

The Weaver's Journal

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Volume IX, Number 4, Issue 36

Spring 1985



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The Weaver's Journal

Quarterly Journal for Textile Craftspeople

Volume IX, Number 4, Issue 36

Spring 1985

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ON THE COVER

Staffan Stalledräng," (1909). Tapestry. Designed by Märta Maas Fjetterström.

Translation of Swedish text: Stephan was a stableboy / Be careful, my steed / He watered the five horses under the starry sky / No daylight was seen, only the stars shining in the heavens / He reached the forest before anyone was awake / He walks steadfast and unafraid in the footsteps of the wolf / The bear in his den has no peace / The poor hare, frightened and afraid, must hide in his bed / The day is coming / My steed strides homeward / Now a fire is lit in every hearth for Christmas porridge and Christmas pig /

The article begins on page 30. Photo by Claire Selkurt.

◆ FROM THE EDITORS ◆



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Dear Readers;

We began to select articles for our spring issue with a rugs and home interiors theme in mind, but as articles arrived, it became apparent that we were working with a Scandinavian theme, as well.

Marilyn Holtzer's article on double-faced krokbragd takes a new look at this traditional Norwegian rug technique. Art historian Claire Selkurt writes on the world-famous tapestries of Swedish artist Märta Måås-Fjetterström. Liisa Kanning Ojala examines the Finnish Rya tradition and the work of contemporary Finnish artist Irma Kukkasjärvi. These three articles inspired us to look to some of our local Scandinavian resources for complementary material.

Two museums in our area are dedicated to documenting the early Scandinavian immigrant experience in the upper midwest. The American Swedish Institute in Minneapolis, and Vesterheim, the Norwegian-American Museum in Decorah, Iowa. Both museums have extensive textile collections.

Sherry Butcher-Youngmans of the Swedish Institute provided information about a weaving in the museum's collection, and allowed us to photograph an exhibit of work by contemporary Swedish lacemaker Stina Hasselberg.

Lila Nelson of Vesterheim provided photos and assistance for our Finishes/Shared Traditions column which deals with an unusual Norwegian braided fringe.

The rag rug weaving tradition prevalent in northern Minnesota was brought to that area by Scandinavian immigrants. In the Two Harbors area that Janet Meany writes about in her article on Log Cabin Rag Rugs, many of the weavers are of Finnish descent. We couldn't resist accompanying Janet's article with some interesting Minnesota rag rug lore.

Also included in this issue are Suzy Sewell's fabric-strip (we hate to say "rag") jackets, Philis Alvic's thoughts on designing for an interior space (back to our original theme), a shaft-switching device developed by Crys Harse, a 3-toned block weave by Eve Broughton, Allen Fannin's Looming Thoughts, and Part 3 of our series on textile conservation.

We hope you will enjoy this chock-full issue. Please let us know your feelings about special theme issues.

We want to apologize for the recent mailing error. Through an oversight, many copies of the winter issue were mailed without envelopes. Please let us know if your copy was badly damaged.

Sincerely,

Karen Searle Suzanne Baizerman

Karen Searle and
Suzanne Baizerman

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◆ LETTERS ◆

THERE WERE MANY good articles in the Fall issue of your magazine, but I especially enjoyed "Mother-wit and the Dyepot" by Barbara Handy Marchello. I like the way she thinks!

For a number of years now I have also been using whatever substitutes I can for the poisonous mordants. There is so much joy in getting that unexpected color from rusty nails. But when I would give a dye workshop, I would only mention "my method," and demonstrate in the traditional way by using alum in enamel, copper and iron pots.

Barbara's article has pushed me over the edge. In my next dye workshop, we will use the alternatives that I have found and used. Knowing someone else is out there "doing it" has given me strength to expose my unorthodox dye methods! Thanks for the article.

Donna Martin
Monticello, NM

I ESPECIALLY ENJOYED the Heathered Yarns article in the Fall issue. I've been "rainbow dyeing" for three years now and love the endless colors available. I enjoyed seeing large scale processing methods—picker and large drum carder—definitely an energy saver.

I'm anxiously awaiting the next issues.
Susan Lustig
Des Moines, Iowa

IN RESPONSE to "A Second Look at Soft Drink Mix Dyes," *The Weaver's Journal* Fall, 1984:

Yes, it is possible to use Jello gelatin for dyeing. One of the Eugene Spinners, John Westlake, found that Jello had brighter and clearer colors in greater variations than did other brands of gelatin. John used four ounces of gelatin to 1/2 lb. of wool. He tried for colorfastness with Clorox™ and powdered bleach which is hard on the wool but makes almost no change in the color of the yarn.

John became interested in spinning when he discovered how the wheels work and after he made several highly efficient ones. After he was taught that a crochet hook can make loops he made dozens of handspun hats. He has made flickers for all of us, improved our wheels, repaired drum carders, given away wheels, fleeces, yarns. He has made skein winders and blockers as well as the wheels (about two dozen).

Now, has anyone tried hair dye? I have, and found the colors for wool nothing like those for human hair. The wool also absorbs the dye like a blotter taking up ink. It would take a lot of dye and is probably too

expensive unless there is a particular color hard to find elsewhere in dyes intended for wool.

Dorothy Tainton
Eugene Spinners Guild
Eugene, Oregon

MY WIFE AND I run a cotton handspinning company in South Africa. We market our clunky cotton yarn and a full range of patterns to outlets all over our country and find we have a demand we cannot cope with. In addition we hand dye the yarn and my wife's circle of knitters produce a beautiful range of jumpers [sweaters] that we sell to some of our country's top clothing boutiques.

I find your magazine a great source of inspiration (dyeing, colour combinations, etc.) and also it helps us to stay in touch as we don't have a national weaving and spinning magazine in our own country.

For the past year I have been turning the country over to find a mechanical carding machine to card and make batts out of our ginner's cotton. So naturally I was very excited when I read your interesting article on Marcie Archer O'Connor's method of colour blending in the Fall 1984 issue. Her electric industrial-sized carder looks perfect for my needs. Please put me in touch with her or the manufacturers of this machine. We have no equivalent in South Africa.

Thanks in anticipation and I look forward to receiving your next issue.

E.T. Bisset
Bisset's Homespun
Kommetjie
Cape Province
Republic of South Africa

Editor: ARCHER, Box 80023, St. Paul, MN 55108; see ad in this issue, page 4. The carder is manufactured by Patrick Green, 48793 Chilliwick Lake Rd., R.R. 8, Sardis, British Columbia Canada VOX 140.

I NEEDED A PROJECT for the seventh grade science fair and decided to try Kool-Aid dyeing on wool, cotton, and acrylic and to test the samples for color fastness.

I dyed small skeins of each fiber in the same dye pot and then wound them on cards. I next exposed half of each sample card to direct sunlight for 36 days (21 of which were totally sunny).

I found that the cotton faded until it was pure white. It was hard to see if the acrylic faded because some of the colors didn't take the dye at all. The ones that did take the dye do appear to have faded. The wool didn't fade. I had dyed some wool with Kool-Aid with NutraSweet and I found out that the wool faded.

I thought your readers might be interested in my observations.

Jennie Thompson
Cumberland, Maine

FIRST, I'D LIKE TO THANK YOU for the copy you sent to my spinning guild. I intend to pass it around as soon as I've finished.

Second, there is an article on p. 24 of Issue 34 on soft drink mix dyes. I recently did a dyepot with Kool Aid and had no trouble with them. I'm taking the liberty of enclosing samples. The dyes were made from orange, raspberry and grape. My only question is why did my grape sample turn out with a blue streak? The blue streak occurs at the same section on each lock, not that it isn't pretty, just puzzling. I used about 1/4 lb. of wool to 6 packets of Kool Aid. A friend came back from Colorado having attended the Spin-Off Autumn Retreat with this Kool Aid recipe and samples. I made a list of the more intense colors and cut down the amount of wool and Kool Aid accordingly.

The only reason that comes to mind that the grape didn't take up well is maybe you either didn't use enough grape Kool Aid or maybe your water is effecting the dye.

Many people have been able to achieve a beautiful rust color with onion skins. The best I can get are yellows, golds, oranges and avocado green but no rust. The only thing I can think of is maybe it's my water. Even in just this area alone, we have Hayward water, East Bay M.U.D. and other companies that supply water. I've done the same dye pot with onion skins in three different water supplies and each time the colors are close but not exactly the same and still no rust.

Nola Phagan
Hayward, CA

AS A TEXTILE CHEMIST with many years of experience in the industrial trade and in the laboratory working with the many phases of the art of dyeing, it is very distressing to see you publish articles like Marilyn Gilsdorf's "Safe Dyes for Children," Vol. 8, No. 4, Issue 32, Spring 1984, and Linda Bloedel's "A Second Look at Soft Drink Mix Dyes," Vol. 9, No. 2, Issue 34, Fall 1984.

These so called "safe" dyes, which are found in the food products, i.e., the drink mixes, have been shown in laboratory experiments to cause chromosomal damage and increased rates of cancer.

The Public Citizen Health Research group, based in Washington, D.C., wants the Food and Drug Administration to ban

many of the dyes used in food, drugs, and cosmetics. They have threatened legal action against the F.D.A.

These dyes include Food, Drug & Cosmetics (FD&C) Yellow #5, (also known as Acid Yellow 23 or Tartrazine in the textile industry), FD&C Yellow #6, and FD&C Red #3 (also known as Acid Red 51). Since these dyes are rarely used anymore by the textile industry because of either their poor fastness or dyeing qualities, it behooves us to also eliminate them from our foodstuffs considering their potential danger.

It is obviously not safe to assume a product is harmless just because it is found on the grocery store shelf. One must always use caution with chemicals and remember that at some given point, a chemical (and these dyes are chemicals, not food), becomes harmful.

Good examples to keep in mind are alcohol and tobacco. Neither kills immediately.

The National Cancer Institute has found convincing evidence of carcinogenicity for FD&C Red #3 in male rats. FD&C Yellow #5 has been shown to cause allergic reactions in 70% of people allergic to aspirin and has also been linked to thyroid tumors and chromosomal damage in animals. FD&C Yellow #6 has been linked to kidney tumors in animals and to chromosomal damage. There is also evidence that Blue #1 is associated with chromosomal damage; Blue #2 with brain tumors; Red #40 with lymph tumors, and Green #3 with bladder tumors. Most of these colors, if not all, have been banned in at least one European country, but they remain out on store shelves.

What I am trying to point out is that we must be pragmatic and face reality. All dyes, natural and synthetic, in food or used in industry, are concentrated chemicals. Chemicals are all right to use as long as we handle them with intelligent care. Do not assume that any chemical is without some degree of risk. Once you have established these reasonable parameters, then, look for the best product for your needs.

Synthetic powder dyes distributed by craft suppliers are usually the same quality used by industry. They are concentrated, so a little goes a long way. They do not contain extraneous chemicals as you would find in drink mixes and they are inherently better for wash and lightfastness. Certainly the economics will be better.

Stop allowing yourself to be lulled into a false sense of security because the products you are using are found on the grocery shelf. Write to Commissioner Young of the Food and Drug Administration, 5600 Fishers Lane, Rockville, Maryland 20857. Ask why these products have not been banned.

Then look to the suppliers of dyes advertised in this journal. They will show you the safe way to handle dyes to obtain a safe end product.

Don Weiner
Director of Technical Services
PRO Chemical & Dye Inc.
Somerset, Massachusetts

Editor: Mr. Weiner has offered to serve as our consultant on future dye articles.

We are receiving many interesting letters on the subject of drink mix dyes. Ms. Tainton's photos of the large range of colors obtained with gelatine mixes are very impressive. Several people have remarked, half jokingly, that they don't think they want to feed these products to their kids anymore, but as Mr. Weiner points out, it is not a joking matter. Perhaps we should join consumer action groups to get those dyes taken out of our food, and go back to using dye in pure form on our yarns.

I JUST RECEIVED the winter issue and it is beautiful. The magazine praises you and your staff's talents louder than words could.

I have an additional answer to Jo Clapperton (*Editor: see "Letters," Winter 1985 issue*): If you subject wool to heat, friction or pressure in a wet condition you induce fiberplasticity and distortion. You can also get severe and irreversible felting. In the mill you prevent this by two processes. The first is a wet process in which the fabric is treated in open width and under warp and weft tension with boiling water. The second is decatizing, a process in which the fabric is loosely rolled between thick felt blankets and supersaturated steam blown through.

The handweaver can get a similar result of setting and making the fabric "needle ready." Take the fabric to a good drycleaner who is willing to follow your instructions and ask him to put your fabric on the Hoffman Press and thoroughly steam it without any tension being applied. This will set the wool and minimize any future distortion. You will probably get some small shrinkage, depending on the tensions you have applied on your loom, but the fabric will firm up and withstand future cleanings much better.

Now to another subject—design for multiharness looms. Handweavers invariably start with the threading and go from there. There is another way which mill people follow. We usually start with a weave and develop from the weave the most economical and simplest entering. We also develop the treadling/chain from the weave and in case there is no dobby the tie-up from threading and treadling. It is often quite easy to change the weave and use the same threading and tie-up. By the way, a dobby chain is not limited to 50 lag. It can

be as short as 8 and as long as several hundred lags. I have a 20 shaft design loom and am planning a project to demonstrate the possibilities.

Walter Hausner
Hackensack, New Jersey

I WAS MOST PLEASED to receive the Winter issue of *The Weaver's Journal*. My article, "A Special Summer Vest," was presented beautifully and the entire magazine had a professional, sophisticated look. I am proud to be a part of it. I especially enjoyed seeing the blue vest on such a perfect model. His blue eyes accented the coolness of the garment.

I would like to draw your attention to one detail. The article stated that the waffle-weave and the dotted-swiss patterns were both from Mary Black's book, *New Key to Weaving*. I derived the waffle-weave from her book, but the dotted-swiss is my own design. I used the draft and threading from the waffle-weave for the dotted-swiss, but the treadling is originally mine. I hope that no readers are frustrated in trying to look up the dotted-swiss in Mary Black's book.

Lucy Anne Jennings
Klamath Falls, Oregon

I HAVE RECEIVED Issue 34 (Fall 1984) and I wish to comment.

To Carol Pickens, regarding contract weaving. My rates are as follows: For only weaving a fabric I charge two times the price of the yarns. If I also have to sew, for example a garment, the charge is three times the price of the yarns used.

As May Frank has written in "Letters," I have done my own draw down of her "recipe" and found the error. So did a few other weavers I know, and they too did not have any trouble with it. Their vests look nice and they enjoyed the weaving. I wove a shadow weave stole using her "recipe." May Frank also stated how easily things like this can happen. And look at what I found after reading Issue 34. On p. 14 in Diagram 1, Profile draft, some black blocks are missing. And on p. 15, diagram 2, one treadle could be omitted if treadles 3 and 4 can be depressed together to replace treadle 7.

I like *The Weaver's Journal* so much.

Netty Jansen
The Netherlands

SO GLAD you girls are taking this over. I took a course you gave at H.G.A. Pittsburgh and was very impressed with your acumen, hard work and background knowledge.

Best of luck with the *Journal*. Know you'll make it.

So glad not to have so much computer

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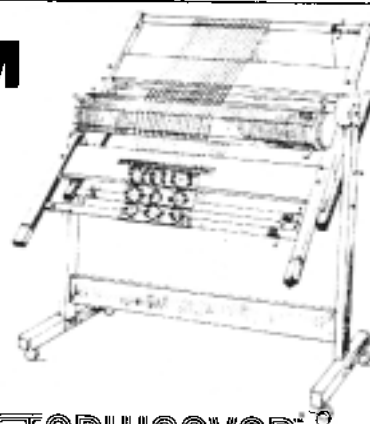
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Letters from 6

work. That's industrialization—not hand-weaving!

Dora Swart
Ithaca, NY

Editor: Readers! Are there more of you who agree with Ms. Swart? Let us know your thoughts.

I JUST WANTED TO SAY that your presentation of the Doublejack story couldn't have been better. The drawings were a good size, and the few text changes were appropriate for the article. I'd like to thank everyone who worked on it, it is well done.

I'm also pleased that you decided to offer the full set of plans, for, although the number of weavers that build their own equipment may be small, the search for such information is always going on. An editorial staff that has the courage to offer technical details does credit to the magazine, and to the hobbyists that are trying to learn more about this craft (I don't use the word craft to demean weaving; I admire crafts, I don't ever think I could be an artist).

Thanks again, it is a great article.

Wm. Koepf
Bakersfield, California



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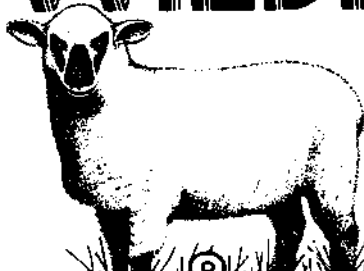
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




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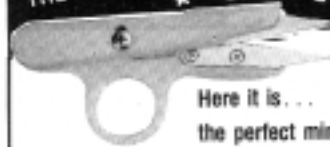
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A NEW JOURNAL FOR CREATIVE TEXTILES

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, made 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 trend 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

An Ounce of Prevention

Preventing deterioration

by Mary Ann Butterfield and Lotus Stack

WHILE LENGTH OF LIFE has usually been a practical consideration in textile production, makers probably didn't think in terms of hundreds of years. Historic preservation has become important in our society, and conservators now find themselves dealing with textiles that have, sometimes by mere chance, survived for several hundred years. By trying to preserve we also have the opportunity to study the causes of deterioration. What we are learning can be applied by the contemporary artist to prevent early loss of the textiles produced today. We now know that if a displayed textile can be fully supported in a suitable environment, its life will be greatly extended and its appearance maintained. Whether it is the conservator working with old and weakened pieces or the artist preparing the new, similar principles for support and protection hold true.

In a previous article for this series we discussed free-hanging methods for displaying large flat textiles and dimensional textiles hung in a flat position. For smaller flat textiles and for fully three-dimensional textiles other methods can be used to provide greater support for the entire structure as well as more protection from the environment. The following are only two examples, but they point out many of the basic considerations necessary for safety.

Support can be provided for a small flat textile by attaching it to a full backing that has its own rigid support. For instance, cotton fabric is tightly stretched over a wooden frame

and the textile is sewn along its entire body as well as around the edges to this fabric. This sewing prevents the downward pull caused by hanging, from placing stress along only the upper edge of the textile. Such stress is instead evenly dispersed over the entire structure, thus reducing the possibility of breakage in any one over-stressed area.

A second example is the use of an armature to support a three-dimensional object. Such an armature should be constructed to the shape of the piece and padded to fit the interior, providing support at many points and distributing the weight evenly. Here, as with the stretched frame, no one area is over-stressed and likely to break more quickly than other areas. The padding material must be rigid enough to hold the weight of the textile but soft enough to provide gentle, non-abrasive support.

Materials and Techniques

While visual aesthetics and structural support are prime considerations, one must also be sure that the materials and techniques used in mounting will not themselves endanger the textile. The following are items that need careful thought.

1. **Selection of mounting materials.** In preparing textiles for display one must be aware of the physical properties of the materials used. Wood, for instance, contains acid which is damaging to textile fibers. Therefore a wooden interior frame or a wood armature must be sealed with several coats of polyure-

By trying to preserve we also have the opportunity to study the causes of deterioration.



Vacuuming a large, hanging textile using a screen to protect the fibers.

*Tightness of weave,
fiber content,
strength and texture
must all be taken
into account.*

thane varnish. (Polyurethane is thought to be inert and thus non-toxic.) Even so, the textile should not be in direct contact with the wood. Wood also contains resins which can escape over time and adhere to the textile. Some woods are more resinous than others, so a low resin wood, such as poplar, should be chosen rather than pine which is high in resin.

When paper or cardboard is used, one must be sure it is 100% rag and not the more common wood pulp paper, again because of the acid content. Metals oxidize forming rust or corrosion, either of which cause deterioration and staining of fibers. It is best to use other materials for fasteners and for armatures, but if metal is necessary, those that oxidize least should be used and the textile well buffered by coverings as well as distance. Lucite™ or Plexiglas™ are excellent materials as long as the polished surface can be dealt with in a way that prevents slipping. Nylon screws should be considered in place of metal.

Adhesives and adhesive tapes are generally a forbidden method of mounting, except in the hands of experienced conservators. Not only do they contain chemicals that speed deterioration of textile fibers, but they also have aging and break-down properties that are incompatible with textiles. Often they become rigid and cause stress by preventing natural fiber movement. Sometimes they become brittle and break, forming sharp edges that cut fibers. In addition, adhesives rarely remain on the surface, but penetrate the weave structure and the fibers causing chemical damage. Solutions used to dissolve these adhesives are not safe for textiles or people.

Any future removal of the textile from its mount may cause significant damage.

Fabrics that are used in mounting must be chosen to be most compatible both with the textile and with the method to be used. Tightness of weave, fiber content, strength and texture must all be taken into account. Fabrics should be washed before use to remove any excess dye and sizing. Ironing will return the weave structure to its original perpendicularity.

2. Structural alignment. The structure of a textile should be aligned with the structure of the fabric used in the mounting system. For example, the fabric stretched over a frame must be taut, with the warp and weft absolutely perpendicular to the frame bars. When the textile is positioned on the surface and aligned with the weave of the backing, the two structures work together, rather than in opposition when normal movement caused by the vertical position and by atmospheric change occurs.

Three-dimensional textiles present a multitude of stress problems, each unique to the individual piece. It is difficult to generalize, but the basic principles remain true: the weave structure of linings and inner supports should align with that of the textile, especially if the textile is fastened to the support. Some fastening is recommended in most cases and can usually be accomplished by sewing. Sometimes the textile will remain safely in place without attachment if the armature is constructed to fit well and if the surface has enough texture to form a natural bond with the inside of the textile. Care must be taken however, as slipping is not only unsightly, but damaging if the textile structure is misaligned.

3. Non-damaging techniques. It is easy to damage a textile by using careless techniques in the mounting process. Sewing should be done carefully with the needle moving straight in and out between the warp and weft. This prevents splitting woven threads, thus weakening the primary structure. In fact, any type of fastening must be done without breaking threads. All mounting systems for three-dimensional pieces must be designed so that placement of the textiles is smooth and easy and does not cause excessive stretching, bending or other forms of stress. In other words, plan in advance.

4. Exterior protective systems. Frames and Plexiglas™ boxes can often be used for protection from airborne particles, chemicals and other deteriorating factors. Practical solutions depend on the size and shape of the object as well as the requirements posed by the environment in which the textile will live. A textile displayed beyond the reach of people and in a geographical location where the air is

clean has little need for such protection. However, in a polluted urban environment, every possible protection is needed.

Plexiglas™ has many advantages over glass. It weighs less and does not break as easily. In addition, it is somewhat porous, permitting air circulation that helps prevent moisture build-up and allows the textile to breathe. However the surface is easily scratched, and precautions must be taken to prevent marking. All such enclosures should be spaced so their surfaces do not touch the textile. The only serious problem arising from this protective treatment may be visual. The Plexiglas™ creates distance between viewer and the object, possibly reducing interaction between the two.

Lighting

Any kind of fiber work placed directly in sunlight will deteriorate quickly in the onslaught of ultraviolet rays. A room full of natural light, even though the sun may not strike the textile directly, is also life-threatening. Fluorescent light contains similar ultraviolet rays, so this too is damaging—possibly even more dangerous, since fluorescent light looks so innocuous.

Protection from ultraviolet light is available in the form of almost invisible coatings for windows and in sleeves and shields for fluorescent tubes and lights. These coatings and shields must be replaced at intervals, however, as their filtering power diminishes over time. Ultraviolet light-filtering Plexiglas™ is also available and should be used for boxes and in framing if there is any possibility the textile will be displayed in ultraviolet light. Incandescent light does not contain ultraviolet rays, and for that reason is safer. However it creates heat, which if concentrated, causes textile fibers to become dry and brittle.

Maintenance

A textile that is well mounted and placed in its own enclosure is about as well protected for display as is possible, though it should be monitored for excessive light, moisture condensation, and signs of deterioration. Textiles that are free-hanging without a frame or box need regular maintenance. Much air pollution is beyond our control, especially in public places, but dust and airborne particles can be removed by simple vacuuming. Remember that the dust seen on a table top has also settled on the textiles. Unfortunately, it is almost invisible on textiles until a large amount has accumulated because it settles into the weave structure and disappears from sight. Dust par-

ticles are often sharp and abrasive and are continually cutting away at the fibers.

At about three month intervals, displayed textiles should be gently vacuumed. This is done by using the lowest suction level, with a nylon screen laid over the textile to prevent pulling up fibers and stressing the weave structure. On a more delicate textile an embroidery hoop holding stretched netting, which can be purchased from your local fabric store, can be used in place of the nylon screen. For more information about this procedure see Margaret Fikioris' article in the September/October, 1976 issue of *Museum News*.

Finally, good maintenance includes rotation. Even when well supported, carefully protected, and regularly cleaned, a textile suffers stress from the vertical position and from uncontrollable atmospheric conditions. It needs to rest. This will be discussed in the next issue along with safe storage and the need for clear instructions for the gallery and the purchaser, to protect both the textile and the artist.

In a polluted urban environment, every possible protection is needed.

An embroidery hoop equipped with netting used to protect the textile during vacuuming.



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Looming Thoughts

by Allen A. Fannin

DURING THE PAST several years, we have become increasingly aware of the doldrum-state in which handloom weaving and handspinning equipment concepts have continued to dwell. To us, this condition is particularly disturbing for two distinct reasons.

First, a comparison between the level of sophistication of handloom weaving and spinning equipment and that of any other skilled field which is practiced by a random mix of participants with a broad vocational/avocational range, will clearly show the overall quite low level of evolution in textile craft equipment. This comparison can be made between our field and a closely allied craft such as woodworking, or between ours and as unrelated an activity as tennis. Nowhere do we enjoy the equivalent of the modern tennis racquet frame. We leave it to the reader to make this comparison as we have done, believing the conclusion to be obvious enough not to warrant defending here. It is only necessary to emphasize that what handloom weavers and handspinners lack is a broad range of choice in degree of equipment sophistication. While often weavers of advanced accomplishment, whether self-proclaimed or otherwise, will, in their quest for a higher order of tools, create an intimidating atmosphere for less accomplishment-oriented folk, it must be recognized that a broad range of choice for all does not *ipso facto* pose a real threat for some.

Second, being fortunate enough to work from time to time with guilds in various parts of North America, this writer has seen the remarkable awareness of the equipment problem and the frustration it causes those who feel their development hindered more by purely mechanical shortcomings than by any personal liabilities over which some control might be exercised. This frustration is more recently fueled by equipment introductions that appear to promise more in print than in fact, according to some.

To gain a greater comprehension of the situation, we need to focus our perspective more historically, yet retain as our point of reference what E. F. Schumacher might have termed *an appropriateness of technology*. A writer-colleague whose attention we would hope to turn in our direction once said that the handloom weavers and handspinners of his acquaintance have made as their main technology choice, that of the world well before the Industrial Revolution even at its embryo stage—probably before the mid-1600s, or earlier. In the 20th century however, this colleague went on, we have at our disposal a buffet of technology from which any combination that is appropriate to our needs can be

selected. Yet advantage is not taken of this technology in how the equipment we now have is conceived and built. He observed further that, strangely enough, the greatest advances that have been made in hand-textile equipment in the 20th century are in the area of marketing sophistication.

There is undoubtedly the ever-present question of exactly what kind of broader equipment choices to accept. The recent history of handloom weaving equipment is not without many examples of attempts by individuals of varying degrees of enlightenment to extend the limits of the equipment range. The simple yet informative advertising in older handweaving periodicals documents the rise and the demise of these courageous attempts. One can only speculate as to whether this demise was due more to their lack of market acceptance in general or to their being misplaced in time. There is no doubt that someone perceived a need, which we submit is still as real now as it was then.

The matter of acceptance we believe shares a greater responsibility for the equipment situation than the historical placement in time, for no matter whether a concept is ahead of, within or behind its time, that concept may very well not endure without at least minimum acceptance by those who can keep it viable until a period when and if wider acceptance occurs. We are not convinced of the impossibility of the acceptance of a broader range of equipment choices by a sufficiently large segment of the textile craft population to assure an economically rational marketing venture. Nor are we convinced that the manufacturing capacity and intent cannot be found to develop any conceivable equipment improvements.

To repeat, lest it be forgotten, our hope is to witness the availability of the same range of equipment choices to handloom weavers and handspinners that is enjoyed by participants in such diverse pursuits as photography, woodworking, bench-rest shooting and so on. To allow the handloom weaver who is so inclined to choose the equivalent of a precision-bored bull barrel or a fine Exacta camera in no way demeans the weaver for whom the current, more limited choices suffice.

That acceptance *is* possible is bolstered by the wide and rapid acceptance of a broad range of equipment in the hand-knitting machine field; a range weavers and spinners have yet to dream of. This range, as seen by this writer in one massive commercial display, extends from the most elementary device, just short of a pair of needles, all the way to a fully powered, computer-controlled automatic machine capable of duplicating on a small or intermediate scale anything done by larger

knitting mill equipment. We have contended and, sadly, must continue to contend that this range of choice does not exist for handloom weavers and handspINNERS.

It might appear to some that the present choices are broader than they really are. However, from our perspective, the choices are not unlike those between one sedan and another. Sedans all have four wheels, some form of internal combustion engine and basically the same load capacity. Whatever perceived differences do exist are in superficial characteristics only: color, amount of chrome, body shape, etc. Any normal sedan will get one from point "A" to point "B" equally well, be it Rolls or Volks. Looms and spinning wheels, like sedans, are still designed, built, marketed and sold more from form and less from function. When innovation is evident, it is usually in the way of aesthetic embellishment on a basic form that has improved little, if at all, since it was first established way back when there was nothing else.

Spinning wheels are the greatest example of this frozen evolution. There are wheels made today whose external form can be considered nearly sculptural in overall look. Such wheels, to this observer at least, have a sharp, contemporary visual appeal that cannot be denied. (It would be most interesting to see some forward-looking guild sponsor an exhibition centered on contemporary spinning wheel design.) Yet, almost all modern spinning wheels are not functionally different from their most distant predecessors. While handlooms do not share the same degree of outward design innovation as shown in spinning wheels, innovation, though somewhat misplaced, is nevertheless clearly present. The addition of fly-shuttle motions, dobbie motions and even computer-controlled dobbie motions to otherwise quite elementary weaving looms has become a quite popular thing to do.

We think the addition of these sundry appurtenances to handlooms deserves specific consideration. First, hardly any handlooms are built today for the sole purpose of making cloth. That is, they can make cloth, but they also have to "look nice." Secondly, it is our observation that in making these cosmetic additions, the loom makers have bypassed a great many more basic improvements which should be given preference. To incorporate a computer-controlled shed selection system into a loom whose physical design clearly limits the weaver's ability to work at anywhere near the speed of the shed-selection system is to create a drastically unbalanced situation; not the most appropriate technology.

It is strange that one almost never hears mention of warping and winding equipment

for weavers and fiber preparation equipment for spinners. While these two preparatory operations are all but totally ignored by equipment builders, weavers and spinners at all levels feel the lack of equipment choices here more than elsewhere. So much attention has been given to the spinning of fibers and the weaving of warps that many who should see otherwise have lost sight of how these fibers become ready for spinning and the warps ready for weaving.

Rather than presenting a bleak picture, this overall situation presents a ripe area for development. The questions that immediately pose themselves are basically two: should development be concentrated on the improvement of existing equipment, or should efforts be directed more toward extending the range of choices. We support the position that both these questions must be given equal and strong emphasis in solving the equipment problem. We are all obligated to give the same respect to those handloom weavers and handspINNERS for whom the present equipment suffices that we would give to those who demand different choices. Therefore we cannot avoid the conclusion that the presently available equipment is quite valid and deserving of all possible improvement. At the same time, it cannot be denied that improvement is needed coupled with extension of the range of what is available.

The greatest conceivable improvement evident to many in the field is in the area of equipment cost. Lest handloom weaving and handspinning become even more the province of those with substantial superfluous income than they already are, considerable design and marketing efforts to reduce these costs are essential. To this observer and to others, the requirement that equipment must meet such excessive aesthetic criteria to be acceptable in the marketplace is the principal cause for high prices, inflation notwithstanding. If, for example, a less ornamental spinning wheel design could become acceptable, these devices could be sold for less than they are now. If, as is true in certain Scandinavian countries, loom-frame design could be structurally less complicated and made more suitable to solid or laminated softwood fabrication, loom prices that rival those for used cars might well be lowered drastically. There is nothing inherent in the function of either a handloom or a spinning wheel that mechanically dictates as much structural and aesthetic design complexity as we now have. Certainly it is possible with modern wood fabrication technology and materials to so design an existing loom frame that it can be built of middle grades of softwood rather than the most expensive clear grades of hardwood.

The greatest advances that have been made in hand-textile equipment in the 20th century are in the area of marketing sophistication.

Structurally, one would like to see far more rigid construction in existing looms. Nearly every loom built today has a beater or lay that will not twist laterally unless pulled from its exact center. Many weavers of a more intermediate persuasion would clearly benefit from more flexible loom design that would allow for the addition of more shafts beyond the "normal" four without having to undergo the major investment of a new loom. If *Consumer Reports* were ever to review fly-shuttle systems as presently built, far too many would be rated unacceptable for purely safety reasons because of the failure of the shuttle to box properly after each pick. Very few fly-shuttle weavers have not experienced a shuttle vaulting out of the loom, through the warp and hitting the nearest object in its path. Simple improvements in the box-to-shuttle fit and in picker design and mounting could reduce this dangerous occurrence to not more than one or two fly-outs per several million picks.

The greatest improvement in spinning wheel design would be a realization on the part of wheel makers that anything that would allow the spinner a maximum number of spindle revolutions with a minimum number of treadle strokes, consistent with physically comfortable mechanical advantage, will cure the bane of all spinners: Slowness. This improvement would obligate spinning equipment makers to pay far closer attention to the purest mechanics of twisting fiber into yarn.

It is often incorrectly thought that broadening the range of handloom weaving

and handspinning equipment choices is only for so-called "advanced" participants, meaning that the broadening is to occur at the far end of the spectrum. This is, of course, patently false. In fact, broadening of the field's concepts of equipment and what it means to the textile craft worker really needs to happen before such concepts can be realized in concrete ways. This will work to the good of the entire spectrum. We must broaden our thinking to see our equipment in much the same way that everyone else sees theirs: first as something to aid the worker's hands to do what otherwise could not be done, and only secondly and incidentally, as something nice to look at. This means that weavers and spinners themselves, who have front-line contact with the equipment, must become more mechanically aware of their tools so that they will be in a better position to do what most needs to be done, to wit: establish lines of communication with equipment makers that are based on a technically accurate common language free of non-functional aesthetic bias. Weavers and spinners need to become more accepting of radical equipment innovations such as the use of steel in place of wood for certain applications, the use of motor-driven equipment where appropriate and most of all, accepting of the fundamental idea that no matter how aesthetically contrived and primitively simple, equipment is nonetheless machinery and cannot be totally ignored as such.


Kind regards and thanks.

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Looms and spinning wheels are still designed, built, marketed and sold more from form and less from function.

The Weavers Journal is aware that some of Mr. Fannin's views may be controversial. We believe that controversy and the lively discussion that can result from it is beneficial to our field. We invite response from our readers.

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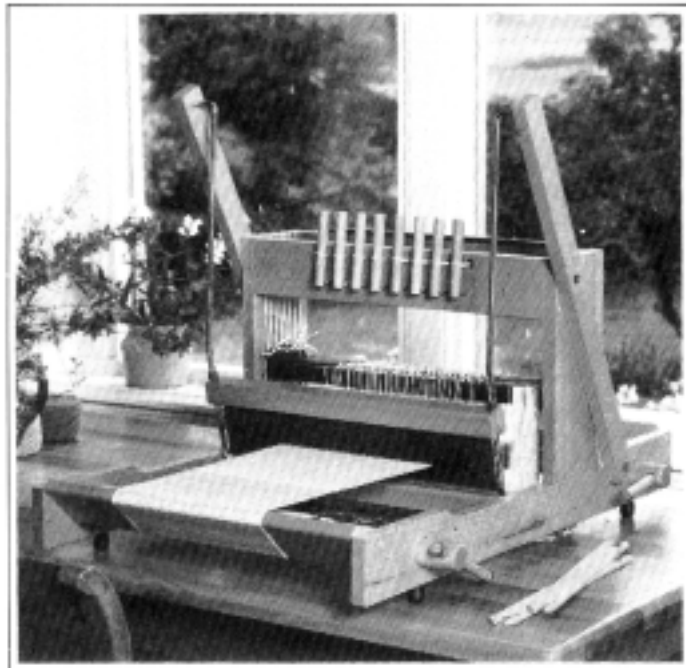


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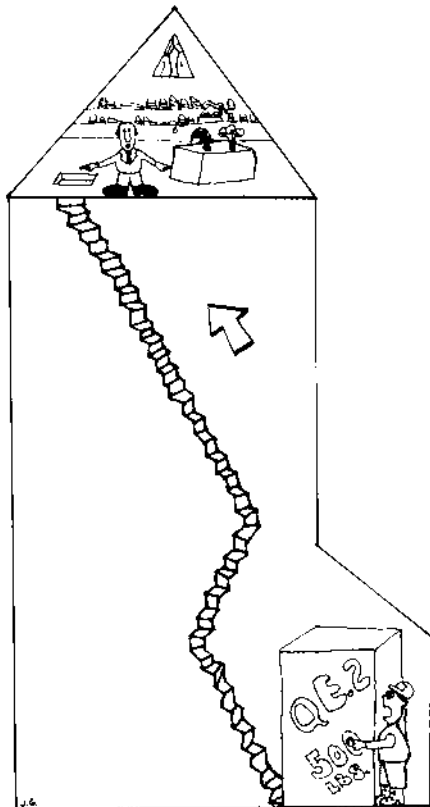
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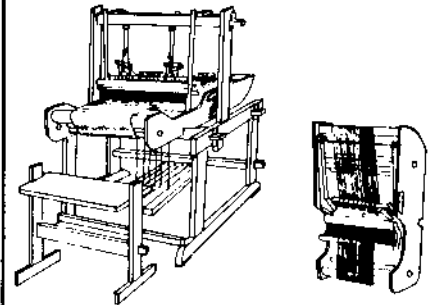
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Summer

by Susan Hick

SUMMERS ARE SHORT in this part of the country, so we here have a tendency to put our looms on hold for a few months to take advantage of the outdoors. Consequently we have to plan ahead, weaving now for the new season. And fashion-wise there's a lot to look forward to.

The coming season is truly fashion in the state of flux. We're coming out of a man-tailored phase, which was not too terribly popular, and into one that's prettier, more feminine, less serious. Just how far it will go is anyone's guess. Designers contend that



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their customers have worked so hard to get their bodies into shape that they want and deserve to show them off.

Well, to that end we have what's being touted as "The Short Age." It means that hemlines are rising, shown anywhere from just skimming the knee on up to thigh-high. It's still questionable whether the look will sell to a very wide audience, as youth and/or good legs are certainly required.

The shortened skirts are usually slim. Think of a golf skirt and you're on the right course. For walking ease use a slit, wrap the

skirt front or back, or make it sarong-style. For added interest a straight skirt can be cut on the bias.

If you remember the difficulty of sitting prettily in a short skirt, you might instead turn to shorts. The sportier they are, the higher on the leg they climb. There are boxers, skorts, walking lengths, and culottes, and they may be cuffed or not. There is even a tailored walking suit, presumably for city streets.

There are other ways to expose some skin, especially midriffs. Bare them with strategically-placed cutouts or cropped tops.



Shoulders become visible with sundresses, the scooped neck and sleeveless variety (perhaps with a matching sweater) and the halter top joined to a standup collar or with straps crossed in front. The simplest sundress is a strapless tube, gathered at the top and held with elastic or drawstring. To reveal both shoulders and midriff wear a bandeau.

Those of us without perfect knees need not despair, because hemlines can also be very long or, actually, anywhere in between. Long skirts may be slim or made full with gathered waists, flaring gores, or godets. There are simple long linen dresses with such softening details as tucks and pleats. Some dresses are



◆ FASHION TRENDS ◆

quite loose, which adds a comfort factor for the season; the hemlines on these have crept up only slightly. All of the longer dresses and skirts can be cut the same as their briefer counterparts.

Tailored trousers are slimmer, less slouchy, and are cropped at the ankle. Some sportier pants are more amply pleated; others are so tight that they're like a second skin. And lengths go from "high water" to just below the knee. Remember capris, pedal pushers, and clam diggers? You've got the picture.

Proportion is the key to putting it all together. Jackets now are really just short coats, oversized and rounded, for wearing with everything but especially over shorts, those short slim skirts, and some long full ones. Styling details on a jacket might include a shawl collar, the classic blazer collar and lapels, double-breasted, or slightly bloused effect is back. Oversized sweaters and long cardigans are appropriate, too.

Big shirts are a Big Story, worn instead of jackets, cut like a man's white shirt or even as tailored jacket. When paired with pants the outfit can look like a pajama set.

With trousers go camp shirts. With all pants and long skirts go tops that stop at or above the waist, perhaps a short cardigan that wraps and ties, and crewneck shirts. A flowing linen duster is great with a long dress or pants. Further looks to consider are a short skirt over a long one and a dress over pants.

The biggest news in fabrics is the proliferation of floral prints. Many seem as though they came right off the wall, with English and Oriental inspiration. Others are tropical, neo-Hawaiian and Tahitian. The handweaver can take advantage of these in any number of ways.

The first idea to come to mind is to match colorations, using the hues in the same pro-

portions but for entirely different fabrics, maybe a large plaid. Secondly, coordinate with the florals by picking a few of the colors for, say, a pinstripe vest or shirt of cotton ticking. The print itself could become a trim, a collar, a lining, even an applique in a palm frond or banana leaf shape. Finally, all the florals are shown as shirts, skirts, shorts, and pants with tweed and twill jackets of wool, silk and linen. You'll discover lots more ways to synchronize these fabrics with your loom.

Where color is concerned, there are so many other choices that we'll be hard-pressed to get our visions woven before the garden is planted, let alone by end of the season. To be picked from are muted, dusty pastels or chalky, sun-bleached ones and the hothouse brights. Just pull out the color wheel and find your favorites, as no part of the spectrum nor any combination is excluded. Add a neutral—white, cream warm tan, khaki, gray, navy—to keep the fabrics wearable. It's even possible to mix brights, pastels, and neutrals all at one time.

For more inspiration check the festive colors in the stripes of Guatemalan cotton. Try a linen plaid in really strong hues of green, purple, red, and yellow. Think all shades of yellow (banana, maize, butter, lemon, acid) and pink (pale, blush, coral, bright, hot) and purple (grape, violet, plum, lavender, mauve). For a practical plus, in that they can be worn longer, use the colors traditionally associated with Fall: mustard, pumpkin, teal, royal, raspberry, rust, and the jewel tones. Children's clothes are of lime, yellow, orange, fuchsia, and primary blue.

Dressed up or dressed down, weave your Summer moods, be they airy and light, soft and sentimental, or vibrantly wild. Then, after reaping this harvest, look forward to a cheerful colorful Fall.

Directory of Weavers and Spinners Guilds to be published biannually

The next Directory of Weavers and Spinners Guilds will be published in the summer of 1986. We are attempting to list all guilds in the U.S., Canada, and elsewhere. If your guild has not been included in the *Directory*, please send us the following information: name of guild, contact person and address, area served, aim or goal of guild, size of guild, membership prerequisites, dues amount, number of study or special interest groups, meeting day and location. Does the guild publish a newsletter? Are visitors welcome at the meeting?

Deadline for receiving information for the 1986-87 Directory is February 1, 1986. The 1986-87 Directory will be sent free to all current Weaver's Journal subscribers as of Summer 1986. Copies of the 1984-85 Directory are available at \$2.50 each.

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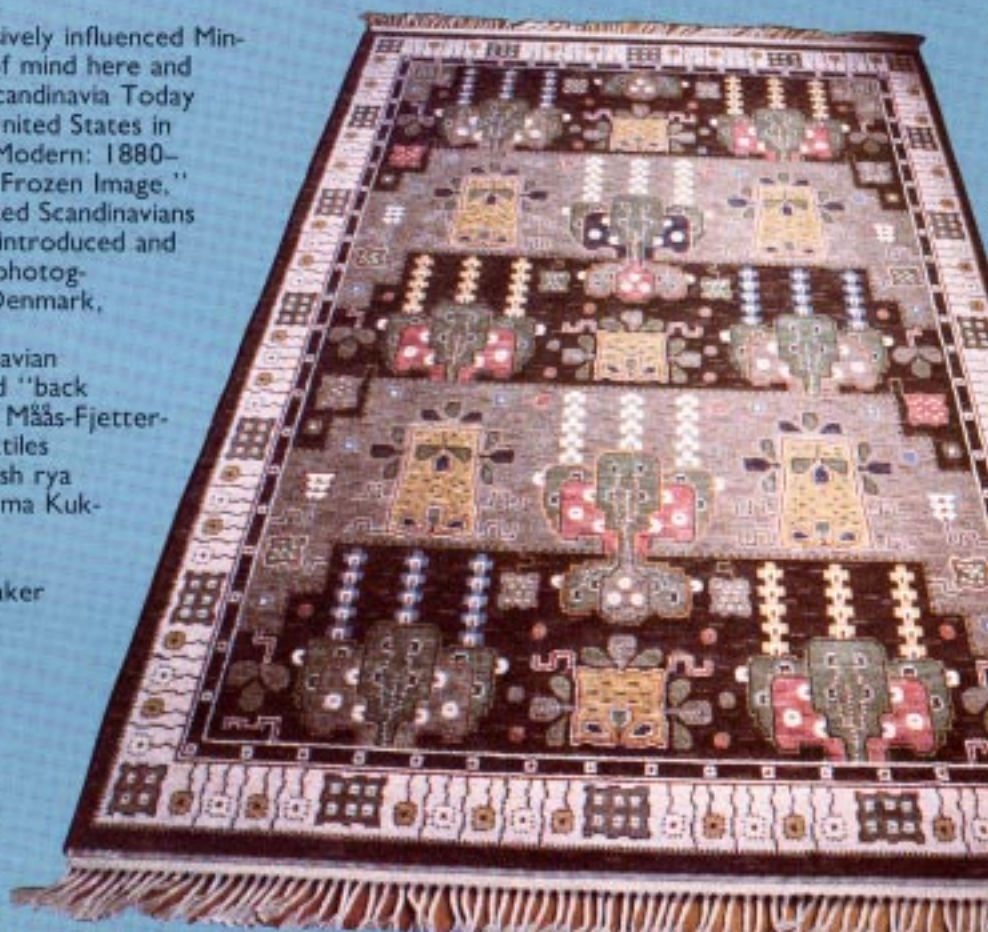




IAN TRADITIONS

The Scandinavian heritage has extensively influenced Minnesota. It has never been far out of mind here and received new impetus during the Scandinavia Today celebrations held throughout the United States in 1982-83. Exhibits such as "Scandinavian Modern: 1880-1980," "the Scandinavian Touch," "The Frozen Image," and "Northern Lights" reminded and united Scandinavians in common pride over their heritage and introduced and expanded interest in the design, textiles, photography and painting of Sweden, Norway, Denmark, Iceland and Finland.

The following articles look at Scandinavian traditions old and new, in this country and "back home." The designs of Sweden's Märta Måås-Fjetterström greatly influenced 20th century textiles and continue to be reproduced. The Finnish rya gathers new excitement in the work of Irma Kukkasjärvi. Firfletting, a Norwegian finishing technique is explained in Finishes/Shared Traditions. Contemporary Swedish lacemaker Stina Hasselberg adds several innovations to an ancient textile practice. A 19th century textile woven in Sweden is preserved and exhibited in "the new land" in the 20th. While not strictly placed in the Scandinavian Traditions section, Janet Meany's rag rug articles acknowledge the importance of the Finnish immigrants and their weaving traditions to northern Minnesota.



Reinterpreting Rya

Irma Kukkasjärvi energizes an ancient technique

by Liisa Kanning Ojala



In her home studio, Irma winds sisal string around cotton, producing threads of varying thicknesses.

are reflected in their concept of beauty which strives for simplicity and clarity.

Situated between East and West, Finland assimilated elements of foreign cultures and evolved an individual style. The earliest rugs were woven in natural colors of white, gray and black. Designs were improvised right on the loom. The oldest textile techniques, the shaggy *ryjy* (*rya*) rug and the *täkänä* pick-up double weave, came to Finland from the

West. *Täkänä* were woven in the Naantali convents as early as the 15th century; their imagery followed the tradition of the central European Roman Catholic Church. Because of the double warp, the pattern emerges as both positive and negative. The possibilities of the *täkänä* technique continue to be explored by many modern textile artists.

A comparatively new development in Finnish weaving is *raanu*. The *raanu* is a woven rug, generally of very bright colors from the warm end of the spectrum. It is predominantly identified with northern Finland, however some examples exist from Karelia in eastern Finland. Karelian examples are characterized by their use of the traditional Karelian colors of red and black. The *raanu* is woven in a flat weave with pick-and-pick color patterns.

In recent decades, Finnish textile art has become famous beyond Finland's borders. Currently one of Finland's most innovative textile artists, Irma Kukkasjärvi, has exhibited her works internationally. Her textiles were featured in the "Scandinavian Touch" exhibit which traveled throughout the United States. Although contemporary Finnish textile artists are using many different techniques and materials, Kukkasjärvi has remained faithful for the most part to one tradition in creating her monumental works—*ryiji*.

The *ryiji* is a knotted pile textile used in all Nordic countries. It came to Finland from Sweden via the Åland Islands southwest of Finland. There are extant *ryiji* rugs dating from the 15th century. Already at that time the technique was widespread.



In the beginning of the 16th century the pile became shorter and the rugs lighter and more ornamental until in the 19th century they reached a splendor equal to tapestries.

In the Åland Islands ryiji rugs were used as coverlets in boats and as bed covers in homes. The ryiji from this area is characterized by one pattern on the border and another in the interior. Because of the scarcity of wool and in order to enliven the surface of the ryiji, fishermen's wives often wove strips of old clothing into the rugs for additional color.

When ryiji spread from the Åland Islands to

the mainland, it began to make use of local forms and richer decorative patterns. The ryiji rug, when used as a decorative wall hanging, was transformed from an object of every day use to a sign of wealth.

Finland was for many years under Swedish rule, and ryiji rugs have been found in many Swedish castles. During Swedish rule, contacts with central Europe were frequent, providing new styles and influences for the ryiji. The weavers imitated the textile styles of castles and mansions, adapting them to their needs.

Ryijys were used extensively as payment for

Irma working on "Verde."



Above, theater curtain created for the Jyväskylä (Finland) Theater, 1983. The material is wool and linen.

Right, Irma standing in front of her wool rya "Trip-tyk"(1983) at the Parliament Building in Helsinki, Finland.



taxes, in land sales and in inheritances and dowries. Young couples usually received a ryiji as a wedding present from the bride's relatives and the bridal couple knelt before the altar on a ryiji owned by the parish.

Although textile artists from all five northern countries make beautiful rya rugs, the Finns are considered the true originators of what has been described as "painting with yarn." Maintaining and expanding the Finnish tradition is Irma Kukkasjärvi.

KUKKASJÄRVI'S CAREER spans fifteen years beginning with her graduation from the Helsinki School of Design in 1968. She has rapidly risen to the forefront of European textile design. During this period, her main source of inspiration has been the various materials she has used in both experimental and commercial works. Her recent works are in rough wool and in that sense may be considered traditional. She has, however, made use of other materials that are not so traditional.

SCANDINAVIAN TRADITIONS

At one point she used horsehair but found it difficult to tie. Sisal string purchased in a stationery store proved a more favorable choice. She dyed it in her kitchen and wound it around a cotton core thread to produce threads of varying thickness which were then woven into the work at hand. She also dyes her woolen yarn, winding it into seven-shade color combinations and using these bunches to form one pile knot. Different pile lengths are formed during the weaving with the wool threads knotted carefully according to length. The surface of a close pile, three dimensional ryiji rug such as this can sometimes be 20 cm. thick.

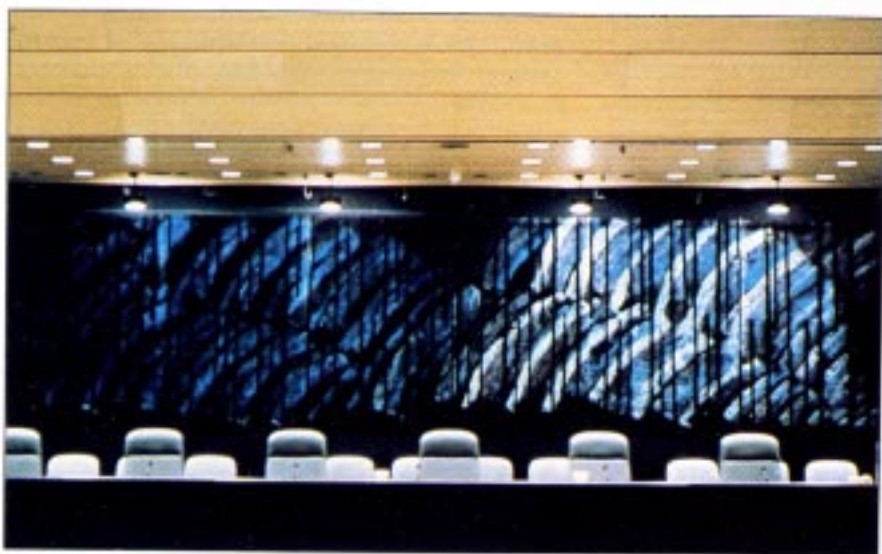
Kukkasjärvi's studio is in her home in Katajanokka, in the heart of Finland. The striking relief rugs she creates are woven on a large upright loom, especially built by her father, which almost fills the room. The upright loom is essential because a thick



Above, "North-north-east" (1975). The material is sisal; the technique is rya and Gobelin.

Left; this rya, installed at the Baghdad Congressional Palace, consists of 6 panels, each 4' 6" by 6' 7".

Below: Installation of "Dandelion Field," at the Södertälje (Sweden) Konsthall, 1983. This rya is made of wool and sisal.



pile ryiji cannot be wound around loom beams in the normal way as work progresses. It is also an advantage to see the whole ryiji while weaving continues.

Her design sketches are about the size of a postage stamp and she puts several on one sheet of paper. The sketches serve primarily as guidelines, with the creative process continuing throughout the actual weaving. Outlines may be drawn on the linen warp, but it is the perfect understanding between the artist and her experienced weavers, either at her home studio or at the Friends of Finnish Handcraft studios in Helsinki, that brings a design to successful completion.

Kukkasjärvi's textiles adorn the walls of many

public buildings in Finland. Her work may be found in Japan, France and perhaps soon the United States. Recent large scale commissions has been the theater curtains for new theaters in Lahti and Jyväskylä, Finland, and she has also designed furniture fabrics for Leif Madsen. One of her largest ryiji works is a six panel wool ryiji for the Congressional Palace in Baghdad, Iraq. She is continuing to work on the textiles for the new wing of the Finnish Parliament, in Helsinki. Generally only about five of these large commissions are completed each year.

Ryiji is a flourishing, textile technique in its country of origin. Through the work of contemporary artists such as Irma Kukkasjärvi, its excitement will continue to be felt throughout the textile world.



Harts and Flowers

Sweden's Märta Måås-Fjetterström's designs inspired a textile renaissance

by Claire Selkurt



Watercolor drawing of flowers. Signed and dated 1894. Collection of MMF AB, Båstad.

ONE WINTER morning as I sat reading in my living room I looked up to see an early ray of sunlight burst across the surface of a small tapestry designed by the Swedish textile artist Märta Måås-Fjetterström. The piece depicted luminous wildflowers scattered across a dark brown background. The association was immediate—early summer mornings in the woods, sun cutting through the mist, clusters of wildflowers, mushrooms and moss against the dark earth. “Blooming Tree,” “Field Flowers,” “Herb Garden.”

“Strewn Straw,” “Stag in the Woods,” “Grazing Horses,”—even the titles she chose for her works suggest the artist’s close bond with nature. In 1939 when Måås-Fjetterström was asked about the inspiration for her textile designs she responded, “I simply have to live in the country—nature is an ever fresh source of inspiration to the imagination, and it is and has always been my wish to get my weaving designs from the forms and atmospheres of nature herself, keeping them very simple and strictly in accordance with the ancient designs and the original peasant motifs.”¹ She also refers here to the other major wellspring of her art, the folk textiles of Sweden. The lyrical naturalism in her work was focused and structured by her constant reference to both the motifs and techniques of the folk textiles. Within

this context she developed an artistic idiom marked by geometrically stylized nature motifs and subtle colors. Not a weaver herself, she conveyed her ideas via hundreds of sparkling watercolors that her staff of weavers translated into fiber.

Märta Måås-Fjetterström occupies a central position in the history of early 20th century Scandinavian design. Despite the fact that she worked in a traditional women’s medium, she achieved national prominence and reknown throughout Scandinavia.

Her influence was formative in the development of modern Swedish textiles and continues to flourish as a living legacy through the studio that she founded in Båstad, Sweden where her designs are still woven today. Like many of the seminal figures in the early history of modern Scandinavian design, Måås-Fjetterström was trained as a studio artist, not as a craftsperson. The first decades of the century in Europe were marked by a rich collaboration of studio artists and craftspeople. In Scandinavia this brought about a virtual renaissance in the decorative arts.

Märta Måås-Fjetterström was born in Kimstad, Sweden in 1873, the daughter of a pastor, and one of eight children. In 1890 she entered the High School for Industrial Art in Stockholm. For practical reasons, she studied to become a drawing teacher, but her dream was to become an illustrator. Drawing was clearly her passion as indicated by numerous sketchbooks from the late 1880s and 1890s.² Her splendid watercolors of plants and flowers from this period reveal a keen eye and sense for the subtle colors and rhythms of nature. She became fascinated with themes from Swedish history and at one point hoped to create an illustrated history of Sweden. Tyra Lundgren, in her biography of the

artist published in 1968, notes that Måås-Fjetterström's interest in textiles developed gradually. Her first contact with the fiber arts occurred in school in Stockholm, where her lifelong friend Annie Frykholm was studying to be a weaver. The earliest evidence of her involvement in the designing of textiles is to be found in letters to the director of the Cultural History Museum in Lund written as early as 1896 in which she discusses proposals for tapestry designs.³ The sources she drew upon during this period were historical, religious and mythological. Tapestry designs such as "Sven i Rosengård," (Page in the Rose garden) a watercolor from 1897-99 reveal the influence of Art Nouveau in the organic, whip-lash forms of the stylized plant and dragon motifs. Her strong sense for the abstract is already evident in her early works. Another important influence in the development of her style was contemporary Norwegian weaving, specifically the tapestry designs of Gerhard Munthe. In her tapestry design "Sankt Göran och Draken" (St. George and the Dragon) from 1901 Måås-Fjetterström tends to flatten, outline and geometricize form, breaking clearly from the greater naturalism of her earlier works.

In 1902 she accepted a teaching position at the Cultural History Museum in Lund and became director of the weaving studio there. For the first time she came into intimate contact with the Scanian tapestry weaving tradition of southwestern Sweden identified with the province of Skåne. It was just the catalyst she needed. Working on a daily basis with women who came from generations of weavers, she became strongly anchored in weaving itself. She had to confront the material realities of translating pencil and watercolor into warp and weft. The Scanian love of time-honored motifs began to influence her formal vocabulary and their love of strong colors



Above: Watercolor drawing. "Sven i Rosengård." 1897-99. Collection of MMF AB, Båstad.

Left: Watercolor drawing. "Sankt Göran och Draken." 1901. Collection of MMF AB, Båstad.



encouraged her to enrich her own palette. After this point her designs become inhabited with wonderful creatures such as harts and wild horses grazing next to fields filled with eight-pointed stars. In 1905 she left Lund to become the director of the Homecraft Association office in Malmö. By this point her absorption in textiles was complete and she hoped with this newly founded organization to create a studio of modern textile art based upon folk traditions.⁴ The culmination of her own creative work during the Lund period came in 1909 when she exhibited furniture, a lighting fixture and the tapestry "Staffan Stalledräng," (Stephan the Stableboy) at the Stockholm Exhibition. "Staffan Stalledräng" was an exceptional synthesis of what she had learned



"Staffan Stalledräng," 1909. Tapestry. Collection of the Röhss Museum, Göteborg. For translation of text see page 3.

from the ornamental tradition of Scanian weaving and modern Norwegian design. It contains the seeds of many of her future works; the clear, rhythmic breakup of the space, the energetic stylization of animal and plant form, the simplification of architectural forms and the ornamental use of script that she would continue to develop particularly in her sacred works. She creates a fantasy world in the shimmering half light of a winter sky that illuminates the path of the young groom and his horses. Unfortunately the board of directors of the Homecraft Association was not prepared for this degree of artistic individuality. The stated purpose of the Association was the continuation of traditional Scanian designs and techniques. As a result Måås-Fjetterström was asked to leave her position.

Nature always remained a source of artistic

renewal for Måås-Fjetterström, so in 1913 when Lilli Zickerman invited her to become the director of the weaving school in Vittsjö, her art once again thrived in this beautiful area of forests and lakes. Zickerman, who was to become a noted figure in Swedish textile history for her life work in cataloging the motifs and techniques in the folk textiles, hoped that she and Måås-Fjetterström could bring about a real rebirth in the Swedish rug industry by employing traditional techniques to produce pieces for the modern home.⁵ After this point rug designs became a major emphasis of the artist's creative output. She set up a studio on the top floor of a large woodworking studio and hired young women from the neighboring farms to weave. Her work flourished here inspired by yet another source, the knotted pile rugs of the Near East. She produced designs unprecedented in ornamental richness such as "Herb Garden" and "Blooming Trees." In a rug such as "Herb Garden" the freshness of form and color is directly inspired by her own garden, but the complexity of ornament and the striking contrasts in hue and value reflect Turkish prototypes. The designs she produced in Vittsjö provide a vibrant conclusion to the work of her earlier years.

In 1919 Måås-Fjetterström was encouraged by one of her patrons, Ludvig Noble, to establish her weaving studio in Båstad on the southwestern coast of Sweden. He had built a beautiful estate there and was promoting the development of the town as a resort. The minute the traveler steps off the train in Båstad it is apparent why Måås-Fjetterström was enchanted with the location. The town stretches out on rolling hills and ambles along the undulating shoreline of Laholm Bay. In summer the light is bright and clear and the color and scent of flowers are everywhere.

She bought a large house not far from the beach, equipped the first floor with looms and reserved the top floor for her living quarters and private studio. Writer Ingeborg Bugge vividly depicted the daily life in the studio in an article written in 1934.⁶ The studio consisted of a showroom with numerous rugs displayed on the walls and floors. The weaving room was filled with twenty or so Scanian weavers working on large looms. At this time no power looms were used in the studio. Måås-Fjetterström didn't feel they were cost effective for a business her size and preferred the natural rhythm of the manual loom. The artist's own studio was upstairs. The room itself was large and airy with a studio window facing the harbor. Sketches and drawings were scattered over the surface of the large worktable. The artist began to talk about her work. The wool used in the rugs was primarily from England but spun and dyed in Sweden. Occasionally natural dyes were used but not in most of the pieces because it was difficult to obtain the same nuance of color twice. She spoke of favoring patterns that revealed the rhythm of the technique itself. The bond between technique and form should never be broken, she explained. She discussed what she saw

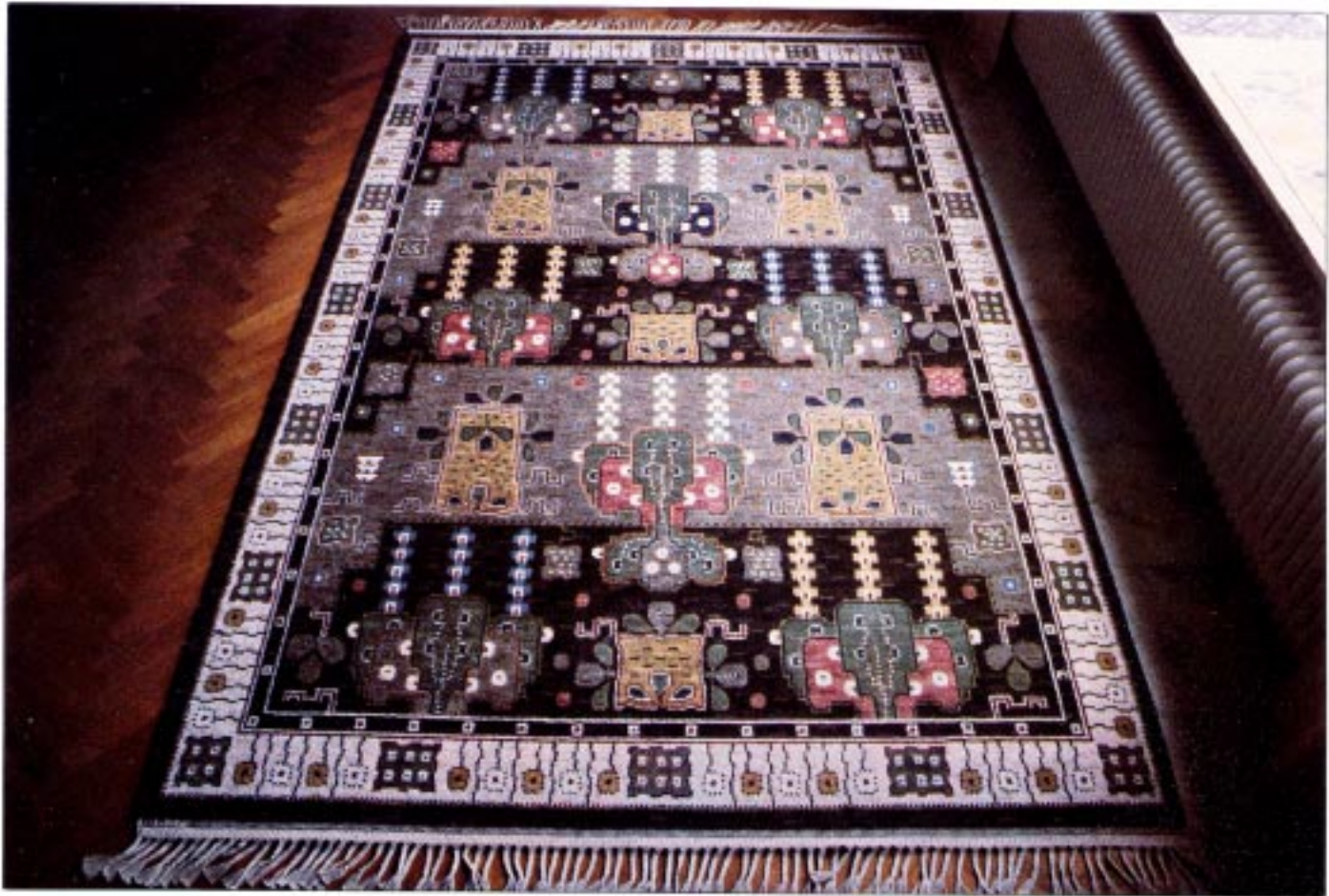
as the mission of contemporary Swedish rug weaving. "A rug must always have quality, which doesn't mean it has to be expensive, but rather that it is noble in its own way." Even a rag rug can have a real presence if the surface is lively and the design is powerful. Although she herself never became involved in design for industrial production, the potential of this direction interested her.

Edith Nägeli, a Swiss woman who apprenticed for a period in the Båstad studio and later became a friend of the artist, gives insight into the artist's working method in an article published in Zurich in 1947.⁷ She first met Måås-Fjetterström in the early 1920s. The artist worked in almost cloister-like isolation up in her studio during the day, communicating her ideas in large, painterly watercolor studies. These were then translated into working drawings on graph paper. She was capable of visualizing the entire course of a given work in her head as she worked on the drawings and would select the wools and the colors herself. The weavers would then begin by weaving up samples to study the color interaction in fiber. Often the weaver would have to weave sample after sample until Måås-Fjetterström was satisfied. In the evening she would go through the weaving studio and compare the works in progress with the working drawings and discuss details with the studio manager. Her evenings were often

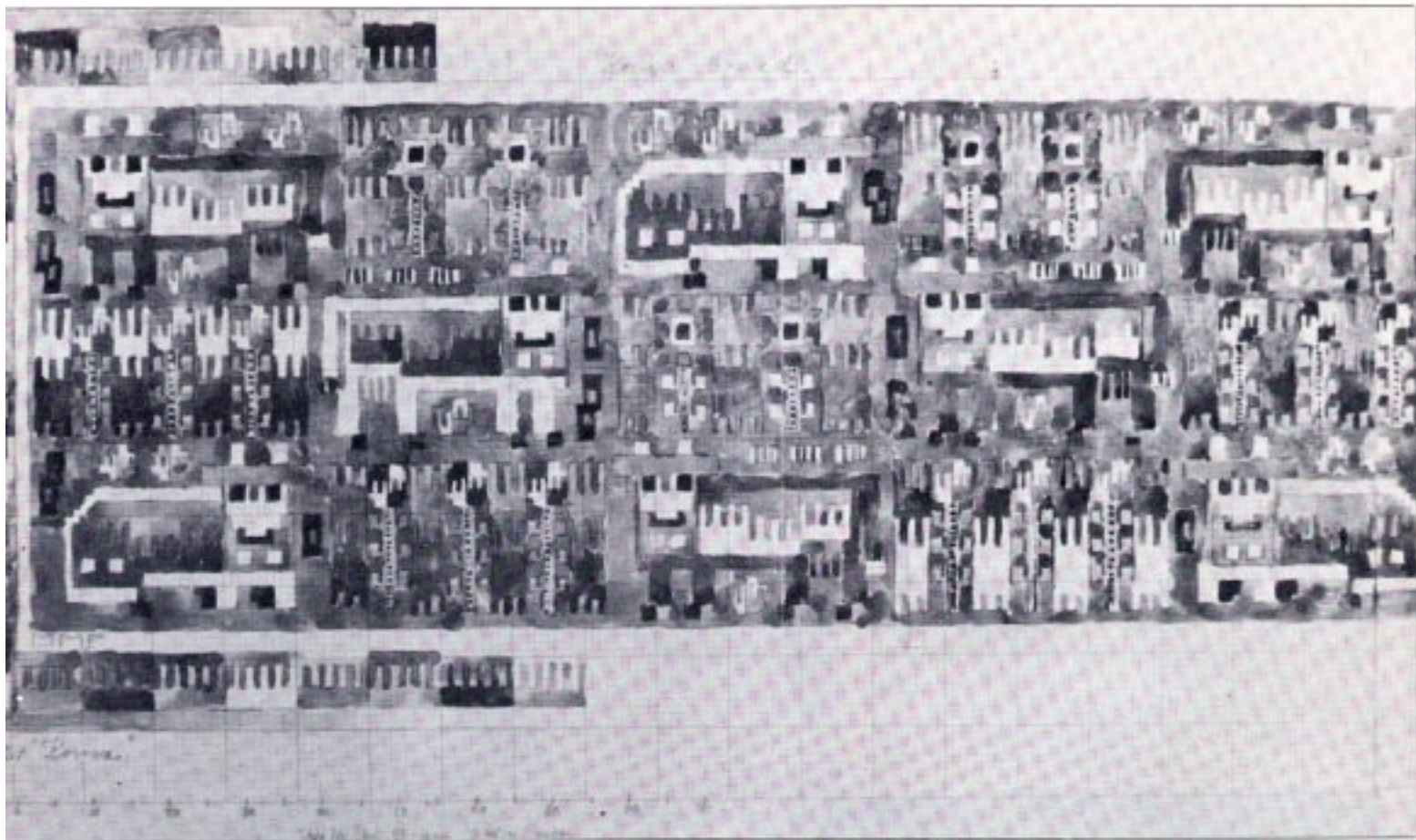
spent wandering along the sea, across the fields or in the woods gathering images and impressions for her work. Dagny Bengtsson, the studio manager at Båstad since 1930, has expressed how strongly she inspired her weavers. Her integrity as an artist and her love of the material and the motif energized them. They worked to please her and she encouraged them to think for themselves and make their own decisions regarding color choice.⁸

The techniques employed at the studio are rooted in the Scanian folk tradition; "rölakan," tapestry, knotted pile as well as a technique invented by the artist known as Märta Måås-Fjetterström technique. "Rölakan" is one of the most characteristic weaving forms within the Scanian tradition and one of the major techniques used in the artist's rug designs. It is a tapestry weave consisting of warp and discontinuous weft in plain weave. The picks produce the pattern. A different color pick is laid in, when the pattern indicates, in the same shed and connected to the first pick by interlooping. The designs are geometrical in nature. Among the motifs that Måås-Fjetterström adapted from older Scanian examples were animal forms such as the hart, bird and horse, the tree of life form and abstract motifs such as the eight-pointed star, the rose and lily, the s-shape, checks, diamonds and cross forms. In her earlier works she used traditional

"Herb Garden."
1913-19. Pile rug.
Collection of MMF
AB, Båstad. (Woven
in 1984).

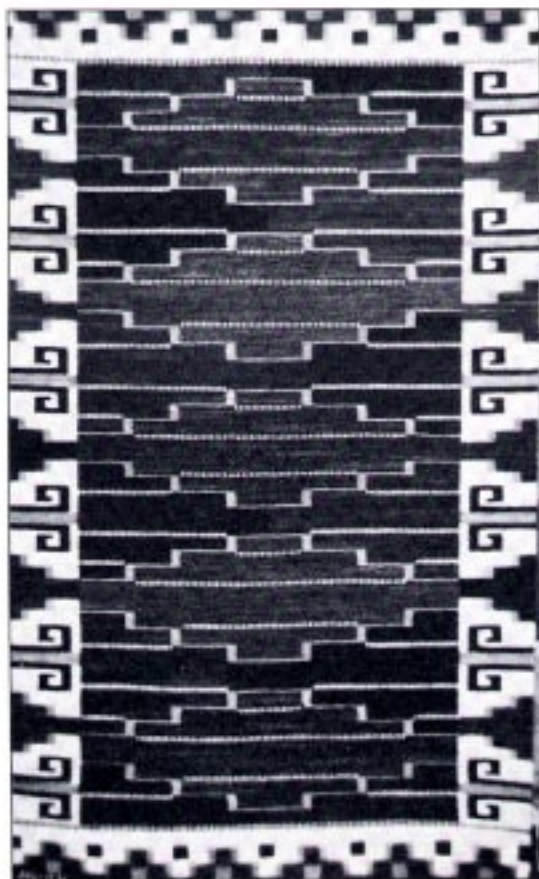


SCANDINAVIAN TRADITIONS



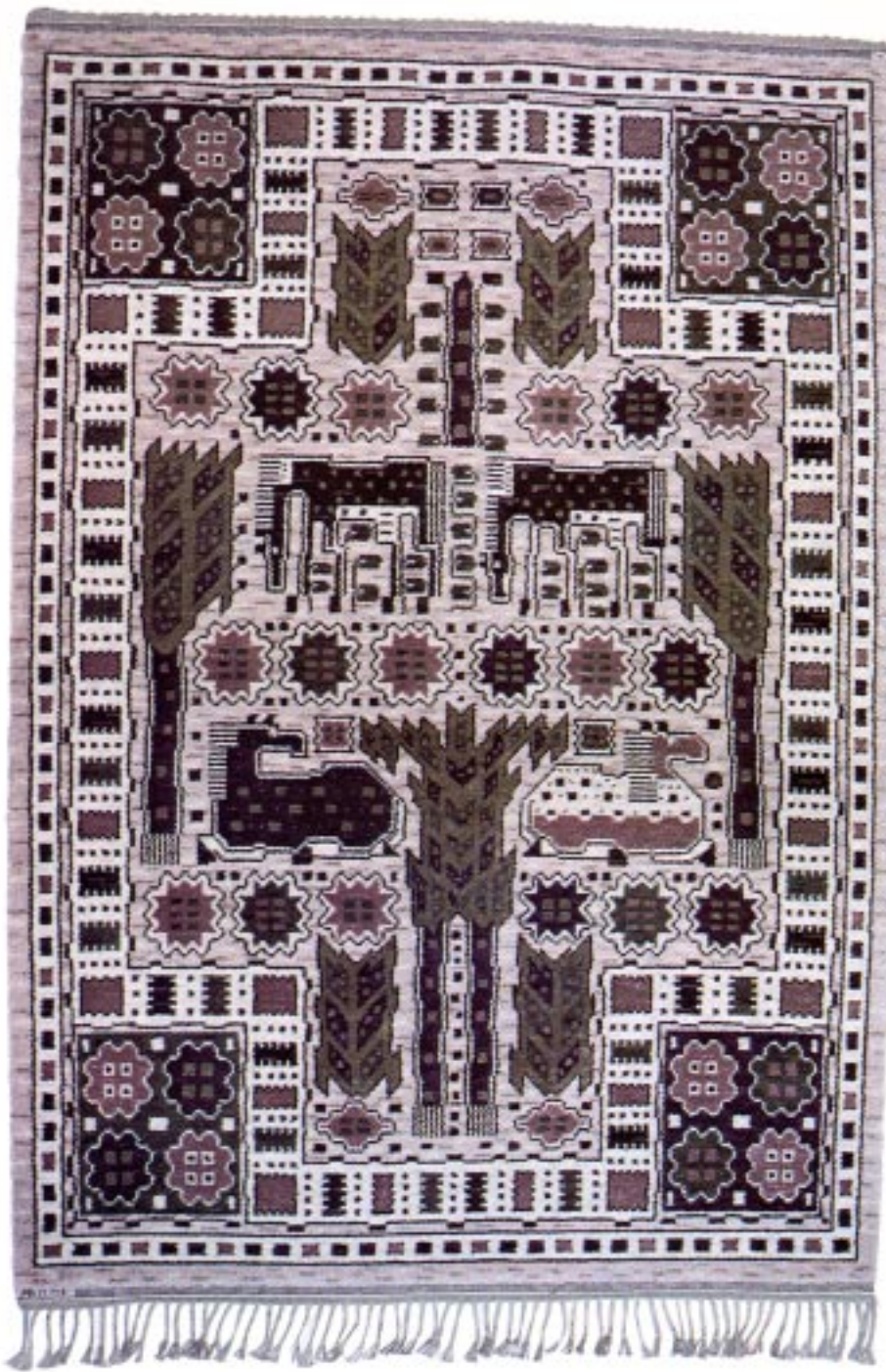
Above, watercolor drawing. "Korna." 1930. Collection of MMF AB, Båstad. (Woven in 1984).

Right, "Bruna Heden." 1931. Rug. Collection of MMF AB, Båstad. (Woven in 1984).



motifs more directly and in her later pieces she distilled the essence of these shapes and interpreted them more freely. One of her most elegant "rölakan" designs is "Bruna Heden," (Brown Heath) from c. 1931. The traditional geometry of the "rölakan" is reinterpreted in a boldly graphic design marked by subtle hue and striking value contrasts. The "rölakan" entitled "Korna" (Cows) from 1930 is less classic in design but charming and playful. The illustration above shows how Måås-Fjetterström developed the original watercolor sketch into a working drawing on gridded paper. Her fine sense for abstraction is reflected in the way she captures the essence of contently grazing cows without disrupting the necessary geometry of the technique.

Three types of pile rugs are woven at the Båstad studio; "flossa," a knotted rug with dense, relatively short pile, "rya," a traditional Scandinavian weave which has spaced rows of longer pile which lie flat over the background weave and "halvflossa," a voided pile weave that is woven with flat background areas between the knotted areas. "Häst-hagen" (Horse Pasture) designed in 1923 is a popular example of the "flossa" technique. A comparison of the artist's original drawing and a woven example of the design will give insight into how the artist's ideas were interpreted in fiber. The original watercolor is an intricate design showing both the influence of Oriental rugs and traditional Scanian weaving. The stylized fence that borders the pasture jogs

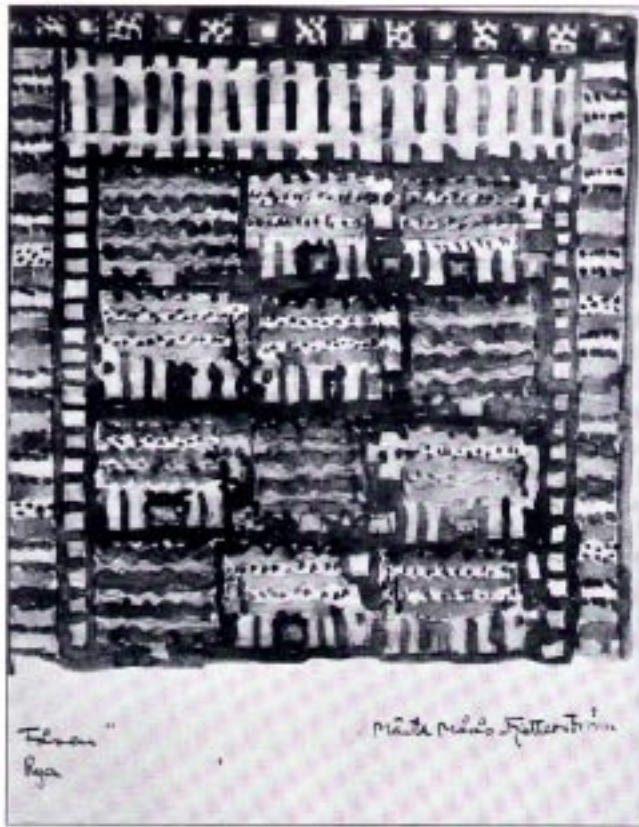


in at right angles in each corner creating square fields in which the artist experiments with the rose motif in the upper left and pointed stars in the other corners. On either side of the central field she tries out two variations of a border design. Within the pasture there are four pairs of horses grazing between geometrically stylized trees and flowers. The horses vary in scale to suggest spatial depth. The varying postures of the animals create an inner rhythm, some graze, other lounge gracefully, their heads arching back over their shoulders, while the horses above reach up and pluck leaves out of the trees. Looking at a recently woven example of the

"Hästhagen." Pile rug. Woven in 1984. *Collection of MMF AB, Båstad.*

Right: Watercolor drawing. "Hästhagen." 1933. *Collection of MMF AB, Båstad.*

SCANDINAVIAN TRADITIONS



Above, watercolor drawing. "Fären." 1930. Collection of MMF AB, Båstad.

Right, Watercolor drawing. "Duvorna." 1937. Collection of MMF AB, Båstad.

"Vita Spetsporten." Voided pile rug. 1934. Collection MMF AB, Båstad.



design, we see how the artist's ideas have been somewhat simplified. The spatial breakup is basically the same, but the number of figures in the composition has been reduced. There are now only two pairs of horses. One pair grazes at a distance with stylized clover filling the space between their legs. The other pair reclines below them on either side of a cluster of trees. Bisected tree forms flank the central figures while eight-pointed stars and chevron-shaped foliage fill the remaining spaces. Small regularly spaced dots and checks indicate mottling on the horses and individual leaves in the trees giving a lively surface to the design. "Fären" (Sheep) from 1930 is a wonderful example of Måås-Fjetterström's designs in "rya." In a visual pun, the shaggy pile of the rug represents the animals that have provided the wool. Some of the artist's handsomest designs are in "halvflossa" or voided pile and an outstanding example is "Vita Spetsporten," (The White Pointed Arch) designed around 1934 and woven entirely in off-white wools. It is typical of the greater monumentality of her later works. The overall design shows the influence of Turkish prayer rugs with individual motifs that are classical in spirit.

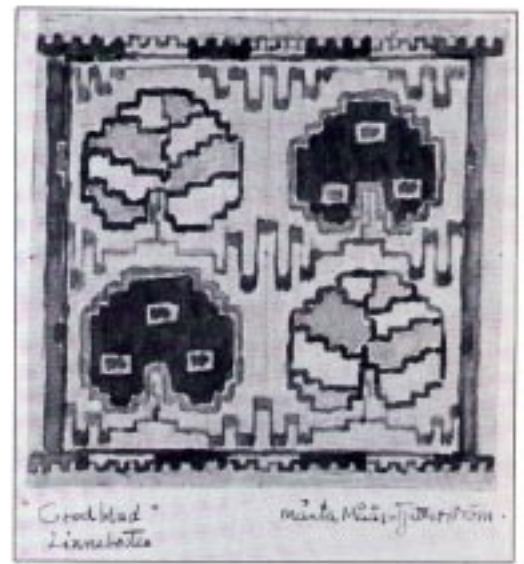
Although the majority of Måås-Fjetterström's designs were for rugs, she also produced numerous designs for tapestries. Selected examples are still in production at the studio in Båstad and in some cases details are isolated from larger works to produce smaller, more affordable hangings. One of her most exuberant works both in color and inventiveness of motif is "Juniblommar," (June Flowers) designed in

the late 1920s. Some of her most interesting works in tapestry are visual tone poems such as "Spring Snow" in which she expresses her impressions of the large, succulent flakes of a spring snowstorm as softened diamonds within diamonds falling on the rooftops of a slumbering village below. Another example is "Duvorna" (Doves) based upon a sketch she did on one of her Italian trips showing doves taking flight in the early morning from a piazza in Assisi.⁹ Living in Båstad, the Continent was much more accessible to her and in her later years she loved to travel. Several of her tapestries reflect an almost romantic nostalgia for places visited, atmospheres experienced. Another important area of tapestry design was the sacred textiles created by the artist primarily in her later years. The portfolios of watercolors contain numerous designs for both altar vestments and rugs for a number of churches. The altar vestments in particular are marked by a graceful simplicity and her ornamental use of script is developed to its fullest in these pieces. Måås-Fjetterström also developed her own variation on tapestry technique which was used in the weaving of smaller hangings. It is a tabby weave with linen tow yarn forming the background structure and wool yarn for the inlay. A detail of the hanging "Grodblad" (Plantain) reveals the crisp textural quality of the technique.



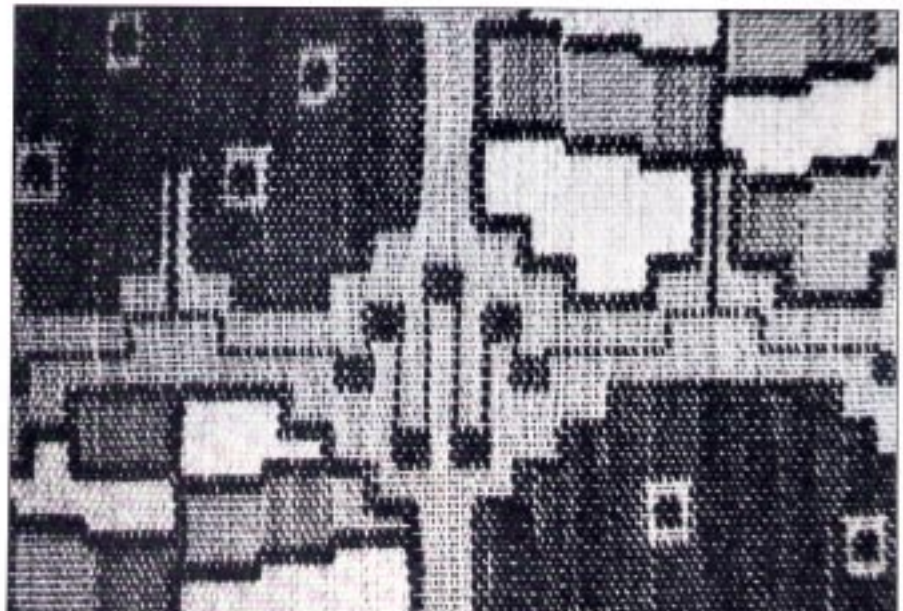


Left, watercolor drawing.
 "Junibiommar." 1928.
 Collection of MMF AB,
 Båstad.



Right, detail of
 hanging. "Groddblad."
 1933. Woven in 1984.
 Collection of MMF AB,
 Båstad.

Above right, watercolor drawing.
 "Groddblad." 1933.
 Collection of MMF AB,
 Båstad.



Shortly before her death in 1941 Märta Måås-Fjetterström wrote in a letter to Carl Malmsten, "The road is long, and instead of diminishing, the pile of projects and sketches in my drawer awaiting execution grows ever larger. Before I can finish them, my life might come to an end. When that time comes, my one desire is to continue with them on another planet."¹⁰ The legacy certainly is alive at the studio that the artist founded in Båstad. When she died, there were 15 trained weavers, 23 looms, a well-organized collection of yarns and a rich archive of sketches, working drawings and instructions. The new studio opened on the 17th of August in 1948 under the direction of the textile artist and weaver Barbro Nilsson. The core of the studio consisted of the weavers trained by Måås-Fjetterström and her studio manager Dagny Bengtsson.

The new studio is a handsome brick structure designed by the architects Ivar and Anders Tengbom. To the right of the entrance is a life-sized stoneware relief portrait of the artist by Tyra Lundgren. The visitor walks into a spacious showroom resplendent with rich finishing materials, a parquet floor and marble stairs leading to the upper floors. Rugs are displayed on specially designed racks as well as on the floors and walls. A doorway leads into an adjoining room where smaller tapestries are piled on a large table. Another series of display racks line one wall and additional looms are located in the end of the room. Furniture designed by Carl Malmsten rounds out the showroom. Walking into the basement the visitor passes a rack filled with sample swatches of rugs presently in production. The base-

Stoneware relief portrait of Märta Måås-Fjetterström by Tyra Lundgren, just to the right of the entrance to the Båstad studio.

Below, the studio of Märta Måås-Fjetterström AB in Båstad, Sweden.



ment contains one of the largest looms in the building and houses the archives. The top floor of the studio contains one large weaving room filled with looms, yarns and light. While the large rugs are woven in the studio, much of the weaving of the smaller hangings is farmed out to local weavers. Many of the looms are monumental, seating two or three weavers. Some of the larger looms have an automatic warp advance that conserves human energy as well as guarantees an even tension in the weaving.

When the weaver begins to work, she makes the yarn selection by matching a sample swatch of



yarns. She works closely according to a working drawing on draft paper that is attached to the loom above her weaving. At the present time the policy of the studio restricts production to the classic designs of Måås-Fjetterström, Nilsson and some of the other weavers who worked for the studio in the 1950s and 1960s such as Marianne Richter, Ann-Marie Forsberg and Barbro Sprinchorn. The weavers in Båstad must be willing to subjugate personal creativity to the actual craft by producing the designs of others, continuing the tradition first established at the beginning of the century. In this way the legacy of Märta Måås-Fjetterström continues. Looking down from her faraway planet, the artist undoubtedly would be pleased.

Notes

1. Maj Sterner, "The Master Weaver of Båstad," *Homecrafts of Sweden*, Stockholm: Bokförlaget Natur och Kultur, 1933, p. 12.
2. A number of these early sketchbooks are preserved in the collection of the Röhss Museum in Göteborg. The museum also has a fine collection of her early textiles.
3. Tyra Lundgren, *Märta Måås-Fjetterström*, Stockholm: Albert Bonniers, 1968, p. 27.
4. *Ibid.*, p. 44.

5. Kristian Romare, "Märta Måås-Fjetterström. En väg mot modern textilkonst," *Sydsvenska Dagbladet*, 15. 5. 1954.
6. Ingeborg Bugge, "Även mattan skall ha något att säga," *Hem i Sverige*, 1934, pp. 94-95.
7. Edith Nägeli, "Märta Måås-Fjetterström die grosse schwedische Weberin," *Heimatwerk. Blätter für Volkunst und Handwerk*, Zurich, Juni, 1947.
8. Dagny Bengtsson, personal interview, August 24, 1984.
9. Tyra Lundgren, "Märta Måås-Fjetterström in Memoriam," *Svenska Hem*, Nr. 6, 1941, p. 109.
10. Märta Måås-Fjetterström, letter to Carl Malmsten, November, 1940.

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Interior of the Båstad weaving studio. All photos by Claire Selkurt

SCANDINAVIAN TRADITIONS

Firfletting

Fringe treatment from Norway

by Karen Searle



Braiding in progress.

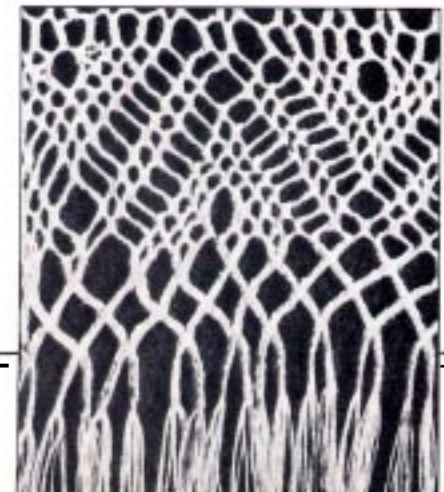
WHILE DOING research for *Finishes in the Ethnic Tradition*, I visited Vesterheim, the Norwegian-American Museum in Decorah, Iowa. The museum has an extensive textile collection, and is an excellent resource for studying traditional Norwegian textile techniques.

I was particularly taken with the elaborate

edgings on several linen runners in the Vesterheim collection. The geometric patterns in these edgings proved on close inspection to be composed of tiny four-strand flat braids, grouped and re-grouped to form the motifs. This technique, called *firfletting* is a traditional finish for linen runners still produced in the Valdres area of Norway.

At Christmastime in Valdres, white linen runners with elaborate borders of *firfletting* are traditionally displayed by draping them over a red-and-green *Kristentepp*. The *Kristentepp* or christening coverlet, is a baptismal blanket. Red and green are favorite colors in Valdres and the bright colors lend themselves to the Christmas celebration as well.

Finished braided edges.





Left, firfletting with linen warp ends.
Collection: Vesterheim, The
Norwegian-American Museum.

Below, detail of Vesterheim runner.

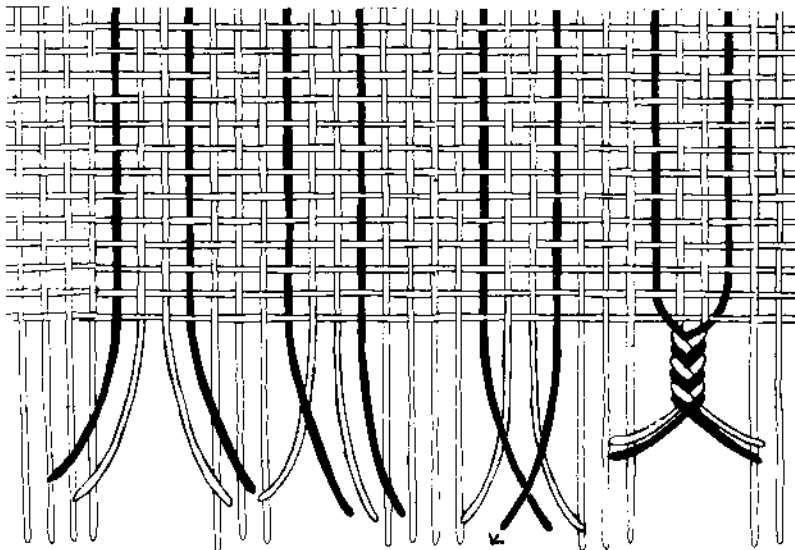
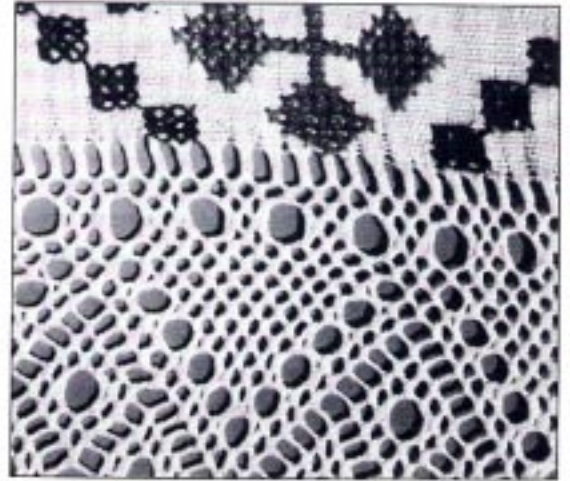


Diagram of four strand flat braid. (from: *Finishes in the Ethnic Tradition* by Baizerman and Scarle, p. 19)

The runners illustrated in figures 1, 2 and 3 are in the Vesterheim collection. Figure 3 shows the technique being demonstrated in Kvamshall, Valdres, Norway in 1982.

Since firfletting is done with warp ends, the piece should be weighted while working, so that some tension can be applied during the braiding. Use four ends, or four groups of ends in each braid, depending on the warp sett and the desired thickness of the braids.

The four-strand flat braid is worked by bringing each outside strand in turn across to the opposite side. The series of steps is shown in figure 4, proceeding from left to right. Braids can be divided and re-grouped, or crossed, then divided and re-grouped, for various design effects (figures 5 and 6). When worked in fine threads, the overall effect is very lacy.

The photos of textiles illustrated here are courtesy of Lila Nelson, Curator of Textiles at Vesterheim, who generously shared these examples with us.

Reference

Gamle Firflettingsmonstre by Ragnhild Onstad, Valdres Trykkeri, n.d.

Figures 1, 4, 5, courtesy of Lila Nelson, Vesterheim, The Norwegian-American Museum, Decorah, Iowa. Figures 2 & 3 from *Gamle Firflettingsmonstre*, compiled by Ragnhild Onstad, Norway: Valdres Trykkeri, n.d. pp. 20, 22.

Picture Lace

by Susan Larson-Fleming



"The Little Red Cottage," by Stina Hasselberg. "Most Swedes have a dream—the red cottage, placed in the forest and close to a lake."

VADSTENA, in southeastern Sweden, is Sweden's best-known center of lacework. Since the 1700s, lacemaking has been an important commercial item for the local craft organizations, with sales throughout Sweden.

Because of competition with machine-made lace, and with the rise in popularity of crochet during the last part of the 19th century, Vadstena lacemaking declined in popularity and production. The lace produced was coarser and use of cotton grew, superceding linen

whose fiber gave Vadstena lace its special character.

In the 1880s, Ingeborg Petrelli, director of Handarbetets Vänner and Lilli Zickerman of Svensk Hemslöjd reignited interest in Vadstena lace. Going door-to-door in Vadstena, Motala and Skänninge and their surrounding areas, they found an old woman, Emma Larsson, and her daughter who still knew how to make the so-called *finknypplingen* or "fine lace."¹ Traditional Vadstena lace has a pattern

of leaves and flowers over a background netting. Another type of traditional Swedish lace has geometric patterns. Both of these laces are made on a lace pillow with the aid of a pattern with punched-in holes for the pins which will hold the threads during lacemaking. The threads follow 2 movements: "korsning," (crossing), and "vridning," (turning). The threads, worked in pairs over each other in different variations, build the background netting; the changing structure forms the pattern.²

Larsson was persuaded to accept several students to learn the craft. Handspun linen was found and with funding from the province of Östergötland (where Vadstena is located), and assistance from Svensk Hemslöjd, the Vadstena Knyppekolar were started in 1903 with Emma Larsson as teacher and 11 students learning the traditional techniques. The following year, 7 more entered and enrollment and interest continued to grow. Schools opened in 2 other towns before Emma Larsson's death in 1906.

In 1936, Utskottet för Vadstena Spetsar (the Committee for Vadstena Lacemakers) was established as part of the province of Östergötland's homecraft organization, with the aim of coordinating lacemaking classes with the homecraft organization. Svenska Spetsar (Swedish Lacemakers) was founded in 1962.

Interest in lacemaking continues throughout Sweden. Stina Hasselberg is one of today's

lacemakers. Born in Gothenberg, she eventually settled in Linköping in Östergötland, with her family. She set about learning the craft of lacemaking so important in the Vadstena area. Having learned the traditional techniques, she decided to move into non-traditional areas, using lacemaking techniques to make large hangings and to use color.

To implement her plans she first needed a very large lace pillow and had one made, approximately 1 yard wide. Now, when working, she first sketches her designs on graph paper. Retaining her link to Vadstena tradition, she uses only linen yarns. She does, however, use color. She mixes many colored threads on each bobbin. One of these threads is in a neutral color which runs throughout the entire work. Each time she begins a new color, she unwinds the bobbins and later refastens the threads. For a hanging, 2' x 3' she will use approximately 200 bobbins. Fastening the threads can take as many as 20 hours, and a piece takes five to six weeks to complete.

Although she has a rough idea of her design, from a sketch made early on in the process, she does not know exactly what the piece will look like until all the threads are fastened and a lining material is added as background. She chooses her thread colors with the background color in mind.

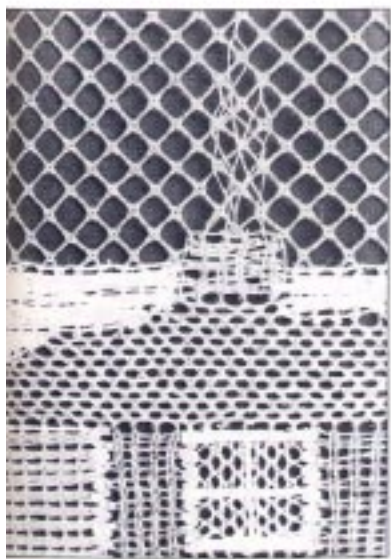
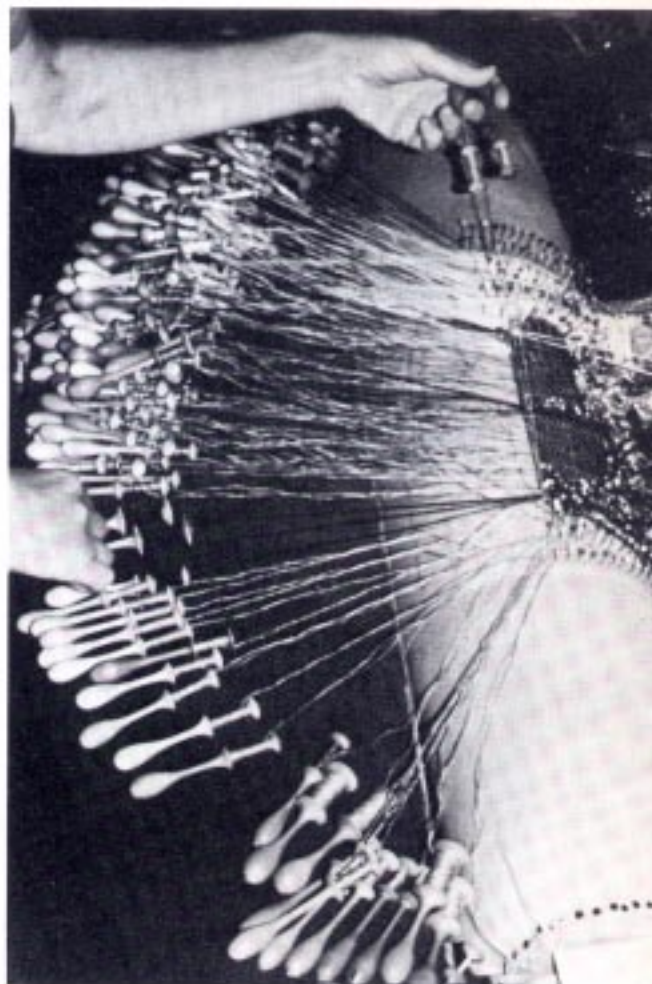
Hasselberg has had an enthusiastic response from Vadstena lacemakers. Although she has moved in a new direction, she is strict in following the old lace-making traditions. What is new is the size, color use, and the free-form design. She calls her pieces "stora knypplingar," or "bildknypplingar," (large laces or picture laces). She had her first exhibit in Linköping in 1979. Since then she has exhibited throughout Sweden and Denmark and most recently in Minneapolis, Minnesota at the American Swedish Institute.

Notes

1. Sofia Danielson. *Hand och Tanke; 100 år textil*. p. 23.
2. Sofia Danielson. "Knyplingen i Sverige." *Hemslöjden*, 3, 1982. p. 30.
3. Sofia Danielson. *Hand och Tanke*. p. 23.

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- Danielson, Sofia. *Hand och Tanke; 100 år textil*. Stockholm: Nordiska Museet, 1973.
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Above, detail of "The Little Red Cottage."

Right, Stina Hasselberg working at the front of the pillow. Note the threads unfastened at the back due to color change. These must be refastened.



Immigrant Memories

by Sherry Butcher-Youngmans

Threading: tabby or straight draw twill. Loop inlay weft is laid in between ground weft rows. Open the shed and pull up loops where desired between each pair of warp ends on the upper layer. The inlay weft should be thick enough to fill in the spaces between ground tabby rows, and soft enough to beat in without distorting the ground weave.



Wall hanging by Secilia Johnson. 1880. Cotton, wool, cowhair. Collection of The American Swedish Institute, Minneapolis, Minnesota.

RYA RUGS, bed coverlets, table runners, wall hangings and blankets are a sampling of the types of textiles housed in the American Swedish Institute's museum collection. The museum's Swedish and Swedish-American textile collection represents traditional designs and weaving styles indigenous to the various Swedish provinces.

Most of the textiles in the collection were items brought from Sweden to the United States during the Swedish Immigration period, 1845-1930. Other textiles in the collection were made in America by Swedish immigrants who brought their national tradition with them in the form of memories from their homeland.

One such textile in the collection is a wall hanging which was donated to the American Swedish Institute by the son of the weaver. Secilia Johnson created this textile in Blekinge, Sweden, in 1880. The museum's register reveals that this textile functioned as a wall hanging. It has a tan cotton tabby ground and a pattern weft which consists of brown and black cow hair mixed with wool. The Swedish weaving technique used in creating this textile is called Noppväv, or weft-looped weave. This is a pick-up weave which incorporates the use of wooden dowels to hold the weft loops. The loops form the design in the textile. By drawing up the wefts into loops in certain areas and leaving the weft flat on others, a pattern is produced.¹ Cow hair was used by Swedish weavers to add coarseness to the fabric and as an aid against cold temperatures. Weavers were able to procure cow hair from tanners; it was then processed and spun into hair yarn or mixed with wool and used as weft in clothing or blankets.²

The textile has a border pattern and overall floral and figural designs. The weaver's initials and the date, 1880 were woven into the lower portion of the wall hanging. Traditional images, such as the rooster and stylized flowers are represented. Also, a crest of King Oscar II, the ruling monarch at the time the textile was woven appears as part of the decorative composition. The inscription "Brodra folkens Vål" or "Fellowship Well Being" appears as a message: it was the motto used by King Oscar II.

Notes

1. Cyrus-Zetterström. *Manual of Swedish Handweaving*, p. 137.
2. Additional information can be found in Anna-Maja Nylén. *Swedish Handcraft*, 1968. Translated by Anne-Charlotte Hanes Harvey. New York: Van Nostrand Reinhold, 1977.

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Ulla Cyrus-Zetterström. *Manual of Swedish Handweaving*. Translated by Alice Blomquist. Stockholm: LT's förlag, 1984.

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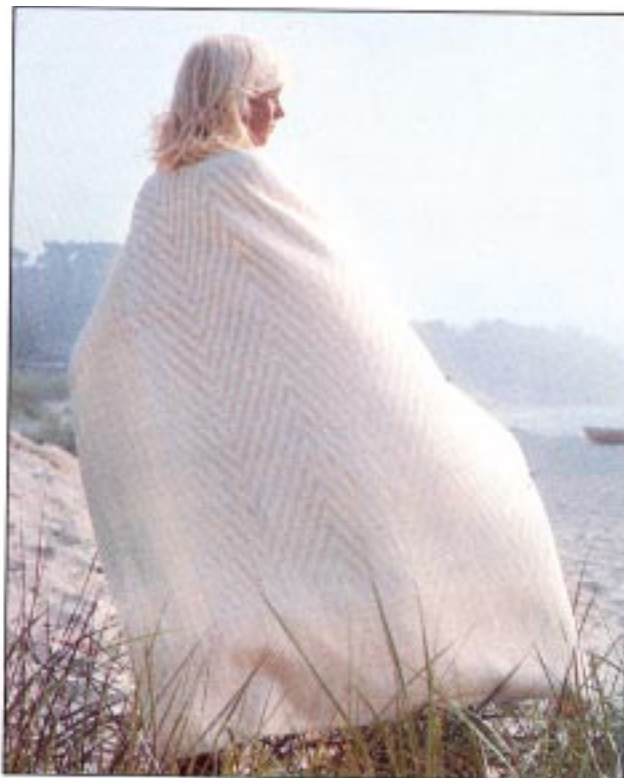
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CLOTHING DESIGN presents two problems—does it look good and does it wear well. Perspective, materials, technique all serve the designer in the creation of a unique garment.

One-of-a-kind garments and ensembles are the speciality of St. Paul fiber artist Suzy Sewell. Recently she has explored the possibilities of fabric strips used in textile construction. The garments illustrated here are the results of her labors.

Sewell has used rayon seam binding, silk organza ribbon, Ultrasuede™ strips and bias cotton fabric strips for her garments. Sewell combines strips with finer weft yarns to attain the most suitable cloth weight for garments. For warp she uses fine cotton or wool. The exclusive use of fabric strip weft would result in a stiff cloth without a good hand, so necessary for desirable fabric drape.

The loom, an 8 harness Macomber, is set up in plain weave or standard twill. It is important when weaving that the shots of fine yarns and strips not be equal. A weaving sequence of 2 shots fine yarn, 2 shots strips, or 1-to-1, on a standard twill, causes the same

BEYOND RAGS

Fabric Strip Design

by Susan Larson-Fleming

sheds to be used for the same weight yarn with uneven tension as the result. A ratio of 1 shot strips to 2 shots yarn maintains warp tension. The finer yarns act as tie-down threads producing a more stable fabric. This is especially important if slippery fabric strips such as ribbon or seam binding are used.

Sampling is an important part of fabric construction due to take-up during weaving and shrinkage after washing. Sewell habitu-

Purposely treating the fabric strips with softener produces a visually exciting chenille-look fabric with a very soft hand.



BRISNEY LEEPER

ally weaves a 12" sample at the end of the day, cuts it off, measures it and washes it. Weaving of the actual fabric begins the next day.

Completed fabric is washed, using gentle cycle, warm water, mild soap and medium dryer heat, for a cotton fabric. Other fabrics require washing and drying methods appropriate to their fiber content. One important caution: do not use fabric softener in more than manufacturer's recommended amounts. The unfinished edges of the fabric-strip wefts will fray, resulting in a chenille-look fabric. Although this may be an interesting textile, such manipulation of fibers begins the decomposition process.

Sewell makes a muslin prototype of the intended garment pattern. She feels that jackets and vests are the best garments for fabrics woven with strips and has used one basic pattern, Simplicity 6068, modified to her needs. For example, she does not use darts or gussets, and may vary the sleeve shape.

Having completed the prototype, jacket construction begins. Each garment piece is cut individually and raw edges are stitched to prevent fraying, before going on to the next piece. Sewell uses Seam-Saver™ by Stacy, a bias cut nylon tricot, 1" wide, zig-zag stitched on the outer edge, straight stitched on the inner edge. Thereafter construction follows traditional sewing procedures. She lines all of her garments because she feels that the lining allows them to hang more gracefully. Fabric strips have great elasticity. Although under-arm construction is tricky, if pressed properly and Seam-Saver™ used, the fabric strip garment will have a lot of ease.

Finishing depends on the type of fabric strips used and the garment design. Sewell uses the selvages to create picots, button closures, ties and loops if the design warrants it. She prefers to use what is there rather than add on.

For Suzy Sewell, the challenge is to create a soft, pliable and pleasing garment without stiffness, using fabric strips to create unique and elegant fashion. Her first experiment with strips, two and a half years ago, was a jacket using perle cotton warp with rayon seam binding weft and no tie down threads in an undulating twill pattern. The resulting fabric was very unstable and very difficult to use to create an effective garment. Sewell feels it is her responsibility to construct a long-lasting and beautiful garment from her fragile handwoven fabric.

Suzy Sewell's one-woman show, "Fresh Wearables," was at the St. Paul YWCA Gallery, St. Paul, Minnesota, February 25-March 22, 1985.



Suzy Sewell in her St. Paul studio.

Both of these garments (opposite and below) use bias cotton fabric strips combined with finer weft threads. Note the selvedge loop detailing on collar and front closings.



Log Cabin Rag Rugs

by Janet K. Meany



TWO HARBORS, Minnesota, a community of about 4,000, is situated on the North Shore of Lake Superior. For the last hundred years ore has been brought down from the iron mines in the northern part of the state and shipped out of this freshwater port. From the 1840s to the 1880s many people came to this area from Europe attracted by the similarity in climate to their places of origin and by the opportunities, commercial and agricultural, available for immigrants.¹ With them they brought their craft traditions and the knowledge to reproduce the equipment which they had used in the old country. Looms were constructed from memory, the wood taken from the surrounding forests. One such loom was built by Einar Johnson for his wife, Ida, who wove many rugs on it before it became the property of their son Gunnar's wife, Helga. Helga's family came to this country from Finland. Her mother taught her to weave and gave her the pattern which she uses for all of her rag rugs. She has been actively weaving for about 18 years on the loom made by her father-in-law.

It is a loom which has a boxlike form about 4' x 5' x 6'. The beater



Helga Johnson. Photo by Janet Meany.

hangs from the tall supports on either side. Wedges secure the parts together. The rear warp beam has holes where a pipe is inserted to adjust the tension. As she weaves the loom is held in place by wood planks braced against the wall on the floor. The string heddles, hand tied on a board with nails as guides, hang between wooden sticks and are directly attached to the two treadles.

The warping of the loom is a group effort now as it was years ago. Warping reels are shared so that everyone need not own one. The women gather to



wind the warp on one day and to dress the loom on the second day. Sixty to 80 yards are wound for each batch of rugs. Four spools are placed on a homemade rack and the warp is carried to the ceiling through four open hooks. Two crosses are made, one at each end. When the requisite number of ends have been wound, the warp is chained off. The second day all return to help wind on the warp, thread the heddles and sley the reed.

Rag preparation represents a time of fellowship also when friends come with scissors to spend the day cutting strips for the hostess. These are tied in

loose bundles ready for the next step which is to sew them together either by hand or by machine. After sewing diagonally and clipping the excess, each fabric is wound into a single ball. When ready to weave, the balls are divided into 8, 16 or 24 smaller balls in order to spread that particular color of fabric evenly throughout the rug. In this way all of one fabric can be used in one rug. When preparing sheets or spreads, Helga does not sew the strips together. She rips them and divides them into piles. She prefers not to fold in and iron the edges of the rags as some people do. She feels that this makes them too stiff.

Figure 1. Log Cabin rag rug with side stripes, woven by Helga Johnson. Photo by Jila Nikpay.

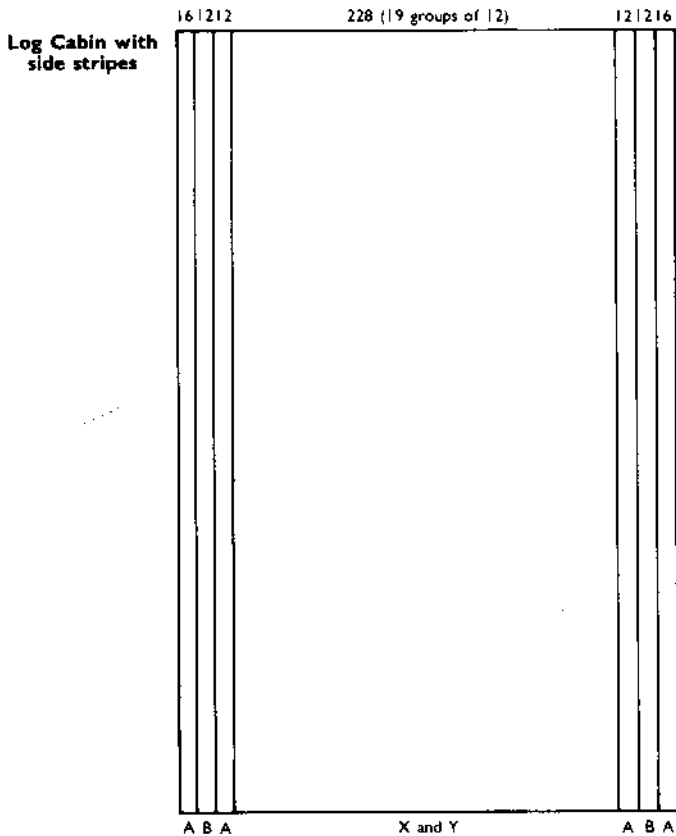
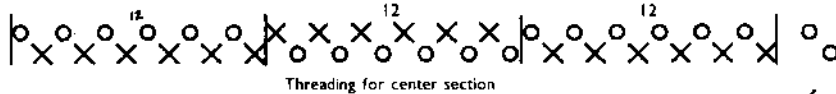


Figure 2.

the block area. (Figure 1) Other names for this pattern are "Colonial" and "Honeycomb."

Warping procedure for a short warp

Weaving a traditional Log Cabin rag rug can be done with a 10 or a 12 dent reed. The directions will be given for a 10 dent reed. Choose four colors for your warp (usually 8/4 cotton carpet warp), making sure that they are sharply contrasting colors and not of the same value. Some very subtle rugs are woven with this pattern but if you wish to see the design clearly, you must use strong contrasts. When you wind your warp, start with color A, wind 16 ends of color A then 12 ends of color B, then 12 ends of color A. Between each color, tie the two ends together and continue winding with the new color. After the stripe area, join color A to the two ends of the new colors, X and Y. Wind 228 ends of these two together (19 groups of 12 in the threading). Cut the two and tie to color A, wind 12 ends, cut and attach color B, wind 12 ends, cut and attach color A for the final 16 ends. You will have a total of 308 ends (304 working ends). For a longer warp, use 4 spools at a time and wind on a warping reel or directly onto a sectional warp beam with spool rack.



Threading for center section

Warp: 8/4 carpet warp, 4 colors, A, B, X, Y
Weft: Fabric strips, 2 colors
Sett: 10 epi
Width in the reed: 30"
Total number of threads: 308 (304 working ends)
Threading: 1,2,1,2
Weaving instructions: Alternate dark and light fabric strips using 2 dark or 2 light together to shift the block.
Start: Weave 1/2 to 1 inch of tabby using carpet warp doubled if fringe is wanted, 2-3 inches for hem.

Log Cabin Patterns

The Log Cabin arrangement of warp threads seems to be the one which has been handed down from mother to daughter and shared throughout the community. This pattern lends itself to a variety of design possibilities; since warp and weft are featured, interesting compositions can be achieved by the changing interaction of the color elements. The alternation of two colors both in the warp and weft provides the opportunity for a succession of blocks. The Log Cabin threading is a two harness weave but, of course, can be put on as many harnesses as are on the loom.

The pattern Helga uses has three stripes on each side with a field of squares in the middle. The solid colored warp stripes on the sides are sometimes a different color than the warp used for

Dressing the loom

To sley the reed start at either side of the prescribed rug size. Sley color A (16 ends) putting two ends in each of the last two dents to strengthen the selvedge. Continue to sley color A, one to each dent. Now color B, 12 ends, color A again, 12 ends. To sley the center area with its groups of 12 ends, start with color X, alternate X and Y for 12 ends, then start the next 12 with Y. This will result in two ends of the same color being next to each other. Continue across the warp until you get to the stripes. Again with the stripes, do color A, 12 ends, color B, 12 ends, color A for the final 16 ends with the two doubled selvedge threads. Thread the heddles in a twill (1234), or alternate harnesses on a two harness loom.

Weaving

Choose two fabrics which contrast in color and value and prepare strips, usually about the size of a pencil when the cloth is rolled. Cut and sew several widths into strips and weave a few inches with each size to determine which is the best. See how each packs in. When you have decided on the proper width, cut all of the fabric and sew the strips together. Weave a heading with 8/4 carpet warp doubled. If you want a fringe, weave only one half to one inch. If you plan to hem your rug, weave at least two or three inches so that you can turn back twice and hem. Wind two rag shuttles, one with each color fabric. Now begin, alternating shuttles for as many rows as you wish in your block. When you want to change the blocks, weave two picks of the same color together. The color emphasis of the block will shift. You may weave two picks of dark together to change one block and two picks of light at the next division or you can weave the same color to shift the blocks each time. (Figures 2 and 3)

To form vertical columns instead of blocks, use four or five colored fabrics

Figure 3. (Right) Detail, Log Cabin rag rug with side stripes, woven by Helga Johnson, showing two picks of dark together and two picks of light together.

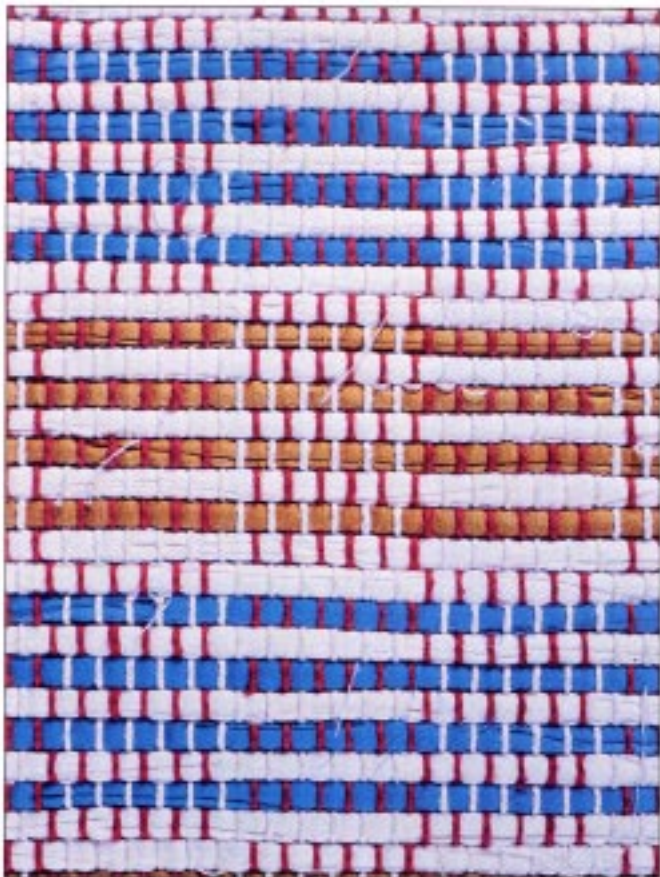


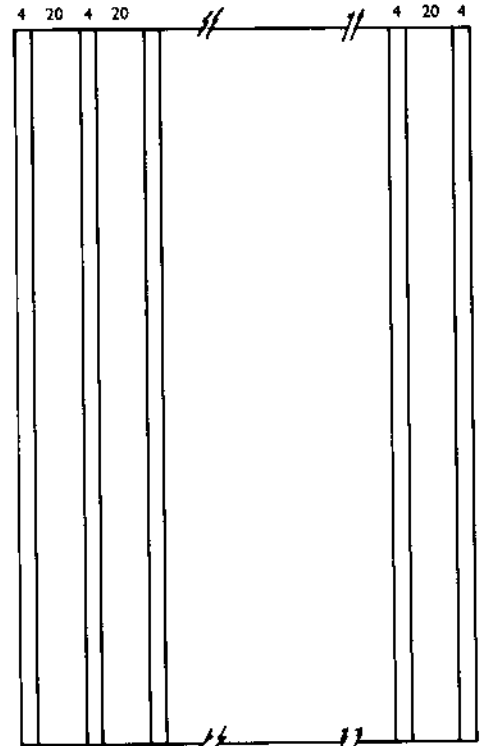
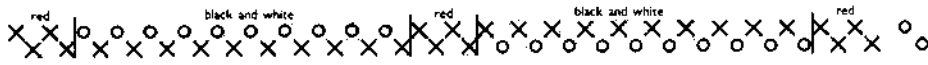
three or four rows in length with random beginnings and endings. Repeat this same sequence throughout the whole rug. (Figure 4) Stripes originating only at the selvages can also be woven.

Another way to create columns is through the use of carpet warp as one of the wefts alternating with the fabric

Figure 4. (Far left) Detail, Log Cabin rag rug with side stripes woven by Helga Johnson, showing use of same color to shift the blocks each time.

Figure 5. (Left) Detail, blue Log Cabin rag rug, woven by Janet Meany, showing arrangement of colored fabrics in sequence.





weft. See *Designing and Making Handwoven Rugs* for a complete description of this technique. The weaving of a very attractive rug woven with black, white and red warp and denim used for weft is explained fully on page 94 and 95 of this book. (Figure 5) Block shapes or vertical columns can be woven using this design. The color of the warp used as weft can significantly alter the overall emphasis of the rug. (Figure 6)

In weaving with two shuttles, neat selvages will occur if the following procedure is followed: After you change the shed, if the outermost warp end is up, bring the second shuttle over the first one. If the last warp is down, bring the new shuttle under the first one.

Log Cabin is not restricted to squares and columns. Any size area can be created. A version of Log Cabin called the "Kentucky Mountain Pat-

Warp: Red, white, and black 8/4 carpet warp
Weft: Blue denim and black 8/4 carpet warp
Sett: 12 epi
Width in the reed: 28"
Total number of threads: 336 working ends.
Threading: 1,2,1,2
Weaving instructions: Alternate denim and black 8/4 carpet warp. Shift the block by weaving 2 consecutive picks of black carpet warp.
Start: Weave tabby for fringe or hem with doubled warp.



Figure 6. (Left) Large Log Cabin warp face rag rug in red, white and blue, woven by Janet Meany.

Figure 7. (Above)

Figure 8. (Above, right) Kentucky Mountain pattern rag rug, woven by Janet Meany. Photo by Jila Nikpay.

Janet is interested in doing further research on the history of rag rugs in the United States. If you have information on the origin of patterns or of rag weaving in your area that you would like to share with her, please write to Janet Meany, c/o The Weaver's Journal, PO Box 14238, St. Paul, MN 55114 .



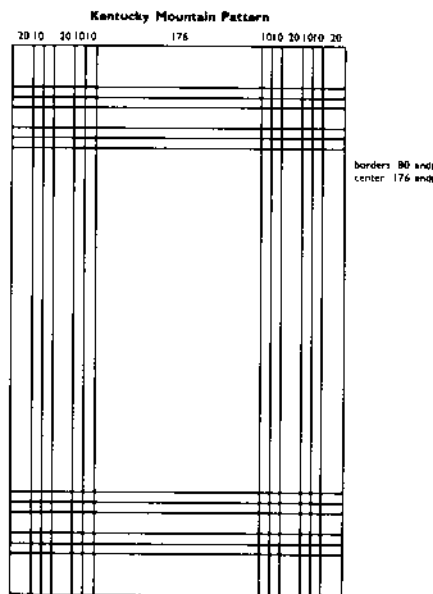
tern" has been a popular rug design for many years. (Figures 7 and 8) The Log Cabin threading offers limitless possibilities with the rich array of fabrics available and the many colors of warp which can modify and enhance the surface treatment of each individual rug.

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- Two Harbors 100 Years, A Pictorial History of Two Harbors, Minnesota and Surrounding Communities*, published by the Two Harbors Centennial Commission with the Lake County Historical Society, 1983, pp. 12, 13.
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Notes

1. Two Harbors 100 Years p. 12-13.
2. "Honeycomb" pattern identified here comes from the instruction manual for the "Weaver's Delight" loom, which was made by the Newcomb Loom Co., Davenport, Iowa.



Warp: Black and white #14 carpet warp
 Weft: Fabric strips and carpet warp
 Sett: 12 epi
 Width in the reed: 28"
 Total number of threads: 340 (336 working ends)
 Threading: 1,2,1,2
 Weaving instructions: Alternate fabric strips and carpet warp. Shift the block by weaving 2 consecutive picks of carpet warp.

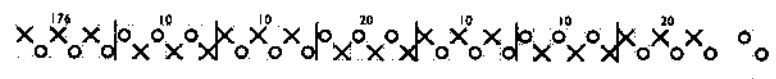


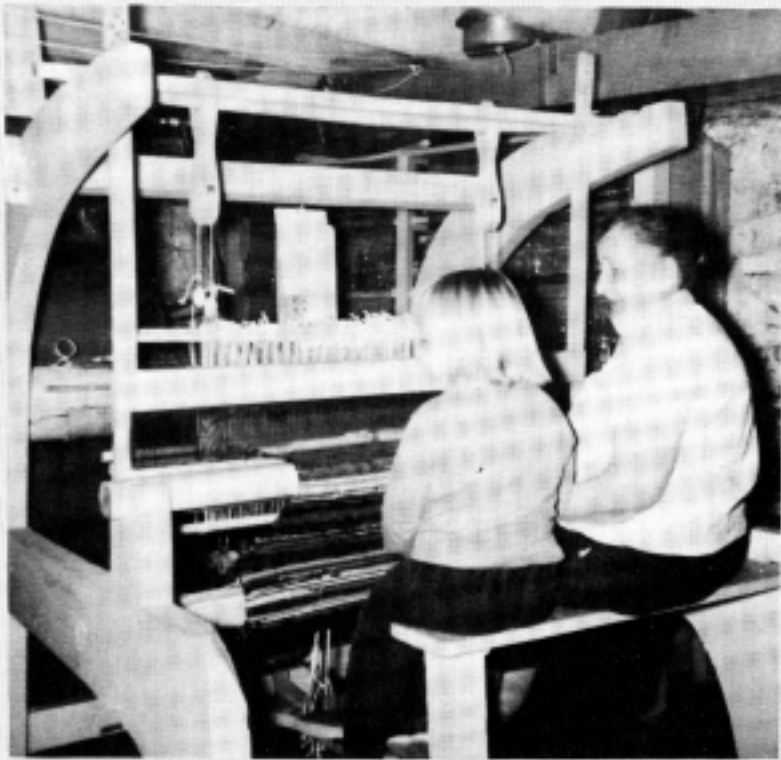
Figure 9.



Rag Rug Traditions

by Janet K. Meany

THE RAG RUG has a varied history. The earliest known piece of rag weaving is a Swedish counterpane with the date 1834 woven into it. However, it is thought that examples were referred to before that time in the wills and inventories which are available for study. This would suggest that the origins of rag rug weaving are European. Sweden, Finland and Norway have strong traditions of rag carpeting which have continued on into the 20th century.¹ It could be assumed, then, that the technique of weaving with rags came to northern Minnesota along with the first settlers from the Scandinavian countries. They brought textile tools in their trunks, even spinning wheels, but it is doubtful that the large floor looms required to weave rugs were transported from home. These were constructed after arrival either from memory or copied from each other. Needed to weave rugs is a sturdy, two or four harness floor loom. Many of the older looms were built with logs as the cloth and back beams. One particular loom has the birch bark still on the ends of the logs. The majority have overhead or hanging beaters similar to the looms found in Scandinavia. One very interesting type is the Finnish "tree loom" so named because it uses curved pieces of a tree for the primary support elements of the loom. These two supports were carefully chosen from trees which would yield such a curved piece from the root into the trunk of the tree. Practical adaptations for many loom parts have been made, such as using plumbing pipes and tractor steering wheels, thereby showing the ingenuity of the early craftsmen. Often in a community a loom was shared, traveling from farm to farm by cart. The women helped each other with the warping and also held "rag sewing bees" oftentimes outside in the summer. Pieces of material from old clothes, bedspreads and other linens were cut or torn, sewn together into strips and wound into balls.² Most fabrics served out their usefulness in other capacities before they were allowed to be put into rugs. The best portions may have first been cut into patterns for quilts.³ Usually only one kind of material was used for each rug i.e. cotton rags for kitchen, bedroom, and bathroom rugs and wool rags



Seated at the Finnish "tree loom" is Katri Saari and her granddaughter Sue Maki. The photo was taken in Saari's northern Minnesota home in 1967.

for living rooms and hallways. Silk rags were used for door curtains, scatter rugs, seat mats and couch throws.⁴ The width of the strips varied with the type of material. A general rule was that the resulting strip when twisted would have the width of a pencil.

The early "hit-and-miss" rugs came about when women would save even the smallest scraps of material, carefully winding them into balls and either weaving them on their own looms or taking them to a local weaver to be woven for them. When a weaver received these balls she had no choice but to weave them as they were sewn.⁵ Later, rags of a similar color were wound together and the weaver had greater latitude in the designing of her rugs. Sometimes stripes were made in the warp and stripes in the weft producing a plaid effect. A "log cabin" pattern with alternating dark and light threads in the warp and weft was a favorite. On looms which had four harnesses a "herringbone" twill could be done. This created an entirely different kind of surface texture. In some rugs laid-in tufted designs were added while tapestry techniques made possible wedge-shaped areas. Sometimes two wefts were twisted together or rags dyed to achieve color gradations. Each weaver had a distinctive style or trademark. For one it might be two stripes on either side of the rug, for another, the insertion of bright rags to form a flower pattern in the end border stripes or a twisted weft at the beginning and at the end of the weaving.

From some of the newsletters of the times it is clear that the weaving of rag rugs was a profitable home occupation. Many a woman (or

"I wish I had a loom"

by Anna E. Laine

WHEN MOTHER'S family of seven children had grown to maturity she had idle time on her hands. One Saturday evening as she was serving coffee to some sauna guests, she remarked, "I wish I had a loom so I could weave carpets for a pastime."

One guest, neighbor Herman Hautala, said, "I'll make you a loom. I made quite a few in my early years in Finland, and I think I still remember how to make one."

A few days later he came to the homestead with his axe and asked father and his son to go into the swamp with him to look for the right kind of trees from which he could make the two front supports for the frame. They found two trees with large curving branches. From these they hacked and hewed the two main supports. These they placed into the sauna to season.

In the meantime Herman made the rest of the frame from odds and ends of dry lumber. They formed a box-like frame about four feet by five feet and six feet in length. They were fastened together with wooden dowels. The smaller parts, consisting of the batten, warp spreader, seat, two foot treads, heddle supports, dividers, and shuttles, were all complete by the time the front supports were seasoned. These were then assembled.

The lower beam was a small pole onto which was attached an apron of canvas which was brought up over the front breast piece to be attached to the warp. At one end of the beam was a notched gear and handle which turned

the beam as the finished carpet was rolled onto it.

The upper beam was larger. It was gouged out and brought through the rear right end of the frame. Holes were bored around the beam into which a pitchfork handle was inserted to turn it. The beam was covered with a canvas and the upper end of the warp wound over it.

Mother's cousins, Hannah Kuosman and Lizzie Jackson, had helped make the necessary amount of heddles from linen fishline.

They had no warping reel, so they used the side of the house for a measure. It required many trips back and forth to get the proper amount of threads. Close attention was needed to keep the crossed threads in order. The completed warp was laced into a coil and transferred to the loom. The single cross end was attached to the upper beam and with the help of the warp spreader, divided evenly to the width of the carpet.

When the end of the coil was reached the two crosses were kept separate by thin slats and attached to the lower beam canvas. Up to this point the threads were still in groups. Then followed the intricate chore of threading the heddles and reed. All this the women did from memory.

Last of all the treadles were attached to the bottom heddle supports, and the upper heddle supports brought through small pulleys, attached to the upper cross bar. Clothesline rope was used for this purpose.

The whole mechanism was simple, crude, and efficient. The loom became mother's prize possession and her daughters were not allowed to use it for fear of wasting warp and missing stitches. Even the rags for weaving had to meet with mother's approval.

After her passing I became owner of the loom and learned to thread it by means of printed instructions. Many times as I thought of the patience and skill of those people willing to share their knowledge, my heart filled with gratitude.

The loom is now in the care of a granddaughter, who like myself, has learned to use it "by the book."

Reprinted with permission from the "Arrowhead Today" section of the *Duluth News-Tribune*.

man) was able either to support herself or to supplement the family income with her weaving skills.⁶

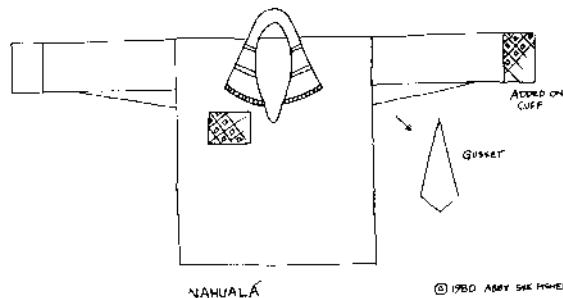
In many cases the actual weaving took place in an out-building on the property: one was housed in a sauna. There is, however, evidence that looms were in basements and homes as well. It is likely that some of the weavers in the beginning wove table linens, coverlets, and other items on their looms. Later many of these four harness looms were converted to two harness solely for the purpose of weaving rag rugs.

With the coming of power machinery the rag rug was relegated to the other rooms of the house while carpets, domestic and imported, were placed in the front parlor and the living room. However, even with the introduction of wall-to-wall carpeting, there is still a demand for rag rugs. One might say that rag rug weaving began as a necessity and has ended as an art.⁷ Woven on a homemade or a factory built floor loom, using an infinite variety of color arrangements and weave techniques, the rag rug has remained a popular and practical floor covering for any room in the house.

Notes

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5. Tod, p. 130.
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7. Tod, p. 116.

ETHNIC TEXTILES



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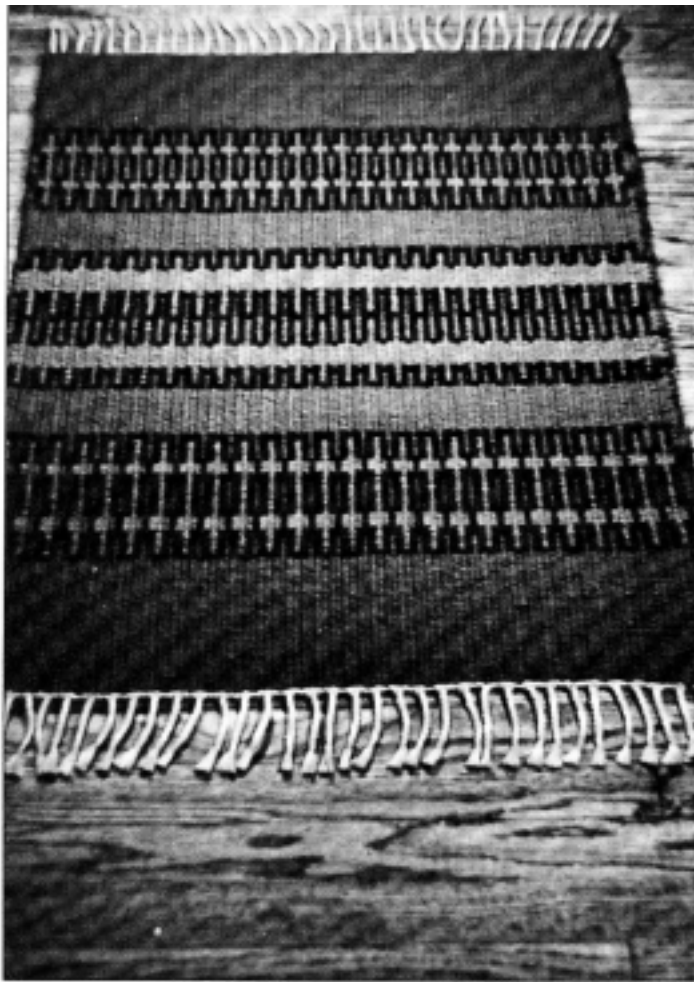


Photo A.

Double-Faced Krokbragd

by Marilyn Holtzer

IN AN EARLIER article published in *Shuttle, Spindle & Dyepot*¹ I described a technique for weaving double-faced three-shaft krokbragd textiles, and showed how this six-shaft weave could be accomplished on certain four-shaft looms by using a floating warp common to both faces. Two small sheds (one above and one below the floating warp) are formed making the weaving somewhat inconvenient. Double-faced krokbragd rugs, unlike ordinary, three-shaft krokbragd rugs, are of double thickness, have two tightly woven faces, and do not tend to curl up at the edges. The two rug faces can have completely different patterning and coloration, thereby increasing the design potential.

In this article I first describe how to weave double-faced three-shaft krokbragd on a six-shaft (jack) loom, thus obviating the floating warp and its concomitant two sheds. I next describe a simplified treadling suggested to me by Clotilde Barrett. Finally I describe an eight-shaft threading so that two separate (two- or four-shaft) layers can be woven on the same warp. Photos A and B show the two faces of a double-faced krokbragd rug woven using the simplified treadling, and illustrate some of the possible pattern and color variations obtainable. Photo C shows a sample of various two-shaft rug techniques woven in angled double-weave on the eight-shaft threading.

Double-Faced Krokbragd on Six Shafts

Obviously, the weave described in the aforementioned article could have been woven on five shafts (if I had had five shafts at the time) by threading the floating warps through the heddles on one of the shafts, say shaft number 3, and changing the threading, tie-up and treadling accordingly. However, since most looms have an even number of shafts, I will describe in detail how to adapt this weave to six and eight shafts rather than five.

Diagram 1 shows the six-shaft threading, tie-up and treadling order (a-f) for double-faced krokbragd. Two layers of ordinary three-shaft krokbragd are easily recognized in the threading diagram, and could be woven separately by treadling 1-2, 2-3, 1-3 for the top layer and 1-2-3-6, 1-2-3-4, 1-2-3-5 for

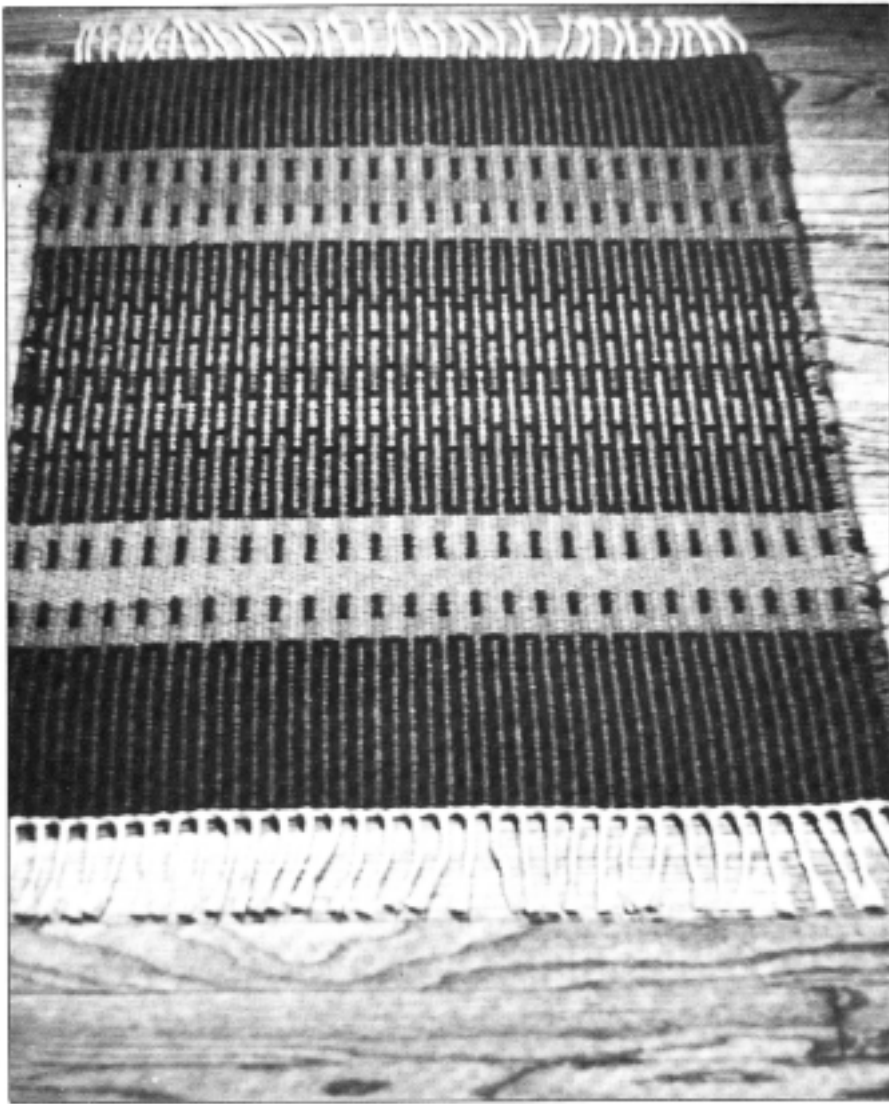


Photo B.

the bottom layer. With this treading the upper face of the top layer would be tightly woven as would the lower face of the bottom layer; the long floats would be in between the two layers.

These two layers can be joined by a common warp as before by incorporating appropriate warp ends from each of the layers into the other. In this revised (six-shaft) threading the single floating (common) warp in the earlier (four-shaft) threading has been replaced by the two adjacent warp ends on shafts 3 and 6. To tie these together as a single warp common to both layers, shaft 6 must be raised any time shaft 3 is raised; and not raised any time shaft 3 is not raised. Thus, the new treading becomes 1-2, 2-3-6, 1-3-6, for the top layer, and 1-2-3-6, 1-2-4, 1-2-5 for the bottom. In practice, these are alternated to give the overall treading order (a-f) shown in Diagram 1. The courses of the six wefts are shown in Diagram 2.

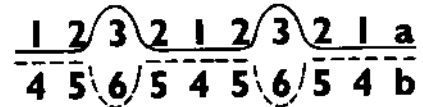


Diagram 2.

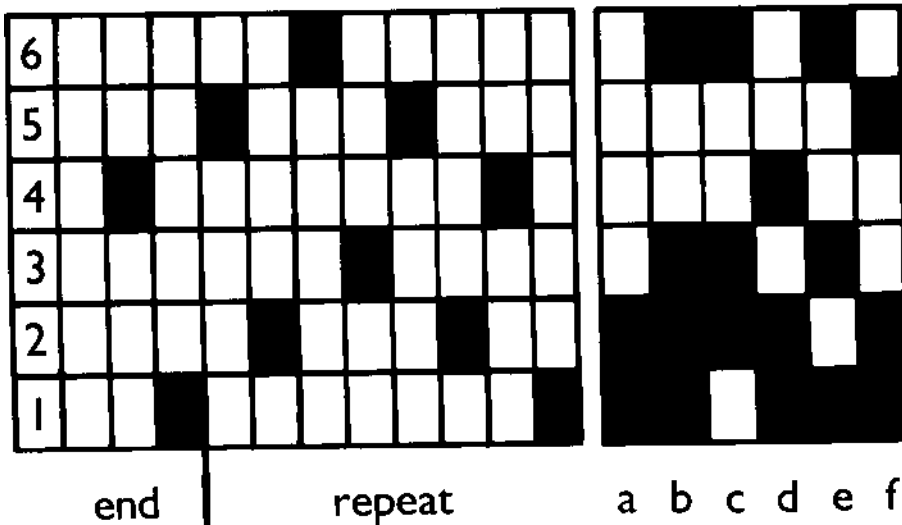


Diagram 1.

This revised (six-shaft) weave gives a textile that is identical in structure to that of the earlier (four-shaft) weave, and that can, therefore, have two differently patterned and colored faces. Furthermore, the common warp ends are threaded on shafts, so can be raised as necessary. Thus, the weaving is facilitated by having only one large rather than two small sheds; the rug is strengthened by having a double common warp; and two completely separate three-shaft layers can be woven, if desired.

Modified Treading

While taking a workshop from Clotilde Barrett, I realized that by using a warp common to both layers I was, in effect, "stitching." During a subsequent dis-

cussion she suggested a modification of the treading that requires fewer steps. This modification, however, leads to a loss of total independence of patterning and coloration for the two faces of the rug.

As can be seen from Diagram 2, the first (*a*), third (*c*), and fifth (*e*) wefts pass over the common warp ends (on shafts 3 and 6), and the second (*b*), fourth (*d*), and sixth (*f*) under. However, when these six wefts are beaten, *a* slides over *c* and *e*, and *b* over *d* and *f*. Thus, only *a* appears above the common warp ends on the upper face, and only *b* appears below the common warp ends on the lower face. Furthermore, *a* never surfaces on the lower face and *b* never surfaces on the upper; neither serves to tie the two layers together as do the other wefts. Thus, *a* and *b* can be eliminated without weakening the structure. Weft *c* will then appear on the lower face below the common warp ends as well as on the upper face above the warp ends on shaft 1; and *d* on the upper face above the common warp ends as well as on the lower face below the warp ends on shaft 4. Wefts *e* and *f* will still surface at the common warp ends but will be hidden by *c* and *d* when beaten. The treading is, thus, simplified, but the two faces can no longer be independently patterned and colored, since *c* and *d* appear on both.

Diagram 3 shows the patterns (one repeat plus end) that appear on the two faces for three possible weft sequences. Each repeat of a pattern comprises four equal width bars, one warp wide. The color of every other bar across the upper (lower) face is determined by the color of weft *e* (*f*). The colors of the alternate bars on both faces are determined by the colors of wefts *c* and *d*, which may be the same as or different from *e*, *f*, or each other.

Four different colors are used in the first (top) weft sequence shown in Diagram 3. Equal width bars, one warp wide, in three colors appear on each face. The positions of wefts *c* and *d* on the two faces are reversed. Only two colors are used in the second; one for wefts *c* and *f* and the other for wefts *d* and *e*. Two unequal width bars, one one warp wide and the other two warps wide, in the same two colors, appear on each face. The colors of the wide and narrow bars on the two faces are reversed. Three colors are used in the third; all three on one face and only two

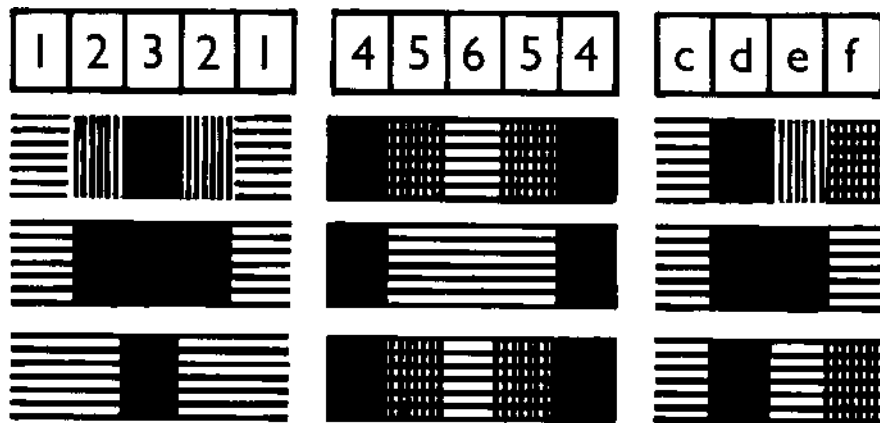


Diagram 3.

on the other. Equal width bars, one warp wide, in three colors, appear on the former, and unequal width bars, one and two warps wide, in two colors on the latter. For any sequence in which *e* and *f* are the same color, the two faces will have the same patterning and coloration; the patterns, however, will be shifted by two warp ends.

Double-Faced Krokbragd and Angled Double-Weave on Eight Shafts

Ordinary three shaft krokbragd can be woven on four shafts threaded 4-3-2-1 if shafts 2 and 4 are treadled together, i.e., by treading 1-2-4, 2-3-4, and 1-3. Likewise, double-faced krokbragd can

be woven on eight shafts. Diagram 4 gives the new threading, in which shafts 1-4 are used for the upper layer and shafts 5-8 for the lower, along with the tie-up and treading order (complete: *a-f* or modified: *c-f*). The reader can verify that the weave structure is the same as that in Diagram 2 by making a similar diagram.

One advantage of using this threading is that various other, particularly double-, weaves, can be woven without rethreading. The sett for double-faced krokbragd is generally appropriate for two layers of plain weave, so resleying is usually not necessary. The treading and weft course for two layers of plain weave joined at the right selvedge are given in Diagram 5. If, at regular intervals, the width of the

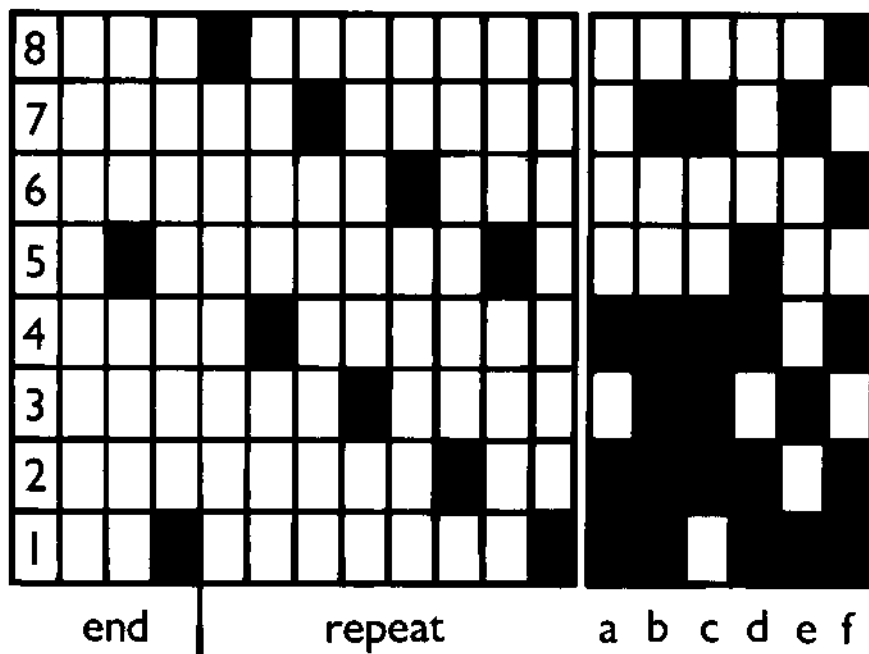


Diagram 4.



Photo C.

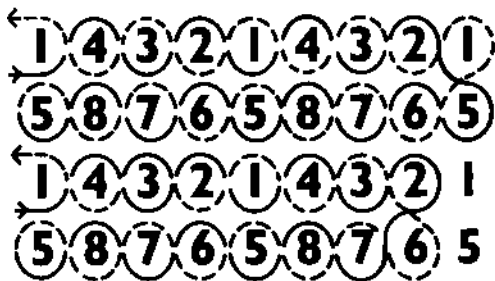
web is decreased two warp ends as shown in Diagram 5, the joined edge will form an angle with the warp. The angle formed depends on the sett and the frequency at which pairs of warp ends are excluded from the web. Care should be taken to keep the angle and tension constant. The former can be accomplished by beating evenly and the latter by weaving extra weft into the warp ends excluded from the web. When the textile is removed from the loom the warp ends along the angled edge as well as those at the lower edges must be secured. The wefts appear to bend at the joined edge of the opened textile as can be seen in Photo C.

Practical Details

For the examples pictured here I used 12/3 linen (doubled) sett at 8 e.p.i. as warp, and hand-dyed rug wool (quadrupled) as weft. To facilitate the weaving of neat edges I used floating selvages on both edges of the double-faced krokbragd rug and adjustable floating selvages on both layers of the angled double-weave rug sample. *The Techniques of Rug Weaving* by Peter Collingwood gives complete and lucid descriptions of the weft sequences required to give various ordinary three-shaft krokbragd and two-shaft patterns, as well as practical details concerning sett, use of floating selvages, etc.

Note

1. *Shuttle, Spindle & Dyepot*, Vol. XIV No. 4 (Fall 1983) pp. 46-50; *n.b.*, pages 48 and 49 are reversed.



top → 13
 bottom ← 123457
 bottom → 123478
 top ← 24

Diagram 5.



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Shaft-Switching on Rising Shed Looms

using weighted floating heddles

by Crys Harse

A SYSTEM OF WEIGHTED floating heddles and two shaft switching racks fastened directly onto the pattern shafts allows shaft switching on rising shed looms. I have employed this system for the past two years and find it very fast and easy to do. I have used it for 2-tie, 3-end blocks; 2-tie, 4-end blocks; and even for 2-tie, 3-color blocks using 8 shafts. By threading the pattern threads on weighted floating heddles, the pattern blocks can be picked up and moved quickly and freely between pattern shafts 3 and 4. I have never found it necessary to reverse the order of the shafts, as with other methods, because the switching is done directly on top of shafts 3 and 4, and shafts 1 and 2 are not in the way.

Construction

1. **The Shaft Switching Rack:** Example given for 2-tie, 4-end draft, 4 ends per inch.

Two pieces of "ceiling cove" trim are needed the same length of the shafts on the loom to be used. (Figure 1) Plane or shave off the right-angled edge as shown in figure 2 until an even, flat surface is achieved.

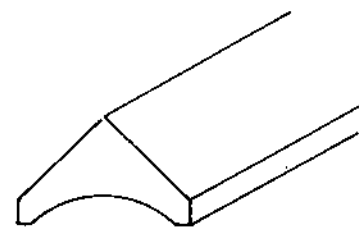


Figure 1. Ceiling cove trim.

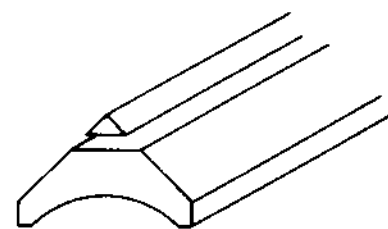


Figure 2. Trim off top. Place tape here.

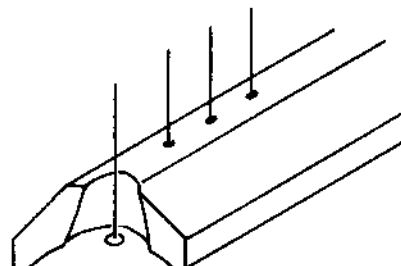


Figure 3.

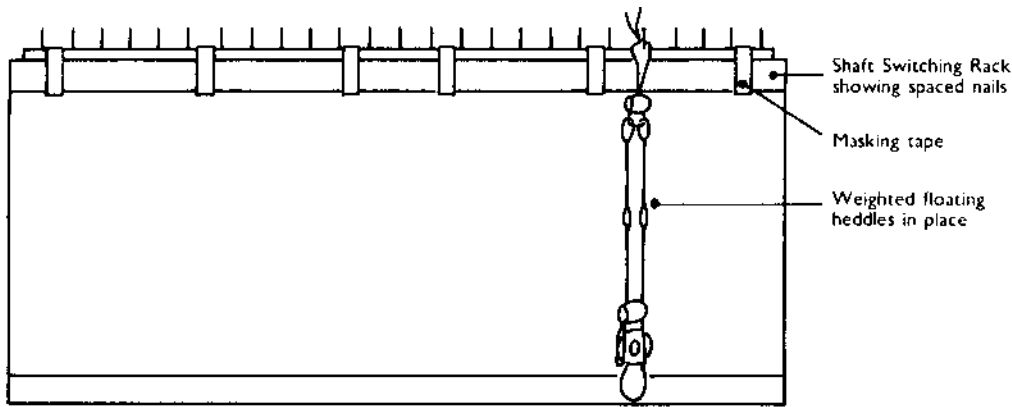


Figure 4.

Place masking tape or glass filament tape along the top and the two underside edges of the ceiling cover to prevent splintering. (Figure 2)

Measure and mark off 1" intervals on the underside and on the top side so markings are aligned. These markings may differ with block structure and sett: for example, for 2-tie, 4-end draft at 5 e.p.i. the markings would be 3/4" apart. The markings are the distance between the pattern blocks, taking into account sett and block structure.

From the underside drive a 1" cigar box nail through each mark, straight out through the top at the corresponding mark, as in figure 3. Do the same to all marks on both pieces of trim, and put tape over the nail heads on the underside to protect the shaft of the loom from being scratched.

This then is the *shaft switching rack*. It is attached to the top of shafts 3 and 4 by four or five pieces of masking tape as shown in figure 4.

2. The Weighted Floating Heddles: Use heddles 1"-2" shorter than specified for the loom. Set up these heddles in pairs, as in figure 5.

3. To Thread the Loom: First remove heddle rods and heddles from shafts 3 and 4. Set up weighted floating heddles in block formation as indicated on design of the rug to be woven.

A typical block would be threaded thus, starting from the right, from front to back:

Block A: *Thread 1* is threaded as usual. *Thread 3* is threaded through the heddle on the right of the pair on shaft 3. *Thread 2* is threaded as usual but passes through the center of the pair on shaft 3. *Thread 3* is threaded through the heddle on the left of the pair on shaft 3.

Block B is threaded using the same sequence except the pair of floating heddles are hung on shaft 4.

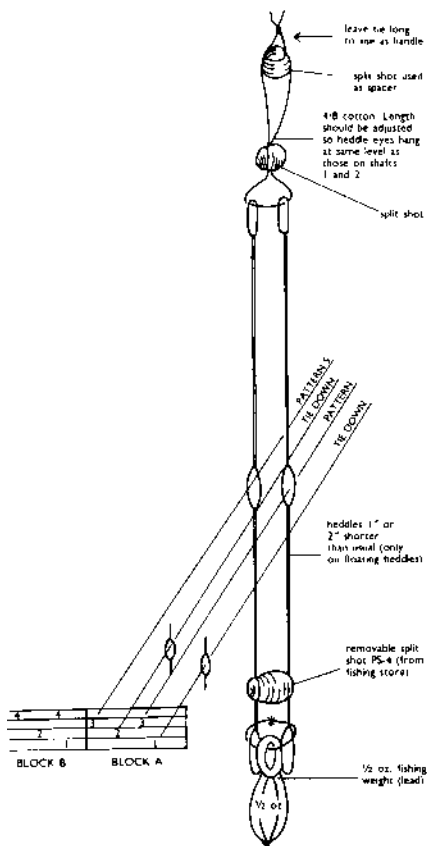


Figure 5. Weighted floating heddle set up for 2-tie 4-end block.

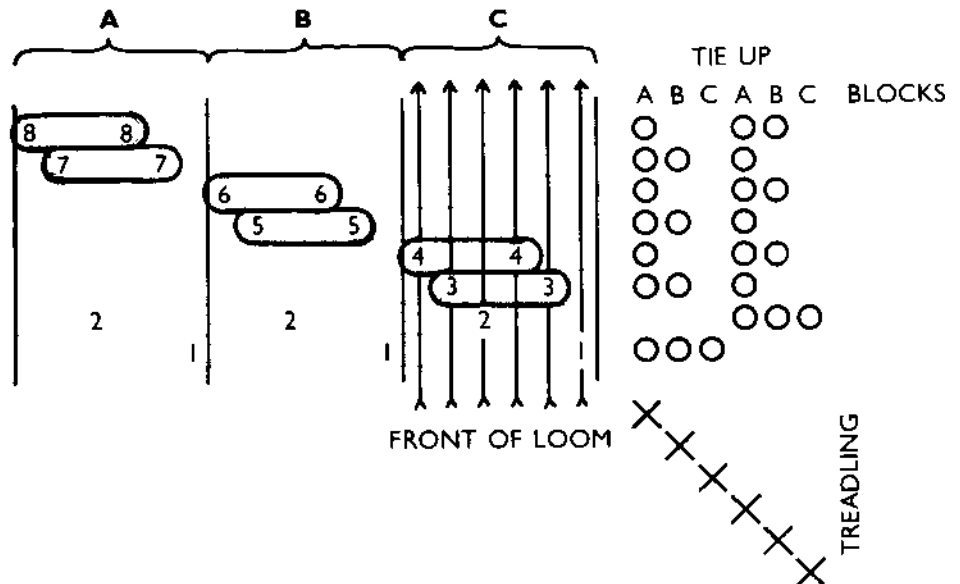


Figure 6. repeat throughout

4. **To Switch Shafts:** Be sure pairs of floating heddles are hung on shafts 3 and 4 as in figure 7 (i.e. hanging on back of shaft 3 and on the front of shaft 4.) When you want to switch an A block to a B block, lift up the heddles from the nail on shaft 3 and hook them over the corresponding nail on shaft 4. When you want to switch a B block to an A block, lift up the heddles from the nail on shaft 4 and hook them over the corresponding nail on shaft 3.

Using Weighted Floating Heddles to Switch Shafts on a 2-Tie, 3-Color Block Weave on 8 Shafts

Though 8 shafts were used, only 3 blocks emerged. In blocks A, B and C the threading is as follows:

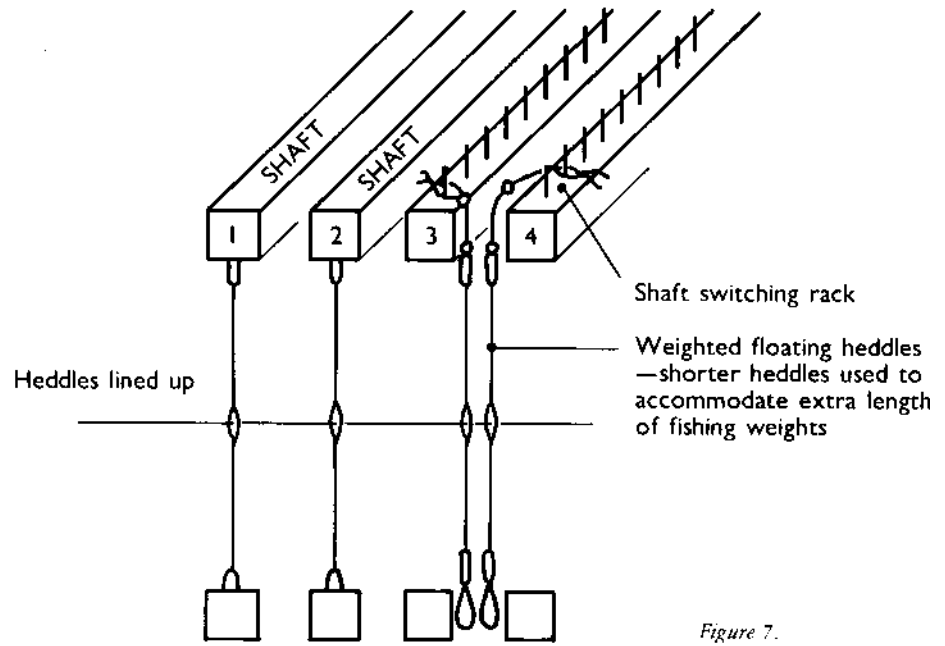
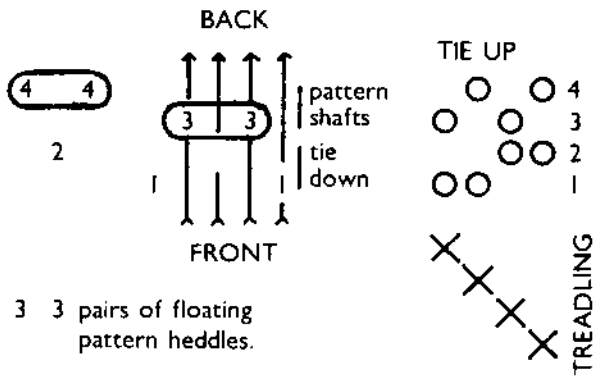


Figure 7.

Threading Sequence—2-Tie 4-End Block



For each block I used 3 pairs of weighted floating heddles, threading from front to back and from right to left.

Block C: *Thread 1* is threaded as usual. *Thread 3* is threaded through the heddle on the right of the pair on shaft 3. *Thread 4* is threaded through the center of the pair of floating heddles on shaft 3 and threaded into the right of the pair on shaft 4. *Thread 2* is threaded through the center of both pairs on shafts 3 and 4. *Thread 3* is threaded through the heddle on the left of the



View from above showing shaft-switching racks.

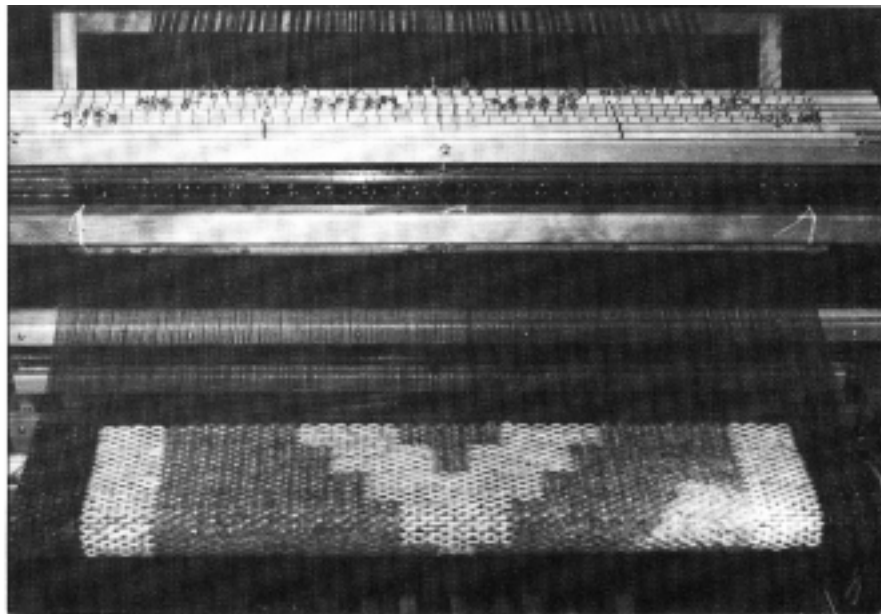
pair on shaft 3, and through the center of the pair on shaft 4. *Thread 4* is threaded through the left of the pair on shaft 4.

Repeat this sequence for blocks B and A, substituting appropriate pairs of floating heddles; for example, on shafts 5 and 6 or 7 and 8.

Shaft switching on this weave is a little more complex, as there are two pairs of floating pattern heddles per block on two consecutive shafts and these must be passed underneath the top of the shaft frame.

To change block C to block B the pairs from shaft 3 and 4 are moved under the frame to shafts 5 and 6 respectively.

For more information on 2-tie, 3 color block weave on 8 shafts refer to Peter Collingwood's book, *The Techniques of Rug Weaving*, p. 342.



Front view.

◆ MEET THE AUTHORS ◆



Broughton



Butcher-Youngmans



Fannin



Harse



Kanning-Ojala



Meany



Selkurt

Fiber artist, teacher, writer **Phillis Alvic** graduated from the School of the Art Institute of Chicago in 1967. Since that time she has frequently exhibited her work. At her studio in her home in western Kentucky, Phillis weaves loom-controlled wall hangings and investigates weave structures. She shares her experience and opinions about weaving through lectures, workshops and writing.

Eve Broughton built her own loom and taught herself to weave twelve years ago. Now she weaves for pleasure and enjoys experimenting and designing new patterns and weaves. She has degrees in Physical Anthropology and Bacteriology.

Sherry Butcher-Youngmans is the Assistant Curator at the American Swedish Institute in Minneapolis, Minnesota. She is currently collaborating with the University of Minnesota in a research project using her museum's textile collection.

Mary Ann Butterfield is Assistant Textile Conservator at the Minneapolis Institute of Arts. She holds an undergraduate degree in Museum Studies from Metropolitan State University, Minnesota, and has completed internships in the Textile Department at the Minneapolis Institute of Arts and the Textile Conservation Workshop in South Salem, New York. She is especially interested in the preservation of historic textiles, not only in the museum context, but by individual collectors as well.

Allen Fannin lives in Westdale, NJ, where he and his wife Dorothy own and operate a small textile mill, producing a line of woven accessories as well as piece goods for retail fabric stores. Recently he has begun an association with handloom weavers, assisting them in large-scale production of their fabric designs. He is the author of *Handspinning, Art & Technique* (1970), and *Handloom Weaving Technology* (1979).

Crys Harse is a weaver, basket maker and teacher. She started weaving 5 years ago and her focus has been on rugs. In basketry she concentrates on the collection and use of locally found, naturally wild materials.

Marilyn Emerson Holtzer combines a background in mathematics and chemistry with her fiber art. She is a self-taught weaver, but approaches her weaving in the same professional manner that she uses in her scientific research at Washington University in St. Louis. Marilyn has developed several weaving techniques which have been described in various publications, and her work has appeared in many exhibits.

Lisa Kanning Ojala is a designer at the International Design Center in Minneapolis. Born in Finland, she was a member of the Brecksville Art Guild when she lived in Cleveland, Ohio. Her own work has been in ceramics and she has taught knitting, beadwork, collage and art for children.

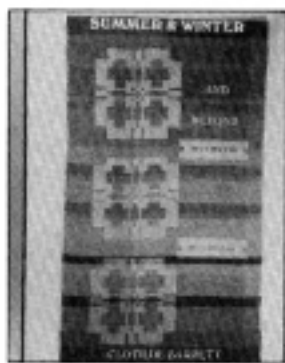
Janet Meany has been actively weaving since 1974. She has a MFA in painting from the University of Iowa and has helped organize the Fiber Handcrafters Guild in Duluth. Her interest in rag rugs began with her study of weavers and their looms in the Two Harbors area of Minnesota.

Claire Selkurt is Assistant Professor of Art History and director of the Conkling Gallery at Mankato State University, Mankato, Minnesota. She spent last summer in Båstad, Sweden cataloging the original watercolor drawings of Märta Måås-Fjetterström.

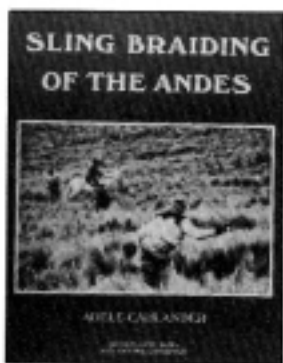
Lotus Stack is the Textile Curator at the Minneapolis Institute of Arts. Her undergraduate studies were completed in California and graduate work done at the University of Minnesota. Lotus was a National Museum Act intern in the Metropolitan Museum of Art Textile Conservation Department and has done further studies in Europe. Her special interests are woven structure and the history of textile technology.

Weaver's Journal Publications

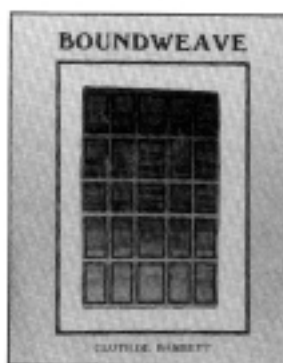
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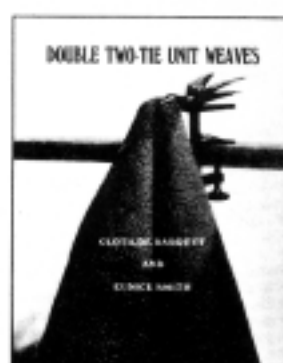
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NOTES OF A PATTERN WEAVER

Designing for an Interior

by Philis Alvic



The piece was designed for this room.

I ONCE REMARKED to a friend that I would never paint a picture to match someone's sofa. Many years later that friend quoted me to myself. I was shocked that such an arrogant statement had ever come from me. I know that declaration was made with the youthful self-importance that a professional art school instills in its graduates. The conceit is not what surprised me, but rather my complete reversal in sen-

timent. I now approach coordinating a wall hanging with an interior environment as a delightful challenge. I tackle the task of creating a piece for a specific place as an enjoyable game where although I may have many obstacles, I can, through skillful maneuvering, prevail.

An artist accepts commission work out of financial necessity. Sometimes the importance of the setting of a proposed piece persuades the artist to take on the work, but this reason is just the financial one in disguise. When more people or the "right" people see the piece, they will be more likely to engage that artist for other work. Now, lots of people in our society get paid for producing a product that looks like what the person paying wanted, and there is no difficulty in that. But the artist must satisfy the buyer's demands while remaining true to the solitary vision prevalent within previous work. Throughout most of the history of art, artists have worked for someone else when they have produced their art. Only in recent times have artists been able to produce work without an immediate buyer in sight. Most of us have flourished following only our own desires or vision, and feel the imposition of again working on projects conceived by others.

A client approaches a particular artist because he or she likes the work of

that artist and thinks that the artist can produce something of similar quality for him or her. There would be no difficulty in this if the client simply said, "Here is a pile of money. Make something nice for me." But, there are always conditions. "Make something green." "It has to be three feet by four and one-half feet." "Must have an African flavor." There can be restrictions placed on size, color, design, materials; one of these elements, all of them or any combination of them. The game of reconciling a client's needs with the artist's integrity becomes more complex with the compounding of limiting factors. Often there is a lengthy negotiating period where the artist will attempt to pare down the conditions and interject substitutions for others. Just like one of those complicated board games with a twenty page rule book, the player or artist can be further inhibited by drawing a client with no power to visualize, or with poor communication skills, or any of several other handicaps. The artist must be a skilled player at overcoming obstacles while also maintaining an idea of self direction. If the artist also enjoys advancing through the process, the end product stands a much better chance of being an item in which the artist can take pride.

I do enjoy this process of melding the client's needs with my own desires and coming up with something we are both happy with. The constraints placed by the client present a challenge to my skill that I take great satisfaction in resolving. As an example of how this game of meeting the client's specifications and maintaining integrity as an artist is played, I will describe the progress of one commission that I have done.

The sequence of events began with an exhibition of my work in a gallery in a city some distance from my western Kentucky studio. After the close of the show, the gallery director phoned to inform me that a couple had seen my show and liked my work, but had not seen any displayed pieces that would fit the specifications of a space in which they desired a piece of art to hang. I responded with the willingness to make something that would meet their needs. Then I asked questions to determine limits within which I would have to work. "What did they like about my work?" "Where was it to hang," and



GARY SCHROEDER

The final design, woven by Philis Alvic in Summer & Winter, 7 3/4 x 5 3/4 width, 15 epi.

several follow-up questions. From the answers, I gleaned that this proposed work was to be approximately five feet by seven feet and reside in a living room above a sofa, where there was an oriental rug on the floor. Another oriental rug commission! There must be something about my work that attracts owners of oriental rugs. I've done several commissions where these expensive, busy rugs reside on the floor, and have already resolved some of the problems of coordinating my work with them. The clients also desired the piece to be in whites, naturals and browns and done in the "Mondrian" (their word) style of some of my work they had seen. Since these responses indicated some difficulties, I requested further information before submitting a proposal. The gallery director agreed to photograph the exact space that the piece would hang and the surrounding room, and especially the rug. I would

have preferred to meet the clients and review the space in person, but that was impossible.

When I received the slides of the room, their major moves had been made, and now it was time for mine. I had many things to consider. The size presented some problem since I do not have a loom capable of weaving a five-foot width. But, that was easily tackled by deciding on two coordinating panels to fill the space; a solution previously used in similar situations. I agreed with the clients that my "boxes" style (I would never presume to identify it with the famous Dutch painter Mondrian) would probably balance best with the intricate designs of an Oriental rug. I didn't want my piece to compete with the rug, but for them both to exist in their own sphere complementing each other. I knew that with the boxes I was on safe ground because previous oriental rug commissions had employed this

design device and had worked successfully. My major problem was color—or perhaps better stated as the lack of color they requested. I love color—bright colors, subtle colors—unusual combinations of colors, careful intense balances of color. To me, the restrictions represented the clients' fear of color, rather than my gutsy embracing of it. At this point, the doubt that they had even seen my show entered my mind. How could someone like my work and not like color? The specified palette was very difficult for me to accept but I was persuaded to acquiesce when I reconsidered the ample remuneration that I would be receiving for this digression from my more usual color schemes. The situation being what it was, I decided to proceed in a positive stance and assume that the clients were cautious people, but also sensitive and perceptive as the choice of myself as the artist had indicated. I would emphasize subtleties and try to pack in as much color as I could.

After my general responses to their restrictions had been outlined, it was time for me to tackle the problems involved in conceiving a design that could be woven. With my entirely loom-controlled method of working, the planning stage of a piece is where all the major decisions are made. When entering into as much unknown territory as a commission presents, I have found that it is wise to rely on previously developed skills. Therefore, the weave structure summer and winter was the most sensible choice for execution of this work. I had a lot of experience designing with it, and the block nature of the structure suggested the boxes of the desired style. Perhaps more important than the designing ease was that the weaving of the piece would proceed easily and swiftly.

My ideas were now at a stage where they needed to be worked out with the aid of paper and pencil. In the process of trying space organization in several dozen quick sketches, I settled on two major ways of resolving technical difficulties. The first decision was to let the warp contain the colored blocks, while the weft filled in the ground with whites and neutrals. By doing this the blocks would remain constant in width, but I thought that was a decent trade-off for the richer color I would get in the blocks. Also, by having the white in the weft, I could introduce a much greater

variety of textures than if they had been confined to the warp. The second decision grew out of the first. Because the blocks would remain constant in width, it was easier to balance the design between the two panels if one of the panels was woven upside down. By weaving one from bottom to top and the other top to bottom, the larger boxes could be placed near the center and the smaller to the outsides of each of the panels. I had further tied the two panels visually together with a border that ran along the outside edge of the entire piece.

When an agreeable block placement was decided on, I moved from pencil to crayons to work on color in more sketches. At this point I again consulted the slides of the site where this piece would hang, to suggest colors. It evolved that the large boxes would be brown with the smaller boxes straying more from the neutrals and reflecting the other colors seen in the room. The dark vertical lines separating the boxes would have variety in both size and color. Vitality in the weft would be gained by slight color differences and diverse yarn textures changing with each vertical break.

As my ideas developed through the sketches, I was mindful of limitations and additions that the weaving process makes to the final product. The presentation given to the gallery director to be passed on to the client took the form of a drawing in pen, ink, and crayon. Also included with the drawing, were samples of yarn colors and textures. I did this to remind the people that the work would be woven and not have the flat surface of the sketch.

Well, now it was their move. The news traveled back to me that they liked my proposal, *but* . . . (unfortunately, there is always a *but*—like a chance card in that board game.) This *but* however, was one that was not too difficult for me to live with. They wanted me to drop the border that I had used to visually tie the two pieces together. This border was insurance that would link the two separate pieces. Now that the border was removed the two panels would be forced to relate simply on their merit alone. I was glad I had reversed the direction of the weaving to place the heavier boxes closer in the center. This gave a cohesive quality to the space organization even without the

border, and I did not need to completely rethink the design.

I had the OK on the project; now came all the problems associated with bringing it to reality. The exact warp calculations were followed by yarn choices. All of the warp yarns came from stock I had available. But since I don't use much white, I did not have sufficient weft yarn and this had to be ordered. I was able, however, to proceed with winding and warping while I waited for the weft yarn to be delivered. Clients always take a good bit of time making up their minds to purchase a piece. It is a major expense for them. But, once decided, they pressure the artist to deliver before the agreed upon date. When negotiating, I always build in more time than I think a job will actually take, because I never know what might go wrong. Most of the time problems are minor and I am usually able to deliver earlier than promised. Receiving a piece before the delivery date always puts the client in an agreeable frame of mind which can't help but work in the artist's favor when the commissioned work is viewed for the first time.

The actual weaving was the easiest and most enjoyable part of the whole process. The tough decisions had been made and only minor determinations of weft color and texture remained as the weaving progressed. After the completed piece had been cut from the loom, boards were concealed in pockets in the top and bottom of the panels for hanging. The finished piece was photographed for my files before being packed and shipped to the gallery.

Now it was my turn to wait. The gallery director finally reported that the clients liked the piece very much—*but*. Much to my delight, the *but* was dissatisfaction with the hanging device and not with my design or execution. The gallery director even solved the problem for me by substituting metal rods for the boards I had used.

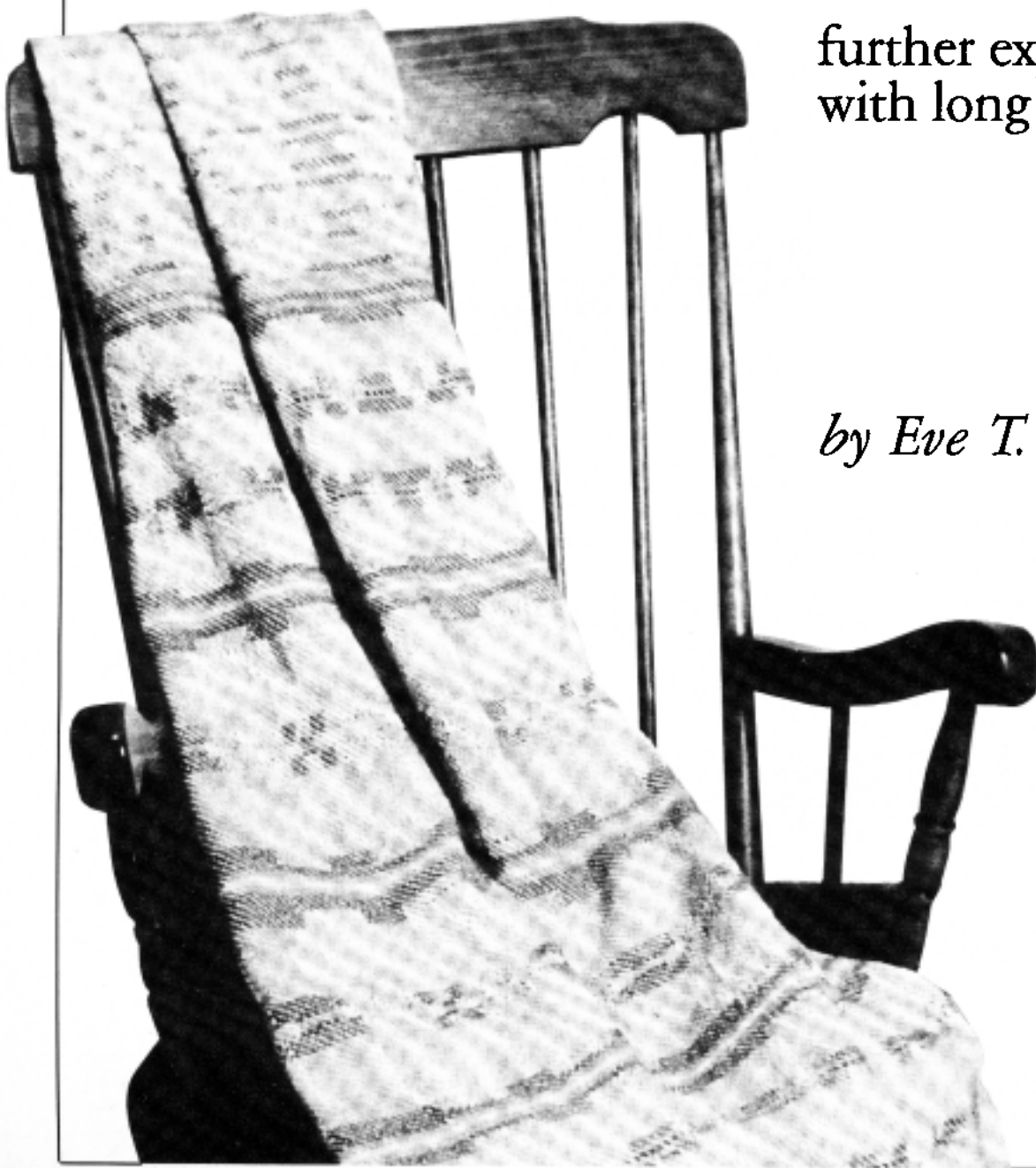
In the end, the clients had a piece that met their specifications and I had produced a piece that I considered successful. I had enjoyed the challenge of coordinating a hanging to a room that had all of the significant choices of contents and arrangement already made. It is certainly a game, but one that can be played with integrity and result in all parties being winners.

◆ COMPLEX LOOMS ◆

3 Toned Blocks

further explorations
with long eyed heddles

by Eve T. Broughton

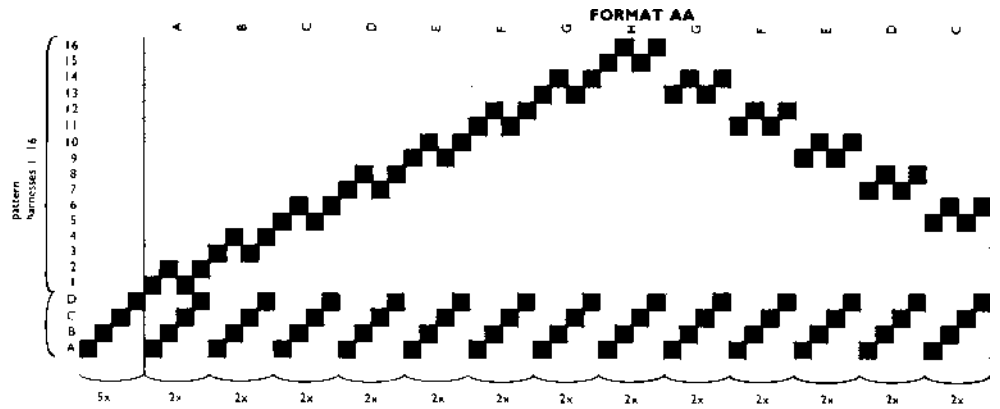


Normal threading on pattern shafts is O-E-O-E (1-2-1-2). *Reversed threading* is E-O-E-O (2-1-2-1). Pattern blocks which have reversed threading are designated by small letters (a, b, c etc.).

Although reversed treadling cancels reversed threading, this does not affect notation.

Format AA can be used to create one design, and Format BB to create the other. Both will use the same treadle tie-up and treadling. Reversed treadling will transfer the design of AA to where BB was, and the design of BB to where AA was.

If 1 is raised concurrently with I, 2 with II, 1 with III, and 2 with IV (four



shots of weft), a tabby 1/1 will result in Format AA, but a 3/1 twill in Format BB.

Conversely, if 2 is raised with I, 1 with II, 2 with III, and 1 with IV, then a 3/1 twill is formed in Format AA and a tabby 1/1 in Format BB.

If neither 1 nor 2 is raised when I, II, III, or IV is raised, then a 1/3 twill is created.

To create vertical border areas between design blocks, thread threads only through the ground shafts in these areas. A 1/3 twill will always result in this section no matter which pattern shafts are raised, giving a vertical line between the blocks. To create horizontal borders between the design blocks while weaving, raise only the ground shafts.

There is a single tie-up for the treadles. The designs are created by the combination of pattern shafts used in the pattern treadle tie-up. Format AA is used as the basis for the tie-up. Remember that to create a weft-faced 1/3 twill, no pattern shafts are raised, to create tabby 1/1 even-numbered pattern shafts are raised with ground shafts II and III. The reverse is true for warp-faced 3/1 twill: raise even pattern shafts with odd ground shafts, and odd pattern shafts with even ground shafts.

The following table shows the tie-up used for the weaving illustrated.

Counterbalance weavers need make no adjustment in the tie-up: you can weave the same fabric, with the opposite face up.

Treadle the pattern treadles O-E-O-E (odd-even-odd-even) in one section, and to achieve the reverse design in the next section, treadle E-O-E-O (even-odd-even-odd). Ground treadles will always be used, and in the sequence I-II-III-IV. Do not change the treadling order of the ground treadles. Switching the sequence will reverse the direction of the twill and alter the designs.

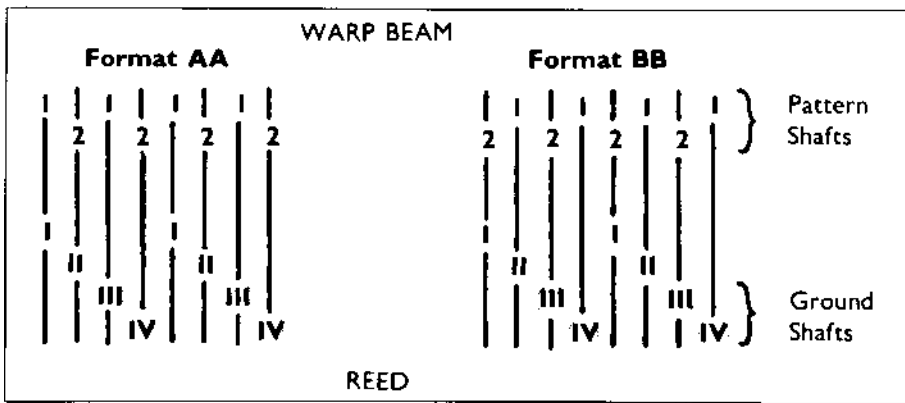
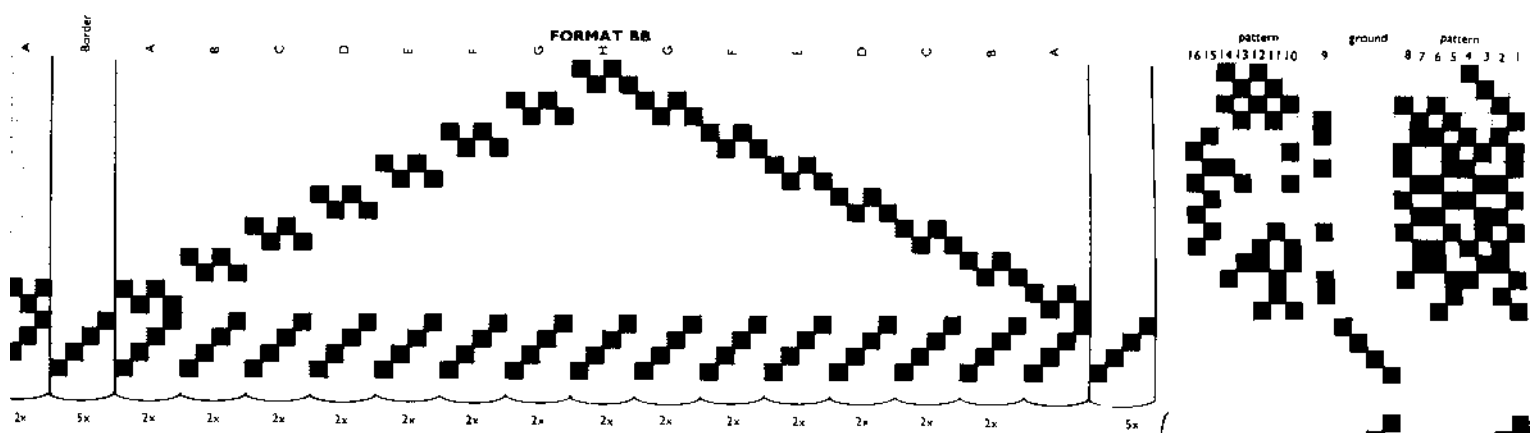


Figure 4.

Pattern Line	Weft-Faced Blocks 1/3 (no pattern shafts)	Tabby Blocks 2/2 even w/ even	Warp-Faced Blocks 3/1 even w/ odd	Pattern Shafts	Pattern Treadle #
A'	A' B' G' H'	none	C D E F	6 8 10 12 5 7 9 11	1 2
B'	A H	C D E G	B F	4 5 7 9 12 13 3 6 8 10 11 14	3 4
C'	H	B F G	A C D E	2 3 6 8 10 11 13 1 4 5 7 9 12 14	5 6
D'	H	B G	A C E F	2 3 6 10 12 13 1 4 5 9 11 14	7 8
E'	D E F	B G H	A C	2 3 6 13 15 1 4 5 14 16	9 10
F'	A C D F	E G H	B	4 9 13 15 3 10 14 16	11 12
G'	A G	D E F H	B C	4 6 7 9 11 15 3 5 8 10 12 16	13 14
H'	H	A B E F G	C D	1 2 3 6 8 9 11 13 2 4 5 7 10 12 14	15 16

Figure 5.



To achieve a good shed with a counterbalance loom, raise the level of those warp threads not going through pattern shafts by about 1". This can be done easily by looping a cord around those threads and then suspending the cord from the top of the loom behind the pattern shafts.

A Throw Woven in Three Toned Blocks

Materials: Nylon 2-ply, 1990 yds/lb. Although this weave can be done with non-elastic fibers, because each fiber may be pulled both up and down, it is advisable to use yarns with good elasticity. The same (or very similar materials) should be used for both warp and weft, as maximum pattern effectiveness is achieved with a balanced weave.

Warp: White and pale blues and lavenders, 2 1/2 lbs.

Weft: Dark blues, purples, aqua and sky blue, 2 1/4 lbs.

Threading: 720 warp ends, sett 16 epi. There are five areas of pattern, each 120 threads, separated by four border areas of 20 threads each. On each side is a border area of 20 threads. The pattern areas are: Format A-Format BB-Format AA-Format BB-Format AA. (See threading diagram and layout.)

Treadling: Start with 20 shots of 1/3 twill: I, II, III, and IV. Repeat.

Section AA: Each pattern line is composed of eight shots of weft, woven in this manner: (example) 1 + I, 2 + II, 1 + III, 2 + IV. Repeat. Weave pattern lines A' through H', then G' back down to A'. (A', B', C', D', E', F', G', H', G', F', E', D', C', B', A')

Border: 20 shots of twill, as above.

Section BB: This section uses reverse treadling. For example 2 + I, 1 + II, 2 + III, 1 + IV, repeat. Each

Each pattern line is again composed of 8 shots of weft, and the follow the same sequence as in section AA. You should see Format BB appear in the place of Format AA, and vice-versa.

Border: 20 shots of twill. Continue alternating the sections, separated by borders. There should be adequate warp for 9 to 10 sections. Finish with 20 shots of twill for the border.

Comments on the use of colors: To achieve a striking pattern, the warp and weft should be of good light vs dark contrast. In weaving my sample, I varied the warp striping to see the different effects. I found that the most pleasing areas were those in which one stripe blended smoothly into the adjacent colors. Even so, starting a pattern with lighter colors and merging into darker at the center can create a much different pattern effect than starting with the darker at the edges and working into the lighter at the center. Experiment!

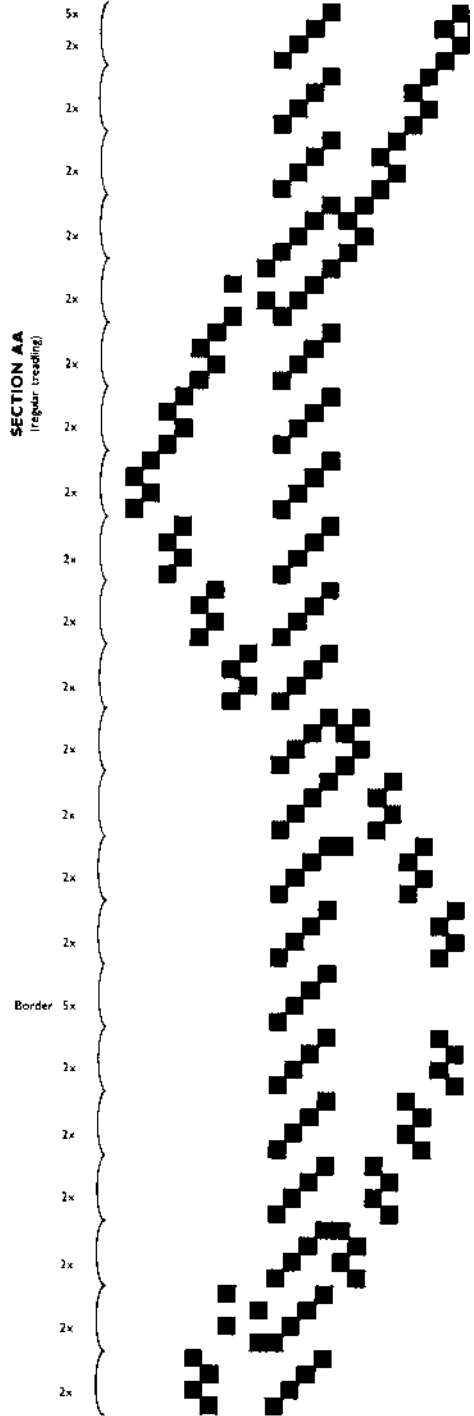
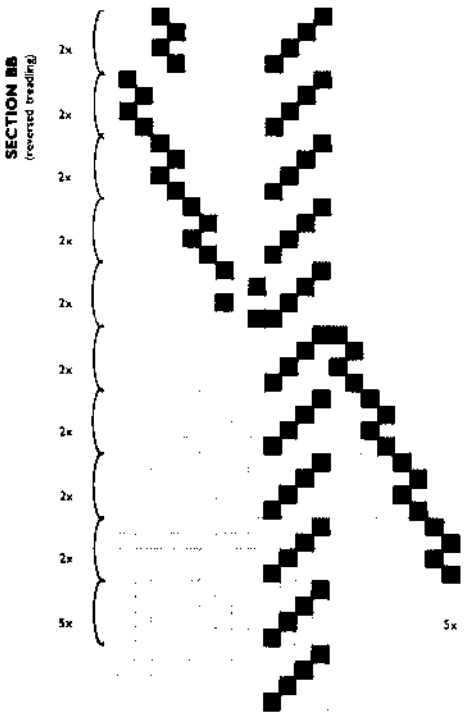


Figure 6.

◆ CALENDAR ◆

EXHIBITS, FAIRS, FESTIVALS

ARIZONA

Prescott: May 18–June 15, 1985. Mountain Spinners & Weavers Guild biennial fiber exhibit, "Shuttles & Spindles II." Sharlot Hall Museum, 415 W. Gurley.

CALIFORNIA

Fullerton: "Handwoven in Southern California." Museum of North Orange County, 301 N. Pomona Ave. April 13–June 9, 1985. Sponsored by the South Coast Weaver's Guild and the Museum Association of North Orange County.

Monterey: Monterey County Fair Wool Show: Aug. 13–18, 1985. Events include wool judging, a fiber to fabric demonstration and fleece auction.

COLORADO

Denver: The 6th annual "Spin, Weave and Wear Contest," will be held July 27, 1985, Arapahoe County Fair, Denver Coliseum Hall of Education building. *For information:* Candy Tobin, 7236 South Pierce Ct., Littleton, CO 80123.

DISTRICT OF COLUMBIA

Washington: On the occasion of the Textile Museum's sixtieth anniversary, the Museum is planning a major exhibition, "Collections and Recollections: The Textile Museum at Sixty," May 3–Sept. 22, 1985.

ILLINOIS

Aurora: The 4th annual Spinning Day will be held at Blackberry Historical Farm–Village on Sunday, June 9, 1985. In conjunction with this festival, a handcrafted textile exhibit featuring Native American textiles and the production and use of silk fabrics, will be held. This exhibit, opening June 9, will last for one month and will be located in the Women's World Museum at Blackberry. Blackberry Historical Farm–Village is located in Aurora, IL, off the Sugar Grove exit of the E–W tollroad. *For information:* LuAnn Bombard, (312) 892-1550.

Mt. Vernon: Cedarhurst Craft Fair, Mitchell Museum, Sept. 7–8, 1985.

INDIANA

Columbus: Indianapolis Museum of Art: "Art in Motion: Wearable Art '85," July 28–Sept. 22, 1985.

Indianapolis: Indianapolis Museum of Art: "70th Indiana Artists Show," June 25–Aug. 18, 1985.

MASSACHUSETTS

North Andover: 13th Annual Sheep Shearing Festival. May 19, 1985. Sheep-to-

shawl, sheepdog trials, craft fair, museum tours, shearing, handspun yarn competition, fleece auction. Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845 (617) 686-0191.

MICHIGAN

Niles: The 3rd annual Fiber Fest, sponsored by the Michigan Fiber Artists Coop, will be held at Fernwood Center, Niles, MI, June 1, 1985. *For information:* Norma Widman, (616) 684-8338 or Bob Schroeder (219) 362-5008.

MINNESOTA

Minneapolis: "Fine Craft Works," March 4–April 22, 1985, Gallery "C," Jewish Community Center of Greater Minneapolis, 4330 S. Cedar Lake Road.

St. Paul: The 1st Annual Spring Fiber Fair will be held May 2–5, 1985, Weavers Guild of Minnesota, 2402 University Ave. (612) 544-3594 *for information.*

St. Paul: The Thirteenth Annual Minnesota Crafts Festival, June 29–30, 1985, The College of St. Catherine, St. Paul, MN. Sponsored by the Minnesota Crafts Council.

NEW HAMPSHIRE

Concord: "Pacesetters '85," Feb. 11–May 3, 1985, sponsored by the League of New Hampshire Craftsmen. A retrospective exhibit of basketmaker Martha Wetherbee's reproductions of Shaker baskets and Walker Weeds's woodworking designs.

NEW MEXICO

Los Alamos: Fuller Lodge Art Center, 2132 Central Ave. "Family Ties," includes handmade paper by Lois Dvorak and beadwork by David Whitcomb. March 29–April 21, 1985. "Quilts by New Mexico Artists," Aug. 2–25, 1985.

NEW YORK

New York: "For the Floor," an exhibition of handmade rugs designed by artists at the American Craft Museum, International Paper Plaza, 77 W. 45 St. 48 unique and limited edition floor pieces from Australia, Denmark, England, Finland, India, Japan, Sweden and the United States, Jan. 25–May 11, 1985.

New York: The Cooper-Hewitt Museum. "Fabled Cloth: Batik from Java's North Coast," Jan. 29–April 28, 1985; "Cut Paper," Feb. 12–May 12, 1985; "The Four Continents," Feb. 19–May 12, 1985—woven and printed fabrics, silks and other materials related to the exhibition theme; "Rare Books from the Cooper-Hewitt Library," May 21–Oct. 6,

1985—will include fine and rare textile-related materials.

Rochester: "Fibers '85," April 5–19, 1985, sponsored by the Weaver's Guild of Rochester. Sibley's Ward Gallery, downtown.

PENNSYLVANIA

West Chester: "Fibre and Sculpture," an exhibition and sale of weaving and sculpture by the Harmony Weavers Guild of Wilmington, Delaware and The Chiselers of Newark, Delaware, April 14–28, 1985.

Womelsdorf: June 1, 1985: Fleece Day and Sale, Amazing Acres Custom Wool Processing, Rt. 419. Sheep shearing, demonstrations, crafts.

TENNESSEE

Nashville: "Premonitions," an invitational exhibit of progressive works of such nationally known artists as Peter Collingwood, Albertje Koopman, Shereen LaPlantz, April May, Sheila O'Hara, Hal Painter, Victoria Rabinowe, Naomi Whiting Towner, Gary Trentham, and Margaret Windeknecht. June 2–July 14, 1985. Sponsored by Handweavers Guild of Nashville. Tennessee Botanical Gardens and Fine Arts Center (Cheekwood), Forest Park Drive.

TEXAS

Houston: "Fiber Duets '85," April 15–26, 1985. Annual juried show by Fiber Artists of Houston. First City National Bank Central Lobby, 1111 Fannin St.

VERMONT

East Burke: The sixth annual Vermont Sheep and Wool Festival, May 25, 1985, at the Burklyn Barns in East Burke, VT. Sponsored by the VT Sheep & Wool Festival Association. *For information:* David & Cheri Kennedy, Newark St. West Burke, VT.

WASHINGTON

Monroe: The Valley Spinners Guild of Snohomish is sponsoring their annual "Ewe to You" festival, June 29, 1985 at the Evergreen State Fairgrounds, Monroe.

WISCONSIN

Sheboygan: "Hmong Art: Tradition and Change," Feb. 24–May 5, 1985, John Michael Kohler Arts Center, 608 New York Ave.



CONFERENCES

CALIFORNIA

San Diego: The 1985 Conference of Southern California Handweavers will be held May 18-19, 1985 at the Convention and Performing Arts Center, 202 C Street, downtown San Diego. Malin Selander, internationally known Swedish weaver, and Ed Franquemont, expert on Peruvian textiles and culture, are the featured speakers. *For information:* Deni D. Goodman, 95 Antiqua Court, Coronado, CA 92118.

FLORIDA

St. Augustine: Florida Tropical Weavers Guild, annual convention, April 12, 13, 14, Ponce de Leon Lodge.

KANSAS

Lenexa: "Color Spectrums '85," fourth bi-annual conference of the Kansas Alliance of Spinners and Weavers, May 3-4, 1985, Johnson County Community College.

MICHIGAN

Midland: Michigan League of Handweavers, 14th bi-annual conference, "Divergence," June 21-23, 1985.

NEW MEXICO

Albuquerque: Intermountain Weavers Conference, second biennial conference, August 1-4, 1985. *For information:* Carmen Jones, 230 Dewey Ave. Cedar City, UT 84720.

UTAH

Logan: "Wool on a Small Scale," June 23-26, 1985. The first national conference for small flock producers and woolcrafters. Sponsored by the Navajo Sheep Project of Utah State University—Logan. Exhibits of Navajo arts and weavings. Workshops for woolgrowers, spinners and weavers, collectors of Navajo textiles. *For information:* Wool Conference, C & I Office, UMC 50A, Utah State University, Logan, UT 84322.

CANADA

BRITISH COLUMBIA

Dawson Creek: June 1, 1985 will be the final conference for the first year of the Peace Country Spinners and Weavers regional organization. *For information:* Sue Miller, General Delivery, Goodfare, Alberta, Canada T0H 1T0.

MANITOBA

Winnipeg: The Charles Babbage Research Centre is sponsoring the Third Annual Conference on Textiles and Complex Weaves, July 12-14, 1985, at the University of Manitoba in Winnipeg. *For information:* Dr. Heidi

Annason, Conference Assistant, Faculty of Science, University of Manitoba, Winnipeg, Manitoba, Canada R3T 2N2.

QUEBEC

Montreal: Annual conference of the Association of Quebec Weavers, May 24-25, 1985, Holiday Inn, (downtown), 420 Sherbrooke St. W., Montreal.

TO ENTER

Deadline May 15 "Lafayesta 1985," Aug. 31-Sept. 1, 1985, West Lafayette, Indiana. "A Family Affair with Art," juried arts and crafts show, all media. Send 4 slides in SASE, booth fee \$35.00. *Contact:* Sue Paschke, Greater Lafayette Museum of Art, 101 S. Ninth St., Lafayette, IN 47901.

Deadline May 24-26 "Fine Crafts Colorado." The Colorado artist craftsmen annual juried competition will be June 7-July 14, 1985 at the Arvada Center for the Arts and Humanities, Arvada, Colorado. Open to all Colorado artists working in clay, fiber, wood, handmade paper, metal, enamel, and glass. Work will be received for jurying May 24-26 at the Arvada Center. *For prospectus:* Charlotte Omohundro, Chair, "Fine Crafts Colorado," 6039 W. Fair Dr., Littleton, CO 80123.

Deadline May 31, 1985. "Fibers East/Fibers West," two national competitive exhibitions, will be held at Fiberworks Gallery, 1940A Bonita Ave., Berkeley, CA 94704. Open to national textile and fiber art. *For information:* "Fibers East/Fibers West," Fiberworks, Center for the Textile Arts, 1940A Bonita Ave., Berkeley, CA 94704.

Deadline June 15, 1985 "Designed and Made for Use," is a national competition for functional works intended for the interior environment. Wearable art, large-scale furniture, nonutilitarian sculpture are not eligible. Sponsored by the American Craft Museum, New York, the winning entries will be exhibited at the Museum beginning Jan. 1986 and tour nationally for two years. *For application:* "Designed and Made for Use," American Craft Museum offices, 45 West 45 Street, New York, New York 10036.

Deadline June 21, 1985 "A Celebration of Creativity," 10th annual fiber and textile exhibit, sponsored by the Whitewater Spinners and Weavers Guild, July 21-Aug. 9, 1985, Crossman Gallery, University of Wisconsin-Whitewater. *For information and/or entry forms:* Sara J. Woods, Rt. 2, Box 144, Whitewater, Wisconsin 53190.

Deadline June 21, 1985 Trumbull County Fair Sheep to Shawl Contest, Sat. July 6, 1985, Cortland, Ohio. *For information:* Trumbull County Fair, 899 Everett-Hull Road, Cortland, Ohio 44410.

Deadline August 12 Arizona Clay and Fibers Exhibit. Juried. Aug. 13-Sept. 11, 1985, Sedona Art Center, Sedona, AZ. *For prospectus:* Jean Gardner, Rt. 2, Box 238 A, Cottonwood, AZ 86326.

Deadline Aug. 22-24, 1985. "Textile Expressions 1985: Baskets," will be held at Fiberworks Gallery 2, Berkeley, CA, Aug. 28-Sept. 13, 1985. *For information,* send SASE to "Textile Expressions," Fiberworks, Center for the Textile Arts, 1940A Bonita Ave., Berkeley, CA 94704.

Deadline August 26, 1985 "Kansas Fiber Directions '85," Oct. 20-Nov. 24, 1985. Open to present or former Kansas residents and residents of metropolitan Kansas City. Co-sponsored by Wichita Handweavers, Spinners, and Dyer's Guild and the Wichita Art Museum. Juror: Anita Mayer. \$5 per entry; limit three. *For information:* Kansas Fiber Directions '85, 105 N. Muirfield, Wichita, Kansas 67212.

ANNOUNCEMENTS

Jan Hatten Ellis has been named Executive Director of the Handweavers Guild of America. She comes to HGA with over 10 years of experience in arts and crafts management, most recently in North Carolina. A past president of the Nebraska Crafts Council, Ellis is a fiber artist with a B.F.A. in Education from the University of Nebraska and an M.A. in Community Arts Management from Sangamon State University in Springfield, IL.

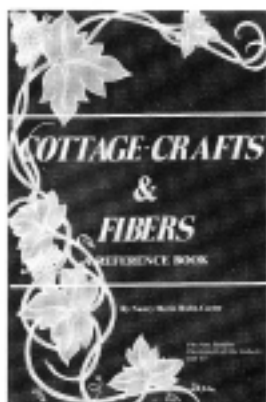
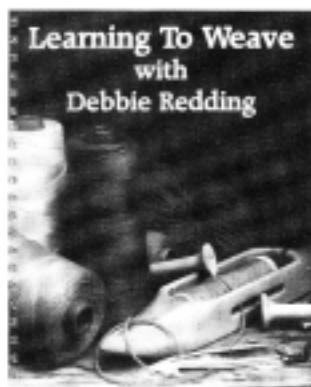
Craft World Tours has moved their offices to Byron, NY. Contact them at 6776 Warboys Road, Byron, NY 14422. (716) 548-2667.

HTH Publishers is now owned by Lee and Jim Arnest. The new address is HTH Publishers, P.O. Box 550, Coupeville, WA 98239. (206) 678-4447.

Do you have an idea for an article? *The Weaver's Journal* is happy to encourage new authors and ideas. Send for our writer's guide in care of Susan Larson-Fleming, Associate Editor, P.O. Box 14238, St. Paul, MN 55114.

WRITERS!

◆ PUBLICATIONS ◆



Reviews

THE HANDLOOM WEAVES

by Harriet Tidball, with additions by Virginia I. Harvey. Enlarged Edition.

Freeland, Washington: HTH Publishers, 1984. (Shuttlecraft Guild Monograph 33). 48 pages. paperbound. ISBN 0-916658-40-6.

The original edition of this book has been a valuable reference tool in my weaving library for many years. In writing the original version in 1957, Mrs. Tidball felt the need for a weave classification system for handloom weavers, finding the available references for powerloom weavers difficult to apply to the handloom. She began with large groupings of weaves with broadly similar characteristics, subdividing them into logical Classes. Each weave class is further organized into Systems according to thread arrangement, sheds and treadling order. The systems are the foundations for patterns, a further classification not in the scope of this book. If a weaver understands the weave systems, she can develop patterns independently.

Several improvements have been added to the original manuscript by Virginia Harvey. A paragraph on weave systems vs. weaving methods has been added and clarifies some confusion left in the original version. A chapter on the seven weave systems developed by Dr. William G. Bateman, some of which were classified inaccurately in the original edition, has also been added, making the information more complete.

There was an unfortunate reversal of pages 13 and 14 in the copy I examined, but even with this flaw, this new edition of *The Handloom Weaves* remains an excellent basic reference for weavers.

Karen Searle

LEARNING TO WEAVE with Debbie Redding

by Debbie Redding

Loveland, Colorado: Interweave Press, 1984. 232 pages, spiralbound. ISBN 0-934026-15-7.

Learning to Weave is a home-study course in four-harness weaving that takes the student

step-by-step through the mysteries of warping, weaving basics, project planning, and understanding drafts. It is written in a clear, easy-reading style, accompanied by excellent illustrations and photographs.

Enhancing the basic how-to-weave information is a wealth of helpful advice on making samples, keeping records, and fabric finishing, as well as guidelines for choosing yarns and buying a loom. The endless possibilities for varying a weave with color, texture, or change in the direction of the threading or treadling are emphasized throughout the book.

Part One of *Learning to Weave* deals with introduction to the loom and weaving, and the basics of project planning. The material in Part Two is somewhat more technical, giving detailed information on twills, and on reading and altering drafts. Part Three is geared to more advanced weavers, with chapters on double weave, honeycomb, lace weaves, overshot and summer and winter. Block weaves and profile drafts are introduced in this section. Part Four gives miscellaneous information about yarns, heddles, looms, projects, fabric finishing and troubleshooting. Charts of warp sets and reed substitution are included here, as well as a bibliography and suppliers list.

In *Learning to Weave*, Debbie Redding has succeeded in developing a home study manual that the isolated weaver learning on her own can use with comfort, reassurance and inspiration. Teachers of weaving will also find it an excellent text.

Karen Searle

COTTAGE CRAFTS & FIBERS; A Reference Book

by Nancy Merle Holtz-Carter

Bremerton, Washington: Holtz-Carter Publications, 1984. 128 pp. paper.

In his forward to *Cottage Crafts & Fibers*, Jan Rainwater notes that the intention of this book "is to bring together the nation's resources from every type of handworker,

textile farmer, instruction, supplies and tools as well as organizations, publications and related articles." To this end, Holtz-Carter's listings are defined according to Cottage-crafters, Instruction Sources, Supplies and Tools, all alphabetically arranged by specified craft, state and business name; and Textile Farmers, Distribution, Organizations, Publications, all alphabetically arranged by state and business name.

Included under *Cottage Crafters* are: beadwork, buttons, costume creators, dolls, fabric, fiber, glass, herbs/botanicals, horticultural fibers, instruments, jewelry, knotting, leather, metals, needlework, novelties, painting, photography, pottery/ceramics/porcelain, rug makers, toys and wood. Each entry gives the name, address, and phone number of the business, plus a short description which includes hours, purchasing arrangements, and overview of stock.

A series of articles contributed by various craftspeople and edited by Michael W. Weir, appear on pp. 108-118. These include a history of the Angora rabbit, and a timeline narrative detailing the history of cotton.

This is a valuable book for those who wish to purchase the various crafts and services mentioned as well as for those craftspeople seeking to contact others in their areas of interest. Admittedly not a complete list, this listing of resources is viewed by the author as a work in progress. Readers of *Cottage-Crafts & Fibers* are encouraged to contribute information for future updates.

Susan Larson-Fleming

FOR THE FLOOR An International Exhibition of Contemporary Handmade Rugs

New York: American Craft Museum, 1985. Paper, 32 p.

The American Craft Museum has assembled an exhibition focused on the art of rugmak-

Reviews to 86.

◆ PUBLICATIONS ◆

News

HISTORY OF LACE by Mrs. Bury Palliser has been reissued by Dover Publications. This is a reprint of the 4th edition of this 19th century classic. *History of Lace*, Mrs. Bury Palliser. Unabridged Dover publication of the fourth edition published by Charles Scribner's Sons, New York, 1911. Bibliography. Illustrations. Glossary. 93 photographs. 173 figures. 672 pp.

Dover also announces publication of **How to Marbleize Paper: Step-by-Step Instructions for 12 Traditional Patterns**, by Gabriele Grunbaum. 32 illus-

trations. 32 p.; **Knitting Fashion Sweaters for Today**, edited by Linda Macho. Instructions. Table of Switchable Yarns. Metric Conversion Chart. 21 b/w illustrations. Six sweaters shown in color on the covers. 48p.; and **Tatting: Technique and History**, by Elgiva Nicholls. Unabridged republication of the work originally published by Vista Books, Longacre Press Ltd., London, 1962. Index. Bibliography. 35 line drawings. 24 b/w photographs. 144 p.

CREATIVE CASH. Barbara Brabec Productions, P.O. Box 2137, Naperville, IL 60566 has published the third edition of Brabec's book *Creative Cash—How to Sell Your Crafts, Needlework, Designs & Know-how*.

A PRACTICAL GUIDE TO ACCOUNTING, TAXES & PLANNING FOR THE CRAFTSPERSON. Publishing Horizons announces the publication of *A Practical Guide to Accounting, Taxes & Planning for the Craftsperson*, by James E. Norris, CPA. Available January 1985; 60 pages. The book is available from Publishing Horizons, Inc., 2950 North High Street, P.O. Box 02190, Columbus, Ohio 43202.

ARS TEXTRINA—A new scholarly professional journal devoted to the history, theory and practice of complex weaves. For information: *Ars Textrina*, c/o Dept. of Clothing and Textiles, Univ. of Manitoba, Winnipeg, Manitoba, Canada R3T 2N2.

◆ STUDY & TRAVEL ◆

STUDY

ARIZONA

Mesa: The Mesa Cultural Program offers an ongoing series of classes in the fibers arts. For information: Mesa Cultural Program, P.O. Box 1466, 155 N. Center, Mesa, AZ 85201.

CALIFORNIA

Los Angeles: CALL FOR PROPOSALS: WORKSHOPS AND SEMINARS. Southern Conference of California Handweavers in Los Angeles, California, July 7-12, 1987. 705 Rochedale Way, Los Angeles, CA 90049.

Mendocino: The Mendocino Art Center, Textile Apprenticeship Program will now have Artists in Residence during winter and spring. For information: Lolli Jacobsen, Program Coordinator, Textiles, Mendocino Art Center Textile Apprenticeship, 45200 Little Lake St. P.O. Box 765, Mendocino, CA 95460 (707) 937-0228.

Mendocino: Summer Session classes at the Mendocino Art Center June 17, 1985. For information on the textile program contact the Mendocino Art Center, Box 765, Mendocino, CA 95460. (707) 937-0228.

ILLINOIS

Geneva: SUMMERARTS, June 24-29, 1985, includes fiber arts classes. For information: The Fine Line Creative Arts Center, 12 S. Fifth St., Geneva, IL 60134.

Mt. Carroll: Campbell Center for Historic Preservation Studies: "Care of Textiles,"

June 17-21, 1985. For information: Campbell Center, Box 66, Mt. Carroll, IL 61053.

INDIANA

Lafayette: "Direct dye on silk—surface design workshop," April 27, 1985 at the Greater Lafayette Museum of Art. For information: Greater Lafayette Museum of Art 101 S. Ninth St., Lafayette, IN 47901.

MAINE

Deer Isle: Haystack Mountain School of Crafts 04627. 1985 Summer workshops. Write for information.

MISSOURI

Fayette: Announcing the opening of *The Weavers' School*: In association with The Weavers' Store, The Weavers' School offers classes in complex weaves designed for students interested in expanding from four to more shafts. Send for class schedule and information to: Madelyn van der Hoogt, The Weavers' School, Route One, Fayette, MO 65248 or Barbara Overby, The Weavers' Store, 11 S. 9th, Columbia, MO 65201.

NEW MEXICO

Santa Fe: Charlotte Funk will give a two-day twill tapestry workshop April 20-21, 1985, sponsored by the Las Tejedores Weaving Guild, Santa Fe, New Mexico.

NEW YORK

New York: New York Guild of Handweavers Lecture Series: April 27, 1985, 12:30 PM—Joan Wortis, "Approaching the

Marketplace Professionally." All events held at the YWCA of New York, 610 Lexington Ave. (53rd St.), New York City.

OHIO

Oberlin: Charles Lermond offers a variety of workshops at the Loom Shed for 1985. For information: The Loom Shed, 278 S. Pleasant St., Oberlin, Ohio 44074.

TENNESSEE

Gatlinburg: Fiber classes in one and two week workshops from June 3, 1985-Aug. 16, 1985. For information: Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg, TN 37738, or call (615) 436-5860.

WISCONSIN

Menomonie: Third Annual Festival of Fiber Arts workshop, June 28-30, 1985, Office of Continuing Education, University of Wisconsin-Stout, Menomonie, WI 54751. 800-22-STOUT (in WI) or 800-45-STOUT (outside WI).

Mineral Point: "Colloquy: Dialogues on diverse aspects of the weavers' craft," June 29-July 3, 1985, The Looms, R3 Shake Rag St., Mineral Point, WI 53565.

NORWAY

Molde: Workshops for experienced rose-malers, weavers, and woodcarvers will be held in Molde, Norway, June 16-June 30, 1985. Sponsored by The Norwegian-American Museum. For information: Vesterheim Workshops in Molde, Lila Nelson, Norwegian-American Museum, Decorah, Iowa 52101.

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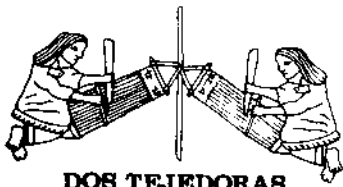
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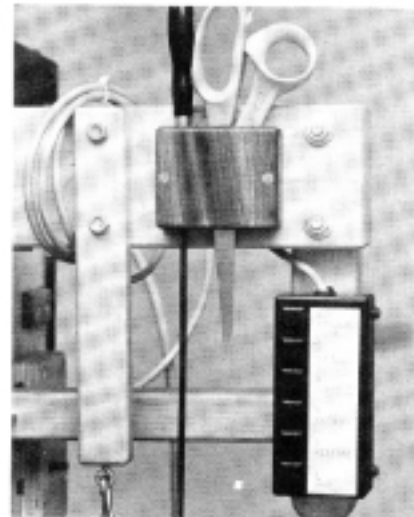
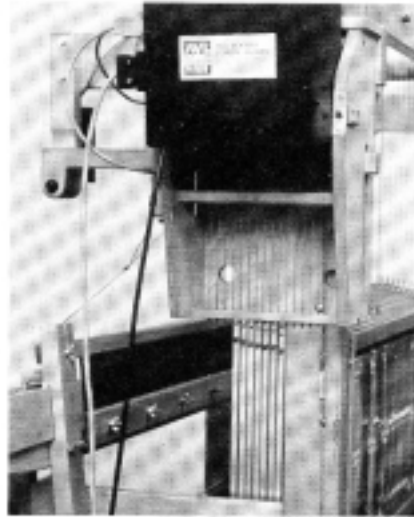
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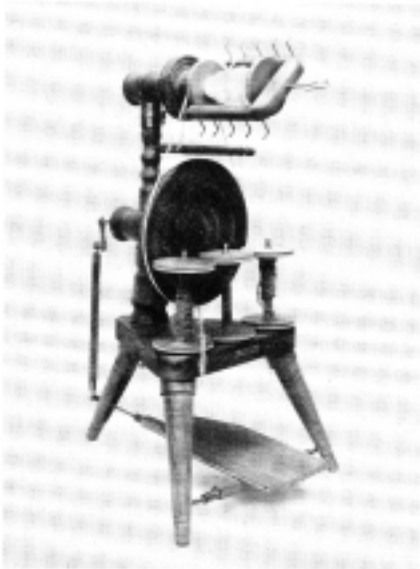
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AVL

The AVL Compu-Dobby has been redesigned and now can interface with the Apple II or IBM PC. The Compu-Dobby now incorporates the AVL Control Unit, a small switchbox with six function keys, allowing the weaver to reverse, skip forward, choose either pattern or tabby and switch from one pattern to the next. It may also be used when the computer is still connected to the Compu-Dobby. The Compu-Dobby is available for all AVL doobby looms.



Glimakra Looms 'n' Yarns

Glimakra Looms 'n' Yarns has been appointed national distributor for the New Zealand made line of Peacock Spinning Wheels. A perfect accessory for the Peacock is the Kowhai Spinning Stool. Its design allows the spinner to sit at the proper height to spin comfortably for many hours. For prices and information contact your local spinning or weaving supply store or Glimakra Looms 'n' Yarns, P.O. Box 16157, Rocky River, Ohio 44116. 1-800-THE YARN (800-843-9276).

Cotton Clouds

Cotton Clouds's new 1985-86 catalog is now available. New additions to their line of cotton yarns include "Snowball," a 2-ply softly spun cotton in 20 pastel and bright colorfast shades and "Snowflake," a 2-ply

cotton flake in 12 pastel shades. Complete catalog and yarn sample: \$3.00. Cotton Clouds, Rt. 2, Desert Hills, #16-WJ, Saford, AZ 85546.

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PUBLICATIONS

FIBRE FORUM is the tri-annual colour magazine of the textile arts for Australia. Subscriptions in 1985 are \$16 in the USA and \$20 in Canada. Subscribe through R. L. Shep, Box C-20, Lopez Island, WA 98261. Fee should accompany subscription.

TEXTILES FOR TODAY'S CHURCH is a guide for handweavers and needlework artists. Information on liturgical colors and seasons, sizes of vestments and paraments, symbolism, techniques and construction is included. Send \$8.00 to Roslyn Hahn, 706 Meadowbrook Avenue S.E., Warren, Ohio 44484.

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Reviews from 78.

ing, featuring works by artists in the U.S., England, Denmark, Sweden, Finland, India, Australia and Japan. All of the works selected have been designed for floor use, and constructed to withstand wear on the floor. While many of the rugs included would be effective as wall hangings, an important criteria of the jurors was that the designs of all pieces selected be effective when viewed horizontally.

The attractive exhibition catalog, *For the Floor*, contains a brief introduction to the history of rugmaking in the U.S., and shows 27 of the 48 pieces in the exhibition in color and black-and-white.

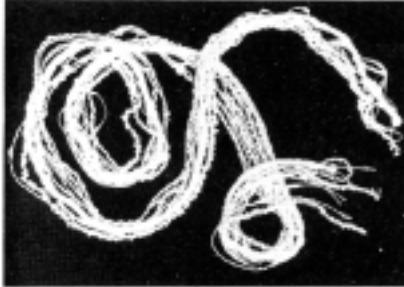
The works included show a wide range of design concepts. Within the rectangular rug form, there is much creative use of line, color, shape and texture. Techniques pictured include felting and hooking in addition to flat weaves and pile weaves. One only wishes that all of the works in the exhibition could have been included in the catalog.

by Karen Searle

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