

QUARTER FROM HGA

Notes

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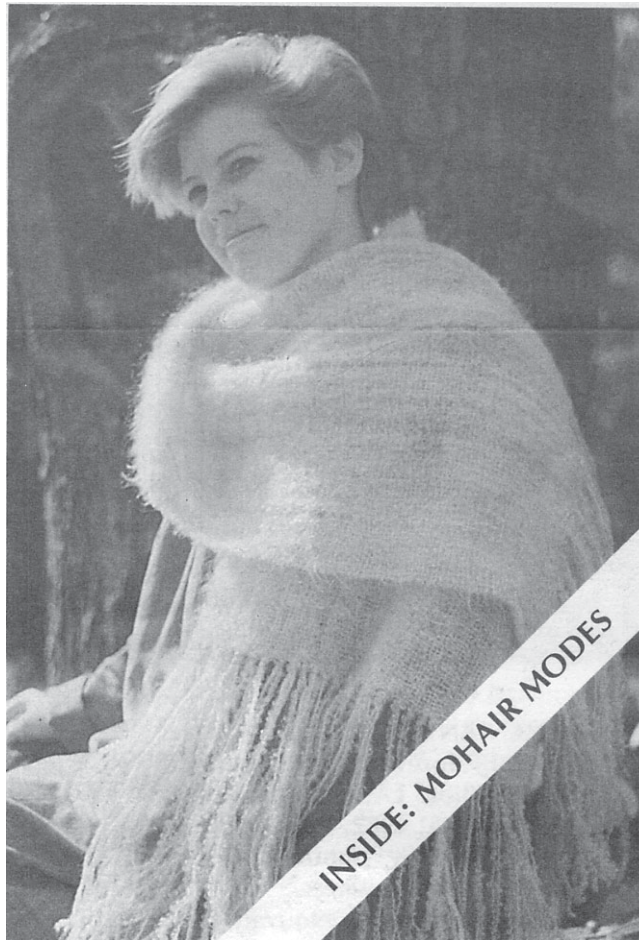
1,000 KIDS

by Pat Jemian

"We want you to meet with every elementary student in the Eufaula City Schools," said the School Coordinator about my planned two week residence as Artist In Education.

As one of two fiber artists working with the Alabama State Council on the Arts, my job is to go wherever I am requested, to teach young people about cloth and how it is spun from fibers, dyed with plants, and woven into rugs, coverlets, clothing or art pieces. In addition, I tell them about history, geography, or any other subject related to cloth. Literature and music are frequent references, as I show exactly where and how Sleeping Beauty might have pricked her finger, and sing snatches of spinning songs.

As I packed the car with my folding floor loom, spinning wheel, spindles, boxes of fibers, dye plants and samples, yarns, and other supplies, I thought about the job I was undertaking. When the plans for my first residency were



made, they had seemed very simple and reasonable. Now I wondered what it would really be like.

The Friday before I reported to work, I visited three schools, met with the principals, saw the cafeterias and media centers

where I would work, and received my schedules. I also installed my solo exhibition of fiber art on the balcony of the Eufaula Bank and Trust Company, and located the apartment that would be home for the next two weeks.

In each school I met

once a day for three days with a "core group," a small number of students selected for an actual "hands on" experience. They were expected to share what they learned with their classmates. I had set up three table looms and three frame looms to illustrate various types of handweaving, and also prepared a number of cardboard looms on which students could weave "Pockets and Patches" to keep. I had many other fiber activities planned for use when and as needed.

I was amazed and extremely pleased with the students' enthusiasm, interest, and behavior. They were quick and eager, and as soon as one child had mastered a skill, he or she was ready to help teach the next one. The small samples produced were removed from the looms at the end of each school visit and given to their proud makers. The larger piece, woven on my floor loom while I was demonstrating and by the students during "core group" time, was left for display in the media center, as a

reminder of my visit.

During the other periods of the day, I met with each class, in turn, for approximately 45 minutes. Lecture with demonstration was the procedure for these classes. I showed carding, spinning on hand spindles, use of the spinning wheel, and weaving on the floor loom. I

passed around wool samples — white and black, scoured and raw — as well as samples of camel hair and down, llama, yak and several breeds of dog hair, cotton, ramie, and flax. Fabrics made from many different fibers were also passed around so that any variations in the woven cloth could be

observed.

The students were delightful and well-behaved. They seemed interested and asked questions that were often funny and insightful.

Now that it is over, I am asked: was it difficult, tiring, beneficial? Would I do it again? And the answers are: yes, it was very

tiring, until I got used to the new work schedule, but I had so much help from everyone that it wasn't at all hard. Worthwhile? Very. I would do it again in a flash, as soon as I had the opportunity. In the meantime, let me tell you about my one thousand kids in Eufaula, Alabama. ■

CALENDAR

CALIFORNIA

Berkeley. *M.F.A. Faculty Exhibit.* Through Nov. 17. *11th Annual Bazaar & Auction.* Nov. 24-25. *Trinkets, Treasures and Trappings: Holiday Gifts.* Nov. 27 - Dec. 22. Fiberworks Center for the Textile Arts.

Los Angeles. *Magdalena Abakanowicz Retrospective.* Through Nov. 11. Wight Gallery, UCLA.

Los Angeles. *Viewpoints: Tapestry, Paper, Glass.* Nov. 15 - Dec. 21. The Design Center of Los Angeles.

San Diego. *Tapestries by April May.* Through Dec. 1. Reuben H. Fleet Space Theatre, Balboa Park.

San Francisco. *Bella Feldman.* Through Nov. 10. Miller/Brown Gallery.

San Francisco. *Lillian Elliot and Pat Hickman.* Through Dec. 23. San Francisco Crafts and Folk Art Museum.

San Francisco. *Small Endearments.* Nov. 13 - Dec. 31. Miller/Brown Gallery.

DISTRICT OF COLUMBIA

Washington. *Fabled Cloth: Batik from Java's North Coast.* Through Jan. 6. The Textile Museum.

KENTUCKY

Louisville. *Showcase '84.* Juried exhibition by Art Association. Through Nov. 18. The Watertower.

MASSACHUSETTS

Boston. *2nd Annual Bayside Christmas Show.* Dec. 8-9. Bayside Expo Center.

MICHIGAN

Detroit. *Flowers of the Yayla: Yoruk Weaving of the Toros Mountains.* Through Nov. 18. Detroit Institute of Arts.

Kalamazoo. *Weavers Guild of Kalamazoo's 17th Annual Sale.* Nov. 16-17. Kalamazoo Institute of Art.

NEW JERSEY

Englewood. *5th Annual Crafts Weekend.* Dec. 1-2. Dwight Englewood School.

Newark. *The New Elegance: Contemporary Wearable Art.* Through Jan. 20. (201) 733-6600. The

Newark Museum.

NEW YORK

New York. *The Jewish Heritage in American Folk Art.* Nov. 8 - March 15. The Jewish Museum.

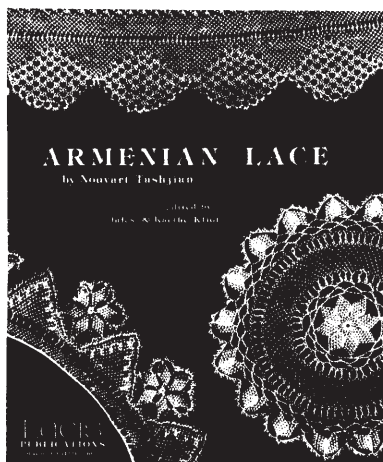
OHIO

Youngstown. *A Celebration of Weaving III: Traditional and Contemporary.* Through Nov. 5. Kilcawley Art Gallery.

WHERE TO SHOW

Nov. 10. *Altered States.* Slides due for exhibition of art objects created from materials altered by man. Hand-deliver to: Galeria Mesa, 155 N. Center, or mail to: P.O. Box 1466, Mesa, AZ 85201. For more info call: (602) 834-2056.

BOOK SHELF



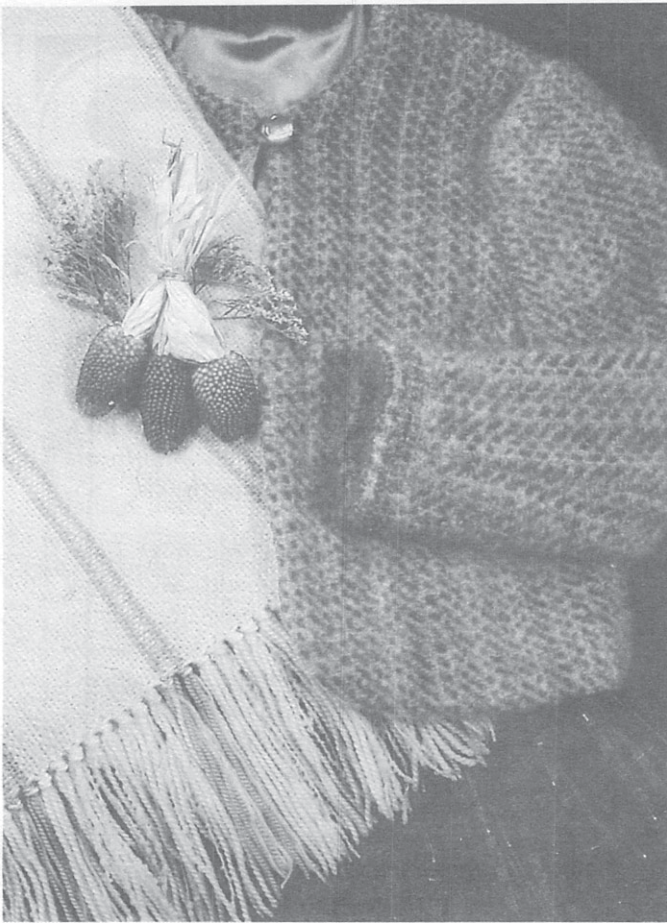
ARMENIAN LACE by Nouvart Tashjian, foreword by Jules and Kaethe Kliot. LACIS Publications, Berkeley, CA, 1982. Paperback, 36 pages, 63 b/w photos, 30 diagrams, 2 line drawings.

Armenian Lace by Nouvart Tashjian is a slim publication with attractive cover and enticing layout. The entire book deals with Armenian lace, a knotted needle lace technique which originated in the Middle East. This is an unabridged reprint of the 1923 edition of *The Priscilla Armenian Needlepoint Lace Book*, with a foreword by today's foremost lace authorities Jules and Kaethe Kliot.

The projects are mostly edgings, tea cloths and doilies, all highly elegant and quite contemporary looking. Although there are no exciting, artistic projects, a student with imagination could very easily design her own combinations, as the technique is not complicated. There are a lot of possibilities in original combinations of given elements. This book would be a worthwhile addition to a library of a traditional as well as progressive lacemaker.

Reviewer Brigita Fuhrmann is the author of *Bobbin Lace, A Contemporary Approach (Watson-Guptill)* and *Lace (Time-Life Books)*.

MOHAIR MODES



Donna Sullivan's "Peppermint Snuggle" (left) helped earn her the Certificate of Excellence (COE). Another project, a mohair jacket, is pictured above.

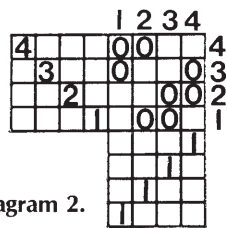


Diagram 2.

should only cross over a few nearby ends, and the yarns should be evenly distributed. Vary the colors for design effects. Sley the warp ends separately to avoid a sticky shed: one warp per dent in an 8-dent reed.

The draft

Since the project is a confidence-builder, a simple draft is desirable. Twill drapes better than plain weave and the longer floats of twill show the textures better, so a good draft choice is the four-harness 2/2 straight twill treadled as drawn in (Diagram 2).

The weft

Mohair could be woven

8 picks per inch throughout the fabric, but to recreate the pictured jacket, you'll want to add one slight variation. Weave 24" of mohair; then weave 12" alternating picks of Galaxy and mohair in 1:1 order. Weave the remainder of the fabric in mohair. The section with the combined wefts can be used as a yoke when the pattern is laid out. The rayon's shine draws attention to the face (and away from other areas).

Finishing the fabric

The dimensions of the fabric will approximate 120" x 22" off the loom. Hand-wash the fabric in

lukewarm water with Woolite, and dry flat. After washing and drying, the fabric dimensions will approximate 99" x 21", enough for a size 12 pattern. Plan a slightly wider warp for larger pattern dimensions.

Making the jacket

McCall's "Make It Tonight" Pattern #7910 (version A) was used for the jacket. When you lay out the pattern pieces, line up the front and back pieces so that the rayon/mohair yoke is equidistant from front to back. The pattern does not call for lining, but one will help protect the edges of your handwoven garment. Use the pattern pieces to cut a lining of commercial fabric (or weave one in a matching color). Sew the fabrics together to create a lined jacket.

If you are worried about the edges of the fabric pieces raveling, treat them with Fray-chek™, available in fabric stores. Apply a small amount to the extreme edges of seam allowances that will be trimmed after the seams are sewn.

To prevent the mohair from sticking in the sewing machine, sew with tissue paper above and below the fabrics being seamed. Use a fairly loose tension on the presser foot to avoid stretching the fabric and use a large, straight stitch (about 8 stitches per inch). A closure may be made by

crocheting a buttonhole and adding a button at the neckline.

The trim

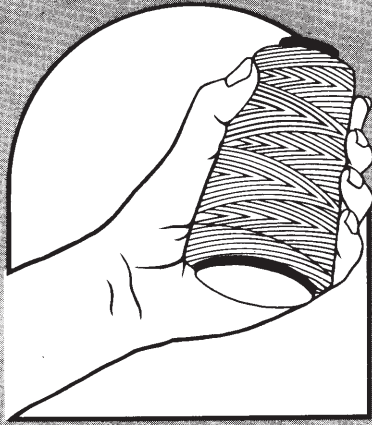
You may use the pattern without alteration. However, if you prefer the contrast of texture in the sleeve trim, as shown in the pictured jacket, cut one inch off the paper-pattern sleeve before cutting out the fabric or lining. Then wind a narrow warp 4" wide and 50" long, using the Tiffany, Galaxy, and Borgs SN 2-garn. Weave alternating picks of Galaxy and mohair for 20".

The trim adds a slightly darker and shinier texture. After washing the trim in the same manner as the rest of the jacket fabric, sew a seam to attach one selvage of the trim to the edge of the sleeve lining. To avoid a bulky second seam where the trim is sewn to the jacket sleeve, lay the second selvage of the trim flat against the edge of the sleeve and attach the selvage to the sleeve with a hidden stitch.

Amount of yarns needed

You will need one 3.5 oz. skein of SN 2-garn, one 3.5 oz. skein of Notharsgarn, 120 grams of Tiffany, 160 grams of Galaxy, 360 grams of mohair, and 1¼ yards of lining. The cost of the jacket is approximately \$62.

Donna Sullivan, an SS&D columnist, was awarded the Certificate of Excellence in Handweaving in August.



**What you
have in mind...**

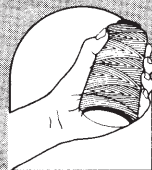
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THE NEW
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**THE NEW HANDBOOK OF TIME-
SAVING TABLES FOR WEAVERS,
SPINNERS AND DYERS by Bettie
G. Roth and Chris Schultz, P.O.
Box 951, Elk Grove, California
95624, 1983. Paperback, \$5,
bibliography.**

I kept the second edition of *Time-saving Tables* on hand as I went through my normal weaving routine. At first, I thought it was an unnecessary addition to my library, since I was accustomed to using my pocket calculator and the tables that can be found in *Atwater*, *Black* and the many standard references that a lot of us already own. Instead, I found it quite convenient to have so much information all in one place.

For example, before making a series of placemats, I consulted the book, which told me the usual sizes for placemats and how to identify those unlabeled yarns I wanted to use as to fiber content and size. It also contains charts that aid in the preparation of dye-stock solutions (including conversions between English and metric measurements), suggests possible sets, and gives the formulas for warp and filling computations.

Also included are brief explanations of yarn count, and charts for yardage conversion, as well as for comparison of breeds of sheep on the basis of wool count, staple length and uses. There is even a chart for converting sizes of knitting needles and crochet hooks from American to English standards and vice versa (but not a companion chart which would relate yarn size to suggested needle size, which would be very helpful). While there is much detail that is missing from the charts, I have found it handy to have so much material in one place, and feel that this booklet is well worth the small price.

Reviewer Pat Jemian is active in the Alabama Crafts Council and the Montgomery Spinners and Weavers Guild.

MOHAIR MODES

by Donna Sullivan

► **Characteristics.** Mohair is crease-resistant and resilient, as well as lustrous and fluffy. It is strong and made of long fibers; it does not shrink much and is relatively inelastic, qualities that are desirable for many projects. Mohair also seems to impart a feeling of luxury and beauty to fabrics.

► **Spinning.** Use the worsted method of spinning to give mohair its characteristic sheen. Use looser tension than for woolen yarns, so that slightly more twist goes into the yarn. If the yarn appears wiry, too much twist is being applied. Tighten the tension of the wheel to avoid overtwist. Fluff mohair fibers by rubbing toward the orifice with your right hand while making a long draw with your left hand.

► **Shrinkage.** When planning your weaving, re-

member that mohair shrinks very little, so you will not need to allow much for shrinkage. If you are combining mohair with yarns that shrink a lot (such as chenille or boucle), you will probably want to make a sample to ensure that the fabric does not pucker.

► **Planning the warp.** Mohair is strong enough for warp, but if the sett is too narrow, the fibers catch on each other and make it difficult to form a shed. Although it is possible to make a 100 percent mohair warp, it is easier to combine the mohair with other fibers, using only three or four ends of mohair per inch in the warp.

► **Choosing a weave structure.** To show off the luster and fluffiness of mohair, choose a weave that permits the mohair to lie somewhat on the surface.

Because twill or Bronson lace interlace less than plain weave, they are among the good choices.

► **Warping.** Combining mohair, which is relatively inelastic, with elastic yarns can create tension problems. To avoid this, advance the warp onto the beam with the warp hanging freely. Tug three- to four-inch sections of the warp evenly until the entire warp has been tugged. Then, let the warp hang freely, and advance the warp a few inches. Repeat the process, but each time you tug the warp, alternate the tugging order of the sections so that the warp rolls on with an even tension throughout. To avoid warp breakage due to excessive rubbing of the fiber, choose a reed that allows the fiber to move freely.

► **Weaving.** When winding your bobbin, hold the

yarn taut between your fingers and thumb, close to the bobbin so that the fluffy hairs will lie flat. If you are using an electric bobbin winder, hold the yarn between both of your hands, close to the bobbin for better control. Do not overfill the bobbin. Use a washer the size of a quarter on each side of the bobbin in the boat shuttle to prevent the mohair from sticking to the shuttle's metal rod and becoming tangled. Make sure that you clean stray hairs from the shuttle rod when you change bobbins.

► **Finishing.** When using mohair for weft, you may want to brush the fabric while still taut on the loom. Use an old hair brush to brush the nap up, first to the left and then to the right (weft-wise), each time you advance the warp. Wash mohair by hand, do not wring, and lay flat to dry.■



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MOHAIR MODES

PEPPERMINT SNUGGLE

Sample #40 for Part II of the COE in Handweaving should be a two-yard-long weaving with good selvages and an even beat. I chose to weave the pictured "peppermint snuggle" to fulfill the requirements. Only one shuttle is used for the combination shawl and blanket, which has a simple plain weave structure.

Design elements

The complementary color harmony contrasts light green and rose red in thin stripes on a large neutral ground. Brushed mohair gives it a fluffy, cuddly texture.

The warp

The neutral ground areas consist of a random mixture of 22 warp ends of Halcyon's natural "Scottish Tapestry" worsted wool (708 yards/lb.) and 12 ends of Stanley Berroco's "Estrellita" (1000 yards/lb.). Since Estrellita is no longer available, a comparable substitute for adding textural interest would be 1/3 lb. of Stanley Berroco's natural "Tiffany" (1000 yards/lb.).

Eight neutral ground areas are separated by thin colored stripes consisting of six warp ends: two warp ends of Halcyon's light-green Scottish Tapestry worsted; two warp ends of Fred Gerber's rose-colored, cochineal-dyed Harrisville one-ply wool (2000 yards/lb., available from Linda Snow Fibers); and two warp

ends of light-green worsted (see Diagram 1). The warp is 10' long and 39 1/4" wide. (If your loom will not accommodate this width, subtract one large neutral stripe plus one thin stripe, for a 34 1/4" wide warp.) Use a sett of 8 e.p.i. and sley one per dent in an 8-dent reed.

The weft

Weave 8 picks per inch of plain weave with neutral mohair (950 yards/lb.). Each time you need to advance the warp, brush the mohair in both directions weftwise before releasing the warp tension. Continue weaving until the snuggle measures 85" long on the loom with the tension released.

Finishing

Tie the warp ends in overhand knots, leaving a 5" fringe. Wash the snuggle gently in lukewarm water with Ivory Snow, rinse well, and lay flat to dry. The final dimensions will approximate 38 3/4" x 80", plus 10" fringe.

Amounts of yarns needed

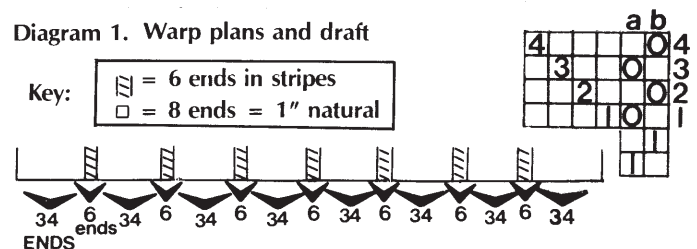
You will need 2 oz. of light-green Scottish Tapestry wool, almost 1 lb. of natural Scottish Tapestry wool, 1/3 lb. of Estrellita or Tiffany, 1/2 oz. of dyed Harrisville one-ply wool, and almost 1 lb. of mohair. The cost of the project is approximately \$80.

CRANBERRY-RED MOHAIR JACKET

The mohair jacket shown in the photo is perfect for the



Diagram 1. Warp plans and draft



weaver who is ready for a confidence-building project with an uncomplicated weave structure. If you can sew well enough to use one of those "super easy" commercial patterns, you'll be able to make this jacket.

The warp

Use equal proportions of five yarns for the warp: (1) Borgs SN 2-garn, color #0078; (2) Borgs Nothsgarn, color #0084; (3) variegated cranberry "Tiffany" from Stanley Berroco; (4) cranberry "Galaxy" rayon boucle from Linda Snow Fibers; and (5) mohair, color #626 from Henry's Attic.

These yarns repeat cranberry to plum tones in dif-

ferent textures and fibers. (Note: The first two yarns are substitutes for similar yarns used in the original jacket, which I can no longer obtain: 7/2 Ullgarn and Tahki's Donegal Homespun Tweed, 760 yards/lb. Any comparable yarns should work as well.)

Wind the five yarns together, using equal amounts of each for a warp 13' long, 23" wide, set at 8 e.p.i. To avoid creating stripes, which would detract from the design emphasis on texture, pull the warp ends through the heddles in random fashion rather than in exact order. Warp ends, however,

Guild VIEW

compiled by Ruth Nordquist Myers

A newsletter from the Northwest reports: MOONSPINNERS ON THE RISE! "It's hard to believe that less than two years ago the Moonspinners of Puyallup (Washington) were voting on WHETHER TO CONTINUE AS A GUILD. We had never been very large...about 20 members, but had been decimated to about a half dozen in only a few months. We decided not to panic, but to take advantage of every chance to demonstrate our craft in public, and to use these opportunities to recruit new members.

We printed a flyer about our guild, including meeting time and place, to hand out on these occasions. We took names and addresses of interested people, so that we could send them our newsletter and an invitation to join. We continued to demonstrate and recruit, but then had to address our new problem: We had acquired many new members who were interested in learning how to weave or spin. To solve this we set up two study groups to meet during the month, one for beginning weavers and one for spinners. We try to have programs at our meetings that can be enjoyed by old and new members alike. This fall we have about 35 paid members and we are pick-

ing up a few more at each meeting."

The Palomar Handweavers Guild appointed a committee to study other publications, and to make suggestions for the Palomar Newsletter. The committee made the following suggestions. (1) The name should be simple, classy rather than cute. (2) Holes may be punched for a notebook. (3) Advertising should be sold to help support the cost. (4) As many members as possible should contribute drafts, swatches, projects, weaving hints, poetry, etc. (5) Hold a contest for a good "logo." (6) Include a biography, a personal spotlight on a distinguished member. (7) Make the presentation attractive and readable. (8) Consider a removable calendar page, leaving the other pages to be filed. (9) Include historical tidbits, book reviews, workshop and study group information, overdue book list, new members' welcoming, etc. (10) List museum exhibits, craft shows, and other events of interest to members, with place, hours and dates, if possible.

Be sure to identify your NEWSLETTER LOCATION. We all think of our newsletters as primarily directed to our own members, but copies are sent to places like the HGA office. The ci-

ty and state (or province) should be indicated, preferably in the masthead.

Ideas for your NEWSLETTER: Watch the weight of paper used in your newsletter; four sheets of most weights will mail for the 20¢ rate, but an extra sheet or two can raise the cost to 37¢. On the other hand, if you'll have to pay 37¢ anyway, you may be able to mail as many as 24 sheets for the same price.

Often a guild is faced with the question, TO MOVE OR NOT TO MOVE? Because the cost of meeting places can take such a large share of a guild budget, guilds must often compromise on available space. But why stay in cramped quarters or the high-rent district if you can do better?

The Baltimore Guild, which had been meeting in a church, was faced with a rent hike that would raise the annual cost for eight meetings to \$800. After a considerable search, a group of guild members located space in a county arts center (a former public school). There the guild can hold weekly meetings for an annual total of only \$125. Additional space is available, and there is even room for the guild library. The final vote is up to the members, but this shows what can be done if a

committee really searches for space.

Banks have public meeting rooms, and museums and historical societies may be willing to trade meeting space for demonstrations or woven pieces. Check with the park board, the community center, the junior college campus, service clubs, shopping centers, or restaurants that might donate space if members ate there.

Where does SCHOLARSHIP MONEY go? In the Boston guild, any member who is in good standing with the guild for one year or more, and who has the need, may apply. Money received may be used for college study, workshops, summer study, travel, seminars and conferences.

A casual survey of GUILD DUES listed in various newsletters shows a range of from \$6 to \$15 per year, with the majority about \$15. Some offer a newsletter membership only, for a lower fee; others offer sponsoring, sustaining, patron or foreign memberships at higher rates.

The cost of a POST OFFICE BOX for your guild may be a worthwhile investment. It is hard to update the list of officers' addresses each year; a box number assures that all mail will be received and can be

directed to the proper individual.

A small guild with big plans for 1984-85 is the Nanoose Weavers and Spinners Guild on Vancouver Island. It has only about 20 members, at many levels of skill. This year, three samples are being used as a learning exercise. Each member publicly sets a monthly goal, such as color experimentation or a more perfect beat; the next month members meet to discuss results and solve problems. They also plan to supplement this program with slide and textile kits from HGA, according to Diane Mortensen, Canadian Pacific Representative.

The Niles, Michigan, weavers do not save their SHOW AND TELL for one meeting a year, but answer each month's roll call with their current project. Those who have no "show" must be prepared with a weav-

ing tip or helpful household hint.

An incoming PROGRAM CHAIRMAN might want to poll the membership with a return coupon in the newsletter, as the Ventura County, California, weavers did. (1) What do you consider the shortcomings in this year's programs? (2) What was this year's BEST program for you personally? (3) What do you need to learn to progress in weaving? (4) What is your primary interest in weaving/spinning? (5) What suggestions do you have for programs?

Weaving teachers now have their own newsletter. *Teaching for Learning*, published by Debbie Redding, a teacher, author, and *Handwoven* columnist, made its debut in August. She plans to cover classroom, administrative decisions, the practical and the philosophical. Yearly subscriptions are \$10 for

five issues. Write to Weaving Futures, Box 7295, Boulder, CO 80306.

Basket makers can subscribe to *The News Basket/Basket Dispatch*, published by Shereen LaPlantz, an author and frequent contributor to *SS&D*. Photos, drawings, techniques, and exhibition lists are included in the mini-newspaper published three times a year. Subscriptions are \$6 a year (\$9 foreign) and \$10 for two years (\$16 foreign). Write to LaPlantz Studios, 899 Bayside Cutoff, Bayside, CA 95524.

HGA Newsletter Contest Results

Congratulations to Jane Cohen of Plainfield, Indiana, who came up with the title "Quarter Notes from HGA" for our newsletter. Our thanks go to all the other HGA members who submitted suggestions for possible names — we had a difficult choice.

Two Earn Weaving COE
Anne Novak of Ucluelet, British Columbia, and Donna Sullivan of Jacksonville, Florida, are the 1984 recipients of the Certificate of Excellence.

Judging, hosted by the Weavers Guild of Rhode Island, took place August 21-23. Five applicants submitted all three parts of the COE requirements, and two submitted partial requirements. Jurors Albertje Koopman and Antonia Kormos awarded the Certificate to two applicants and approved portions of the work of two others.

◀ Please Note ▶

If you mailed an order to HGA Publications Department between September 1-19, your check and order may have been inadvertently destroyed. If you have not received the publications, please reorder them. We apologize for any inconvenience.



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