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WOVEN FASHION

# THE WEAVER'S JOURNAL

Winter 1987      Volume XI, Number 3, Issue 43





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#### Spring 84 \$4.00

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#### Winter 85 \$4.00

*Clothing issue:* Wrist-to-wrist garments, table-woven garments, pulled-warp technique for shaping, cotton vest, wool vest & skirt, liturgical weaving, Tied Lithuanian, man-made fibers, doublejack. *Series:* Textile conservation, part 2.

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*Ethnic Textiles:* Rabari shawl (India), 1- and 7-loop braids, Middle Eastern Kafran fabrics, satin weave bag, Greek chemises, Macedonian shirt, weta ikat, Japanese ikat, ikat blankets of Bolivia. *Series:* Textile Conservation, part 4.

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Figures in boardweave, waffled weaving, complex weaving, medieval card loom, card woven fringe, preparation of silk in Japan, silk dyeing, planting a dye garden, Okono sheep, Equipment Forum. *Series:* Color Theory, part 3.

#### Winter 86 \$4.00

*Clothing issue:* Anita Mayer on wearing handweaves, Vadmal, silk tapestry necklaces, Carstedt jacket, ribbon weta jacket, historical changes in Guatemalan clothing, vestments, shed regulator, tandem warp dyeing. *Series:* Color Theory, part 2.

#### Spring 86 \$4.00

*Tenth Anniversary issue:* Clotilde Barrett, multi-harness back, warp-faced doublecloth, fabrics for interiors, Shaker towels, fernweaving,

twined rag rugs, sock top bathmat, sauna towels, loom-woven baskets, custom fabrics for 1930s Cadillac, West African textiles, Boardweave, the shed, hanging your weaving. *Series:* Color Theory, part 3.

#### Summer 86 \$4.00

*Images of the Southwest:* Noël Bennett interview, Kate Peck Kent, new Lanes fabrics, Navajo saddle blanket, New Mexico fiber artist, Chimayo weaver, contemporary Navajo weaving, Spanish colonial loom, Southwestern finishes, dresses from narrow looms, Museum & Shop Directory for Arizona and New Mexico. *The Weekend Weaver:* twill console towels. Index to Vol. X. *Series:* Color Theory, part 4.

#### Fall 86 \$4.75

*Cotton!* Cotton history, fiber information, glossary; spinning Cotton with the Linders; handspun cotton shirt, cotton lace shawl, cotton baby blankets; tapestry weaving with unspun flax; antique spinning chain; guide to textile research in Paris. *The Weekend Weaver:* double corduroy rug.



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# WOVEN FASHION!



## Jacob Wool page 57

### On the Cover

Detail of plakhta fabric woven by Myrna Golay. The plakhta are skirts used in the costume of the Poltava region of the Ukraine, near Kiev. Similar motifs are used on the hand-dyed Ukrainian eggs (*pysanka*). The article begins on page 34. *Photo by Jila Nikpay.*

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# FROM THE EDITORS

In our last Letter from the Editors we mentioned our plan to establish a special *Weaver's Journal* award to promote participation in conference, guild and regional exhibitions and to stimulate excellence in craft. "Fibers Minnesota," an annual regional juried show and sale, provided the opportunity to present the first "Weaver's Journal Shared Traditions Award for Excellence in Handweaving" to Mary Skoy of Minneapolis for her wide range of handwoven items, including exquisite table linens. We aim to seek out and reward fine examples of weaving which embody technical and design excellence as found in the finest examples of traditional weaving from historic and folk sources. We hope your conference prize committees will contact us for more information.

If you are looking for new resources for guild programs and workshops, let your fingers do the walking through our *Teachers Directory* appearing for the first time in this issue.

Two well-known West Coast clothing designers make important contributions to this issue. Leonore Alaniz, with studios in San Francisco and West Germany, is able to offer a unique and challenging perspective on the contemporary American handweaving scene. Anita Luvera Mayer shares her unusual approach to embellishing her unique high fashion garments. Her article appears under the "Finishes/Shared Traditions" heading.

Some of you have expressed a desire for more articles on complex weaves. Three articles in this issue touch on complex matters. The first by Penelope Drooker provides an overview of the timely topic of Chinese brocades. The others offer weavers experiences with a variety of unusual structures: Myrna Golay describes a weave used to make a traditional Ukrainian skirt on an *opphämta* loom; and Harrisville Design's fashion and fabric designer Leslie Voiers has designed a cape using 8-harness twill block weaves.

On a different note, Mary Skoy, an educator by training, has prepared an article to help all of us recruit new weavers.

All of us—magazines, suppliers and dealers as well as guilds—need enthusiastic beginners in order to thrive. We sense a resurgence of interest in our craft. Let's build on it!

*Karen*  
Karen Searle

*Sue*  
Suzanne Baizerman



## THE WEAVER'S JOURNAL

WINTER 1987

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# LETTERS

**I'VE JUST RECEIVED MY FIRST** issue of the *Journal*, and I know that it, and future issues, will be helpful to me in times to come. This autumn I plan to attend classes in beginning weaving, for I know nothing about this craft yet. I've had a "yen" for it for a number of years.

Lillian Forster  
Deer Park, Washington

**I AM ONLY HALFWAY** through the Summer 1986 issue but I have to stop and thank you for your most inspiring and thought-provoking issue I've yet come across. Each article provides beads of wisdom and inspiration. This is the first magazine/journal/book or any reading material I've devoured and savored in a long, long time. Please keep at it.

Annie Wyatt  
Alexandria, Virginia

**YOUR SPRING 1986 ISSUE** is very stimulating and full of ideas which I love. I have never actually copied anything from your magazines but many ideas and pieces of work have been inspired by articles or patterns in them. We all need that carrot in front of us and that friendly contact with others.

Jean Bell  
North Balwyn, Australia

**YOUR ISSUE #42 ON COTTON** was/is wonderful: history, technique, projects, and of course "Looming Thoughts." However . . . we must be cautious when designing, weaving, and finishing cloth for use by babies and children. The textile industry has attempted to protect these most vulnerable members of society from the inherent characteristic of fibers used in fabrics: their flammability. Flammability is defined as the ability of a material to support combustion and to continue to burn after ignition. We all know that cotton is flammable. It ignites instantaneously, supports combustion and burns rapidly. When a loosely woven, 100% cotton fabric is brushed, fibers are raised off the surface exposing more fiber to oxygen which accelerates burning.

Children are protected from the hazards of clothing, especially cotton flannel for sleepwear by DOC-FF-3-71 (department of Congress Fabric Flammability Act). This law requires that sleepwear including blankets pass a vertical burning test. These tests are specifically outlined in the *Technical Manual of The American Association of Textile Chemists and Colorists (AATCC)* and *The American Standards for Test Materials*.

In order for manufacturers to comply with these regulations, they either coat the fabric with a flame retardant or make a fiber inherently nonflammable.

Let us be cautious about brushing our cotton handwovens and please do not give that brushed blanket to your baby.

References: Cohen, Allen C. *Beyond Basic Textiles*. New York: Fairchild Publications, c1982, p. 119; and Hall, David M. *Chemical Testing of Textiles*. 4th ed. Auburn, Alabama: Auburn University, 1981, pp. 96 & 165.

Angela Lakwete  
Textile Curator  
Detroit Institute of Arts  
Detroit, Michigan

## I AM A STRICTLY HOBBY WEAVER

—4-harness, direct tie-up. I was thinking of canceling my subscription because of all the complicated weaves and "computereeze." I thought there was nothing for me, but the last two issues have changed my mind. I hope you continue in this vein. "The Weekend Weaver" is particularly helpful.

Judy Iannone  
Valley Center, California

## I HAVE ENJOYED YOUR MAGAZINE

for several years and I hope it continues on for many more.

Some years ago the index section was in the center, on different paper than the body of the magazine and it could be easily removed to file. This was very handy. Lately the index has been difficult to remove from the magazine without damaging one of the articles.

This is really a minor quibble but there is so much information that I hate to damage the magazine to remove the index.

Colene Palmer  
Kamloops, British Columbia  
Canada

*The 10 year cumulative index of The Weaver's Journal will be available in 1987. Watch for details.*

**I AM DEEPLY INDEBTED** to your *Journal* for its informative approach. As a weaver and teacher of weaving, working as we are in Australia in comparative isolation, the *Journal* has broadened my insights but more importantly, reinforced my own concepts of the various facets which must be considered when designing a fabric and woven article.

Margaret Sandiford  
Mt. Eliza, Victoria  
Australia

**YOUR EDITORIAL** in the fall issue is a much needed lecture. Hopefully, you can include details about your new *Weaver's Journal* award in future issues. Publication of the names of award winners and photographs of winning work would be a positive contribution. When I received the booklet last winter announcing the Midwest Conference, I decided to weave a blanket for the exhibit. The process of planning the work, sending a photo, providing for display, and delivering the finished work, was educational. Seeing the piece properly displayed in a nice gallery was rewarding, but I especially enjoyed the opportunity for feedback from fellow weavers. (Anita Mayer exclaimed that my blanket would make a stunning cape and had inspired her to dye again!) I was absolutely thrilled when this blanket was awarded both a blue ribbon and the H.G.A. Judges' Choice Award. It seems sad that only 10% of the weavers there took advantage of this great opportunity.

Bonnie Inouye  
Hyattsville, Maryland  
*Mary Skoy of Minneapolis was the first recipient of The Weaver's Journal Shared Traditions award. See the editorial in this issue for a description of the award.*

**BOTH THE SPRING ISSUE** and the summer issue are beautiful as ever and full of ideas. However I take exception to William Koepf's article, "Examining the Shed," in the spring issue.

It is an old axiom of weaving that the deeper the shed, the less strain is put on the warp yarn. Since the front of the loom has to be short, limited by the reach of the weaver's arm, the necessary depth has to be provided in the back of the harness. I have been weaving now for 55 years and I have never heard anyone say that the distance from the fell of the cloth to the center of the harness should equal the distance of harness center to lease rods or backbeam. Most handweavers remove their lease rods the moment they have checked out the correctness of their entry. In the rare cases where the rods have to be left in the warp, they are moved back to between back beam and warp beam and secured in position with springs or weighted loops. Modern handlooms have much less depth than the big looms I was apprenticed on in my youth. Equally, yarns spun today by modern machinery have less elasticity and resilience than yarns spun several decades ago and it is more than ever necessary to employ ingenuity to reduce the strain on the warp yarn.

LETTERS to page 6.

# MEET THE AUTHORS



ALANIZ



DROOKER



LARSON-FLEMING



MAYER



SKOY



THORMALEN & FRIEND

**Leonore Alaniz** has been weaving fabrics for twenty years since her apprenticeship at the Master Weaving School in Germany. After many years in industry designing textiles for fashion and interiors, she turned to clothing design. She is the originator of the "Chemise Diagonal," the nucleus of her patented Collection Dia-Gami. She lives in San Francisco.

**Janet Checker** is a weaver and designer and teacher living in Galena, Illinois. She specializes in "wearable-art" garments and her fashion line is sold throughout the United States.

**Penelope Drooker** is a weaver, teacher and author of three fiber-related books. She is currently studying Chinese art, archaeology, anthropology and language at Harvard. In 1985 she organized and led a textiles tour to China and is planning another for 1987.

**Myrna Golay** is a weaver, spinner and dyer. She is currently teaching traditional Scandinavian weaving techniques in New Jersey and is study group coordinator for

the long-eyed heddle group of Complex Weavers.

**Melinda Raber Johnson** is a designer/weaver living in Indianapolis, Indiana. She has exhibited and won awards for her garments throughout the Midwest. She weaves exclusively Summer and Winter. Her "Turned Summer and Winter Jacket," appeared in Issue 31 of *The Weaver's Journal* (Vol. VIII, No. 3, Winter 1983-84).

**Susan Larson-Fleming** is the Associate Editor of *The Weaver's Journal*. She has a large Glimåkra loom sleeping in her living room.

The clothing which **Anita Luvera Mayer** designs and wears always relates to ethnic garments of other cultures and is constructed from woven rectangles and squares with no cutting into the fabric. Finishing and embellishments are always done by hand and each piece is considered an investment of the individuality of the artist and the wearer. Her article "Wearing Handwovens with Style" appeared in Issue 39 of *The Weaver's Journal* (Vol. X, No. 3, Winter 1986).

**Mary Skoy** is a Twin Cities teacher and weaver of garments and other functional items. Her weaving interests range from rigid heddle to computer dobby. She is the first winner of *The Weaver's Journal* Shared Traditions award which was presented to her for her fine table linen runner at Fibers Minnesota in October, 1986.

**Marian Oyen Thormalen** has taught spinning and weaving for 16 years along with giving workshops on related subjects. She is a past chairperson of the Conference on Northern California Handweavers. Her garments are sold through retail stores and on consignment. She and her husband live in California at Calico's Farm which they share with 7 llamas, 21 sheep and a Great Pyreneese dog who all provide fiber for the garments she weaves.

**Leslie Voiers** is director of the Weaving Center at Harrisville Designs. She is a weaver, teacher and author of *The Fabric Book* and *Looking at Twills*, both published by Harrisville. She also weaves tapestries for commission.



VOIERS

## LETTERS from page 5.

There is absolutely no need to keep the lease rods in the warp during weaving. Without lease rods the tension remains identical whether you treadle tabby A or B. The same applies to "shed rods." Their only function would be to shorten the shed and thus increase the tension on the warp yarn. It should also be considered that lease or shed rods add unnecessary friction to the warp yarn.

Walter Hausner  
Hackensack, New Jersey

**YOUR ARTICLES ABOUT WEAVING** in the Southwest United States were most interesting. In a tiny village in Galicia (northwest Spain) where there used to be handweavers in every house, I recently saw a seven foot wide, 300 year old loom which is still being used to make beautiful woolen blankets, handspun of course. Now this woman I visited is the only weaver left in the village. Her daughter works with her, throwing the shuttle back to her and putting in the new bobbins of yarn. The loom looked amaz-

ingly like the one in your article! ("Spanish Colonial Loom" by Jack Edwards. In *The Weaver's Journal*, Vol. XI, No. 1, issue 41, Summer 1986, p. 16.)

Thanks for doing such a good job with WJ. I had cancelled my subscription but quickly renewed it again!!

Alice Wallach  
Barcelona, Spain

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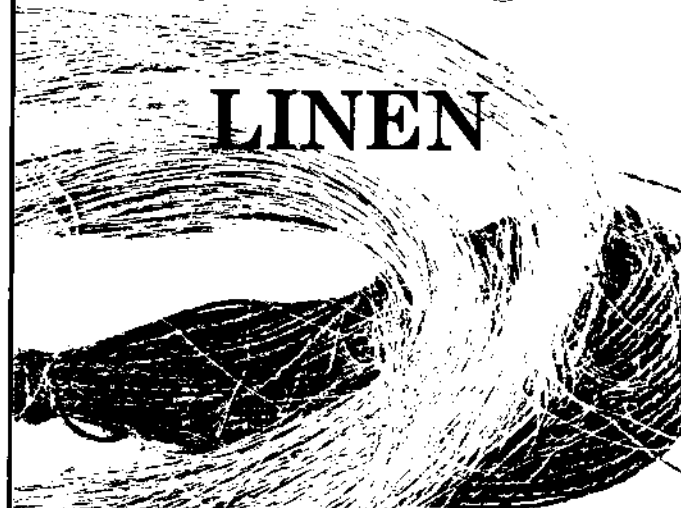


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# The Weekend Weaver

## LOOM SHAPED TOP with Dukagång Inlay

by Karen Searle

*This plain weave top, designed by Cynthia Bonomo Mueller and originally woven on a rigid heddle frame loom, has a loom-controlled inlay design and is constructed from narrow widths of fabric. I decided to replicate her design in a floor loom version, shown in the process photos.*





## Step 1: Planning and design

A silk yarn was chosen for an elegant look, but a similar weight cotton or wool can be used. Directions are given for a medium sized top, 42" (107 cm) finished. To alter the pattern to suit your measurements, use your largest body measurement (bust or hips) divided by 3 (three widths of fabric enclose the body) and add 1" (2.5 cm) ease plus 10% shrinkage to determine the width of the warp. Assembly instructions are given for butted seams using a decorative joining stitch. If you wish to use machine-sewn seams, add seam allowance to your warp width as well. To determine length of front-and-back section, use a measurement from back of neck to desired shirt length, plus 1" (2.5 cm) hem plus 10% shrinkage, doubled. Adjust length of side panels accordingly.

### Materials

**Warp:** 3½ 50 g skeins Crystal Palace Country Silk 2-ply (180 yds/50 g).

**Weft:** 2½ 50 g skeins Country silk for plain weave fabric and 1 skein contrasting color for inlay.

**Sett:** 10 e.p.i.

**Number of warp ends:** 152.

**Length of Warp:** 4½ yards (4 m)—includes 24" (61 cm) loom waste. Add additional warp length if your loom requires more waste.

**Width in reed:** 15" (38 cm), 14" (36 cm) after finishing.

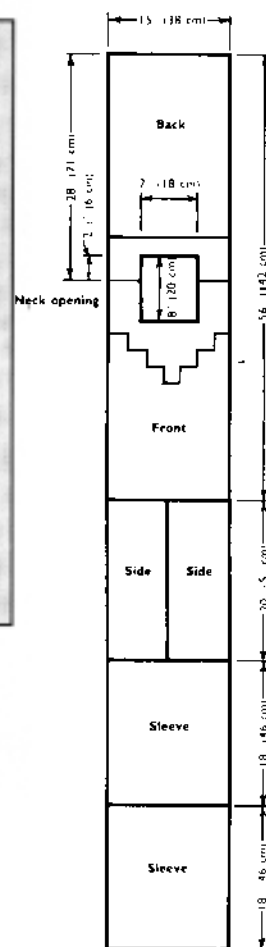


Figure 1. Pattern layout.

## Step 2: Winding the warp—1 hour

For the harness loom, I like to wind a warp with a double warp cross at one end and insert two sets of lease sticks in these crosses to aid in tensioning the warp as it is beamed. This narrow warp can be wound one or two ends at a time. If working with two ends, be sure to keep the two strands separated at all times by keeping a finger between the threads or using a warping paddle.

## Step 3: Dressing the loom—2½ hours

Place the warp chain at the front of the loom. Remove the reed temporarily. Slip a loom rod into the warp loops near the crosses with their lease sticks in place, bring all of this through the beater frame and castle and attach the rod to the back beam of the loom. Spread the threads in a raddle to the proper width. When winding on, the leases will provide an even tension on the threads. It helps to tie the lease sticks to the sides of the loom frame. (The device made by Warp-Aide holds lease sticks and raddle neatly in position at the back of the loom, facilitating this process.) If you are warping the loom alone, additional tension can be created by dividing the warp into three groups and wrapping



Figure 2. Warp chain wrapped around front beam to provide tension while winding on.

## Lashing-on Process

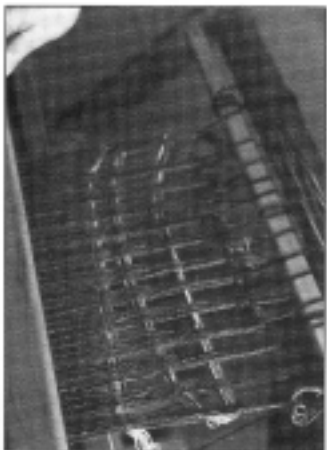


Figure 3. Lashing cord passes through warp groups and



Figure 4. around apron bar.

Figure 5. Tension is adjusted by pulling on lashing cord.



## Spreading the Warp

Figure 6. Weave 3 shots of filler.



Figure 7. Use beater to pack all 3 filler rows at once.

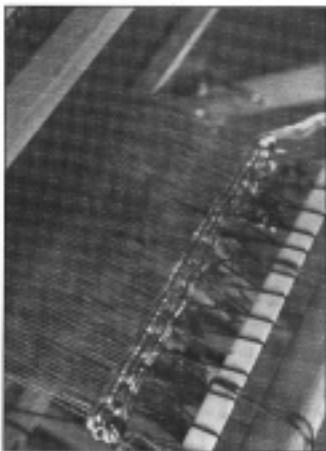


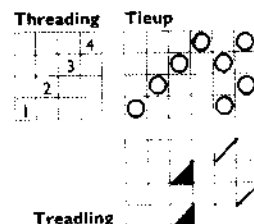
Figure 8. One final shot of filler completes spreading.

each one around the front beam (threads under the beam, one wrap to the right, one wrap to the left). Wind on until this wrapping "grabs," then release it and re-wrap. Wind heavy paper in with the warp or use flat sticks to separate each warp layer.

When winding on is complete, cut the warp ends and thread the heddles in 4-harness straight draw fashion. Sley the reed at 10 e.p.i.

**Lashing on** is a quick and easy method of securing the front end of the warp to the beam, providing an even tension and minimizing loom waste. Tie 10 or 12 warp ends together in an overhand knot across the warp. Position the front tie-on rod about 1" (2.5 cm) from the front beam, with the knots about 3" (7.6 cm) away from it. Attach a length of strong, flexible cord to the rod at the left side, (a medium twine works well, about 4 times the weaving width) and bring it up into the center of the first knotted warp group at the left. Bring the cord over and under the rod, and up into the next knotted group. Continue wrapping the cord across in this fashion, keeping it under tension during the entire process. When the last group of warp ends on the right is wrapped, adjust the tension of the cord by pulling on each loop in turn from left to right across the warp. Secure the end of the cord to the right side of the rod. Tighten the warp and make any necessary adjustments to the tension by adjusting the cord loops.

**Spreading the warp** need not take up several inches of weaving with waste yarn. Using rags or a heavy yarn, put in three tabby shots as close to the reed as possible without beating between them. Then press all three shots with the beater slowly toward the ends of the warp. The warp should be nearly spread with this process, and one more shot of the heavy yarn will be all that is needed before beginning the garment weft.



## Step 4: Weaving the shirt body

Weave in plain weave. Follow the weaving diagram to form the pieces of the shirt. Weave 2 shots of a contrasting color or waste yarn between each section. The side panel segment can be woven with two shuttles, if desired.

## Step 5: Brocading

*Dukagang* is a brocading technique that forms floats over three and under one warp end. It can be loom-controlled on a 4-harness loom threaded in straight draw and tied up one shaft per treadle. Lift each twill shaft in turn and choose the one that most nearly centers the raised threads. This will become the inlay shed. (In the photos and in the draft, this is shaft 3).

To begin the inlay, treadle the inlay treadle and insert contrasting weft before and after each tabby shot. Be careful to keep the tabby shots in the proper sequence. The inlay floats will be "tied down" with every other shot of tabby only, and may appear insecure when the alternate tabby shot is thrown. Think in terms of a four-row inlay sequence.

Use a small shuttle or "butterfly" to handle the inlay weft. If the pattern weft is manipulated on the right side of the fabric, small "turns" or loops will form at the edge of the inlay design (shown in the on-loom photos). If the pattern weft is manipulated from the underside of the fabric, these turns will appear on the reverse side (shown in the modeled garment).

Use the inlay design provided, or design your own pattern configuration for the yoke area of the shirt.

The soft Country Silk works well as an inlay weft. If you wish to use a different yarn for the inlay, be sure it is soft enough to beat down between the tabby shots without distorting the ground fabric. Two or more strands of a fine yarn may work better than a single, thicker yarn.

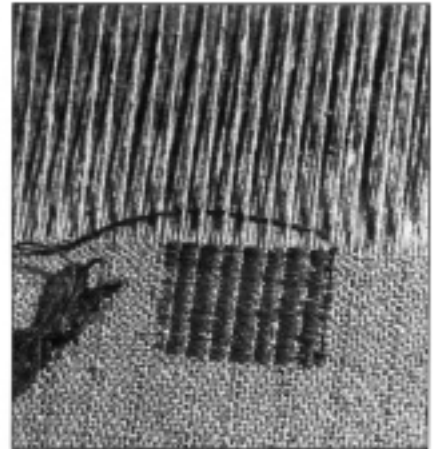


Figure 9. Dukagang inlay.

## Step 6: Shaping the neck opening

Begin neck opening as indicated on the pattern diagram. Weave a 1" (2.5 cm) hem facing with the tabby weft when the neck shaping begins. You will be using 3 tabby weft bobbins and 2 inlay weft bobbins at this point. Take care not to beat the narrow shoulder sections too tightly.

After the neck facing is complete, weave enough rag strips or waste yarn into the empty warp area to maintain a constant warp tension as the shoulder shaping proceeds.

Begin the back neck edge facing 1" (2.5 cm) before completion of the neck opening. Finish a four-row inlay sequence before joining the shoulders and back with a single tabby weft. Complete inlay area on the back yoke

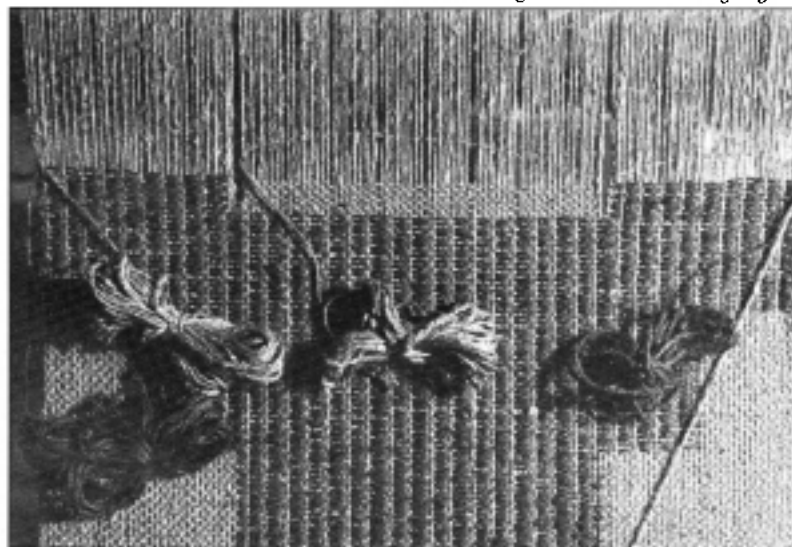
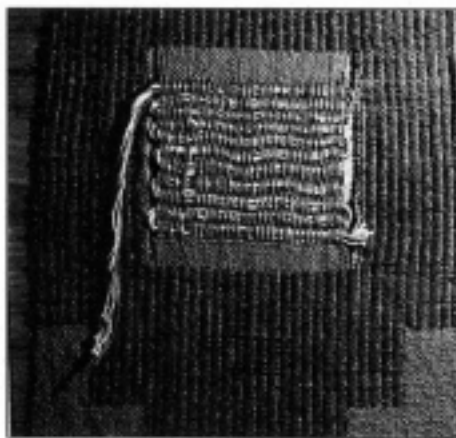


Figure 10. Neckline facing begun.



Figure 11. Neck shaping completed.



and complete weaving of the back.

Machine stitch the ends of each pattern piece and at each end of the web. Hand wash the fabric in warm water and hang to dry before cutting the pieces apart. Stitch or knot warps at neck facing and trim away excess empty warps. If you wove the side panels as one piece, make two rows of machine stitching down center and cut between them to separate.

## Step 7: Assembling the garment—following week

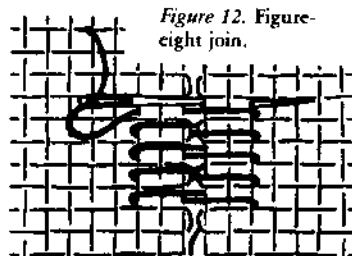


Figure 12. Figure-eight join.

Any decorative joining stitch can be used to join the shirt panels together. Cynthia chose the figure-eight stitch and used the warp yarn for the stitching. Butt the edges together without overlapping. Work the stitches into the selvedge loops of each panel, and do not pull the stitches too tightly. Join side panels to front and back, sew sleeve seam, then underarm seams starting where sleeve joins bodice. The underarm seam will need to be overlapped somewhat to cover the raw edges at the top of the side sections.

Sew 1" (2.5 cm) hems at front and back neck edges and at bottom.

## Step 8: Crocheted edging

A contrasting crochet trim in slip stitch (chain) or single crochet may be applied with the inlay color around the neck edges to reinforce the neck opening and to trim the sleeve and bottom edges, if desired. (See Anita Mayer, "Creative Clothing Embellishments" on page 30 of this issue.) The modeled top has a twisted rope edging applied to the neckline.

## Notes for rigid heddle weavers

My favorite method of warping the rigid heddle loom has many parallels to the floor loom process described in this article. I wind a warp with a single cross and insert lease sticks. The rigid heddle serves as a "spreader" for winding the warp onto the back beam. Insert warp loops through the slots only and onto the dents of the back beam. (This method wastes the least warp.) Or, cut the warp ends, thread through both holes and slots, knot warps in 1" groups and lash these onto the back beam. Wind heavy paper in with the warp when beaming. The same method of dividing

the warp and wrapping it around the front beam to provide tension while winding works well for this loom, also. Cover the dents on the front beam with masking tape so they will not catch the warps. After beaming, thread the holes (if they were not threaded previously) and use the lashing technique to secure the warp to the front beam.

*Dukagang* can be loom-controlled on the rigid heddle loom with a pick-up stick used behind the heddle. Place the heddle in the "down" position and pick up every other warp end with the stick. Release the heddle and turn the stick on

edge to form the "third shed." Use this stick shed before each tabby shed. Push the stick toward the back of the loom when not in use. Begin the inlay following a tabby shot from right to left.

### References

- Baizerman & Searle. *Finishes in the Ethnic Tradition*. St. Paul: Dos Tejedoras, 1978.
- Wilson, Jean. *Weaving You can Wear*. New York: Van Nostrand Reinhold, 1973.

## Sievers

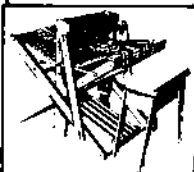
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# Half Shawl

*designed by Janet Checker*



**A**S A DESIGNER, production weaver and a teacher of woven fashion garments, I am constantly looking for new ideas. These must conform to three basic requirements which fit all of the creative work I do. First, the design must be simple so that the student will find the instructions easy to follow and will be able to produce it in a minimum length of time. Second, it must have maximum style to make it a saleable item as well as an attractive project for the student to create. Third, there must be minimum waste of warp and weft to reduce costs both for the weaving shop and the student.

Recently I developed the garment shown here and introduced it in my class at Sievers School of Fiber Arts. It meets all the above criter-

ia: It is simple to make, there is little yarn waste, and it looks good on everyone.

**Warp and weft:** A textured yarn, such as Stanley Bertoco Canterbury.

**Sett:** 6 e.p.i.

**Weaving:** 6 p.p.i.

**Width in reed:** 30" (76 cm). Finished fabric width: 26" (66 cm).

I prefer to weave this design with textured yarns both for warp and weft because of the fringe and I suggest that my students do the same. I usually weave with a pattern and have chosen rosepath for this design because a pattern drapes better for clothing and it shows off the textured yarns.



# Full-Sized Shawl

A large shawl is made from a 72" (183 cm) length of fabric. Although the actual weaving is simple, the little sewing required is critical to how the design lays when worn.

**Assembly:** Figure 1 shows the cutting layout for a full-sized shawl. Care must be taken not to let the fabric stretch when you are sewing the diagonal lines across the fabric. To help reduce the chances of stretching the fabric which needs to be laid flat, I place some seam binding or ribbon on the the shawl fabric just above the stitching line at the angle preferred, and pin it carefully every three or four inches. With the sewing machine set on the 3-step zig-zag, I stitch just below this tape, using it as a guide for the angle and to help keep the fabric from stretching. I follow the same step at each corner, leaving three or four inches (8 or 10 cm) between the inner tape and the edge of the fabric.

After cutting down the center between the two diagonal lines, separate the warp and weft for the fringe. The two outside corner pieces can be used for a collar or saved for another project.

The selvedge side is sewn together starting 15 inches (38 cm) down from the center fold to the fringe using a welt seam.

To finish the neckline, find the center of the shawl, mark a 12" (30 cm) line and sew using the 3-step zigzag on either side of the line and at the end. The corner pieces can then be seamed together and added for the collar, again fringing the material as you did the main body. Or, one could pick up stitches and knit a turtleneck 8" deep by 22" around (20 cm by 56 cm). The neckline could also be turned under for a boatneck style.

The entire sewing and finishing process will take about an hour. As an added fashion touch, a two panel skirt can be woven with the same warp and same weft, giving you a stylish two piece outfit.

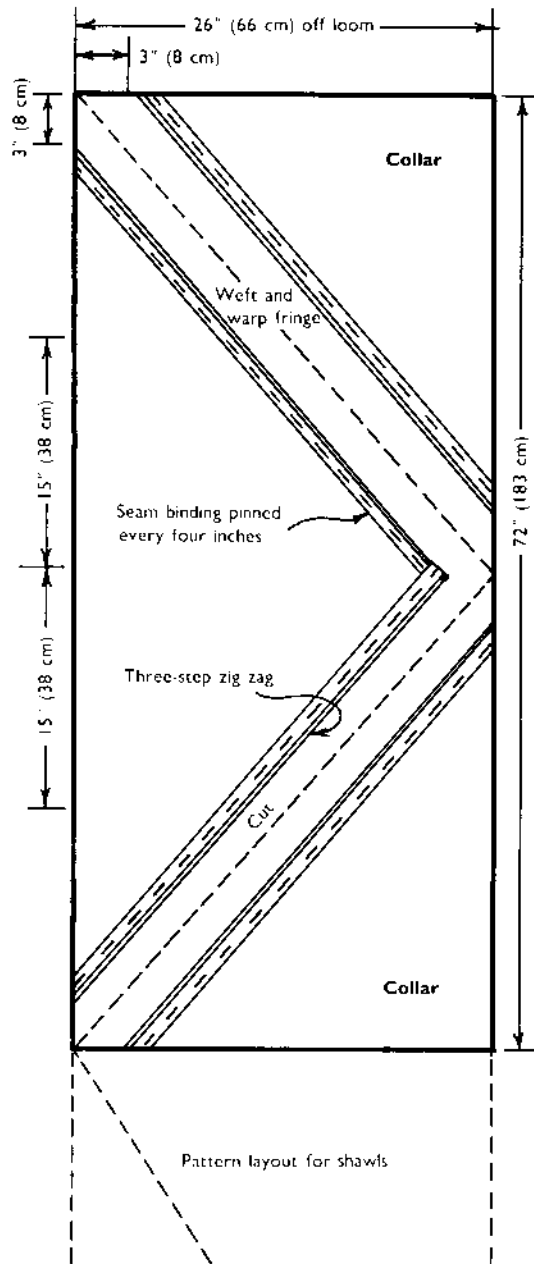


Figure 1. Pattern layout for full-sized shawl.

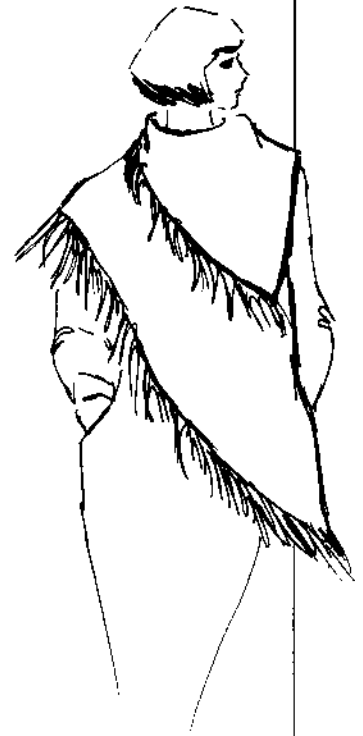


Figure 2. Alternative collar treatment.

# Small Shawl Variation

A small shawl variation is shown in figure 3. It is made from a piece of fabric measuring approximately 38" (97 cm).

Divide the fabric in two evenly, left upper corner to right lower corner. Measure 3" (8 cm) from each corner as shown in figure 1, and use the ribbon or seam binding both as a guide for sewing and to reduce the chances of stretching the fabric. Stitch just below the ribbon (the side to be fringed) using the 3-step zigzag. I use a 1" seam allowance on this version, with the shoulder and underarm seams stitched down. The neckline finishing can be completed in the same manner as described above.

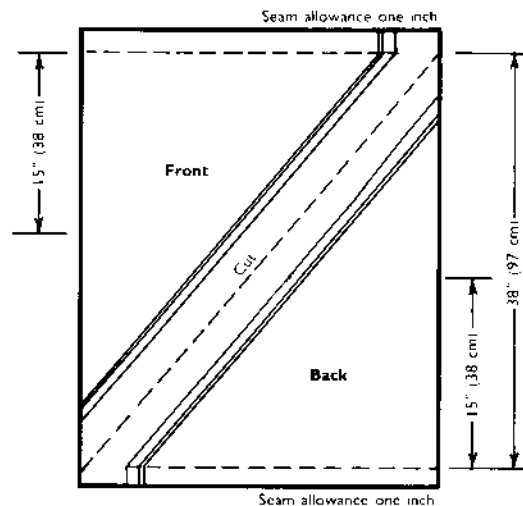


Figure 3. Pattern layout for small shawl variation.

# Teachers Directory

This special advertising supplement lists individuals who give lectures and workshops to guilds, conferences and other organizations. If you are a teacher of a fiber specialty and would like to be contacted about listings in a future directory, please send a post card to: Teachers Directory, The Weaver's Journal, P.O. Box 14238, St. Paul, MN 55114.

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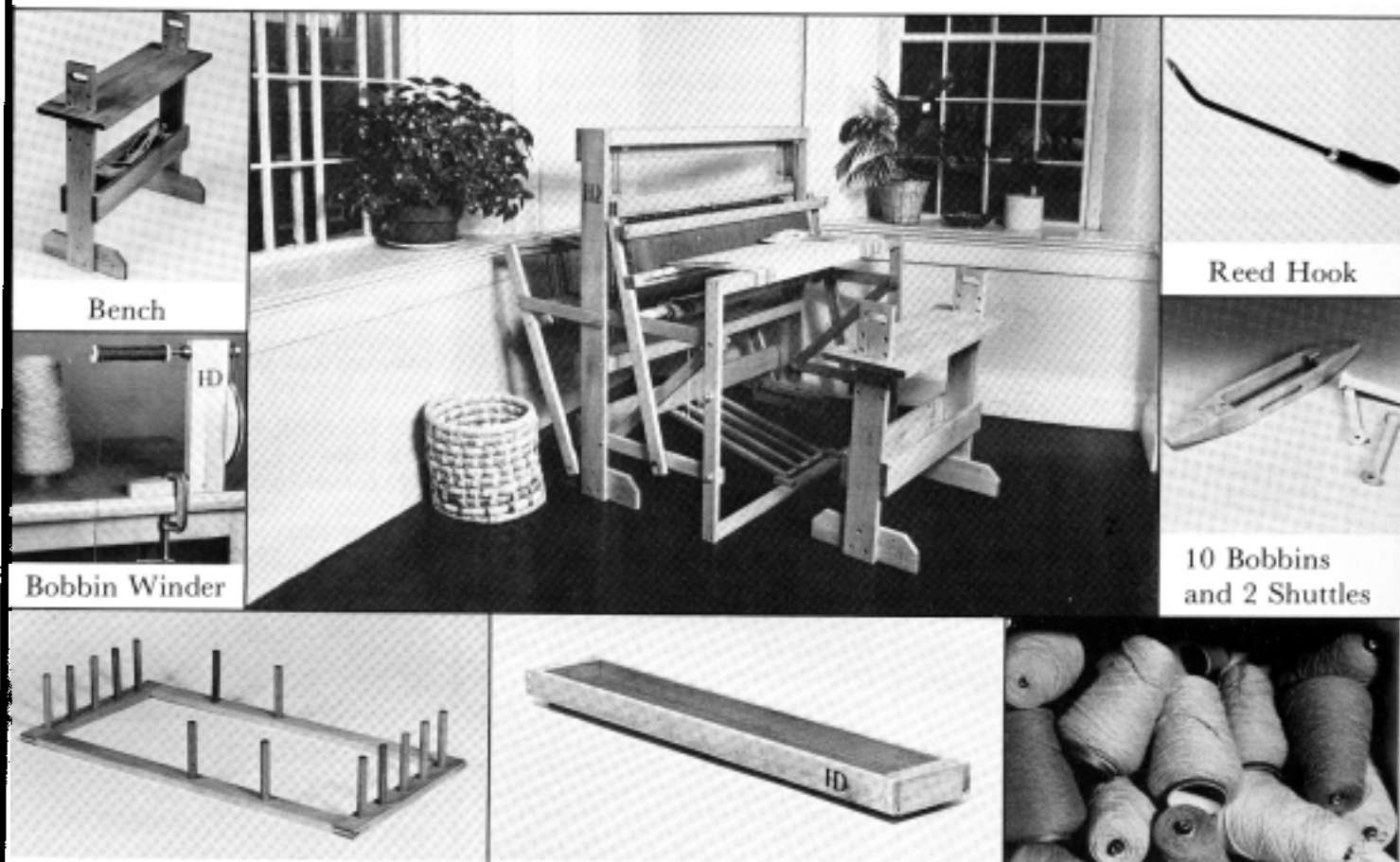
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**Harrisville Designs**  
Harrisville, New Hampshire 03450





# Autumn Sunset Cape

designed and woven by Leslie Voiers

**I**T HAS ALWAYS BEEN a favorite trick of mine to weave colors by blending them together to form an intermediary color. In this cape, as in many of my other weavings, each solid block of color is followed by a block of alternating ends of two colors, using the preceding and upcoming colors. This creates the blended look that can bridge two colors, thereby avoiding a distinct stripe. This same concept is also followed into the weft sequence.

In designing the fabric I wanted to have large but subtle blocks of weaves that would not overpower the wearer. Note here the use of plain weave alternated with blocks of 2/2 basket weave. The heavy "Designer" yarns were inserted at regular intervals in the warp for added interest, but for ease of weaving they are not used in the weft sequence. The result is a fabric which has large blocks with textural interest and a blended coloration.

A similar effect can be achieved using four harnesses. Write the draft so that the blocks are an alternation of plain weave and a "half-basket" weave.

There is the one odd thread that occurs on one side of every block of basket weave. This is due to an odd number of warp ends which result from working out the width, the color arrangement and the textural pattern. Subtle coloration in conjunction with the yarn weights and weave structure camouflaged this "problem." The four harness version has been designed to visually eliminate this odd thread.

For a more personal appearance change the colors of the piping to accent a different coloration of the cape. Consider changing the plain weave to a twill for still another effect.



## Cape

Large flowing cape with woven piping for edge trim, in addition to cape fabric. Uses 8 harnesses but can easily be adapted to 4 harnesses. A commercial pattern has been used to cut the cape: Very Easy Very Vogue #8440. Notions: Yarns,



sewing thread and wooden button from Fiber Studio, Henniker NH.

**Yarns:** (for cape fabric) Harrisville Designs 2-ply weight at 1,000 yds (900 m) per lb. used in the warp and weft. Harrisville Designs Designer weight at 500 yds (450 m) per lb. used in the warp only. **Colors:** Teak, Rust, Cinnabar, Aubergine and Navy.

**Yarn amounts for cape fabric:**

Color	Total number of ends in the warp:	Total yardage needed for warp and weft:
Navy 2 ply	43	820 (+ 200 if weaving additional for collar.)
Navy Designer	13	130
Aubergine 2-ply	58	1120
Aubergine Designer	12	120
Cinnabar 2-ply	58	1120
Cinnabar Designer	12	120
Rust 2-ply	58	1120
Rust Designer	12	120
Teak 2-ply	49	900
Teak Designer	6	60

**Width in reed:** 39.6" (99.6 cm).

**Total number of ends:** 321. The first two and last two dents are double-sleyed for the selvages.

**Sett:** 8 e.p.i. and 7 p.p.i., or 15 picks per 2 inches.

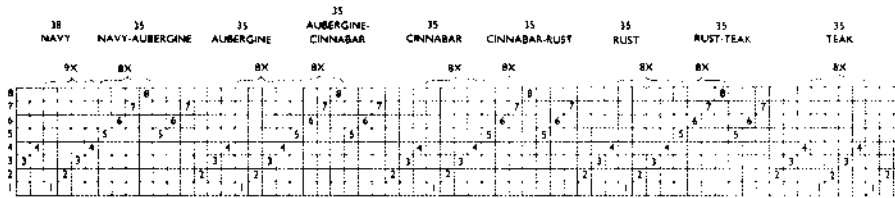
**Threading:** see drafts.

**Weave Structures:** Blocks of 2-2 Basket weave alternating with 1/1 Plain Weave.

**Warp Length:** 9.5-10 yards (8.6-9 m). This figure includes loom waste, weave take-up, shrinkage and a 1/2 yard (46 cm) as the extra fabric for the collar.

**Weaving:** It helps to cut a cardboard template 6.4" (16.3 cm) to aid in measuring the length of each block. Remember, you can easily shorten the cape by reducing the length of the blocks. Keep your picks per inch consistent throughout to ensure a good match when you sew up the center back seam.

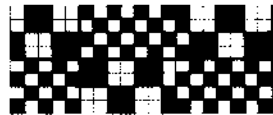
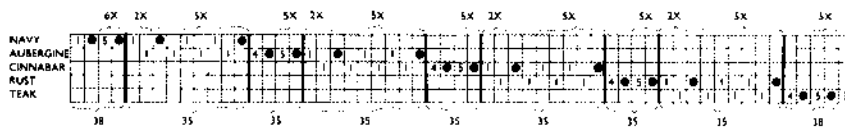
You will need two shuttles when you weave the blocks that are woven pick and pick fashion. Regardless of the weave structure you must alternate the two colors with each pick. Watch your



**Selvage Note:** Be sure to double sley the first two dents and the last two dents when weying the reed for both fabrics. In any event follow the threading sequence as given when threading the harnesses.

**Color Order for Warping**

● Designer Weight (otherwise use Harrisville 2-ply, 500 yds :8 oz.)



**Treading Order**

- 12X TEAK
- 12X TEAK:RUST
- 12X RUST
- 12X RUST:CINNABAR
- 12X CINNABAR
- 12X CINNABAR:AUBERGINE
- 12X AUBERGINE
- 12X AUBERGINE:NAVY
- 12X NAVY
- 12X NAVY:AUBERGINE
- 12X AUBERGINE
- 12X AUBERGINE:CINNABAR
- 12X CINNABAR
- 12X CINNABAR:RUST
- 12X RUST
- 12X RUST:TEAK
- 12X TEAK

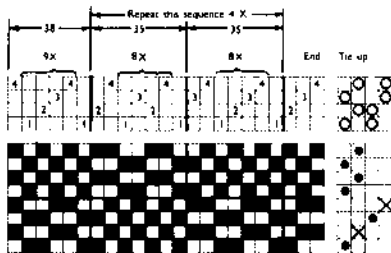
Weave structure diagram does not correspond to threading

in treading:

- = solid
- x = pick + pick

**Four Harness Draft Version**

Follow same color sequence as in eight harness version



edges as you do this and comfort yourself with the knowledge that you will be concealing the selvages with the binding fabric.

**Finishing:** Both fabrics were finished/fulled by washing the fabrics in a washing machine using a warm wash and warm rinse. (Adding a fabric softener or hair conditioner is optional.) Depending upon the machine's agitation capacity, the fabric can be full'd anywhere from a two minute to a 10 minute wash cycle. Wash a sample fabric to the desired look of fulling and then use it as a standard while washing your fabric, stopping the machine often to see if it has reached the desired stage. Another way would be to check the measurements. Our fabric started with a width of 4.37" (11.1 cm) per block in the reed and 6.4" (16 cm) in woven length on the loom. The final measurements were 5.25" (13.2 cm) for length and 3.60" (9 cm) width. This represents approximately about a 22% shrinkage in length and 17% shrinkage in width from the reed.

**Assembly of cape:** You have two choices in terms of layout: Either selvedge can be used for the center seam. For instance, if you choose the navy side as the center of the cape, then the outer curved edges will be primarily rust, cinnabar and teal, or you may reverse the fabric. With the layout shown, the collar will be primarily brown placed up against the blues and purples. Cut collar from the extra 1/2 yd. of fabric, cut a duplicate for collar facing. When assembling this cape the shoulder seam can be eliminated entirely by laying the front and back patterns against each other at the shoulder seams. Cut a curve at the bottom front edge to eliminate the 90° corner.

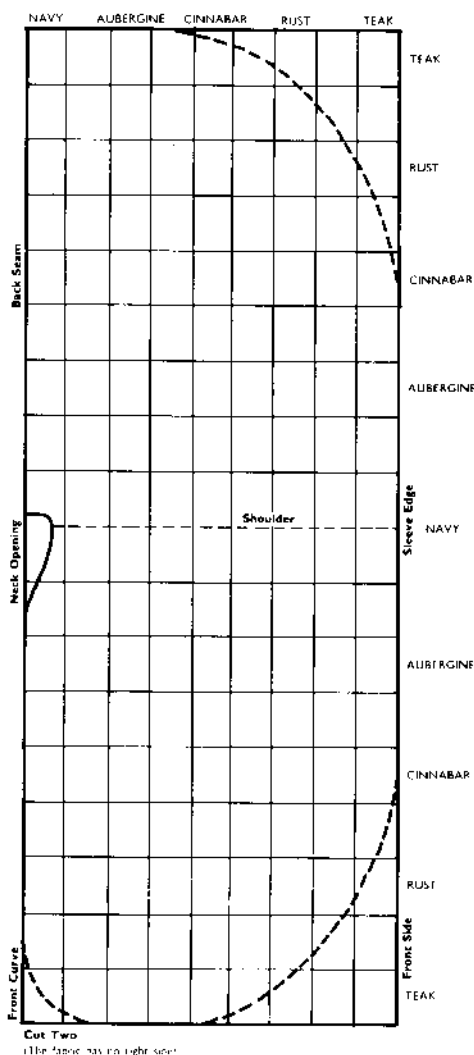
Use a french welt seam when you attach the collar to the main body of the cape. This will eliminate the need for decorative braid to cover up the seam as indicated in the instructions of the Vogue pattern.

Make a four-inch length (10 cm) of four-strand braid to create a buttonhole loop. Before attaching the piping trim, cut down the center of the tape and then sew the two pieces together to form one long tape. Beginning at the center back, sew the right sides together (using cut edge of tape, not the selvedge), easing for fullness around curves. Fold the tape toward the inside and sew the selvedge edge by hand directly to the inside edge without turning it under, eliminating a layer of bulk. Align the selvedge edge to the seam line. Sew the binding on by hand using yarn to camouflage the sewing, and sew on button.

**Yarns for piping trim:** Harrisville Designs 2-ply weight at 1,000 yds/lb (900 m) used for warp and weft. **Colors:** Aubergine and Cinnabar for the warp, with Aubergine used again as the weft.

**Yarn amounts for piping trim:**

Aubergine 2-ply 220 yd (198 m) warp and 300 yds (270 m) weft



Layout of Cape

Cinnabar 2-ply 220 yds (198 m) warp

**Warp Color order:** Alternating ends of Cinnabar and Aubergine throughout warp. 22 ends per color.

**Width in reed:** 5" (13 cm).

**Total number of ends:** 44. The first and last two dents are double sleyed for the selvages.

**Sett:** 8 e.p.i. and 7.5 p.p.i.

**Warp length:** 15 yds (13.5 m). This figure includes loom waste and take-up as well as the shrinkage after it has been washed. You will want to weave a total of 13 yds. (11.7 m) on the loom.

**Threading:** 2- or 4- harness straight draw (1,2,3,4 repeat)

**Weave structure:** Plain weave with Aubergine.

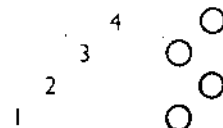
**Weaving:** As you weave the fabric for the binding remember to keep your picks per inch to no more than 8 p.p.i. to ensure a pliable fabric that will act like a bias fabric.

**Selvage note:** Be sure to double-sley the first two dents and last two dents regardless of the threading pattern, but follow the harness threading plan as given.

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22x





# Contemporary American Handweaving from an International Perspective

by Leonore Alaniz

**O**F ALL THE TEXTILE craftspeople, weavers possess perhaps the greatest commitment to their craft. The time involved and complexity of their work provides far from instant gratification for weavers who cannot be indifferent when they work physically long hours for unprofessionally low profits, sell their creations to an audience largely unaware of an intricate and labor intensive process and expose their talents to a critical market. But there is more to it: the colors, textures, the sounds of meditative rhythm put all of the weaver's senses to work in the creation of mathematically plotted patterns. The purpose of the beginning of this two-part article is to discuss the *modus operandi* American weavers have adopted, and to compare it to the weaving community in Germany.

How many people in the United States

weave regularly and have built a business upon this passion? A look at attendance figures for regional and national conferences convinces me that they are in greater number here than in any other western industrialized nation. West Germany, one-third the size of California and with 60 million inhabitants, has only around 60 official weaving studios (those allowed to train apprentices) in operation.

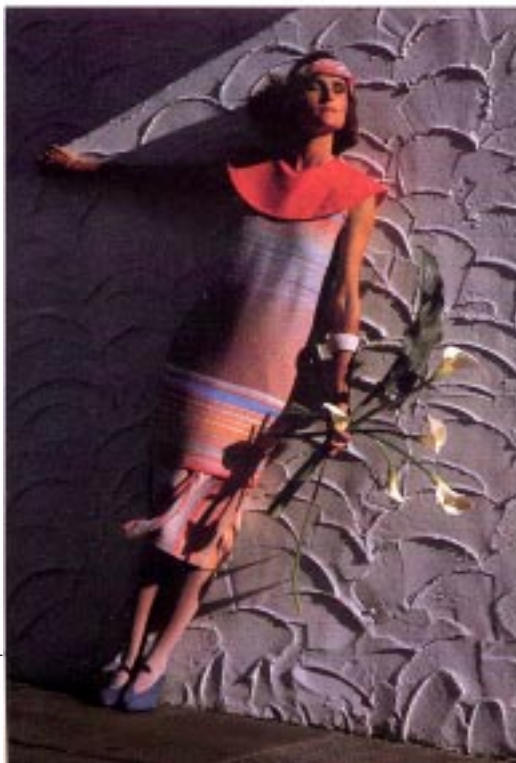
Handwoven apparel in the United States is particularly visible and diverse, and continually occupies a market share amidst commercially produced apparel. For years, handweavers in the U.S. have had the opportunity to see and be inspired by the riches of ethnic textiles, and yet they have just begun to integrate this wealth of techniques and designs with high-tech equipment and contemporary materials.

## Cause and Effect Beyond National Boundaries

Since the industrial revolution, handweaving in the western world has been pursued chiefly by individuals who have chosen to do so out of interest and love for the craft. A professional and organized trade of handweavers, as represented by guilds in Germany for instance, has never existed in the United States. Since colonial days, a free-enterprise spirit has prevailed. One need only remember the traveling coverlet weavers, servicing their clientele with portable looms. While contemporary American handweavers still compete for their share of the market and the innovative edge, they also network freely with each other and with members of other professions, thus strengthening the craft as a whole.

The rise of National Socialism and, finally,

"Hilo" sundress by Leonore Alaniz, made from silk and rayon with a cotton collar.





the Second World War deprived Austria and Germany of its craft innovators and free thinkers. Their choice was exile or silence. The Bauhaus closed in 1934, one year after Anni Albers accepted a teaching position at Black Mountain College in North Carolina. Germany has not yet recovered from the decline of its crafts community. This is painfully evident in the area of handwoven textiles.

German artisans find inspiration in the American modus operandi and creative expression much to their surprise, since they are predisposed to regarding the U.S. as a nation of plastic materialism. American weavers are equally astounded to learn that German weavers, with their structured education and exceptional technical know-how, live in an atmosphere of fear. The stifling circumstances German weavers encounter can be ascribed largely to rigid guild-imposed rules, which are presently upheld by national trade associations and ministries of education.

The career path of a German master weaver is as follows: He or she enters an unpaid, two to three year apprenticeship in a weaving studio or trade school, finishing with a practical, verbal and written examination leading to the title of journeyman weaver (*Geselle*). Following this, the weaver is employed in a weaving studio. Although benefits are paid, the hourly compensation is modest and most weaving businesses consider journeyman weavers too expensive for employment. So it is rare to find employment as a *Geselle*, particularly since master weavers consider them competition! A weaving studio engaged in the sale of yardage or textiles produced in a series must be headed by a master weaver. This title is obtained after several years of work as a journeyman weaver. Recently exceptions have been made granting the status of journeyman weaver to self-taught weavers. If a journeyman

weaver intends to operate his/her own business, he/she is legally entitled to weave only "one-of-a-kind pieces," so as not to compete with master weavers.

Because such unsubstantiated fears of competition and infringement on status have left consumer awareness and the handwoven textile market undeveloped in comparison to the vital textile crafts communities abroad, the publishers of the German magazine *Textilforum* convened the second International Weavers Conference. More than 400 weavers from eleven European countries and the U.S. gathered in May of 1986 near Bremen for three days of discussion on marketing for handweavers. In addition there were workshops led by Peter Collingwood, Noëmi Speiser, Simone Schönenberger and Ruth Barnes. The hotly discussed issues of legal and illegal weaving, marketing U.S.-style, and growth potential mostly concerned the German dilemma. Because of the German dilemma, representatives from various countries discussed establishing an international crafts network. Work is now progressing toward this end. The intent is to provide practical support for the production and marketing of handcrafts, and to address the economic issues affecting self-employed artisans. The pilot self-help program established in France under the tutelage of Luigi Zanini is being used as a guideline for this network. (Readers wishing to participate in the formation of this international network may contact the author). I participated as a panelist at the German weavers conference this spring, and I know that highly qualified German weavers are interested in working and studying in the United States, and in contacting U.S. weavers.

Unlike their German colleagues, American handweavers and their clientele do not distinguish between a self-taught and a formally educated professional weaver. In this fluid and self-

Three garments by Pia Filigier. She has exhibited in both the United States and Germany.

regulating community it is indeed the crafted object—its artistic content mirroring the creator—which distinguishes one weaver from another. Semantic differences are also of interest in this comparison between two weaving communities because they influence how we perceive ourselves. In Germany weavers refer to their trade *handweberei*, identifying it as a collective consciousness, a subject and a cause of which they are a part. In the United States *the weaver* speaks as an individual.

The desire of Americans for independence—to be one's own boss, followed by a sense of empowerment—goes hand in hand with the tolerance which embraces personal transformation. Just as Americans frequently change residences and jobs, so also do weavers freely experiment with and integrate into their work painting, felting, ikat, sewing, knitting and many more techniques, thus dissolving the lines separating weaving and other textile crafts. Titles and trade definitions begin to lose their significance and are replaced by the acceptance of diversity (this realization is taking effect in corporate management), giving insights into the dynamics shaping our future. I believe that American weavers enjoy an unprecedented freedom from censorship, religious customs, or tribal rule—a freedom coupled with abundant material resources. This creative outburst perhaps only compares with the present artistic energy of Japan.

## Push-Pull: Taking Initiative

A study of mass market trends confirms the acceptance of the one-of-a-kind look. Painterly repeats, for instance, are still growing in size, demonstrating the direct influence of artwear upon commercially produced apparel. Where does this leave the artisans? Are they fighting a losing battle against the industry's computerized and swift design capacities? Are they becoming demoralized by finding themselves ignored by the industry? In their common goal there is no separation between them and the industry: Both seek the consumers' attention. But the foregoing questions remain. Craftspeople have been and continue to be stimulated to new artistic innovations but always at a risk to their economic status. The push and pull between crafts and industry yields innovative, aesthetic, functional and expressive products, and one can only hope that the economic and ideological gaps between the two close, requiring the artisan to market her/his skills with ever more sophistication and fearlessness.

Textile imports from industrially less-developed countries are acknowledged matter-of-factly by American weavers, in the same manner as they acknowledge the export of high-tech

products into these countries. A group of Inverness, California weavers discontinued the weaving of woolen scarves because they encountered fierce competition from superbly woven scarves imported at a very low price from Ireland. New market niches had to be found and new items offered, resulting in diverse handwoven items sold on the same block in this miniscule community.

This is not a time to lament. Is the weaver's cup half-empty or half-full? With vision we can see beyond limitations and recognize them as opportunities. It is feasible for handweavers to develop their personal abilities in the fullest sense and to render a service which enhances the product.

In practice, this may include cooperative work with weavers in foreign countries to further their cottage industries. It is also an opportunity to sensitively blend native techniques and ornamentation with quality specifications of markets abroad. For example, a German weaver is presently collaborating with a Japanese designer in the creation of apparel in Bolivia. The two met at the *Interstoff* in Frankfurt. It is important not to regard the influence of Western design/industry upon native crafts as an encroachment or threat to the latter. Instead it can be viewed as an opportunity for diverse craftspeople to meet and promote global welfare.

To close one's eyes and national boundaries to foreign crafts is self-defeating and invites stagnation. This is a time of synthesis: We cannot judge and separate traditional from modern craftsmanship. A stylistic distinction between contemporary European and American crafts is hardly visible at this time, but we can expect to encounter radically new dimensions in form, language and function where tribal aesthetics and modern technology meet under the hands of "native" craftsmen and women.

Besides the qualities affecting our senses, there are those affecting the use of a product, its longevity and practicality. The accomplished craftsman is in control of both aspects and aware of their interrelationship. In our visually-oriented society, textile design has suffered. Yarn and weave design in particular are quality-oriented and vulnerable to processes such as the instant graphic images printed onto cloth. An observation of fashion and decorative fabrics over the past forty years confirms this. It has to do with texture versus shallowness, with prolonged three-dimensional experience versus instant gratification. The weaver-craftsman makes amends while constructing fibers into textures that appeal to the tactile sense with the benefit of visual enjoyment.

It is conceivable that, within the next few years, many more crafts people will venture into a small industrial business setting. The employ-

ALANIZ to page 70.



Two works by Berkeley, California artist Karen Pladsen: On the top a detail of "Red Salmon Anorak," (1985). Ikat woven rayon and metallic, silkscreened and pieced; On the bottom, "Grandmother, grandmother let the weather be good!" (left) and (right) "Red Salmon Anorak," (1975).



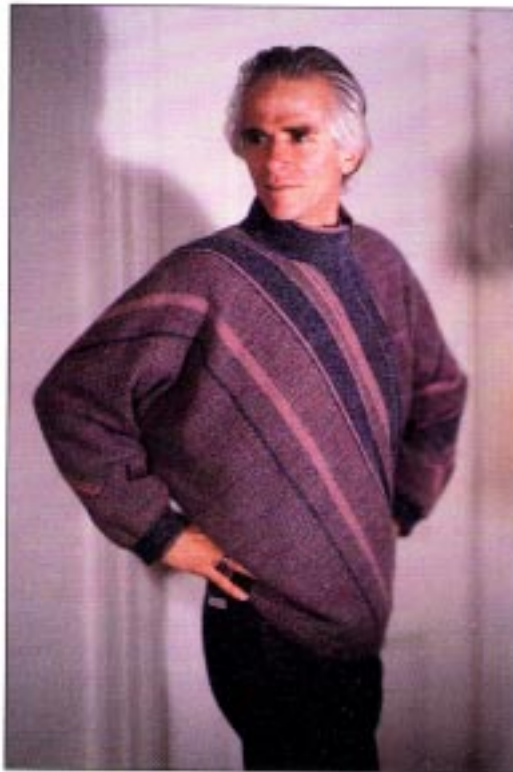


**Leonore Alaniz** has invented and patented a diagonal garment construction method she calls the *Chemise Diagonal*<sup>™</sup>, which forms the integral part of her *Collection dia-gami*<sup>™</sup>. The method is an innovative and waste-free use of fabric. The angular flow of material provides drape and elasticity usually found only in knits or fabrics cut on the "bias." Rayon in combination with silk and wool are used in many of the fabrics to obtain the desired drape, sheen, color and intensity. Each handwoven bolt of yardage is unique and yields from five to twenty garments.

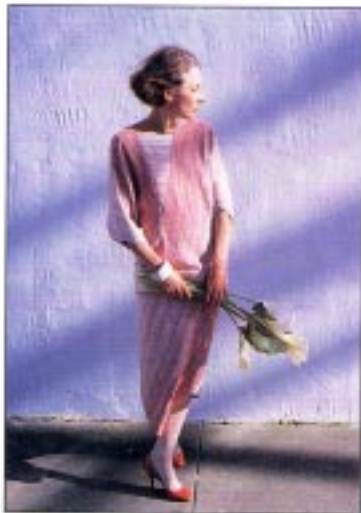
"I sought to design clothing where the fabric remained an entity, following the human form, rather than be cut and then reshaped . . . As the fabric envelopes the body in diagonal movement, I am continually inspired to play with warp-stripes, color composition, and weave patterns. In keeping with my preference to design fabrics with large repeats, I explore the effect fabric and garment have upon each other. The reward is the transformation when the garment becomes part of the wearer's identity."

Leonore Alaniz, Textil Gestaltung/Fashion Design, 81 Manchester Street, San Francisco, California 94110.

Holteiweg 42, 7000 Stuttgart-80, West Germany.



Clockwise, from upper left: "Plum Blossom," an example of *Chemise Diagonal*<sup>™</sup>; man's sweater, worn by Stephen Field; "Happy Sweater," all wool; "Samar-kant" jacket; "Kalani," a two-piece *Chemise Diagonal*<sup>™</sup> ensemble worn by Leonore Alaniz.





## CREATIVE CLOTHING

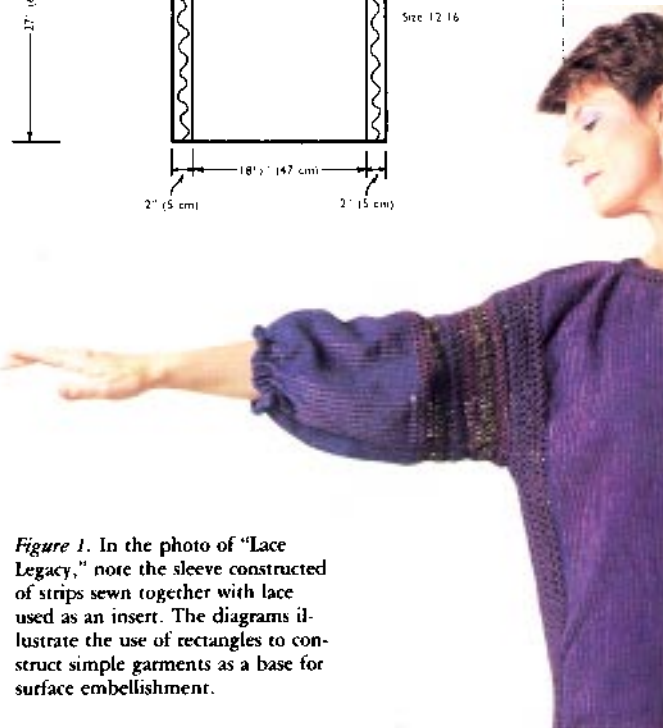
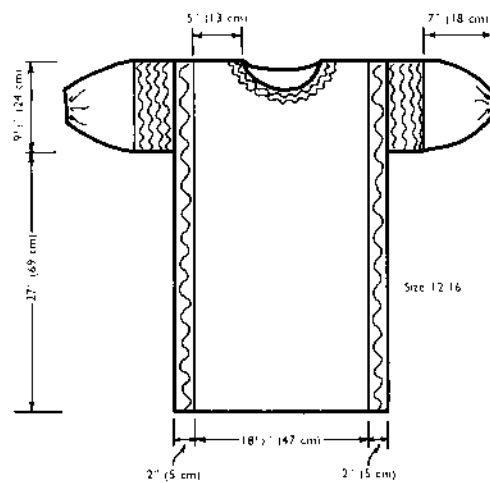
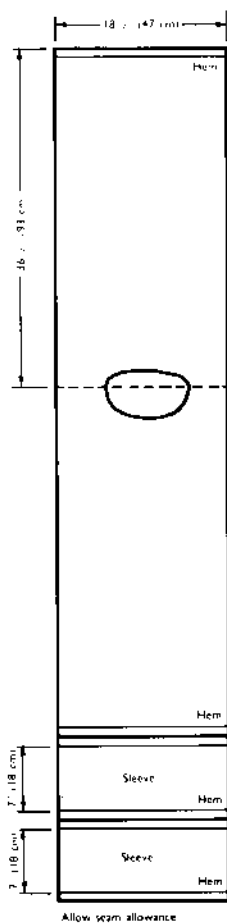
# Surface Embellishment

by Anita Luvera Mayer

**T**HE ART OF CLOTHING DECORATION has offered a means of self-expression throughout history. Embellishments have been used to make social and political distinctions, to indicate rank or occupation, and to attract members of the opposite sex. Contemporary clothing continues to be a way of communicating with others—it becomes a type of visual resumé about the wearer. With the mass-produced clothing of today, many people feel a need to express their uniqueness as an individual and to personalize what they wear. Surface embellishment is one way to achieve this type of creative clothing.

Simple, classic clothing styles, either purchased or handmade are ideal for surface decorating. If you decide to make your own basic garment, select a pattern with simple lines and as few pattern pieces as possible. Combining basic rectangular shapes as in "Lace Legacy" provides another appropriate background for surface treatment.

Two crochet techniques, the crochet chain and hairpin lace, are presented as ideas for the embellishment of cloth. Crochet, like knitting, is simply the interlocking of loops, the most basic of which is the chain stitch. A hook (the French word *crochet* means "hook") serves as the tool to manipulate the loops of a continuous strand of yarn and from these loops come a variety of stitches. Crochet is versatile, requires few materials (hook, lace frame, yarn), does not demand total concentration and is portable.



*Figure 1.* In the photo of "Lace Legacy," note the sleeve constructed of strips sewn together with lace used as an insert. The diagrams illustrate the use of rectangles to construct simple garments as a base for surface embellishment.



The surface of "Purple Vest" shows the use of hairpin lace and the crochet chain.

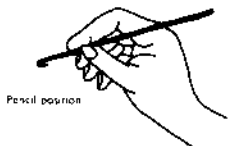
Figure 2. Using the same hook with different yarns results in a variety of effects.



### Holding the Hook



Knife position



Pencil position

Figure 3.

### Holding the Yarn

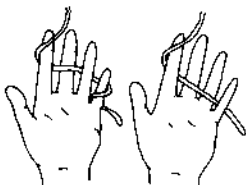


Figure 4.

The first step is to master the basic stitches and understand the general techniques. Practice until the size of your stitches and the tension are uniform and your work is loose and relaxed. Then experiment with different yarns, lace widths, hook sizes and ways of application. For design inspiration, look to ethnic sources, clothing designers and your own ingenuity and creativity.

To make a chain, you will need yarn and a crochet hook. Crochet hooks are all basically the same shape but come in a variety of materials with aluminum hooks popular because they are strong, smooth and lightweight. Crochet hooks also come in a wide range of sizes from a tiny size 14 steel hook to a jumbo size K aluminum hook (sizes are indicated by both number and letter). The hook size you need depends on the thickness of the yarn you are using and the effect you wish to achieve. One size hook used with different diameters of yarn can produce varying and exciting results.

Two common methods of holding a hook are shown in figure 3. Use the one that feels most comfortable for you. Different ways of holding the yarn are shown in figure 4. The idea is to keep the yarn taut over your index finger so you can control its movement and maintain even tension.

The chain stitch begins with a slip knot made several inches in from the end of the yarn. This knot holds the hook and the long end of the yarn is pulled through the loop.

To make a chain: 1. Insert hook into the slip knot; 2. Wrap the yarn around the hook, clockwise, catching the yarn on the hook (A); 3. Pull yarn through the loop on the hook to complete one chain "link"(B); 4. Repeat these steps until the chain is the desired length (C). To prevent the chain from twisting, keep the thumb and middle finger of the left hand near the newest stitch (figure 5).

### Slip Knot



### Chain Stitch

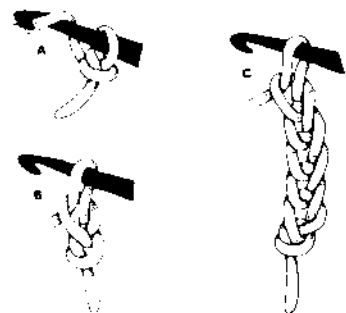
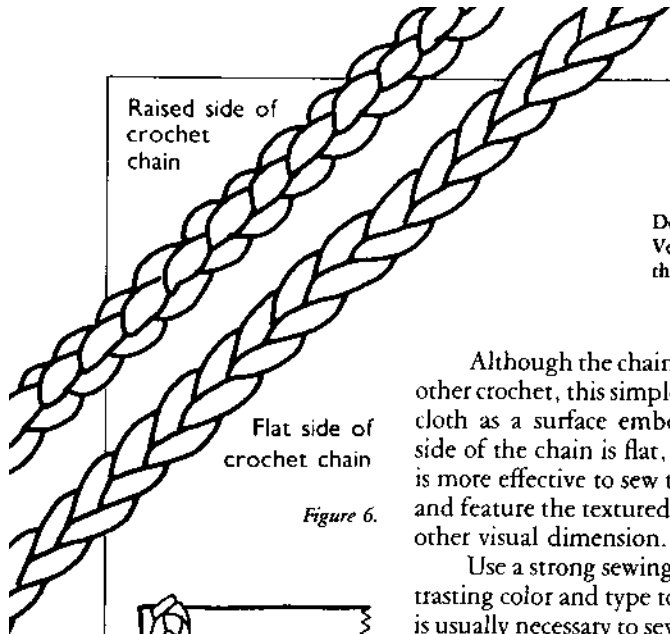


Figure 5.



Raised side of  
crochet  
chain

Flat side of  
crochet chain

Figure 6.

Detail of braid on "Yugoslavian Vest," by Anita Mayer, showing three individual chains sewn together.

Although the chain is the foundation for all other crochet, this simple stitch can be sewn onto cloth as a surface embellishment. The "right" side of the chain is flat, the other side raised. It is more effective to sew the flat side to the fabric and feature the textured surface for this adds another visual dimension.

Use a strong sewing thread or a yarn of contrasting color and type to sew down the chain. It is usually necessary to sew both sides of the chain to the fabric to hold it securely in place. The beginning and ending "tails" of the yarn used for the chain can be darned back into the body of the chain before or after it is sewn into place.

Use a transfer pen or pencil to mark the design area where you want to apply the chain, or work out your design element on tissue paper. Baste or pin the paper in position on the fabric, lay the chain on the drawn motif, and sew the chain onto the cloth stitching right through the paper. When completed, simply tear the paper away. There are many variations to making and using the crochet chain: Consider using several types of yarn together as one or combining a mixture of yarn colors in one chain. Make individual chains (two or three) and sew them together as a wide braid to be used along a garment edge. The braid could be formed into scallops as it is sewn

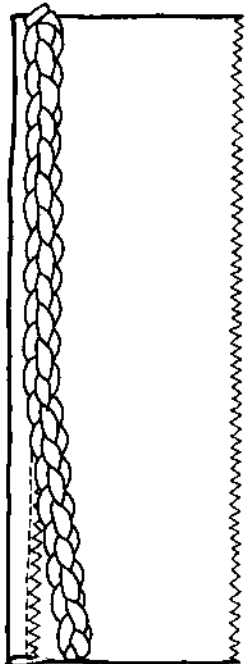
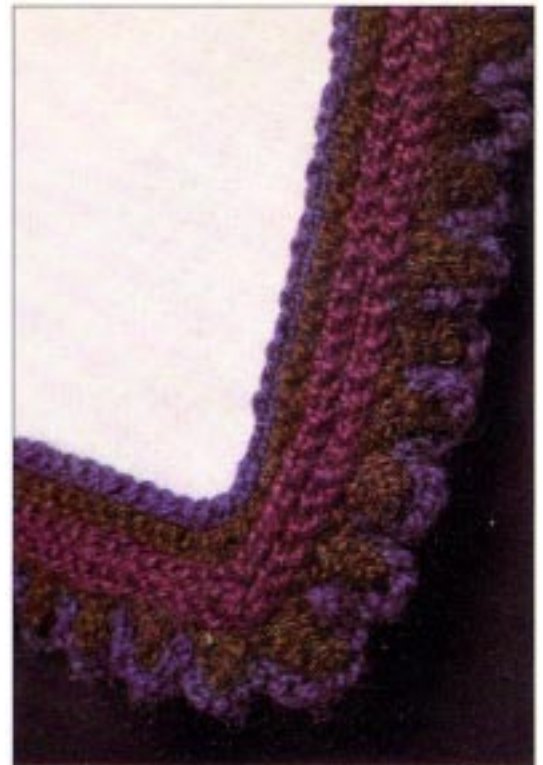


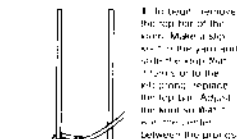
Figure 7. The raw edge has been folded to the right side, machine stitched and covered by a chain.



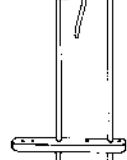
in place. Use the chain to cover a turned-back raw edge. (Barely fold the raw edge to right side of the fabric and machine stitch down. Handsew the chain on top of the stitching.) Use the chain to form button loops, or as surface embellishment.

Hairpin lace is a distinctive type of crochet worked with a special two-pronged fork or hairpin loom or crochet hook. Yarn is wound around

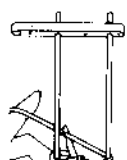
### Hairpin Lace



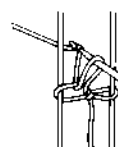
1. In length, remove the top bar of the loop. Make a slip stitch in the yarn and slip the loop back to the top bar. Repeat the slip stitch. Adjust the knot so that it is in the center between the bars.



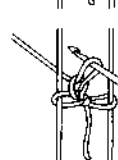
2. With the left hand, adjust the right prong from the bar and hold it flat with your left hand. Use the crocheting hook under the front strand of the loop. Use the yarn at the back and bring it through the loop to form a loop on the hook.



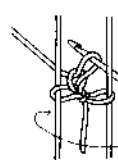
3. With the crocheting hook, take the yarn at the back again. This is pulled over the loop to simply yarn over.



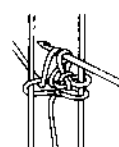
4. Draw the yarn through the loop on the hook and will have the loop on the track. This completes the unit of the first step on the right to the center.



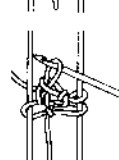
5. Remove the hook from the loop. From the back, insert the hook in the dropped loop. Turn the yarn from right to left to form a loop.



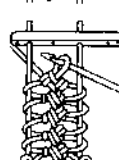
6. Turning the loop causes the yarn to wrap around what is now the right prong to form another loop. The crocheting hook is now in the front of the loop.



7. This new loop is inserted in the loop with a single crocheting hook. Insert the crocheting hook under the strand on the left side, yarn over and draw through the left loop so you have two loops on the hook.



8. Yarn over hook and draw through both loops on the hook. Continue making the slip by repeating steps 5-8. Each of these new loops is formed by turning the foot at the completion of the single crocheting stitch in the center.



9. When the loom is full, remove the bottom bar and slide all but the top two loops in both sides all the prongs. Replace the bar and continue working.

Figure 8. From *Complete Guide to Needlework*. Copyright © 1979, The Reader's Digest Association, Inc.



the prongs of the loom to form lacy loops that are held together by a row of crochet stitches worked in the center. The size and width of the strips depends on the width of the frame, type of yarn and the size of the crochet hook. When hairpin lace was at its peak in the Victorian period, women used their large bone hairpins for frames. A modern hairpin loom is made of two metal rods connected at the top and bottom with removable plastic bars which can be adjusted for varying widths of lace. The hairpin frames are available at knitting and craft shops. Directions for making the lace are shown in figure 8.

The strips can be joined together several ways. With any of the methods, place the strips side-by-side on a flat surface, work on the right side of the lace and join the strips from bottom to top.

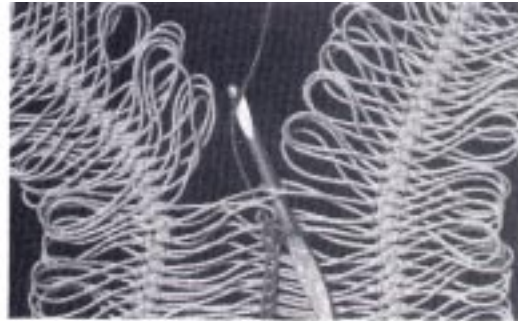
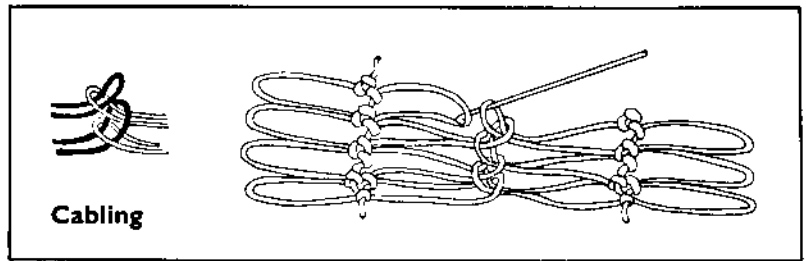
**Cabling:** Insert the crochet hook into one, two or three loops on the left strip and reach with the hook for the same number of loops on the right; 2. Pull the right loops through the left ones; 3. Continue along the length of the strip maintaining the twist of the lace.

**Slip stitch:** 1. Insert the hook into one loop from the left strip and one loop from the right strip; 2. With yarn held underneath the strips, join them by catching the yarn on the hook and pulling through the three loops.

**Invisible Join:** 1. With matching sewing thread, sew the edges of the strip together using the baseball stitch; 2. The needle should catch the outside edge with stitches quite close together. Do not pull the sewing thread too tight.

Hairpin lace can be used as an insertion in a garment to add width to cloth and to edge a neckline and as surface embellishment.

Surface embellishment is one way to create individualized clothing that is unique and personal. Learn the basics of the crochet chain and hairpin lace and then "break the rules" by trying variations and your own interpretations. Celebrate life with what you create and what you wear. Your clothes can reflect *you*.



**Slip Stitch**

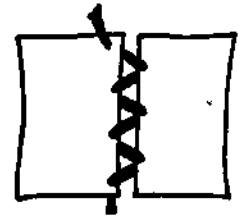
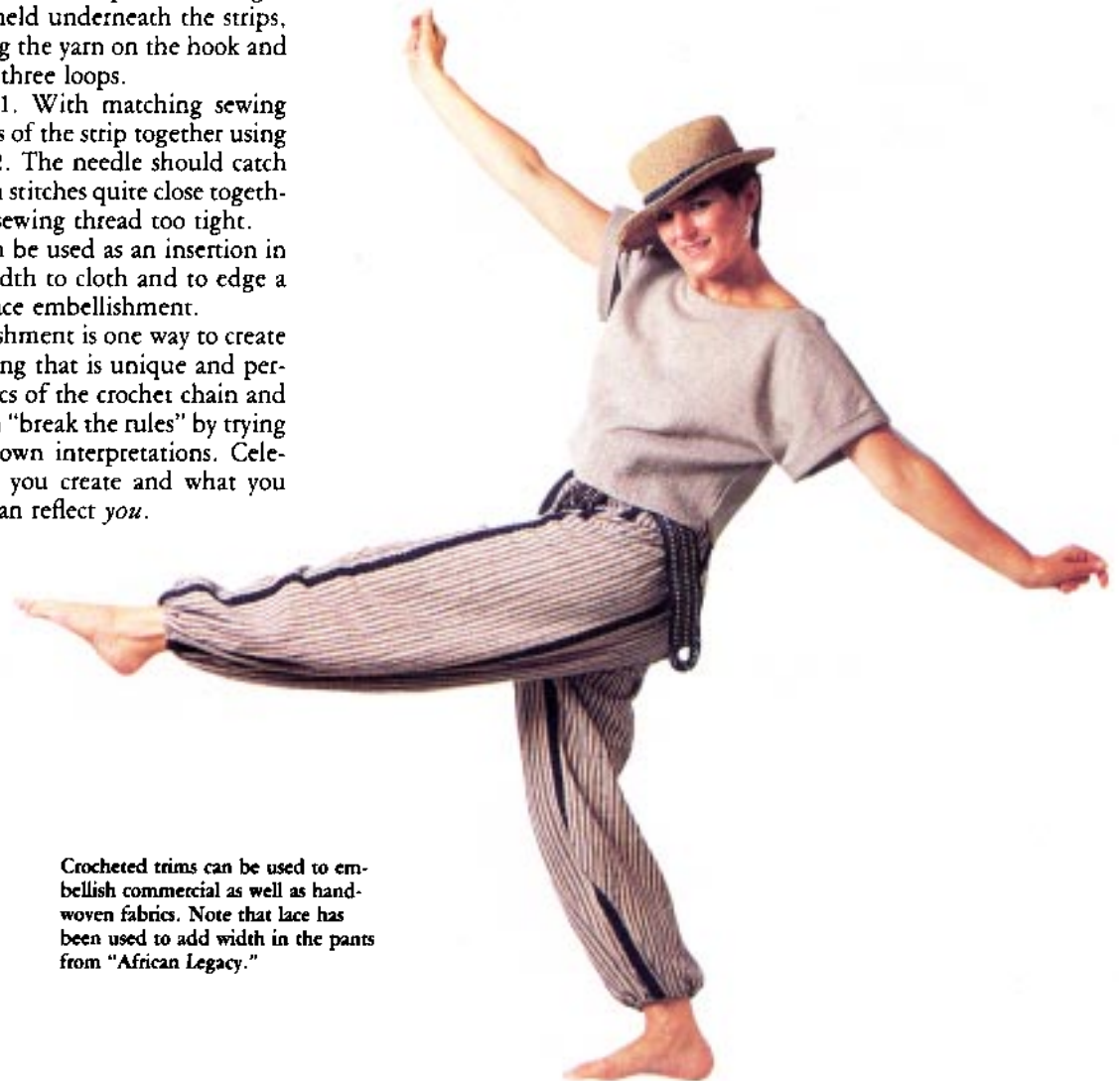


Figure 9. Methods of joining two panels of hairpin lace.



Crocheted trims can be used to embellish commercial as well as hand-woven fabrics. Note that lace has been used to add width in the pants from "African Legacy."







# In Pursuit of Plahkta

*Myrna Golay replicates a traditional Ukrainian skirt with supplementary weft patterning using an opphämta loom*

by Myrna Golay

**A**T A FOLK FESTIVAL at a local church in Illinois I saw a lovely display of *pysanka*, decorated Ukrainian eggs. A book showing decorated eggs in a basket sitting on a beautifully embroidered cloth with an egg motif was included in the display. I very much wanted to copy that cloth and asked at every needlework store if they had a graph for it. I had no luck and a few months later we moved to New Jersey. What began as one weaver's search for a particular pattern ended in my reproducing a beautiful and intricate part of a Ukrainian national costume.

The habit of going to knitting, weaving and needlework stores became ingrained in me, as did asking for that graph. Less than a week after I had moved to New Jersey I asked the usual question of the proprietor of a needlework store. She didn't know of the graph but told me that a customer was in the store who did Ukrainian embroidery. Normally I am reticent to introduce myself to strangers but not when textiles are involved. Stefania could not answer my specific question, but a friendship was begun.

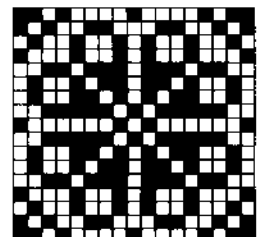
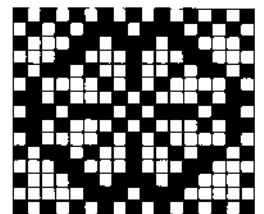
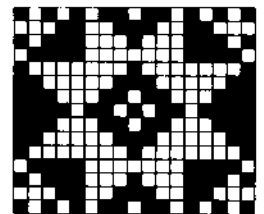
Over the next few months Stefania taught me some very unusual Ukrainian stitchery techniques. And upon discovering that I was a weaver, she showed me some books she had and asked if I knew how certain pieces were woven. These books opened up a new world of elaborately inlaid ceremonial towels, delicately striped skirts incorporating metallic thread and a very unusual skirt called a *plakhta* with many colored inlaid motifs forming diamonds and chevrons. The *plakhta* sparked my imagination: I wanted to make one.

The *plakhta* are skirts used for the costume of the Poltava region of the Ukraine, near which the city of Kiev is located. The costume consists of a *sorochka*, an embroidered full-sleeved



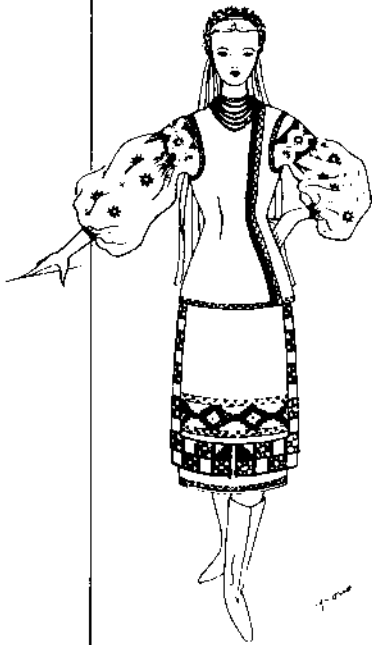
Maria Scharafanov of the Ethnic Dance Theatre of Minneapolis wears a young girl's costume from the Poltava region of the Ukraine, near Kiev.

Opposite, detail of *plakhta* fabric woven by Myrna Golay.



Plakhta motifs.

blouse, or chemise, that extends below the knees as an underskirt. Over that is worn the *plakhta*—two panels joined together in the back with a decorative stitch but just meeting in the front. An apron made of wool with a woven or embroidered design covers the overlap. Both are held to the body with a long belt, or *kraika*, of wool, often with a picked up design. A sleeveless jacket, or *korsetka*, made of wool or silk in a dark color with a narrow braid finishing the edges is



worn over the blouse. An unmarried woman would wear a headdress of flowers with ribbons streaming down the back. Calf-high red boots and a profusion of coral beads complete the costume.

Bits of information collected during a year of searching and considering finally fell together in a class on complex looms taught by Diane Tramba at the Spinnery in Neshanic Station, New Jersey. I learned that the inlaid motifs were done using long-eyed heddles and would be called *opphämta* in Scandinavia. Naturally I had to order a 10-shaft *opphämta* attachment for my Glimåkra loom.

Stefania arranged for me to borrow several old *plakhta* to study. From these I was able to graph the skirts and know how they could be duplicated. I was also fortunate to be able to visit the Ukrainian Heritage Center at Manor Junior College in Jenkintown, Pennsylvania where the curator, Christine Chomyn Izak, allowed me to make thread counts and graphs of the textiles in the collection.

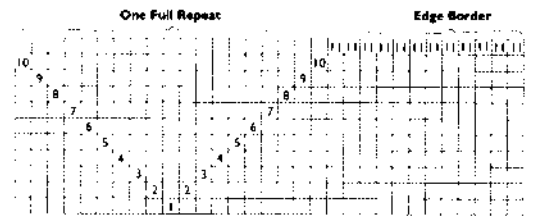
All *plakhta* I have found that were woven before 1900 used a fine coarse-fibered singles wool warp and tabby yarn, usually in red and often handspun. The skirt panel is divided into blocks with divider threads of black, yellow or white. The outer selvedge edges were wider than the motif-dividing stripes. This way the embroidery used to finish the skirt would not encroach on the inlaid motifs. The motifs are symmetrical and are usually composed of nine- to fifteen-block patterns. The pattern yarn was usually wool although the white was often a many-plyed cotton. The weight of the inlay wool varied within each *plakhta*. The weaver seemed to be most concerned with using a particular color and might use plied or singles wool, handspun or commercially spun yarn. Occasionally a vegetal dyed yarn was included. The black was almost always handspun sheep black.

The motifs were usually treated as single units necessitating separate bobbins with blue, red, green, yellow and white most often used. It was prudent of the weaver to use the more expensive dyes in the areas that would show and be more frugal in the sections of the panels that would be covered by the jacket and apron.

The two panels were joined using a fagotted buttonhole stitch and the side and lower edges bound using buttonhole stitch in two or more colors. Often the corners were further embroidered with a spider web design, and tassels or pom poms were added to the tip. The use of embroidery at edges and corners helps to weight the skirt and keep it in place during activity.

Once long-eyed heddles are employed, the duplication of *plakhta* is technically quite straightforward. Selvedge borders and divider stripes utilize the stationary back shaft, in my case shaft 11. The motif is a point twill on 10 shafts with two warp threads per shaft. The front

#### Pattern Harness Threading



Each square equals two threads in pattern shafts. Ground harness is threaded to plain weave.

harness is threaded for tabby.

Finding appropriate materials was somewhat more difficult. The warp required a coarse fibered singles. Borgs Lundagarn was the closest I could find and I sett it at 20 e.p.i. The Lundagarn gives just the right rough feel but is somewhat fragile for a double harness setup that needs to be manipulated with hand bobbins.

The pattern weft also proved troublesome to find. I finally settled on Rauma Prydvevgarn, a two-ply spelsau wool with just the right feel. Some colors were not available so Bergå's Gobelånggarn was substituted even though it was a little too thick.

I have been unable to find out how these items were woven in the Ukraine. While they can be duplicated using pick-up techniques, one *plakhta* I examined had an error that carried throughout the warp indicating a threading problem. The books I have examined show counterbalance looms with overhead beaters as common in the Ukraine but I have not seen any drawloom set ups. However, since there is such a profusion of Ukrainian fabrics that could be easily done on simple drawlooms, I assume they were available. Whether *plakhta* were woven in each home or by specialized weavers utilizing materials provided by the individual wanting the weaving is still uncertain to me.

From the information I can find, *plakhta* are not being woven in the Ukraine now. With the area under Russian control, regionalism is discouraged. The motifs and methods of weaving are used for making table covers, bed covers and draperies but not for regional costumes. Some *plakhta* fabrics are being made in Germany using non-traditional materials such as cotton warps in blue, black or brown with inlays of shiny rayon. These fabrics work well for dance groups who need an easy-care *plakhta* that will be showy for stage wear. Occasionally a double weave with small motifs or a Smålandsväv will be used in these fabrics.

My fascination with Ukrainian weaving continues. The field is rich for exploration and I would welcome correspondence with any weaver interested in exploring with me. I would also appreciate answers to the questions on the history of Ukrainian weaving that I have posed in this article. Please contact Myrna Golay, R.D. #2, Box 55, Annandale, New Jersey 08801.



# Kashmiri to Paisley

## Evolution of the Paisley Shawl

by Susan Larson-Fleming

**I**N OUR TIME, the word *paisley* has become synonymous with a pattern, most commonly found in fabric. The tear-drop shaped motif called paisley may have first been developed in Ancient Babylonia. In time it evolved into the *buts*, which resembled a naturalistic floral sprig. This pattern motif, which has also been called "pine cone," was used to decorate the ends of shawls and waist sashes worn by the Mughal emperors perhaps as early as the 16th century.

In the 19th century the town of Paisley in Scotland became associated with this now familiar pattern. Although it was the last place in Europe to begin production, it soon dominated the market due to mass production of what came to be known as the paisley shawl. In the 19th century these shawls became affordable fashion for the women of Europe and the United States. So common did these shawls become that their origin in Kashmir was overshadowed and forgotten, the technical virtuosity needed to produce them devalued and their uniqueness became commonplace. By the 1880s the era of the Paisley shawl had come to an end.

The shawls worn by 19th century Western women had their origins as men's garments in the

East in the mountains of Kashmir. In the 15th century, the Mughal Emperor Zain-ul Abidin ruled Kashmir. He sought to stimulate the weaving industry by inviting the finest weavers from Turkestan and Persia to his kingdom. Here they created a shawl of unique beauty, woven from the soft underbelly fleece of central Asian mountain goats. So fine and rare was the wool, so accomplished the weaving technique, that these shawls became status symbols, worn folded and draped over one shoulder by the men of the Kashmiri court.

The few ounces of wool shed by the mountain goat during grazing in the Northern regions surrounding Kashmir was collected from low growing bushes by the native population. It was then exported to Kashmir where it was made into yarn. The shawls of Kashmir were distinguished by their luster and fineness, by their softness to the touch and their incredible light weight. To achieve such distinction, processing of the fiber was critical.

Steps in the process were handled by different specialists. The fleece was sorted and cleaned by spinners using rice flour and then spun into a 2-ply yarn ("Z" spun and "S" plied). After spinning, the yarn was purchased by dyers who after

Figure 1. Detail, Moon Shawl, India, probably Kashmir, ca. 1815. Wool, twill tapestry weave, 81" x 76". The shawl is worn in two pieces and joined vertically at the center.





Figure 2. Abdullah Qutb-Shah of Golconda wearing a Kashmir shawl. Painted about 1670.



Figure 3. Himalayan mountain goat whose fleece was used to make Kashmir shawls.

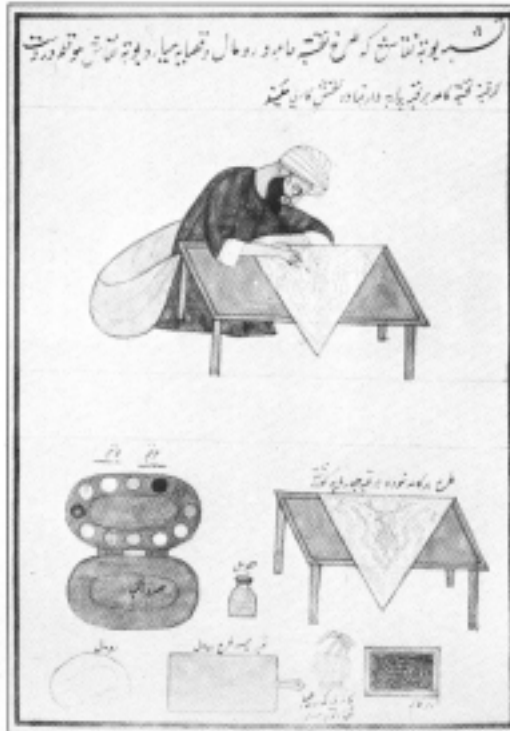


Figure 4. The pattern drawer and his tools. Painted by a native artist c. 1823.

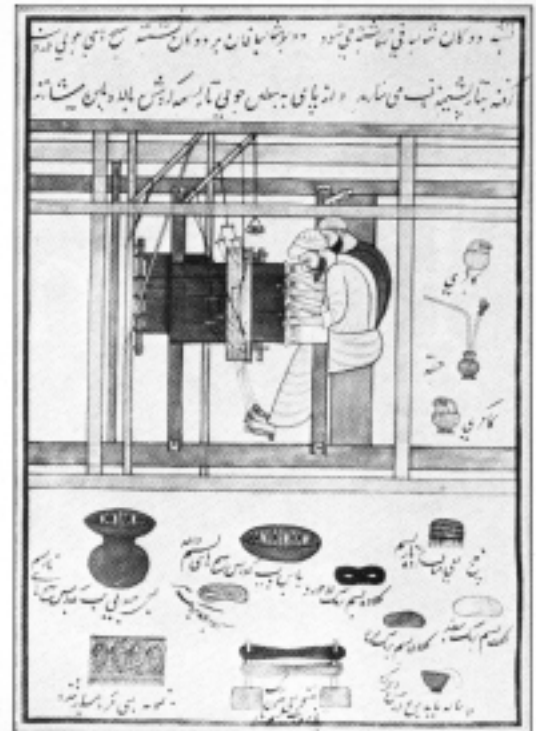


Figure 5. Kashmir shawl loom shown with various weaving tools. Painted by a native artist, c.1823.

Figure 6. Unidentified fashion plate, dated Paris, 1802.



dyeing sold it to weaving workshops. Warp makers would measure off the length required, warp dressers sized the warp using a rice starch paste, warp-threaders dressed the loom. Pattern masters provided the weavers with weaving instructions. Instructions were prepared by the pattern drafters. These drafters were considered so important that they received the highest pay of all those involved in production. Color choice was made by color callers who dictated this information to the pattern masters. The woven cloth was of two types, plain twill used for the solid color center and patterned twill tapestry used for the decorative shawl borders. The two cloth types were woven separately and later seamed together.

Kashmiri shawls were woven in a double interlock tapestry weave on a weft-predominant 2/2 twill base. Because this tapestry weave was weft-predominant but not totally weft-faced the design elements appear defined. The resulting textile, depending on this warp/weft proportion, was very pliable allowing a desirable drape. When a double interlock tapestry technique is used, a ridge as well as a ridged transposition of color is produced on the reverse side of the finished fabric, making the the reversible 2/2 twill fabric irreversible. This technique creates a



Figure 7. Fashion plate showing walking dress and shawl designed by London dressmaker Mrs. [Mary Ann] Bell, dated 1817.

firm "join" between weft color changes which clearly define a vertical margin.

The twill tapestry technique was tedious and time consuming. It could take up to 18 months working on one loom to complete a shawl with a complex design. Thus the first Kashmir shawls exported to Europe were accessible only to the wealthiest members of society.

Western Europe first took notice of the Kashmir shawl in the late 18th century, further stylizing the floral designs and adapting it to contemporary fashion. The wearers of the diaphanous gowns of the Empire style were perhaps struck by both the beauty and warmth of the beautiful shawls. Increased market demand influenced Eastern shawl production methods. European women wore the shawl and wore it differently from the men of Kashmir. This necessitated a size change. Two shapes became popular—the square shawl, approximately 2 meters, folded diagonally when worn and the long shawl, approximately 3½ m by 1½ m, folded in half crosswise. This folding created a rectangle of about 1½ × 1¼ m, worn with the top folded edge wrapped around the shoulders. The sides fell forward to enfold the wearer.

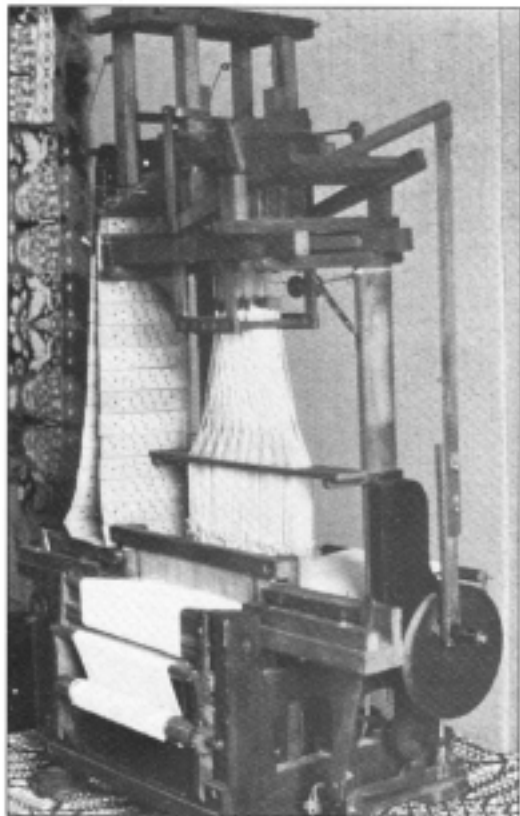
Market demand and the popularity of increasingly complex designs changed Indian



*Figure 8.* European paisley shawl, c. 1820s-1840s, woven in silk twill with wool pattern wefts. The end borders are woven in, but the side borders are woven separately and sewn on by hand. 102¾" (260cm) x 48¾" (123.2cm) without fringe.



*Figure 9.* The evolution of the buta and cypress shapes into the familiar paisley motif is shown in this series of drawings typical of the following periods: a) 1770-1800; b) 1820-1830; and c) 1850-1870.



*Figure 10.* Miniature working model of a Jacquard loom built in the 1940s by Frank Huettner. Huettner was president of Paragon Textile Mills in Milwaukee, a company which used power-driven Jacquard looms. This loom was not intended as a model for a loom to be patented or sold. It has 100 hooks, the equivalent of using 100 harnesses. 19th century Jacquard attachments, though used extensively to produce shawls and other textiles with curvilinear and pictorial designs, are rare today. It is believed that many were used as scrap metal or destroyed when fashions changed.

production methods. Pattern sections were woven separately and then seamed together. Weavers could specialize in one pattern section; several weavers could work on different parts of one shawl at the same time.

European shawl production received its inspiration from the Indian imports. The first shawls produced in Western Europe were faithful imitations of the twill tapestry technique used in Kashmir. This slow and tedious method however was not practical for the European textile tradition. European weavers used a supplementary weft technique on their mechanical looms. The additional shawl weight which this technique produced was reduced by clipping or shaving away the floating yarns on the back, leaving the pattern on the face of the twill ground cloth. This technique is known as extra weft or continuous supplementary-weft patterning. Drawlooms and later Jacquard looms were used to weave Indian designs in a twill weft-patterned construction. A European-made shawl can be distinguished from an Indian shawl by the floating threads on the reverse of the shawl.

In the late 18th century manufacturing centers were located in Norwich, England, in Lyon, France, and in Edinburgh, Scotland. Production stretched across Europe and into Rus-





*Figure 11.* Detail of a Kashmir shawl from the mid-1800s. The shawl is entirely hand-embroidered (*amli*) on a pieced twill background. The 7" border is also pieced and embroidered and edged with embroidered twill tabs. Tiny outline paisleys, shown here, appear throughout.



*Figure 12.* Detail of a Kashmir shawl from the mid-1800s, of hand-pieced patchwork composed of twill-tapestry woven cloth. The paisley motif appears most frequently in the floral sprays. The 5" border has self-fringed niche-shaped tabs of heavily embroidered wool twill.



*Figure 13.* Border detail of a European paisley shawl, from the mid-1800s. Wool twill in a stole shape. The borders are woven in and the ends are self-fringed. Elongated paisleys with turned-over tips appear in the borders.



*Figure 14.* Detail showing a raised cut-velvet medallion.

*Figure 15.* Figured silk mantle, c. 1870s, lined with changeable silk of orange and black threads. Mantles are capelike garments with shaping, fitting or other modification to distinguish them from capes or shawls. Raised, cut-velvet medallions accent the paisley ground. The dolman sleeves, neckline, hem, and bustle lappets are edged in silk chenille fringe with covered cont-and-ball tassels. Back length 38½" (98 cm); front length 46½" (118 cm). This garment was made by St. Paul, Minnesota dressmaker, Mary G. Worley. It is an elaborate example of the 1870s penchant for exotic trims and paisley motifs.







*Figure 16.* Mantle dating from 1875–1885. Hand-sewn wool with Dutch collar, dolman sleeves, and black silk lining. A paisley motif of silk thread and gold foil wrapped soutache appliqué is embroidered on the back and edges. The hand-applied silk fringe is made of accordion-pleated strips, chenille tassels, and colored and metallic thread drops. Back length 37" (94 cm); front length 39" (99.1 cm).

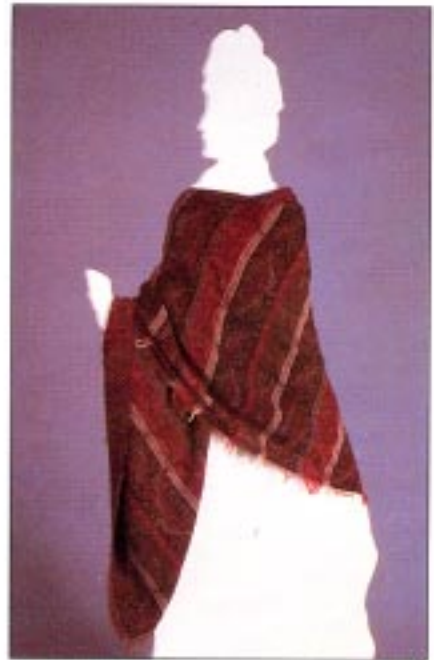
*Figure 17.* Detail of paisley motif on the hand-sewn wool mantle with Dutch collar.



*Figure 18.* Fashion plate from 1877.

sia and across the Atlantic to Philadelphia. By 1814 Paisley in Scotland was also in the shawl race. The Edinburgh shawl industry soon faded though Lyon and Norwich continued to produce shawls into mid-century. However, they could not keep up with the Paisley weavers who benefited from the experiences of other production centers. Thirty-six Jacquard looms arrived in Scotland from France in the 1830s. All were installed in Paisley which soon dominated shawl production by specializing in only one technique. Paisley weavers introduced to the weaving industry multiple-weft fly shuttle boxes and other refinements of the Jacquard loom. Industrial production influenced shawl design radically. The Jacquard allowed for greater use of color and more elaborate designs. Border motifs moved into the center, eventually exploding the shawl into a mass of the paisley motif. Realistic floral and animal motifs were also incorporated as fashions changed. The evolution in design complexity reached a culmination in the late 1850s.

Intense competition for the shawl market led to imitation, cross-cultural borrowing, readaption of designs to suit changing fashion. By the 1870s, the dictates of fashion had decreed the elimination of the shawl as a suitable accessory. As the bustle increased in size and importance as a silhouette focal point, the popularity of the shawl decreased. Shawls covered what was meant to be seen making their existence su-



*Figure 19.* European paisley shawl, c. 1880, of striped wool rwill. Large bands are separated by narrower bands. A paisley meander motif dominates the wide bands but is not contained by them. Two opposite edges are self-fringed. 62 $\frac{3}{4}$ " (169 cm) x 60 $\frac{1}{2}$ " (153.5 cm) without fringe.





Figure 20. Detail, "Band-Label Bag" flour sack. Printed motif on plain-weave cotton fabric. Made for the Occident Milling Company by the Bemis Co. Inc., Minneapolis, Minnesota, ca. 1940. In the 1940s, the Bemis Co. manufactured paisley-patterned flour, feed and rice sacks that were intentionally constructed to allow the "dress print" material to be reused. Both the paper label and the clay sizing on the back of the fabric could be easily removed without harming the fabric.

perfluous. They were stored in the attic, used as piano covers, cut up and incorporated into new garments or upholstery. Shawl production faded but the familiar motif has continued to resurface—in the 1960s on Carnaby Street and in the 1980s in the designs and products produced by designers such as Ralph Lauren.

#### Note

1. This article was inspired by an exhibit, "Kashmiri to Paisley," held at the Goldstein Gallery, Department of Design, Housing and Apparel, University of Minnesota, July 27–October 3, 1986, and by an accompanying lecture series. The participants were: Peg De Lamater, University of Texas, Austin, "The Paisley: A Study in Design Evolution and Transformations"; Lotus Stack, Textile Curator, Minneapolis Institute of Art, "Kashmir Shawls: East and West"; Marcia Anderson, Curator of Collections, Minnesota Historical Society, "Imitation Indian Shawls: A Victorian Passion"; Ken Colwell, The Looms at Mineral Point, Wisconsin, "The Jacquard Attachment: Possibilities and Restrictions"; and Loris Connolly, co-curator with Peg De Lamater of the exhibit. They graciously provided me with their lecture notes, supporting material, illustrations and guidance in the preparation of this article.

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#### Illustration credits

Figure 1. Goldstein Gallery collection, University of Minnesota, from the estate of Dorothy M. Lindeke. Photo by Bob Brinkley.

Figure 2. British Museum, Add. Mss. 5254. Irwin, John. *Shawls*, Figure 1.

Figure 3. Photo by Carolyn Gilman.

Figure 4. India Office Library, Add. Or. 1704. Irwin, John. *Shawls*, Figure 2.

Figure 5. India Office Library, Oriental vol. 71.

Irwin, John. *Shawls*, Figure 3.

Figure 7. Original publication unknown, possibly *La Belle Assemblée* (London).

Figure 8. Minnesota Historical Society, 8651.19.

Figure 9. Irwin, John. *Shawls*, Figures 5, 7, 8.

Figure 10. Collection of Ken Colwell. The Looms, Mineral Point, Wisconsin. Photo by Lorin Connolly.

Figure 11. Minnesota Historical Society, 8005.

Figure 12. Minnesota Historical Society, 9955.6.

Figure 13. Minnesota Historical Society, 7031.35.

Figure 14. Minnesota Historical Society, 8633.34.

Figure 16. Minnesota Historical Society, 9520.10.

Figure 18. *Peterson's Magazine*, Philadelphia, December 1877.

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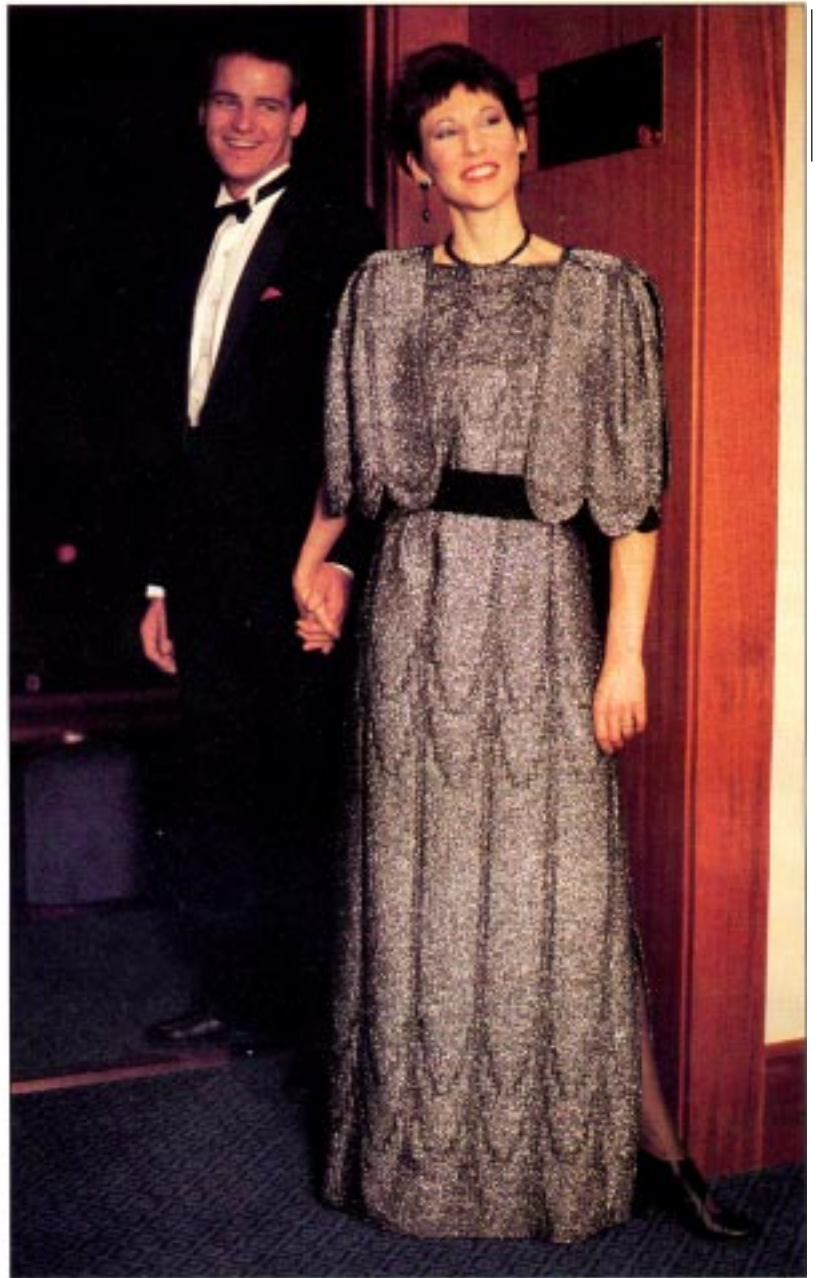
## In the next issue:

Multi-colored Doubleweave, Finnweave, Computer-aided design, Nalbinding, Swedish Toothbrush weaving, Loom Maintenance, Contest winners.



# Summer & Winter Garments

*designed by  
Melinda Raber Johnson*



LAURA GILLES



JILA NIKPAY

**M**ELINDA RABER JOHNSON has been weaving and designing clothing for several years, evolving the distinctive styles and shapes of her garments. Recently Melinda spoke to us about her inspiration, techniques and how she goes about designing garments using handwoven fabrics.

*How did you get started as a clothing designer?*

"The process of making clothing has always been easy for me. I grew up in the midwest where sewing for myself and entering work in 4H competitions was a natural part of life. I used commercial sewing patterns and commercial fabrics, but I never thought much about designing a garment on my own until I began to weave.

"In the beginning I had not woven much clothing. I had made all the usual handwoven

items—placemats, pillows, scarves, etc.—and everyone in my family had an ample supply of each. In order to keep weaving, I began to make simple clothing for myself and to sell at local art fairs.

"Then came a turning point. My friend Louise suggested that I tune in the TV show, "Dynasty," to see a coat worn by one of the stars. It was a handwoven jacket with a large overshot design on the sleeves and on a band at the front opening and around the neck. It was not made from any usual fabric, and the placement of the pattern on the jacket was very well planned. In that jacket I glimpsed possibilities in my weaving future. The sight of this overshot coat was just the push I needed to start me down the road to designing unique clothing."

***What made sewing with handwoven cloth a different process for you?***

My personal views about working with handwoven cloth began to take form. I decided first that clothing made from handwoven fabric should be different from that made from commercially woven yard goods. Why weave fabric that could be mistaken for store-bought goods? Second, if I was going to take the trouble to weave the material for a garment, why not design the fabric to enhance the shape of the garment?"

***Where did you start? What did you start with?***

"I wanted to make a simple jacket — one that did not involve much cutting or fabric waste. I had a knitting machine and decided to use knitting to bind the edges. This eliminated the need for woven facings and hems. I began with some plain handwoven wool fabric and a simple plan — two rectangles for the front and a large one for the back. To make it fit the body better, I decided to slope the shoulder seams. In looking at commercial patterns, I noticed that the slope on the front piece was often steeper than the slope on the back. This allowed the front to hang evenly. A small curve was cut for the neck opening. No armhole cuts were made.

"I planned rectangles for sleeves, but I could not sew the heavy fabric to the armhole in a way that satisfied me (I am *very* picky about clothing construction). So, in a fit of frustration, I added heavy knitted ribbing to the armholes and lower edge to make an oversized vest. I used a narrow knitted band to cover seams and the front opening.

"I finally had a garment with which I felt comfortable. It could be changed by adding a long rectangle, folded, to make a hood or a small, narrow rectangle for a stand-up collar. Longer rectangles could make a full-length coat. Knitted sleeves solved the problem at the armhole seam. It was now time to design a fabric to fit this shape and style."

***How did you approach the problem of designing the right fabric? Where did this first garment lead?***

"This basic coat styling allowed for a variety of fabric possibilities each designed to emphasize or detract from different physical features. A horizontal design across the upper portion of the coat would give a broad shouldered look, decreasing the hip line. Vertical lines would add height. A medallion design would add a unique element not found in commercial fabrics. I knew that I wanted to use a pattern weave that would allow for this special placement of design."

***Obviously you were successful in finding such a versatile pattern weave. Can you tell us more about how you selected it?***

"Summer and Winter was a threading that had always intrigued me. I had seen a beautiful example of it in Else Regensteiner's *The Art of*





*Weaving* (Van Nostrand Reinhold, 1970) and knew that was what I wanted to do. It was the first threading I tried when I purchased my first loom. At the time, I did not know enough about the structure of weaving to really understand how it worked, and that first attempt at Summer and Winter was a total disaster. Many years later I had gained enough experience in weaving to understand the Summer and Winter threading and its possibilities. Armed with technique and experience, I was ready to experiment.

"Having just acquired a multi-harness loom, I decided to use 8 harnesses. As you know, Summer and Winter uses 2 harnesses for the tie-down warps, leaving 6 harnesses to create the design blocks (one harness per block = 6 blocks). The most difficult decision now was arranging these 6 blocks to create a pleasing design. I did not want to limit myself by choosing a pattern from a book, so I decided to arrange the six blocks into a point twill design (i.e. A,B,C,D,E,F,E,D,C,B,A). To add a little variety, I doubled the units of the block at each point (i.e. A,A,B,C,D,E,F,F,E,D,C,B,A,A). All the garments discussed here use the same block arrangement, with only the yarn, sett and treadling changed."

**Have you experimented with designs which are not loom controlled?**

"Yes, some of my fabric designs have not been restricted to those controlled by the loom. Hand-picked designs are easy to do on the Summer and Winter threading and it is easy to merge the two techniques. This allows for free-flowing designs in the fabric. For one long coat, I created a pick-up design that looked like huge chains had been

draped around the neck. Another hooded vest had a large undulating twill design that was echoed in the knitted pattern of the coordinated sweater and leg walmers. A garment with such simple styling increased the fabric design possibilities."

**How did you approach your dress designs?**

"I began making dresses after I was accepted as an artist for "Wearable Art '85 - Art in Motion," a show presented at the Indianapolis Museum of Art. I was already entranced with this Summer and Winter point twill threading and decided that I would continue experimenting with it.

"To make designs for the jackets, I had spent hours with graph paper, playing with block combinations. One pattern evolved which reminded me of feathers. Birds had always interested me with the varying shape and length of the feathers. I began my dresses with a fabric concept instead of a garment shape. The black dress was designed to emphasize the feather motif in the fabric patterning. Light weight rayon and metallic yarns were used to capture the "shimmer" of feathers. The cape helped to convey the graphic image of layering of feathers. One design led to another, and a variation of this feather motif resulted in the short white dress with cloche hat.

"Initially I planned garments with a basic shape and a favorite threading in mind. Soon, the fabric design took over and I was designing the garments to fit the fabric. It is satisfying to be able to work from both directions and I will continue to do so."

**A Summer & Winter Primer**

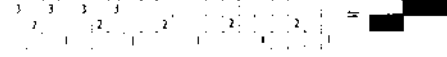
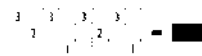
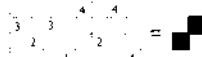
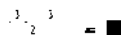
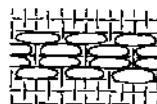
Along with overshot, summer & winter weave was used for Colonial coverlets, its name derived from the resulting fabric being predominantly light on one side and dark on the other.

Like overshot, summer & winter is a supplementary weft structure consisting of a ground weave combined with an extra pattern weft. While the uniqueness of overshot comes in varying the length of the "overshots" or floats, summer & winter is characterized by a consistent three-thread float which can be arranged to form a block. Block designs for summer & winter can be planned on graph paper using one square to equal a four-thread unit (3 warp threads over which the pattern weft floats and 1 tiedown warp thread which secures the pattern weft).

By convention, harnesses 1 and 2 control tie-down threads, producing one of the plain weave sheds. The remaining harnesses are used for pattern threads and collectively form the second plain weave shed. On a four-harness loom, two blocks may be formed, using harnesses 3 and 4. On six harnesses, four blocks may be formed (harnesses 3, 4, 5 and 6), on eight harnesses, six blocks, and so on. When working with more than two blocks, they can be *combined* providing more graphic possibilities.

One of the many treadlings for summer & winter is provided here. Note the way in which the plain weave sheds alternate with pattern sheds.

Typically, finer yarn is used for the ground weave, heavier for the pattern wefts. Treadling variations and other valuable information about summer & winter weave (including pick-up summer & winter) are found in Clotilde Barrett's *Summer and Winter and Beyond* (Boulder: Colorado Fiber Center, 1982). Other excellent resources are Mary Black's *New Key to Weaving* (New York: The Macmillan Co., 1972), Else Regensteiner's *The Art of Weaving* (New York: Van Nostrand Reinhold, 1982) and Mary Atwater's *The Shuttle Craft Book of American Handweaving* (Reprint of 1951 ed. by HTH Publishers, Coupeville, WA, 1986). Atwater covers Colonial coverlets extensively.



# Chinese Brocades

## Development of Supplementary Weft Patterning

by Penelope Drooker

**E**VERY HANDWEAVER KNOWS the debt we owe to the craftspeople of China, who discovered the use of silk and were famed throughout the Old World for the incredibly fine and beautiful fabrics they produced from it. But how many of us know what those textiles looked like, and how they were woven?

Weavers able to view the "China: 7000 Years of Discovery" exhibition during its four-year North American tour received at least a brief introduction to Chinese historical textiles, as both actual archaeological fragments and modern reproductions were on display. Unfortunately, descriptive information was sparse, and the fabrics were not presented to give a complete idea of their interrelationships or historical development.

I have for many years been interested in the history of Chinese textiles. This exhibit as well as a recent visit to the People's Republic of China further stimulated my interest. While in China I visited the Nanjing Brocade Research Institute where historical designs and techniques are being researched and adapted for modern use. In this article I would like to share with you a brief summary of the technical and artistic development of Chinese polychrome silks, often loosely referred to as "brocades."

*Brocading* is a very specific technique, with patterns produced by supplementary, discontinuous pattern wefts. Although it apparently came relatively late to China (not gaining prominence until the last 600 years or so), it was preceded by an evolutionary progression of other woven structures which also produce colored patterns.

*Jin*, usually translated from Chinese as "brocade," currently is used as a general term encompassing both the older patterned fabrics and more recent ones actually produced by means of brocading. The character for *jin* is made up of a

symbol representing "metal" and one representing "silk" or "cloth." Gold or silver threads have been a common component of Chinese "brocades," particularly during the past millenium.

Thus, the fabrics I will be describing all have colored patterns of greater or lesser complexity that are, at least to some extent, loom-controlled. Many incorporate metal threads and some, but by no means all, incorporate brocading with discontinuous weft threads. A large number of weave structure variations have been used in China to produce such "brocades," of which I will touch upon only a few of the major types.

### Compound Weaves

Compound weaves were the primary structures used to weave colored patterns in China until about 1000 years ago.<sup>1</sup> At first, warp-faced compound weaves in which different-colored warp threads were brought to the front side of the fabric as needed to form a design were used. Later, weft-faced compound weaves gradually displaced them.

Because of the nature of silk—its long, strong, smooth, fine filaments—it lends itself extremely well to fabrics in which emphasis is on the warp rather than the weft. In fact, a large percentage of early Chinese silk textiles were warp-faced or warp-emphasis (more warp threads than weft threads per inch), and all of the patterning techniques utilized in them—including gauze designs, monochrome textured designs, and multi-colored designs—were warp-controlled.

The earliest Chinese patterned fabrics yet discovered are textured rather than multicolored. They have designs formed by three-thread warp floats against a background of warp-faced plain weave. This weave, often referred to as "Han damask," though technically not a damask, was



Figure 1. "Han damask" design of 3-span warp floats against a plain weave background. (Lou-lan, Han Dynasty)

in use from at least 1200 B.C.<sup>2</sup> The oldest examples yet found incorporate floats organized as 3:1 twill; other examples have 3-span floats arranged in brick-like alternation. These weaves came to be used for both geometric designs and representation of birds and animals (figure 1), and may well have been the forerunners of the first structures used to produce multi-colored designs, which also were based on 3-span floats.

The earliest-known Chinese "polychrome silks," which date from the Warring States period (5th–3rd centuries B.C.), have a structure which can be designated as warp-faced compound tabby. This is basically a double-faced weave in which the over-3, under-1 structure of the yarn on the right side of the fabric hides a complementary under-3, over-1 structure on the reverse side. The different-colored warp yarns can

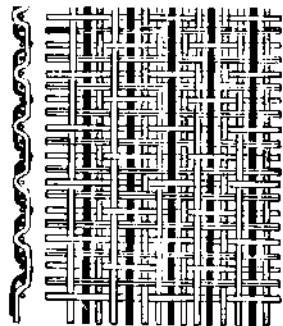


Figure 2. Warp compound tabby structure. Note that only two of the colors will show on the front of the fabric if this is woven as a warp-faced fabric.

be brought to the right side as needed to weave colored designs. Figure 2 diagrams a warp compound tabby, widely-spaced to reveal the structure. In a warp-faced weave only the threads with over-3, under-1 floats would show on the front side. However, because all of the unused colors follow the same path on the reverse side, if more than three colors are used concurrently it is difficult to cover the weft completely. Because of this, three or at most four colors at a time were the maximum used, though warp stripes might be used to bring additional colors into the fabric as a whole.

Many of the Warring States period polychrome silks were patterned in intricate small-scale geometric designs. For instance, the fragment on display in the "China" exhibit that was excavated from a grave at Changsha in south-central China is a three-colored warp-faced compound tabby with a warpwise design repeat of approximately 2.1 cm (figure 3). A similar fabric from the same locality and time period was subjected to detailed analysis and was found to have 126–150 warp threads and an average of 50 weft threads per centimeter; its 2.4-cm repeat required 104 picks of weft. Although the pattern has a short warpwise repeat, it does not repeat weftwise within the entire 33-cm width available for analysis.<sup>3</sup> Even from dry statistics such as



Figure 3. Three-color warp-faced compound tabby, Warring States period (5th–3rd century B.C.), approx. 11.5 × 9.5 cm. The thicker warp threads completely covered the thinner weft. (On display in the exhibit, "China: 7000 Years of Discovery").

these, one can readily understand the reputation of early Chinese silks as the most beautiful, technically-advanced and luxurious fabrics in the world, literally worth their weight in gold!

By the Han Dynasty (202 B.C.–220 A.D.), this weave structure was being used to produce not only geometric patterns but complex designs incorporating written characters and dynamic, distinctive animals, birds, humans and Taoist spirit-figures; for instance, the famous "Parade of Beasts" fabric excavated at Lou-lan in north-western China (figure 4). In addition, warp-faced compound tabby was used as the basis for a unique and rare warp-pile fabric, the world's earliest example of the type of weave which later was used to produce velvets. (The "China" exhibit included an example of this weave, with a geometric pattern of red on a dark background; the red warp threads were raised in tiny loops above the background, probably by the insertion of heavy threads or rods, later extracted. To weave it would require two warp beams or some other method of controlling the two sets of warp threads under different tension.)

At least theoretically, it would have been possible to weave all of the relatively small-scale designs of textiles from this period by means of a multi-shaft or pattern rod loom (for example, the type described in Doramay Keasbey's *Pattern*





Figure 4. Diagram of Han Dynasty (202 B.C.–220 A.D.) “Parade of Beasts” warp-faced compound tabby, design repeat approx. 5 cm.

*Devices for Handweavers*<sup>4</sup>). The “Parade of Beasts” fabric, for example, could be woven on a loom with two harnesses plus 60 pattern rods.<sup>5</sup> According to Riboud, “. . . it is now an accepted fact by qualified specialists that these silks were woven on a pattern-rod type of loom and not a drawloom.”<sup>6</sup> She bases this conclusion on exhaustive weave structure analysis.

During the Han Dynasty the “Silk Road” trade route across the wastes of Central Asia was in operation, transporting Chinese silks to Western markets. (Some even claim that the gold drain caused by the insatiable appetite of fashionable Romans for high-priced silk fabrics was a major economic factor in the breakdown of the Roman Empire.) Reciprocally, during this period and the following five hundred years or so, new ideas, designs and techniques entered China from the West. In this regard, the spread of Buddhism from India into China and beyond to Japan was particularly significant.

Although the details are hotly debated, this cultural interchange certainly had a significant impact on Chinese textile design and production. By the middle of the Tang Dynasty (618–906 A.D.), both new motifs and a radically-different weave structure had overtaken and surpassed the warp-patterned silks in popularity. This new structure was a weft-faced compound twill (figure 5). In the hands of a skilled weaver it could accommodate many more than four colors woven at a time and was used to produce designs of far greater size and complexity than the “old” warp-patterned technique. This is probably the time period when a loom mechanism similar to that of the modern drawloom began to be used in China; sequences of hundreds of different weft picks might be required for a given design. Common motifs included flowers (popular in Buddhist iconography) and large-scale (up to ½ meter or more in diameter) medallion designs which not infrequently incorporated non-Chinese elements such as grapevine scrolls or Persian warriors. Many researchers trace not only numerous popular design elements but also the “new” weave structure to the West.<sup>7</sup> However, the exact nature and time sequence of development is still debated, as well as exactly where and when the technology to produce these fabrics was invented.

At the beginning of the Christian Era,

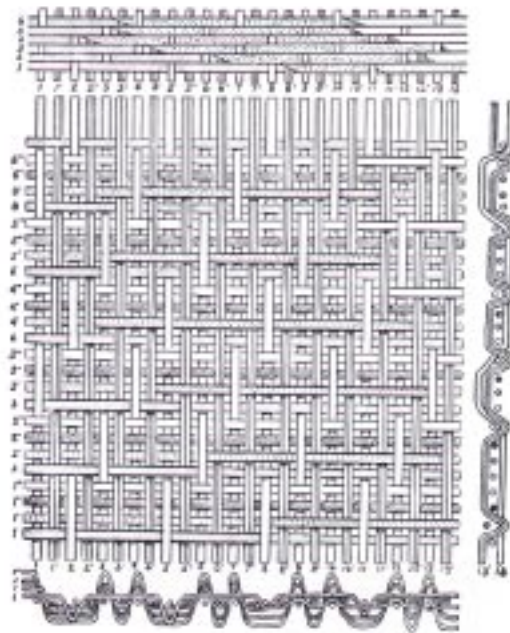
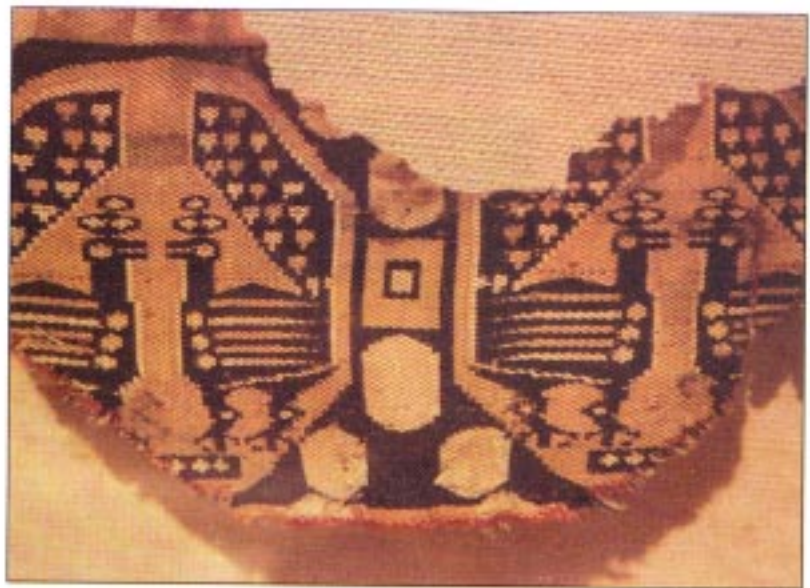


Figure 5. Weft-faced compound twill structure.

Figure 6. Weft-faced compound twill fabric, probably Sui Dynasty (581–618 A.D.), approx. 8.5 cm weftwise design repeat. (On display in the exhibit, “China: 7000 Years of Discovery”).



Western weavers were struggling with laboriously-spun yarns of bast fibers, wool and cotton. Their warps of necessity were short, often widely-spaced, so that balanced or weft-faced fabrics rather than warp-faced fabrics were typical. Archaeologists have found a few fragments of 3rd- to early 4th-century weft-faced com-



Figure 7. 8th century weft-faced compound twill fabric.



Figure 8a. Song Dynasty (960–1279) “brocade” in geometric design; structure incorporates both warp-faced and weft-faced elements.

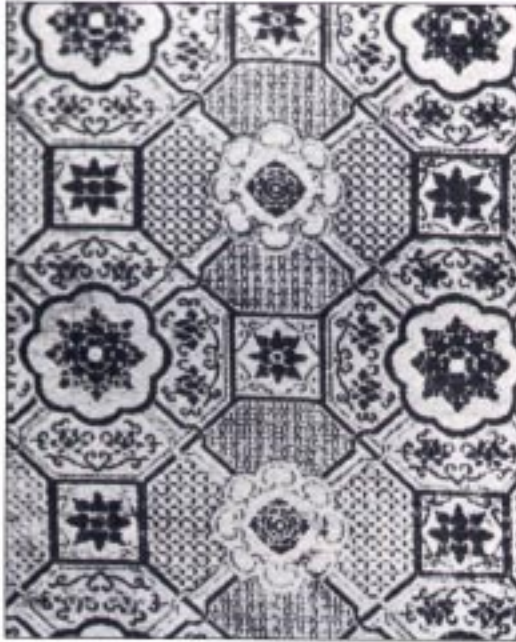


Figure 8b. Qing Dynasty (1644–1912) “brocade” in geometric design, Song Dynasty (960–1279) style; structure incorporates both warp-faced and weft-faced elements.



ound tabby, which can be visualized as warp-faced compound tabby turned 90 degrees, at Dura-Europas in Syria and at Lou-lan.<sup>8</sup> These fragments could represent early attempts to translate the Chinese warp-patterned weave into a format more familiar to non-Chinese weavers. From initial experiments such as this, it is quite possible that Western weavers from the vicinity of Syria or Iran went on to develop the weft-faced compound twill.

The most commonly-encountered Chinese weft-faced compound twills were woven with 5:1 weft floats on the front side and a 3:1:1:1 weft-wise structure on the reverse, as diagrammed in figure 5. A few examples with 5:1 structures on both sides of the fabric have been found; although more complex to weave, this structure can accommodate more colors.<sup>9</sup> One distinguishing feature between Chinese and Western weft-faced compound twills of this period is the use of untwisted silk weft (grege) in the former and twisted weft in the latter.

Representative of the cross-cultural fertilization going on during this time are textiles excavated from the Astana cemetery at Turfan on the Silk Road. A crossroads in more ways than one, Turfan lay outside the border of the Chinese Empire until 640 A.D., even though its residents included Chinese as well as Central Asians and people from still farther west. Silk fabrics taken from its tombs include not only the “old” warp-faced compound tabby weave and the “new” weft-faced compound twill weave, but also pieces in a “transitional” warp-faced compound twill weave. Some of these textiles may have been woven locally, while others may have originated far to the east or to the west, anywhere within the reach of the traders who travelled the Silk Road. Designs show both Chinese and Western influences, with one group of weft-faced textiles in particular — those used as face covers for the dead primarily during the 7th century A.D. — linked by many researchers to a Persian design source.<sup>10</sup>

Some of these latter fabrics were rather poorly woven, possibly betraying local weavers’ unfamiliarity with a new technique. One of the fabrics on display in the “China” exhibit, from a Sui Dynasty (581–618 A.D.) tomb is of this sort — a design of “pearl medallions” (medallions surrounded by white circles) enclosing confronted peacocks (figure 6).<sup>11</sup> The static, emblematic style of this fabric ties it to a Persian tradition and the clumsily-shaped circles and the not-quite-completely-covered warp threads indicate an inexperienced craftsman. The untwisted weft threads, however, indicate at least a tenuous Chinese connection.

By the 8th century, weavers were producing integrated designs much closer to the mainstream of Chinese decorative art, clearly exhibiting complete mastery of the “new” weft-faced compound twill weave. For instance, figure 7 shows an eight-color textile from a 778 A.D.

Astana tomb, used in a pair of socks.<sup>12</sup> Its floral motif has roots in Buddhism, a foreign religion which gained influence in China from the 4th to the 8th centuries, but it has been interpreted in a way typical of Chinese design. Compared with the peacock fabric, the background and pattern are better integrated, the design is much more realistic and lively, and the cloth is much finer in scale; dark outlining and color shading also distinguish the later design.

Even more exquisitely designed and executed weft compound weave textiles dating to the same time period have been found in other locations closer to the heart of the Chinese Empire, including Dunhuang, an important Buddhist site in northern China, and in Buddhist repositories in Japan.<sup>13</sup> The Tang Dynasty textiles in Japan are particularly distinguished; many originally were used in the Japanese Emperor's household.

Although weft-faced compound twill was the most prevalent weave of this period, weavers experimented with many other structures, a number of which employing both warp and weft to make colored patterns. For instance, a variety of float weaves were devised in which colored wefts were allowed to float free against a warp-faced twill or plain weave of contrasting color. If only one set of weft was used, this gave a fabric which was not very sound structurally as there was no interlacement at all in the float areas. However, a few of these textiles used two or more sets of weft, only one of which was allowed to float on the surface at a given location, while the other(s) continued to interlace with the warp threads. Also by the Tang Dynasty, true damasks (weaves with one set each of warp threads and weft threads, in which patterns are formed by contrast of warp-faced and weft-faced areas) were being produced by Chinese weavers, usually in twill weave. Both single-color damasks and damasks with warp and weft of contrasting color are known from this period.<sup>14</sup>

## Supplementary Weft Patterning

The next important "brocade" weave structure, which became widespread during the Song Dynasty (960–1279 A.D.), combined features of the twill damask weave and the weft-faced compound twill weave. It consists of warp-faced areas usually in a single color plus weft-faced areas in two to a dozen or more colors (*figure 8*). The weave structure may be satin or a twill. Wefts are not discontinuous, but run from selvedge to selvedge. Very early versions of this weave may have been compound weaves, with all of the wefts participating in the basic structure, but supplementary pattern wefts, floating on the reverse side when not in use, came to be used because this

structure can accommodate more colors at a time than a compound weave.

One of the earliest known examples of a polychrome "brocade" weave incorporating both warp-faced and weft-faced areas dates from the mid-eighth century. It has a brown 2:1 warp-faced twill background with a design of tigers, rabbits, birds, trees and flowers depicted in greens, blues and beige using pattern wefts in a 5:1 twill structure, bound by the ground warps. From published pictures and descriptions it is not possible to tell whether this is a compound weave or a supplementary weft weave, but the colored wefts do go from selvedge to selvedge.<sup>15</sup>

During the Song Dynasty and into the foreign (Mongol) Yuan Dynasty which overlapped it (1260–1368), several regions became famous for their complex "brocades": Sichuan province for its Shu Brocade, Suzhou for its Song Brocade and Nanjing for its Cloud Brocade, so called because "its colors and patterns are as varied and luminous as the infinitely changing clouds."<sup>16</sup> Particularly popular were all-over, interlocking complex geometric patterns such as the example in *figure 8*, which might use over a dozen weft colors plus gold or silver thread.

Even though as many as eighteen colors might be employed in these fabrics, all the pattern wefts ran from selvedge to selvedge, with colors generally used at closely-spaced intervals all across the fabric. However, as early as the Tang Dynasty, fabrics were being produced with widely-separated supplementary-weft design areas: The long floats between design areas on the reverse side of the fabric were simply cut short after the weaving was complete.<sup>17</sup>

True brocading, with discontinuous supplementary pattern wefts weaving back and forth in limited areas instead of from selvedge to selvedge, came to be used somewhat later and was particularly valued for the "raised" patterns it produced. *Figure 9* shows an example of a satin brocade of the sort produced in official Imperial silk workshops during the Ming and Qing dynasties (1368–1912). On top of the warp-faced background, supplementary colored weft threads were woven back and forth within separate, isolated design areas; usually their interlacement with the background fabric was in some variation of a weft-emphasis twill structure. Some pattern threads, used across the entire width of the fabric (such as gold and silver threads used for outlining) might be carried in long floats on the back side of the fabric. To speed the weaving and make the design as accurate as possible, the brocaded shapes were controlled by the drawloom setup: Although the weaver did have to manipulate many small shuttles, he did not have to pick out their positions by eye. However, the weaver still had control of color placement, and the most outstanding of these brocades frequently have pattern weft colors which vary throughout the fabric, rather





Figure 9a. Qing Dynasty (1644-1912) satin brocade of the sort used for Imperial robes. The phoenix (feng-huang) was the symbol of the Empress. Though the design was loom-controlled, the non-repeating color sequence was controlled by the weaver.



Figure 9b. Modern reproduction of Ming-Qing Dynasty (1368-1912) satin brocade of the sort produced for Imperial robes. Reverse side shows long floats of metal yarn; most of the silk wefts were brocaded within restricted areas rather than being carried from selvedge to selvedge. (On display at the "China: 7000 Years of Discovery" exhibit).

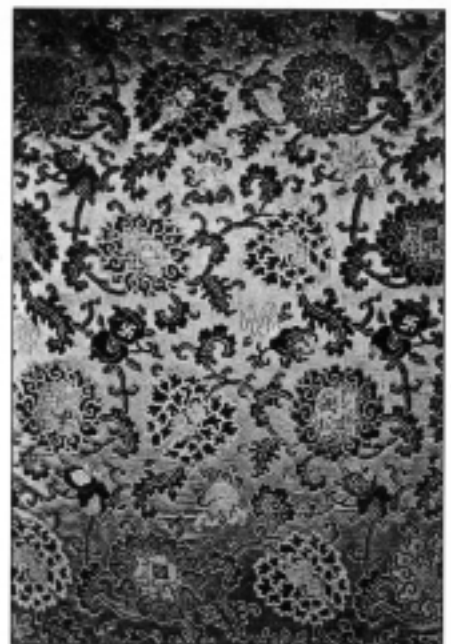


Figure 9c. Qing Dynasty (1644-1912) satin brocade, with design shapes controlled by drawloom setup but non-repeating color placement controlled by weaver.

than being tied to a fixed color scheme.

Besides satin or twill backgrounds, supplementary weft patterning also was used on other fabrics ranging all the way from heavy velvets to wispy summer silk gauzes. Not only plain backgrounds, but woven patterns of incredibly-varied complexity were used. From very early times, Chinese artisans had produced richly-embroidered designs on both plain and patterned background fabrics. For example, two of the second-century B.C. embroidered fabric fragments displayed in the "China" exhibit were patterned, one a gauze weave with rhomoid designs and the other a complex "Han damask" with both geometrical and representational motifs. When brocading came into use, it, too, was done over patterned backgrounds, most often of monochrome damask (as in figure 11) but also frequently of two or more colors. One popular type of design incorporated flowing, asymmetrical large-scale floral motifs brocaded over backgrounds of small-scale geometric patterns.<sup>18</sup>

In the Imperial Silk Workshops of Nanjing and Suzhou, an ever-more-dazzling array of techniques was brought to the production of these luxurious polychrome silk fabrics through the 18th century. After this, however, both economic decline and the ravages of war adversely affected production. (It is due primarily to the unrest of this period, which included looting of tombs and palaces, that U.S. museum collections contain so many magnificent Ming and Qing Dynasty textiles.)

## Twentieth Century Brocades

The government workshops were closed early in the 20th century. After the fall of the Qing Dynasty (1912), the demand for ultra-luxurious silk brocades declined. By the end of World War II, the old skills had been almost completely lost. However, in Nanjing, formerly an important center of brocade production, a major effort was begun spearheaded by fabric designer Chen Zhifo to preserve and extend this silk-weaving heritage. In the 1950s a few old people were located who knew how to weave brocades using traditional drawlooms. They were persuaded to teach others, a small-scale cottage industry was begun, and in the mid-1950s the Nanjing Brocade Research Institute was established to research the old designs and techniques and to adapt them for modern production.<sup>19</sup> Similarly, Embroidery Research Institutes have been established in other cities to perpetuate hand-controlled techniques, not only embroidery but also the famous Chinese silk tapestry, *kesi*.

Today, drawloom weavers at the Brocade Research Institute produce both reproductions of antique fabrics (figure 10) and modern interpretations of traditional designs (figure 11) in traditional brocade structures. An additional major activity is to develop designs and techniques for power loom weaving. Most of the richly-patterned fabrics on view in the "China" exhibit



Figure 10. Reproduction of Imperial dragon robe fabric excavated from a Ming Dynasty (1368-1644) tomb, produced by master weaver Wan Fa Wen of the Nanjing Brocade Research Institute.



Figure 11. One of a set of four hanging scrolls with 100 variations of the "long life" character. Supplementary weft (floated between characters and cut short after weaving) on twill damask. (Hand woven by Wan Fa Wen on drawloom at Nanjing Brocade Research Institute).

were the results of such research, traditional designs woven on electric-powered Jacquard looms.

Many of the most complex of these designs employ a structure which can be designated by the very general term *lampas*. On a satin or warp-faced twill background, a widely-spaced binding warp is used to tie down supplementary wefts on both front and back of the fabric (figure 12). In this way, an extremely large number of weft colors can be accommodated. This is the type of weave which was demonstrated on the drawloom in the "China" exhibit, described in detail by Sel-lin.<sup>20</sup> Currently, it is used to weave both traditional patterns originally produced in less versatile structures (e.g., the design illustrated in Sel-lin's article was adapted from the weft-faced compound twill Tang Dynasty fabric shown in figure 7) and designs taken from embroidery and paintings (figure 13).

In addition to the types of brocades described above, the Institute also is concerned with traditional brocades of China's ethnic minority peoples. Of more than 50 recognized minority groups, many are known for distinctive hand-woven fabrics, including the Zhuang, the Li, the Dong, and the Tujia.<sup>21</sup> Though designs vary greatly from group to group, the majority of these brocades are in plain weave with supplementary weft patterns, incorporating geometric designs based on diagonal lines. Some have selvedge-to-selvedge pattern wefts and some have discontinuous pattern wefts. Cotton is the most common material, sometimes sup-



Figure 12a. Modern lampas fabric based on a Northern Song Dynasty (960-1127) "Heavenly Flower Brocade" design; incorporates warp-faced twill background, colored weft pattern threads and widely-spaced binding warps to secure the pattern wefts. Approx. 310 e.p.i., 2,844 picks per design repeat. (Fabric produced during drawloom demonstration during the "China: 7000 Years of Discovery" exhibit).



Figures 12b and 12c. Modern lampas fabric based on traditional design (possibly from the Zhuang ethnic minority), front and back side. Black background is warp-faced twill; colored pattern wefts are held on both front and back sides of the fabric by widely-spaced thin, white binding warps; the white weft of the background fabric also appears on the front of the fabric as a pattern component. (Hand woven at Nanjing Brocade Research Institute).





Figure 13. Silk hanging scroll, lampas weave, produced on Jacquard power loom, Suzhou.

Figure 14a. Power-woven upholstery fabric based on a traditional Dzi pattern. Designed and produced by the Nanjing Brocade Research Institute.



Figure 14b. Details of three plain weave bags decorated with supplementary weft designs, woven by ethnic minority people in southwestern China. Each one is in a different structure; the two on the left are brocaded, while the third utilizes selvedge-to-selvedge pattern wefts. Modern adaptations of traditional designs, probably produced with the aid of pattern rods.



plemented traditionally with silk in the pattern wefts, or, in modern textiles, synthetics. Variations of pattern rod looms are most frequently used for weaving these fabrics.

For any weaver contemplating a trip to China, I heartily recommend a visit to the Nanjing Brocade Research Institute's museum, which incorporates not only displays of the historical development of Chinese silk brocades including an operating drawloom, but also a huge collection of textiles, costumes, and looms of the ethnic minorities including modern interpretations of traditional designs (figure 14). And here in the U.S., weavers can still view selected Chinese and minority brocades at the "China: 7000 Years of Discovery" exhibit, in Dallas through late 1986.<sup>22</sup>

## Notes

1. Brocade: A very general term which refers to fabrics with two or more sets of warp or weft, often with one set appearing on the face and the other or others on the reverse. Dorothy Burnham. *Warp and Weft*. Toronto: Royal Ontario Museum, 1980. pp. 29, 172, 180-1; see also: Irene Emery, *The Primary Structures of Fabrics*. Washington: The Textile Museum, 1966. pp. 162-6; and Ann Pollard Rowe, "After Emery: Further Considerations of Fabric Classification and Terminology," in *The Textile Museum Journal*, 1984, p. 57-68, for a discussion of precise terminology for this class of weaves. As noted by Emery and Rowe, the terms used herein to refer to these structures do lack precision, but they are in current common usage and have the advantage of relative brevity.

2. Vivi Sylwan. "Silk from the Yin Dynasty," in *Bulletin of the Museum for Far Eastern Antiquities*, no. 9, 1937. 119-126.

3. Jean Mailey and Calvin Hathaway, "A Bonnet and a Pair of Mitts from Ch'ang-Sha," in *Chronicle of the Museum for the Arts of Decoration of the Cooper Union*. 2:10 1958. pp. 314, 327.

4. Bethesda, MD: 1981, p. 42-3. This description is of a Laotian loom; another type of pattern rod loom, used in recent times by the Zhuang people of southwestern China, was on display in the "China" exhibit. Danish weaver John Becker has reproduced "all of the Han weaves" with pattern rod devices in "Silk Weaving Techniques of Han China: the Monochrome Patterned Weaves," *Bulletin de Liaison du CIETA*, no. 53, p. 22.

5. Gabriel Vial, "Expose Technique LC.07 a and b," in *Bulletin de Liaison du CIETA*, v. 49, (1979) p. 64. Because of weaving errors, Vial and Riboud think this fabric was not woven with an automatic patterning device, but one in which rods had to be pulled out and re-inserted as the weaving progressed.

6. Krishna Riboud. "Techniques and Problems Encountered in Certain Han and T'ang Specimens," in *Archaeological Textiles*, Washington, D.C.: The Textile Museum, 1974, p. 156.

7. One of the strongest advocates of this opinion is Agnes Geijer ("Silk from Antioch and the Sasanian Textile Art," in *Orientalia Suecana*. v. 12 (1963), and *A History of Textile Art*. London: Sotheby Parke Bernet, 1979, p. 99-100, 114, 120-3).

8. Riboud, pp. 154-7.

9. John Lowry, "Some Tang Silks with an Unusual Weave," in *Oriental Art*, 6:4 (1960), 154-8.

10. E.g., Aurel Stein, *Innermost Asia*, 1928, p. 674-5.

11. Hsio-Yen Shih, "Textile Finds in the People's Republic of China," in *Studies in Textile History*, edited by Veronika Gervets. Toronto: Royal Ontario Museum, p. 319; *The Silk Road* (in Chinese), Peking: Museum of the Sinkiang Uighur Autonomous Region. *Wenwu*, 1972, Pl. 63.



12. Shih, p. 320; *The Silk Road*, Pl. 45.
13. Aurel Stein. *Serindia*. Oxford, 1921; Kaneo Matsumoto, *Jodai-gire, 7th and 8th Century Textiles in Japan from the Shoso-in and Horyu-ji*. Kyoto: Shiksha Publ. Co., Ltd., 1984.
14. For examples of both float weaves and damasks, see *The Silk Road*, Serindia and Jodai-gire.
15. Matsumoto, Pl. 52; Pauline Simmons, "An Interim Report on Ancient Textile Collections in Japan," in *Bulletin de Liaison du CIETA*, no. 15 (1962), p. 25-6. Matsumoto attributes the textile to Japan, while Simmons does not; if not actually woven in China it still represents contemporary Chinese textile technology, which at that time was strongly influencing Japan.
16. Wan-go Weng and Yang Boda. *The Palace Museum: Peking*. New York: Harry N. Abrams, Inc., 1982, p. 296.
17. Stein. *Serindia*. V. 2, p. 952, 981, 992; V. 4, Pl. 106.
18. Pauline Simmons. *Chinese Patterned Silks*. New York: The Metropolitan Museum of Art, 1958; Lindsay Hughes, "The Kuo Ch'in Wang Brocades," in *Gazette des Beaux-Arts*, (February 1945), 65-82.
19. *Nanjing Cloud Brocade Research Institute, 1954-1984* (in Chinese). Nanjing, 1984.
20. Helen Sellin, "The Chinese Drawloom, a Study in Weave Structure," in *The Weaver's Journal*, 9:2 (1984), 6-8.
21. For a variety of examples, see: *Costumes of the Minority Peoples of China*. Kyoto: Binobi Publishing Co. Ltd., 1982.
22. I am extremely grateful to Boston's Museum of Science for allowing me to examine and photograph the archaeological textile fragments on display with the "China" exhibit, to the Boston Museum of Fine Arts for access to their collection of historical Chinese textiles, and to Kit Yuan and Wu Yaotang for their help in translating Chinese language publications.

#### Illustration Credits

Figure 1. R.J. Charleston. "Han Damasks," in *Oriental Art*, No. 2 (1948), p. 65.

Figure 2. Hsiung Chuan-hsin. "Silk Fabrics from the Warring States Period Newly Discovered at Changsha," (in Chinese) in *Wenwu*, No. 2 (1975), p. 50.

Figure 3. Photo by P. Drooker.

Figure 4. F.H. Andrews. "Ancient Chinese Figured Silks Excavated by Sir Aurel Stein at Ruined Sites of Central Asia," in *The Burlington Magazine*, 37:1 (1920), Figure 2.

Figure 5. Museum of the Sinkiang Uighur Autonomous Region. "Excavations of Ancient Tombs at Astrana and Kara-Khoja in Turfan, Sinkiang, 1963-65," (in Chinese), in *Wenwu*, No. 10 (1973), p. 16.

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Figure 7. Museum of the Sinkiang Uighur Autonomous Region. "The Silk Road," (in Chinese) in *Wenwu*, (1972), Pl. 45.

Figure 8a. History of Chinese Clothing Research Group of the Shanghai Traditional Opera School. *Chinese Clothing and Adornment in Various Dynasties*. Shanghai: Scholar Books Publishers, 1984, p. 169.

Figure 8b. History of Chinese Clothing Research Group of the Shanghai Traditional Opera School. *Chinese Clothing and Adornment in Various Dynasties*. Shanghai: Scholar Books Publishers, 1984, p. 299.

Figure 9a. History of Chinese Clothing Research Group of the Shanghai Traditional Opera School. *Chinese Clothing and Adornment in Various Dynasties*. Shanghai: Scholar Books Publishers, 1984, p. 299.

Figure 9b. On display at the "China: 7000 Years of Discovery" exhibit; photo by P. Drooker.

Figure 9c. History of Chinese Research Group of the Shanghai Traditional Opera School. *Chinese Clothing and Adornment in Various Dynasties*. Shanghai: Scholar Books Publishers, 1984, p. 299.

Figure 10. Courtesy of Emily Barford; photo by P. Drooker.

Figure 11. Photo by P. Drooker.

Figure 12a. Photo by P. Drooker.

Figures 12b and 12c. Courtesy of Maxine Boyd; photos by P. Drooker.

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Figure 14a. Photo by P. Drooker.

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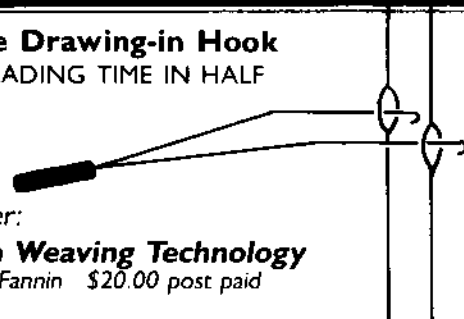


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# Jacob Wool

## *A Handspinner's Delight*

by Marian Oyen Thormahlen



Two-piece jumper set 10 e.p.i. with warp of SN2 (Borgs of Lund) and woven with variegated singles that have been plied with the dark Jacob wool and alternately introducing the dark two-ply. Sheep borders are done in soumak over 2 threads.

**O**NE CAN EASILY UNDERSTAND why Jacob sheep are used as decorative lawn mowers on the large parklands surrounding the country estates and historical houses of Britain. Here in the United States these exceptionally attractive animals are growing in popularity with shepherds and handspinners.

This beautiful, elegantly horned and spotted animal has wool that ranges from cream and beige through ginger, brown and black. Jacob sheep are small in stature (80 to 150 lbs.), eat about one-third less than their modern cousins, and are intelligent and easily trained. The ewes are excellent mothers, usually twin after the first breeding and, because of their ancient heritage, are very hardy. The lambs have a birth weight of 6 to 7 lbs. and look like stuffed toys that any child would cherish.

Handspinners are becoming interested in

Cover-up of 100% handspun from the hoggett shearing of my breeding ram, Mr. Darcy, a magnificent 4 horned ram, first-generation born in the U.S. with his family originating in Wales, U.K. The warp was sett 10 e.p.i. and the loom was threaded to rosepath. Borders are 2-ply natural black. Body of the garment is a combination of 2-ply white and 2-ply white and variegated with slub knots for added texture. Fringe is made by putting in 3 rows of a fine yarn at the hemline, beating tightly, then adding one row of rya knots to make a healthy fringe for the blanket-finish twist.





Handspun yarns. From the top down: 2-ply white hoggett; 2-ply black hoggett; 2-ply ginger colored wool; 2-ply grey long draw soft spun.

this breed for their wool as the numbers of these sheep continue to grow and fleeces become more readily available for sale. The wool is demi-lustre with a nice crimp suitable for weaving or knitting. The Jacob also allows for creative yarns from one fleece because it is the only purebred sheep that carries two grades of wool. The white is fine and the black, brown or ginger spots are somewhat coarser. The Bradford Count range is approximately 44-56.<sup>1</sup>

Although their origin is in question, their existence in the British Isles is well documented with the earliest reference to them dated January 13, 1756. The breed can be traced back unchanged to at least 1760. Where did Jacobs come from? One story is that they are descendants of the sheep that Jacob received from his father-in-law Laban as payment for being his shepherd (*New English Bible*, Genesis 30-40). Another is that they came from the Middle East traveling westward across North Africa and came to Spain with the Moors. This theory grows from the fact that the modern Jacob bears close resemblance to the sheep one sees in the Middle East today. One other possibility is that Jacobs are descended from an extinct Hebridian breed. They have some resemblance to the head and horns of the St. Kilda sheep of which fewer than 250 exist today.

In modern times the Jacob ended up in the British Isles. The Jacob Sheep Society Ltd. was founded in the late 1960s and this breed that was in danger of becoming extinct had grown to more than 50,000 in Britain by 1976. Jacobs were then exported to Canada and small numbers eventually found their way to the United States. Last year The American Minor Breeds Conservancy, an organization for preservation of endangered breeds of livestock here in the United States, undertook the registry for Jacobs since numbers were small and scattered in this country. As of February 1986 there are 23 flocks listed in this initial registry flock book.

About thirteen years ago a friend gave me a Jacob fleece from England that was a joy for me to spin. From that one fleece I spun a variety of yarns that, since they were spun in an undyed

state, were beautifully textured with a soft springy handle and a very distinctive appearance. After that experience there was no doubt about the kind of sheep that would grace Calico's Farm here in the foothills of California when my husband and I retired eight years ago. To say the least, my search for these elusive little wool growers required research. Eventually my original stock came from the states of Washington, Iowa and New Jersey. Today there are 21 wonderful and decorative wool growers living happily with us on our acreage outside of Georgetown.

As with any specialty wool, Jacob has limited use for the commercial market but it has captured the fancy of individuals from the cottage industry of handspinners. My experience here in California is that my waiting list for fleeces exceeds the production.

There is nothing written, as far as I know, about working with Jacob wool. As a result of my experience, I would like to share my methods with fellow spinners.



Mr. Darcy, my breeding ram.



Ms. Prissy.

After the shearer has made his annual visit, the Jacob fleece is laid out like a pelt and the sorting process begins. Naturally the belly wool that is matted and any head wool with chap or vegetable matter is discarded. The black spots are removed, then the pure white areas are pulled, and the britch wool is separated. The britch wool is coarse hair fiber from the lower part of the back legs that is common to most sheep of primitive origin. What remains of the fleece are the areas that are less well-defined between the black spots

1. A system of measuring the relative fineness and coarseness of worsted yarns, developed in Bradford, England.



and the white wool areas, a variegated fiber mixture of the black and white. After sorting, four distinct piles of wool remain. All this from a fleece that weighed from three to six pounds! One further note: The hoggett fleece (the first shearing of a lamb) is very soft and great care must be taken when separating the colors. On a mature fleece (second shearing on) one can almost pull the black spots out cleanly and separately from the white wool. All the piles of wool are given a good shaking to remove any second cuts from the shearing process. The four distinct kinds of wool are put into paper sacks and labeled. Then the wool is washed and dried in preparation for the spinning processes.

There are several ways to create interesting yarn with the black, white and variegated wool:

1. Tease, card and spin a smooth single or 2-ply in the traditional manner;
2. Make a smooth 3-ply yarn. It could be all one color or any combination of the black, white or variegated. Often spinners neglect the 3-ply process but it gives an entirely unique effect that is suitable for many things; or,
3. Design a novelty yarn.

*In designing a novelty yarn:*

- a. Introduce a slub or bouclé effect. Try plying one black and one white single and alternate slubs of these two colors.
- b. Tease the variegated fibers (without carding) and spin, letting the black, white or grey mixture fall where it may. Use as a single or ply;
- c. Make one single of the variegated (teased only) and ply with a smooth-spun black or white single. By having one ply constant in color and diameter you will create an evenly uneven yarn that weaves and knits well;
- d. Run the variegated wool through a carding machine a couple of times to even the tone for a grey tweedy look.

Like many spinners, I was discouraged in the beginning from using coarse, wiry wool such as that which comes off the back legs of the Jacob. The first year it was discarded, but the second year I took another look and decided it had great possibilities. It provides still another texture and

could be used for accents in outer garments or added interest for woven home furnishings. To take advantage of its qualities: 1. Tease only and spin for a variegated (black/white/grey) effect. If a bulky yarn is desired make it a 2-ply; 2. Use one ply of britch wool and ply with a smooth single of black or white; 3. Over-spin the britch wool making it a fine single and ply with a lofty single of white, black or variegated; 4. For a more homespun look, blend the britch wool with

Handspun yarns. From the top down:

- 1-ply teased and spun bulky/carded fine white singles; Britch wool teased and 2-plied; 2-ply variegated, teased, not carded; 2-ply variegated, teased, not carded; 1-ply variegated un-carded, plied with carded white wool.



Zsa Zsa at two weeks.

JACOB from page 59.

white or black fiber in the carding machine. Use as a single, two or three ply yarn.

The yarn spun from the Jacob wool (excluding the coarse, hairy wool from the back legs) is wonderful for knitting because of its springy quality when spun with a long draw. But for me, the joy has been in using it to weave unusual garments by taking advantage of the natural wool colors and textures. The two garments included in this article should give other spinners additional ideas on how some of those mentioned spinning techniques can be used in their work.

If this wool piques your interest, you can obtain a copy of the Jacob Flock Book which lists names of individuals breeding these animals in the U.S. Send \$5.00 to: The American Minor Breeds Conservancy, P.O. Box 477, Pittsboro, North Carolina 27312.



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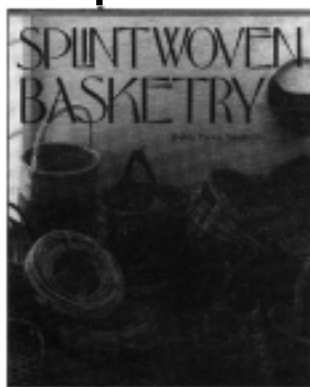
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# Beginner's Hat and Scarf

*Teach someone to weave  
on a rigid heddle loom*

by Mary Lonning Skoy

**T**HE WEATHER HAS TURNED colder and your frame loom is temporarily threadless—this is a good time to teach a friend to weave. A warm, wooly hat and scarf are good first projects for a beginning weaver. Both can be woven on one warp, the project can be finished in a short time, and by its end, the new weaver will have developed good skills to continue on with future projects. Teaching someone to weave is also a good way to refresh your own weaving skills.

As with all weaving projects, start by figuring out the size of the project and the amount and type of yarn to be used. Choosing a yarn to match a favorite jacket or a new coat can provide you with a reason for one of my favorite activities—a trip to the yarn store to help someone else buy yarn. A three yard (2.7 m) warp of a shetland type yarn 11½" wide, sett at 8 e.p.i. will be enough to weave a hat and a fringed scarf. You will need 276 yards (248 m) of warp. A slightly thicker yarn for the weft provides an interesting texture for the finished pieces. I chose a singles yarn, 110 yards (99 m) per 100 grams. 220 yards (198 m) is enough.

This is a good time to encourage your student/friend to purchase good quality yarns. The commitment of time and energy to the project is rewarded with the lasting beauty of good-quality fibers.

Once you have guided your student/friend through the calculation process and the excitement of yarn buying, it is time to wind the warp. Remember to have the new weaver keep a slightly slack tension on the yarn as it goes around the pegs on the warping board. You may have decided to put a stripe or two into the warp. These stripes should be wound into the warp as they will be threaded onto the loom. Have your new weaver tie off the warp and chain it neatly. The warping process can sometimes take an evening, so at this point show your student/friend how to wind shuttles of weft yarn and begin the threading process the next time you meet.

To thread the loom, remember good body position and posture in front of the table. Show your student how to thread the loom the way you have found most successful. Roll some heavy paper under the warp as it is wound onto the warp beam, and I suggest lashing the warp onto the

fabric beam: Make an overhand knot in the end of each 1" (2.5 cm) of warp or 8 threads across the warp and use a single cord to secure the bundles to the dents of the fabric beam.

Reassure your new weaver that the warping process becomes smooth and easy after two or three more times.

Now, the weaving. Again, good posture, a handy table edge, and a place to set the shuttle are important. Show the weaver how to make a slight angle with the weft yarn before beating and remember that *beating* is really *pressing* one weft row against the preceding row.

Good edges seem to be a mystery at first. Show your student/friend the method you have developed to create a good edge. This is my favorite method: After I have passed the shuttle through the shed and put the shuttle out of the way so that both hands are free, I pinch the new weft row on the selvedge as I make the weft form a diagonal, and then press firmly on the heddle, pulling it down with both hands.

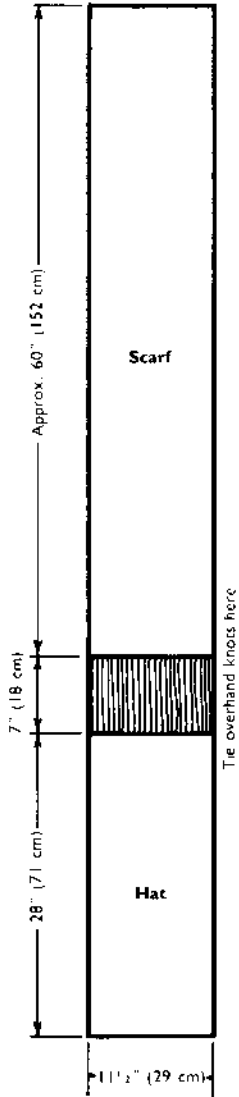
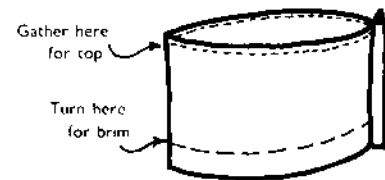
The hat fabric should be woven first. Twenty-eight inches of weaving is plenty. Remember to measure the woven fabric at slack tension. Leave 7" (18 cm) of open warp, and start weaving the scarf. Just weave until either you have reached the limit of the warp capacity (about 7" from the end) or until the weft yarn runs out. This will be about 60" (152 cm). Cut off the piece at the very end of the warp and tie the unwoven warps with overhand knots in groups of three threads each to make the fringe.

Unroll the woven fabric and machine stitch — with a zig-zag stitch if available — the beginning and end of the hat piece. At the untied end of the scarf, cut the remaining scarf fringe close to the machine stitching and tie the fringe in overhand knots.

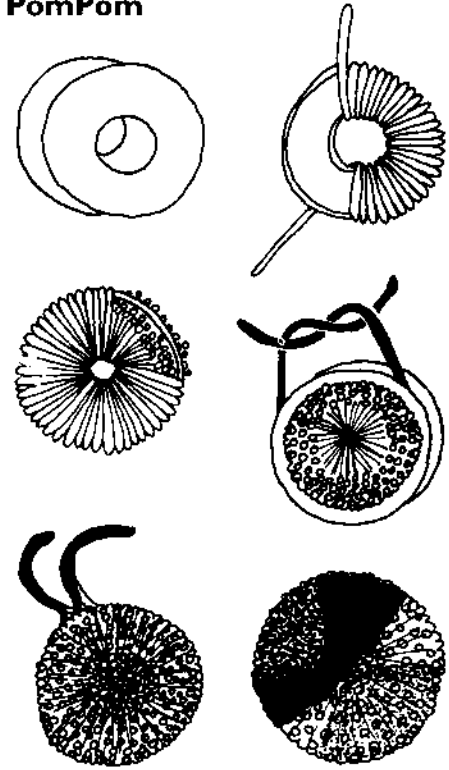
Except for washing and fulling, the scarf is now finished. To construct the hat, sew a small seam joining the two stitched edges to create a tube. Turn up one selvedge edge for the brim of the hat and gather the other edge with a strong yarn. Now, wash the hat in the machine on a delicate cycle with warm water. This fulls the hat nicely. Add a pom-pom to the top of the hat if you wish.

Your friend has now created a fun, useful hat and scarf and you have helped someone become a good beginning weaver. Congratulations to you both!

## Hat Construction



## PomPom



For pom-pom, cut two round forms out of cardboard. Make a small diameter hole in the center. Use a doubled strand of yarn to wrap over the two forms. Continue wrapping with the yarn threaded on a needle until the inner circle is completely filled. Then insert scissors between the two forms and cut around the circle. Before removing the forms, tie a strong piece of yarn very tightly around the yarns between them. Trim any uneven areas. Wrapping the form with several yarn colors will produce a multi-colored pom-pom.

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## Reviews

### THE VIRGINIA WEST SWATCH BOOK *Virginia West*

Baltimore: Published by the author, 1985. 42 pages, \$60 ppd.

Virginia West's stunning collection of swatches has been published in a limited edition of 1,000 copies. It will quickly become a collector's item. Its beautiful presentation is confirmation of her introductory statement that this book was a labor of love. Five hundred yards of fabric were woven to provide the swatches in this portfolio. Twenty large (at least 4" square) samples of designer fabrics are beautifully mounted on heavy black paper opposite their drafts and weaving instructions, and collected in a sturdy spiral binder. The page layout is clean and attractive. Where appropriate, warping information, color suggestions, fabric use, fulling information and other possible interpretations for the draft are also given. Yarn sources for the swatches and a suppliers guide are also included.

Ms. West intends this work to be a springboard for people to be able to evolve their own designs. She presents a dazzling array of well-designed fabrics to inspire both novice and experienced weavers. The weaves are from 4- to 12-harness constructions, and range in texture and complexity from rep weaves and color-and-weave effects to imbricated twills, piqué and matelassé.

Virginia West is the author of *Finishing Touches for the Handweaver* and *Weavers Wearables*, and a well-known fiber artist and teacher.

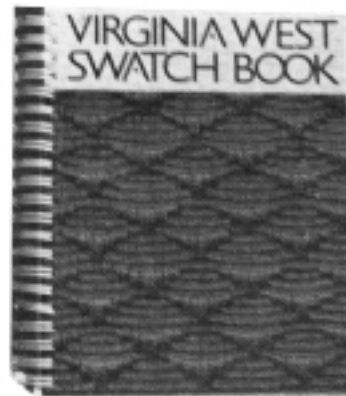
The *Virginia West Swatch Book* can be ordered from: Virginia West, 2809 Grasty Road, RFD #7, Baltimore, MD 21208.

Karen Searle

### THE SHUTTLE-CRAFT BOOK OF AMERICAN HANDWEAVING *Mary Meigs Atwater*

Coupeville, WA: HTH Publishers, 1986. 341 p. ISBN 0-916658-43-0 paperbound (reprinted by arrangement with Macmillan Publishing Co., New York, 1928, 1951, last printing 1978.)

When I picked up the new reprint of Mary Atwater's *Shuttle-Craft Book of American Handweaving* I was hurled back in time to the early days of my handweaving career. There I was planning one of my first weaving projects with Atwater, Mary Black (*New Key to*



*Weaving*) and Marguerite Davison (*A Handweaver's Pattern Book*) surrounding me. It was indeed a simpler time with fewer books to respond to and fewer varieties of yarns to stimulate us. It was a time when, by necessity, we took the available drafts and yarns and worked with weave structures to make these elements into something of our own.

To be perfectly honest, I'm not sure if I ever really read Mary Atwater's book. What I did was more akin to mining, prospecting for this new weave structure or that finishing technique. I do remember the excitement of thumbing through the book and discovering crackle and making it work for me.

*The Shuttle-Craft Book* continues to be an excellent resource for a beginning weaver simply because Mary Atwater was a dedicated and experienced teacher. The book was developed to complement her classes and is based on years of teaching and research. The book is filled with Atwater's authority, with a "take charge" tone. A novice weaver can put him or herself into Atwater's hands. How reassuring to read a no-nonsense statement, such as: "A flimsily constructed loom is good for nothing but firewood" (p. 32).

There are six chapters written to get the new weaver onto the loom, then eight chapters on different weave structures (plain, twill overshot, summer and winter, and Bronson, among others). There are two other chapters on rug making and pick-up weaving, and finally a chapter on finishing. One hundred sixty-two illustrations including 72 drafts and diagrams accompany the text.

What might not be clear from a mere reading of the table of contents is that Atwater was the person who originally ferretted out and named weaves like crackle and Bronson, facts casually mentioned in the book. Further, and near to my heart, Atwater was also one of the first modern handweavers to learn from and then to communicate about

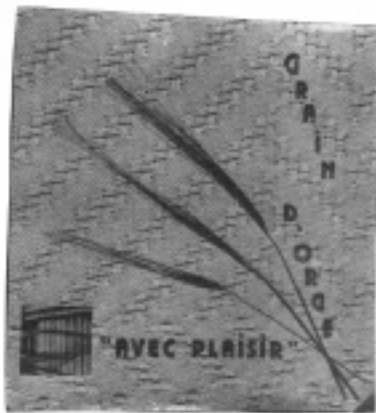
ethnic textiles, particularly those from Latin America which are dealt with to some extent in *The Shuttle-Craft Book* in the chapter on pick-up weaving. From these and other ethnic sources the excellent chapter on finishes was developed: It furnished many ideas for *Finishes in the Ethnic Tradition* which I co-authored with Karen Searle.

In addition to the concrete instructions and advice, it is obvious that Atwater viewed a connection to the long strand of weaving history as vital preparation for the novice. In her first two chapters she leads her readers on a "chatty romp" through the history of weaving on both sides of the Atlantic. Today we might hunger for the sources for her many facts and tales if only to pursue some of these interesting trails further. But Atwater was not writing for scholarship. She was writing to imbue new weavers with a sense of their history, to stimulate pride and enthusiasm (which, I might add, she succeeds in doing very effectively).

Not only does Atwater write about history, she documents her perspective on handweaving during an important era. We see the beginnings of the use of synthetic yarns and her prophecies about their future. She predicted that the "new materials" would "find their place in our art" (p. 67) which indeed they have.

Perhaps more importantly, *The Shuttle-Craft Book* is a historic document. It represents in concrete form the spirit of the Arts and Crafts Movement that swept first England and then the United States during the early decades of this century, when it was hoped that the revival of handicrafts would provide an alternative to machine produced goods. Atwater's link to this movement can be seen in the almost missionary fervor with which she approaches her subject. (For more complete discussion about Mary Atwater and her place in our craft's history see Ed Ross-





bach's recent article in *American Craft*, "Mary Atwater and the Revival of American Traditional Weaving," 1983.)

Interestingly, Atwater does not emphasize weaving for sale; she called the profits from weaving "not outstanding." She urged weaving for one's own satisfaction, in order to get "exactly what one wants" (p. 19) and as "a rest from monotonous labors in some other field." (*ibid.*) sage advice even today.

When I stepped forward to review this reprinted edition of *The Shuttle-Craft Book*, I knew I would have a chance to really read this classic. And in the reading I have touched the roots of the modern history of my craft.

Suzanne Baizerman

### AVEC PLAISIR: GRAIN D'ORGE Les Editions En Bref

Quebec: Association des Tisserands d'Ici (ATI) Comité des Recherches, 1986. 25 swatches in binder. \$25 Canadian.

The Association des Tisserands d'Ici, publishers of the French Canadian weaving magazine, *En Bref* have produced this special swatch collection as a result of research done during the past year on the float weaves known popularly as "Barleycorn" and "Swedish Lace." This collection of 25 swatches presents both traditional and contemporary interpretations of these weaves.

Published in a limited edition of 800 copies in French, the introductory pages contain a brief history of these weaves as they were known in French Canada, definitions of terms used in the instructions, and an explanation of the various systems encountered for drafting these weaves. The editors chose one drafting convention to be used throughout the book.

The swatches are beautifully woven and mounted next to their drafts with descriptions of yarns used and weaving suggestions. Suggested uses for each fabric are printed underneath each sample. The variations on the float weaves collected here range from traditional lace fabrics to overshot and boundweave interpretations.

The *Grain d'Orge* collection can be ordered for \$25 Canadian (approx. \$20 U.S.) plus postage from: Association des Tisserands



d'Ici, Box 482 Station C, Montréal, Quebec, Canada 2L 4K4.

Karen Searle

### EN BREF Les Editions En Bref

Quebec: Association des Tisserands d'Ici (ATI). Quarterly publication, 36 pages, 2 swatches. \$5 Canadian for 1-year subscription.

The Association des Tisserands d'Ici is a French-speaking weavers group based in Montréal, Quebec. As part of its goal to perpetuate weaving, it publishes in French a twice-yearly magazine, *En Bref*.

Articles deal with practical approaches to weaving, historical aspects project ideas and techniques. Each issue/portfolio also contains two finely woven swatches mounted on separate pages with drafts and weaving information. *En Bref* is the only French-language weaving magazine published on the American continent.

The two issues I examined contained informative articles on such topics as an overview of French Canadian weaving, the use of linen, Tarrascan lace, shaft-switching, hand-woven Christmas cards, transparent weavings, barleycorn and bronson lace (with swatches), and warp sizing formulas, as well as book reviews and classified ads.

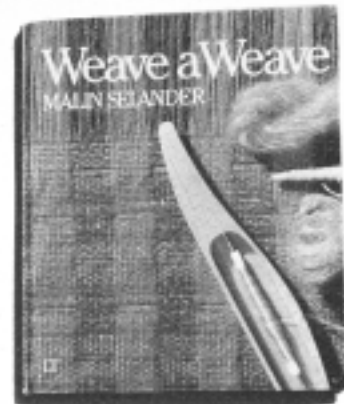
Subscriptions to *En Bref* are open to non-members. They are \$15 Canadian (approx. \$12 U.S.) plus postage, and can be ordered by writing: Association des Tisserands d'Ici, Box 482 Station C, Montréal, Quebec, Canada H2L 4K4.

Karen Searle

### WEAVE A WEAVE Malin Selander. Translated to English by Marcia Gerhardsson and Malin Selander.

Stockholm: LTs förlag, 1986. 117 p. ISBN 91-36-02508-9. (Translation of *Väv en Väv*.) \$29.95 + \$2.00 shipping. Available from Glimåkra Looms 'n Yarns, Inc., 1304 Scott St., Petaluma, CA 94952.

Noted Swedish weaving teacher and designer Malin Selander has produced yet another wonderful weaving book to instruct and in-



spire. Directed toward the more experienced weaver, it nonetheless provides just the right amount of push and excitement for those of us who are mostly conceptual and metaphysical weavers.

I was particularly excited to see the design and instructions for a project that has been seething in my subconscious since my family moved into an old house. I want rag rugs on my stairs and Ms. Selander shows a beautiful rag rug called "December," winding its way up a lovely pine staircase. Thank you Ms. Selander. Now I'd better get to it!

This oversized (9½ × 12") volume is profusely illustrated in color. In her introductory and accompanying remarks, Ms. Selander places an emphasis on the importance of design and the weaver's struggle between aesthetic and technical concerns. There is advice to weavers not used to metric measurements on how moving from metric to inches and feet, from Swedish to English, will affect the weaving instructions. Fine and coarse fabrics are featured, mostly for 4 harnesses but also some projects for 2, 6, 8, 10 and 12. The front and back endpapers provide a yarn chart in color. Order numbers for yarn manufactured by three Swedish manufacturers, Holma Helsinglands AB, Bergå Hemsjödens Ullspinneri AB, Marks, Gustaf Werner AB, are provided.

There are some proofreading errors and some of the translation may give you pause, but don't let that stop you from enjoying this marvelous book.

Susan Larson-Fleming

### AFRICAN DRESS II Joanne B. Eicher, Illa N. Pokornowski, Moira F. Harris & Otto C. Thieme

*African Dress II: A Select and Annotated Bibliography*. East Lansing, Michigan: African Studies Center, Michigan State University, 1985. 316 pp., 1 map, 1,260 citations, and author index. Library of Congress Catalog Card No. 73-631220, paper only, \$11.25. Available from the African Studies Center, 106 Center for International Programs, Michigan State University, East Lansing, Michigan (add \$2 for postage).

This valuable resource is a team effort and an offshoot from Joanne B. Eicher's extensive



Nigerian field work beginning in 1960. Eicher published the first study in English on African Dress in 1970: *African Dress: A Select and Annotated Bibliography of Subsaharan Countries*.

In an introductory essay, Eicher and Thieme explore the history of the acceptance of African dress and adornment as art. In 1972, in an exhibition catalogue for *African Textiles and Decorative Arts* at the Museum of Modern Art, Roy Sieber commented on the attention that had previously been focused on Africa's sculpture because of Western aesthetic values (p. 1). Textiles, dress, and decorative arts were considered the domain of anthropological studies. However, in the late 1960s, Peace Corps workers returned from Africa wearing traditional dress and contributed to the growing interest in ethnic arts. Afro-Americans rediscovered African forms of dress and adornment. Fiber artists experimented with techniques utilized by African textile creators such as resist dyeing and natural dyes.

Moving on to a definition of African dress, the authors draw from Eicher and Roach's important publication in progress, *Dress, Adornment and the Social Order* in an effort to create a theoretical framework for the systematic study of dress. Three analytical indices include the material form or the artifact itself, the act of dressing, and the sociocultural meaning of the dress. Nigerian scholar Tonye Erekosima stated that, for him, the concept of dress "transcends descriptions of individual items . . . it is the repertoire of pertinent usages or expressions, wearing techniques, relevant aesthetic standards, and prescribed occasions as well as processes of body protection and decoration" (p. 4). Dress is studied for the understanding of individuals within their society. In addition, not only must one take into account the social context in which the individual operates, but the universal cultural pattern and the influences of custom and law. Domestic and imported handcrafted and manufactured items of dress can signal different messages.

Eicher and Thieme also make use of the French semiotician, Roland Barthes' system for analysis of fashion which includes "image clothing" (iconic), "written clothing" (verbal), and "real clothing" (the artifact). Thus,

the bibliographic references include a great variety of sources so that the researcher can more fully comprehend the complex layers of meaning embedded in cloth and costume. These references include General References, Government Publications, Bibliographies, Theses and Dissertations, Newspapers and Periodicals, Human Relation Area Files, Films, and Museum Collections. The annotated citations are organized into a general area category, and then specific geographic locations: North, West, Central, South Central, East, and Southern Africa.

Although the language is a bit dry in contrast to the richly descriptive tone utilized by those who write about the actual textiles, the result is an important reference for scholars of African crafts and dress and African Studies in general. It will also serve museum curators who are often confronted with sparsely documented items that have a general provenience of Africa without additional information.

Margot Schevill

### COMALAPA: NATIVE DRESS AND ITS SIGNIFICANCE

Linda Asturias de Barrios and Idalma Mejía de Rodas

Guatemala City: Ixchel Museum Publications. 126 pages, 14 color plates, 14 black & white photos and drawings, 1 map, 2 glossaries, bibliography. \$16 ppd. Spanish version also available. Museo Ixchel del Traje Indígena, 4a Avenida 16-27, Zona 10, Guatemala City, Guatemala, C.A.

### TZUTE Y JERARQUIA EN SOLOLÁ MULTIPURPOSE CLOTHS AND HIERARCHY IN SOLOLÁ

Guisela Mayer de Castellanos with Idalma Mejía de Rodas and Linda Asturias de Barrios

Guatemala City: Ixchel Museum Publications. 140 pages, 15 color plates, 26 black & white photos and drawings, 2 maps, glossary, bibliography. Write for price to: Museo Ixchel del Traje Indígena, 4a avenida 16-27, Zona 10, Guatemala City, Guatemala, C.A.

The fine style presented in the Museo Ixchel's first two volumes of their monograph series, *Hierba, Montañas y El Arbol de la Vida en San*

*Pedro Sacatepequez, Guatemala* (see *The Weaver's Journal*, Fall 1984 for review) and *X Balám Q'eu, El Pájaro Sol: El traje Regional de Cobán* (see Summer 1985 for review) is present in these two handsome publications, which also focus on traditional costume (*traje*) and customs (*costumbre*) of the Guatemalan Maya. The Cakchiquel speakers of the municipality of Comalapa, Chimaltenango, are featured in the third volume. Of special interest is the chapter on native painters and especially the work of Andrés Curuchich. *Tzute y Jerarquía en Sololá* (Multipurpose Cloths and Hierarchy in Sololá) deals with the linguistically related Maya (also Cakchiquel speakers) of the municipality of Sololá. "the balcony to Lake Atitlán." (p. 21) Special emphases are placed on the *cofradía* (religious organization) and on the hierarchical structure of the *chimitales* (large families) whose members are important figures within the indigenous community.

Color plates and historic and contemporary photographs by Joya Hairs and Thierry Delrue place the costumes and rituals of the Maya in context. Fine line drawings by Flor de María Aguilar help to explicate backstrap weaving and the complex, often symbolic, designs produced on this simple stick loom, used by the Maya for over two millennia. Both books are beautifully designed and well printed in Guatemala with sponsorship by Tabacelera Centroamericano, S.A., an affiliate of the Philip Morris Company Inc.

The general format developed by the Museo Ixchel editorial staff for this monograph series begins with an account of the background of the specific area from a cultural anthropological perspective. Descriptions of family and social organization, history, economy, and religion are given. One field method employed was the distribution of questionnaires to school girls in order to solicit data about dress characteristics, the subject's weaving ability, how she learned to weave, and characteristics of her parent's dress. This information provided the researchers with an inside, or emic, view.

For Volumes III and IV, inquiries were sent to museums in the United States requesting information about textiles or visual material such as slides or photographs from these geographic areas. Textiles and photographs from the Ixchel Museum's extensive and well

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documented collections were utilized as well. This process provided the outside, or etic, view. In addition, Guatemalan textile experts both within and outside the country were consulted. All this research helped to create a well rounded picture of Mayan costume and custom from these traditional centers over a long time span.

The detailed analyses of male, female, and children's dress and accessories will delight the ever growing corpus of Guatemalan textile aficionados. In addition, in *Comalapa: Native Dress and its Significance* we learn of the various creators of native dress who specialize in weaving on the backstrap or treadle loom, the tailor, the embroiderer, and the jewelry maker. From the richly descriptive paintings of Andrés Curuchich, one experiences costume and custom from the traditional artist's perspective as exemplified by the painting "The Christ Child's Visit" (p. 107). Another pleasing touch is the integration of the textile designs of a *sobre-huipil* (overblouse) introducing each chapter and placed in the order in which the weaver works them into the cloth.

Having read the Comalapa monograph, it was rewarding to see the exhibition, "Traditional Textiles of Comalapa," in November, 1985, at the Organization of American States building in Washington D.C. The exhibition is an outgrowth of the 1984 research of Linda Asturias de Barrios who also curated the lovely exhibition. Many of Curuchich's marvelous paintings were included along with a full range of costume and photographs from the municipality. A subsequent showing took place at the Denver Art Museum during the summer of 1986.

A strong case for the symbolic dynamism of costume and its potential as an economic and ritual commodity is effectively presented in *Tzute y Jerarquía en Sololá*. *Cofradías* require unique dress and textiles as do the *Santos* (statues of the saints). The authors describe the hierarchical ladder of community service (p. 91) relating to *cargos* (duties), governing responsibilities, and the *cofradía*. One's position on the ladder is signaled by elements or attributes of costume such as the size of the *tzute*, how it is worn or used, the presence of the black woolen overshirt or *gabán*, or the long silver necklace worn by the *mayordomo*. A detailed analysis of the political-religious system controlled by the *chimitales* is given (pp. 93-97). Linda Asturias de Barrios follows change and hybridization of style over a century in a concluding chapter.

There is a richness of ethnographic information in these two monographs. The Museo Ixchel's staff continues to produce valuable publications for the general public and especially for the students of Guatemalan textiles. Yet one can't help noticing the paucity of what has come to be known as the native narrative. Statistics reflect emic responses as collected by those outside the indigenous culture. How welcome are the comments in quota-

tions in the Comalapa monograph given by artisans of native dress as they reflect on work conditions, attitudes towards weaving, the influence of the Peace Corps people, and more.

Another troubling notion is that one could not pursue this kind of research in all parts of Guatemala today. As of October 1986, out of a population of eight million, 75,000 Maya have been murdered and 35,000 have disappeared. (These figures were repeated on two occasions in papers given at the Latin American Studies Association meetings in Boston, October 1986, and represent those given in publications by *Americas Watch*. For information on what is occurring inside Guatemala, see "Bureaucracy of Death" by Allan Nairn and Jean-Marie Simon, *The New Republic*, June 30, 1986: 13-17.) Thousands of Maya are in refugee camps in Mexico. One of the hardest hit areas also had one of the richest textile traditions. It came to be known as the Death Triangle and included the villages of Nebaj, Chajul, and San Juan Cotzal in the state of El Quiché. Since the late 1970s, 440 towns have been eliminated throughout the highlands.

This monograph series reminds us of the resilience of those surviving Maya who are trying to continue with traditional life in which costume serves an important role. One hopes for an English translation of the Sololá monograph so that it too will be accessible to a larger readership in the United States where the journalistic spotlight has focused on the conflicts in Nicaragua and El Salvador, and not on the continuing political upheavals and their effect on the indigenous population of Guatemala.

Margot Schevill

## News

**FIBERWORKS QUARTERLY** has ceased publication. Bobbi McRae editor of *Fiberworks Quarterly* has decided to put her energy into future editions of *The Fiberworks Source Book*. The 1987 edition of *The Fiberworks Source Book* is scheduled to appear in spring of 1987.

**LOST AND FOUND TRADITIONS. Native American Art 1965-1985**, by Ralph T. Coe, has just been published by the University of Washington Press in association with the American Federation of Arts. Among the approximately 400 works illustrated and discussed are textiles, pottery, baskets, jewelry and carving. 288 p. 403 illus. maps, glossary, bibliography, index. ISBN 0-295-96391-3. \$35.00.

University of Washington Press has now reprinted in a large format paperback edition, Virginia Harvey's **THE TECHNIQUES OF BASKETRY**. More than 400 photographed examples and line drawings allow even the beginner to master the steps easily. 132 p., 204 photos, drawings, bibliography. ISBN 0-295-96415-4. Paper only. \$12.95.



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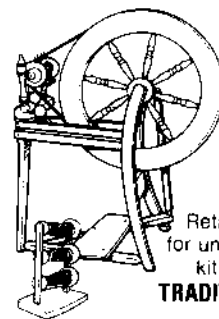
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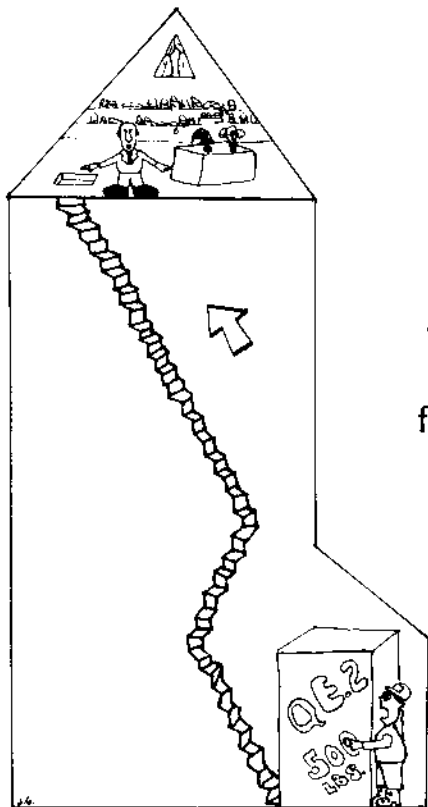
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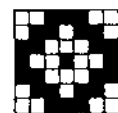
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- Patrice George
- Ed Franquemont

**Before NEWS  
Workshops  
July 17-19**

- Diane Itter
- Malin Selander
- Ann Carlsmith
- Leslie Voiers
- Allen Fannin
- Neil Znamierowski

**PLUS** Special Interest Seminars  
Special Exhibits  
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Fashion Show  
Expanded Commercial Exhibits

Commercial Exhibitors contact: Ernesta Lacey,  
241 Daniels Hill Road, Keene, NH 03431.

For program brochure/registration write after Feb. 1:  
Kathryn Bardwell, R.D. Box 291, Craryville, NY 12521

## COLLOQUY '87

Exploration of color, texture and design variations using a variety of "Common Warps" on multi-harness looms. Hands-on and group sessions. *Resource person:* Henning Watersonm Seillans, France, a noted free-lance textile designer. June 30, July 1 & 2. Also workshops from May to October.

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## CRAFT WORLD TOURS '87

HIMALAYAN Weaving Workshop - april  
CHINA - may  
POLAND & CZECHOSLOVAKIA - june  
ROMANIA & HUNGARY - july  
YUGOSLAVIA - august  
U.S.S.R. - august  
SPAIN & MOROCCO - sept  
THAILAND & BURMA - nov

Craft and folk art adventures, small groups.  
Contact Prof. Wilson, CRAFT WORLD TOURS  
WJ 7-6776 Warboys Road, Byron, NY 14422

# PARSONS

## Summer Programs

### Japan

A four-week exploration of the rich artistic heritage of Japan. The program combines workshops and seminars in textile design with presentations covering a wide range of fashion design topics, including traditional Japanese costume and decorative arts, traditional and contemporary textile design and technology, contemporary interpretations of classic clothing, fashion production, and marketing and merchandising in Japan. Visits to museums and galleries, showrooms, designer studios and retail outlets, as well as excursions to textile mills and factories are included. Presentations by well-known Japanese designers, Japanese master craftsmen who are part of the exclusive fraternity of National Living Treasures, and fashion industry experts supplement the curriculum. July 23 - August 22, 1987.

### West Africa

An exploration of the great West African artistic traditions is offered in collaboration with the Society for International Exchange. Workshops in ceramics, fibers and metalsmithing introduce students to artisans in several Ivory Coast villages, where African art and architecture are studied in their original context. A photography curriculum examines techniques of reportage in regions of great natural beauty and cultural diversity. Students have a unique opportunity to participate in an archaeological dig at Kong. The curriculum in Mali includes travel to Bamako, Mopti, Djenné, the Dogon area and legendary Timbuctou. Ivory Coast: June 30 - July 25, 1987; Mali: August 1 - 22, 1987.

For more information and an application for these special programs, write or call:

Office of Special Programs  
66 Fifth Avenue, New York, NY 10011  
(212) 741-8975.

## PARSONS SCHOOL OF DESIGN



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BASKETRY (John McGuire, Bryant Hosenbeck, Susan  
Kelleher)/FABRIC (Shigeko Spear, Susan Kristoferson,  
Nancy Halpern, Mia Kodani)/CLAY/METAL/STAINED  
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D-2875 Ganderkesee 2  
Tel. 04221/41044



**HARRISVILLE DESIGNS** will offer week-long courses in weaving for beginning, intermediate and advanced students during the summer months. Brochure available late spring. *For information:* The Weaving Center at Harrisville Designs, WJ, Harrisville, NH 03450.

**COMING TO ENGLAND?** Residential spinning and weaving tuition offered in well-equipped country studio. For brochure write **Malcolm and Elizabeth Palmer**, Crown Cottage, Gretton, Northamptonshire, NN17 3DE, England.

**KEELOR HANDWEAVING** (Kitty and Jim Smith) Beginning, intermediate, advanced study available throughout the year with times of study arranged to fit individual needs. Dressing the loom and reading patterns are stressed as much as the actual weaving. In this small historic village on the Santa Fe Trail, camping, room, and/or board available with prior arrangement. Box 8, Arrow Rock, MO 65320. (816) 837-3328

**MEG K. PALLEY**, fiber artist of over 20 years offers weaving and spinning instruction in her country home; student to pay by household help. References exchanged. 11904 N. Bloomfield Road, Nevada City, CA 95959.

## Summer Workshops

**Cheryl Samuel** July 6-10  
NW Coast geometric twining.

**Joanne Hall** July 20-24  
Twill tapestry.

**Jean Scorgie** August 3-7  
Fashion fabrics.

*Please write for further information.*

**Damascus Pioneer Craft School**  
14711 S.E. Anderson Road  
Clackamas, OR 97015

**ALANIZ** from page 28.

ment of old power looms and computerized equipment already bear testimony to this. It may be called the greening of the crafts, spurred by mutual inspiration between industry and crafts. Artisans who stretch their production capacity while maintaining a low overhead, gain in price competitiveness and close the price gap between exclusively handmade items and industrially mass-produced items.

The reconciliation between crafts and industry inevitably affects consumer awareness and makes room for a diversified society (as compared to a monopolized society). Crafts are evolving as they incorporate modern technology and materials. State-of-the-art glass, furniture and jewelry exemplify this. The same cross-fertilization is possible between weavers and the textile industry. Crafts are the link between industry and art/design, and between function and aesthetics, and they connect the individual with a collective consciousness.

## Contest Winners

*The Weaver's Journal* is proud to announce two winners in the The Weaver's Journal Name Draft Contest held this fall. The First Prize was awarded to Kathryn M. Turner of Madison, New Jersey for a huck interpretation in fine linen. Honorable Mention went to Sister Joan Marie Lovett, OSB, of St. Scholastica Priory, Petersham, Massachusetts who wove the name draft in double weave pickup. Contest judges were Susan Mansfield, author of the "What's in a Name?", which stimulated the contest, and Linda Madden, Minnesota production weaver and teacher. Both winning projects will appear in the Spring issue of *The Weaver's Journal*.

# CALENDAR

## EXHIBITS, FAIRS, FESTIVALS

### ARIZONA

**Flagstaff:** "Fibers Celebrated," a juried fiber exhibit in conjunction with the Intermountain Weavers Conference, will be held at the Northern Arizona University Art Gallery, July 1-August 1, 1987.

**Tucson:** The Tucson Handweavers & Spinners Guild with the Tucson/Pima Arts Council will sponsor a juried exhibition of handweaving, spinning and related fiber arts entitled "Fibers '87," March 2-28, 1987 at the Pima Community College Downtown Campus Center Library, 1255 N. Stone Ave., Tucson.

### CALIFORNIA

**Orland:** Glenn County Fair Sheep & Wool Show, June 11-14, 1987. Events include the National California Wool Show, Handcrafted Wool Showcase and Table Sale of Fleeces. For information: Paul E. Briggs, Glenn County Fair, P.O. Box 667, Orland, CA 95963 (916) 865-4418.

### DISTRICT OF COLUMBIA

**Washington, D.C.:** "The Scent of Flowers—Woolen Textiles from Kashmir," July 1, 1986 through February 15, 1987 at The Textile Museum.

**Washington D.C.:** "Pennsylvania Coverlets, 1832-1876," November 3-February 27, 1987 at the DAR Museum, 1776 D St. N.W.

### FLORIDA

**Boynton Beach:** Boynton's G.A.L.A. (Great American Love Affair), March 6, 7 & 8, 1987. For information: Eleanor Wollenweber, P.O. Box 232, Boynton Beach, FL 33425-0232.

### GEORGIA

**Athens:** "Southern Fibers," a juried exhibit sponsored by the Chattahoochee Handweavers Guild and the Athens Fibercraft Guild, will be held March 13-29, 1987 at the University of Georgia, Athens.

### HAWAII

**Honolulu:** "WeARTable," an exhibition of handwoven garments, sponsored by the Hawaii Handweavers Hui, will be held March 31-April 18, 1987 at the Kirsch Gallery of Punahou School, Honolulu.

### INDIANA

**Columbus:** The Bartholomew County Historical Society announces a craft show at the Breeding Farm, County Roads 800N and 100W, May 30-31, 1987.

**Columbus:** "Four Decades of Fashion: Selections from the Collection," February 7-March 28 at the Indianapolis Museum of Art/ Columbus.

### KANSAS

**Kansas City:** "Fibre Trends '87," the annual juried membership exhibit sponsored by the Fiber Guild of Greater Kansas City will take place April 2-30, 1987 at Union Hill Arts, 3013 Main St., Kansas City.

**Wichita:** "Fiber R/evolution," May 15-June 15, 1987 at the Wichita Art Museum.

### KENTUCKY

**Bowling Green:** "Needle Expressions 1986," April 13-May 8, 1987, The Jackson Museum, Kentucky University.

### LOUISIANA

**Alexandria:** The 25th anniversary exhibition of the Louisiana Crafts Council will be held March 8-April 4, 1987 at the James C. Bolton Library, Louisiana State University at Alexandria.

**Houma:** The 25th anniversary exhibition of the Louisiana Crafts Council will be held January 10-February 26, 1987 at Southdown Plantation/Terrebonne Museum.

### MASSACHUSETTS

**Brockton:** "Fiber R/evolution," January 16-March 22, 1987, Brockton Art Museum.

**Lincoln:** "Fiber R/evolution," January 16-March 22, 1987, DeCordova and Dana Museum and Park.

**Pittsfield:** "Shaker Workmanship 1987," a juried exhibition showcasing recent pieces by contemporary craftspeople whose work reflects the designs and skills of the Shaker community industries will take place May 31-September 30, 1987 at Hancock Shaker Village, located on Route 20, five miles west of Pittsfield, Massachusetts.

### MINNESOTA

**Minneapolis:** "ARTWEAR '87," sponsored by the Minneapolis Institute of Art is a major juried competition for runway exhibition of wearable art, beginning April 1, 1987. Guest lecturer on April 10, 1987 is Zandra Rhodes whose work will be on display.

**Minneapolis:** "Scandinavian Art Weaves by American Weavers," featuring the work of

Catherine Ingebretsen, Phyllis Waggoner and Mary Ann Wise, May 8-June 21, 1987 at the American Swedish Institute, 2600 Park Ave., Minneapolis, Minnesota.

### NEW MEXICO

**Los Alamos:** Fuller Lodge Art Center presents the following exhibitions in 1987: April 3-May 3, Second annual juried "Que Pasa: Art in New Mexico"; May 8-31, "Textures," including the work of weaver Irene Yesley; October 2-November 1, "Personal Images," including the hand-made paper of Dana Salmond.

### NEW YORK

**Binghamton:** An exhibit of 19th and 20th century Eastern European embroideries will be held February 8-April 19 at the Roberson Center for the Arts and Sciences, Binghamton.

**Lockport:** The Weavers' Guild of Buffalo, New York Fiber Show, April 26-May 17, 1987 at Kenan Center, Lockport, New York.

**New York City:** "Folding Fans from the Cooper-Hewitt Collection," February 3-May 31, 1987 at the Cooper-Hewitt Museum, 2 East 91st St. Also at the Cooper-Hewitt, "Perspective: The Illusion of Space," November 25, 1986-March 1, 1987, an exhibition of drawings, prints, rare books, wallpapers, textiles, peep shows and porcelains from the Museum's permanent collection.

**New York City:** "Craft Today: Poetry of the Physical," October 26, 1986-March 22, 1987 at the American Craft Museum, 40 W. 53rd St.

### PENNSYLVANIA

**Philadelphia:** "Fiber Creations '87," the 34th annual exhibit of juried works by the Philadelphia Guild of Handweavers, March 22-April 11, at the Connelly Center & Art Gallery of Villanova University, Lancaster Ave., Villanova.

### RHODE ISLAND

**Bristol:** "Costume as Communication: Ethnographic Costumes and Textiles from Middle America and the Central Andes of South America," March-December, 1987 at the Haffenreffer Museum of Anthropology, Mount Hope Grant, Bristol.

### WASHINGTON

**Seattle:** "Needle Expressions 1986," February 23-March 20, 1987, Frye Art Museum.



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## WISCONSIN

**Madison:** The first annual spring sale of the Madison Weaver's Guild will take place May 2-3, 1987 at Hilldale Mall, Midvale Blvd., Madison. The annual exhibition of the Madison Weaver's Guild will take place May 1-29, 1987 at the Lutheran Campus Center, 325 N. Mills St., Madison.

## CANADA

### ONTARIO

**Brockville:** "Animals and Other Critters," a mixed media exhibition by Brockville and area artists and craftspersons as well as invited artisans from across Ontario, will be held February 28-March 27, 1987 at Heritage Crafts, Sheridan Mews, 182-186 King St. W., Brockville, Ontario K6V 5Y4.

## CONFERENCES

### ARIZONA

**Flagstaff:** The Third Biennial Intermountain Weavers Conference will be held on the campus of Northern Arizona University, July 16-20, 1987. Keynote speaker will be Anita Mayer. *For information: Lois Fronk, 1104 Stover St., Ft. Collins, CO 80524.*

### CALIFORNIA

**Asilomar:** The Conference of Northern California Handweavers '87 will be at Asilomar, April 1-3, 1987. Featured speakers include Pat Hickman, Lillian Elliot, Sarah and Leo Begay. *For information: SASE to CNCH '87 Registrar, 45 Rivoli St., San Francisco, CA 94117.*

**Los Angeles:** The 16th Biennial Conference of Southern California Handweavers, "Threads of Time," will be held at the UCLA campus and the Los Angeles Airport Hilton, July 7 through 12, 1987. Dates include pre-conference workshops. *For information: CSCH '87, P.O. Box 194, Pacific Palisades, CA 90272.*

**Mendocino:** The 4th International Fiber and Fungi Symposium and Exhibition will be held January 11-15, 1988 on the Mendocino coast. An exhibit of mushroom-dyed fiber art will open January 9, 1988 at the Highlight Gallery in Mendocino. *For information: Miriam Rice, International Mushroom Dye Institute, Box 703, Mendocino, CA 95460.*

**Stockton:** Workshop II, National Wool and Lamb Workshop at the San Joaquin County Fairgrounds, May 13-15, 1987. *For information: Paul E. Briggs, Glenn County Fair, P.O. Box 667, Orland, CA 95963 (916) 865-4418.*

### FLORIDA

**Maitland:** The Florida Tropical Weavers Guild will hold their annual conference, April 24-26, 1987, at the Sheraton Hotel in Maitland. Albertje Koopman is the keynote speaker with fashion show commentary by Nancy Harvey. *For information: Kathleen Lee, 738 Wildmere, Longwood, FL 32750.*

## HAWAII

The first National Convention of Craftspeople, organized by Harvest Festival, a national craft fair network, will be held in Hawaii in April 1987. The convention will include seminars and workshops focusing on marketing techniques, financial planning, insurance, workplace hazards, legal issues, computers, crafts photography. *For information: The National Convention of Craftspeople, 111 Liberty St., Petaluma, California 94952 (800) 321-1213.*

## KANSAS

**Lawrence:** "Crossroads '87," the Midwest Weavers Conference will be held at The University of Kansas, Lawrence, June 5-7, 1987. Sponsored by the Kansas Alliance of Weavers and Spinners, featured speakers will be Albertje Koopman and Lois Ericson. *For information: Bill Dysinger, 207 3rd Ave., Leavenworth, KS 66048.*

## KENTUCKY

**Berea:** The Precious Fibers Foundation has announced The National Fibers Cottage Industry Congress, to be held at Berea College in Berea, Kentucky, May 27, 28, 29, 1987. The conference will concentrate on preparing people to be in fiber cottage industries. Speakers include Allen Fannin, Linda Berry Walker and Paula Simmons. *For information: Precious Fibers Foundation, Inc., P.O. Box 511, Berea, KY 40403. (606) 986-1495.*

## LOUISIANA

**Baton Rouge:** Gulf South Fiber Conference, "Cotton Daze—Summer Haze," June 24-28, 1987. Sponsored by the Bayou Yarn Benders and Baton Rouge Fiber Guild. *For information: Mary Lynn Jackson, 9326 Cal. Rd., Baton Rouge, LA 70809.*

## MASSACHUSETTS

**Amherst:** The 17th Biennial New England Weavers' Seminar will be held July 20-23, 1987 in Amherst. Featured speakers include Allen Fannin, Diane Itter, Malin Selander, Nell Znamierowski, Ed Franquemont and Patrice George. Pre-conference workshops will be held July 17-19. *For information: Kathryn Bardwell, R.D. Box 291, Craryville, NY 12521.*

## MINNESOTA

**Minneapolis:** The Textile Council of the Minneapolis Institute of Art will sponsor "Artwear '87," April 1-4, 1987. Featured speaker will be Zandra Rhodes. *For information: The Textile Council, Minneapolis Institute of Art, 2400 Third Ave. S., Minneapolis, MN 55404. (612) 870-3047.*

## MISSOURI

**Warrensburg:** Missouri Fiber Artists will host their 10th annual conference, "Going and Growing," May 15-17, 1987 at Central Missouri State University Art Center, Warrensburg. *For information send large SASE to: Billi R. S. Rothove, Conference Chair, Cen-*



tral Missouri State University, Art Center  
120, Warrensburg, Missouri 64093.

#### RHODE ISLAND

**Bristol:** The Haffenreffer Museum of Anthropology, Brown University, announces a symposium, "Current issues in Ethnographic Costume and Cloth: Middle American and the Central Andes of South America," in March, 1987. The symposium will coincide with the opening of the exhibition "Costume as Communication." For information: Margot Schevill, Haffenreffer Museum of Anthropology, Mount Hope Grant, Bristol, RI 02809.

#### TENNESSEE

**Smithville:** The Appalachian Center for Crafts and Shereen LaPlantz will sponsor a conference at the Appalachian Center for Crafts in Smithville, August 10-14, 1987. For information: Shereen LaPlantz, LaPlantz Studios, 899 Bayside Cutoff, Bayside, CA 95524. (707) 822-6009.

#### CANADA

##### BRITISH COLUMBIA

**Vancouver:** The 13th Biennial Conference of the Association of Northwest Weavers' Guilds, "Fibres Forever," will be held June 20-28, 1987, at the University of British Columbia, Vancouver. The keynote speaker will be Virginia West. For information: Allen Sanderson, 4535 61st St., Delta, B.C., Canada V4K 3X6 (604) 946-1883.

##### ONTARIO

**St. Catharines:** The Ontario Handweavers and Spinners Conference 1987, "Pot-pourri '87," will be held May 22-24, 1987 at Brock University, hosted by the Niagara Handweavers and Spinners. For information: Esther Teal, 2613 Ott Road, Stevensville, Ontario L0S 1S0 Canada.

##### NEW ZEALAND

**Christchurch:** "National Woolcrafts Festival Canterbury-1987," the annual festival of the New Zealand Weavers and Spinners and Woolcraft Society, will be held May 12-16, 1987 at Lincoln College, near Christchurch. For information: Jackie Bain, National Woolcrafts Festival, Canterbury 1987, Private Bag, Sumner, Christchurch, 8, New Zealand.

##### WEST GERMANY

**Sindelfingen:** "WEBEN '87," Weaving Technologies and Materials, International Exhibition and Conference, will take place March 5-8, 1987 at Sindelfingen Fair Grounds. For information: Wolfgang Moroff, MESAGO, Postfach 1240, 7064 Remshalden, West Germany.

#### TO ENTER

**Deadline February 20** for "Fiber Structure National V," open to all living artists and craftspersons residing in the U.S. The exhibit will be held at the Downey Museum of Art in Downey, California, March 26-April 30,

1987. For information: Downey Museum of Art, 10419 Rives Ave., Downey, CA 90241 (213) 861-0419.

**Deadline February 21** for the Guilford Handcrafts Exposition, sponsored by Guilford Handcrafts, Inc. to be held July 16, 17 & 18, 1987 at Guilford Green. For information: Fernn Hubbard or Joyce Wright, Guilford Handcrafts, Inc., P.O. Box 221, Guilford, CT 06437 (203) 453-5947 or 453-6237.

**Deadline February 27** for "Fibers '87," a juried exhibition of handwovens, sponsored by the Tucson Handweavers & Spinners, March 1-28, 1987 at Pima Community College, Downtown Campus Library, 1255 N. Stone Ave., Tucson, AZ. Open to members and all residents of Pima County, Arizona. For information: Edie McConnell, Tucson Handweavers & Spinners Guild, 5644 E. 9th St., Tucson, AZ 85711.

**Deadline March 20** for "Fiber Celebrated, 1987." Exhibition dates: during the Inter-mountain Weavers Conference in July, 1987. For information: send SASE (legal size) for prospectus to Alice McClellan, 1817 Fairway Circle, Las Cruces, NM 88001.

**Deadline March 31** for a weavers sample exchange group, offered by the Squamish Weavers and Spinners Guild. Yarns must be natural fibers. For information: Squamish Weavers and Spinners Guild, c/o Jane Iverson, Box 97, Britannia Beach, BC, Canada V0N 1J0.

**Deadline April 1** for "Fiber Celebration '87," at the Loveland Museum, June 3-June 27 and the Longmont Museum July 6-August 7, 1987. For information: SASE to Fiber Celebration '87, 240 N. Hollywood, Ft. Collins, CO 80521.

**Deadline April 1** for papers on subjects of original research relative to the history, theory, practice and development of textile knowledge. For information: Prof. Naomi Whiting Towner, Dept. of Art, Illinois State University, Normal, IL 61761.

**Deadline April 13** for entries in the Festival Arts and Craft Show, July 11 & 12, 1987 at Freimann Park, downtown Fort Wayne, Indiana. For information: Betty L. Newton, 1707 Kensington Blvd., Fort Wayne, IN 46805.

#### ANNOUNCEMENTS

**Scott's Woolen Mill** has moved. Contact them at: Scott's Woolen Mill, Inc., P.O. Box 1204, 528 Jefferson Ave., Bristol, Pennsylvania 19007. 1-800-225-4661 or in Pennsylvania and Alaska, 1-215-788-2328.

**Teaching for Learning** announces the 1986 Teachers of the Year in Spinning and Weaving. Weaving Teacher of the Year is Jackie Wollenberg of Berkeley, California who teaches at The Berkeley Adult School and until it closed, Pacific Basin School of Textile Arts. Spinning Teachers of the Year are: Rima Shaffer-Meyer of Washington, D.C., Celia Quinn of Santa Cruz, California, and Maggie

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From Dr. Lyle McNeal at the Navajo Sheep Project: "**The American Navajo-Churro Sheep Registry** is a new breed registry created to define the characteristics necessary to qualify a sheep as a Navajo-Churro and determine the procedures for evaluation. In its title, the new registry reflects both the Navajo and Hispanic cultures. Temporary president is Antonio Manzanares, Los Brazos, New Mexico and co-president is Milton Bluehouse, Ganado, Arizona."

**The Heritage Textile Guild** is compiling information on the journeys of handwoven coverlets and their weavers. If anyone has information about where a particular coverlet was woven and how it arrived at its present location, please share your story with the Guild. Any pictures and/or information on the weaver and the coverlet would be useful. Names will be kept confidential upon request. Send information to: Heritage Textile Guild, 2219 Falmouth Ave., Anaheim, CA 92801.

The headquarters of **Bizarre Butterfly Publishing** were destroyed by fire on November 23, 1986. Bizarre Butterfly publishes books by Harry and Olive Linder: *Hand-spinning Cotton*, *Handspinning Flax*, and *Techniques of Code Drafting*. They also publish the newsletter *Lacemaking Today*, whose editor/publisher, Judy Green Davis noted that the fire should not affect newsletter subscribers or those who want to order books. The address and telephone number of Bizarre Butterfly Publishing will remain the same, 1347 E. San Miguel, Phoenix, AZ 85014 (602) 266-2426.

## Wool Forum

From *The Parkers at Sammen Sheep Farm in Henning, Minnesota*: "**WOOL FORUM**, a coalition of wool producers, sheep specialists, wool consumers, and other wool-related individuals and organizations has been formed to resist recent changes in the administration of the Wool Incentive Program by the U.S. Dept. of Agriculture's Agricultural Conservation and Stabilization Service (USDA-ASCS). Under a notice (LD-276) distributed to state ASCS offices in May, growers of high quality wool have an upper limit placed on payments they can receive. Growers selling to "hand spinners, hobby crafters, or other similar person" are also singled out for reduced payments under the notice.

WOOL FORUM views the changes in procedure made under LD-276 as just the tip of the iceberg of administration attempts to scuttle the entire Wool Incentive Program. All producers should be most concerned about this problem, not just the premium wool growers. The Wool Act was originally enacted to encourage production of high

quality wool, and is entirely funded from import duties on wool, not tax dollars.

WOOL FORUM will advise producers of their rights and assist with producer appeals all the way through the federal level. WOOL FORUM will also confer with USDA-ASCS officials to urge them to rescind the new procedure, as well as lobby with members of the 100th Congress to invalidate the procedure legislatively. Wool consumers who believe in a strong domestic premium wool industry are also urged to participate in WOOL FORUM in order to help preserve their fiber sources. Funds are needed to continue the work of WOOL FORUM. Donations may be sent to WOOL FORUM, Rt. 1, Box 153, Henning, Minnesota 56551-9740 (218) 583-2419. An information packet will be sent for a self-addressed long envelope and \$1."

## SCHOOL NEWS

**Penland School**, in Penland, North Carolina, has received a \$51,000 award from the North Carolina Arts Council. The money will be used for general operation of the school.

**Haystack Mountain School of Crafts** at Deer Isle, Maine has received a gift of \$48,000 from the Elizabeth F. Cheney Foundation for the renovation of Faculty Row at the school's campus. Miss Cheney was a student at Haystack, studying weaving there in 1961.

**The Oregon School of Arts and Crafts** in Portland announces three new artists-in-residence for the 1986-87 school year: Adrian Arleo from Rhode Island, in ceramics; Janet Bezzant from South Carolina, in fibers/mixed media; Barbara Eiswerth from Pennsylvania in design/mixed media.

**Arrowmont School of Arts and Crafts** in Gatlinburg, Tennessee has received the 1986 Governor's Award in the Arts for Arts Education. The Award recognizes individuals and organizations that have made outstanding achievements in support of the arts in Tennessee.

"**Friends of Arrowmont**," scholarships in the amount of up to \$250 are available for the 1987 one-week or two-week mixed media workshops, June 8-August 14, to those who show a definite monetary need in order to be able to attend a class at the Arrowmont School. For information: Margaret McGavin, Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg, TN 37738 (615) 436-5860.

**Summer 1987 assistantships** at the Arrowmont School are available for the four one-week mixed media workshops scheduled for June 8-August 14, 1987. For information: Margaret McGavin, Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg, TN 37738.

**Position available** as Arrowcraft Shop manager, Gatlinburg, Tennessee. For information: Kay Pirrong, 8 Carol Road, Westfield, New Jersey 07090 (201) 654-6715.

# 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.

### CONNECTICUT

**Brookfield:** Brookfield Craft Center will offer fiber classes including basketry, weaving and papermaking during their Winter 1987 session. *For information:* Brookfield Craft Center, Inc., P.O. Box 122, Brookfield, Connecticut 06804.

### MASSACHUSETTS

**Brockton:** Junco Sato Pollack will lead an intensive two-day workshop, "The Art of Shiburi," February 21 & 22, 1987 at the Brockton Art Museum/Fuller Memorial.

**Lincoln:** Gerhardt Knodel will talk about his large-scale work and the development of fiber art as represented in the exhibit "Fiber R/evolution," Sunday, March 8, 1987 at the DeCordova Museum.

### MISSOURI

**Fayette:** The Weavers' School provides an intensive weaving experience for those interested in exploring beyond the four shaft loom. Classes include: Introduction to Complex Weaves, The Weaving and Finishing of Coverlets, and The Drawloom. Samples are woven on eight shaft jack looms and Glimakra countermarche looms with draw attachments. Students live inexpensively at the school for 2, 3 or 5 day classes with the option of remaining longer for individualized instruction. *For information:* Madelyn van der Hoogt, The Weavers' School, Route One, Fayette, Missouri 65248. (816) 248-3462.

### NEW YORK

**Binghamton:** A one-day symposium, "The Goddess Motif: An Afternoon of Goddess Embroidery Discussions," will be held February 21, 1987 in conjunction with an exhibit of European embroideries at the Irma M. Ahearn Gallery of Roberson Center, 30 Front St., Binghamton.

**Buffalo:** A two-day color workshop presented by Sue Beevers and sponsored by The Weavers' Guild of Buffalo will take place March 26-27, 1987. *For information:* The Weavers' Guild of Buffalo, c/o Suzanne Tanner, 472 Winspear Ave., Buffalo, NY 14215.

### OREGON

**Portland:** The Winter Term at the Oregon

School of Arts and Crafts will run from January 12-March 21, 1987. Weaving classes will be offered as part of the 10 week session and in workshops and short courses throughout the term. *For information:* Oregon School of Arts and Crafts, 8245 S.W. Barnes Road, Portland, Oregon 97225 (503) 297-5544.

### RHODE ISLAND

**Bristol:** In conjunction with the exhibit, "Costume as Communication," opening at the Haffenreffer Museum of Anthropology in March 1987, the following lectures will be offered: Dr. Patricia Rieff Anawalt on "Costume with a Sacrificial Past: Ancient Worship, Modern Wear," March 6; "Current Topics in Ethnographic Cloth and Costume from Middle America and the Central Andes of South America," a symposium, March 7; Kate Peck Kent on "Prehistoric and Contemporary Pueblo Textiles," April 27.

## AUSTRALIA

### QUEENSLAND

**Brisbane:** The Australian Flying Arts School announces a new Weaving Correspondence Course, written by Janet De Boer, and sponsored by the Crafts Board of the Australia Council. *For information:* The Coordinator, Correspondence Courses, Australian Flying Arts School, c/o Brisbane CAE (Kelvin Grove), Victoria Park Road, Kelvin Grove Q 4059.

### CHINA, JAPAN, MEXICO, NEPAL

Folkways Institute, a U.S. based international school which develops and offers field courses and workshops in Adult and Continuing Education within and outside the U.S. will offer the following workshops in 1987: Festivals and Folkcraft of Nepal, May 2-17; Native Arts and Crafts of Mexico, June 19-28; Chinese Crafts: A Journey for Artisans, June 21-July 12; Festival and Folkcraft of Japan, July 27-August 12. *For information:* Kyle Cook, Folkways Institute, P.O. Box 68257, Oak Grove, Oregon 97268.

## RETREATS

### CALIFORNIA

**Monterey Peninsula:** Heart's Desire will sponsor a Clothing Weavers' Round Robin at Asilomar Conference Center on the Monterey Peninsula, March 15-18, 1987. *For information:* Jinny Hopp, Heart's Desire, 31510 44th Ave. E., Eatonville, WA 98328 (206) 847-5422.

### INDIANA

**Anita Luvera Mayer** will conduct a garment weaver retreat in New Harmony, Indiana, October 8-11, 1987. *For information:* SASE to Anita Luvera Mayer, 4114 R. Avenue, Anacortes, WA 98221, after June 1, 1987.

### WASHINGTON

**Eileen O'Connor** will conduct a garment weaver retreat in Port Townsend, Washington, October 23-25, 1987. *For information:* SASE to Eileen O'Connor, 6248 29th Ave. N.E., Seattle, WA 98115, after June 1, 1987.

## TRAVEL

**Mexico:** "The Unexplored Corners of Mexico," led by Dr. Gary Ross, April 11-18, 1987. *For information:* Holbrook Travel, Inc., 3540 N.W. 13th St., Gainesville, FL 32609 (904) 377-7111.

**New Guinea:** "New Guinea: The Art of Weaving, Primitive Art and Exotic Photography," led by Dr. Brian M. du Toit, August 1-17, 1987. *For information:* Holbrook Travel, Inc., 3540 N.W. 13th St., Gainesville, FL 32609. (904) 377-7111.

**British Isles:** Marolyn Downing of the International Design Center will lead a tour to Ireland and England, April 22-May 6, 1987. *For information:* Schilling Travel, 722 2nd Ave. S., Minneapolis, MN 55402-2464. (612) 332-1100. Outside MN (800) 328-0302.

**France:** Helen Brewer, tapestry weaver and teacher will lead a tour entitled "Tapestries of France," April 20-May 3, 1987. *For information:* Schilling Travel, 722 2nd Ave. S., Minneapolis, MN 55402-2464. (612) 332-1100. Outside MN (800) 328-0302.

**The Arctic:** Holman Eskimo Co-operative presents "1987 Arctic Experience for Spinners and Dyers," June 30-July 7 or July 7-July 14, 1987. *For information:* Wendy Chambers, 21 Boxwood Cr., Whitehorse, Yukon, Y1A 4XB Canada. (403) 633-2530.

**China:** Textiles Tour to China, May 18-June 8, 1987, under the auspices of the U.S./China Peoples Friendship Association, led by Penelope Drooker. *For information:* Penelope Drooker, P.O. Box 220, Sanbornville, NH 03872 (603) 522-3144 or Joanna Cameron, USCPFA Tours Office, (202) 296-4147 or (800) 368-5883.

**Kenya:** Linda Hendrickson, owner of Fashion Fibreworks in Portland, Oregon will lead a tour to Kenya, July 23-August 18, 1987. *For information:* Linda Hendrickson, (503) 239-5016.



# PRODUCTS

## Review

### Signe's Width Holder

One of my first rug weaving teachers required that her students use a temple while another forbade it. This led to a bit of confusion. Since then, I have chosen not to use a temple, letting my selvages sometimes wiggle, believing that this was all part of rug weaving. At a rug finishing workshop in Denver this summer, the temple was once again brought to my attention and praised by the workshop leader. Now, after many years of rug weaving, should a temple/width holder be added to my weaving routine?

When *Signe's Width Holder* came in the mail, I was happy to see that it is a simple device consisting of grooved dowels held by brackets which attach to the sides of the breast beam, two four-pronged rake-like instruments called forks that hook into each side of the woven material, string and elastic. The instructions are also simple, showing a large illustration of how the width holder is attached.

The brackets holding the grooved dowels are screwed into each end of the breast beam. This is the only problem that I see with this device. Some weavers may not want to drill four small holes into their loom. The string, which is attached at one end to the fork and has elastic in the center, is placed in the groove of the adjustable dowel. The forks (which are VERY sharp) are placed in the woven material, and the other end of the string is tied to the loom support beam with the elastic somewhere near the center. As the warp is advanced, the forks can be removed and replaced.

*Signe's Width Holder* is a clever device. It is easy to assemble and easy to store, but the main attraction is that it does not cover up the design as a temple does. This is a definite advantage for tapestry weavers. Please be cautioned, once again, that the four pronged forks are VERY sharp, which is good for attaching to the woven cloth, but rough on the fingers. Be careful when opening the package and when using the device around children.

The width holder comes in two sizes—36" or less and 45" and up—and is adjustable to different types of beams. There is also a frame loom version available. The price is \$16.95 U.S., about \$23.00 Canadian. It is made in Norway and can be mail ordered from: Marit Enterprises, P.O. Box 13507 Kanata, Ontario, K2K 1X6 Canada. Phone (614) 592-1299.

Will *Signe's Width Holder* be part of my daily weaving routine? Yes, because it does its duty by helping to keep the selvages even, and does it in a simple and efficient way.

*Donna Martin*  
Donna Martin is a rug weaver in Santa Fe, New Mexico.

## News

### Photography

**MARILYN'S STUDIO**, Streator, Illinois, now offers Printed Slide Labels for Artists, Photographers and Craftpersons. "These special die-cut labels are printed with all pertinent data categories needed by the professional artist or craftsperson to accurately, efficiently and neatly label their slides for presentation to buyers, jurors, the media, slide registries and for their own slide catalog." For information: Marilyn's Studio, Dept. WJ, "Creative Systems for Creative People," 54 Sunset Drive, Streator, IL 61364.

### Basketry

**PRESS de LaPLANTZ** wants you to join "Visual Diary/Statements in Slides." Each month, beginning in February 1987, subscribers will receive a slide kit containing 5 slides of one artist's work, a slide information sheet, artist biography and statement. Bonus slides are available if you have been a member for at least eight months. For information: Press de LaPlantz, P.O. Box 220, Bay-side, California 95524 (707) 822-6009.

### Yarn

**HARRISVILLE DESIGNS** has a new line of 60 colors, designed by Nell Znamierowski. The entire color line has been redesigned and expanded.

**CRYSTAL PALACE YARNS** now offers "Demi-Georgia," 100% mercerized cotton, sold only on cones (1720 yds/lb.), in 18 colors. For information: Crystal Palace Yarns, 3006 San Pablo Ave., Berkeley, California 94702 (415) 548-9988.

**CLASSIC ELITE YARNS INCORPORATED** will add "Newport Light," a 3-ply version of "Newport;" "Cambridge," a cotton and wool 6-ply cabled yarn; "Jasper," a black marled rayon/cotton blend; and "Memphis," a multi-ply rayon/linen blend, to its yarn line in Spring/Summer 1987. For information: Classic Elite Yarns, Inc., 12 Perkins St., Lowell, Massachusetts 01854.

New from **HENRY'S ATTIC**: Prime Alpaca from Peru in 3-ply medium and light weight; Kid Mohair 2000 from England, made from 90% Kid Mohair and 10% nylon; and Casino from Spain, made from 50% cotton and 50% rayon. For information: Henry's Attic, Mercury Avenue, Monroe, New York 10950 (914) 783-3930.

**STUFF'S** latest mailorder collection of natural fiber yarns and accessories has added vegetal dyed Silkenwool as well as an expanded assortment of silks, silk blends and wools. Now in The Drop Spindle line of hand-dyed yarn is a silk noil. A complete sample set, current sale sheet and catalog is available for \$5.00. Individual samples are available; the catalog alone is \$1.00. For information: Stuff etc., Sue Beffa, RR 3, 260 Hoffman Drive, Califon, New Jersey 07830 (201) 832-5863.

### Patterns

Now available from the studio of **Audrey Homme**, "Beyond the Bog," complete instructions for sizing, weaving and finishing the wrist to wrist garment known as the bog. Designed for 22" or larger loom width. "If you can warp a loom you can wear your bog." The pattern is available for \$7.00 plus \$.50 postage from: Audrey Homme, 3323 Deerfield Rd., Eau Claire, Wisconsin 54701.

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**The Weaver's Market** classified advertising rate is .85 per word, \$18.00 minimum. Count postal box, street address, city, state, zip code as 6 words. **Deadline** for the Spring issue is March 1. Pre-payment must accompany classified ads. Send copy to: The Weaver's Market Classifieds, c/o *The Weaver's Journal*, P.O. Box 14238, St. Paul, MN 55114. For information on display ad rates, call Mary at (612) 646-7462, or write to the address above.

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**BOND KNITTING FRAME** \$190 + shipping. Schacht, Louët, Glimåkra looms and wheels. Hand-spun MANOS yarn and more. L'SASE for catalogue. The Wool Room (W), Laurelton Road, Mt. Kisco, NY 10549 (914) 241-1910.

**GLIMÅKRA, LECLERC, HARRISVILLE & BEKA LOOMS.** Ashford & Louët wheels. Charkhas, knitting machines, books. Low prices. Free catalog. WOOLERY, Genoa, NY 13071. (315) 497-1542.

**BRADSHAW MANUFACTURING COMPANY** is now offering economy, custom made STAINLESS STEEL REEDS with lower prices. Bradshaw Manufacturing Company, P.O. Box 5645, West Columbia, SC 29171 (803) 794-1151.

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**FOR SALE:** Macomber loom, 16 harness, serial #D429. New York City, (212) 391-1565. Bus. hrs.

## PUBLICATIONS

**VIDEO INSTRUCTION!** Color, music, professional 2-camera photography. Weaving, Spinning, Basketry, Needlepoint, Stenciling in both European PAL and American Systems! Free catalog 1-800-442-1122. Victorian Video Productions, P.O. Box 1328, Port Townsend, WA 98368.

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## STUDY

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**10,000 LAKES AND A WEAVER'S GUILD TOO!** The Weaver's Guild of Minnesota offers summer classes in weaving, spinning and dyeing. Choose from beginner's classes or a variety of advanced topics including double weave, tapestry and spinning exotic fibers. For details call or write WGM, 2402 University Avenue, St. Paul, MN 55114 (612) 644-3594 hours 9-1.

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## TRAVEL

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**GREECE. MOREA WEAVING CENTER** offers 2-week courses, June to September, on the eastern coast of the Peloponnese: Traditional Greek Weaving Techniques, Folk Costume Weaving, Natural Dyeing, Oriental Knotted Pile Carpets. Visits

to textile collections. Details: KATERINA KALAMITSI, Box 27009, 11702 Athens, Greece.

**CHINA: TEXTILES TOUR**, May 18-June 8, 1987. For information: SASE to Penelope Drooker, Box 220, Sandbornville, NH 03872.

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**FINLAND:** Finnish Design and Weaving, July 6-August 2 introduces the weaver to a country and fiber artists that make people stand up and notice. A dyeing and weaving workshop and a hands-on linen-handling experience highlight the program. Various options available. Contact: Leona L. Hasen, North Idaho College, Coeur d'Alene, ID 83814.

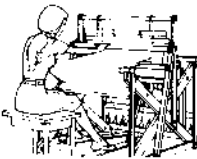
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## Errata

Fall 1986, Vol. XI, No. 2, Issue 42:  
"The Weekend Weaver." We forgot the byline.  
The article was written by Phyllis Wagguncr.  
The correct ordering address for *Rag Rug Weaves: Patterns from Sweden*, reviewed on p. 74, is: Glimåkra Looms 'n Yarns, 1304 Scott St., Petaluma, California 94952.  
In "Colorful Cotton Coordinates," p. 41, the color arrangement chart (see below) was omitted.  
**Threading arrangement**  
Block A: Green 3" (7.5 cm)  
Block B: Blue 2" (5 cm)  
Block A: Purple 1" (2.5 cm)  
Block B: Green 1" (2.5 cm)  
Block A: Purple 2" (5 cm)  
Block B: Green 1" (2.5 cm)  
Block A: Blue 2" (5 cm)  
Block B: Purple 1" (2.5 cm)  
Block A: Blue 1" (2.5 cm)  
Block B: Purple 1" (2.5 cm)  
In "Weaving Together," p. 31, the sentence "In 1969, with sales of \$428,785 . . ." should be changed to "Sales of \$28,785 . . ."



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