton

Cotton fiber is a cellulose seed hair produced by the cotton plant. In form it is like a ribbon, being an elongated, flattened and convoluted tube, which alternately twists clockwise and anti-clockwise in approximately equal proportions. The fibers from any one sample will vary greatly in length and diameter.



Worsted



Worsted refers to a method of spinning wool fibers and the resulting yarn and fabric. The method differs from 'woolen' spinning in the preparation of the fibers. Generally, a longer staple is used and the fibers are prepared to lie parallel with the resulting yarn. This produces firmer, smoother and cooler (less insulating because less air is held in) yarns and fabrics. Worsted yarns are almost always plied. Plying stabilizes the twist and gives greater strength.

Alpaca



Alpaca, like the llama, is related to the camel family. A native of the high regions of the Andes mountains in South America, it produces a fine, strong, silky and lustrous fiber. Like the llama, the vicuña, and camel, it produces a long outer coat of coarse fibers and a fine soft undercoat with a staple of 6-11" (15-28 cm). Alpaca is strong and water repellent as well as soft and warm.

Mohair



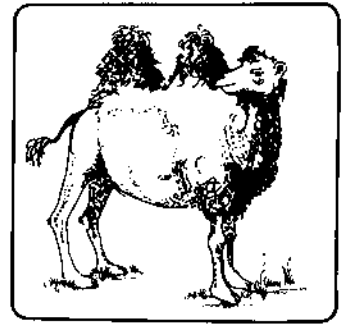
Mohair is the fleece from the Angora goat, originally a breed native to the Province of Angora, Turkey. A full year's growth yields a staple of 9-12" (23-30 cm); the domesticated goats are usually shorn twice a year, yielding a shorter staple. The fiber is highly lustrous as a result of the smoothness and unity of diameter. The scale structure (unlike wool fiber) does not project from the shaft, and therefore the fiber does not shrink or felt as easily as wool. Mohair is a strong and resilient fiber and its smoothness results in a soft 'silky' handle.

Silk



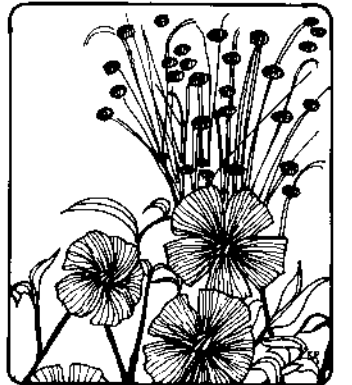
Cultivated silk is produced by the "Bombyx mori" as continuous twin filaments cemented together (termed "gum" in making a cocoon. In producing yarns from this continuous filament, several cocoons are unravelled together and then twisted and plied. The residue of unreeled cocoons, and those damaged, are what is termed "waste" silk. This is degummed before dressing and combing. Various lengths of staple can be produced from the combing process and then spun. The shortest fibers are called "noil" and are spun using the woolen system. Staple and noil silk can be blended with wool fibers. Tussah is "Wild Silk" of a natural honey brown color. The cocoon is always broken by the emerging moth and Tussah silk has to be shredded and combed for spinning.

Camel



Similar to the alpaca (to which it is related), the camel produces a longer outer coat of hair and a fine, shorter undercoat. The undercoat is extremely soft, with an average staple of 2½-3½" (6.4-8.9 cm).

Linen



Linen (or flax) is obtained from the stem of the flax plant. Flax is the name for the plant and the fiber, linen refers to the spun yarn and cloth. The shorter fibers of a few inches in staple are called "tow." Linen will absorb moisture easily, has great wet strength and a natural high lustre. Dry spun linen will produce a softer and rather fuzzy yarn. If the fingers are dipped in water while spinning, a smoother, firmer and more lustrous yarn will be produced.

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DEADLINE JANUARY 1, 1985

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Contest results will be featured in the July 1985 issue of *The Weaver's Journal*.



Featherwork collar, Peru 1350-1476 A.D. Courtesy of Dallas Museum of Art, the Eugene and Margaret McDermott Fund. Photo by David Wharton

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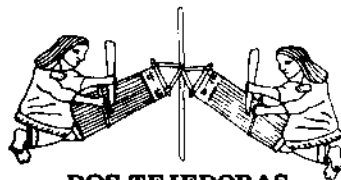
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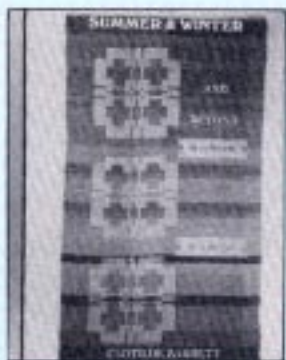


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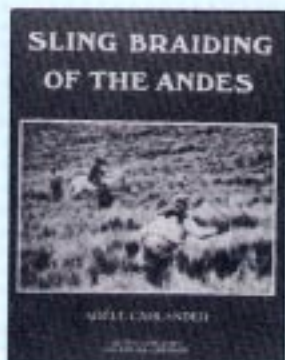
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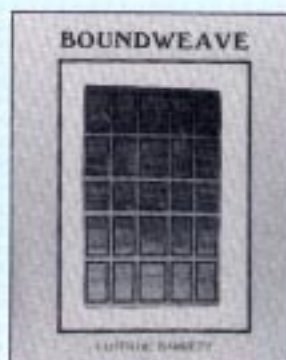
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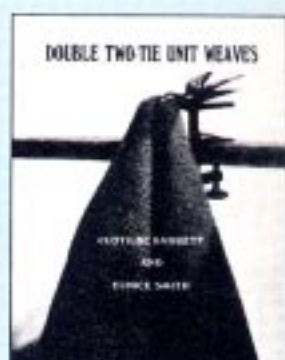
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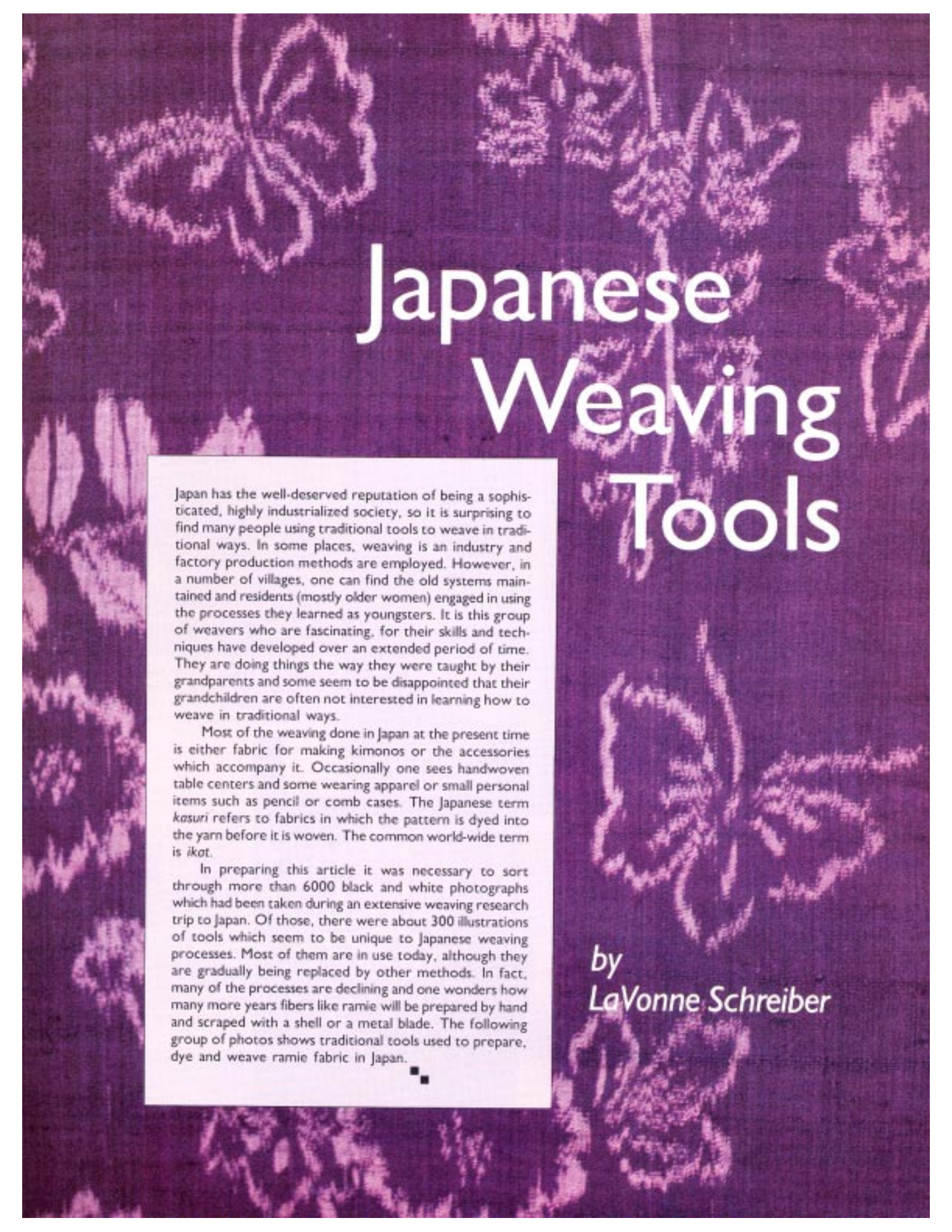
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Japanese Weaving Tools

Japan has the well-deserved reputation of being a sophisticated, highly industrialized society, so it is surprising to find many people using traditional tools to weave in traditional ways. In some places, weaving is an industry and factory production methods are employed. However, in a number of villages, one can find the old systems maintained and residents (mostly older women) engaged in using the processes they learned as youngsters. It is this group of weavers who are fascinating, for their skills and techniques have developed over an extended period of time. They are doing things the way they were taught by their grandparents and some seem to be disappointed that their grandchildren are often not interested in learning how to weave in traditional ways.

Most of the weaving done in Japan at the present time is either fabric for making kimonos or the accessories which accompany it. Occasionally one sees handwoven table centers and some wearing apparel or small personal items such as pencil or comb cases. The Japanese term *kasuri* refers to fabrics in which the pattern is dyed into the yarn before it is woven. The common world-wide term is *ikat*.

In preparing this article it was necessary to sort through more than 6000 black and white photographs which had been taken during an extensive weaving research trip to Japan. Of those, there were about 300 illustrations of tools which seem to be unique to Japanese weaving processes. Most of them are in use today, although they are gradually being replaced by other methods. In fact, many of the processes are declining and one wonders how many more years fibers like ramie will be prepared by hand and scraped with a shell or a metal blade. The following group of photos shows traditional tools used to prepare, dye and weave ramie fabric in Japan.



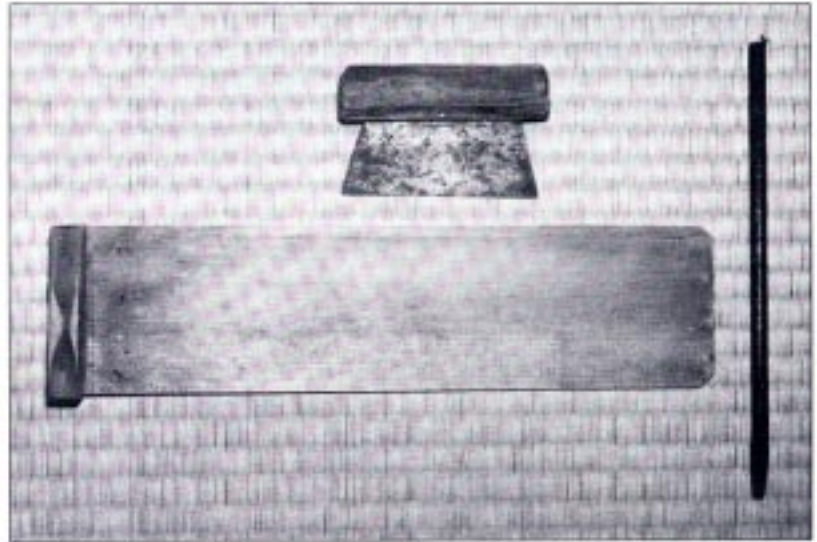
by
LaVonne Schreiber



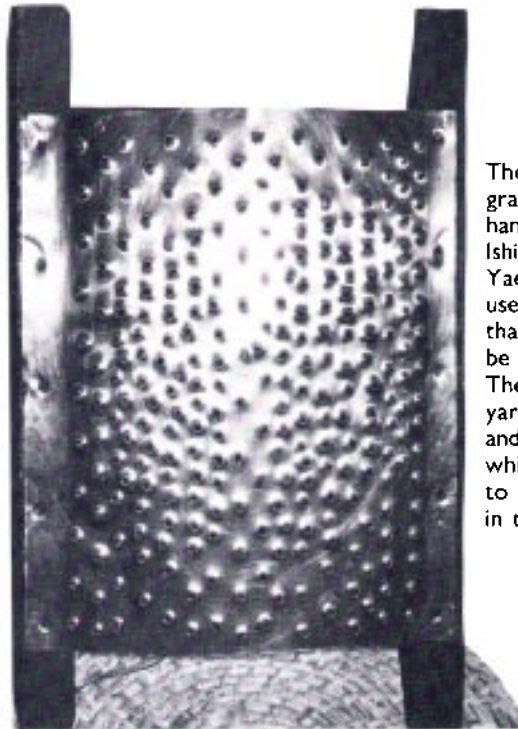
This shell has been smoothed along the thinnest edge and serves as a scraper for ramie fiber. The fiber is laid on a board and the shell scraped across the inside surface of the freshly cut fiber. Each woman chooses a shell to fit her hand. It is used on Miyako Island, southwest of Okinawa.



This tool is from Miyazaki Prefecture in the southeastern section of Kyushu Island. It was used to grind dye materials. The substance was placed in the trough and pulverized by turning the wheel over it. According to the owner, this grinder is now obsolete.



Ramie is also grown in Fukushima Prefecture on the main island of Honshu. In that area the ramie fiber is stripped from the interior pulp, laid on the board and scraped with the wedge-shaped scraper. The scraper has a metal blade and a wooden handle.



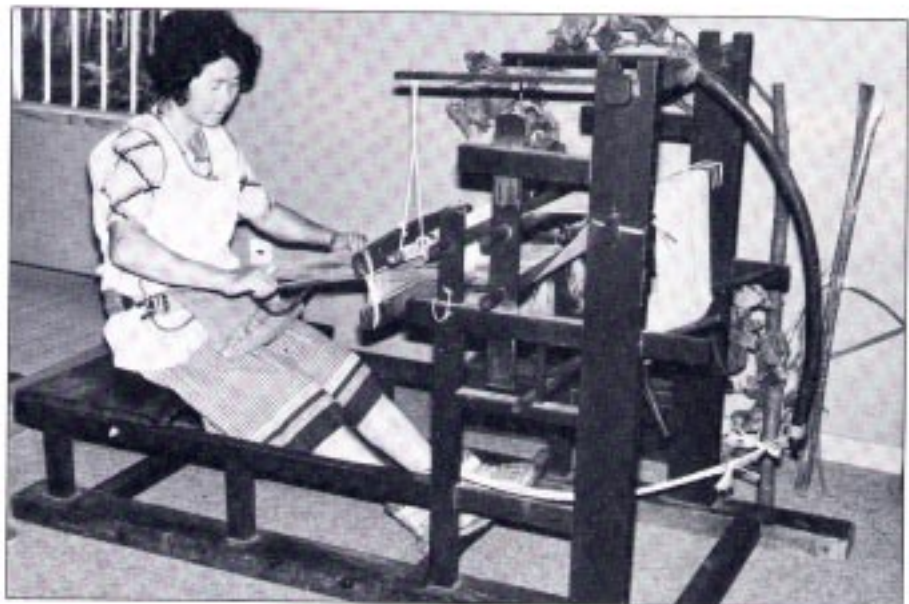
The holes in this metal grater were punched by hand on the island of Ishigaki, one of the Yaeyama Islands. It was used to grate a root so that brown dye could be extracted by boiling. The dye was painted on yarn made of ramie and/or banana fiber, which was then woven to form *kasuri* designs in the fabric.

Miyako jōfu is fabric made of ramie and has the sheen of chintz. It is thin and cool and suitable for wearing in hot, humid areas. After the *kasuri* fabric is woven, it is placed on the wooden slab, covered with sweet potato starch solution, then pounded with the mallet. This process which saturates the fabric with starch continues for several days. The men say that the best fabric is pounded one million times.

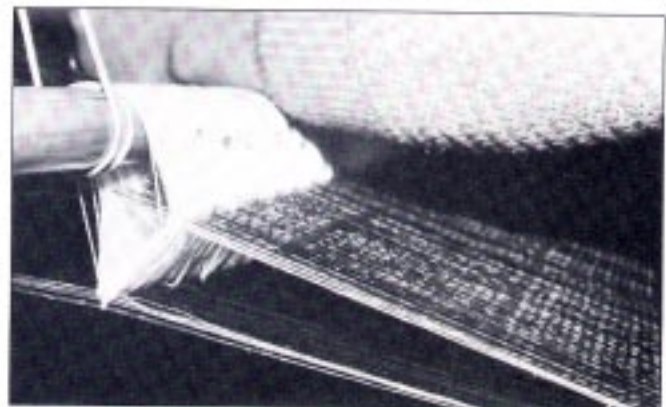


Some weavers pound their silk, woolen or bast fiber fabrics to soften them. In this photograph a wooden mallet is used to pound the fabric, which has been woven of *kuzu* vine. This plant is sometimes found in the southern part of the United States and is often called "cudzu."

The traditional loom of Japan is the *izuribata*, a kind of backstrap loom with heddles attached to alternate warp yarns only. It has a reed, but the reed is not used as a beater. Instead, a wide shuttle with a tapered edge holds a bobbin of yarn and also serves as a beater. In this photograph the woman is beating by holding the shuttle with both hands and forcing the pick forward. She is weaving *shinafu*, a fabric made of linden tree fiber.



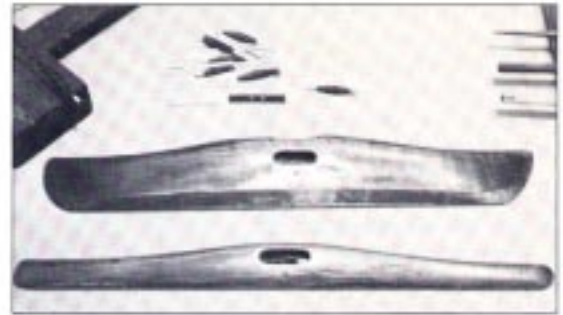
In her left hand the woman is holding a special bamboo tool. It is used to hold the heddle strings at the proper tension and length as they are wound around the alternate warp yarns.



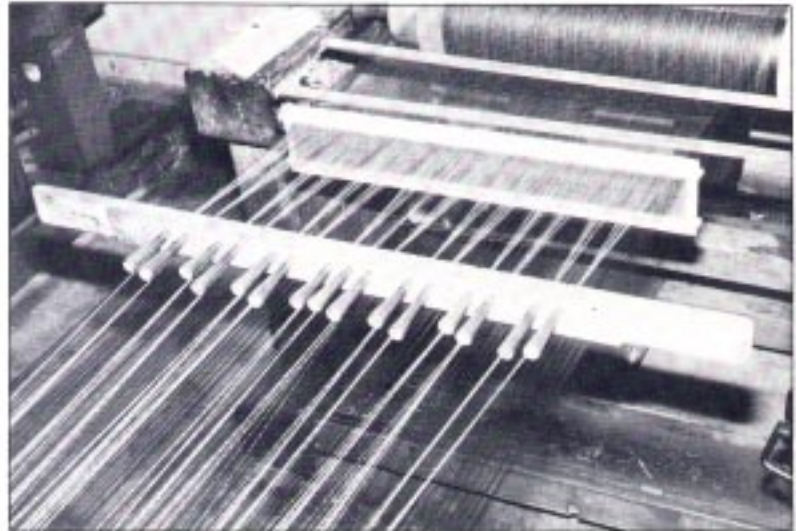
Yuki Tsumugi (a silk kimono fabric) is also woven on an *izuribata* and this photograph shows the heddle strings in an open shed position. Note that the *kasuri* pattern warp is raised and the plain warp (alternating ends) are on the lower part of the shed.



It is difficult to get a fine yarn through the shuttle hole, so this woman is holding the shuttle to her mouth and sucking to force the yarn through.



A fabric made of ramie, *Echigo jōfu*, is also woven on the *iizaribata*. The shuttles and bobbins are shown in detail.



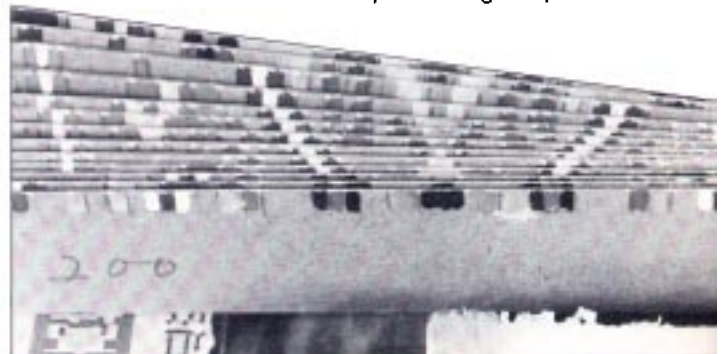
In putting resist-dyed yarns onto the warp beam it is important to hold them in proper alignment for the desired design. In this studio located on the Noto Peninsula, the yarn is held in place by running it through the slots of the wooden piece, then the pegs are inserted to maintain tension.

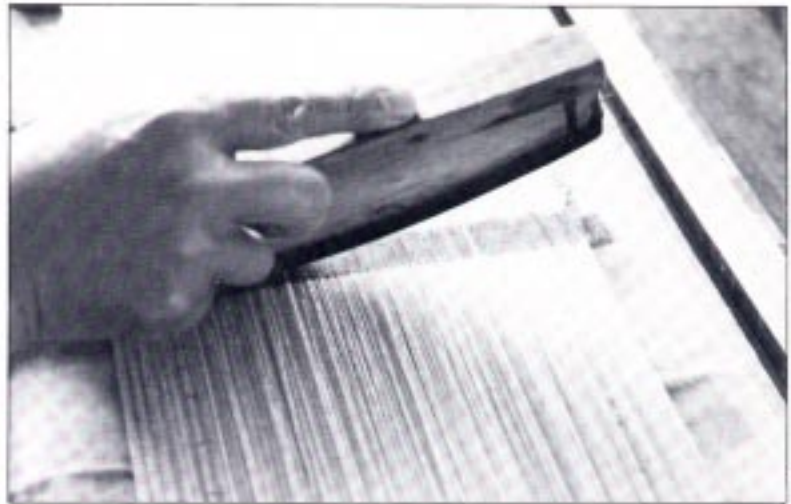
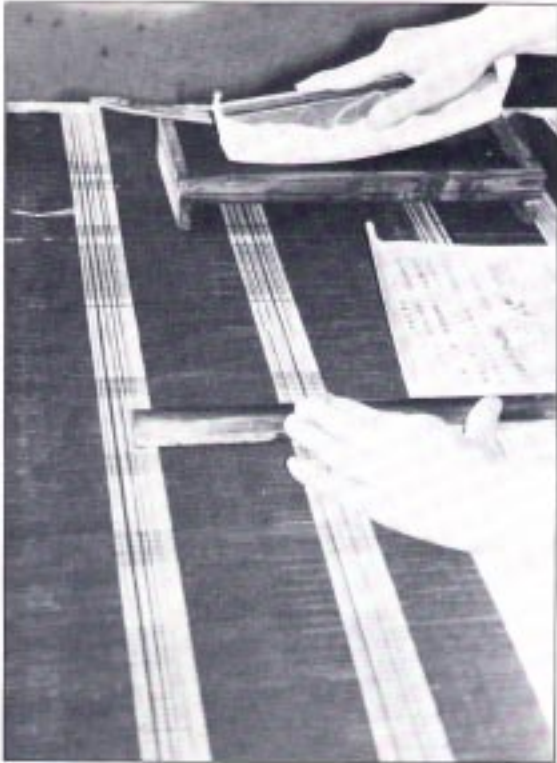
The next group of photos depicts various means of placing *kasuri* designs on warp and weft yarns of ramie fabric.

Sometimes *kasuri* designs are printed directly onto the warp and/or weft yarn. This grooved, rubber roller is dipped into dye, then rolled across the extended yarn, which produces a finely spaced design.



A deck of cardboard strips is used, one at a time, to mark the warp yarns, using the print roller.



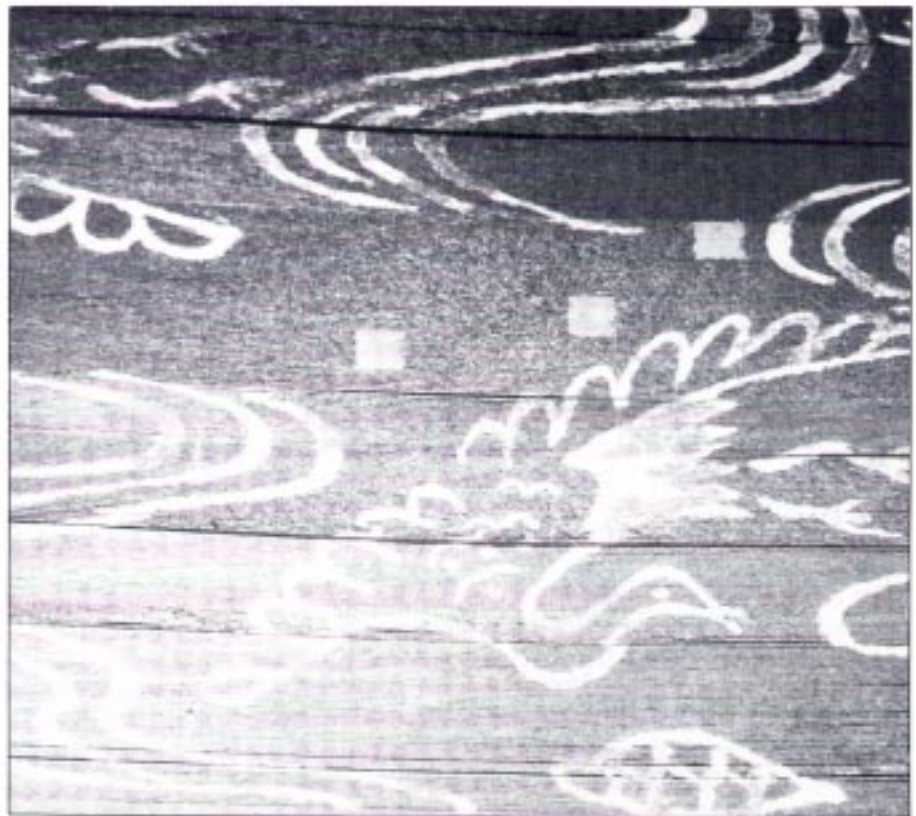


The curved printing tool is being used to apply dye to the yarn.

The stick is clamped along the end of the printing table and becomes the guide for printing the dye on the yarn laid across the table. A curved, wooden tool with the edge covered with fabric to hold the dye is rolled over the yarn.



Each stick is held next to the extended yarn for that particular section of the design and the area to be bound for resist dyeing is marked with a fugitive dye. These are then bound with cotton, bast fiber, or plastic tape.



The design sticks for *Echigo jōfu* were traditionally made of thin strips of wood. They are bound together tightly and the design painted on the edge.



LEEFER

HANDSPUN, HANDWOVEN RAMIE BLOUSE

by Ellen Champion

THE FIBER RAMIE (pronounced ram-ē), is sometimes called China-grass or China-linen. It is grown mainly in Asia, but can be grown in many other areas. One of the best fibers, ramie comes from the stalks of a stingless nettle, "boehmeria nivea." It is retted and processed similarly to flax. Ramie is a cellulose fiber, absorbent and cool, and has a silk-like sheen, usually bleached to pure white. It dyes easily with cellulose dyes. It is very strong, but may be subject to abrasion. Ramie fiber is available as top or noil for spinning and also some spun yarn can be found. Its use is increasing in commercial woven and knitted fabrics, usually blended with cotton or linen.

The ramie blouse project started with ½ pound of ramie top purchased from Straw Into Gold (\$4.80/8 oz., 1983). Spinning the top became a challenge. I tried spinning the silky top in worsted fashion, and found it was rather unmanageable. The staple was up to 6" long, grabbed a bit, and was unbreakable. A heavy thick and thin yarn was the result.

I wanted a fine, garment-weight yarn. I found very few written references to ramie, and knew of only two spinners who had ever used it. Celia Quinn gave me the hints I needed: (1)

spin from the fold, one staple length folded over the first finger; and (2) dampen the spinning fibers with the fingers of the other hand.

This worked very well. I enjoyed several hours of spinning this half-pound, and the only problem then was not to let it spin too thin!

The warp for the blouse is 40/2 bleached ramie (\$6/lb., 1983) from Robin and Russ; just a bit finer than my handspun weft. I wanted the handspun to be able to bloom and to show its sheen in the fabric, so I picked a 5-shaft Bronson lace pattern with short weft skips on the surface. I put enough warp on the loom for 3 blouses, then wove

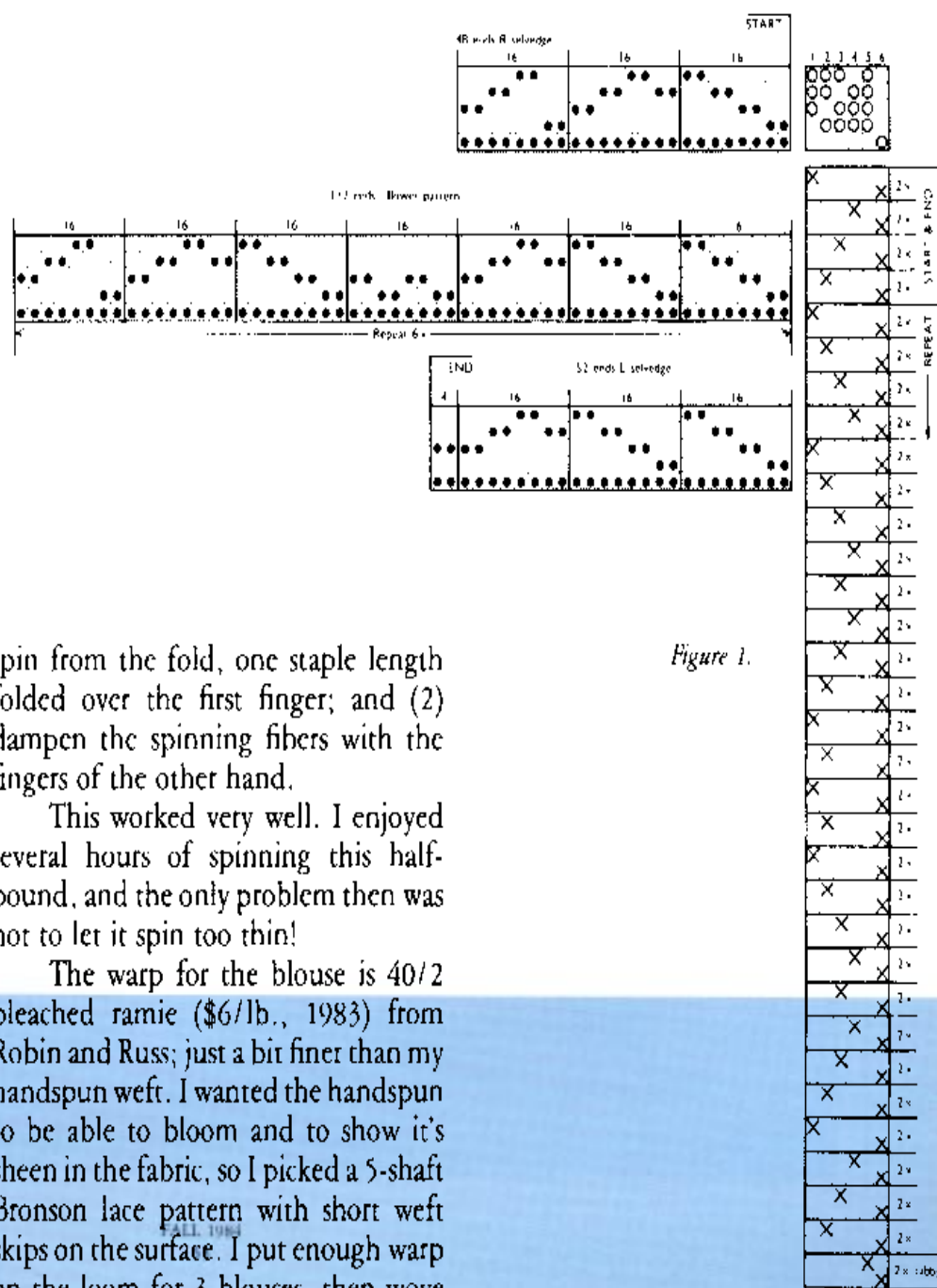


Figure 1.

one piece with my handspun weft, the rest with cotton. The handspun piece was 30½" wide by 80" long on the loom, shrinking to 25½" by 72" after washing.

Warp: 40/2 bleached ramie.

Weft: handspun bleached ramie top.

Sett: 24 epi.

Reed: 12 dent/inch, 2 ends/dent.

Width in the reed: 30½" (733 ends).

Pattern: 5-shaft Bronson lace, from *Linen Heirlooms* by Constance Gallagher, p. 114.

Threading, tie-up and treadling: See Figure 1.

The blouse is a basic 2-piece pattern with a belt. The edges of the seams and the facing were covered with a lightweight nylon seam binding (Seams Great or Stacy's Seam Saver). It is cool and comfortable and brings many compliments worn by itself or over a colorful turtleneck knit shirt.



5 Shaft Bronson Belt Woven on 4 Shafts

This 5-shaft pattern could be done on 4 shafts by *not* threading the tie-down thread (S1 on the 5S pattern), but letting it stretch straight through the loom. Since the threads are so dense, (12 ends per inch) the shuttle can ride on top of them. The resulting shed opening is half as wide as usual, so weaving would be a bit slower than with 5 threaded shafts.

Threading: Same as the center pattern of the ramie blouse except all threads from S1 (every other thread) are threaded straight through the loom, not on any shaft, and S2, 3, 4, and 5 become S1, 2, 3, and 4, as in Figure 2. One end is added as balance on the left selvedge.

Tie-up: See Figure 2. Note that there is no actual tie-up for the threads formerly on S1.

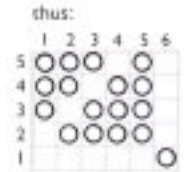
Treadling: Same as for the blouse, except that for treadle 6 or b, no treadle is depressed, but the natural shed is used as shown in Figure 2.

Warp: 20/2 Pearly Perle cotton, from Cotton Clouds, 119 ends (8 beige, 103 dark sierra brown, 8 beige).

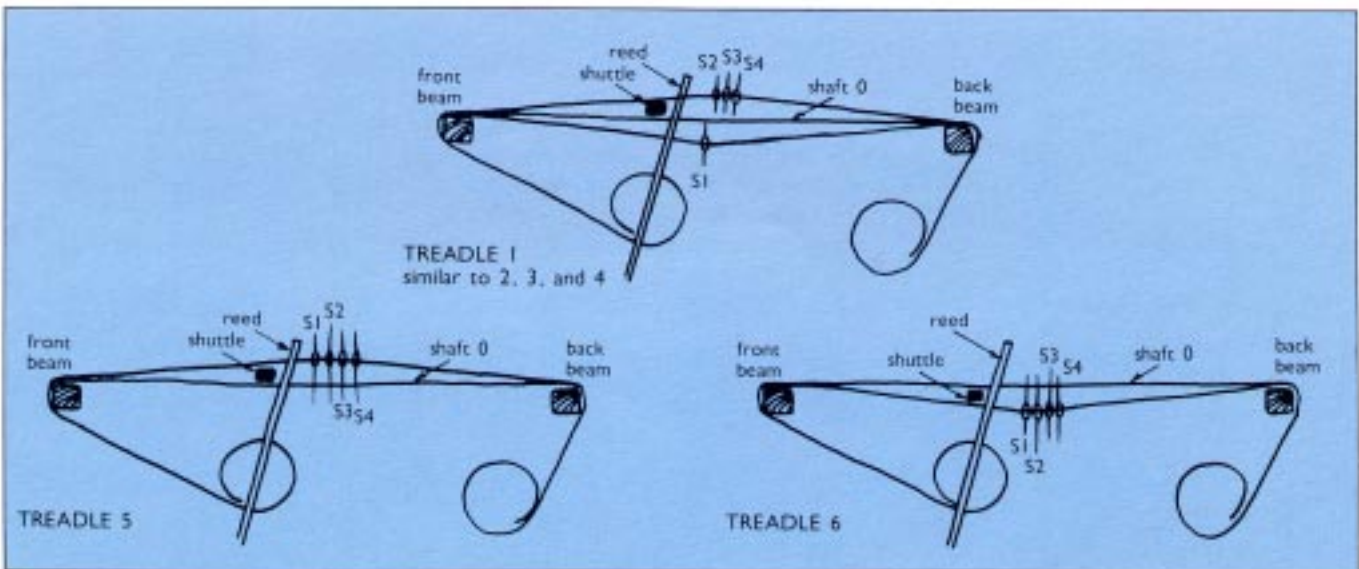
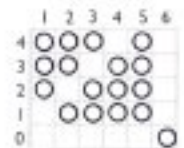
Weft: 2-ply Medium Cord silk, white, from The Silk Tree.

Sett: 30 epi, 15 dent reed, 2 per dent.

This was done on a jack loom which has a downward path for all threads through the heddles.



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Heathered Yarns



by Karen Searle

A DAZZLING ARRAY of color greets the visitor to Marcie Archer O'Connor's St. Paul studio. Marcie's primary interest is in creating colors by heathering, or blending several shades of wool in the carding process to produce rich, vibrant color. She has developed a system for blending dyed fleece colors to produce 342 colors and shades.

Marcie's color system work originated during her graduate studies at the University of Minnesota's Design Department. For a class color project, she blended fleece to make a color wheel and value scale using only magenta, turquoise, yellow, black and white in varying proportions. The effect was similar

to pointillism, a painting technique in which the eye mixes the colors. This experiment led Marcie to do her Master's Degree research on heathering.

Marcie spent two years refining her color system. She found that blends of the printer's primary colors of magenta, turquoise and yellow make bright greens and dull oranges, while blends of the painter's primary colors of red, blue and yellow make bright oranges and dull greens. She also experimented with adding secondary colors to her dye palette, and found that this greatly increased the number of possible colors. During this experimental period, Marcie also found that using natural fleece colors for black, gray and brown caused vari-



ations in her dye lots, so she settled on the use of dyes for these colors as well. Her next task was to narrow the choice of colors to manufacture to the 342 subtle gradations that she now produces—no easy task, as the rejected ones were all beautiful, too.

The acid-dyed colors that Marcie works with are magenta, turquoise, red, blue, yellow, green, purple, orange, black, brown and gray. Each of her blended colors uses a given proportion of color in its composition formula plus black and white. She never tires of seeing the mixtures that are cranked out of her carding machine. There are always new combinations to play with, and even the waste wool obtained from cleaning the carding drum periodically has yielded new and interesting colors.

Marcie picks, washes and dyes her fleece in two-pound batches. A mechanical picker helps to speed up the process. An electric industrial-sized carder is a recent addition to her studio, and is a great time saver. It produces carded batts roughly four times the size of those made by hand-drum carding machines. Marcie can card a color mixture twice to achieve an even blending of the colors, or only once to produce a streaked batt, giving a variegated effect to the resulting yarn. She also enjoys carding batts for spinners in several color ranges. A part-time





IF YOU WISH to experiment with color blending, Marcie suggests that you try the following experiments. Blend varying amounts of black and white fleece together to make a series of greys going from dark to light. Next, select two adjacent primary colors and blend varying amounts of them together to make a series of steps between them. Do the same with all the adjacent pairs of primary colors. Now you have a hue circle (color wheel) and a grey scale. You can continue this kind of experimentation indefinitely; mixing the hues with greys, with each other, etc. If you save samples of these experiments you will be able to reproduce these colors when you want them, and you will be on your way to making beautiful, unusual yarns.

The richness and variety of colors produced by the Archer heathering process lends a particular beauty to finished garments. Sweater at lower left knitted by Karen Searle; shawl and ruanas made by Marcie Archer. Photos by Jila Nikpay.



The Process



Amounts of each color of wool are carefully weighed according to Marcie's formulas.



The picker breaks up large clumps of wool.

Picked wool is placed in the carder.



The carded batt appears on the large drum.



NANCY LEIPER

assistant helps with the dyeing, picking and carding processes, while Marcie does all of the spinning herself.

Marcie markets her carded batts through yarn shops. After experimenting with wholesaling the heathered yarns, Marcie decided to limit their production for special orders only, as a means of keeping the cost of the yarns down. She spins her heathered yarns for weavers and knitters who enjoy the handspun texture combined with the vibrant colors. She limits her handspun line to three weights: a fine and a medium single-ply yarn and a

bulky 2-ply yarn. For the spinning, Marcie uses either her Ashford wheel with bulky spinning head, or her double-treadled wheel built by Jerry Jensen, a copy of an old Canadian wheel that she admired.

In addition to yarn production, Marcie teaches several spinning classes at the Weaver's Guild of Minnesota: Beginning Spinning, Color Blending, Spinning Unusual Fibers, Spinning Novelty Yarns, and, most recently, a class in Antique Spinning Wheels, another of Marcie's interests. Marcie also writes a column on working with handspun yarn for the new magazine, *Knitters*.

Divide . . . and Conquer

by Suzanne Baizerman

THIS ISSUE'S FINISHES column began innocently enough. A weaving colleague of mine asked me to fashion some buttons—a “speciality” of mine—for a jacket she had woven. In return, she would give me a piece of weaving.

This exchange reminded me of a project I had done several years ago while a weaving student in San Antonio Aguas Calientes, Guatemala. I had woven a servilleta, a small rectangular utility cloth. I hoped that my weaving teachers could teach me to finish the woven cloth like their servilletas were finished—with elaborate knotting and tassels. However, they told me that they did not do this finishing themselves. Rather, they sent it to a woman who specialized in this type of finishing. I never met this woman who was paid a small, prescribed amount for her work. The results of her work and instructions for replicating it are pictured here.

Actually, such division of labor as I have been a part of both in the U.S. and in Guatemala is not unusual in the larger picture of textile production worldwide. For example, those who have done field work in Nigeria tell me that both Yoruba and Hausa indigo cloth makers divide tasks: there are those who put designs on cloth, those who dye it and those who finish the surface of the cloth with mallets.

Among home weavers in Europe and

their kin who immigrated to the New World, it was not unusual to find one one warping specialist in a family who dressed the loom. There were and are professional loom warpers in these same areas.

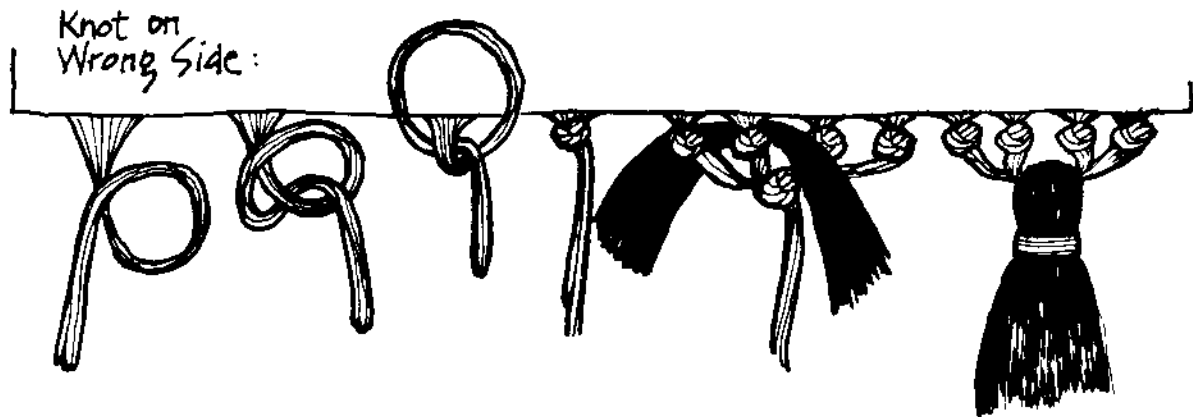
Farther back in time we are reminded of the Medieval guild system where dyeing and fulling or finishing were separate phases of textile production.

Also, many examples of ancient Peruvian textiles, which dazzle us with their complexity and brilliance, were products of similar divisions of labor. Particularly as empires solidified and Pre-Columbian Peruvian society became more complex and bureaucratized, crafts became similarly organized. Specialists worked at spinning, dyeing, weaving, and probably finishing, although this phase in the process is not well-documented.

In general, this division of labor is found where production is high and efficiency is better served by the parceling out of tasks.

In our own “handweaving culture,” we can find examples of division of labor in fiber crafts. For example, most yarn stores can refer customers to finishers who sew together and perhaps add final neckbands to sweater pieces. Some knitters like to knit, knit and only knit, not sew. Needlepointers and embroiderers have resource people who block and mount pieces.

In recent years a company has been set up



for fulling woven items such as blankets (Ihana Brushing Service, 1037 S. University, Denver, CO 80209). Such a process is practically beyond the home weaver, a perfect task for a specialist.

Yet few hand weavers consider "letting go" of any part of the process of weaving. Indeed, that is part of the satisfaction—having complete control of the process from beginning to end.

Most handweavers stick it out from the measuring of warp, through the weaving and finishing. Some weavers truly enjoy the rhythmic, ritualistic nature of the warping process or of the knotting of fringes. Yet how many of us have not heard weavers who decried the warping process or known weavers who had mounds of weaving taken from the loom awaiting an unknown fate in the finishing phase.

As a result what do we often find? We find competently woven pieces with indifferent finishes. Often this ruins the presentation of the item. Jurors of fiber art shows have assured me that the mounting and finishing of pieces is critical to their successful evaluation.

Even though most of us would agree that finishing must be an integral part of any

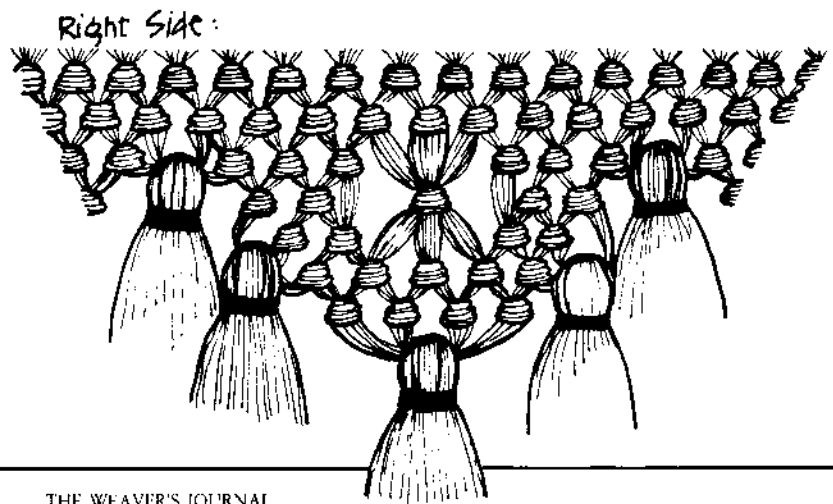
woven item, part of the designing process, few of us can claim to consider the finishing process before we begin every single project. And many of us enjoy the surprises of the spontaneously unfolding woven work!

In some parts of the country I imagine there are enough professional, semi-professional or just-plain-affluent weavers to support some non-weaving specialists—like warpers and finishers: people who know how to back a wall hanging so it will lie flat, people who enjoy finishing techniques enough to become really good at them and do them professionally. Perhaps a national mail order finishing business could work.

Or what about cooperative ventures? One weaver told me about a kind of "knotting bee" she and a friend have when she takes a series of rugs off the loom. Two people can keep each other buoyed up in the face of a tide of Damascus knots.

Believe me, I am not suggesting that we give up our control over our work and hand it over to others. I am merely suggesting that we take a critical look at what we are doing and adopt a flexible approach to solving glaring problems. Our long run goal is naturally to heighten the enjoyment of our work and the pleasure others will enjoy looking at it.

Elaborate overhand knotting used to trim a Guatemalan servilleta.





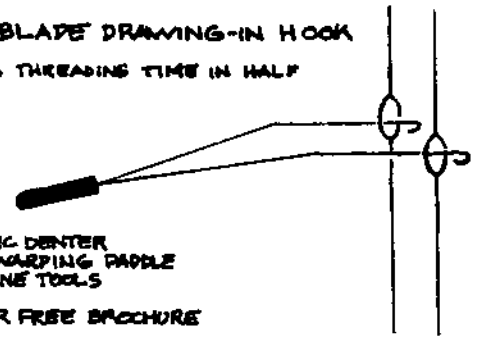
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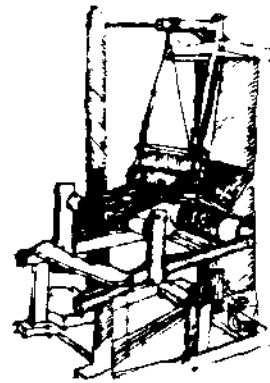
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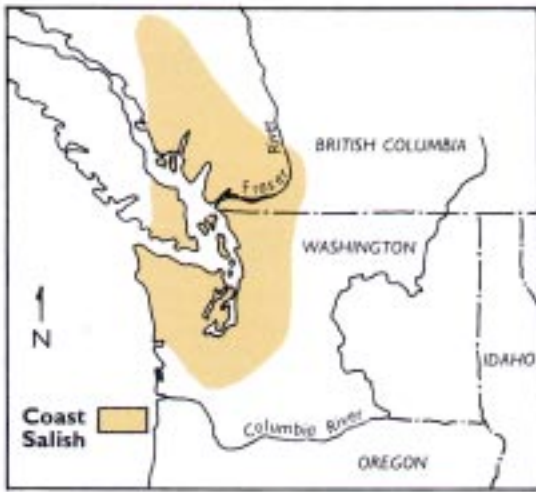
Coast Salish carved spindle whorl.
Photo courtesy of the Provincial Museum, Victoria, B.C.

THE TERM "SALISH" is a term imposed by the European explorers to denote groups of people native to the coastal southwest corner of British Columbia, the southeast third of Vancouver Island, and the northwest Puget Sound area of Washington state. The Salish, although similar in certain respects, had distinctly different languages and neighboring communities often could not converse together. These people were not nomadic but lived seasonal lives of hunting, fishing, and berry gathering. This rhythmical flow of life—intense activity interspersed with lengthy leisure periods—permitted the development of artistic skills. The elaborate rituals developed in a sedentary lifestyle imbued their art with strong philosophical and social values.

Spinning and weaving tools found at sites in this area have been dated between 500 and 1200 A.D. A folded blanket found in a wooden box in Ozette (Cape Flattery, Washington) thought to be 500 years old shows weaving techniques similar to those of Salish goat hair blankets woven in the Fraser Valley of B.C. in the 1800's.

Materials, Tools and Methods

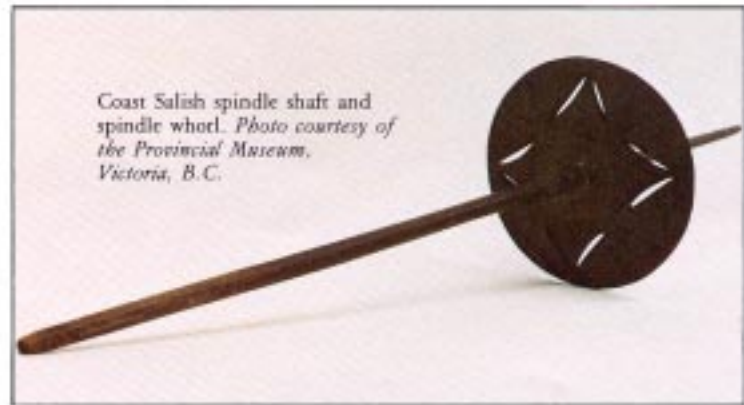
The most important fiber in Salish weaving was mountain goat hair. It was used on its own as well as spun around a core of cedar bark fiber. The hair itself was collected from bushes and the bed areas where the kids were born. Goat hair was used as currency and measured by the double handful. It was



and although historic references are made to it by the early explorers, there is no extant proof that it was ever used. Under modern tests a "dog hair" blanket in the Brooklyn Museum has proven to be woven from commercial yarn.

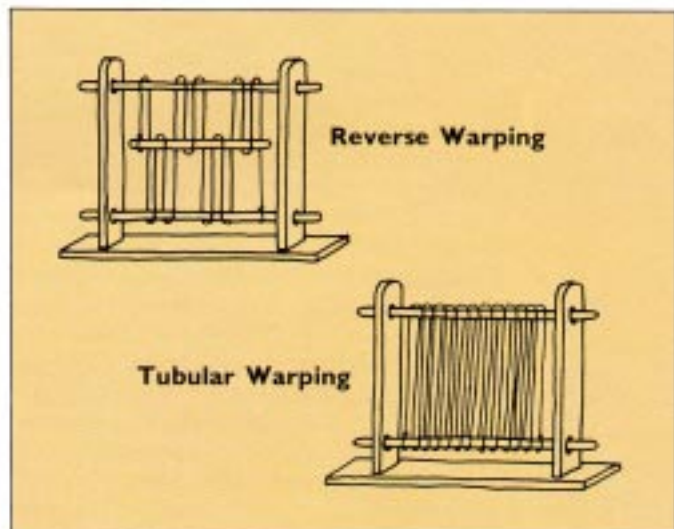
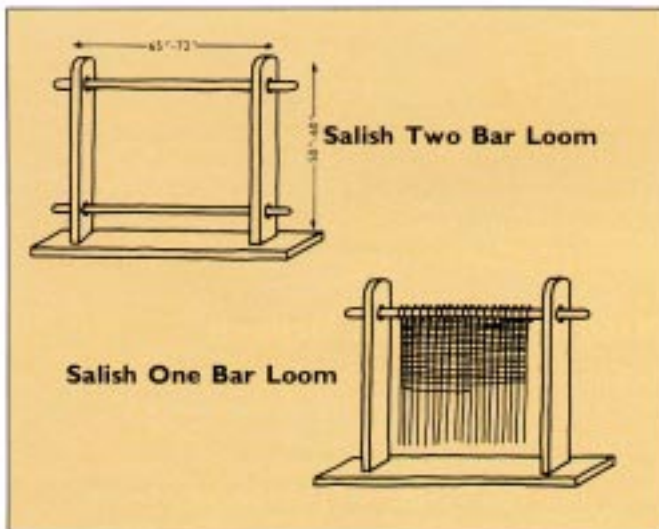
The basic Salish spinning tool consisted of a whorl with a central hole through which passed a long shaft. These spindles were not dropped as is common to many other countries, but were twisted on the lap while the roving was suspended from the ceiling. The weight of the roving itself provided the tension for spinning. Sometimes a stone weight was suspended from the roving to create more tension. The whorls were intricately carved with symbols belonging to the family group. Although spinning and weaving were considered feminine occupations, all the tools were carved by the men.

traded for goods as well as food stuffs. Consequently, the woven goat hair blankets had set value as currency in this society. Five blankets plus several other items would purchase an ocean-going canoe. When the Hudson's Bay Point blankets appeared, they were worth 1/20th of the native goat hair blankets. Thus 100 Hudson's Bay Point blankets plus similar other goods purchased an ocean-going canoe. Although many other materials were used, none had any monetary worth. Stinging nettle and Indian hemp were used and processed similarly to flax to remove the fiber from the pith. The soft fibers from the seed pods of milkweed and fireweed were used, as were cat-tail heads and cotton grass. Bird feathers were used as well as bird skins, strips of animal skins, and fur. Also strips of old blankets were ripped up and used to weave new ones. After the white man came, strips of red flannel were a popular design pattern. After the introduction of sheep, between 1838 and 1840, wool was also used. However, sheep's wool never gained a strong foothold in the historical weaving of blankets. The intrinsic value of the goat hair was probably the main reason for this. Dog hair is a rather controversial material



Coast Salish spindle shaft and spindle whorl. Photo courtesy of the Provincial Museum, Victoria, B.C.

The Salish loom itself was simply a warp frame with no heddles. There were two main types—the one bar loom and the two bar loom (see drawings). On the one bar loom, the warp threads were weighted with stones. The diagrams illustrate the two ways of warping a two bar loom—both ways produced a blanket that was twice the distance between the bars, but the reverse warping gave a blanket with no cut warp ends. With both kinds of



looms, the uprights were imbedded in the ground, and the weaving was done from top to bottom. The finest warps were made of nettle fiber, and the heaviest warps of cedar. Wool was used for warps after 1840.

Basically there were two Salish weaving techniques—twill and twining. The twill weave was used to produce the common white goat hair blankets, with both warp and weft being the same. Twining produced the ornate blankets where the warp was covered and could be of any fiber. The designs on these blankets were owned and the ownership respected. If a woman married into another

Salish weavings showing traditional designs and nature colors. Photographed at the Salish Weavers, Sardis, B.C.



family group, she took her designs with her and added them to those belonging to her new family. The colors for the designs were obtained from lichens and other plants native to the region.

Decline and Resurgence of Salish Weaving

The mid-1850's saw the decline of the art of Salish weaving. This decline was mainly caused by the introduction of commercial blankets and the extermination of the mountain goat population. By the 1920's, the art was completely lost. In 1961 it was revived by the late Oliver Wells. He discovered Mary Peters rag weaving, still using some Salish techniques remembered from her grandmother. With his help and encouragement, other Salish women rediscovered their weaving heritage. Nowadays, in Sardis, British Columbia, an enthusiastic group of Salish women are continuing to practice this ancient art.

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- Gustafson, Paula. *Salish Weaving*. (Vancouver: Douglas & McIntyre, 1980.)
Wells, Oliver N. *Salish Weaving, Primitive and Modern*. Sardis, B.C.: Oliver N. Wells. 19

Monica Williams (Salish Weavers, Sardis, B.C.) twining on a two bar loom. The 61 cm x 30 cm (2 ft x 1 ft) piece will take 4 to 5 hours to weave.





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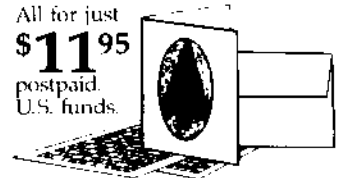
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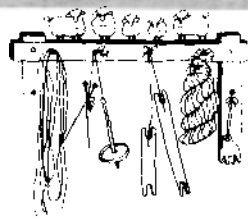
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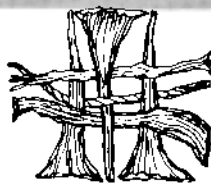
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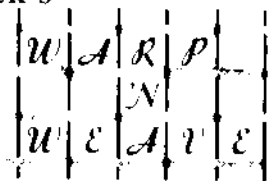
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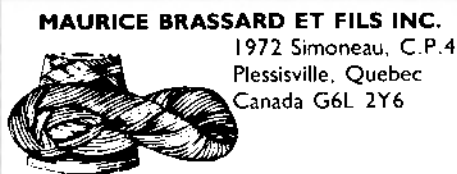
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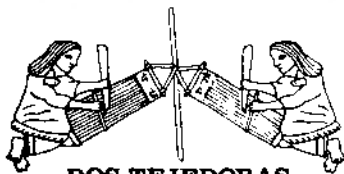
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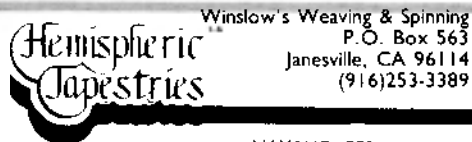
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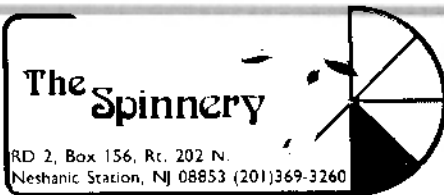
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The Weaver's Journal

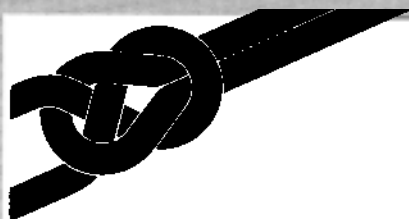
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◆ CALENDAR ◆

EXHIBITS, FAIRS, FESTIVALS

ARIZONA

Mesa: Galeria Mesa, 155 N. Center, Mesa, Arizona. "On the Surface," an exhibition of designs on fabric, Oct. 3-27, 1984. "Pictures at an Exhibition," an exhibition of two-dimensional artwork inspired by Mussorgsky's musical composition "Pictures at an Exhibition," Nov. 7-Dec. 8, 1984.

ARKANSAS

Little Rock: "Arkansas Arts, Crafts, and Design Fair," Nov. 9-11, 1984.

CALIFORNIA

Berkeley: Pacific Basin School of Textile Arts Gallery Schedule, 1984: Sept. 7-Oct. 12, Pat O'Connor; Oct. 19-Nov. 23, Vivian Poon; Nov. 30-Dec. 9, Benefit Sale; Dec. 15-Jan. 18, Certificate Program Graduate Exhibit.

Culver City: The Southern California Handweavers Guild will present their annual fashion show and sale, "Weaving Magic," on Sun., Nov. 4, 1984, at the Culver City Memorial Auditorium, 4117 Overland Ave., Culver City, CA, from 9:30 A.M. to 4:00 P.M. For information: Isabelle Silverman, 17434 Superior St., Northridge, CA 91325 (818) 349-2126.

San Mateo: Goodfellow Christmas Crafts & Gourmet Food Fair, San Mateo County Exhibition Center, Nov. 23, 24, 25, 1984. For information: Goodfellow Catalog Press, P.O. Box 4520, Berkeley, CA 94704.

COLORADO

Denver: The second annual "Weavers' Affair," organized by members of the Rocky Mountain Weavers' Guild, will be held Sun., Oct. 21, 1984 from 10-5 at the Jewish Community Center, 4800 E. Alameda Ave., Denver, Colorado. For information: Ginny Aho 972-0832 or Robin Wilton 366-7360.

Denver: The Albright-Knox Art Gallery in Buffalo, New York will present the "Art to Wear Fashion Show," a gala event sponsored by the Members Council and coordinated by Cathy Cohen of Cohen Gallery, 665 S. Pearl St., Denver, Colorado 80209 on Sat., Oct. 20, 1984.

CONNECTICUT

Westport: The Fairfield County Chapter of the Handweaver's Guild of Connecticut is having a show and sale of handwoven items, Nov. 9, 10, and 11, 1984. Friday reception hours 6-9 P.M.; Sat. and Sun hours 10-5 at the Westport Women's Club, 44 Imperial Ave., Westport, Ct.

DISTRICT OF COLUMBIA

Washington, D.C.: The Textile Museum. Limited edition "safekeeper vests," or travelers' vests, created and designed by Seattle designer Marion Gartler will be on view in The Textile Museum Shop Gallery from Sept. 5 through Nov. 25, 1984.

The distinct design qualities of Indonesian batiks produced along the north coast of Java will be visually explored in The Textile Museum's exhibition "Fabled Cloth: Batik from Java's North Coast," Sept. 21, 1984-Jan. 6, 1985. The exhibit will travel to the following: Cooper-Hewitt Museum, New York City, Jan. 29-April 28, 1985; The Royal Ontario Museum, Toronto, Canada, May 30-July 28, 1985; Sewall Art Gallery, Rice University, Houston, Texas, Sept. 5-July 28, 1985.

DISTRICT OF COLUMBIA

Washington D.C.: Forthcoming exhibitions at The Textile Museum. "North Coast Javanese Batiks," Sept. 21, 1984-Jan. 20, 1985; "Temple, Household, Horse: Tibetan Rugs of the Himalayas," Oct. 19, 1984-Jan. 6, 1985.

INDIANA

Indianapolis: "11th National Biennial Exhibit of the Embroiderers' Guild of America," Oct. 9-Nov. 18, 1984, The Indianapolis Museum of Art.

INDIANA

Indianapolis: The 4th Holiday Handwoven Fair, sponsored by the Indiana Weavers' Guild, will be held Nov. 9-10, 1984 at the American Legion Hall, 6379 N. College Ave., Indianapolis, Indiana 46220.

KANSAS

Wichita: "Kansas Fiber Directions '84," co-sponsored by Wichita Handweavers, Spinners and Dyer's Guild and the Wichita Art Museum, Oct. 14-Nov. 25, 1984. For information: Kansas Fiber Directions '84, 105 N. Muirfield, Wichita, Kansas 67212.

KENTUCKY

Covington: Nov. 1-25, 1984. "Weavers Guild of Greater Cincinnati: Fiber Facets." Carnegie Arts Center, 1028 Scott St., 4101 I. For information: Elaine Plogman, 8756 Arcturus Dr., Cincinnati, Ohio 45249.

MASSACHUSETTS

Boston: The Weaver's Guild of Boston will hold its annual exhibit and sale Nov. 2-3 at the Josiah Smith Barn in Weston Center, 10 A.M.-8 P.M., Friday and 10 A.M.-5 P.M. on Saturday.

MICHIGAN

Detroit: "Flowers of the Yayla: Yoruk Weaving of the Toros Mountains," an exhibition originating from the Textile Museum, Washington, D.C. Sept. 8-Nov. 18, 1984 Detroit Institute of Arts.

MINNESOTA

St. Paul: Minnesota Historical Society. "Wrapped in Style." Through Nov. 26, 1984. An exhibition of capes and shawls presents a century of efforts by Minnesotans to stay warm and chic.

St. Paul: Science Museum of Minnesota. Opening Oct. 6, 1984: "Cenote of Sacrifice: Maya treasures from the Sacred Well at Chichen Itza." Opening Nov. 16, 1984: "Flowers of Your Cloth: the textile art of the Chiapas Maya." Opening Mid-Oct.: "The Ancestors: Links between worlds"; objects, including textiles, from East Asia, West Africa, New Guinea, and the Northwest Coast Indians.

Minneapolis: Asian Fine Arts, 284 Second Ave. So., Minneapolis. Opening Sept. 11, 1984. "Fine Silken Robes and Asian Textiles."

MISSOURI

St. Louis: "Fine Focus," a juried show of small-scale fiber art, will be on exhibit at Craft Alliance Gallery in St. Louis, Mo., Oct. 7-30, 1984. The show will feature exemplary works using off- and on-loom techniques in mixed media, including paper. For information: Stephani Boyd, Public Relations, Craft Alliance, 6640 Delmar Blvd., St. Louis, Mo., 63130 (314) 725-1177.

NEW JERSEY

Cherry Hill: "Focus on Fiber." The annual show and sale of the South Jersey Guild of Spinners and Handweavers will be held the weekend of Oct. 26-28, 1984 at historic Barclay Farmstead in Cherry Hill, New Jersey. For information: Julie Borowsky (609) 268-2924.

NEW YORK

New York: Cooper-Hewitt Museum schedule of exhibits: "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; "Objects of Adornment: Five Thousand Years of Jewelry from The Walters Art Gallery, Baltimore," Oct. 16-Jan. 6, 1984.

NEVADA

Las Vegas: "Clouds, Mountains and Fibers." Traveling exhibit sponsored by the Intermountain Weavers Conference, NEA and WESTAF. Featuring current works in

fibers by artists from the intermountain region. Charleston Heights Library and Art Center, Las Vegas, Nov. 11–Dec. 7, 1984.

NORTH CAROLINA

Asheville: Individual show of fiberarts by Mary Gordon, Oct. 7–25, 1984. Biltmore Weavers, 34 Hendersonville Road, Biltmore Village, Asheville, N.C.

Brasstown: The John C. Campbell Folk School. Christmas Fireside Sale, Dec. 2, 1984.

Charlotte: Juried works from the Charlotte Handweaving & Fibers Guild 5th Fibers Competition will be shown in Queens College Gallery, 1900 Selwyn Ave., Charlotte during the month of October, 1984, and will then be shown in Gibbes Gallery, 135 Meeting St., Charleston, SC, from Nov. 4–Dec. 31, 1984.

OHIO

Youngstown: The Youngstown Area Weavers Guild will hold its biennial fiber show, "A Celebration of Weaving: Traditional and Contemporary," in conjunction with the Kilcawley Center Art Gallery at Youngstown State University, Oct. 17–Nov. 2, 1984.

OREGON

Medford: The Rogue Valley Handweavers Guild will hold their annual sale and fashion show from 10 A.M.–4 P.M., Sat. Nov. 3, 1984, at the Rogue Gallery, 40 S. Bartlett, Medford, Oregon.

PENNSYLVANIA

Bucks County: "As the Spirit Moves Me" is the theme of the 8th annual show and sale of The Handweavers of Bucks County (HWBC), to be held Nov. 16, 17, & 18, 1984 from 10 A.M. to 4 P.M. at the Memorial Building, Washington Crossing State Park.

Philadelphia: "Flowers of the Yajla: Yoruk Weaving of the Toros Mountains." Dec. 8, 1984–Jan. 20, 1985, Goldie Paley Design Center.

RHODE ISLAND

"The Blanket, Past and Present," a juried exhibition of functional contemporary blankets as art counterpointed by historical and ethnic blankets. Exhibition sites: Sept. 30–Oct. 28, 1983, Haffenreffer Museum of Anthropology, **Bristol**; Nov. 4–24, Hera Gallery, **Wakefield**; Jan. 11–Feb. 3, 1985, Slater Mill, **Pawtucket**. Accompanying lecture series: Nov. 4, Albert Anderson; Jan. 13, Margot Schevill.

TENNESSEE

Gatlinburg: "The Garden: New Form,

New Function" a national juried exhibition at the Arrowmont School of Arts and Crafts, Gatlinburg, Tennessee, Oct. 12–Dec. 8, 1984. The focus of this exhibition is to explore a variety of concepts which portrays, expands, illuminates or redefines the garden as form or function in any two or three dimensional media.

Kingsport: "Mingled Yarns" annual sale and fashion exhibit of the Overmountain Weavers Guild, Nov. 9–10, 1984 at the Kingsport Fine Arts Center.

VERMONT

Middlebury: Vermont State Craft Center at Frog Hollow. "Snug as a bug in a rug," Nov. 3–Dec. 29, 1984, work in all media by Craft Center member craftspeople.

VIRGINIA

Williamsburg: Through Nov. 25, 1984 at Colonial Williamsburg. "What is Folk Art?" at the Abby Aldrich Rockefeller Folk Art Center.

WISCONSIN

Milwaukee: Wisconsin Federation of Handweavers annual show. Opens Nov. 2, 1984 at The Charles Allis Art Museum. "Contemporary Weaving in the Ethnic Tradition."

CANADA

ONTARIO

Ottawa: The Ottawa Valley Weaver's Guild celebrates its 35th Anniversary with a major weaving exhibition and sale of work at The Glebe Community Centre, 690 Lyon St., Oct. 26, 27, 28, 1984.

CONFERENCES

COLORADO

Golden: Rocky Mountain Basket Conference. Planned for summer, 1985. *For information:* Sharon La Pierre, Red Rocks Community College, 12600 W. 1/4th Ave., Golden, Colorado 80401.

DISTRICT OF COLUMBIA

Washington D.C.: The Textile Museum announces its tenth annual Rug Convention, Nov. 9–11, 1984. Tibetan rugs will be the main focus. A brochure with complete schedule, registration, and accommodation information is available by writing: Rug Convention Brochure, The Textile Museum, 2320 'S' Street, N.W., Washington, D.C. 20008.

INDIANA

Bloomington: Indiana University. "Fibers Alive in '85," Midwest Weavers Confer-

ence; June 6–9, 1985. General sessions will feature Diane Itter and Shereen LaPlantz. Mini and maxi sessions in the areas of weaving, spinning, dyeing and related interests will be offered. Exhibits by individuals and guilds plus commercial exhibits and special displays will be open. Post conference workshops will be held June 9–12 for those who register for extended study with an artist. The Bloomington Spinners and Weavers Guild will host the Conference. *For information:* Jeune Baker, 4198 W. Tramway Road, Bloomington, IN 47401.

MINNESOTA

Minneapolis/St. Paul: The Professional Quilter Magazine is sponsoring a Professional Development Conference in St. Paul/Minneapolis April 12, 13, 14, 1985, for fiber-oriented professionals, including quiltcrafters, vendors and merchants, teachers, writers, and shopowners. *For information:* send a large SASE with \$ 37 postage to Betty Flannigan, 20560 Summerville Rd., Edina, MN 55331.

MISSOURI

Lenexa: "Color Spectrums '85 is the theme for the 4th biannual conference of the Kansas Alliance of Spinners and Weavers to be in Kansas City, May 3–4, 1985. The two-day conference will be on the campus of the Johnson County Community College in Lenexa, Ks., and will include mini-workshops, a fashion show and gallery shows. *For information:* KAWS '85 Committee, c/o The Weavers Guild of Greater Kansas City, P.O. Box 7098, Kansas City, Mo. 64113.

Springfield: "In Celebration of Fiber '85," Missouri Fiber Artists 8th annual conference, May 31–June 2, 1985. Drury College Campus, Springfield, Missouri. *For information:* Denene Taliaferro, 3354 Independence, Springfield, Missouri 65804 (417) 881-6182.

NEW MEXICO

Albuquerque: "Intermountain Weavers Conference 1985." Albuquerque, NM Aug. 1–4, 1985. 20 workshops and six seminars offered, given by nationally and internationally recognized leaders in textile arts field. Juried all-fibers exhibit. *For information:* Carmen Jones, 230 Dewey Ave., Cedar City, UT 84720.

NEW YORK

Buffalo: "The Business of Art—The Art of Business." The Eastern Great Lakes Fiber Conference will be held in Buffalo, New York June 28–30, 1985. *For information:* Janice Klinzing, Eastern Great Lakes Fiber Conference, 8133 West Ave. Gasport, NY 14067 (716) 772-7155.

◆ TO ENTER ◆

TO ENTER

Deadline Nov. 12, 1984. Fuller Lodge Art Center, Los Alamos, NM will present "Toys for all Ages," a juried, all-media exhibit in the main gallery Dec. 14, 1984-Jan. 6, 1985. This exhibit is open to artists and craftspeople residing in northern New Mexico. The exhibit will be chosen by a three person jury from 35mm slides. Send SASE to: Fuller Lodge Art Center, P.O. Box 790, Los Alamos, NM 87544.

Deadline February 1, 1985. "Handwoven in Southern California," sponsored by the South Coast Weavers' Guild and the Fullerton Museum Center. April 13-June 9, 1985. Open to residents of Southern California. For information: Fullerton Museum Center, 301 North Pomona Ave., Fullerton, CA 92632.

Deadline Feb. 1, 1985
INDIANA. The Indiana Crafts Market, sponsored by the Indiana State Museum, Indianapolis, is scheduled for March, 1985. It is designed as a market for wholesale buyers seeking the traditional and contemporary crafts by resident Indiana artists. For information: David or Karyl Robb, Indiana State Museum Society, 202 N. Alabama St., Indianapolis, Indiana 46204.
NEW MEXICO. "Fibers 85," juried fibers exhibit in conjunction with Intermountain Weavers Conference, Aug. 1-4, 1985. Open to all areas of fibers. No geographical restrictions. Juror: Clinton McKenzie. Jurying by slides. For information: send SASE (legal size) for prospectus to: Helen Garner, 3041 Missouri Ave., Las Cruces, NM 88001.

◆ ANNOUNCEMENTS ◆

The Ribbon: a campaign asking people to create a yard-long panel on the theme: "What I cannot bear to think of as lost forever in a nuclear war." The goal is to make a ribbon long enough to encircle the Pentagon in Aug., 1985, the 40th anniversary of the bombings of Hiroshima and Nagasaki. Participants may use a variety of techniques to tell the nation that the participants love the earth and its people. A newsletter is being printed. For information: The Ribbon, P.O. Box 2206, Denver, CO 80201.

New Addition: The Weaver's journal staff welcomes new circulation and sales assistant Zachary Mueller, born October 6 to our circulation and sales manager Cynthia and her husband Steven.

◆ MEETINGS & GATHERINGS ◆

Conference on Complex Weaves

The Second Annual Conference on Complex Weaves was held at Ken Colwell's The Looms in Mineral Point, Wisconsin, on July 11-13, 1984. Sponsored by the Charles Babbage Research Centre of Winnipeg, Canada, and organized by Bill and Janet Hoskins of the University of Manitoba, this conference brought together a small group of scholars who are from diverse disciplines within the fiber arts. Their professional affiliations are with historical research, the textile industry, the fine arts, computer technology, museum conservation and preservation, and medical and industrial textiles. For three days, papers were presented which reflected the professional interests of the group.

Invited speakers included Clarita Anderson, University of Maryland, whose paper, "The Eagle as a Decorative and Symbolic Motif in 19th Century American Coverlets," explored the significance, stylistic interpretation, and frequency of use of the eagle in American coverlets during the 1800's. Eva Burnham, Canadian Institute of Conservation, discussed the "Conservation of Historical Textiles" with particular emphasis on the problems of small museums and historical sites. Martin W. King, University of Manitoba, presented "The Weavers' Contribution to the Advancement of Cardio-Vascular Surgery" and challenged weavers to find solutions to some of the structural problems which need to be improved. Patricia Kinsella, fiber artist and designer for the textile industry in New York City, discussed the duality of the artist as visionary and the designer as a link in the creating of woven fabrics for the fashion market. Bro. Kim Malloy, Archabby of St.

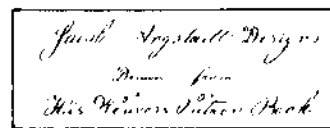
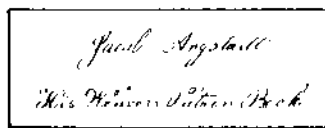
Meinard, explored the diversity of "Two Jacquard Coverlet Weavers." Patricia Mansfield, University of Wisconsin, in her paper, "Artsearch: An Interactive Laser Videodisc Retrieval System to Support Textile Research and Design," presented the computer/video retrieval system she helped to develop for use in museum collections' management and research.

Similar in content to the Irene Emery Roundtable Symposium sponsored by the Textile Museum, Washington, D.C., this academically oriented meeting fills a need for a forum for textile scholars. Because of the types of presentations and the intensity of the research, this conference will not appeal to everyone. However, the opportunity for textile scholars to meet in an informal environment and share their knowledge is invaluable and encourages further sharing of research. This certainly will benefit the whole textile field.

The proceedings of this conference will be published in Vol. III of *Arx Textina*, a professional journal sponsored by the Charles Babbage Research Centre and described by their editor as being devoted to "all the broad general aspects of weaving, a journal that will provide a forum for publication of articles by historians, curators, and all persons interested in the history, theory, practice, and development of textile knowledge in general and the Art of Weaving in particular." Further information about this conference and publication can be acquired by writing: Janet A. Hoskins, Department of Clothing and Textiles, University of Manitoba, Winnipeg, Manitoba, Canada R3T 2N2.

Naomi Whiting Towner

JACOB ANGSTADT DESIGNS



TWO BOOKS REVEAL 18th CENTURY MASTER WEAVER'S RECORDS

A photographic replica of Jacob Angstadt's pattern book, 307 coverlet and tablecloth drafts, 237 tie ups for point twill drafts on 6, 8, 12, 16, 20, 24, 28 and 32 shafts. Companion book contains nearly 500 drawings from the profile drafts and point twill tie-ups. Designs adaptable to unit weaves on 5 to 10 shafts. Prepared by Ruth N. Holroyd with Ulrike L. Beck. 8 1/2 x 11" Hardbound set totaling 400 pages. \$39.95 per set.

Published & Distributed by:

Ruth N. Holroyd
 20 Old Farm Circle
 Pittsford, N.Y. 14534 U.S.A.

Add \$2.00 Postage & Packaging (\$3.00 overseas) per set - N.Y. State Residents add 7% tax - Dealer inquiries invited

NOW AVAILABLE!

Seminar or Workshop: "Playing with Profiles", Interchanging unit weave systems within multi-harness profiles. Inquire: Ruth N. Holroyd, Instructor

◆ PUBLICATIONS ◆

News

OF COVERLETS: The Legacies—The Weavers by Sadye Tune Wilson and Doris Finch Kennedy. This publication results from a five-year study of textiles in Tennessee. The Tennessee Textile History Project was sponsored by the Handweavers Guild of Nashville and conducted by Wilson and Kennedy. During the study, approximately 1000 textiles were documented and photographed; old photographs of weavers and homesites were copied; and, family histories and anecdotes were collected. \$50.00 plus \$4.00 postage and handling. TN residents add \$3.88 sales tax. Available from Tunstede. Sadye Tune Wilson, 212 Vaughn's Gap Road, Nashville, TN 37205. (615) 352-0971.



Photo at right from *Of Coverlets: The Legacies—The Weavers*.

The 4th edition of JII's **ART & CRAFT DIRECTORY FOR THE NORTH-EAST** became available June 1st, 1984. The directory contains listings of over 300 art and craft shows scheduled from Sept. through Dec., 1984. All the shows have been confirmed and the listings include the pertinent information necessary for entry, including places, dates, times, fees, jurying requirements and the person or organization to contact for application. The Directory also includes informative articles for the artist or craftsman wishing to turn their hobby into a business and other articles contributed by experts in their given fields.

The book is compiled and published by Joan Connor and Janet Mosher and contains show listings for New York, New Jersey, Pennsylvania, Massachusetts, Maine, New Hampshire, Vermont and Delaware.

To order send \$4.50 plus .75 cents postage and handling to: JII Associates, Box 512, Claverack, New York 12513 or for more information call (518) 828-0655.

Instant Interiors home decorating how-to booklet, **FABRIC SPACE MAKERS** has been revised to include 6 new projects.

Featured in the revision are 7 innovative space makers made of fabric: a soft-crafted screen, a suspended shelf unit in two sizes, a carry-all wall rack, fabric sling shelving, a sink skirt for under sink storage, "instant closet" garment bag and fabric-covered stick ups.

Step-by-step instructions are illustrated throughout, with yardage estimations given for each project.

FABRIC SPACE MAKERS is one of 7 titles, co-authored by Gail Brown and Linda Wisner, and published by Instant Interiors: **BED COVERS, EASIEST FURNITURE COVERS, FABRIC-ING EVERYTHING, TABLE TOPPINGS, LAMP-SHADES, and QUICKEST CURTAINS.** Booklets are available in fabric and decorating stores, or direct from the publisher: Instant Interiors, P.O. Box 1793, Eugene, Oregon 97440. (503) 683-3235.

CRAFT FAIR PRIMER, credit-free Independent Learning course from Penn State, designed to help craftspeople improve their marketing and presentation skills. Topics include: Craft Fairs: types and characteristics; The Jury system: slide preparation and presentation; Effective booth display techniques; Pre-fair details; Planning promotional activities; Pricing, selling, and recordkeeping; Salesmanship at the fair. For information: 1-800-458-3617 (nationwide); 1-800-252-3592 in Pennsylvania.



Two new titles from the Dover needlecraft collection: **ART NOUVEAU FLORAL IRON-ON TRANSFER PATTERNS**, by Ed Sibbett, Jr. Instructions for transferring patterns. 94 motifs (24 plates printed on one side of transfer paper). 48p. **FOOD AND COOKERY CUT & USE STENCILS**: 74 full-size stencils printed on durable stencil paper. Introduction. Instructions. List of materials. 74 designs. 64p.



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.

Our main point 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 round discussions regarding the development, at last, 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

Reviews



Indian Costumes from Guatemala.

Krystyna Deuss

Great Britain: Twickenham, 1981. 72 pp. ISBN 0950784702. 29.5 x 20.5 cm. 65 color plates, 135 black & white illustrations, maps, glossary, bibliography. Soft cover. The Textile Museum, 2320 'S' St. NW, Washington DC 20008: \$22.50, \$18.00 members.

The author, a resident of Great Britain, has based her text on her own collection of Guatemalan textiles, gathered over the past ten years and spanning a fifty year period of manufacture. The catalog was originally prepared in relation to an exhibition but no information is given as to sponsor or location.

The organization of the text is in a traditional format, beginning with facts and figures about Guatemala, excellent maps, a brief history and a discussion of Indian life today. Costume development follows as well as a detailed section on male and female costume of present times. The remaining chapters deal with design motifs, weaving materials and preparation required, and the technology employed—that is the looms themselves. Excellent visual material accompanies the text.

Krystyna Deuss uses the conclusion to state her commitment to the Maya Indians of Guatemala by discussing their present plight and placing the current disastrous conditions in an historical context, drawing on information from Amnesty International and her own personal experiences in the country.

The design of the book is attractive with a direct relationship between text and visual material. The color, black and white plates and drawings demonstrate facets of Maya Indian life related to weaving, religious activities and preColumbian and Post-Conquest events. The costumed women and children

seem to be enjoying the experience of photograph-taking (pp. 12, 19, 27). Categories of textiles and other elements of costume such as jewelry are placed together and color and design contrasts are achieved that are quite effective. The identification of the color plates is placed at the beginning of the text, allowing the viewer to regard the individual weavings as aesthetic objects of beauty, then experience them in context.

Ms. Deuss has not seen fit to footnote her text; no specific credit is given for the excellent drawings presented in the section on design motifs. Many archaeological renderings are credited with being "after" one done by another artist and clearly demonstrate the relationships between archaeological and ethnographic costume. The text is succinct, yet packed full of information.

Previously unavailable in the United States, this catalog is another "must" for serious students of Guatemalan textiles. Krystyna Deuss is to be congratulated for putting together an attractive and informative publication and for placing her subject matter in the present tense.

Margot Schevill

Margot Schevill's reviews were previously published in Council for Museum Anthropology Newsletter.



Beyond Boundaries: Highland Maya Dress at the Museum of International Folk Art

Edited by Nora Fisher and Malinda Elliott

Santa Fe: Museum of New Mexico, 1984. 39 pp. ISBN 0-89013-17-9. Soft Cover. 28 x 22 cm. 7 color plates, 22 black & white photographs, line drawings, 1 map. \$4.00 Museum of New Mexico, P.O. Box 2087, Santa Fe, NM 87504-2087.

This attractive monograph, made up of five essays and excellent photographic material, responds to the problems, such as the incredibly high cost of printing, involved in producing books—specifically museum catalogues and other publications. Printed in a magazine format, the low price makes it accessible to

a large audience. For those who are considering the possibilities for producing publications on a smaller scale, an Occasional Papers or Monograph series, *Beyond Boundaries* might serve as a model.

The introductory essay, *Beyond Boundaries: Highland Maya Dress*, is by guest editor Nora Fisher, textile curator of the MOIFA. Patricia Rieff Anawalt, well known for her fine book, *Indian Costume before Cortes*, writes about prehispanic survivals in Guatemalan dress. Photographers Gertrude DUBY-Blom, Norbert and Betty Katz Sperlich, bring the reader into the lives of the indigenous peoples of Guatemala and Chiapas, Mexico. Fiestas, religious rituals, landscapes, and children at play come alive. Norbert Sperlich includes a photographer's note, which serves as a reminder of the civil war that is devastating the residents of the highlands and lowlands of Guatemala.

The art and meaning of Chiapas ceremonial brocade of the Tzotzil peoples is beautifully explored by Louis B. Casagrande, Walter F. Morris Jr., and Suzanne Baizerman. For the title page Baizerman rendered an excellent representation of one of the Chiapas textile motifs.

Charlene Cerny, Curator of American and Latin American Folk Art at the MOIFA, concludes the monograph with a provocative essay on the mysterious areas between anonymity and signature in folk art.

The concept of studying the Maya beyond the boundaries that separate Mexico from Guatemala is one that demands future research. For Mesoamerican scholars, this is an important and vital direction. Congratulations to the MOIFA for taking the initiative with this highly successful publication.

Margot Schevill

Hierba, Montaña y El Arbol de la Vida en San Pedro Sacatepequez, Guatemala.

Lina E. Barrios

Guatemala City: Ediciones del Museo Ixchel, 1983. 84 pp. 28 x 21.5 cm. 11 color plates, 13 sepia plates, 73 drawings, 6 graphs, glossary, notes, bibliography included. \$16 plus postage; Museo Ixchel del Traje Indigena, 4a Avenida 17-27, Zona 10, Guatemala, C.A.

In recent years Guatemalan textiles have been the subject of many publications which have presented a broad perspective on this ancient and diversified textile tradition that has been documented through archaeological, historical and ethnohistorical sources. The ongoing civil war between the government and the underground armies has deeply affected the Maya Indians, forcing relocation of villages in the highlands where many of the weavers live, and threatening the extinction of the art of Ixchel, the Maya goddess of weaving. Despite this political situation,

the Museo Ixchel has begun a publication series that will communicate outside of Guatemala the beauty and dramatic impact of costume, and its importance to the traditional life of the Maya Indians.

The Museo Ixchel del Traje Indígena was organized in 1977 and is devoted to the costume and *artes* of the Maya Indians of Guatemala. This publication, in Spanish, is the first of a projected series that will focus on one particular village at a time, celebrating costume, and placing it in a socio-economic and religious context.

This handsome catalog, "Grass, Mountains, and the Tree of Life in San Pedro Sacatepequez" is a product of an exhibition that opened in September 1982. David Ordoñez, a well-known designer in Guatemala, was responsible for the catalog's beautiful design, color, sepia photographs, and excellent illustrations, including drawings of design motifs woven into the *huipiles* or blouses worn by the women of San Pedro Sacatepequez. A satisfying design decision was to print the text and drawings in purple ink; purple is the dominant color in the textile repertoire of this village.

Two short chapters introduce the text based on the history of costume in Guatemala and background information on San Pedro Sacatepequez, (St. Peter of the grass mountain) which is located only twenty-two km. from the capitol. The ethnographic analysis is the result of a collaboration between social scientists from the faculty of the University of the Valley of Guatemala and the staff of the museum. The author of the text, anthropologist Lina E. Barrios, is the curator of the collection. Eight costume possibilities were chosen for comparative study; graphs show the relationship of costume style to the economic level, occasion of use and age of the wearer.

Characteristics, materials, weaving technology and prices of costume elements are also discussed. The evolution of certain aspects of the costume, such as the disappearance of male costume, and textiles related to religious observances, is documented over a period of 80 years. The glossary includes identifications of the design motifs in Spanish and Cakchiquel, the Maya language spoken in San Pedro Sacatepequez, as well as the placement of the motifs on the textiles.

This monograph is an excellent resource for those who have an interest in Guatemalan textiles and a reading knowledge of Spanish. The color plates, which present costume in its actual setting, give a moving impression of the lives of Maya Indians of San Pedro Sacatepequez. One can only hope that the Museo Ixchel will continue with these publications on a regular basis. Should one be interested in obtaining this catalog, make haste! Only one thousand were printed.

Margot Schevill

Applying the Pulled Warp Technique to Loom-Shaped Clothing

Kerry Evans

Milwaukee: Kerry Evans 1984 32 pp. Portfolio \$8.95 (plus .75 postage if purchased from author).

Kerry Evans developed some sophisticated designs for loom shaped clothing which were published in her first book *Treadled Togs* (1981). She has taken the concept of form-fitting loom shaped clothing even farther with this new publication on the pulled warp technique. The technique involves the weaving in of "darts"—actually wedge shaped areas of open warp—where needed. After the weaving is complete, the warp threads are pulled to close up the open areas for a fit that conforms to the body. These darts may be used for fit at the shoulders, bust, necklines and waistlines, and their use keeps cutting and sewing to a minimum. Eight patterns are presented, including vests, tops, skirts, a coat and a cape. Each pattern is shown as a black-and-white photo and as a pattern layout for the warp, with a description of the garment and pulling suggestions. Suggestions for suitable yarns are also given. All pattern measurements are given for women's medium sizes. The book is in a portfolio format to allow for the addition of more designs at a later date.

Ms. Evans strongly recommends weaving a sampler first to practice the various types of darts. This seems essential if one is to master this technique. She also recommends making up a sample garment in muslin first, to adjust the placement of the darts. Since the darts can only be formed by the weft, this technique is limited to garment designs using the width of the loom as the length of the garment. However, the variety of designs presented shows that there is great flexibility of design within these limitations. The portfolio may be obtained from Kerry Evans, 2308 E. Euclid Ave., Milwaukee, WI 53207.

Karen Searle

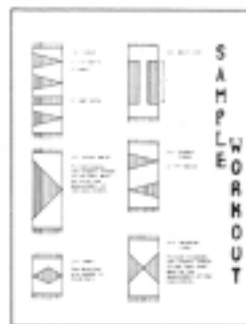
Domestic American Textiles; A Bibliographic Sourcebook

Beverly Gordon

Ambridge, PA.: Center for the History of American Needlework, 1979. Paper. 217 p. ISBN 0-934074-03-8.

This is a bibliography, a research tool directed to those interested in American textiles. This group includes members of academic disciplines—art historians, textile historians, museum curators—and fiber artists. The author, a fiber artist and teacher, also aims this book at women interested in learning about the history and traditions of a predominantly female area of creativity.

For the purpose of this bibliography,

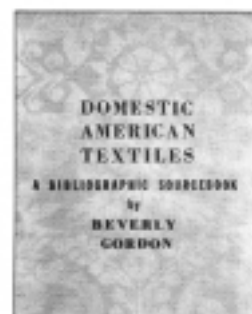


"domestic American textiles" are identified as "those fiber constructions that were and are made in the North American home for personal and decorative use." Native American textiles, costume, and basketry are excluded from this study. However block printing and stenciling are included as is some information on English and European textiles in the context of American application.

Approximately 1000 books and articles were examined. Of this number, 574 books and articles plus 70 catalogs, all published before 1977, were chosen for inclusion in this volume. Books and articles are grouped in one alphabet. No page numbers for articles are given. The annotations attempt to indicate the effectiveness of the text and pertinent bibliographic aids. In addition to the annotated bibliographic entries, there is an introductory essay presenting an overview of literature about American textile arts from 1876 to 1976. A time-line is provided showing important publication dates from 1900 to 1976. There is an index and a section on catalogs from textile exhibits. The bibliography also includes a review of periodicals and magazines. Most of these listings are annotated and are divided into those of current and historical interest. Current periodicals which can be used as pattern sources are also noted, as are those periodicals with profiles of contemporary fiber artists.

Domestic American Textiles is a valuable research tool for those who want an overview of the field and for those who wish to delve further into the subject. However, one problem with printed bibliographies is that they are almost immediately out-of-date. This study ended in 1977. It deserves to be an ongoing project.

Susan Larson-Fleming



◆ STUDY & TRAVEL ◆

STUDY

CALIFORNIA

Berkeley: The Pacific Basin School of Textile Arts Fall Lecture schedule: Oct. 26 Anne DuBois, "Cloud Art: The Ancient Craft of Marbling"; Nov. 9 Larry Dawson, "The Place of the Paracas Embroideries in Ancient South Coast Peruvian Art"; Nov. 26 Christine Riedell, "Non-silver Photography." Fall Textile Art Classes: Fall II Oct. 8–Dec. 15, 1984. Courses include "Photographing Textiles" with Lillian Elliot and Pat Hickman; "Beginning Handprinting" with Kathleen Larisch; "Chiogami—Japanese Printed Papers" with John Marshall; "Multi Layered Weaving" with Inger Jensen; "The Printed Word" with Rhoda London; "Advanced Weaving Seminar" with Annell Slack; "Marketing and Business" with Christine Brady. Fall Workshop Schedule: Oct. 27–28 "Marbling on Fabric" with Anne DuBois; Nov. 10 "Knitting Machine Demonstration" with Deirdre Wallace Sanchez; Nov. 17 "Oshi-e" with John Marshall. *For information:* Pacific Basin, 1659 San Pablo Ave., Berkeley, CA 94702 (415) 526-9836.

CONNECTICUT

Brookfield: Brookfield Craft Center Inc., P.O. Box 122, Brookfield, CT 06804. Fall Classes: Oct. 27–28, Paper Marbling, Bookbinding, Felting/Millinery; Nov. 3–4, Paper as Art Medium; Nov. 10–11, Screenprinting on Fabric; Nov. 17–18, Traditional Basketmaking. *For catalog call:* (203) 775-4526.

MARYLAND

Bladensburg: Ivy Crafts Imports will offer silk painting seminars at its Washington, D.C. area office Oct. 13–14, Nov. 10–11, Dec. 8–9, 1984. *Contact:* Diane Tuckman and Ian Tuckman, Ivy Crafts Imports, 5410 Annapolis Rd., Bladensburg, MD 20710 (301) 779-7079.

MINNESOTA

St. Paul: Weavers Guild of Minnesota. Interim. Mon.–Fri., Jan. 7–25, 1985. Interim is designed for college students on leave during January and for anyone interested in an intensive fiber art experience. Students will be exposed to BASIC SPINNING, DYEING, and WEAVING. Please contact the interim office of your college regarding credit. *For information and to register:* Weavers Guild of Minnesota, (612) 644-3594, 9 A.M.–1 P.M., M–F or write 2402 University Ave., St. Paul, MN., 55114.

NEW HAMPSHIRE

Sharon: Irish weaver Sallie O'Sullivan, New Jersey quiltmaker Patricia Morris and Connecticut basketmaker/fiber artist Carol Grant Hart will lead three advanced-level fiber workshops at the League of New Hampshire Craftsmen's Seminar 85, Jan. 11–15, 1985 at the Sharon Arts Center in Sharon, NH. *For information:* Evelyn Zimmerman, League of New Hampshire Craftsmen, 205 North Main Street, Concord, NH 03301 (603) 224-3375.

TRAVEL

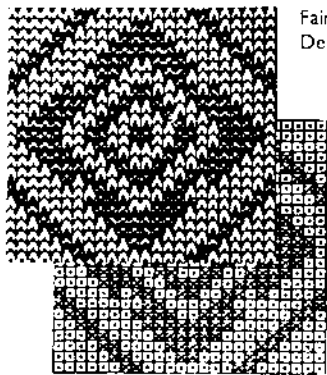
Peru & Bolivia: The Ancient Weaving World of Peru & Bolivia, February 6–18, 1985, led by Mary Ellen Warren. *For information:* Holbrook Travel Inc., 3520 NW 13th St., Gainesville, FL 32601 (904) 377-7111.

Peru: Weaver's Hike in Peru, May 9–31, 1985. *For information:* Betty Davenport (tour organizer), 1922 Mahan, Richland, WA 99352. (509) 946-4409. "This is a customized trip especially for weavers interested in an in-depth look at the textiles and lifestyles of the weavers in the Cuzco area."

◆ PRODUCTS ◆

TRIPLE-D SOFTWARE

Triple-D Software announces its newest program, FAIRISLE DESIGNER. This program contains geometric patterns used in knitting, weaving, needlepoint, quilting and general art design. Written in 100% machine language by Richard & Dan Foy, Fairisle Designer is available on disks for Apple II (series), Commodore 64 and Radio Shack models I, III, & IV. Retail for \$249.00. *For information:* Triple-D Software, Dick, Dave & Dan Foy, P.O. Box 642, Layton, Utah 84041 (801) 546-2833.



Fairisle
Designer

SCOTT'S WOOLEN MILL, INC.

Scott's Woolen Mill announces two new yarns: "Trifle" is an elegant tweed boucle. 100% Kid Mohair. 12 color combinations. "Angelique" A radiant heart of bright viscose, sheltered by Kid mohair and wool brushed to a lofty froth. 14 colors available. *For information:* Scott's Woolen Mill, Inc., Hecla Street and Elmdale Road, Oxbidge, Massachusetts 01569. (617) 278-6571.

In the next issue

Our January issue will feature clothing. We will present a variety of loom shaped garments, ethnic garments and garments tailored from handwoven fabrics for inspiration.

Looking ahead to future issues of *The Weaver's Journal*, our Spring issue features rugs and weavings for home interiors.

Deadline for articles to be submitted: January 1, 1985.

Plans for the summer issue include ethnic and historical textiles.

Deadline for articles to be submitted: March 1, 1985.

◆ THE WEAVER'S MARKET—CLASSIFIEDS ◆

EQUIPMENT

TEXSOLV LOOM TIE-UP SYSTEM Canadian distributors. For sample kit, send \$1.00, refunded with order. WOOLHOUSE, Box 315, Armstrong, B.C., Canada VOE 1B0.

BEST LOOM, SPINNING WHEEL, ACCESSORIES prices anywhere. Most major manufacturers. Information newsletter \$1.00. DISTRIBUTORSHIPS for our imported yarns available. THE UNIQUE, 21½ East Bijou, Colorado Springs, CO., 80903.

FLOOR & TABLE LOOMS designed by Rollo Purrington, made by the Norrises, 52W Willowbrook Road, Storrs, CT 06268. SASE for brochure.

ELECTRIC BALL WINDER. Say Goodbye to tedious hand winding. Transforms yarn into balls in no time. \$59.95, prepaid. Village Weavers, 215 Village Circle, San Antonio, TX 78232. 512-494-2706.

SPINNING SUPPLIES. Lowest prices on Ashford & Louet wheels, handcarders & drumcarders. Knitting machines \$155 up. Sheepy items, books & fibers. FREE CATALOG. WOOLERY, RD 1, Genoa, NY 13071. 315-497-1542.

PUBLICATIONS

REPS, TECHNIQUE DE CREATION DE TISSAGE TRADITIONNEL ET MODERNE (French) by Bibiane April Proulx. 157 pages, photos, designs, schemes. \$11.95 plus \$1.00 postage. FRENCH-ENGLISH WEAVING GLOSSARY upon request: \$2.00 plus \$.50 postage. —LES EDITIONS LA TIRELLE ENR., 176, rue des Frères ouest, Québec. GIL 1G5 Canada. Dealers inquiries invited.

BOSTON WEAVERS' GUILD MONOGRAPHS

VERSATILE BRONSON by Dorothy S. Burton. Instructions, drafts, designs, photographs, bibliography. \$7 postpaid.

MORE LINEN HEIRLOOMS by Constance D. Gallagher \$5 postpaid.

PROCESSING AND FINISHING HAND-WOVEN TEXTILES. \$4 postpaid.

WEAVERS' WISDOM 250 aids to happier weaving. \$4. postpaid.

Please order from
Mrs. G. Clifford Goodband
361 Norwood Street
Sharon, Mass 02067

The Weaver's Market classified advertising rate is .75 per word, \$15.00 minimum.

Deadline for the winter issue is Nov. 15. Pre-payment must accompany ads. Send your ad copy to: The Weaver's Market Classified, c/o The Weaver's Journal, P.O. Box 14238, St. Paul, MN 55114.

FIBRE FORUM is the magazine of the textile arts in Australia. Subscriptions in 1984 are US \$16 and CAN \$20. Appears three times a year, with colour. Articles on all aspects of textile expression. Subscribe through R.L. Shep, Box C-20, Lopez, WA 98261. Fee should accompany subscription. Back issues available.

The Unicorn

Books for Craftsmen

Pleasing Our Craftsmen Friends
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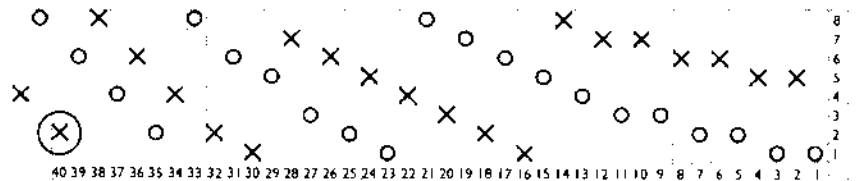
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◆ ERRATA ◆

Correction: "Shadow Weave," Vol. VIII, No. 3, Issue 31.



The Weaver's Journal, Vol. IX, No. 1, Issue 33 (Summer 1984)

Page 44: Figure 2 referred to in the article is the warp specifications list.

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