

# The Weaver's Journal

\$3.00

Volume V    Number 3    Issue 19

Winter 1981

## *In this issue*

**Stunning  
garments!**

**Introducing the  
cocoon wrap**

**Vests**

**Jackets**

**Children's outfit**

**Accessories  
bags and slippers**

**Selecting patterns**

**Shaft-switching  
on Boundweave**

**Multiple harness  
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# The Weaver's Journal

Quarterly Journal for Textile Craftspeople  
 Volume V, Number 3, Issue 19 Winter 1981 ISSN #0160-3817

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## Letter from the Editor

As usual, in our January issue we are featuring clothing. This year we are offering a series of very simple patterns: Slippers, bags, blouses, vests, a ruana, a cape and the brand new "cocoon wrap" designed by Zina Mae Chesley. What's fun about these patterns is that they can be woven on simple looms and require a minimum of sewing. We chose these patterns because of their usefulness and versatility. They lend themselves to many occasions and show the handwoven look of fabrics to its best advantage. We urge our readers to try them and really concentrate on colors, textures, weaving patterns and finishes that reflect their personal style of life and a unique inspiration.

As in all issues, this one contains quite a few technical articles for all levels of weaving skills. Shaft-switch on boundweave will be of special interest to the 4-harness rug weaver and there is a lot to be learned by the multiple harness weaver. This issue is chock full of challenges.

On page 27 of this issue, you will find information for an important competition. It is designed to encourage textile designers and weavers to share their original and successful projects with others by allowing them to be published in *The Weaver's Journal*. May I ask that all weaving teachers inform their students about this competition because it could mean a great financial reward and important recognition in the field.

P.S. We hope you enjoy the new format, and would like to hear from you on how you like the changes. Thanks.

Clotilde Barrett

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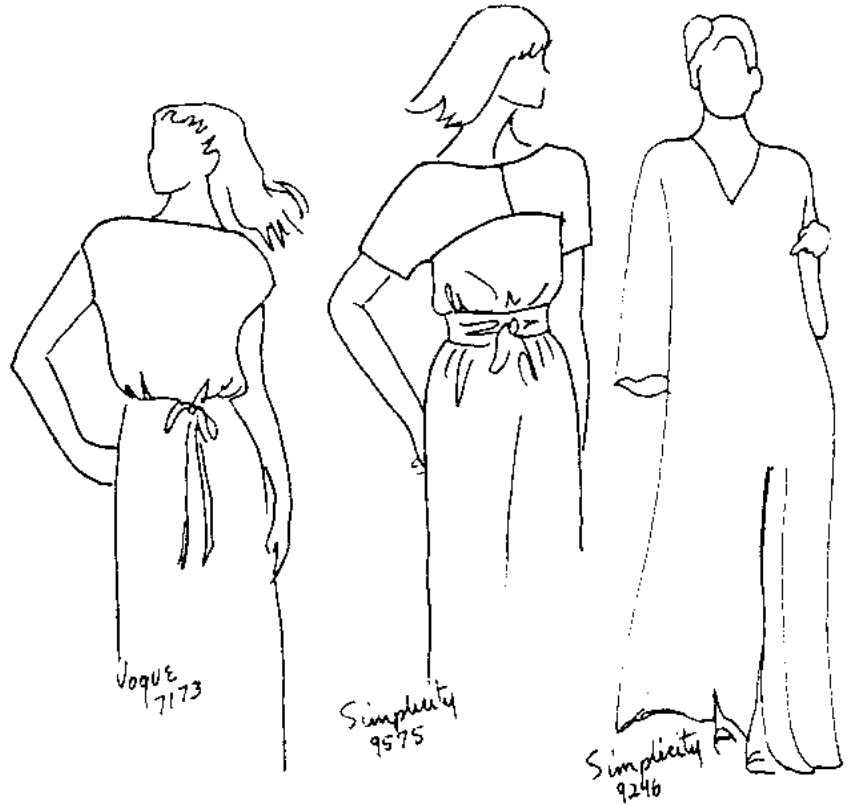
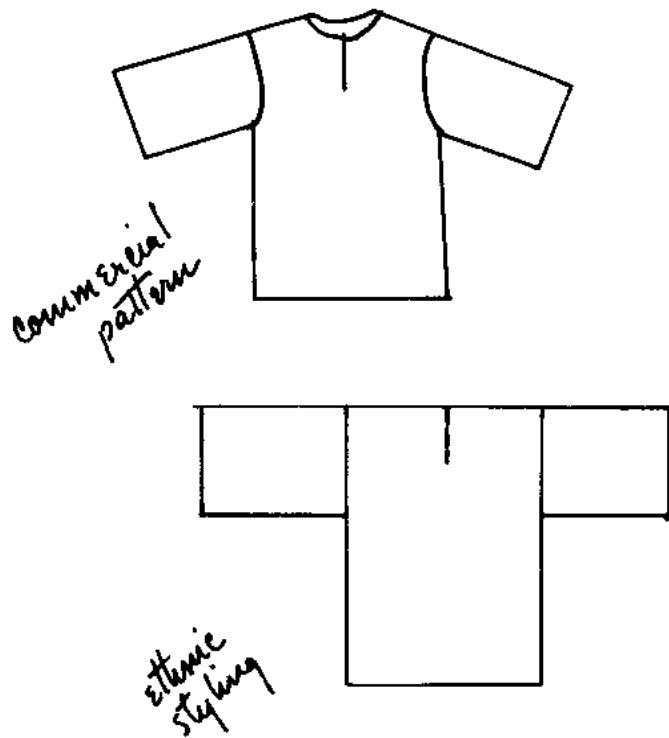
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# TIMELESSNESS AND STYLE.



No matter how long one has worked with handwoven yardage when preparing to make a garment, that first cut into the fabric unleashes butterflies in the tummy or some other equally disturbing psychological response. The realization that something very special, the fabric, is about to be altered into an unknown, places great importance upon the design of the garment and the pattern for the construction of that design. If the criteria for selection of a pattern are *timelessness* and *style* then those fears of cutting the precious material to make the garment are needless.

Style and timelessness are really synonymous, for if someone or something has style there is a true quality of timelessness and, conversely, if someone or something possesses a quality of timeless there is style. In applying these terms or *time-style* to a garment it means that there is a classic quality: everlasting appropriateness and beauty. This is the reason for the interest in ethnic clothing: it has shown by the passage of time that it has universal appeal. The analysis of this universality provides the characteristics for selection of any pattern which in the end will provide that *time-style*.

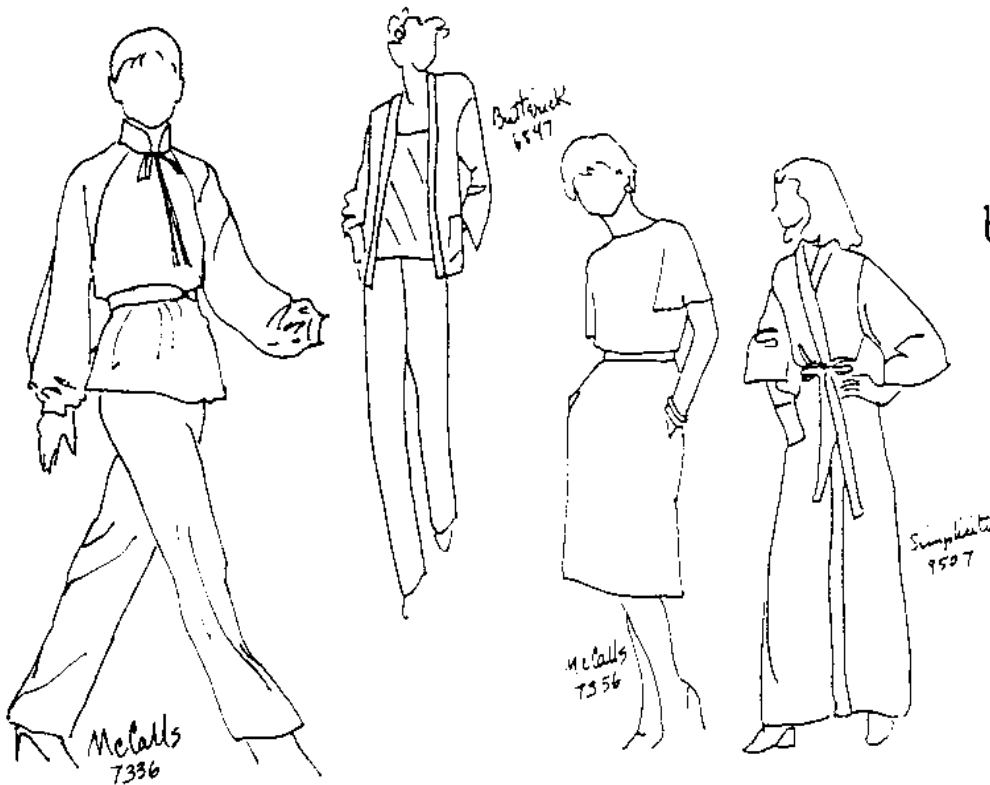
In ethnic clothing there is a simplicity of structure. It is based upon the most effective use of the material; hence the shaping of garments from rectangles which are the basic forms of the cloth from the loom. In recent years

many books have been compiled with patterns reflecting ethnic origins for use with handwoven fabric in clothing construction. One of the most recent books, Betty Beard's *Fashion from the Loom* adapts ethnic based patterns for the greater utilization of every inch of fabric. Previously other fiber designers, namely, Jean Wilson and Yvonne Porcella as well as the creators of the Folkwear Patterns (see bibliography), have developed patterns and pattern ideas which are most valuable to the hand weaver. Not to be overlooked as an important source are those patterns of the commercial pattern companies: Butterick, McCall's, Simplicity, and Vogue. The commercial patterns offer something that many of the true ethnic patterns do not and that is a fit which is in keeping with the demands of contemporary society along with lasting classic styling.

If a garment is to possess *time-style* it has to account for "the shifting sands of time" in the human body. Not only does the human body change; individuals are all different in size, shape and proportion, and a truly elegant style will be adaptable to the majority. That accounts for the continuous popularity of mid-length and long dresses and of pants. Anything at knee or above limits the possible population who can wear it or at least wear it with grace. Not only is the length important but also the fit of the top, and it is in this area that most commercial patterns differ from ethnic patterns. Generally in commercial patterns there is the cutting away of fabric to shape the shoulder line to a slant conforming to the natural body line. The shoulder line of the ethnic garment is a

# . SELECT A PATTERN FOR HANDWOVEN FABRIC

by Helen B. Davis, Ed.D.



straight horizontal line frequently achieved by the fold of a rectangle of fabric. Changing the shoulder line alters the sleeve attachment and the sleeve line as well as the draping at the hem. In addition many of the commercial patterns have darts at the bust and shoulder line to give more shaping.

In selecting a suitable pattern consideration must be given to particular fabric in relation to the desired garment. What is the required yardage, will it drape or pleat, will it stretch, ravel, shed, hold its shape; what are the cleaning requirements, how will the color and texture work? For example, few Vogue patterns and most of the designer styles of the other companies are suitable for handwovens because they tend to be overly generous in the quantity of fabric required and have either unusual cuts, difficult construction, or heavy draping. Butterick, McCall's and Simplicity have developed a series of patterns for the beginner and for those who do not wish to spend much time. Each company has its own title for these patterns (see bibliography) and fortunately many of these patterns are based on ethnic or classical structure. In addition these patterns are priced lower than the designer styles or the specific ethnic patterns.

Each company directs not only their styling but the sizing and cut to a figure type. Vogue and Butterick are better for the slim, petite, figure while McCall's and Simplicity are cut fuller and are more suitable for the larger figure.

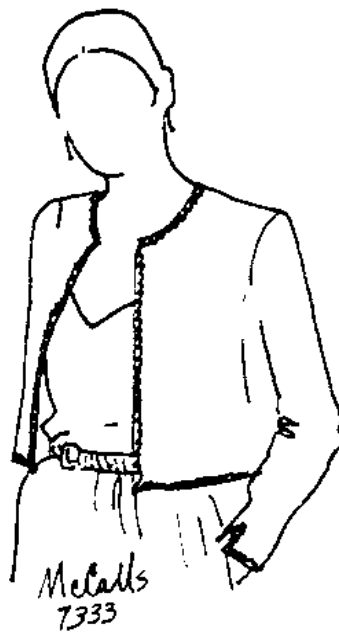
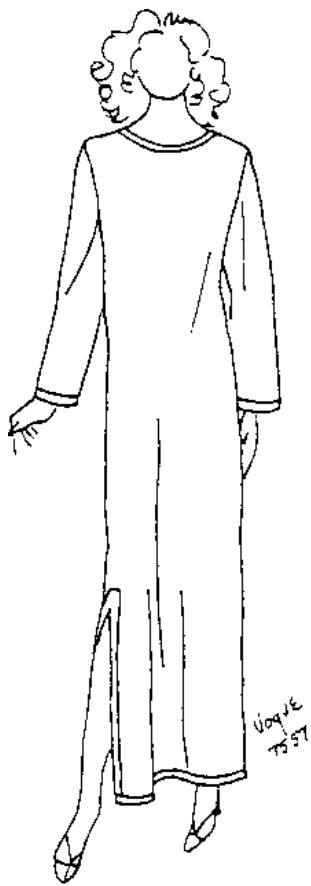
Before making any garment of expensive or special fabric it is often recommended to first make the garment in muslin. This has merit for fit but is of little value in interpretation of the final execution. The qualities of muslin have little in common with handwoven fabric. Commercial patterns recommend fabrics for each pattern. This information is helpful in assessing the acceptability of the particular handwoven fabric. The cutting charts for commercial patterns are made for yardage of 36 to 60 inches (91 to 153 cm) and are of little value for non-standard widths. With discretion in layout and with astute seaming this need not be a problem.

A garment of handwoven fabric should not only reflect *time-style* but the uniqueness and creative energy of the originator.

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- McCall's Patterns: Easy Fashions, 90 Minute, Make It Tonight, Show Me, Patterns for Success.
- Simplicity Patterns: Extra Sure Patterns, Jiffy and Super Jiffy, Specialty Fashions, Yes I Can.
- Vogue Patterns: Very Easy Vogue.





# FLAMEPOINT REVERSIBLE VEST

BY ANN WITTPENN

This weft face vest, woven in boundweave on a rosepath threading, has the color sequence of "flamepoint."

The vest is all cotton to avoid the bulk and excessive warmth usually associated with woolen boundweave.

The weft is 3/2 cotton similar to perle cotton in subtle shades of oranges and browns.

THREADING, TIE-UP AND TREADLING: See Fig. 1.

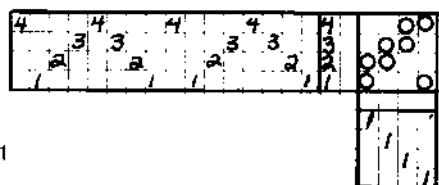


FIGURE 1

SETT: 8 epi (30/10 cm).

WIDTH IN THE REED: 18" (43.5 cm).

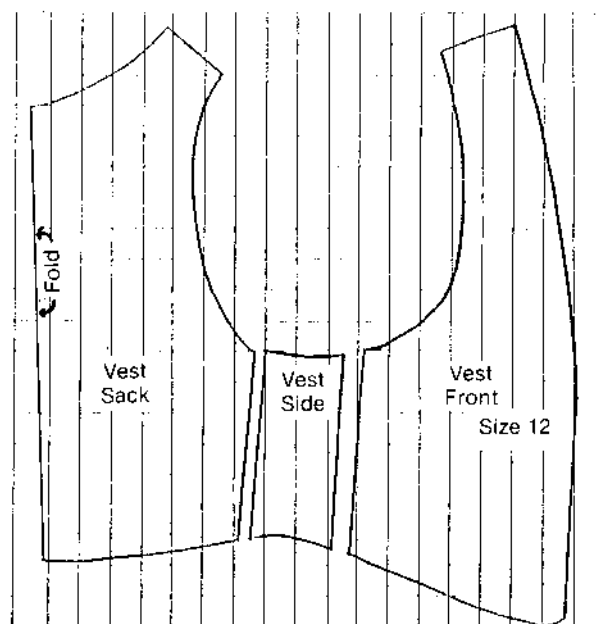
WEAVING: The flamepoint color sequence is:

- (A B C D) repeat
- (B C D A) repeat
- (C D A B) repeat
- (D A B C) repeat

A, B, C, and D are colors of the same family, graduating from light to dark.

The finished and washed fabric had quite a bit of shrinkage but still allowed the two front pattern pieces to fit across the width. The edges are bound on all sides with bias strips cut 1½" (38 mm) wide from homespun type cotton fabric.

The seams were crocheted together.



Reversible vest

1 square = 1 inch

# CARDIGAN JACKET



BY KERRY EVANS

Designing and weaving loom fashioned clothing is fun. There is a definite challenge, especially when considering the many limitations involved. I do prefer this method of weaving clothing to that of weaving yardage and then cutting out any given pattern. It is possible to create a beautifully designed garment on the loom and weave into the fabric almost all of the slits one would have to cut anyway. It is more fun and a real test of one's abilities. Of course, sometimes weavers discover they are not as smart as they thought!

There are many factors to consider when designing loom styled garments. Every detail must be carefully thought out beforehand, including making such decisions as to which treatments will be used as necklines, shoulders, sleeves, waistlines, etc. The weaver must also consider

thoughtfully which pattern weave is best suited for the garment, being careful not to choose a weave which could overpower the design. Also, the weaver must speculate whether the weight of the fabric will comply with the design.

The selection of the correct materials for warp and weft is very important. The majority of my designs require a soft drapeable fabric. To guarantee a drapeable fabric, I choose very thin warp material, usually set at 12 ends per inch (50 10 cm). On occasion, I will use top-stitching thread for warp. Also, I generally select a fine weft. The most common mistake weavers make is in choosing too thick a warp and weft. In that case, the end result is a bulky garment which cannot shape itself to the wearer's body.

The cardigan jacket pictured in this article is a design which I consider usable as a basic pattern. By making a few simple changes, it could easily become a shirt or blouse, a dress or jumper or even a coat. Just let your imagination go!

For this jacket, I chose top-stitching thread for the warp, set at 12 epi (50/10 cm), but any thin thread would work. My weft is a synthetic and each of the four colors is the same type and weight. This is very important, especially when weaving the bodice and the lower sections.

The pattern weave I selected to use is a twill combination called "Weaver's Fancy" taken from *A Handweaver's Pattern Book* by M. Davidson.\*

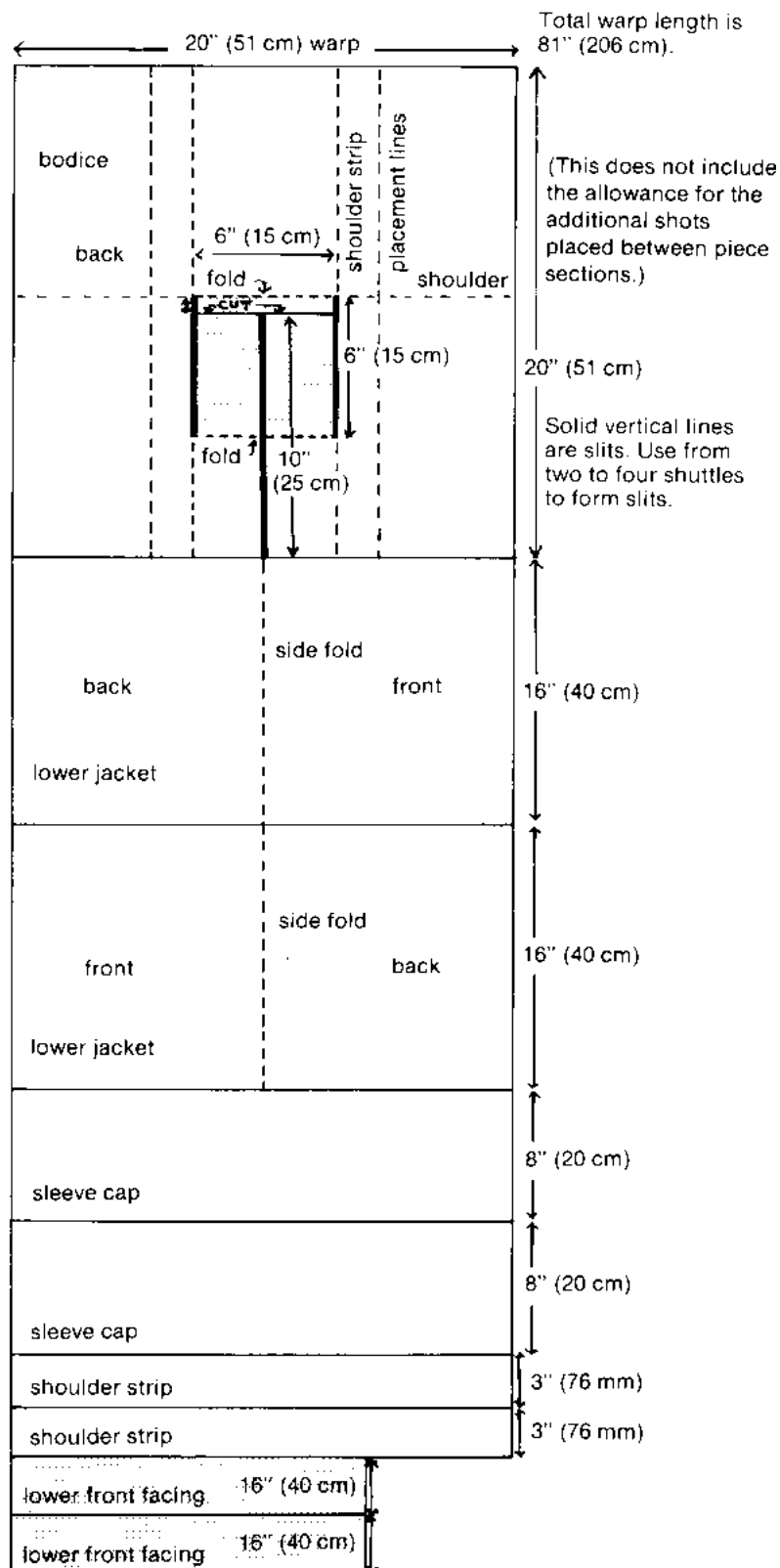
When weaving the jacket, separate the jacket sections with several shots of a different color thread to mark the cutting lines. Also, at each edge of the patterned pieces, weave about 1/2 in. (12.5 mm) of plain weave for seam or folding allowances. The patterned sleeve caps and shoulder strips are sewn on the bodice separately.

The measurements given are for a size 10. To enlarge the pattern simply make a wider warp and center neck opening. If you make the lower jacket sections longer than 16 in. (40 cm), remember to also increase the length of the lower jacket facings. Be sure to sew on each side of a cutting line before any separating is done.

## DIRECTIONS FOR CARDIGAN JACKET

1. Cut back neck facing along shoulder line. If necessary, adhere a 1" (25 mm) strip of iron-on interfacing to back neck facing. Sew seam binding to raw edge. Fold to inside along fold line. Tack down.
2. Interface remaining facings. With right sides together, sew bodice facing ends to lower front facing ends. Press open.
3. Turn edges of shoulder strips under 1/4" (6.4 mm). Baste strips to bodice at placement lines as shown on layout. Sew in place.
4. With right sides together, baste and then sew sleeve caps to bodice.
5. Sew back seam of lower sections. Press seam open.
6. Mark side folds on lower section. With right sides together, baste and then sew lower back to bodice back between side folds. Baste and sew front sections leaving facings free. Press seam open.
7. Along fold lines, fold neck facing to right side. Match seams. Baste and then sew facings to bodice and lower front section. Turn facing to wrong side and carefully ease out corners. Slip stitch in place leaving several inches open at bottom for hem.
8. Sew underarm seam on sleeve caps. Hem sleeve caps and lower edge of jacket. Finish tacking down front facings.

LAYOUT FOR CARDIGAN JACKET



\*Davidson, Marguerite, P., *A Handweaver's Pattern Book* 1944, Ninth printing, revised edition 1971, M. Davison, publisher, Box 263, Swarthmore, PA 19081.

# MULTIPLE HARNESS WEAVING COURSE

## Part IV Twill Derivatives (continued)

In the previous articles of this series we have discussed the basic twills, satins and some twill derivatives such as steep twills, reclining twills, interlocking twills and overshot. We will conclude this series on twills by discussing some of the most frequently used techniques for designing two important types of fabric structures based on twill: crepe weaves and fancy twills.

These approaches to designing woven structure are commonly used in the weaving industry and are found in industrial textbooks such as Oelsner's *Handbook of Weaves*.

In order to prepare the reader for further study in industrial textbooks, we will use here the weaving drafts used in such books. Instead of showing the threading, tie-up and treadling, the weave will be represented by its weave draft only, which is also called interlacement structure or draw-down by handweavers. See Fig. 1.

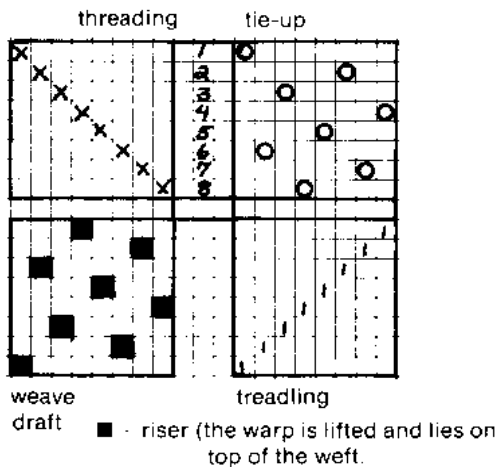


FIGURE 1

If the weave draft shows more than one repeat, as in Fig. 2, the repeat is usually marked off in the lower left corner.

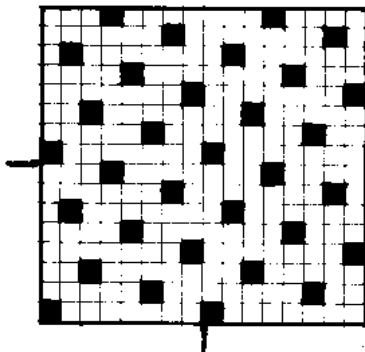


FIGURE 2

### CREPE WEAVES

Crepe weaves (also called oatmeal weaves) are fabrics without any structural pattern. The floats are short, vary

in length and appear almost equally on both faces of the cloth. The fabric has an overall soft textured (mottled) effect. Crepe weaves are very suitable for garment fabric because of the closeness of the weave and the good drapability.

### 1. REARRANGING TWILLS IN THE SATIN ORDER TO DESIGN CREPE WEAVES.

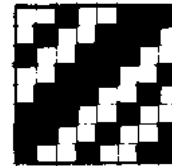


FIGURE 3

$$\frac{3 \ 1}{2 \ 2}$$

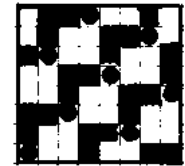


FIGURE 4

Fig. 2 shows an 8-harness satin and Fig. 3 shows an 8-harness twill ( $\frac{3 \ 1}{2 \ 2}$ ). Start with the first satin riser (lower left corner) and draft the first column by drawing 3 squares black, two white, 1 black, two white (see Fig. 4 in which ● counts as a black square).

Go on to the satin riser of the second column. From this point draft the same 3-2-1-2 sequence. Do the same for all the satin risers. Fig. 4 shows the resulting crepe weave.

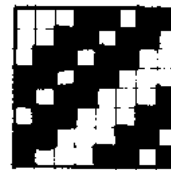


FIGURE 5

$$\frac{2 \ 2}{1 \ 3}$$

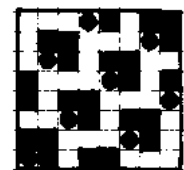


FIGURE 6

Fig. 6 is the crepe weave obtained from arranging the  $\frac{2 \ 2}{1 \ 3}$  twill of Fig. 5 on the satin order of Fig. 2. For more examples, see Oelsner, p. 185.

### 2. ARRANGING SMALL MOTIFS IN SATIN ORDER TO DESIGN CREPE WEAVE.

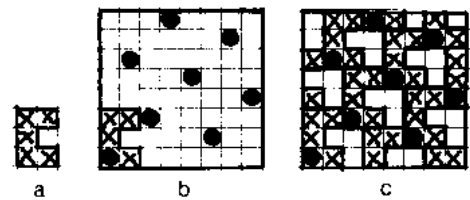
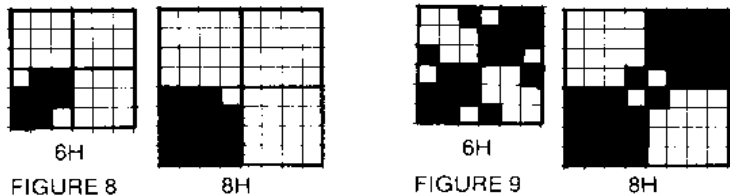


FIGURE 7

Fig. 7a shows a small motif. In Fig. 7b it has been arranged on the first satin riser. In Fig. 7c the motif has been arranged in the same way on all the satin risers. One has to be cautioned about long floats. Additional risers (black square) or sinkers (white square) may be necessary to make a usable cloth.

### 3. ARRANGING SMALL MOTIFS IN A CHECKERBOARD ORDER TO DESIGN CREPE WEAVES.



The weave draft repeat is divided into 4 equal parts (see Fig. 8).

A motif is designed to fit into one of the quadrants. Quadrant #3 is filled with the same design or a rotation thereof. Quadrants #2 and 4 are filled with the opposite designs (negatives).

One has to note that there should be a break in the floats between the quadrants (see Fig. 9).

### 4. REARRANGING THE THREADING DRAFT OF A WEAVE.

Fig. 10 shows a crepe weave derived from  $\frac{3}{2} \frac{1}{2}$  twill by rearranging the threading.

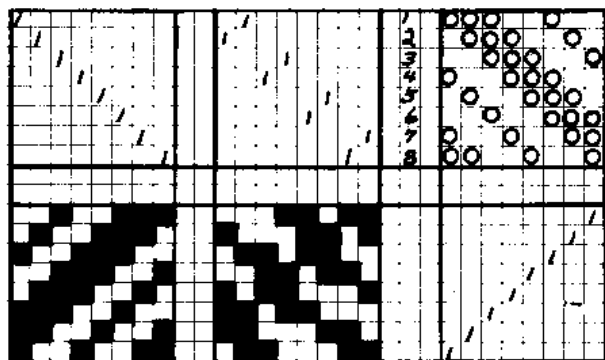


FIGURE 10

These are just a few of the many techniques used for designing crepe weaves.

### FANCY TWILLS

Fancy twills are fabrics with strong structural patterns based on twill lines. The patterns are emphasized by setting off regular sequences of warp floats against weft floats, by arranging the floats to make strong designs and by setting off twill lines against other weave structures. Fig. 11 shows a 12 harness example and Fig. 12 shows an 8 harness plaited twill.

The bolder and more interesting patterns require a large number of harnesses. The multiple harness weaver will find many designs in Oelsner pp. 110-133 and in the workbooks of old-time professional handweavers.

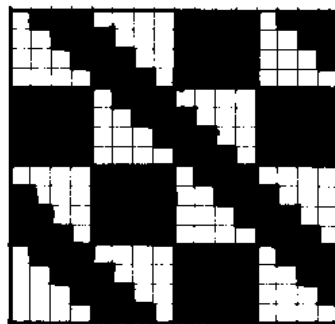


FIGURE 11

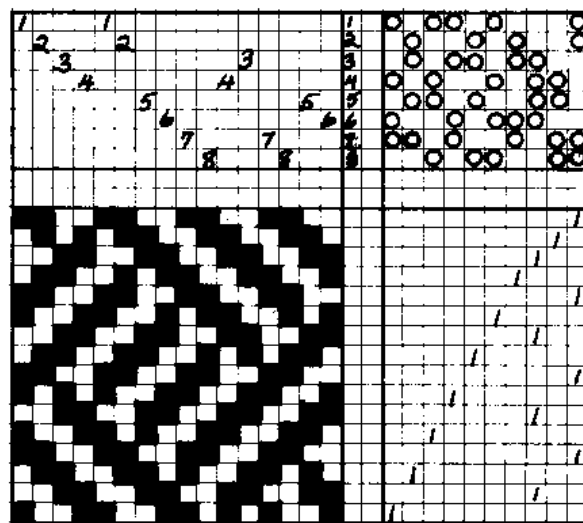


FIGURE 12

## Handweaving With Robert and Roberta A TRULY EXCELLENT HOME STUDY PROGRAM

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# COLOR AND WEAVE EFFECTS

by Jim Poulton

Twills threaded on an odd number of harnesses have characteristic and interesting color and weave effects when there is a 1-1 order of color arrangement both in the warp and in the weft (L.D, repeat).

For 5,7,9 and more harnesses, the specific twills of the color effects studied here are  $\frac{2}{1} \frac{1}{1}$ ,  $\frac{2}{1} \frac{1}{1} \frac{1}{1}$ ,  $\frac{2}{1} \frac{1}{1} \frac{1}{1}$  etc., respectively, thus

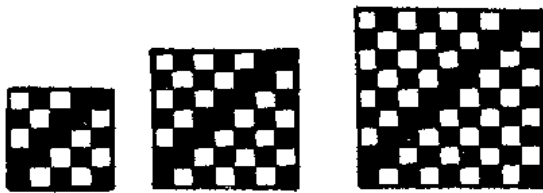


FIGURE 1

The samples of this study are all 7 harness twills.

The samples are woven with Verel yarn sett at 18 epi (70/10 cm).

IDENTIFICATION SYSTEM OF THE SAMPLES:

Example: CW 7 - 1A

- CW stands for the *Color and Weave* effect.
- 7 stands for the number of harnesses involved.
- 1 refers to the threading draft.
- A refers to the treadling draft.

CW7 - 1AR means that the treadling is A but the color order has been reversed.

THREADING: The 5 threadings used for the samples are numbered 1, 2, 3, 4 and 5: ■ stands for dark warp end, ○ stands for light.

TREADLING: A short form is used because it is easier to record and to visualize.

Treadling A must be read as follows: Tr 1, Tr 2, Tr 3, Tr 4, Tr 5, Tr 6, Tr 7, Tr 1, Tr 2, Tr 3, Tr 4, Tr 5, Tr 6, Tr 7, repeat.

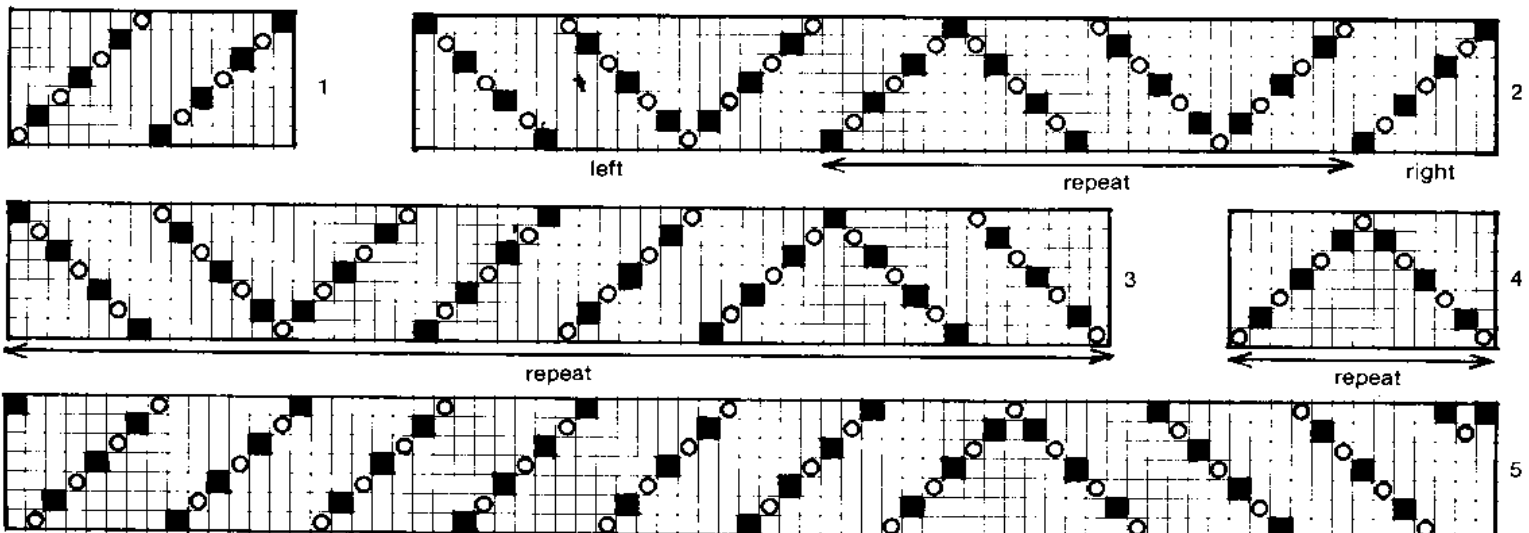
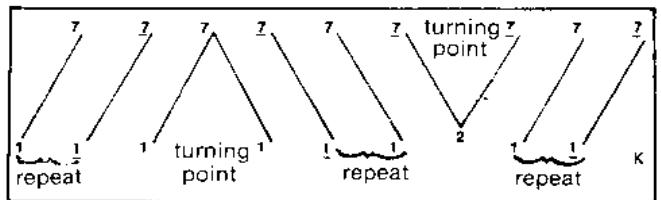
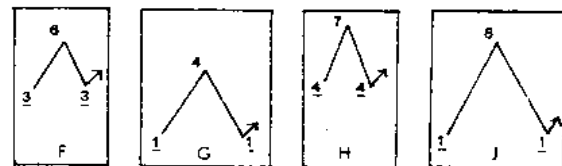
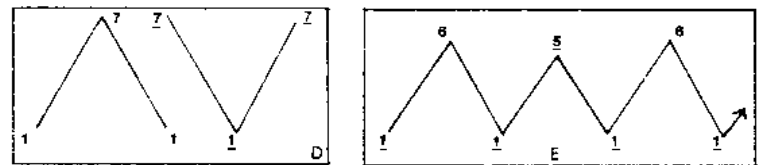
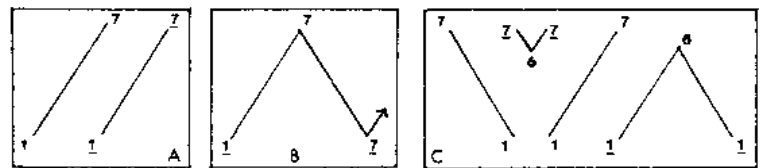
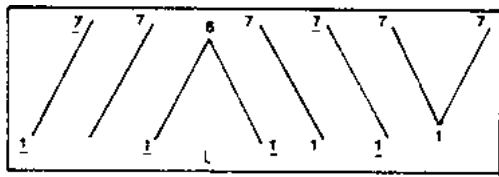


FIGURE 2



**COLOR ORDER:** The color order for both warp and weft is an alternation of light and dark.

A line under a number (harness number or treadle number) indicates a dark thread. The color sequence for treadling A must be read as follows:

1 2 3 4 5 6 7   1 2 3 4 5 6 7

The color sequence for treadling AR must be read as follows:

1 2 3 4 5 6 7   1 2 3 4 5 6

**TIE-UP:**

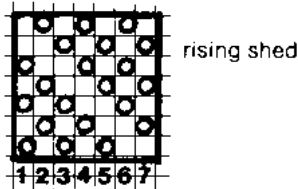


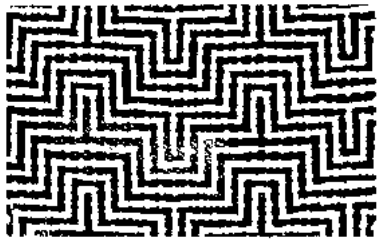
FIGURE 3

**SAMPLES:** The samples are photocopies of the woven cloth.

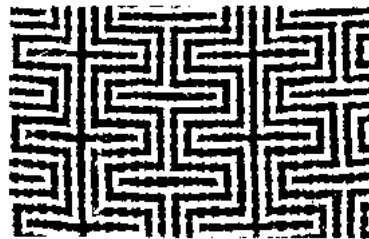
The number refers to the threadings, the letter to the treadlings, the R to the reversal of the color order in the weft. Only the fronts of the samples are shown. The backs show designs similar to the R sequence.



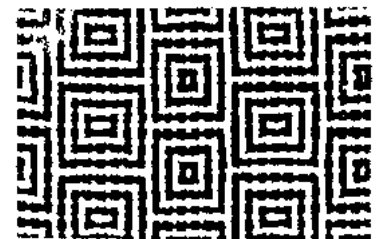
Computer produced draw-down of the color and weave effect on 7-H point twill.



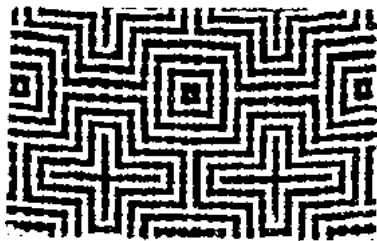
2A



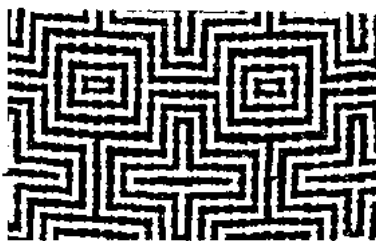
2B



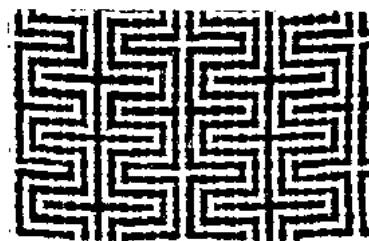
2BR



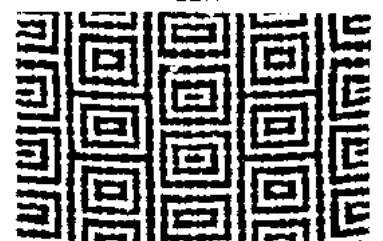
2D



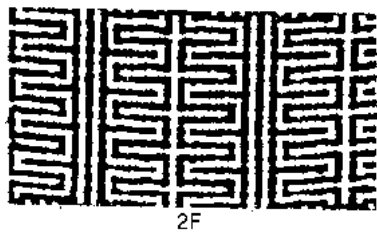
2DR



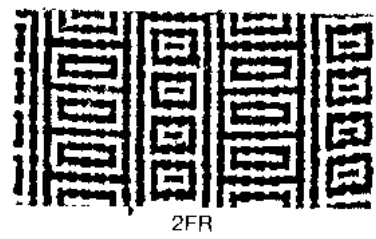
2E



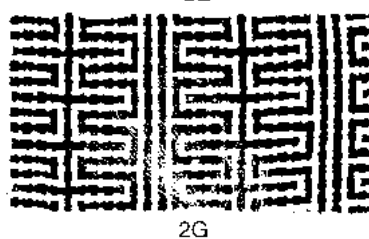
2ER



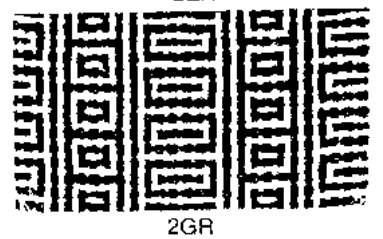
2F



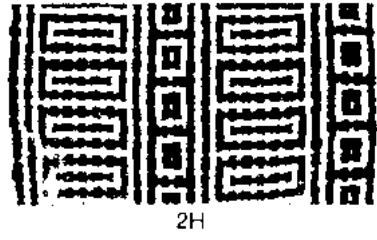
2FR



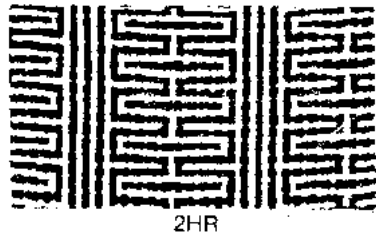
2G



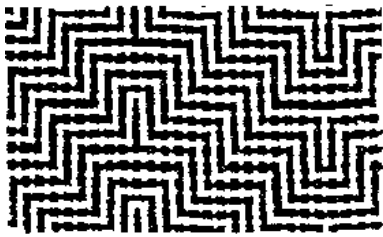
2GR



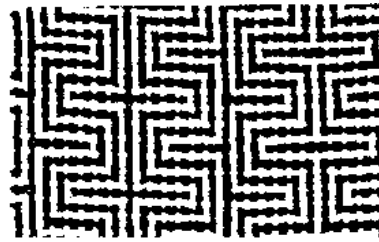
2H



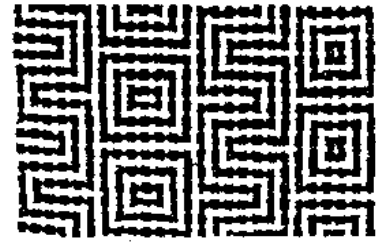
2HR



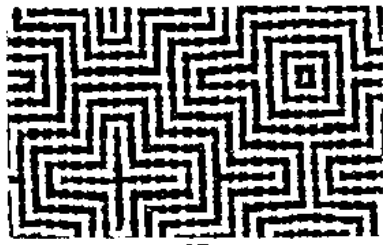
3A



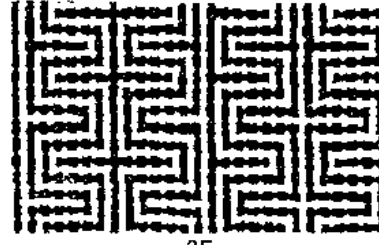
3B



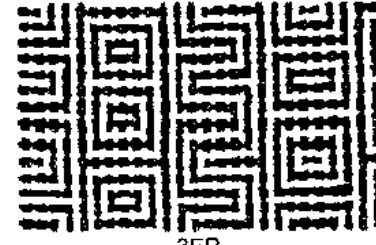
3BR



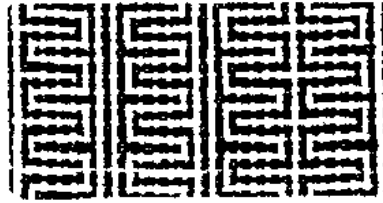
3D



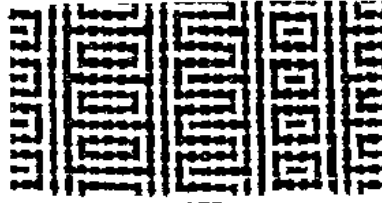
3E



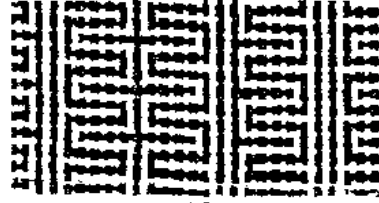
3ER



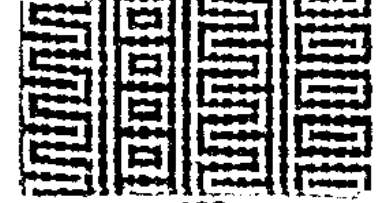
3F



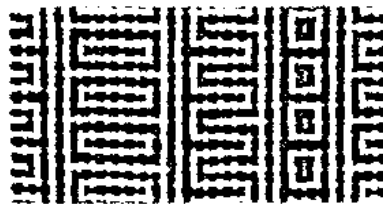
3FR



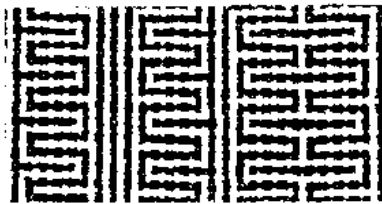
3G



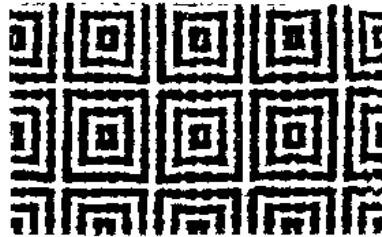
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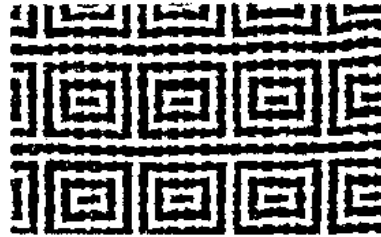
3H



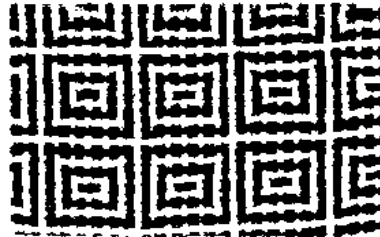
3HR



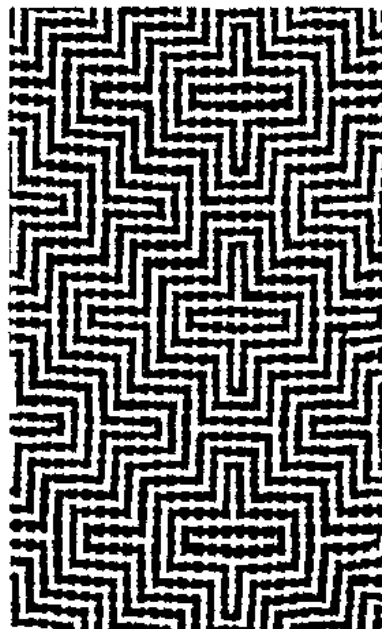
4B



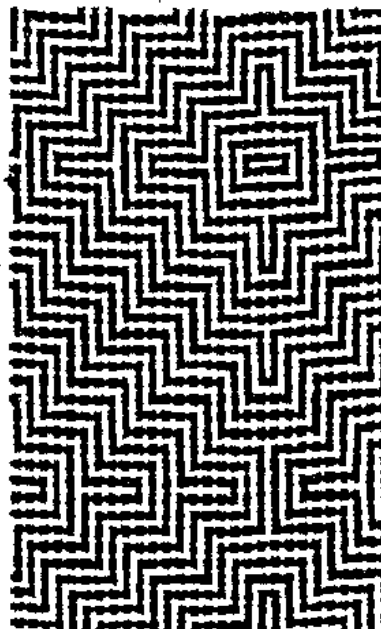
4BR



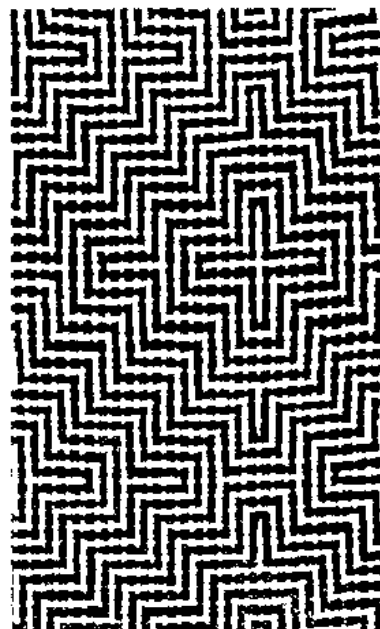
4J



5C

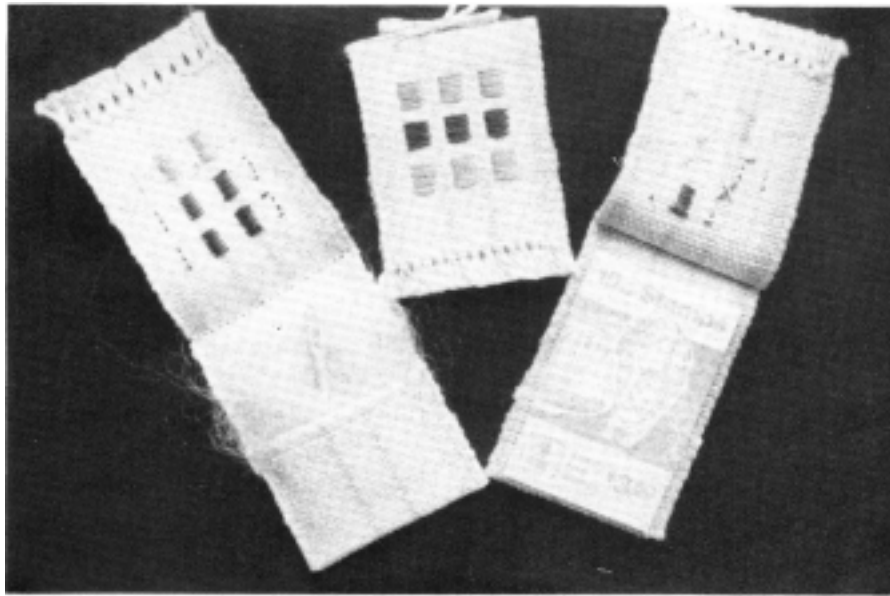


5K



5L





## PROJECTS SHARED BY GUILD MEMBERS

### NEEDLECASE FAVORS

Peg Rasmussen is giving here the directions for the needlecase favors she designed for the 1980 Midwest Weaver's Conference. In addition to holding needles, they are also nice for booklets of stamps and for hanging by the loom to keep straight pins handy when warp threads break.

**WARP:** 3 2 perle cotton in natural (x) and flax (o) colors (School Products, Inc.).

#### WEFT:

**Tabby**—same as warp.

**Pattern**—DMC floss in varied colors (●).

**SETT:** 20 epi (80/10 cm).

**TOTAL NUMBER OF WARP ENDS:** 46.

**THREADING, TIE-UP AND TREADLING:** See Fig. 1.

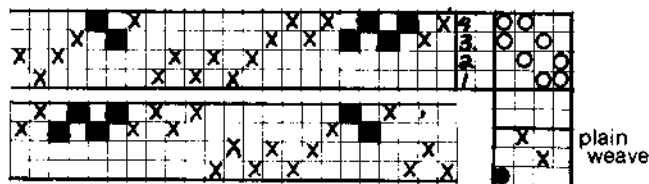


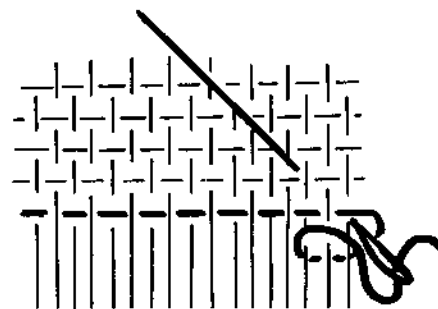
FIGURE 1

**WEAVING:** Weave plain weave for 5½" (14 cm). In the next shed, in addition to the regular weft, lay in a 12" (30.5 cm) length of perle cotton, centered so that ends can later be tied in a bow. Weave 12 picks (not more than ¾" or 19 mm) plain weave.

For the pattern blocks, alternate two plain weave picks with a pattern pick on treadle 1 (or treadle 4 if one prefers working with the reverse side up).

There are 3 blocks, each one having 6 pattern picks using a different color for each block. The blocks are separated with 4 picks of plain weave. Finally weave 12 or 13 shots (not more than ¾" or 19 mm) plain weave, ending on the right. Leave a 12" (30.5 cm) tail on the right.

**FINISHING:** Hemstitch fringed end on the loom under tension. Cut from loom and machine stitch beginning end. Turn under ¼" (6.3 mm) hem, machine stitch. Fold needlecase at perle cotton marker and edge-stitch on outside. Tie perle ends in bow. Turn up pocket end using marker as a guide (midpoint) for length of case. Side stitch pocket, tack upper corners. Trim fringe to meet pocket fold. Weave in floss tails or cut short and dot with glue. Fill pocket with bit of clean fleece and needle.



**Hemstitch on Loom:** Thread 12" (30.5 cm) weft tail on tapestry needle. Pass needle under 3 warps at left. Come up between 3 and 4. Pull back toward edge. Then go back under same warps, but come up between 2nd and 3rd wefts from fell. Repeat, taking up 4 warps each time except at selvages, where you will take 3.

# THE COCOON



Zina May Chesley  
weaving her  
cocoon wrap  
jacket.

Zina May Chesley of Prosser, Washington, was one day looking at some yardage she had woven and wishing she could create a stole that would have the fit of a jacket or a jacket that would have the ease of a stole. That day she created the cocoon wrap jacket, the easy to weave, easy to sew garment with great style and versatility.

The basic pattern of the cocoon wrap jacket is given in Fig. 1. Fig. 2 shows the garment when the seams are sewn. The garment folds completely flat for storage and travel. One size really does fit all.

This garment can be made with several types of fabric, according to the occasion and the personality of the weaver. However, the fabric should drape well and therefore Zina May recommends a light beat.

The staff of *The Weaver's Journal* was very excited about this easy but charming garment and started weaving several versions of it.

## A. WHITE COCOON WRAP woven by Clotilde Barrett

**WARP:** Assortment of yarns, plains and fancies in wool, mohair, rayon.

**SETT:** 8 epi (30-40 cm) in an 8 dent reed. The order of the 8 warp yarns varies from one inch to the other.

**WIDTH IN THE REED:** 28" (71 cm).

**LENGTH OF THE WARP:** 40" (101 cm) for each panel for a total of 80" (203 cm) plus loomwaste.

**WEAVE:** Plain weave.



**FINISHING:** The yardage was washed under great control in the washing machine until the required amount of fulling was accomplished. Then the water was squeezed out and the fabric laid flat to dry.

After the seams were sewn, the raw edges were stitched 3 times with small stitches of the sewing machine. This stitching was covered up with two rows of single crochet with a textured yarn.

# WRAP "JACKET"

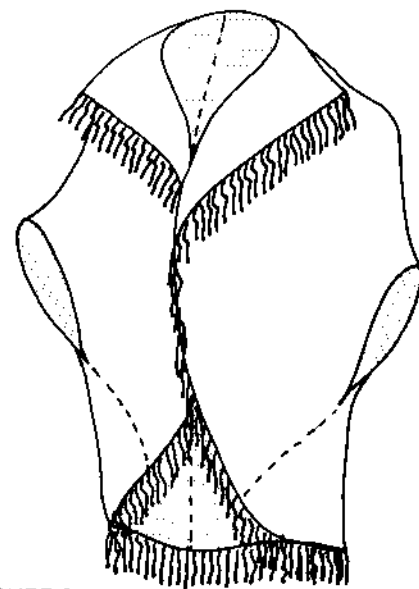
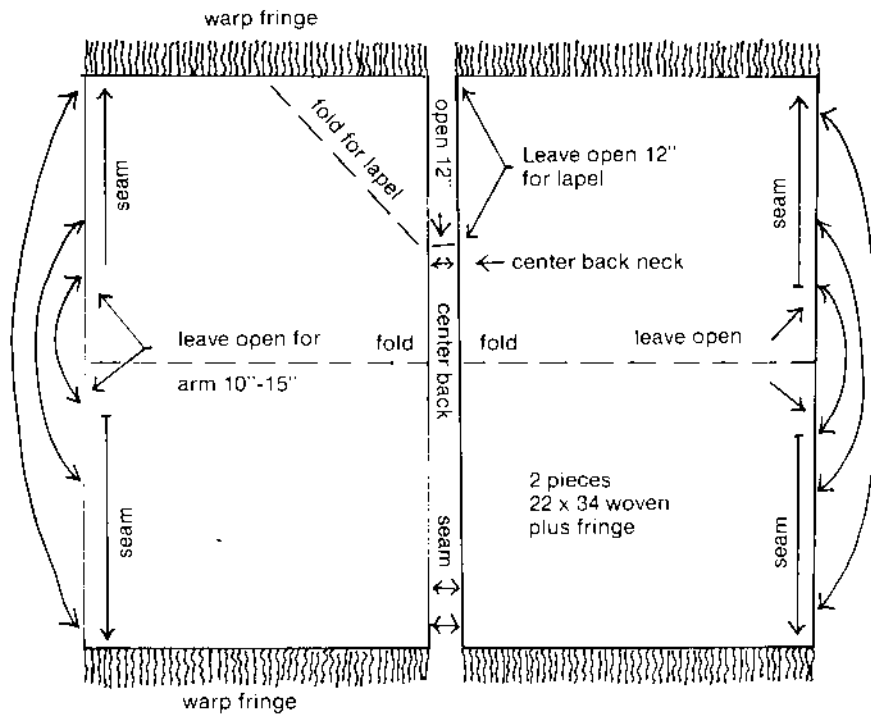
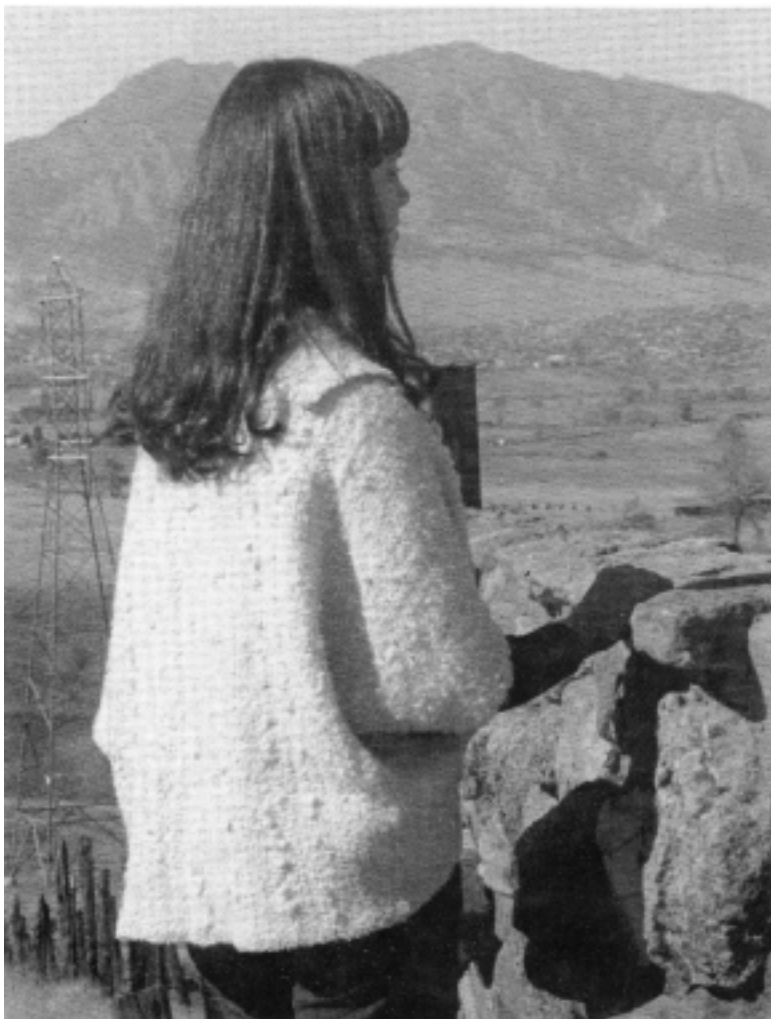


FIGURE 2



## **B. RED AND TEAL BLUE COCOON WRAPS** woven by Clotilde Barrett

**WARP:** Assortment of teal and turquoise yarns; mohair, rayon and wool.

Warpstripes in red 2 ply wool.

**WEFT:** Teal blue mohair (Scotts Woolen Mills).

**SETT:** 9 epi in a 20 dent reed (the dent next to the mohair yarn was always kept empty). The order of the 9 warp yarns shown varies from one inch to the other.

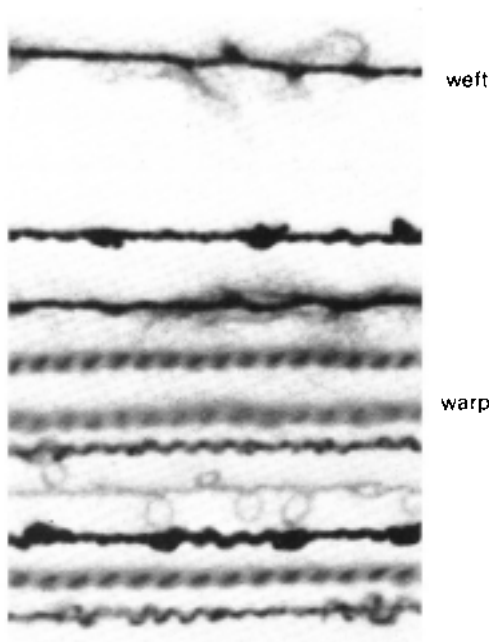
**WIDTH IN THE REED:** 26" (66 cm).

**WARP ORDER FOR THE STRIPES:** 6 blue; 12 red; 3 blue; 3 red; 3 blue; 12 red; 6 blue; 9 red; 9 blue; 3 red; 3 blue; 6 red; 3 blue; 3 red; 17" (43 cm) blues.

**LENGTH OF THE WARP:** Each of the 2 panels requires 54" (137 cm) of warp (15" (38 cm) for fringes), for a total of 108" (274 cm) plus loomwaste.

**WEAVE:** Plain weave.

**FINISHING:** Wash panels in luke warm water, spread out to dry. Sew the seams and tie the fringes with overhand knots. One version is finished with one row of single crochet (see White Cocoon by Clotilde Barrett).



**C. WHITE COCOON WRAP**  
woven by Maxine Wendler.

WARP: 3 yarns (natural wool) of different textures.

WEFT: Donegal Tweed Homespun, natural.

SETT: 8 epi (30/10 cm).

WIDTH IN THE REED: 25" (63.5 cm).

LENGTH OF THE WARP: 3½ yards (3.15 m).

WEAVE: Broken twill.

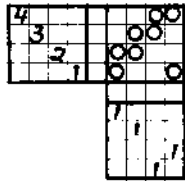
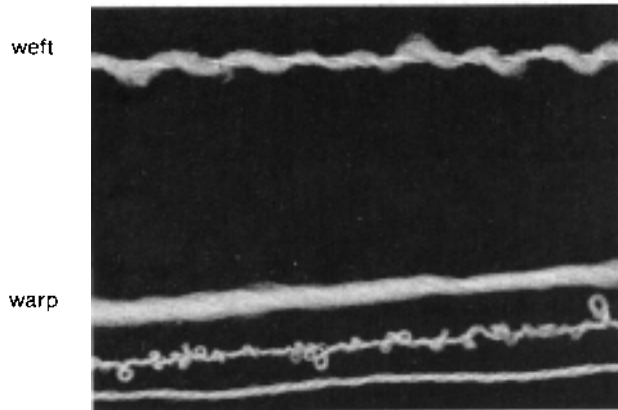


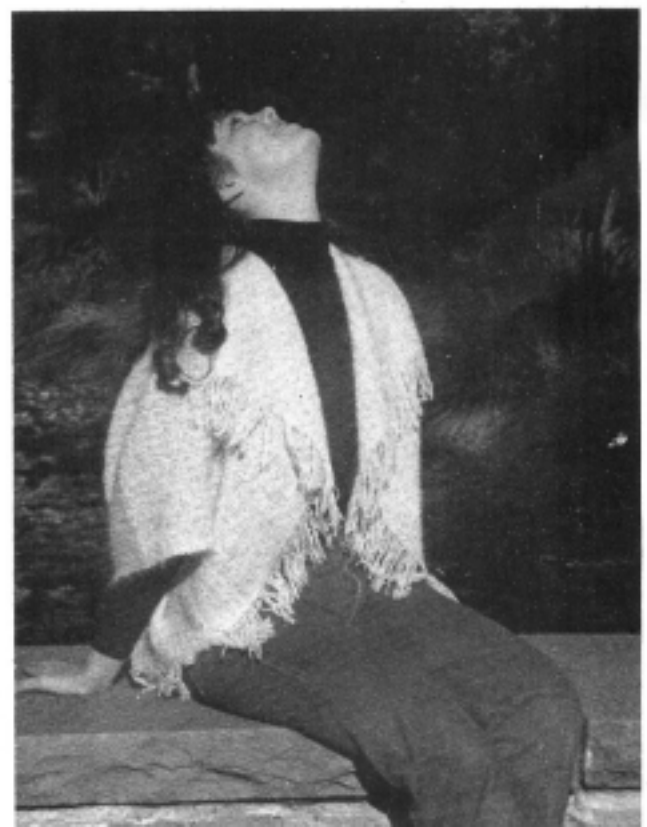
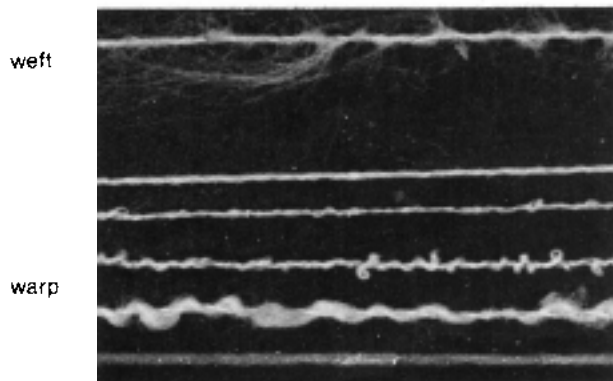
FIGURE 1

Each panel was woven 37" (94 cm) long plus fringe.



**D. WHITE COCOON WRAP**  
woven by Maxine Wendler.

This cocoon is similar to the one above but is woven with a different warp and weft assortment.



**E & F. BRUSHED COCOON WRAPS**  
woven by Clotilde Barrett.

**WARP:** 2 ply wool (6½/2) wool from Borgs i Lund (KVAL SN2) in pink (169), blue (124), natural (303), grey (1001) and teal blue (26).

**WEFT:** Same as warp.

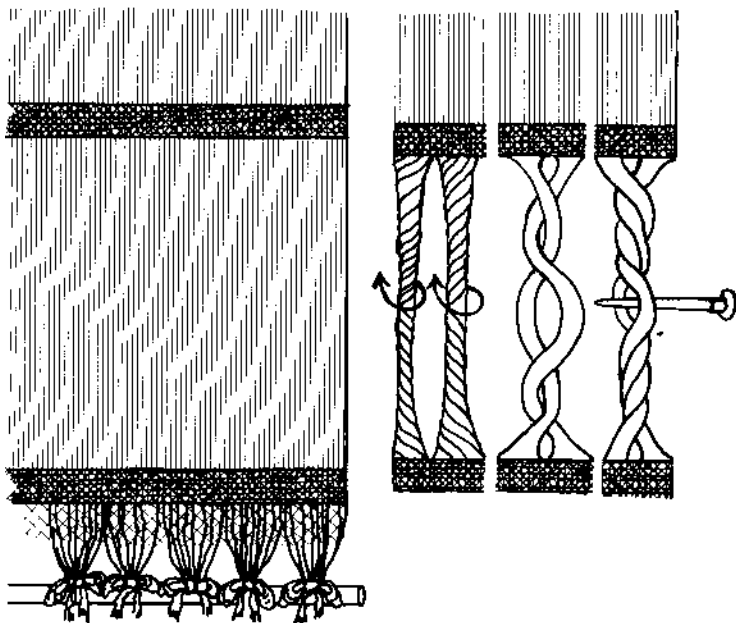
**SETT:** 15 epi (60/10 cm).

**WIDTH IN THE REED:** 27½" (69 cm).

**WARP ORDER FOR THE STRIPES AND PLAIDS:** 8N, (4G, 6T, 5B, 20P, 10B, 60P, 5B, 6T, 4G, 15N) repeat 3X.

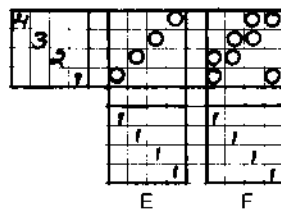
**LENGTH OF THE WARP:** For each cocoon, 3½ yards (12.5 m) plus loom waste.

**FRINGES:** The plyed fringes are made on the loom. Start out by weaving 1" (25.4 mm) of fabric, then leave 10" (25.4 mm) of the unwoven warp and weave 1" (25.4 mm) of the cocoon wrap panel. Loosen the tension of the warp. Start at the right, holding the first 4 warps in one hand, the next 4 warps in the other hand and twist both groups to the left. Fold the left group over the right one to ply the groups together. Continue the rhythm of twisting and plying until the fringe becomes tight. Pass a knitting needle through the center to hold the twist. Ply the next two groups of 4 warp threads, etc.



Wet the plyed fringes with hot water. Brush, wet and steam the fringes until some felting takes place. Replace the knitting needle with a string. Continue weaving.

For the first and the last set of fringes, half of the fringe is wasted. In the center of the project, the fringes for both panels are done at the same time.



**WEAVE:**

**For E, 1/3 twill:** The weft follows the same color order as the warp up to the center (2 repeats), then the color order is reversed.

**For F, 2/2 twill with P weft.**

During the weaving, dampen the fabric periodically and brush hard in the direction of the weft.



E



F

G

### G. BIRDSEYE COCOON WRAP

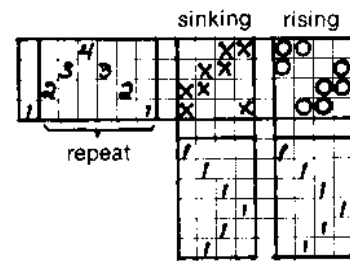
woven by Iris Richards.

WARP: Very fine dark blue 2 ply wool used twofold.

WEFT: 4 ply knitting worsted, light blue.

SETT: 15 epi (60/10 cm).

WEAVE: Birdseye.



FINISHING: 4 rows of single crochet around all 4 sides of both panels. Close the seams with a crocheted slipstitch.

### H. RED COCOON WRAP

woven by Ellen Champion.

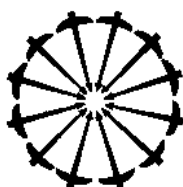
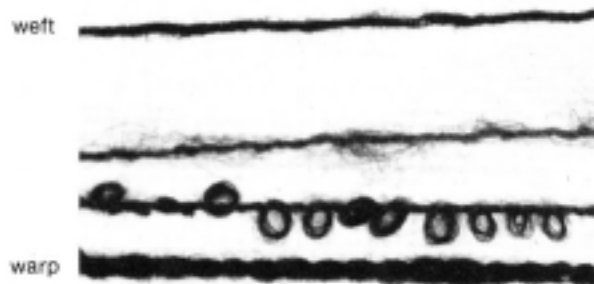
WARP: 2 ply wool X, boucle  $\Delta$ , mohair O.

WEFT: 1 ply wool.

SETT: 5 epi (20/10 cm).

COLOR ORDER: X O X X X O X  $\Delta$  X O X X.

WEAVE: Tabby. ■



## WORKSHOPS — LECTURES

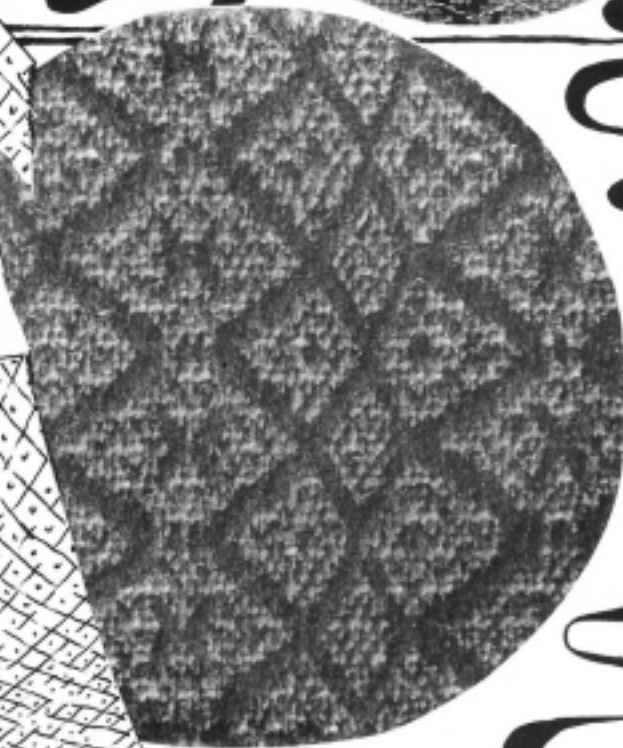
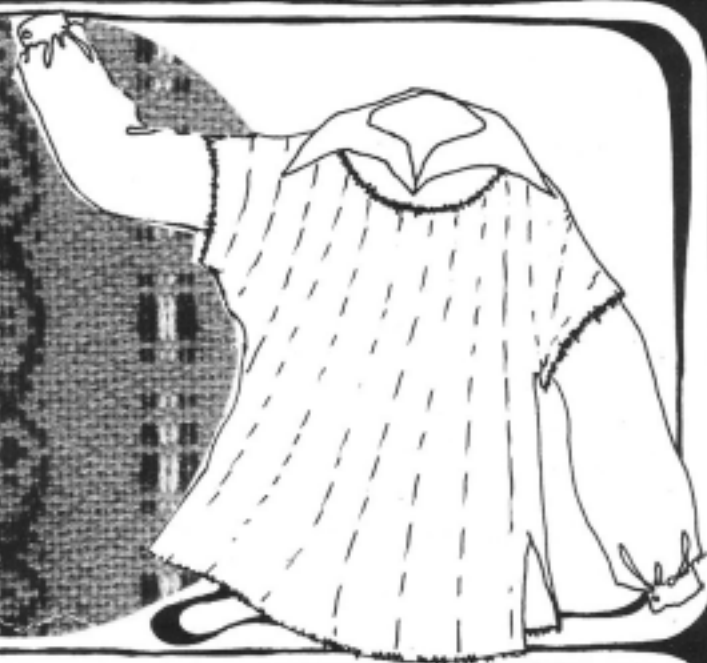
by **CLOTILDE BARRETT**

*Inquire:* Colorado Fiber Center, P.O. Box 2049, Boulder, Colorado, 80306 U.S.A.  
Phone (303) 444-2088 or (303) 449-1170



COTTON PANTS TOP

RED WOOL  
PANTS TOP



FORMAL SHIRT  
AND BLOUSE



# HANDWOVEN GARMENTS

BY ARIS PIPER

## GENERAL DIRECTIONS FOR WEAVING TOPS.

**FABRIC WIDTH:** I vary this from 24" to 35" (61 to 89 cm). If the warp runs lengthwise in the garment, I make the fabric the width of the garment plus seam and shrinkage allowance. Sometimes I may want to turn the fabric so that the warp runs crosswise in the garment; then I make the fabric wide enough so I can use it either way.

**WEAVING:** Weave a straight piece of yardage but mark the shoulders and the neck opening while the fabric is still on the loom. When the warp runs lengthwise of the garment, proceed as follows: when you come to the center of the yardage, mark the shoulders by tying a colored thread to the last couple of warp threads on each side. Weave another two inches (5 cm). Now pull the warp tight and lay a neck pattern on the fabric. Using a colored thread, baste around the neck opening. Continue weaving to the end of the yardage. Cut the fabric off the loom and zig-zag both ends on a sewing machine.

**FINISHING THE FABRIC:** Fold the fabric carefully and place it in hot water (comfortable to the hand). Squeeze down on the fabric but don't agitate too much. Let it remain in the water for 10 minutes or so, then squeeze out the water by rolling it in a towel. Hang the fabric to dry and steam iron where needed.

**SEWING THE GARMENT:** Zig-zag around the neck basting. Cut the opening, allowing a 1/8" (3 mm) fringe. Sew the side seams allowing a 1 1/2" (38 mm) slit at the bottom and about 9" (23 cm) on top for the armholes. Zig-zag around the bottom and cut; leave a 1/8" (3 mm) fringe or turn the hem up. If desired, slope the shoulders with a dart to give a cap-like shoulder effect. Zig-zag around the arm holes and cut, leaving a 1/8" (3 mm) fringe.

**HINTS:** 1. I do a minimum of sewing, mainly due to the lack of time. But I also feel that tailoring, while nice, detracts from the beauty of the handwoven material. I like to leave small fringes. It highlights the warp (or weft), showing what colors are combined to weave the garment.

2. I have neck guides made from old sheets. I lay them on the fabric while it is being woven on the loom. I used to shape the neck on the loom but it is so much work that I stopped doing it. If I want a pattern around the neck, I weave a separate patterned fabric and cut it to fit the neck opening.

3. I very often shape the shoulders with a simple dart.

4. I do not finish woolen tops fabric as I would coat fabric. The gentle fulling of tops fabric keeps the fabric airy and light. I would give coat fabric a more vigorous washing.

## COTTON PANTS TOP

**WARP:** 20/2 natural cotton (Lily art. 314).

**WEFT:**

**Tabby**—20/2 tan cotton (x) (Lily art. 314 #1431).

**Pattern**—20/2 tan cotton (x) (Lily art. 314 #1431).

6 strand cotton floss, dark rose (o) (Lily #458).

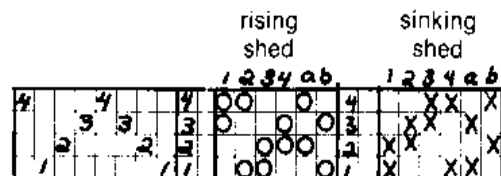
6 strands cotton floss, orange (\*) (Lily #4029).

**WARP SETT:** 21 epi (100/10 cm), double sleyed in a 12 dent (50/10 cm) reed.

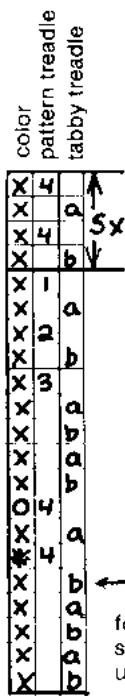
**WARP WIDTH:** 24" (57.5 cm).

**WARP LENGTH:** 79" (200 cm); 26" (66 cm) for front, 26" (66 cm) for back, 27" (68 cm) for samples and extra as needed.

**THREADING AND TIE-UP:**



**TREADLING:** Alternate a tabby pick and a pattern pick. It is important that the correct tabby follows the overshot pattern pick.



Repeat this treadingle sequence to 28" (71 cm). End with an orange (\*) pick at the shoulders then start down the back, turning the pattern upside down. To do this, reverse the treadingle by reading the sequence from bottom to top. Weave 28" (71 cm) for the back. If you want to weave an additional collar or cap sleeves, throw a couple of odd-colored threads through to show the cutting lines of these pattern pieces.

In this case the neck opening is round with a slit in front. For the standup collar I sewed a small straight piece around the neck, then doubled it under, leaving the slit in front with its 1/8" (3 mm) fringe.

### RED WOOL PANTS TOP

WARP: 20/2 wool, red (x).

WEFT:

**Tabby**—same as warp.

**Pattern**—20/2 black wool (o), 20/2 gold wool (\*).

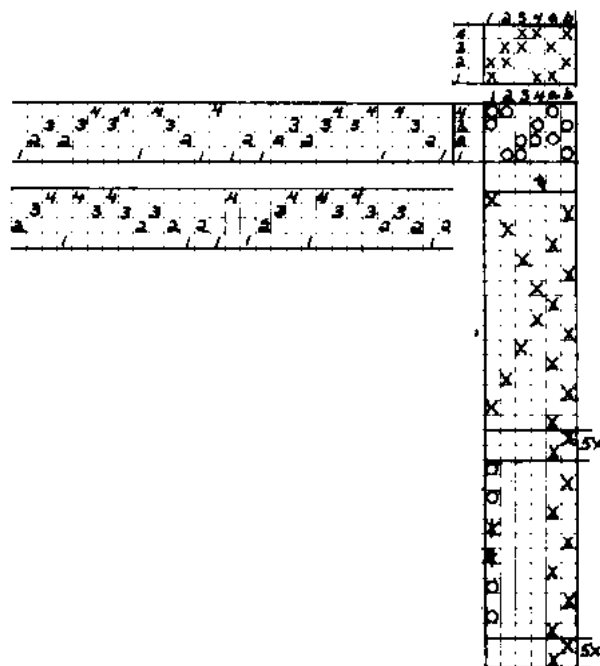
WARP SETT: 20 epi (80/10 cm), single sley in a 20 dent (80/10 cm) reed.

WARP WIDTH: 31" (86 cm).

WARP LENGTH: 72" (183 cm).

PATTERN: "Wishing Well," a miniature overshot (Hayes p. 37)\*. The weft runs vertically in the finished garment.

THREADING, TIE-UP AND TREADING:



Because this fabric is turned sideways to make the garments, the general directions for weaving tops have to be adjusted. For instance, the neck pattern will have to lie sideways on the fabric.

### FORMAL SKIRT AND BLOUSE

WARP: 20/2 wool (Maypole Willamette); light blue (Alice), dark blue (Skipper); fine nubby rayon, black.

WARP ORDER: (light blue, dark blue, black) repeat.

WEFT:

**Tabby**—same as warp, in the same order.

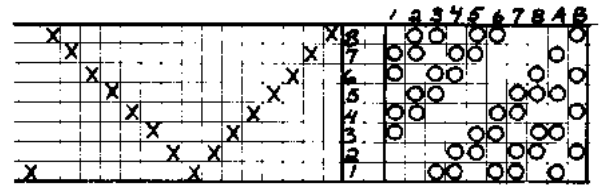
**Pattern**—black wool, a little heavier than 20/2.

WARP SETT: 15 epi (60/10 cm), single sley in a 15 dent (60/10 cm) reed.

WARP WIDTH: 27" (67.5 cm).

WARP LENGTH: 179" (457 cm); 46" (116 cm) each for two skirt lengths, 60" (152 cm) for the blouse and 27" (73 cm) for experiments and waste).

THREADING AND TIE-UP:



TREADING FOR THE SKIRT: Alternate a tabby pick and a pattern pick except for the first four inches which are tabby only, woven with the dark blue weft.

Treadingle sequence for the pattern weft:

Tr. 8	6 (2X)	4 (2X)	Tr. 8
7	7 (2X)	3 (2X)	7
6	8 (2X)	2 (2X)	6
5	3	1 (2X)	5
4	2	2	4
3	1	3	3
2	2	4	2
1 (2X)	3	5	1
2 (2X)	8 (2X)	6	2
3 (2X)	7 (2X)	7	3
4 (2X)	6 (2X)		4
5 (2X)	5 (2X)		5
(cont'd)	(cont'd)		6
			7

#1 PATTERN

#2 PATTERN

Repeat #1 pattern 6 times (to 22 1/2" or 57 cm).

Repeat #2 pattern 4 times, using each pattern treadingle two times (to 31 1/8" or 79 cm).

Repeat #2 pattern 3 times using each pattern treadle 3 times (except treadle 8, 2 times) (to 35 7/8" or 91 cm).

Repeat #2 pattern 2 times using each pattern treadle 4 times (except treadle 8, 3 times) (to 41 7/8" or 106.3 cm).

Tabby (dk. blue) to 44" or 112 cm.

Note: The pattern in this skirt starts at the bottom with an almost egg-shaped diamond within a diamond, going into the second pattern as a diamond, and the last 2 pattern sequences are elongated diamonds for a slimming effect toward the waist.

The skirt was made with side slits, mounted on a full length black slip, with zipper for better fit.

**TREADLING FOR THE BLOUSE:** Treadle—11" (28 cm) tabby, alternating dk. blue, lt. blue, black rayon. 38" (96.5 cm) repeating #1 pattern, alternating a tabby pick and a pattern pick. 11" (28 cm) tabby, alternating as above.

The top was made very simply, with a round neck, front slit, and cap sleeves (formed by the material which drapes very nicely). The top part was lined.

## STOLE

WARP: 26" (66 cm) wide, 78" (198 cm) long plus fringe.

**TREADLING:** #1 pattern throughout, alternating a tabby pick and a pattern pick.

Long fringe, with several inches of alternating knotting.

## PURSE

There was enough left over from the material for a nice drawstring purse.

\*Hayes, Bertha, G., *The Complete Book of Bertha Hayes' Patterns*, published by Osma Gallinger Tod, 1957.

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Deadline for submitting articles: April 15, 1981.

All entries will be judged by the editors of *The Weaver's Journal*. Emphasis will be placed on originality of the project, quality of the photography (slide or B/W) and clarity of writing. The article should be typed, double spaced, and may be from one to eight pages long.

Categories may have more than one winner. \$100.00 prize for each winning article.

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Mail to *The Weaver's Journal*, P.O. Box 2049, Boulder, Colorado 80306.



# TULIP OUTFIT WITH LOOM CONTROLLED INLAY

By Nancy Kuwabara

Does the little girl in your life need a very special handwoven outfit for spring? If so, consider this jumper and hat with inlaid tulips highlighting the crisp, rectangular plaid fabric.

Although the weave structure of the fabric is plain weave with a laid in pattern welt for the design, the threading for this project is spot-Bronson because this allows the

sheds for the tulip design to be loom controlled rather than picked up.

The tulip design (Fig. 1) is a 5-block pattern (remember the background counts as a block, too), therefore a loom with six harnesses is needed. The fabric is woven with the wrong side up. Each tabby pick is followed by an inlay of pattern welt. One should strive for a balanced weave. The

pattern weft should be beaten firmly so that the ground wefts remain parallel to each other.

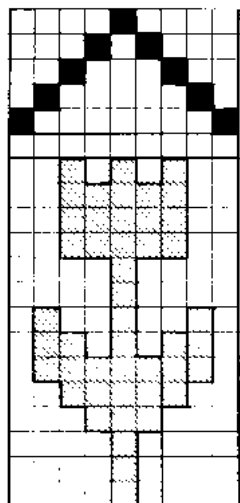


FIGURE 1

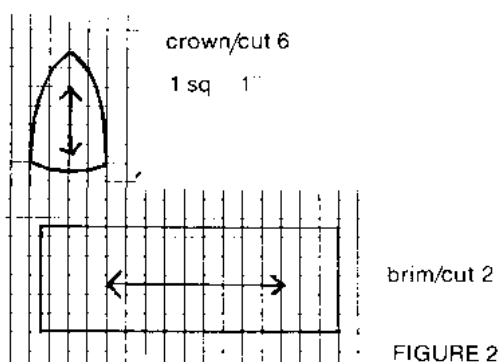


FIGURE 2

This outfit calls for the McCall's jumper pattern #6673, child's size 4 and for the scaled down hat pattern shown in Fig. 2. A piece of yardage approximately 28" X 3 yards (71 cm X 2.71 m), needs to be woven.

**WARP:** 6 oz. (170 g) of 20/2 perle cotton (8400 yds. lb., 17 m g), color, natural.

½ oz. (14 g) of 16/2 Durene cotton (6400 yds. lb., 13 m g), color, mauve.

**WEFT:**

**Tabby**—4½ oz. (128 g) of 20/2 perle cotton (8400 yds. lb., 17 m g), color, natural.

¼ oz. (7 g) of Willamette wool (5600 yds. lb. or 11 m g), color, Island green.

**Pattern**—(Buy smallest quantities available as little as needed).

La Abuela, Folklorico's 3 ply acetate yarn (245 yds. 50 grams or 4.5 m g), colors, yellow, red and baby blue.

16/2 CUM cotton (13,000 m kg), color, #1008 avocado.

**SETT:** 30 epi (120/10 cm). The warp is double sleyed in a 15 (60/10 cm) dent reed.

**WIDTH:** 28" (70 cm).

**LENGTH:** 3¼ yds. (3.43 m) (includes ¾ yd. (68.5 cm) loom waste).

**TOTAL NUMBER OF WARP ENDS:** 840, that is 788 of 20/2 cotton plus 52 of 16/2 cotton.

**COLOR ORDER OF THE WARP:** See Fig. 3. 34 natural, (4 mauve, 60 natural) repeated 12 times, 4 mauve, 34 natural.



FIGURE 3

**THREADING:** See Fig. 4.

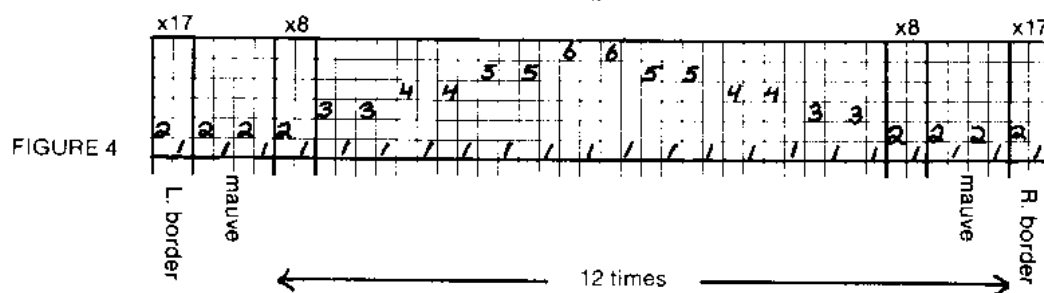


FIGURE 4

**TIE-UP AND TREADLING:** See Fig. 5.

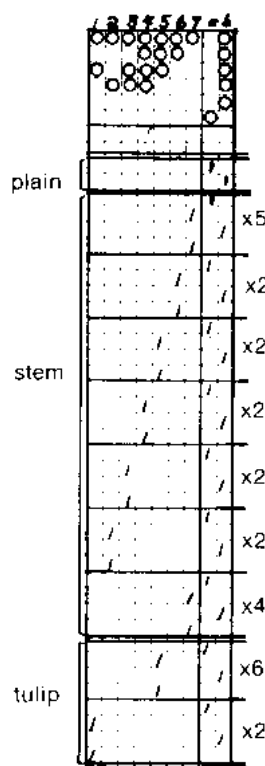


FIGURE 5

**For the plain weave areas,** alternate treadles a and b, using 20/2 cotton.

**For the pattern areas,** use two wefts. With the ground weft (20/2 cotton), weave tabby by alternating treadle a and b. Follow each tabby pick with an inlay of pattern weft in the appropriate pattern shed. Always start the pattern after a tabby in the "a" shed. For the tulip stems, use Cum cotton on a shuttle, but for the tulip flowers use individual, small butterflies of the La Abuela yarn.

**WEAVING:** On a 3 yard length of adding machine tape, measure and mark the weaving sequence. Securely T-pin the adding tape to the warp when you start weaving and follow its directions for weaving. Carefully check measurements, unroll, and repin tape as you progress, with warp tension *released*. Measurements allow for shrinkage. There are 8 sections to mark and to weave.

### Section 1: Hat Crown

2" plain  
 1 8" or 3 picks Island green  
 3 5 8" tulips/yellow in areas *a* and *c*, red in areas *e* and *g*, blue in *i* and *k* (see Fig. 3 for areas)  
 16 picks plain  
 1 8" or 3 picks Island green  
 2" plain

### Section 2: Skirt Front

3 1/2" plain  
 1 8" or 3 picks Island green  
 3 5 8" tulips/repeat yellow, red, blue sequence in all areas *a* - *l*  
 16 picks plain  
 1 8" or 3 picks Island green  
 3 5 8" plain  
 1 8" or 3 picks Island green  
 1 1/2" plain

### Section 3: Skirt Back

Mark and weave same as for skirt front.

### Section 4: Bib Back, Bib Front and 2 Ruffles

3 1/2" plain  
 1 8" or 3 picks Island green  
 3 5 8" tulips/Bib Back/yellow in area *e*, blue in area *h*  
 16 picks plain  
 1 8" or 3 picks Island green  
 3 5 8" tulips/Bib Back/red in area *e*, yellow in area *h*  
 16 picks plain  
 1 8" or 3 picks Island green  
 3 5 8" plain  
 1 8" or 3 picks Island green  
 3 5 8" tulips/Bib Front/yellow in area *e*, red in area *f*, blue in area *g*  
 16 picks plain  
 1 8" or 3 picks Island green  
 3 5 8" plain  
 1 8" or 3 picks Island green  
 3 1/2" plain

### Section 5: Waistband

1 1/2" plain  
 1 8" or 3 picks Island green  
 1 1/2" plain

### Section 6: Hat Brim I

2" plain  
 1 8" or 3 picks Island green  
 1 7 8" plain  
 1 8" or 3 picks Island green  
 2" plain

### Section 7: Hat Brim II

Mark and weave same as for Hat Brim I.

### Section 8: Ruffles and Tie Belts

3 1/2" plain  
 1 8" or 3 picks Island Green  
 3 5 8" plain  
 1 8" or 3 picks Island green  
 3 1/2" plain

**FINISHING:** Zigzag ends before washing. Machine wash, delicate cycle, warm water, mild soap or hand wash, warm water, mild soap. Air dry. Steam press; use a pressing cloth.

**LAYOUT & CUTTING:** Follow weaving sequence for laying out pattern. Center Bib Front, Bib Back, and Hat Crown on their respective tulips. On *all* pattern pieces mark at edges where horizontal stripes occur; this will keep these stripes parallel. Cut 4 Ruffles; 2 on either side of Bib pieces. Cut Tie Belts and Hat Crown on lengthwise grain, Hat Brim and Waistband on crosswise grain. (There will be some leftover fabric from Sections 6, 7, and 8.) Cut Lining pieces for Skirt Front, Skirt Back, Bib Front, Bib Back, and Hat Crown.

**CONSTRUCTION JUMPER:** Follow pattern guide View A with some adjustments.

**CONSTRUCTION HAT:** Right sides together, stitch half of the hat crown together in 1/4" seams and ending at dot. (See Fig. 6). Repeat for other half. Join halves, right sides together, by stitching center seam of crown in 1/4" seam. Stitch lining sections the same as for crown. Wrong sides together, pin lining to crown. Press over a hem. Stitch center back and center front of brim in 5/8" seams. Press open. Fold brim in half, wrong sides together. Sew a gathering stitch 5/8" away from raw edges. With right sides together, pin brim to crown, matching centers. Stitch. Cut satin ribbon in half. Stitch each tie to brim seam at side centers. Cut grosgrain ribbon 21 1/2" long. Stitch raw edges of ribbon together. Pin edge of ribbon headband slightly over brim seam. Stitch close to headband edge. Grade brim seam, clip curves; turn headband to inside and tack to crown seams.

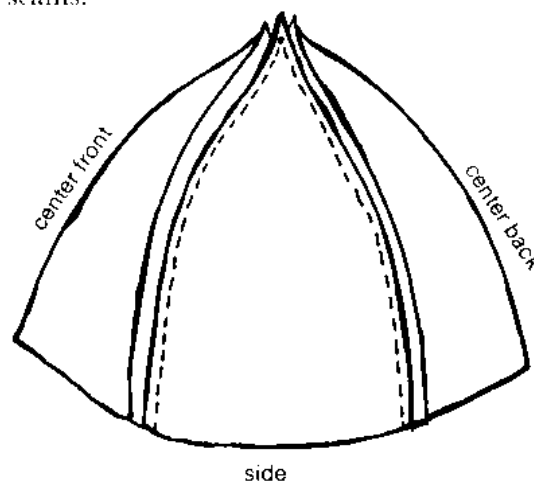


FIGURE 6

# JACKET INSPIRED BY WEST AFRICAN NARROW STRIP WEAVING

By Louise Bradley



*Louise Bradley in front of the Museum where the inspiration for the jacket came from.*

Clothing design ideas come from many sources. A museum exhibit, Cultural Art of Africa, influenced this jacket. One Sunday afternoon last spring I wandered into Henderson Museum on the Boulder Campus of the University of Colorado to while away a few minutes. The exciting objects I found there in metal, pottery, leather, wood and fibers brought me back within a week to sit on the floor and sketch ideas.

Two aspects of the exhibit were most intriguing to me. Many of the African artists had used narrow, repeated white lines as surface decoration: to outline design areas, to emphasize forms or to unite diverse elements. The materials varied but those little white lines were often present. Also, a large hanging made from West African narrow strip weaving dominated the wall and my mind.

Interest in that wall hanging forced me to do some research on narrow strip weaving. The cloth is produced by men on simple horizontal, two harness looms in the area south of the Sahara from the Atlantic Ocean west to Lake Chad. Tension is achieved by wrapping the warp around a dragstone. The strips are woven as narrow as one inch (25 mm) or as wide as fifteen inches (38 cm) with the norm four to six inches (10-15 cm). Garments, rugs, tent

dividers, chair seats and other objects are made by sewing together as many strips as are needed. Pattern in the strips is usually achieved by warp striping, weft striping, brocade, tapestry, ikat dyeing, or some combination of these techniques. The finished sewed cloth often alternates blocks of pattern and plain weave or of light and dark in checkerboard fashion. The finished cloth is marketed after the strips are sewn together or, alternatively, with the strips cut, matched and crudely sewn to be finished by the purchaser. Sometimes the cloth is brought uncut to market as cloth "wheels" as large as 3 feet (91 cm) in diameter and containing perhaps 40 yards (38.4 m) of strip cloth.

Another fascinating aspect of West African narrow strip weaving is the "cloth language" it involves. Patterns and colors convey meaning and vary from region to region. They are each appropriate to certain classes of people, occasions or ceremonies. Interested readers will find further information on the sources listed below.

It became my desire to produce a garment that: (1) featured those little white repeated lines; (2) emulated the dark and light checkerboard pattern of some West African cloth; and (3) appeared to be made of narrow strips but was less arduous to make.

Double weave was capable of doing all this. If light and dark blocks were threaded alternately on top and bottom layers (see Fig. 1) they could be brought to the surface and

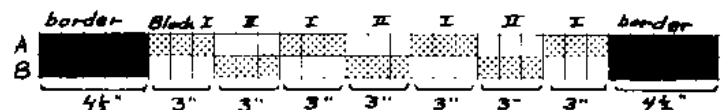
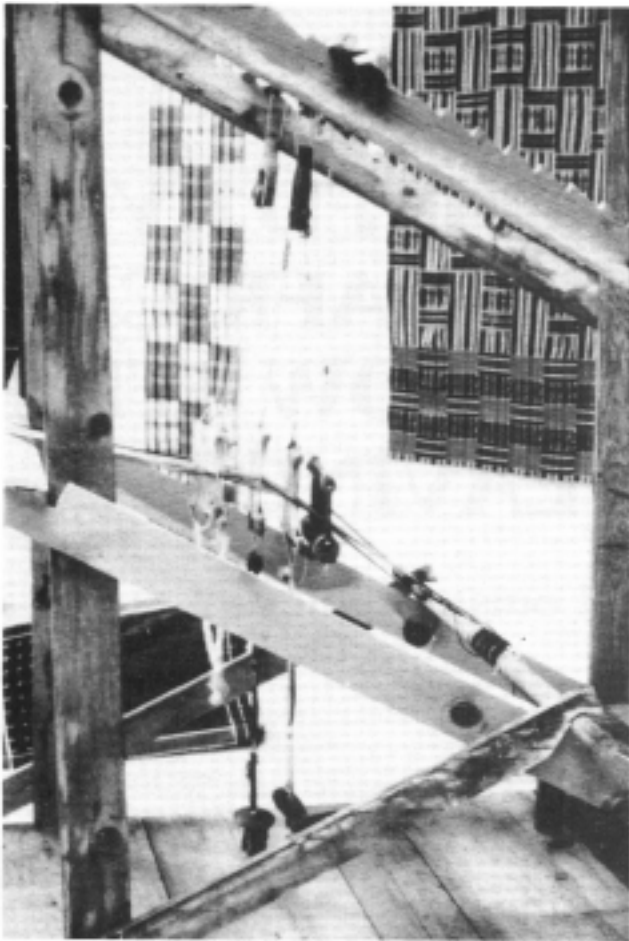
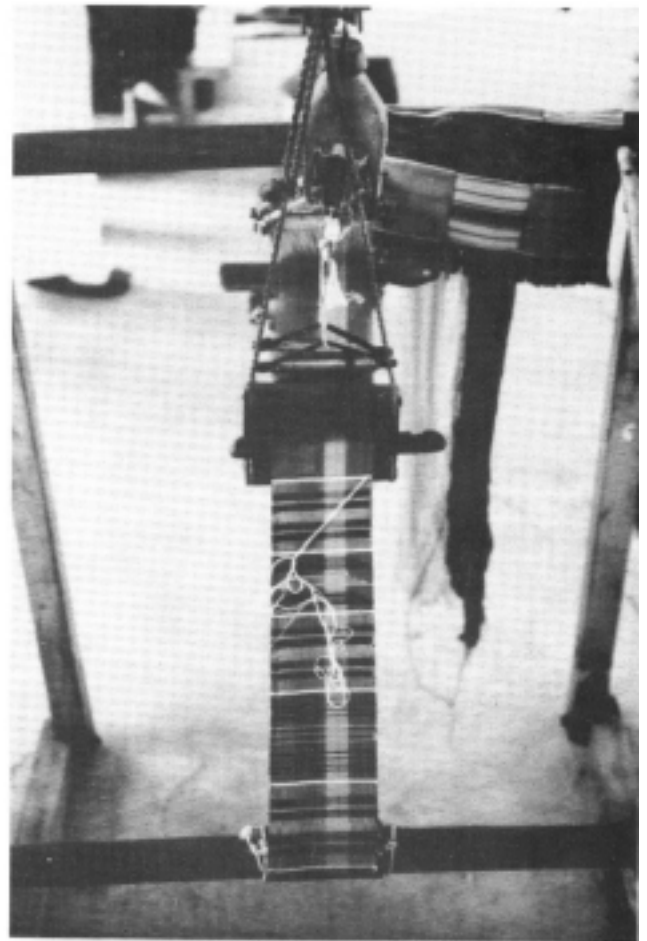


FIGURE 1. Block Draft of alternating areas of light and dark in two layers of double weave fabric.



African loom - side view



African loom - front view

woven by turns to give the checkerboard appearance and the illusion of narrow strips sewed together. Narrow strips were threaded within the blocks to produce the little white lines repeating throughout the cloth. A black border on either side of the fabric became the center front and cuff emphasis. (See Fig. 2). Because the cloth was woven tubular no finishing facings were needed. A prominent weft stripe woven where the cloth would fall on hips and shoulder gave me pride to think I could plan ahead

some—if not as meticulously as African narrow strip weavers.

The garment was constructed with as few seams as possible. Four inches (10 cm) of the under arm area was left unsewn for ease of fit. Seams and shoulder-to-waist darts in the back were machine stitched and then *overcast* by hand with large stitches in silk buttonhole twist to call to mind African narrow strip joins.

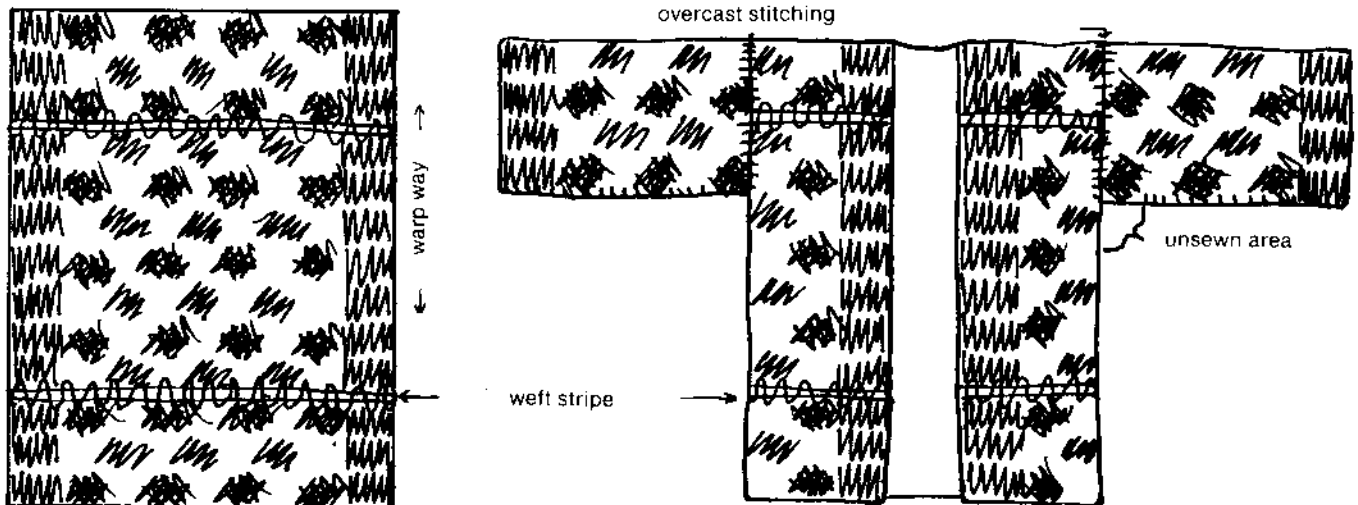
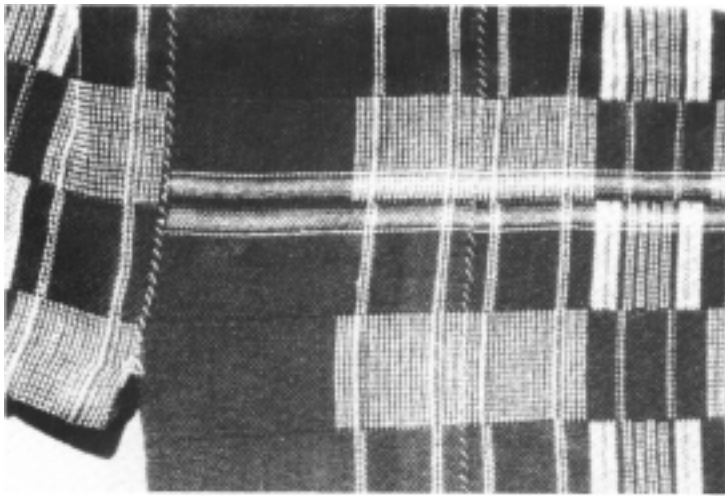


FIGURE 2. a. Fabric woven with layers alternating to bring dark and light areas up checkerboard fashion.

b. Fabric cut and rejoined into jacket.





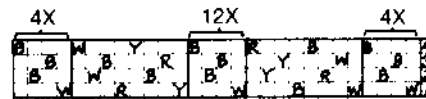
View showing the stitching of the panels and the sleeve



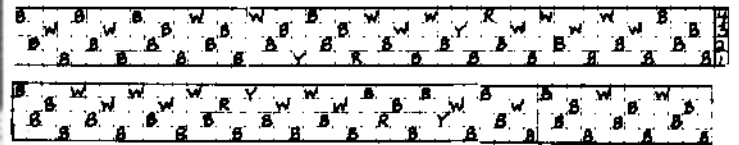
Back view showing the shoulder to waist dart



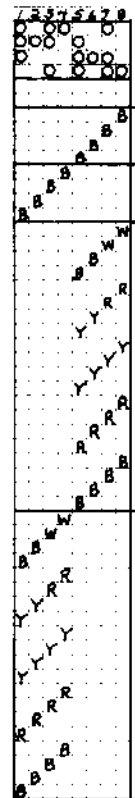
View of the underarm of the jacket



Block I. Dark block on harness 3 and 4.



Block II. Dark block on harness 1 and 2.



Tie-up

Treadling for light block to show on surface in Block I.

Treadling for light block to show on surface in Block II.

Treadling for weft stripe when weaving light block to show on surface in Block I.

Treadling for weft stripe when weaving light block to show on surface in Block II.

B x black  
W x white  
Y x yellow  
R x red

FIGURE 3 Draft and treadling instructions

## WEAVING INSTRUCTIONS

**WARP:** 22/2 cottolin in white (W), black (B), yellow (Y) and red (R).

**WEFT:** Same as warp.

**LENGTH OF THE WARP:** 1 yard (91.5 cm) for front, 1 yard (91.5 cm) for back, 1/2 yard (45.7 cm) for sleeve plus 1 yard (91.5 cm) waste.

**SETT:** 32 epi (126/10 cm) 16 epi double cloth), sleyed 3-3-2 in a 12 dent reed.

**WIDTH IN THE REED:** 30 in. (76.2 cm).

**TOTAL NUMBER OF ENDS:** 960.

**BLOCK PATTERN:** See Fig. 1.

**THREADING, TIE-UP AND TREADLING:** See Fig. 3.

Each block was woven for a depth of 2 1/2 in. (6.4 cm) (off tension). Twelve blocks for the front, twelve blocks for the back plus sleeves and hems. Finished and washed, the width of the piece was 27 in. (68.6 cm) and 12 treadling blocks mounted up to 28 in. (71.1 cm).

## References

Lamb, Venice and Alastair. *West African Narrow Strip*

*Weaving*, Textile Museum, 2320 S. Street, N.W., Washington, D.C. 20008, 1975.

Kent, Kate P., *Introducing West African Cloth*, Denver Museum of Natural History, Denver, Colorado, 1971.

Sieber, Roy, *African Textiles and Decorative Arts*, New York Museum of Modern Art, New York, 1972.

# RUANA

by Katherine Sylvan

**WARP:** Acid-dyed wool mill ends in warm browns and earth colors with an assortment of randomly-spaced wool and mohair boucles.

**WEFT:** Same as warp.

**WIDTH IN REED:** 24 in. (61 cm).

**SETT:** 10 epi (10/10 cm).

**LENGTH OF WARP:** 190 in. (4.82 meters).

**THREADING AND TIE-UP:** I used an eight-harness point twill, treadled in twill, but a four-harness point twill would be just as effective.

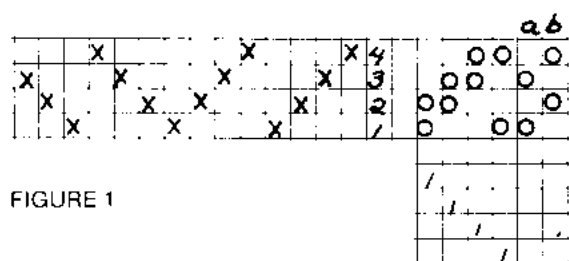


FIGURE 1

This project grew out of an overabundance of Harrisville Cable Yarn\* and the need to use it up. I had originally purchased the Cable Yarn to use in wall hangings and floor pillows; however, I am now using much finer yarns and concentrating on garments.

I decided to use the Cable Yarn in the warp direction in a ruana, so that it could define my shoulder line and also help keep the ruana from slipping down off my shoulders.

The two long pieces of Cable Yarn had their own, large string beddles, and were placed *between* pieces of reed\*\* in the beater. See Fig. 2.

Because the Cable Yarns built up too much on the cloth beam to accommodate the entire warp, I had to weave one side of the ruana at a time and cut it off before beginning the second piece. After taking both pieces off the loom, I

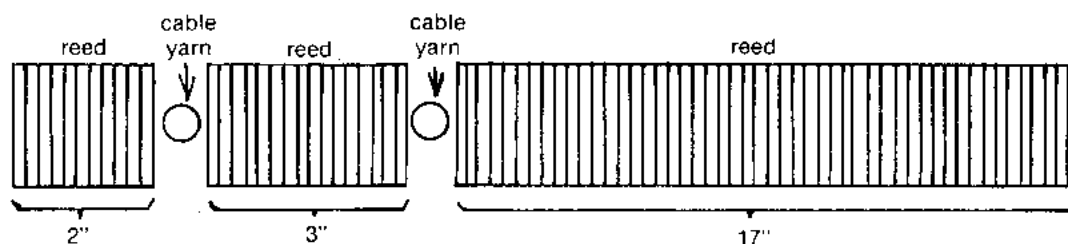


FIGURE 2

blind-hemstitched them together up the back for 30 in. (76 cm) leaving 43 in. (110 cm) open for the front. I then reinforced the back neck area by needle weaving a little triangle about two in. (50 mm) high. I tied the fringes in overhand knots. I hand washed the pieces in warm, soapy water, carefully rinsed them in warm water and laid them flat to dry.

The results were exactly what I wanted. The Cable Yarn gives a dramatic appearance to the ruana while defining the shoulders, and the entire piece drapes gracefully.

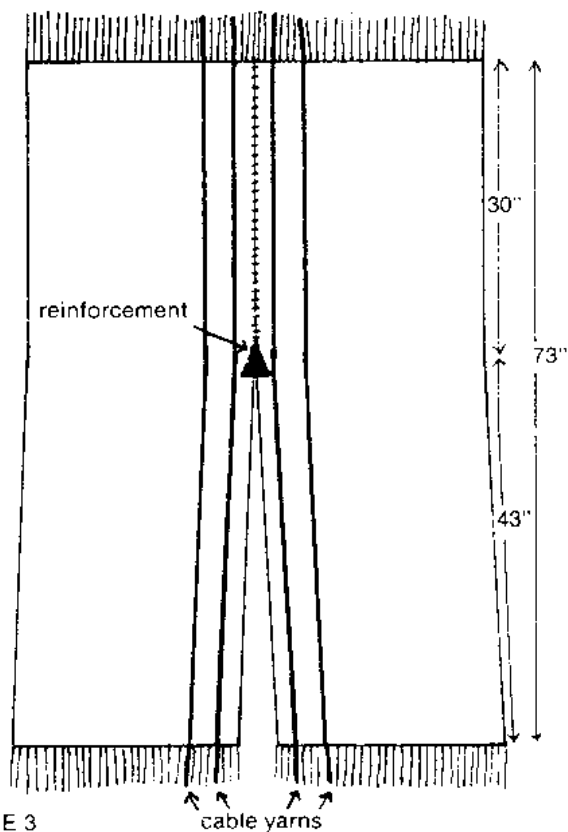


FIGURE 3

**Needle weaving for ruana:** I first sewed horizontally from edge to edge of the ruana, slowly decreasing the length of each stitch. I then sewed up and down, weaving in and out with my needle. The illustration is greatly expanded to show the darning-like path of the needle. I actually pushed the vertical threads very closely together to form a very firm little bridge between the ruana pieces.

A more decorative approach to reinforcing the back neck area of the ruana would be to first crochet a 2 in. (50 mm) triangle and then insert it into the area with sewing stitches or with single crochet.

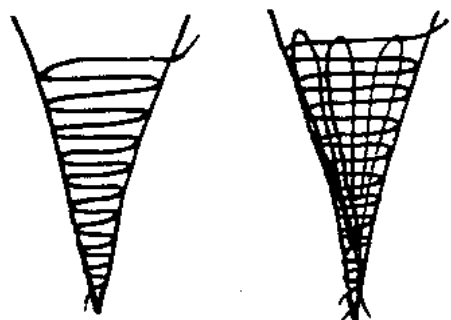


FIGURE 4



\*Harrisville Cable Yarns are spun from 100% Pure Virgin Wool and have a center core to prevent stretching. Each is a heather mix blended from fast-dyed wools, and twelve colors are available. Diameter of the yarn is approximately one inch. It is packaged in bags of 5 lb. (2.3 kg) per color. Length per pound is approximately 25 yards (22 m). At this writing it is \$12.00 per pound. Weaving shops that carry Harrisville Yarns usually also carry the Harrisville Cable Yarn and sell it either by the pound or by the yard. Cable Yarn is flexible enough to turn corners and be used as welt, and yet it is sturdy enough to be used as a basketry core that is meant to show. I have also seen it used as welt in wall hangings and rugs. If Cable Yarns are locally unavailable, then thick, textured yarns like Wollspinneri would work just as well.

\*\*I obtained my reed pieces from Bert Besell of Cranbrook Looms, now called Heritage Woodcrafts, Inc., 2470 Dixie Hwy., Pontiac, Mich., 48055. Over the years he had sawed off long reeds to various lengths and had accumulated a large box full of bins and pieces ranging from 3 in. (75 mm) to 10 in. (25 cm) wide in various dent sizes.

# OVAL CAPE IN THREE SECTIONS

by Katherine Sylvan

This large, elegant cape is designed to be woven easily on a narrow loom. It can double as a lap robe during chilly winter days.

**WARP:** 2-ply red wool (Harrisville); random warp ends in the red/magenta combination (Stanley-Berocco's Que Linda, #3025).

**Tips for planning the warp:** Visually, vertical lines or stripes are more slimming.

Space-dyed yarns are very effective, especially if they are used more frequently or crowded near the two inner seams. A blending of shades and tints of the main warp color near the edges that will be crocheted will serve to make the crocheted areas tie in or blend better.

**WEFT:** For the fringe weft, 2-ply red.

For the structural weft, I used a wool boucle closeout (Stanley-Berocco), which I dyed to match the red. The boucle gives the cape loftiness and warmth.

**SETT:** 10 epi (40/10 cm).

**WIDTH IN REED:** Measure your shoulders across the back and add one inch for takeup and shrinkage. The width in the reed of my cape was 20" (50 cm).

**LENGTH OF THE WARP:** 6½ yards (5.91 meters).

**THREADING AND TIE-UP:** See Fig. 1.

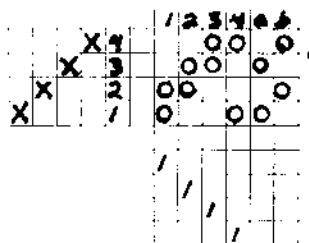
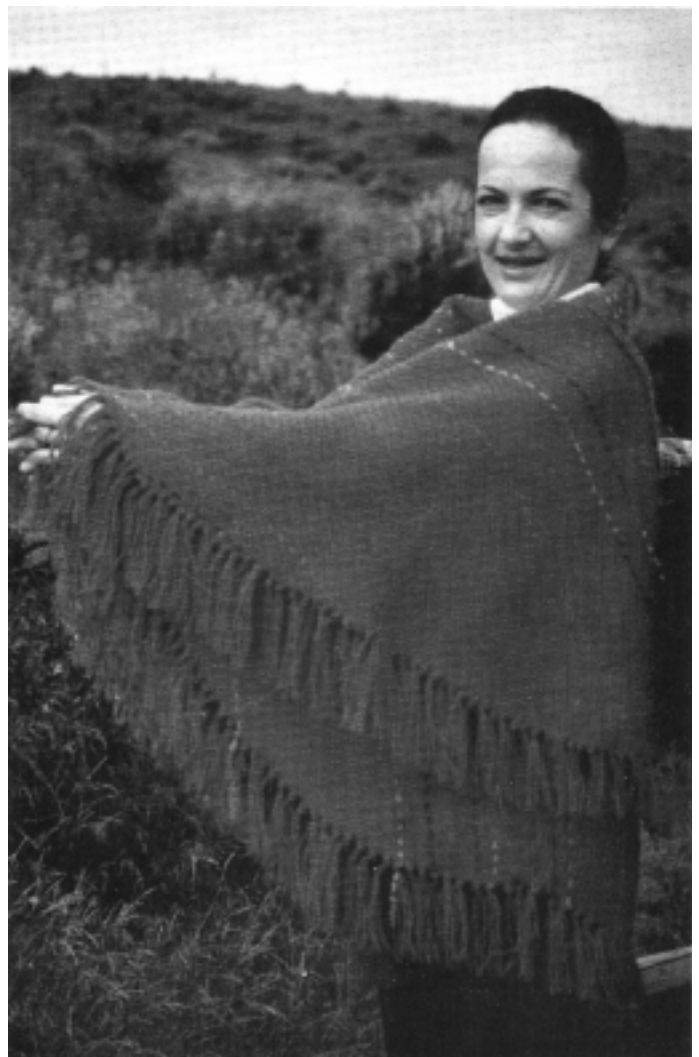


FIGURE 1

**TREADLING:** I chose a twill treadling in order to increase the loftiness and warmth of the fabric. In addition, the cape has better draping qualities with a twill.



One needs a cartoon of the three sections so that it is easier to form the curved areas. My cartoon looks exactly like Fig. 2. It was drawn on on-woven interfacing, a material that would not tear like paper or be as stiff as cardboard. The cartoon was attached to my fell line with long T-pins, and it did not wrap around the cloth beam with my fabric. Rather, it hung loosely down the back of the cloth beam. I find that if a cartoon rolls with the web onto the cloth beam, it moves ahead at a faster rate than the web and causes a gradual distortion of the pattern lines.

Both the 2-ply, acting as the fringe weft, and the boucle, acting as the structural weft, were thrown through the same shed. On the design side (curved line) of the warp, the 2-ply was pulled out in a long loop (later to be cut and tied in overhand knots as fringe). The boucle travelled only from selvedge to design line and back. (See Fig. 3.)

The structural weft keeps the warp ends from unravelling at the design line side. Do not be dismayed at the ragged look of the curved edges during the weaving process; these can be pushed and pulled into place and straightened (or curved) out later while making the overhand knots.

For more woven fringe ideas, see *Weaver's Journal*, III 3, pp. 14-16.

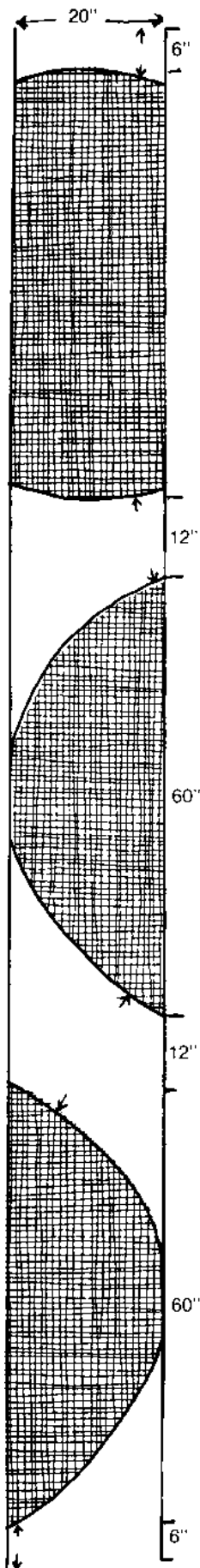


FIGURE 2

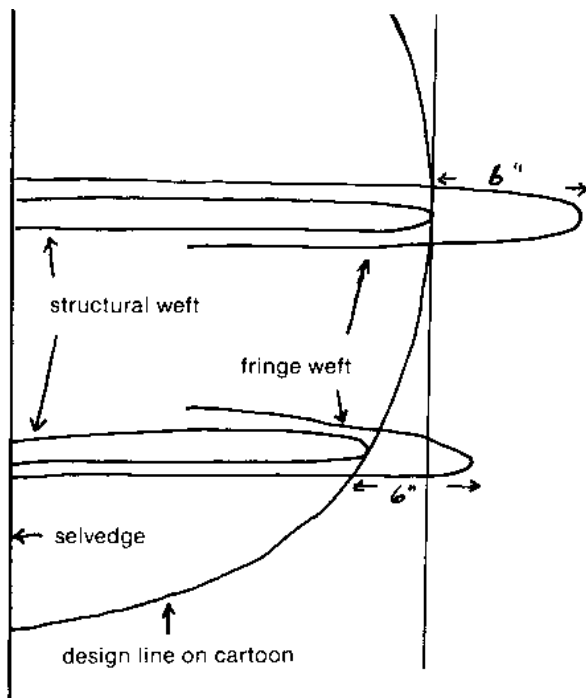


FIGURE 3

**ASSEMBLY:** After the weaving is complete, cut the three cape sections apart. The sections can be assembled with a variety of hand stitches. I chose to single crochet along edges A to A' and B to B' (see Fig. 4). I then crocheted the same edges to each other, leaving eleven inches open for the armholes. After all the crocheting was completed, I tied the fringe all the way around the cape in overhand knots, filling in the skimpy areas with thrums.

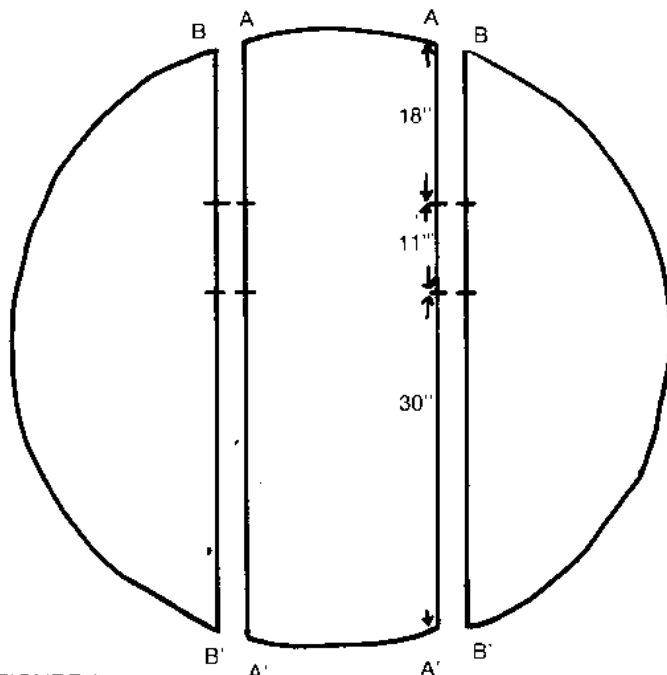


FIGURE 4

**FINISHING:** I placed the cape in the washing machine in warm water with Ivory Flakes dissolved in it. I let the cape soak for an hour, then let it agitate on gentle cycle for two minutes. I rinsed it gently in warm water and then let it dry flat.



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# SHAFT SWITCH ON BOUNDWEAVE RUGS

WITH CONTRIBUTIONS FROM NANCY KRAUSHAAR

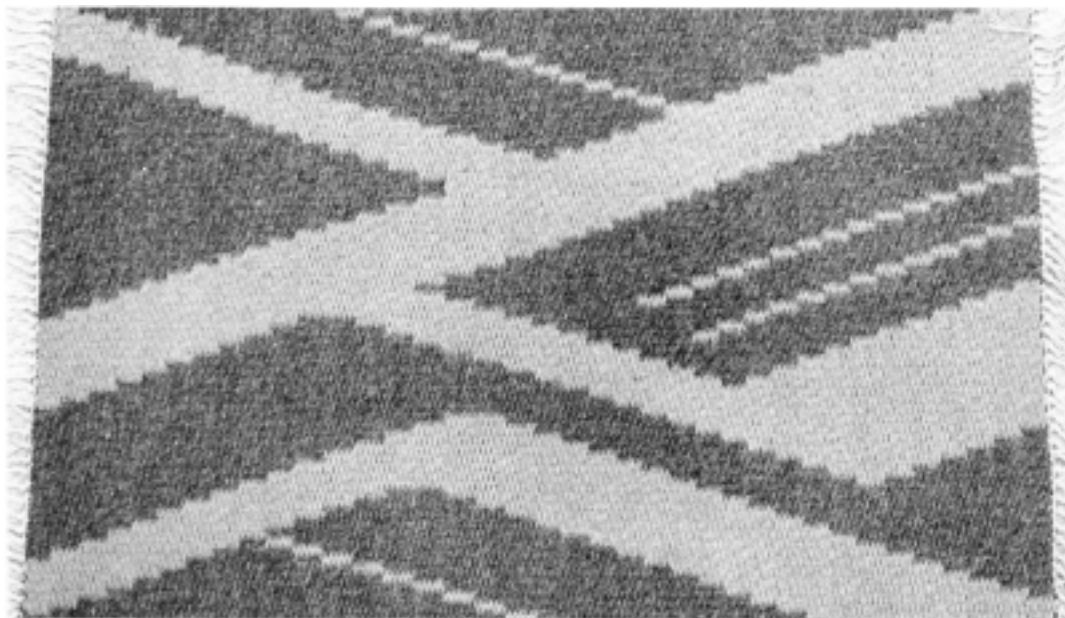


Plate 1.

This article will be more easily understood if the reader has some knowledge both of the shaft-switch principle and of boundweave.

A brief summary of the techniques as they apply to this article will be given here, but if necessary, the reader should look up the references listed below. Both techniques apply to weft face fabric (rugs). A good warp sett for this type of rug is 5 epi (20/10 cm).

## SHAFT-SWITCHING (S/S)

A typical 4-end draft for S/S is given in Fig. 1. The 3/4 symbol means that the warp thread is neither on H3 nor on H4 but is temporarily left floating until a S/S device connects it to one or the other pattern harness (H3 or H4). The selection of the pattern harness for a particular unit will determine whether that block will be woven D or L on the face of the rug. The shifting for these warp threads from one pattern harness to the other will determine the design of the rug.

Plate 1 shows a typical 4-end draft S/S rug.

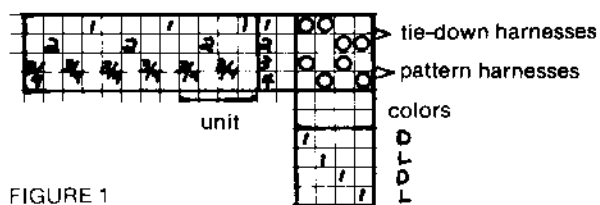


FIGURE 1

## BOUNDWEAVE

A typical boundweave threading is given in Fig. 2.

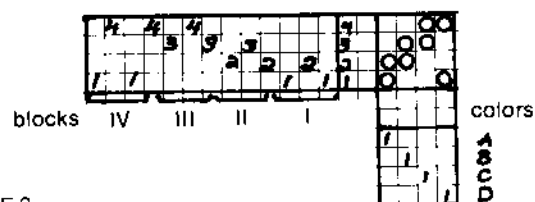


FIGURE 2

A single treading sequence (4 picks) may involve up to 4 colors. It is the selection of these colors and the order in which they are used that determines the design for a given threading. The threading may be looked upon as a composite of 4 different blocks. Many variations in the order of the blocks or their length is possible.

Fig. 3 shows two of the many different variations of boundweave threading. Notice that the blocks are only half the size of the blocks in Fig. 2 and the resulting threadings are *twills*.

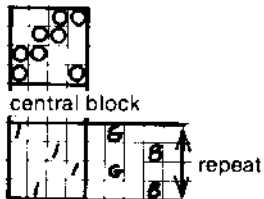
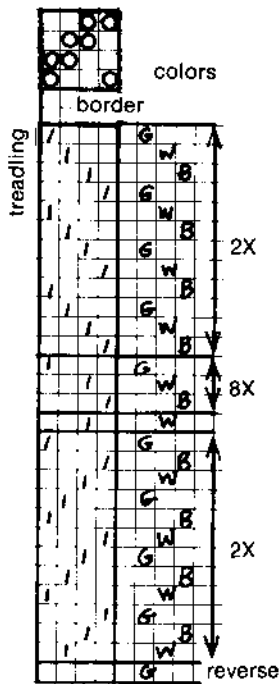


Plate 2 shows a boundweave rug woven on the threading of Fig. 3a. The boundweave color sequence of this rug is typical of some Navajo rugs and is woven with 3 colors (G, W, B) as above: (numbers refer to treadle, not harness, harness).

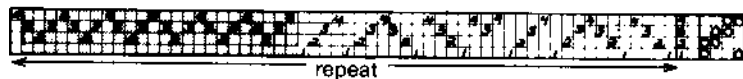


FIGURE 3a

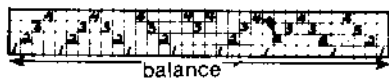


FIGURE 3b



Plate 2.

### SHAFT-SWITCH ON BOUNDWEAVE

Notice that in the shaded section of threading of Fig. 3a, there is an alternation of two blocks (blocks II and III). Fig. 4 shows how in that 2-block area, warp threads have been switched from II3 to III (1b) and the resulting S/S threading (1c). In 1b there is an alternation of blocks I and IV, thus, by shaft-switching (1a to 1b) one changes an alternation of blocks to the alternation of the opposite blocks. This shaft-switching on boundweave is only done while weaving the central block of the rug which appears as a solid color G in Plate 2. By means of S/S one can obtain a B color design on a G color ground.

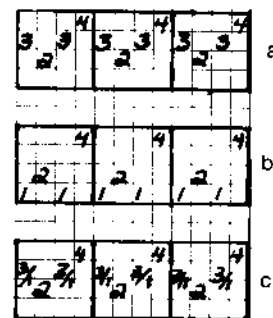


FIGURE 4

Plate 3 shows a rug with S/S design woven on the threading of Fig. 3b. The S/S threading is shown in Fig. 5.

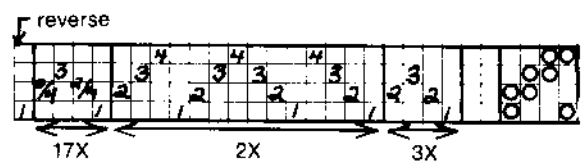


FIGURE 5

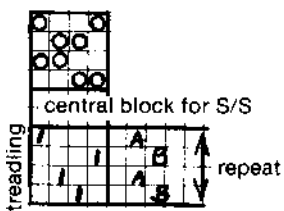
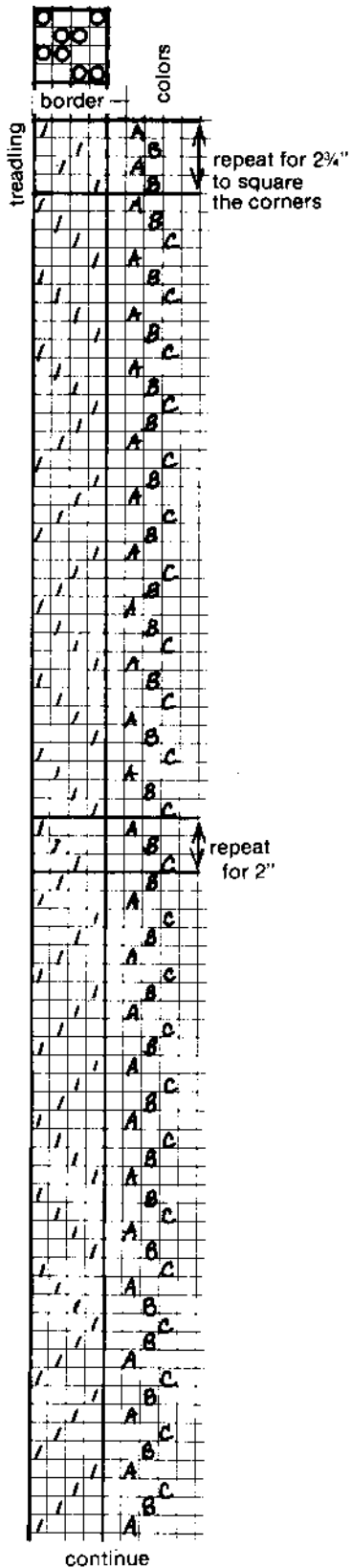


Plate 3.

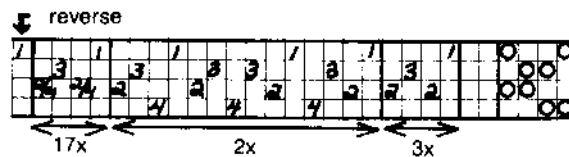


FIGURE 6

Each  $2/1$  warp-thread is placed between an empty heddle on H2 and H1 so that it can be pinned to either one of these harnesses. The thread is pinned to harness 2 except when one weaves the central S/S design where the shaft-switching is performed.

In order to reach the pattern harnesses 2 and 4 easily for the manipulation of the S/S device harnesses 2 and 4 are made the front ones on the loom. See Fig. 6.

*If it seems difficult to derive draft 6 from draft 5, cut the threading of Fig. 5 into horizontal strips and switch the bottom and top ones.*

The boundweave and shaft-switch sequences of the rug were woven with colors A (orange), B (beige) and C (brown). In these sequences 1,2,3,4 refer to the treadles of the tie-up in Fig. 6. ■

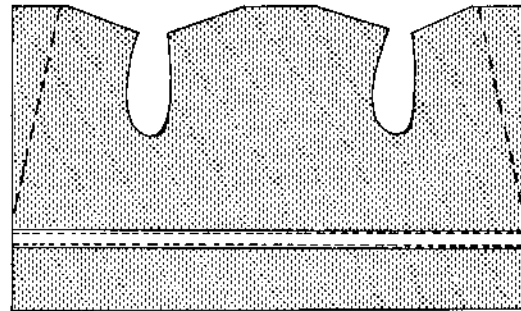
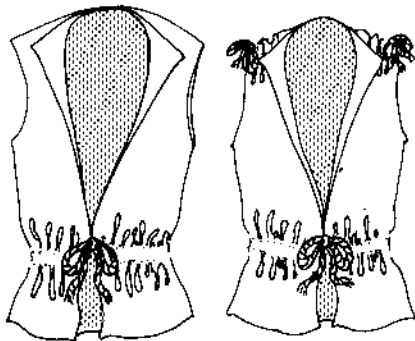
### References:

- Barrett, Clotilde, Shaft Switch Technique, *The Weaver's Journal*, 1/1, Summer, 1980.
- Busse, Jane, *The Weaver's Journal*, IV 1, Spring 1980.
- Collingwood, Peter, *The Techniques of Rug Weaving*, Watson Gupill Publication, New York.
- Evans, Jane, Boundweave, *The Weaver's Journal*, 1/1, Spring 1977.





## SIMPLE VESTS



The vests shown here are made from end-of-the-warp fabric that was left over from stoles and cocoon wraps.

First wash the fabric with controlled agitation to full the fabric slightly. Spread out to dry. Then cut the armholes and shoulder slants. Stitch all the raw seams with one or more rows of stitches with a sewing machine (On a Bernina, use the Serpentine stitch).

Sew the shoulder seams and 1" (25 mm) grosgrain ribbon on the inside of the waistline.

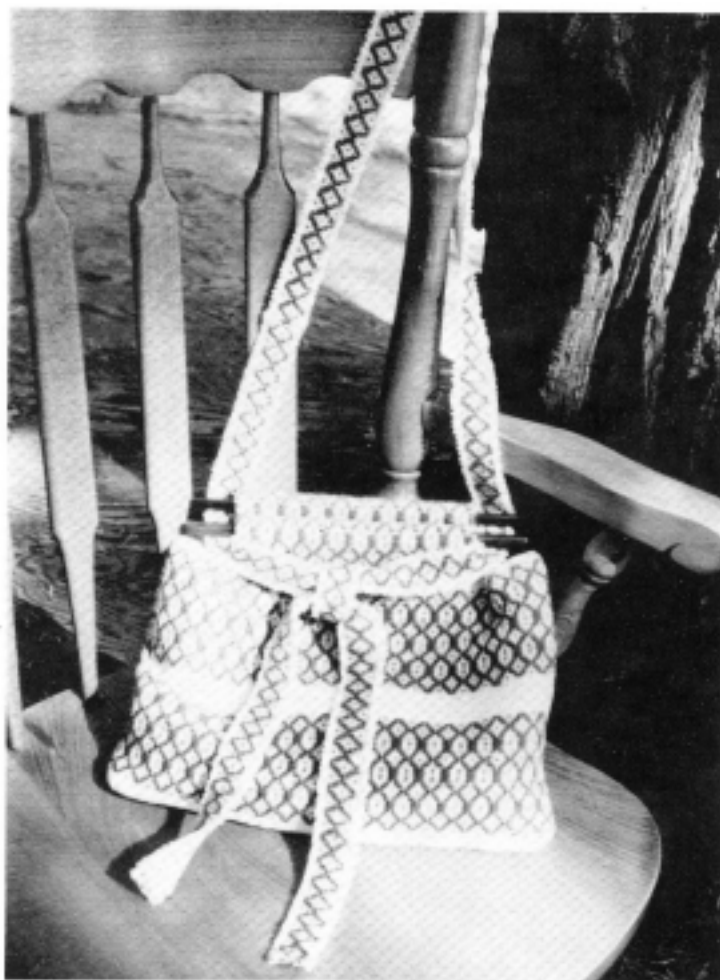
Single crochet all the edges with a textured yarn that blends with the fabric. Insert a cord made by twisting and plying four 5-yard (4.55 m) strands of weaving yarn. Grosgrain and cord can also be used on the shoulders. ■

# ACCESSORIES

## Bags and Slippers



*Island bag woven by Doris Hunt*



*Island bag woven by Doris Hunt*

Patterns most favored by handweavers are the simplest ones: those that can be best adapted to handwoven fabrics which are often heavy and ravel easily, those that require few cuts and few seams and those that can be altered easily to conform to certain fabric patterns and to specific uses.

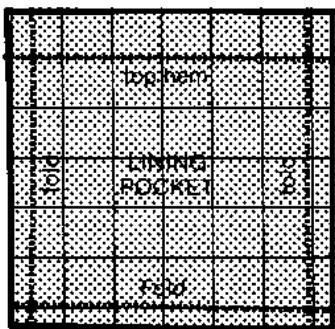
We offer here one such pattern for a bag and one for fire-place slippers.

The pattern and the instructions for the bag are published here through the courtesy of Wilco Products Co., P.O. Box 332, Wethersfield, CT 96109, Island Bag pattern.

The dimensions given here are for the 8" bag. The basic rectangle for the maxi (10") (25.4 cm) bag is 14" X 11½" (35.5 cm X 29.8 cm).

## ISLAND BAG INSTRUCTIONS

**POCKET:** Press under seam allowance all around, top stitch across top close to finished edge and also  $\frac{1}{4}$ " (.63 cm) below.

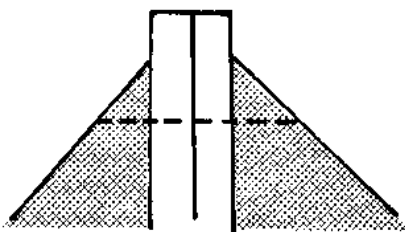


**LINING:** 1. Machine baste the interlining to the wrong side of lining  $\frac{1}{4}$ " (.63 cm) from raw edges.

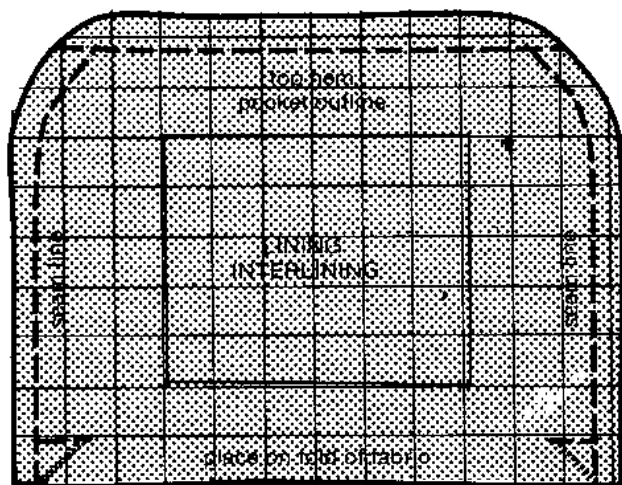
2. Pin the pocket along the pocket lines on lining. Baste in place and stitch.

3. With the right sides of the fabric together stitch the side seams along the seam lines and press seams open.

4. To form the box corners at the bottom of the lining—hold the lining with the bottom up and seam toward you; separate fabric at dots and fold along fold line on each side of seam; stitch across seam line from dot to dot; trim off point of fabric  $\frac{1}{4}$ " (.63 cm) from seam line. Repeat for other box corner.



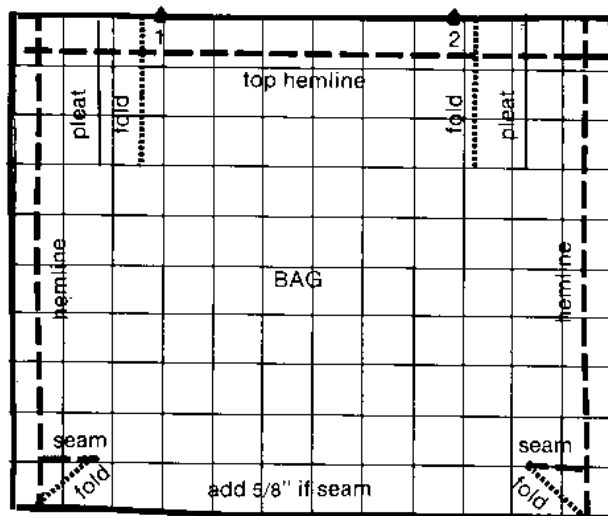
5. Trim the side seams to  $\frac{1}{4}$ " (.63 cm), turn inside out, and press under across the top hemline.



**BAG:** 1. Pleat: Fold along fold line and bring fold to solid line. Tack at top edge and just above top hemline to hold pleat in place. Repeat for each pleat.

2. With the right sides of the fabric together stitch the side seams along seam lines. Press seams open.

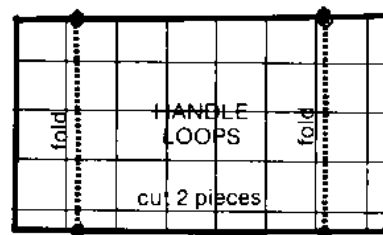
3. To form the box corners at the bottom of the bag—hold the lining with the bottom up and seam toward you; separate fabric at dots and fold along fold line on each side of seam; stitch across seam line from dot to dot; trim off point of fabric  $\frac{1}{4}$ " (.63 cm) from seam line. Repeat for other box corner.



**HANDLE LOOP:** 1. Fold edges to inside along fold lines. Top stitch each side close to finished edge and again  $\frac{1}{4}$ " (1.9 cm) in.

2. With right sides of fabric together match the diamonds on the handle loop to the diamonds on the bag front. Baste in place and then stitch  $\frac{1}{4}$ " (.63 cm) from top edge. Repeat for the back handle loop.

3. Flip handle loops up. Press seam allowance down all around top hemline and baste.



**HANDLE STRAP:** 1. For shoulder strap: Cut 3 pattern pieces, seam ends together. Press seams open.

2. Press under  $\frac{1}{4}$ " (.63 cm) along fold line.

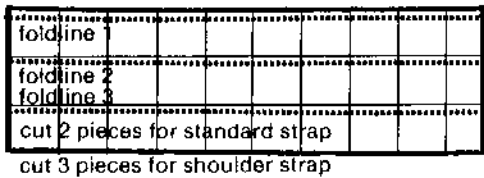
3. Fold raw edge to fold line 2 and press. Fold fold line 1 to fold line 3 and press. Baste length of strap and top stitch at both sides.

4. Standard Strap: Cut 2 pattern pieces and follow steps as above for folding and top stitching.

5. To finish ends turn in and top stitch, or . . .

6. Fringe, if fabric lends itself to fringing. Top stitch at edge of fringing to keep from fraying.

### HANDLE STRAP



place on fold  
of fabric

**ASSEMBLING:** 1. With bag wrong side out and lining right side out, pull lining up over bag.

2. Hand hem lining to bag around top.

3. Turn bag right side out. Top stitch close to edge around top through bag, lining and handle loops to make finished stitching.

**FINISHING:** 1. Slip wooden handles through cloth handle loops. Thread strap through slots in wooden handles. Adjust to desired length, tie ends in square knot.

2. Monograms, crewel designs and applique should be done after cutting and before any stitching.

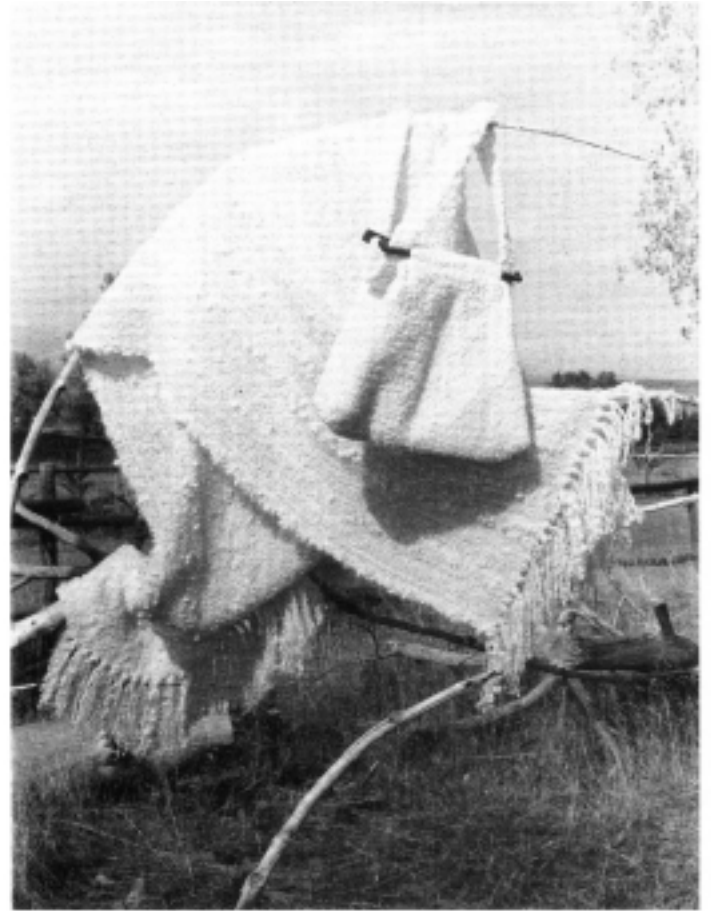
Wilco products sells beautiful quality wooden handles and also bag kits which include the full scale pattern and instructions.

Island bag kit (8") (20.3 cm) \$5.00.

Handles without pattern \$3.89.

Maxi bag kit (10") (25.4 cm) \$5.50.

Handles without pattern \$1.40.



*Bag woven by Iris Richards in plain weave with textured white wool.*



*Bag woven by Clotilde Barrett in Boundweave (complementary weft tabby on a fine linen warp sett at 10 epi (40/10 cm) and a 2 ply wool weft. For the technique, refer to The Weaver's Journal, April 1980, pp. 31-32.*

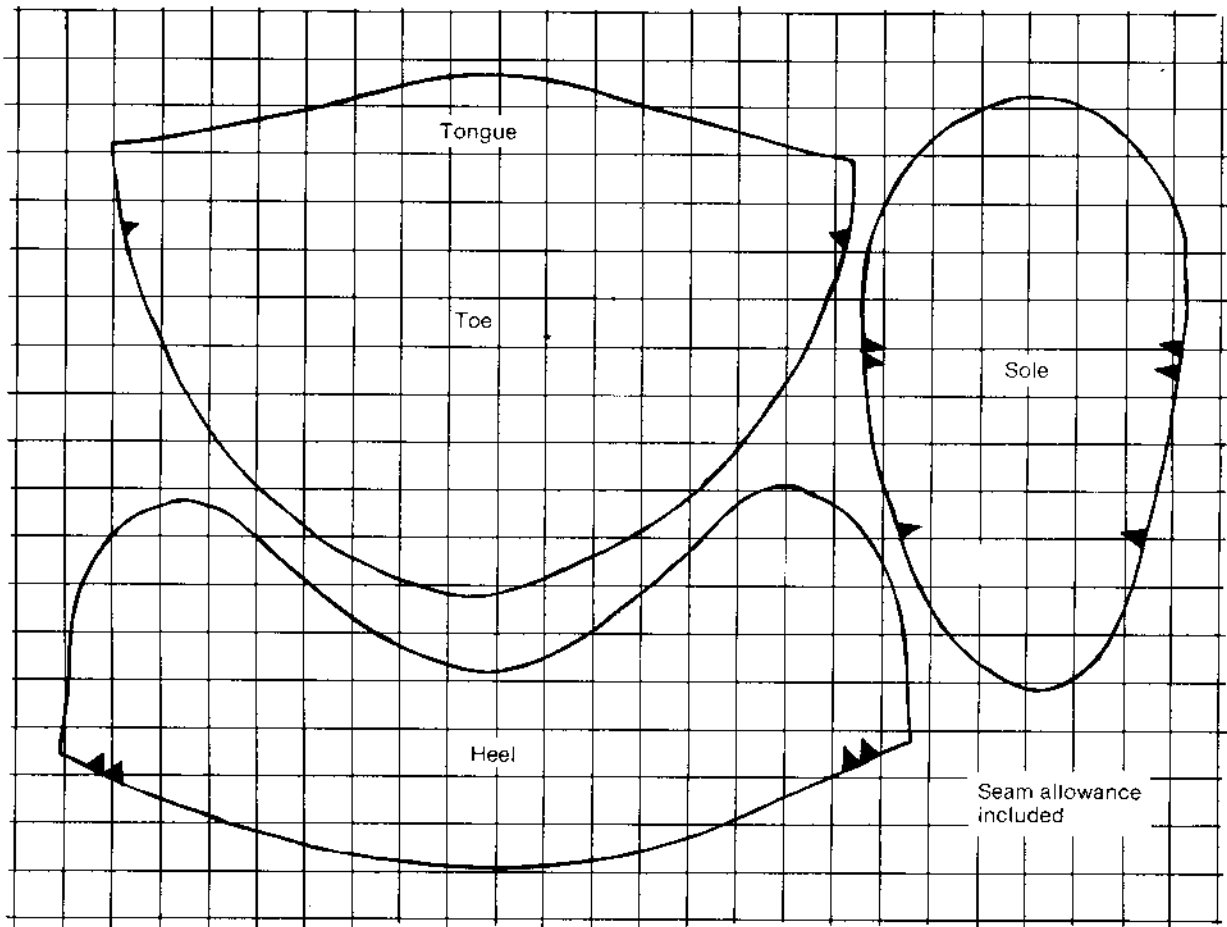
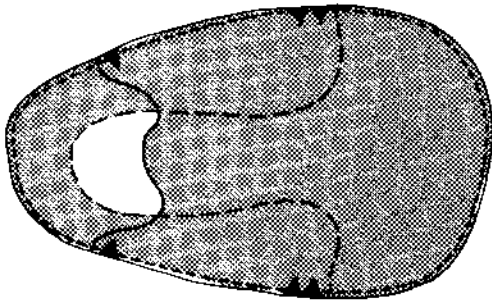


*Bag woven by Clotilde Barrett in four harness cordweave described in The Weaver's Journal, July 1978, p. 30.*

# FIREPLACE SLIPPERS

The pattern for these house slippers was contributed by Phyllis Clemmer from Arizona. It is reproduced here to the scale of 1 square to 1" (25 mm). The seam allowances are included. Use the same pattern for the handwoven outer fabric and for the lining. To line the toe and heel sections, put wrong sides together and stitch along the unnotched seam. Turn right side out and stuff with holofil™. Stuff the toe heavily and the heel lightly. Sandwich some holofil between the outer cloth (or hide) and the lining of the sole and assemble the slipper as shown.

Use a tie string or other closing device.





# WEAVING AND SHEEPSKIN NATURALLY

by **Carole Mason**

An animal's covering is very warm, waterproof, and keeps out cold wind. Therefore, handwoven fabric combines well with sheepskin, leather or suede to make a beautiful and practical garment.

When shopping for sheepskin, look at the length of the fur. This will determine whether the garment made from it will be reversible or not. Short furs work well for the inside where long furs are too bulky. Fur on the inside is extremely

warm. The skin should be soft and pliable for wearability.

The size of the hide will limit some of your decisions in making a combined woven and sheepskin garment: It can be fur which is lined or trimmed with handwoven fabric or handwoven fabric which is lined or trimmed with fur or a combination of these.

Measure the skin to determine which style of garment is most suitable.

## WEAVING INSTRUCTIONS FOR THE WOVEN INNER VEST.

WARP: Cotton.

WEFT: Nordica - 75% rayon, 25% linen.

SETT: 6 epi (30/10 cm)

THREADING TREADLING AND TIE-UP: See Fig. 1.

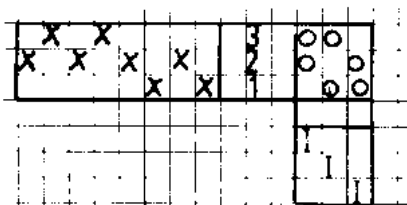


FIGURE 1

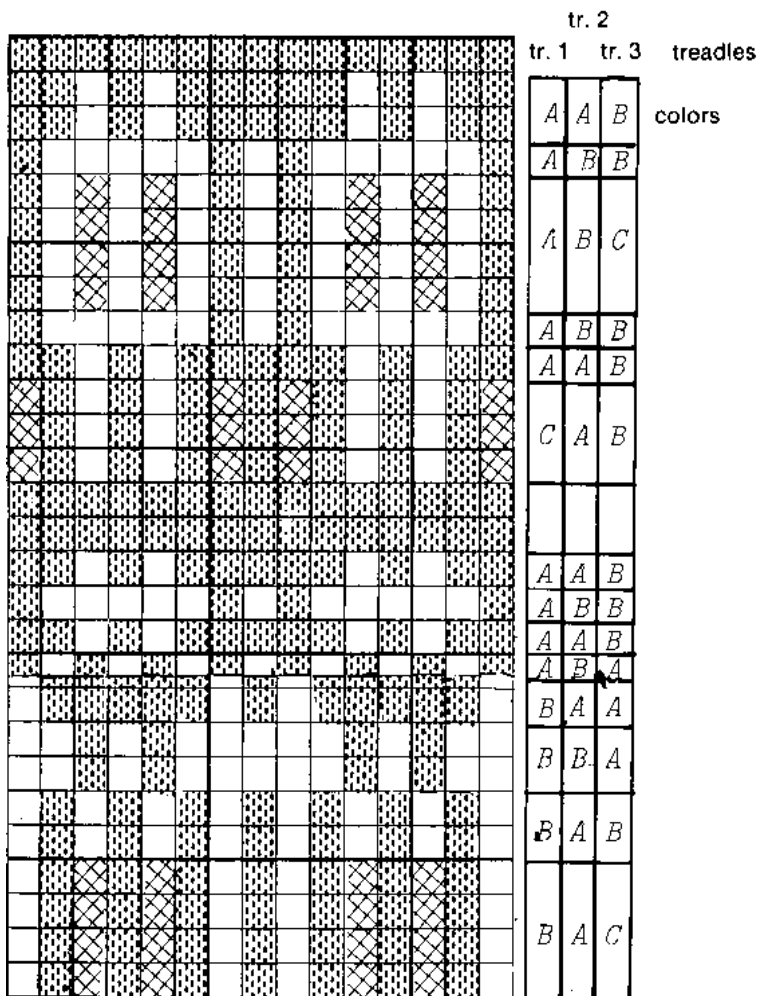


FIGURE 2

WEAVING: The weaving technique is Krokbrogd which is a three harness weft face weave. This ancient weave was used for heavy rugs and is sometimes referred to as Crooked Path. The back of the weave is covered by long skips and, therefore, has a definite wrong side. The unusual angular, step-like design is achieved by using a wide variety of colors and your imagination. The threading may be changed to slightly alter the design, increasing the versatility of this weave.

Fig. 2 shows two partial designs that are used in the vest. The pattern results from color effects; that is, the color selected for each pick of weaving.

Weavers can use variations of these motifs or create their own.

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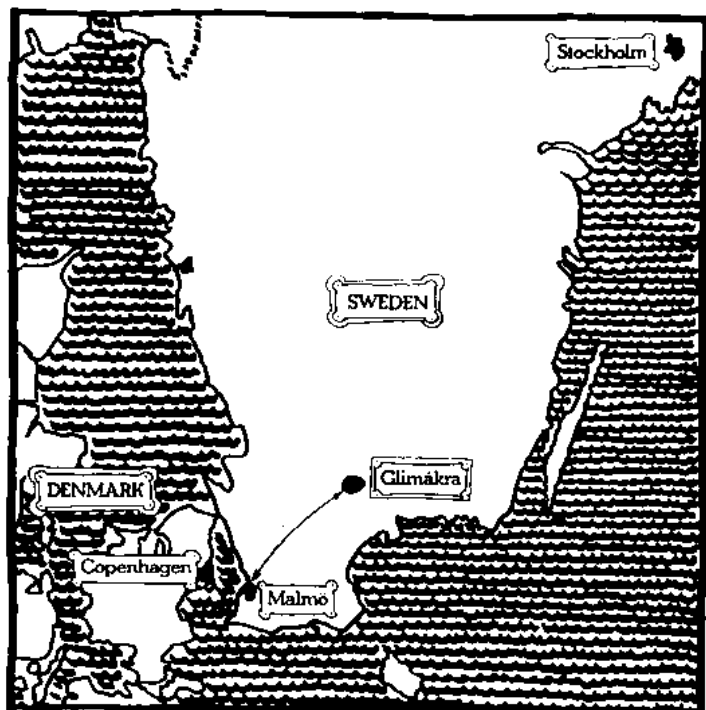
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# PRODUCT REVIEWS



## GLIMÅKRA LOOMS

Glimåkra is the name of a small town in Sweden. The name is also given to the looms and other weaving equipment that are manufactured there and distributed all over the world. Their distributor in the U.S. is located in Rocky River, Ohio. Part of a former corner-drugstore is now used for the wholesale distribution and handling of Glimåkra equipment and Borgs of Lund yarns. The building also houses a weaving retail shop and the Glimåkra Weaving Center which is both a showroom and a study center. In order to write this product review, I spent a week at the center teaching and studying.

For three days I taught a four harness rug workshop. Each student had his own sturdy floor model Glimåkra loom, with overhead beater, to work on although Glimåkra has table models and lighter looms also. The floor models for the class varied in width from 80 cm to 160 cm. All looms were counter-march, although an interesting feature of the Glimåkra loom is that with some adaptations, all their counter-march looms can also be used as counterbalanced looms. Students worked on two different models: The "Ideal" and the "Standard." Both are equally well adapted for weaving rugs, but the models are different enough as far as weight, availability of sizes, number of harnesses and of the accessories for more complex weave structures are concerned, that the loom buyer should determine very carefully which model is best suited to his needs. The beautifully-crafted wooden structural elements, the sturdy

ness of the looms and above all their versatility, are in my opinion the best selling points of Glimåkra equipment.

It was after the workshop, when I had the occasion to study and to weave on the Glimåkra looms with compound harness systems that I could fully appreciate the versatility of the Glimåkra looms. I watched one of their most complex damask looms being taken down for shipping. As the loom was being stripped of its special damask accessories it turned back into the familiar counter-march loom; all this took only minutes.

The complex Glimåkra looms are remarkably simple but give amazing possibilities for intricate patterning without pick-up. There are three models. Each model has a set of ground harnesses in which the ordinary heddles have been replaced by long-eyed ones. These harnesses control the groundweave (tabby, twill, satin, etc.) and are raised and/or sunk by treadles. Every warp thread is threaded on the ground harnesses. Behind this harness system is a second system which controls the pattern blocks (3 block pattern, 5 block pattern, etc.) and are activated by pull cords. Thus, between the ground harness and the back beam, each warp thread goes through a regular heddle of the patterning system. These heddles are either strung on harnesses (pattern harnesses) or are attached individually or in groups to a pull cord and weighted down with damask weights (lingos).

Fig. 1 is a simplified drawing showing the action of 4 warp threads for a loom with a long-eyed heddle system. The action of the 3 models of the Glimåkra looms with compound harness systems will be described in more detail in the next issue of *The Weaver's Journal* with specific examples of damask.

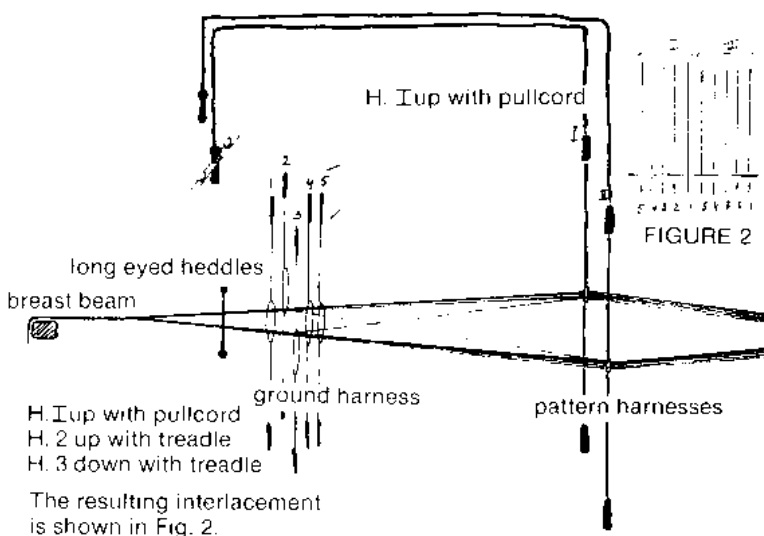
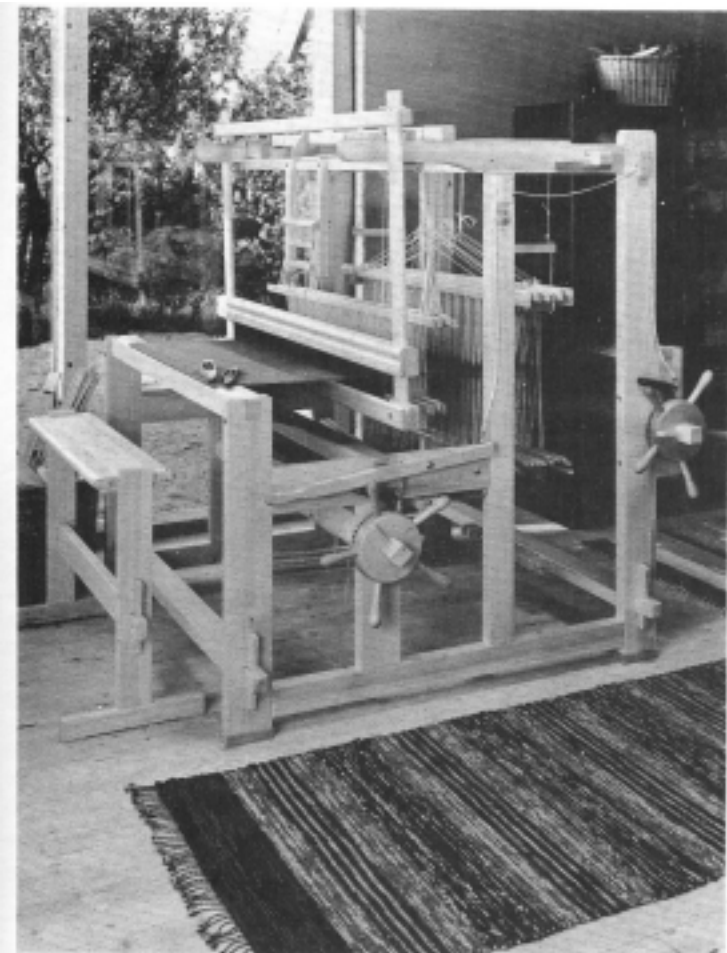
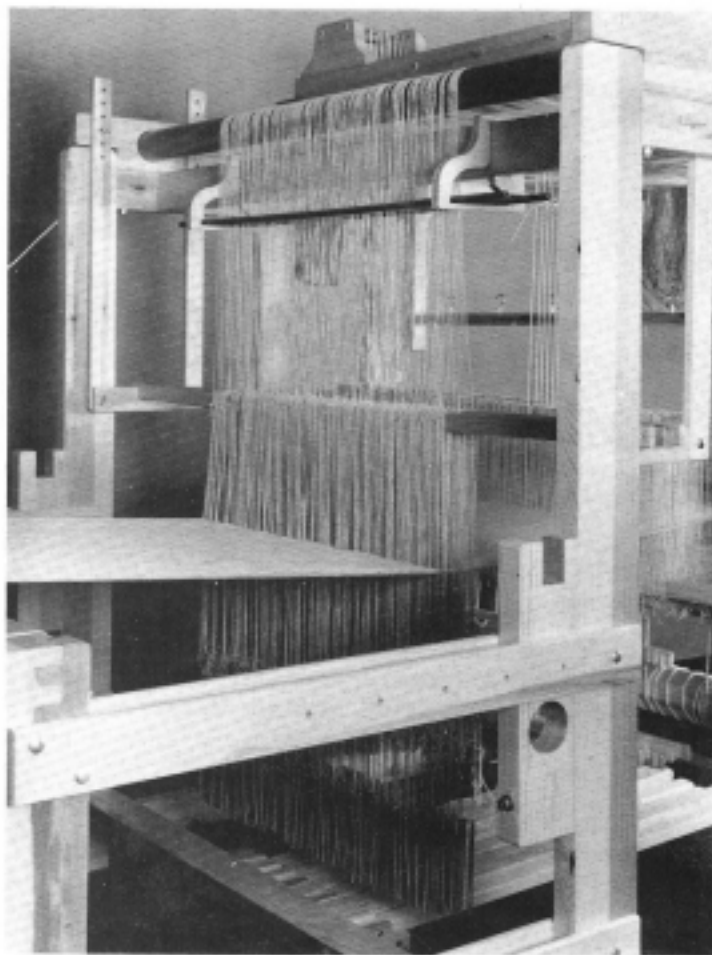


FIGURE 1

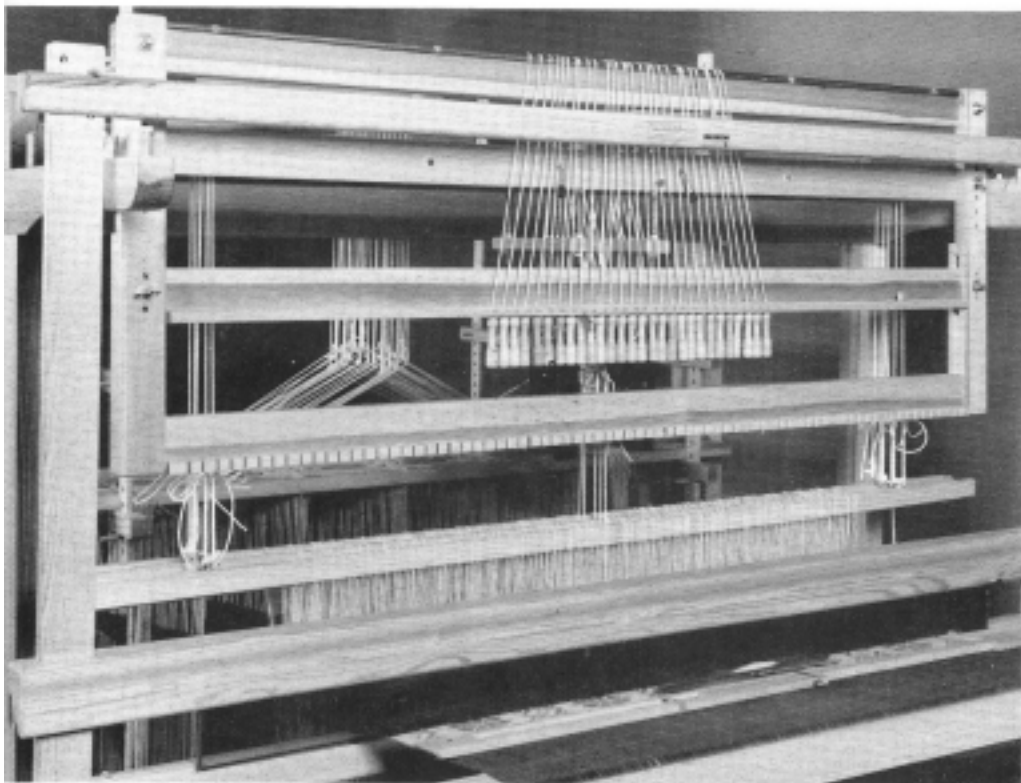




The simplest of the Glimakra long eyed heddle set-up. The set of 10 pattern harnesses can be added to their "standard" loom. The ground harnesses (with long eyed heddles) are operated with treadles, the pattern harnesses are drawn up with pullcords by means of wooden handles at the eye level of the weaver.



A side-back view of the third model, showing the patterning system in which warp can be controlled thread by thread or in groups by passing it through heddles which are pulled up by cords and weighted down by damask weights. The ground harnesses are also visible in this photo.



The Damask draw loom comes with up to 75 pattern harnesses which are pulled up by drawcords. The handles of the cords are anchored in the wooden slots below to keep the shed open. The ground harnesses in front are the regular harnesses of the basic counter-march loom.

The simplest of the three is a conversion of the 44" - 48" - 54" - 60" or 64" Standard loop which has first been set up for counterbalanced action. The special accessories add a 10 harness pattern-harness system to the basic loom. Each harness is outfitted with a pullcord and handle for lifting. The most popular weaves on this loom are Upphamta and 4 or 6 harness broken twill damask.

The two "damask" models, available in 44" and 60", are best purchased as complex looms to begin with rather than planning on adding the damask conversion kit later which is available for the 60" model only.

Both can be used as regular countermarch looms also. The basic difference between the two is that in one, the pattern heddles are strung on harnesses and the pattern warp is lifted in sets, while in the other the pattern heddles are tied to cords and the pattern warps can be controlled individually.

In Sweden the most popular weave on this loom is damask but the possibilities of many other weaves such as multiple block double weave, rugs in block weave based on double-faced 3/1 twill, etc. are what really intrigue me about the loom.

Weaving on the Glimåkra loom is easy; designing for it is creative and exploring the many possibilities of this versatile loom is a true challenge for the handweaver.

In order to make the Glimåkra Weaving Center facilities more accessible to more weavers throughout the U.S., the company has established auxilliary centers in three locations:

1. The Glimåkra Weaving Studio at Arachne FiberArts, Inc., 217 West San Francisco, Santa Fe, New Mexico 87501. (505) 982-1602.
2. The Glimåkra Weaving Studio, at The Weaver's Shop & Yarn Co., 39 Courtland, Rockford, Michigan 49311. (616) 866-9529.
3. The Glimåkra Weaving Studio at Berkeley, 1741 Allston Way, Berkeley, California 94703. (415) 549-0326 (Call for appointment)
4. Several more are in the planning stage, to be opened soon.

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# BOOK REVIEWS

**TEXTURES AND PATTERNS FOR THE RIGID HEDDLE LOOM** by Betty Linn Davenport © 1980. Published by Dos Tejedoras, 3036 N. Snelling, St. Paul, MN 55113, 48 pp. paperback 8½ x 11, \$5.95.

This is the first book I have come across that thoroughly explores the potentials of the simple rigid heddle loom. The author explains the techniques clearly and is very methodical in her approach. She deals with balanced weaves, weft-faced weaves and warp-faced weaves. In each of these categories she analyses the potential for modifying the plain weave structure by means of warp and/or weft floats. The technique of pattern weaving on a rigid heddle loom is based on the manipulation of the slot threads with a pick-up stick. The fabric structures obtained are as diverse as they are interesting. The photos of the woven fabrics are clear and many line drawings illustrate the instructions.

This book is invaluable to everyone who owns a rigid heddle loom.

*Clotilde Barrett*

**CRAFT OF THE DYER: COLOUR FROM PLANTS AND LICHENS OF THE NORTHEAST** by Karen Leight Casselman © 1980 University of Toronto Press, Toronto, Buffalo, London, hardcover, 249 pp., \$27.50. ISBN: 0-8020-2362-2.

This reference book presents a thorough study of dyeing with plants and lichens found in many parts of the country and not only, as the name suggests, in the northeast.

Beginning with the philosophical (the dyer's affinity to color, texture and earth), the book moves into everything the dyer needs to know.

A complete equipment list. Included are separate lists for beginners and advanced practitioners. Mordants are dis-

cussed, including the great possibilities for different colors obtainable under different conditions. Helpful tables are included. One small problem—please don't use "household chlorine bleach" to whiten your wool as the author suggests. You may end by causing great damage.

A chapter is included on specific procedures for the coloration of different types of materials, from silk to shell. Workshop procedures are detailed and non-toxic materials are suggested for the classroom.

Potential dyeplant descriptions constitute the largest portion of the book. Included are: genus and species, how to identify, when to collect, parts used, processing, colors obtainable, fastness, other reference books available, area of country where plant is found and other special properties of the plant. A drawing of each plant would have been helpful, but one can find that in the references Casselman suggests.

One important idea is emphasized throughout—experiment! A worthwhile reference book.

*Nancy Commings*

**TECHNIQUES FOR DESIGNING AND WEAVING WARP, WEFT IKAT — DOUBLE AND COMPOUND IKAT** by Lydia Van Gelder © 1980, Watson-Guption Publications, 1515 Broadway, New York, NY 10036, 151 pp., hardcover, \$18.50.

Ikat is a sometimes easy, sometimes very complex technique of surface decoration in which the yarns are resist-dyed before they are woven into cloth. In this book, Lydia Van Gelder deals with the many facets of ikat in a way that will excite every fiber artist.

The author writes about the history of ikat, about the many ethnic approaches to the technique, and addresses herself

to the contemporary craftsman who wants to study ikat and acquire the skills as a new means of expressing creative ideas.

The historical background is laid by Prof. Alfred Buhler. The wide range of the technique is illustrated with beautiful examples, many shown in color.

Chapters 2 (Designing for ikat), 3 (Equipment and materials) and 4 (Methods) are reference chapters giving the technical information needed to get started on a project. In the last four chapters, the author teaches, step by step, how to do all four types of ikat: Warp, weft, double and compound ikat. Each chapter is started by an essay on the author's historical and ethnographic research on the particular type of ikat. After this, the author goes through several approaches to design and technique.

Through this book, Lydia Van Gelder gives the reader a better understanding and appreciation of ikat. She also stimulates the artist to develop new ideas that can be expressed through the large variety of approaches to the technique of ikat.

The book includes also a source of suppliers, a bibliography and an index.

*Clotilde Barrett*

**FABRIC STRUCTURE—BASIC WEAVE DESIGN** by Marylyn Goutmann © 1980, published by Philadelphia College of Textiles and Science, Philadelphia, PA 19144. 57 pp. paperback, 8½ x 11, graphic illustrations, \$4.00.

Being written by a professor, this book is probably a syllabus of one of her weaving courses. It is a favor to the handweaver to make this university course material accessible through the printed medium.

The author's approach to drafting and the weaving nomenclature is that used

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in the weaving industry. This makes this book helpful for those who later want to read more technical books such as Oelsner's *Handbook of Weaves*. The substitution of "chain drafts" for the combined tie-up and treading draft is a sensible one with today's increasing interest in dobby looms.

The section on fabric analysis is especially good. Satins and twills are well described albeit in a language that might seem too technical for some. The weave structures which are discussed are those most commonly used in the industry: crepe weaves, mock leno, honeycomb, bedford cord, corduroy, and several twill variations. There is also a section on color and weave effects.

The book is useful as a basic design text for industrial weaving students and for the technically proficient handweaver, but should not be picked up as a basic weaving book for the beginning weaver.

Clotilde Barrett

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*THE ART OF SIMPLE BATIK* by Liana J. Glaser © 1979, published by Sigler Printing, P.O. Box 1783, Ames, Iowa 50010, 20 pp. \$2.95.

This booklet will encourage the most timid artist to try his hand at batik. This potentially complex technique is simplified to the bare bones and has been well adapted to the person who has never worked with textiles, wax or dye before.

The author guides the beginner step by step and has illustrated the booklet with very appealing examples. The instructions will be most valuable for school teachers, children and for anyone who wants to try something new.

Clotilde Barrett

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*FELTMaking—TRADITIONS, TECHNIQUES, AND CONTEMPORARY EXPLORATIONS* by Beverly Gordon, © 1980, Watson-Guptill, 152 pp. hardcover, \$17.50.

Any creative medium, re-discovered or revived, inevitably is accompanied by an outpouring of related books; from the quick "how to" guide to the coffee table glossy. Feltpmaking and feltpmakers have in these respects been neglected. Source material has been dispersed in scholarly journals, *National Geographic* magazines, or out-of-print publications. *Feltpmaking* by Beverly Gordon remedies all these deficiencies in an exciting and comprehensive way.

"Throughout the book," Gordon writes, "I have tried to point out aspects of feltpmaking that offer relatively untapped design potential." Her objective is achieved due to her intimate knowledge of the subject. The first two chapters explore the characteristics of felt and provide a suggestive and historical look at feltping through the ages. She refers to myths, folk songs and legends built around the craft, and reminds us of commercial feltpmaking and its everyday products which we take for granted. She goes on to guide the reader through techniques of basic feltping—from hand-basted batts, manually worked using various methods, to the quicker washing machine and dryer approach. The design potential of contemporary feltpmaking is the topic which will be of the greatest value to the artist. Techniques for resist work, the wide variety of dyeing possibilities, methods of layering colored batts, wrapping, tying and stitching, produce works from clothes to wall hangings, sculpture screens. Gordon draws her information and ideas together in a provocative closing chapter focusing on exploiting the properties of felt. Here she includes a section on molding felt and describes her own experiences in using a rubber glove as a structure.

Beverly Gordon suggests in the conclusion that someone will emerge with the imaginative vision to exploit the infinite possibilities of felt. This book—complete with a guide to wools, a list of suppliers and resources, a glossary of felt-related terms, a full bibliography and beautiful illustrations—is a definite contribution and an inspiration.

Joyce Aster

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*POUR ABORDER . . . L'IKAT* by Remy and Monique Prin © 1980 R & M Prin, Studio Creation Textile Lepinoux 17510, Nere, France, 30 pp. 24 French Francs.

This short monograph on ikat contains instructions for three different warp ikat techniques. In the first, the warp is stretched on a frame which serves as a support while the warp is being tied in preparation for dyeing. This method is most suitable for free form and figurative designs. The second technique applies to a warp which will be put on the loom through beaming with a raddle. Small warp chains are tied and dyed, then the entire warp is beamed. This method is suitable for multicolored block designs. There is also a description of Japanese Kasuri which is a technique belonging to this grouping but uses a warp shifting frame. The third technique applies to a

warp that will be beamed sectionally. In this case the tying and dyeing is done on the warp yarn skein before it is wound on the warping spools. The authors go into more details about this technique because they claim that it has never been put into print before.

There is a shorter section on weft ikat.

This book also shows how various textile artists have used ikat techniques for their own contemporary expression.

Clotilde Barrett

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*DOUP LENO—A QUICK AND SIMPLE SYSTEM FOR WEAVING LOOM-CONTROLLED LENO* by Hella Skowronski and Sylvia Tacker © 1980, HTH Publishers, Box 468, Freeland, WA 98249, 46 pp. Price not known.

This is a small instruction manual on how the technique of doup leno can be used successfully by the handweaver. Emphasis is placed on four harness weaves although there are several threadings for more than four harnesses.

This is a helpful monograph because very little has been published on the subject that is applicable to the handweaver. Of particular importance is the description of a warp tensioning device, using two dowels and rubber bands. This simple system gives the weaver a better shed; this is an important factor in weaving doup leno.

This reviewer regrets to see x's being used once more in the draft of a rising shed tie-up. It has been well established by now that x's are the symbols for sinking sheds, o's for rising sheds.

Clotilde Barrett

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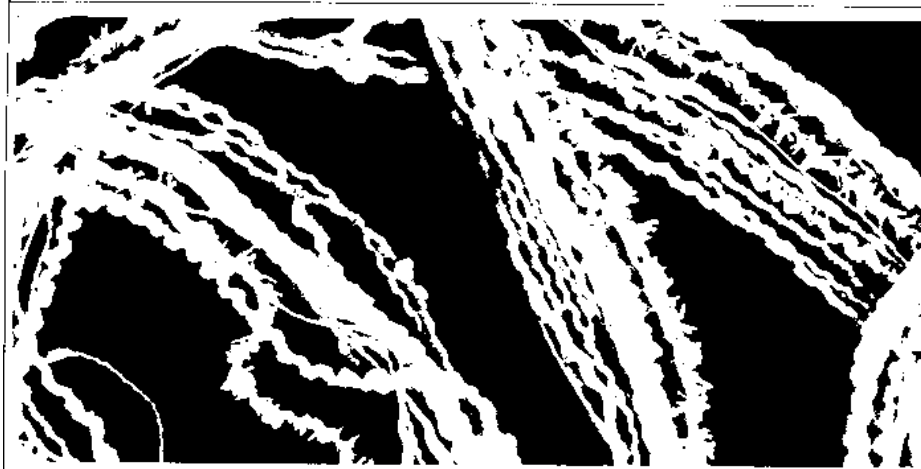
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Clotilde Barrett

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**Oops!** We goofed. Last issue (#18), we indicated in the Man-Made Fiber section that Alternatives I and II were available from Woolzee Mills. That should have been Weaver's Way, 306 E. Goldsboro St., Crown Point, IN 46307.



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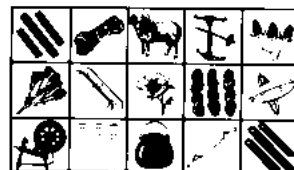
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## ABOUT THE AUTHOR

Adele Cahlander has been concentrating on textiles of the Andes for the last decade. She is particularly interested in understanding their structures, and in presenting them graphically—putting in writing the sequence of manipulations involved in their construction. With Marjorie Cason, she co-authored *The Art of Bolivian Highland Weaving*. In 1978 she wrote *Bolivian Tubular Edging and Crossed-Warp Techniques*, Weaver's Journal Monograph I. She has given programs and conducted classes and workshops on Bolivian weaving from coast to coast. This has made it possible for her to study slings in many museums and private collections.

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