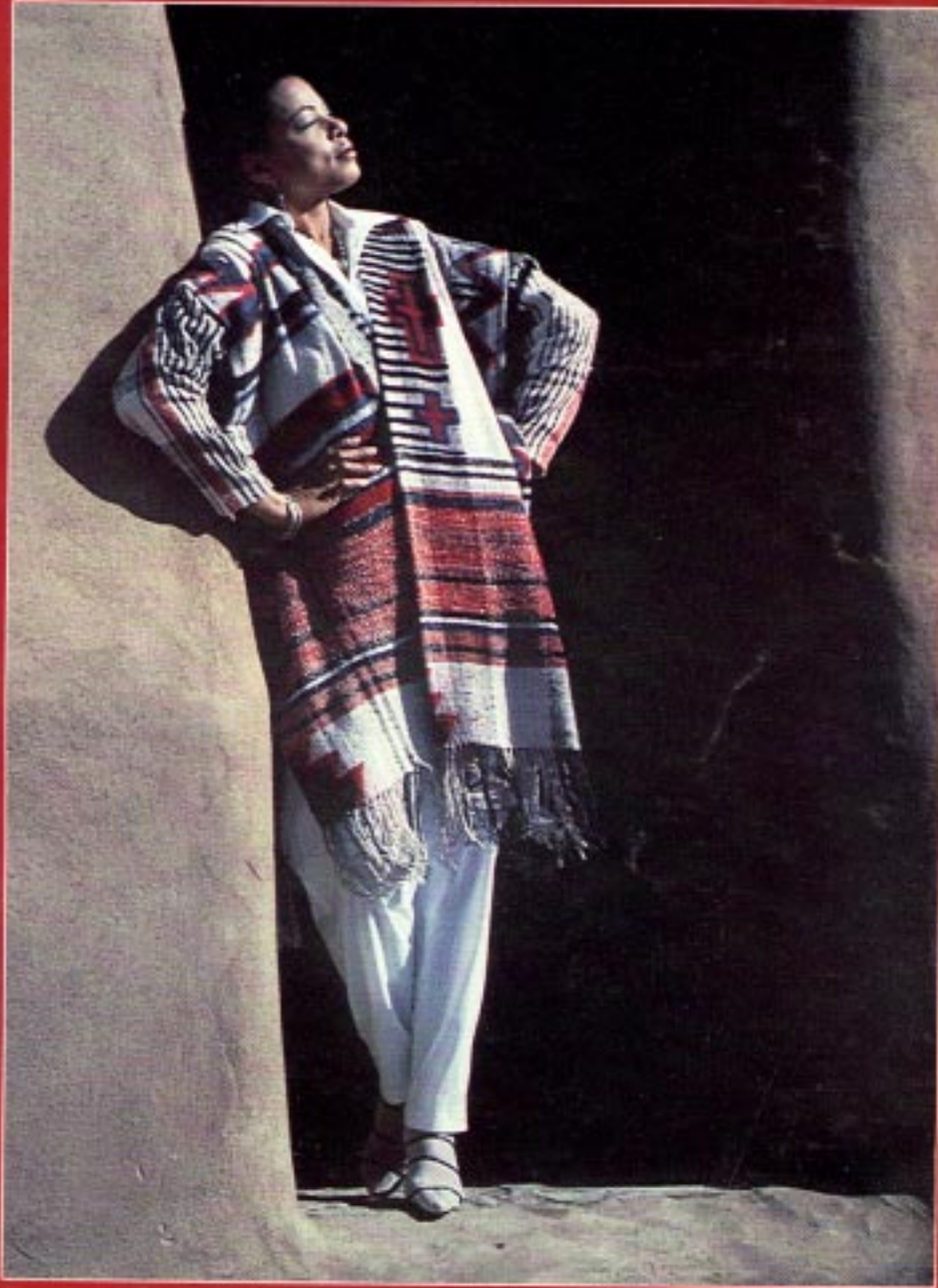


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THE WEAVER'S JOURNAL

Summer 1986 Volume XI, Number 1, Issue 41



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Scandinavian Textiles: Rugs & tapestries of Marna Måns Fernström, Finnish eye amir, Norwegian broided fringe, log-cabin rag rugs, double-faced krokblad, shaft-switching device, designing for an interior, block weaves with long-eyed heddles. *Series:* Textile conservation, part 3.

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Rabat shawl, (India) 5- and 7-loop braids, Middle Eastern Kalkan fabrics, satin weave bag, Greek Chemios, Macedonian shirt, soft ikat, Japanese ikat, hat blankets of Bolivia. *Series:* Textile Conservation, part 4.

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Figures in Boardweave, scaffold weaving, complex weaving, medieval card loom, card woven fringe, preparation of silk in Japan, silk dyeing, planting a dye garden, Chams sheep in the Navajo tradition, Equipment Forum. *Series:* Color Theory, part 1.

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Annual Garment Issue. Anita Meyer on wearing handwovens, Vadral, projects and finishes; wearable fine thread tapestries; Carrel's weave; ribbon wefts' historical changes affecting Guatemalan clothing; ecclesiastical vestments; instructions and suggested projects for 4-16 harnesses; the shed regulator; multi-color random warp dyeing. *Series:* Color Theory, part 2.

Spring 86 \$4.00

Terah Anniversary Issue. Cleoilde Barrett on multi-harness back; Adele Cahlander on warp-faced double cloth; Fabrics for interiors: Shaker towels, hemstitching for linens, Danish twined rag rugs, sock top bathmat, sauna towels, loom woven afghan, custom fabrics for 1990 Cadillac, West African textiles, Boardweave, part and poster; examining the shed; hanging your weaving. *Series:* Color Theory, part 3.

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On the Cover

"Chief's Blanket Coat," by Sandi Wright. Handwoven and painted, silk and chenille. From "Southwest Reflections" by Mary Rawcliffe Colton, page 20.

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FROM THE EDITORS

THERE IS SO MUCH NEWS at *The Weaver's Journal* that it is hard for the two of us to decide what to tell you about first! But let's start with the most difficult item: our decision to raise the cost of the magazine. Our price has not increased in *five years*, a truly remarkable feat considering that paper and printing costs (not to mention everything else) have gone galloping ahead. We know you'll agree with us that *The Weaver's Journal* is worth every penny and then some! We want our loyal readers to have the advantage of renewing or extending their subscriptions *before* the price increase, so we are delaying the price increase until August 1, 1986.

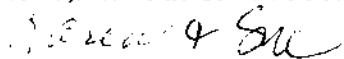
Our Art Director, Nancy Leeper, has been easing all of us into a new magazine format and logo starting with the Winter issue this year. The new logo is now on our cover. We hope you enjoy our new look.

In this issue, come with us to the Southwest. I spent nine months in the Southwest in 1985 getting to know Hispanic, Native American and Anglo weavers and weaving. (My special thanks to Cordelia Coronado, her daughter, Marcella, her mother, Agueda Martinez, and many others in their large family, for letting me learn about one type of traditional Southwest weaving at very close range, with a shuttle in my hand—S.B.) Fortunately during my stay in Santa Fe, I was able to twist Karen's arm to make two visits there. Karen, too, got caught up in the special intensity of the Southwest fiber experience. We began to envision an issue of *The Weaver's Journal* focusing on the ethnic traditions and contemporary expressions from this area. When we attended the Intermountain Weavers' Conference, we heard Mary Rawcliffe Colton's seminar and appreciated the way that she saw the relationship between weaving and the Southwest's people and surroundings. Her talk, recreated as an article, forms the cornerstone of this issue. Surrounding Mary's article are a number of others about special projects and personalities, each of which we feel adds another dimension to the overall picture. And just to further whet your appetite for visiting the Southwest, we have included a listing of museums, galleries and shops of interest to weavers.

The *Directory of Weavers and Spinners Guilds* is ready! It is considerably expanded over the last one. Please note that although all subscribers are entitled to receive a copy, you must request it. You will find a reply card in this issue; send it in if you wish to receive your free copy of the directory. Allow 3 to 4 weeks for delivery.

Our last news is about a new feature in *The Weaver's Journal*, "The Weekend Weaver." In our conversations with weavers, we have heard many laments about how hectic and hurried lives are these days. "The Weekend Weaver" is designed for the weaver who wants to efficiently use precious weaving time to produce something both beautiful and satisfying. The series will also provide an opportunity to improve your skills, organize tasks and spend an enjoyable weekend to boot!

As we complete this letter we are packing up to begin our summer schedule of conference visits. Come visit our booths—we look forward to meeting you.


Karen Searle & Suzanne Baizerman

THE WEAVER'S JOURNAL

SUMMER 1986

VOL. XI, NO. 1, ISSUE 41

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LETTERS

I WOULD LIKE TO take this opportunity on behalf of our members [The Arts & Crafts Workshop] to say how much we look forward to our copy of *The Weaver's Journal*. Carnarvon is an isolated town of 6,000 on the midwest coast [of Australia]; the nearest town is 300 miles away. For those of us involved in craft work it is difficult to gather new ideas except by travelling out of our region or getting them from publications such as *The Weaver's Journal*.

We have fifteen ladies in our spinning group, so the spinners, dyers and more experienced weavers all find something of interest to them in your journal. I was particularly interested in the Fall 1985 articles "Planting a Dye Garden" by Connie Magoffin and "Scaffold Weaving" by Karen Searle. These stories complemented each other and give *The Weaver's Journal* the personal touch that I love. May I say that the magazine gets better every year.

Over the years, my garden has been converted to a dye plant garden—a quarter-acre of flowers, weeds and native plants all grown

specifically for the dyepot. My freezer contains a bag of sour sob weeds for that bright yellow that nothing else will give, and ice-cream cartons full of out-of-season mulberries destined for the dyepot labeled DO NOT EAT! Some of our eucalyptus leaves give a strong brick red (no mordant required) that is much brighter in a drought year than after rain. All colours except good blues can be derived from Australian native plants, but I think this is common in many countries.

Looking forward to the next issue.

Anne K. Smith
Carnarvon, Western Australia

I LET MY SUBSCRIPTION to *Weaver's Journal* expire mostly because there seemed to be too much computerese and multiple-harness stuff. (I have the harnesses all right, but at my age there's too much crawling around on the floor putting in multiple tie-ups; besides I never seem to run out of ideas for the simpler twills.)

This was a mistake as was proved today when a member of our study group turned

up with your Winter 1986 issue. We had a big discussion and all of us agree that since you two took over the publication the magazine is absolutely great. So herewith a sign of my repentance in the form of a subscription and a request for the winter issue.

Incidentally your *Finishes in the Ethnic Tradition* is everybody's bible in this area. Clothing is getting less ethnic, but the finishes are indispensable.

This is being written because you must work very hard and sometimes feel as if you had tossed a pebble into the Grand Canyon—no echo. I write a column for the Potomac Craftsmen newsletter and now and then I feel like asking, "Is anybody there?"

Good luck, and I hope you get very, very rich.

Faith Nunneley
Alexandria, Virginia

I JUST WANTED TO THANK YOU for the Vadmal articles in the Winter 1986 issue. I've been wanting to try some and this has given

LETTERS to page 13.

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MEET THE AUTHORS



BARRETT

Clotilde Barrett is the former publisher of *The Weaver's Journal*. Since selling the *Journal* two years ago, she has spent her time traveling and teaching internationally.

Pat Boutin Wald received her M.F.A. in textiles in 1976 with a thesis exploring color in handmade felt. Her work has been exhibited with the American Craft Council's "Young American Show," and in Manila, The Philippines in "Fiber as Art." She currently designs handmade papers and teaches color workshops for fiber artists.

Annette Chaudet began weaving and spinning in Boulder, Colorado in 1967. She has taught classes, shown and sold her work in Wyoming, Colorado and Santa Fe, New Mexico where she now lives. She specializes in one-of-a-kind clothing pieces and hand spun yarns, and teaches throughout the year at the Santa Fe Center for Fiber Arts.

Mary Rawcliffe Colton specializes in tapestry and ikat and has taught classes and exhibited her work throughout the Midwest and Southwest. Her article is an outgrowth of her lecture at the Intermountain Weavers Conference in Albuquerque, New Mexico in 1985.

Jack Edwards of El Rito, New Mexico is the president of Edwards & Tilford loom manufacturers. He holds a patent for "A Shedding Mechanism for Hand Weaving Looms," and is the innovator of the worm gear ratchet system. His looms have received national honors for their design and craftsmanship.



BOUTIN-WALD



JENNINGS

Ann Lane Hedlund is an anthropologist and curator of the Millicent Rogers Museum in Taos, New Mexico. A handweaver and spinner herself since 1971, she has worked extensively with 19th- and 20th-century Navajo, Pueblo and Hispanic textiles from the American Southwest.

Susan Hick and the loom were first introduced in 1973, and they have been fast friends ever since. Researching "Fashion Trends" provides a bonus for Susan. Her special interest is in weaving yardage for clothing which she sells through Fiber Matrix, a cooperative endeavor in Denver, Colorado.

Lucy Anne Jennings has taught basketry, weaving, spinning and dyeing to both children and adults. She lives in Flagstaff and is an instructor at the Pendleton Shop in Sedona, Arizona.

Joe Perrault first took up weaving in the early 1950s and has been weaving off and on ever since. He enjoys experimental weaving and has made all his own weaving equipment and repairs looms and spinning wheels.



COLTON



SCHEVILL

Margot Blum Schevill became involved in weaving and the study of ethnic textiles after a successful career as an opera and concert singer. She is an anthropologist and research associate at the Haffenreffer Museum of Anthropology at Brown University.

Lisa Rockwood Trujillo learned weaving from Chimayó weavers Irvin and Jacobo Trujillo. She has received honors for her weaving and has exhibited throughout the Southwest. Her designs are generally within the guidelines of traditional Rio Grande weaving. She lives in Chimayó, New Mexico.

Phyllis Waggoner has an M.A. in Design from the University of Minnesota where she taught Color and Design. An interest in rug weaving, color and her Swedish heritage led her to study boundweave.



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Of Dreams & Transformations

An interview with Noël Bennett

IN 1984, reknown weaver-teacher Noël Bennett announced that she was taking a “sabbatical” to return to her work as a painter. Noël has introduced the Navajo weaving tradition to so many weavers through her lectures, workshops, books and articles that her name has become synonymous with Southwest weaving. We felt that readers would be interested in the changes in Noël’s life and perhaps find an echo in their own experience. In our interview with her we tried to gain an understanding of her decision to return to painting, how this change “fit” with her work in weaving, and its relationship to the contours of her life.

WJ: Would you first help us to understand what prompted you to make such a profound change in your life?

NB: Reflecting on the work I had been doing— weaving, lecturing, giving workshops, and so on—I began to feel that I was completing a cycle, that I had mastered a craft. “Craft” in the broadest sense: the weaving techniques that I learned were one facet. Another was the body of philosophy surrounding them. Communicating craft and philosophy to others through lectures and workshops was one more aspect. Also, there were other lessons I had learned—tasks I had posed to myself: administrative fluency, being financially self-sufficient, traveling with ease about the United States.

But along with achieving mastery of what I had set out for myself there also came the feeling that I was repeating myself, that I was reaching some sort of dead end. I felt the need to be “jarred loose”; I needed more spontaneity.

WJ: Were there limits imposed by the traditional craft that were too confining for you?

NB: Not really. You see, working within the boundaries of a tradition like Navajo weaving can be very stimulating. Techniques and tools pro-



Noël Bennett.



"Bird III" gate. Noël Bennett with Manuel Guerrero and Cleo Padilla.

vide both boundaries and stability. And the longer you work within these constraints, the more you realize the possibilities for *infinite variation*.

The traditional aspect of Navajo weaving is its strength. Limits take the form of the specific sense of composition, a design precision, that has been refined through generations and then passed on. I had stepped into this tradition and achieved the kind of mastery possible for me.

But all the time I was weaving, I knew I would one day return to painting. I had to explore what *that* visual form meant to me. You see, when I took up weaving and left painting, something remained unresolved. I hadn't found out where that would have gone. Now it was time to find out. As difficult as it would be, I had to discontinue weaving. I cleared my calendar and turned down requests for lectures and workshops. My goal was to end the year and this part of life's cycle "in harmony." I kept in mind the Navajo Beauty Way chant that exhorts: "In beauty it is finished."

WJ: *What was the transition like for you?*

NB: First I simply began to paint in my weaving studio. But every time I would step back to get a larger view of my work, I would bump into my huge Navajo loom. Physically and symbolically the loom was in my way. Dismantling it was not easy, but it reinforced the idea that I was definitely going on to something else. This was both exciting and disorienting—putting aside the familiar, hoping to replace it with the unknown.

It was at this point, very early in this transition, that I had a dream worth sharing:

I open the door of an auditorium. There is a mass of people packed there—seemingly wait-

ing to come in for the next performance. I am in the middle of a shopping mall. I'm feeling uncomfortable and want to get away.

Suddenly I have a realization. I can just spin away! I rotate my body to the left to begin the windup. I propel my body to the right and into a strong spin. To my surprise I continue to spin and am airborne! There is a lightheadedness and an exultation that I am actually flying.

I spin through the shopping center. I am up high and know I need a way out in order to experience the full sensation of flying. There is a sensation of great speed and a need to make a decision as to direction. But no control. Soon I lift up and out the dissolving shopping center roof.

WJ: *It's tempting to interpret your dream. It sounds like you were beginning to feel like a commodity, something for sale.*

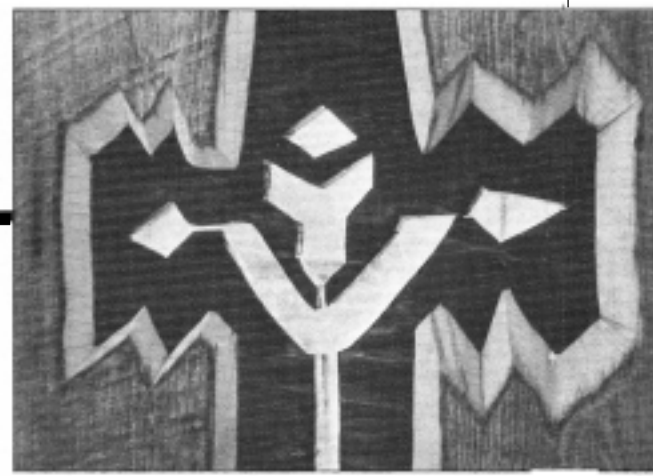
NB: Yes, in order to really experience flying I had to get out. It was a powerful metaphor, coming at that time when I had feelings of being "out of control."

WJ: *How did your painting progress after this point?*

NB: I was achieving what I wanted—a gain between each painting, a "quantum leap." But again I came to a dead end. I realized that working alone in a vacuum couldn't further me. I needed dialogue with those who had walked the path before me. I needed someone who could do for me what I had done for so many others.

WJ: *How did you solve this dilemma?*

NB: After twenty years away from university art classes I returned to school. Professors provided the dialogue I needed. I caught up on what had happened in the field of painting since I had left. And especially important, I learned "new ways of seeing."



A formula came to me at the time that defined my goal:

$$\text{Vision} = \frac{\text{a way of being}}{\text{a way of seeing}}$$

A new way of seeing was my conscious goal. There was a common denominator—my own core of being. In order to change my art and enlarge my vision, I had to be truer to my own Being. Along with my art, I launched my Self. I had another dream:

Outside the bedroom window there is a wall and a hedge beyond. On the wall are two rows of Indian pots—a large colorful contemporary Zia pot in the center, a small plain grey prehistoric utilitarian pot to its right, and several others to the left and right of these.

A storm begins. The small round grey pot with an oval opening begins spinning around. The storm is agitating the hedge; its twigs are touching the pot, making it spin. Pots begin sliding back and forth along the wall, careening. I'm worried that the small grey one will fall and break. It is sliding to the extreme left, a long way from its original spot. It starts to fall off. I see it will fall inside the bedroom onto the bed, so it will be saved! Then I see that it will fall too far over to the left beyond the bed and surely will break! At the last minute the bed moves over beneath the pot. It lands on the bed unbroken. I am greatly relieved. I valued the pot highly; it was my favorite.

I decide to take all the rest of the pots down so they won't fall. I am left with an empty wall, no view. I contemplate what I will put there instead.

WJ: *What did this dream say to you?*

NB: It reminded me of my earlier wish to be "jarred loose"! I recognized both that *I was the spinning pot, out of control and in jeopardy*, and

that *I had created the storm!* I was responsible. I would have to be willing to take the risk, to experience the insecurity of the unknown.

WJ: *Are you exhibiting your work now? Can we publish examples of your current work?*

NB: I am sorry to say, no. As you will probably understand from what I have been saying, the process of exploring is more important to me at this time than exhibiting or publishing.

WJ: *You have been immersed now for almost twenty years in the Southwest—over fifteen years in Navajo weaving. What effect will these years have on your painting? Have you seen any influence on your work?*

NB: When I began to paint again I was curious to see if Navajo imagery would crop up. I was determined not to put it there consciously, just to wait and let it come on a subconscious level, if at all. It didn't. Gradually, I stopped looking for signs. My work became more and more complex inner statements. There were layers, one image laid down upon another, like deposits of sedimentary rock surrounding me in the Southwest. Like the layering of life's pursuits.

Strangely, a painting I have finished just this week, seems to indicate more strongly than any in the past two years, a direction that I recognize to be mine. There is a definite sensation of Southwest space, outer and inner, as though these many facets are beginning to synthesize.

WJ: *What lies ahead for you?*

NB: Staying on and enjoying the path of the Unknown—adding another layer, another deposit. Being amazed and amused by what comes forth. As the poet W. H. Auden has said, "Man is a history-making creature who can neither repeat his past nor leave it behind."

"Blooming Cross," (1983). Tapestry. Noël Bennett.

"Blooming Cross" gate. Noël Bennett and Jim Wakeman.

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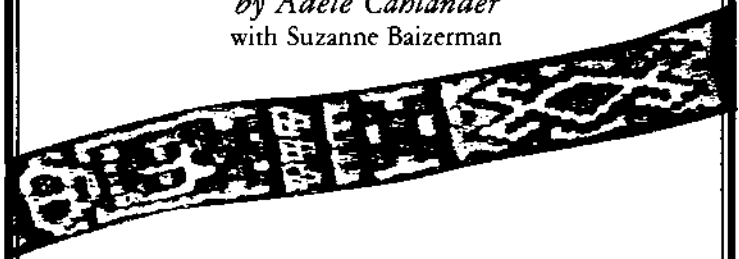
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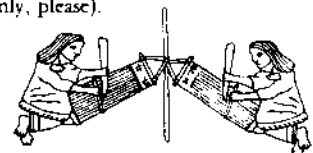
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Kate Peck Kent

An anthropologist's lifetime involvement with textiles

by Margot Schevill

KATE PECK KENT is a name well known to many handweavers. She is an anthropologist who has been studying and writing about the prehistoric, historic and contemporary textiles of the Southwestern United States for over fifty years. In 1937 Frederic H. Douglas, curator of ethnographic art at the Denver Art Museum, gave Kent responsibility for a collection of cotton fragments from Montezuma Castle National Monument near Flagstaff, Arizona. Working as Douglas' assistant, Kent analyzed the textiles and wrote up her findings in a report to the National Park Service. This began her life-long fascination with weaving which has so far resulted in the publication of three books, numerous articles, papers, catalogues, reviews and reports.¹

Kent had not been a weaver before her exposure to the Montezuma collection. Her mother did beautiful handwork of all kinds but it was Kate's sister who inherited that skill. Kent has worked out all the weaves that she has discovered in prehistoric textile fragments using a model Pueblo-style upright loom. Kate calls herself a generalist: although she has learned all the finger-manipulated techniques, she has never woven a complete textile. Her interest and experience was geared toward museum work, and she turned to teaching when opportunities arose in that field.

Kate was born in 1914 in Washington, D.C. Her father was a forester whose work took the family to Denver in the 1920s. From 1931 to 1935, Kent attended the University of Denver, graduating in 1935 with a degree in General An-

thropology. During her last year at Denver she was a student assistant at the Denver Art Museum, working with Frederic Douglas. Douglas, whose passion was ethnographic art, was responsible for gathering one of the earliest and most prestigious collections of Plains Indian art in the United States for the Denver Museum.²

Kent attended Columbia University on a scholarship from 1935 to 1937. One of her most vivid memories is of the lunchroom at Columbia/Barnard where noted anthropologist and former professor Franz Boas presided over a large table occupied by Gladys Reichard, Ruth Benedict, Franz Olbrecht, Ruth Bunzel and at times, Margaret Mead. Boas took an interest in Kate and offered her a small scholarship for research during this period.

Also during this period, Gladys Reichard, who had just published *Navajo Shepherd and Weaver*, asked Kate to teach the material culture component of Reichard's anthropology course at Barnard. She gave Kate a Navajo belt loom and Kent "began to fuss around it, learning how weavers get hooked on their craft."

Kent participated in an art history student exchange program and spent the summer of 1937 in Europe. She returned to Denver in 1938 and married Arthur Kent. She began again to work with Douglas at the Denver Art Museum, continuing work on the Montezuma Castle textile fragments. During the early 1940s she acted as curator of the Native American Department while Douglas was in military service in the South Pacific.

In 1944, Kent became affiliated with the

1. This article was drawn from several sources: two interviews between the author and Kate Peck Kent in Santa Fe during the summer of 1984; an oral history tape made at the Denver Museum of Natural History in April, 1983; recent conversations on the telephone with Kate, Jon Batkin and Ramona Sakiestewa. However it is through her writing that Kate's integrity and professionalism are best expressed and serve as a model for contemporary and future researchers studying the textiles of the American Southwest.

2. *Circles of the World: Traditional Art of the Plains Indians* by Richard Conn.

"Kent's meticulous diagramming of every aspect of textile production . . . has allowed textile artists to make renderings recreated for posterity."

Museum of Northern Arizona and the Arizona State Museum under a grant from Douglas to pursue her study of archaeological textiles. At that time she became a graduate assistant in Anthropology at the University of Arizona, where noted Southwestern archaeologist Emil W. Haury was teaching. Kate studied archaeological reports, accounts, and descriptions by Haury and others, which contained textile information. The Southwestern United States was one of four areas in the world where perishable textile material had survived: one hundred and fourteen archaeological sites had yielded fragments and complete textiles. Fiber analysis had been sadly neglected, however. Kate had recently read *Textiles of the Early Nazca Period* by Lila M. O'Neale which contained clearly rendered drawings by Lucretia Nelson illustrating weave structures, techniques and other textile features as well as providing descriptive information. Kate used this work as a model for textile analysis presentation.

In the late 1940s, shortly after Kent received her Masters degree in Southwestern Archaeology from the University of Arizona, the Kent family, which now included two sons, moved to Pennsylvania. Here she continued her research on prehistoric textiles with a grant from the American Philosophical Society, focusing on the importance of cotton to pre-Spanish Southwestern Indians. Her report, *The Cultivation and Weaving of Cotton in the Prehistoric Southwestern United States*, published in 1957, was the culmination of twenty years of research.

Kent began teaching at the University of Denver in the Anthropology Department when she returned to Denver in 1950. In 1966 she received a grant to study textiles in West Africa. She studied weavers guilds in Nigeria and collected textiles for her department. Civil war cut her first trip short but she returned in 1969, this time also visiting Ghana. In 1971 she helped organize an exhibition at the Denver Museum of Natural History to coincide with her publication, *Introducing West African Cloth*. During her tenure at the university, Kent also helped develop a museum studies program.

After retiring from the University in 1978, she spent a year as research curator at the School of American Research Indian Art Center. Here she studied Walpi archaeological textiles from the 1700s and finished *Prehistoric Textiles of the Southwest*, published in 1983. In this book she

expanded her 1957 report which had concentrated on the uses of cotton yarn in loom weaving and textiles from 1000 to 1400 A.D.


From 1980 to 1982 Kate received grant money from the National Endowment for the Arts, that enabled her to study the Pueblo, Navajo and Rio Grande (Spanish) textiles in the collection of the School of American Research. She continued to publish the results of her research, developing a unique voice in Southwestern literature that blended an ethnohistorical approach with a discussion of the evolution of Southwestern weaving.

Kate and her husband now spend most of their time in El Rito, New Mexico. They also have a small house in Santa Fe, near the Museum of International Folk Art, where Kate acts as a senior research associate. She is currently involved in publishing a manuscript on Rio Grande textiles written by H. P. Mera before his death in 1960.

Kent is also collaborating with Pueblo Indian weaver Ramona Sakiestewa on a study of contemporary Pueblo embroidery techniques. Ramona says of Kate: "it is remarkable that she is not a weaver." Despite this, her meticulous diagramming of every aspect of textile production in her analyses, has allowed textile artists to make renderings recreated for posterity. Kent has requested her publisher to send free copies of her publications to tribal libraries. She hopes that indigenous weavers will use her books to rediscover old techniques and patterns.

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LETTERS from page 5

en me the "push" I needed.

*Maggie McPherson
 Portola, California*

LOVE THE NEW WEAVER'S JOURNAL!

*Marilyn Herrmann
 Bloomington, Minnesota*

SOME PEOPLE HAVE POINTED OUT that it is ludicrous for present day handweavers to compete against the factories; that if the weaver mechanizes to the point where s/he only supplies the power to operate a nearly automated loom, why bother?

I use an AVL dobby loom with automatic take-up and fly shuttle to make textiles to sell. I bother for a number of reasons.

In 1975, my father was dying, and this anticipated event led me to examine and evaluate my life. Untrained for anything but office work, which I was finding unsatisfying and unfulfilling, I had enrolled in an evening course in spinning and off loom weaving. But it was the creative energy in the loom room that fascinated me and I began to recognize the missing elements in my life.

I wanted to work creatively, and to receive recognition for my work. I wanted the freedom to set my own goals, my own schedules. I wanted to continue to learn, to grow and to develop my skills. Weaving, I thought, could provide all of those and an income too,

if I were willing to work hard.

Knowing little more than warp from weft, I quit my job, moved into a larger house which would hold a loom (or two!) and began to learn how to weave, all in the space of four weeks. I also mourned my father who finally succumbed to cancer.

With the support and encouragement of my husband, I spent about five years learning my craft, another five years learning (the hard way) about being in business, and this past year put all that I had learned together in a serious effort to actually make a living from my products.

Although I have adopted as many efficient tools and processes as are feasible, I still consider myself a handweaver. But the label I use to describe myself is unimportant—what matters is my cloth: Is it designed well? Is it woven well? Does it function as it should? In short, is it good cloth?

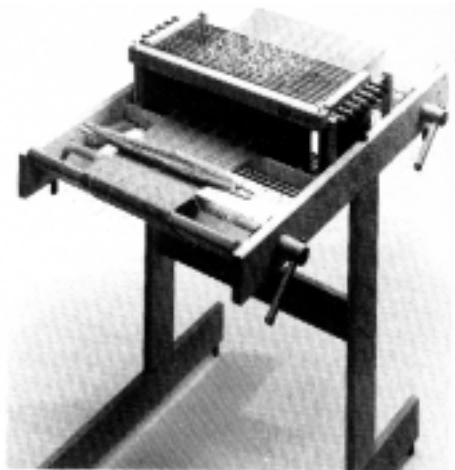
In the overall scheme of things, whether we call ourselves "hand" weavers or not, whether we use human calories exclusively or not, is all beside the point. If we do not all produce the very best textiles that we can *whatever our tools*, we will have failed.

We should celebrate good textiles, no matter what their source, and thank the mills for producing the thousands of yards of mundane fabrics so that we can concentrate on producing the special and the unique.

*Laura Fry
 Prince George, British Columbia*

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PUBLICATIONS

Reviews

THE NAVAJO WEAVING TRADITION: 1650 TO THE PRESENT

Alice Kaufman & Christopher Selser

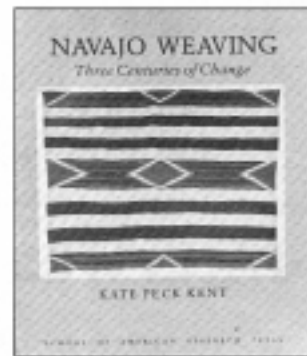
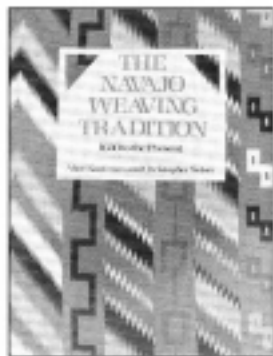
New York. E. P. Dutton, Inc. 145 pp., 175 color plates, 39 black & white illustrations. ISBN 0-525-48194-X. \$24.95, paperback. Published simultaneously in Canada by Fitzhenry & Whiteside Limited, Toronto. E. P. Dutton, 2 Park Ave., New York, NY 10016.

This lavishly illustrated publication is written from the perspective of two collectors who also sell Native American arts. It contains a straightforward presentation of the background and history of Navajo weaving, past and present.

Starting with a "Brief Introduction to Navajo Weaving," "The First Weavers" describes the nomadic, Athabascan-speaking Navajo or *Dineh*, and their contact with their linguistically-distinct, agricultural neighbors, who were descendants of the Anasazi or "old ones"—the Pueblo peoples—from whom they learned the art of weaving. The impact of the Spanish *entrada* (invasion) and trade with other Native peoples have left imprints on this singular textile tradition. After the brief background, the authors proceed chronologically: The Classic Period, Bosque Redondo and the Aftermath, The Reservation Traders, and Contemporary Navajo Weaving. The final chapter presents the Weaving Process—Tools, Techniques and Materials.

The narrative is interspersed with a plethora of color illustrations of Navajo blankets, serapes, tapestries, and rugs, most of which are in private collections. Historic photographs help to define the context for Navajo weaving and life. The emphasis of the book is, however, definitely on the textiles themselves, which have been created with infinite varieties of design and color—a rich display of the art taught to the *Dineh* by Spider Woman of the Navajo legend.

Kaufman and Selser have depended heavily on secondary sources for their text, utilizing the outstanding scholarship of Kate Peck Kent, Joe Ben Wheat, and others. Nevertheless, there are discrepancies that are troubling, and some editorial statements reflect what anthropologists call an "ethnocentric" perspective. In particular, the authors state "The major source for all this artistic and technical innovation was the Indian trader." This sentence follows a



paragraph that extolls the design originality of the "eye dazzlers," a style that was featured in "The Responsive Eye," a 1965 exhibit at the Museum of Modern Art in New York City. As Kent points out in her most recent book on Navajo weaving, eye-dazzlers were the result of the Navajo weavers' response to new materials and weaving techniques. They were accepted on the reservation as wearing blankets. By 1900, however, other styles more acceptable to the developing non-Indian clientele were introduced by traders and soon replaced these designs which we now associate with the "Op-art" vision. Certainly the traders did provide commercially produced yarn, pre-spun and dyed, but the artistic innovations came from the creative ability of the weavers.

The authors wonder "why the Navajos were more creative at their looms than their Pueblo teachers?" Perhaps as Kent notes in *Navajo Weaving* (1985), the Navajo had more time for weaving because they were not involved in basketry or pottery production. Kent conjectures that the Navajo aesthetic—so successfully expressed in weaving—was the result of, among other dynamics, the absence of traditional controls that were responsible for the decision making of their Pueblo neighbors and an emphasis on freedom of choice.

Some discrepancies relate to the description of figure 5 which states that it is a wool-embroidered cotton manta and that raveled red yarn was used for this process. Lac, one of the natural dyes used during the Classic Period, along with madder and cochineal, is inaccurately defined. Cochineal does derive from the "powdered carcasses of New World cactus beetles" but lac is actually a dark-red resinous incrustation which is produced on certain trees by the puncture of the insect coccus lac, "not, as stated in the text, from the insect itself.

I was somewhat disappointed in the poor color quality of some of the reproductions

(a surprise in what must have been an expensive book to produce) for color is a criterion utilized by collectors and dealers. The pictorial rug in figure 163 by Anna May Tanner (c. 1970) appears to have a green background while the citation states that blue (2 shades) were utilized and there is no mention of green. The subtleties of contemporary Wide Ruins and Crystal vegetal-dyed shades are muddled. On the positive side, it is a treat for textile researchers who are familiar with museum collections of Navajo weavings to see so many privately owned examples.

This handsome book makes a strong case for contemporary Navajo weaving. The virtuosity of living weavers is eye dazzling! Mary Gilmore's Four-in-one rug (figure 207) and the Burntwater, and Teec Nos Pos rugs and tapestries attest to the fact that Navajo weaving is a thriving, ongoing art created for the consumer, and motivated by the marketplace.

The Navajo Weaving Tradition offers much for the eye, but textile aficionados should take advantage of other fascinating and well-documented publications to get a well-rounded view of this fascinating subject.

Margot Schevill

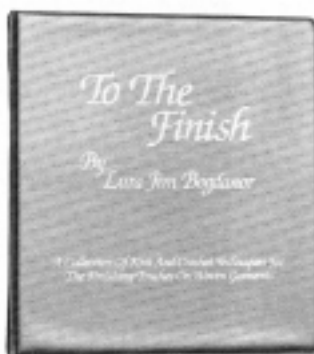
TRANSLATING TRADITION: BASKETRY ARTS OF THE SAN JUAN PAIUTES

Susan Brown McGreevy & Andrew Hunter Whiteford

Santa Fe, N.M. 1985. Wheelwright Museum of the American Indian. 64 pp. 9 color plates, 140 black/white illustrations. No ISBN. \$8.95. Wheelwright Museum of the American Indian, P.O. Box 5153, Santa Fe, N.M. 87502 (plus postage)

On the cover of this satisfying exhibition catalog is a photo of 84 year old Marie Lehi, family and basket weaving matriarch of the San Juan Paiutes, dressed in rich blue clothing and leaning on a cane. The little-known San Juan Paiutes are part of the Southern Paiute-

Ute language group and have occupied the same northwestern part of Arizona (now part of the Navajo reservation) since before the Escalante expedition to the Interior Basin in 1776. A rich basket tradition has survived and, as a result of contact with trader William Beaver, a renaissance has occurred among these native artisans who have created new forms and designs with imaginative coloring.



Andrew Hunter Whiteford, an inveterate basket aficionado, discovered this "treasure trove of contemporary baskets" on a visit to Sacred Mountain Trading Post north of Flagstaff. Susan Brown McGreevy, a longtime student of American Indian basketry, visited at a later date. The catalog and exhibition came about as a result of the "mutual desires of the tribe, the curators and William Beaver to tell the story of San Juan Paiute basket weaving" and to share its visual impact.

Anthropologists Pamela A. Bunte and her husband Bob Franklin have been working with the San Juan Paiutes for the past five years. Bunte's essay, "Ethnohistory of the San Juan Paiute Tribe," is an excellent summary covering two hundred years of tribal history. Contact with the Spanish, and later the Mormons and the Navajo has kept trade networks alive. The Navajo were in need of pitch jugs to carry water, and by 1910 the San Juan Paiutes were also trading so-called Navajo wedding baskets to the Navajo. Interaction transpired with the neighboring Hopi as well, and a Hopi-style basketry plaque entered the design repertoire of these versatile weavers.

From 1930 to 1960, the Federal Government paid little attention to the San Juan Paiutes, who lacked English skills and therefore had no access to government aid. Governance was kept within the tribe, and efforts were made to keep the "old ways" while adapting to modern needs. In the 1970s and 1980s it was learned that much of their land had been included in the Hopi-Navajo claims litigation. Today, with funding from the Administration for Native Americans the San Juan Paiutes are writing a constitution and bylaws in order to be formally recognized as an Indian Tribe. A basketry cooperative has been established that provides mail-order service.

"Traditional Baskets of the Southern Paiutes" is the topic of Whiteford's essay. As foragers and hunters, the San Juan Paiutes learned to exploit all the ecological niches in

their limited environment. Over one hundred and seventy five different plants were utilized. The seed beater and burden basket functioned as integral parts of this gathering process. Whiteford explains the technical aspects of basket making. Twining is considered a weaving process while coiling requires stitching. An awl, the only tool employed, is used to create holes in the fibers through which joinings are

made between coils. Designs are simple in the traditional baskets. Mush bowls and basket cradles (covered with buckskin and decorated with fringe with a basket sunshade) were also created.

McGreevy discusses contemporary baskets in the essay that serves as the catalogue title: "Translating Tradition: Contemporary Basketry Arts." Three categories of baskets are being produced today: "old-timer baskets" that are utilitarian; "wedding baskets" that provide revenue from the Navajo; innovative "design baskets" created for new markets and also provide an incentive for artistic growth.

Manufactured goods were adopted by the San Juan Paiutes in the early twentieth century. Marie Lehi says "Our people stopped using 'carry baskets' a long time ago when Trading Posts first came in here." But they continued to create baskets in a response to the complex trade network that had developed between neighboring Paiutes, Navajo and Hopi. McGreevy quotes Nelson Graburn: "Threatened identities often lead to a revival [of] traditions. This bolsters a sense of unique identities."

William Beaver, who graduated from the University of New Mexico in the 1950s with a B.A. in anthropology, first worked as a trader on the Navajo Reservation at Shonto. He soon became involved in trading baskets with the San Juan Paiutes and "what began as a commercial enterprise soon developed into a passion: a well-proven formula for converting trader into collector." Subsequently, Beaver and his Navajo wife, Dolly Begay, took over the Sacred Mountain Trading Post located between Tuba City and Flagstaff. Beaver's first basket collection was sold to a Japanese museum, but archaeologist Emil Haury persuaded him to make a second collection for the State Museum at the University of Arizona.

Following in the tradition of traders J. B. Moore and Lorenzo Hubbell, Beaver in-

roduced new design ideas to the weavers while encouraging the younger ones to make "old timer baskets." He provided them with photographs of the Fred Harvey basketry collection at the Heard Museum, books such as O. T. Mason's *Aboriginal American Indian Basketry*, photographs of baskets in *Arizona Highway*, Sotheby auction catalogues, and other publications. Beaver's influence has resulted in a "New Wave" of basket making, which includes three categories: improvisations on the wedding basket theme, interpretations of traditional designs from other tribes, and original "design baskets." A discussion of techniques and fibers employed by contemporary weavers follows. Sumac is still the preferred material. Synthetic dyes are now in use, but there is an interest in reviving traditional coloring techniques. McGreevy points out that, out of a population of two hundred, twenty are basket makers—a high percentage.

The color plates of "New Wave" and traditional coiled trays in "The Catalogue Section of the Exhibition" include citations that describe technique, maker and date, construction design, dyes, dimensions and, if available, Beaver's notes. A chart reveals the range of materials utilized. The common names of these fibers are Devil's Claw, Mountain Mahogany, Piñon, Rabbit Brush, Sumac, Willow and Yucca. Black&white photographs and citations of each basket occupy fourteen pages of the catalogue. This section is divided into Utilitarian Wares, Wedding Basket Designs and Variations, Adaptations of Historic Designs, New Geometric Designs, and Pictorial Designs.

Biographical profiles and statements by the weavers, prepared by McGreevy, provide the ending for this informative and fascinating research document. It is interesting to note that one of the twelve weavers is male. He is Angel Whiskers, keeper of knowledge of most aspects of the material culture of the San Juan Paiutes, what the Yurok of Northern California call a "complete man." A genealogical chart of the weavers implies that, among the San Juan Paiute, weaving is an inherited skill.

Brochures about the mail-order baskets can be obtained by writing to San Juan Southern Paiute Yingup Weavers Association, P.O. Box 1336, Tuba City, AZ 86045.

Margot Schevill

NAVAJO WEAVING: THREE CENTURIES OF CHANGE

Kate Peck Kent

Santa Fe: School of American Research Press, 1985. 152 pp. ISBN 0-933452-12-8, cloth-bound, \$30; 0-933452-13-6, paperback, \$14.95. Distributed by the University of Washington Press, P.O. Box C-50095, Seattle, WA. 98145-0096.

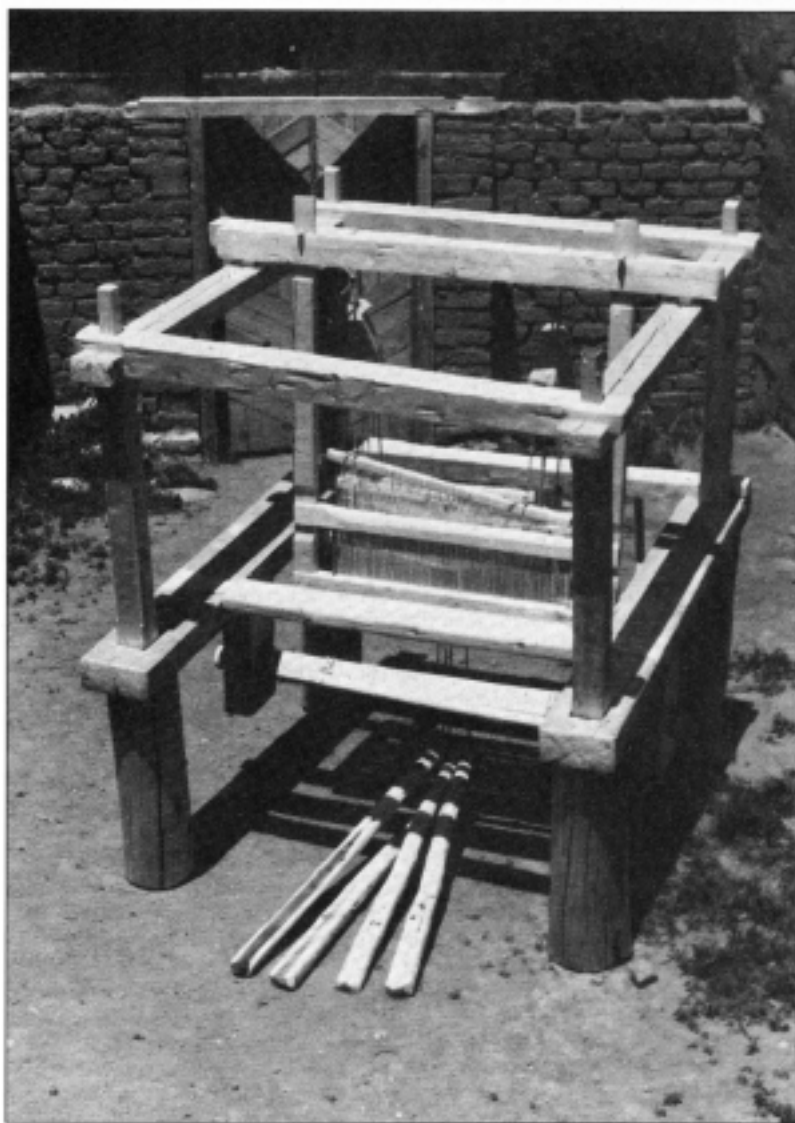
As Kate Peck Kent, anthropologist and one of the foremost authorities on archaeological, historic and contemporary textiles of the

PUBLICATIONS to page 73.

SPANISH COLONIAL LOOM

A contemporary loom-maker uses traditional tools to construct a replica for the Albuquerque Museum

by Jack Edwards



A replica of a 17th century Spanish colonial loom, made for the Museum of Albuquerque using only the hand tools of the period.

THE ANCIENT CRAFT of weaving is accomplished with tools that have evolved over time. The design of one of these tools, the loom, has reflected the needs and standards of the weaver and the demands of the marketplace. It is not often that a loom-maker has the opportunity or luxury to move backwards in time to examine in great detail loom of an earlier era. We recently had this chance when we were asked by The Museum of Albuquerque to replicate a seventeenth-century Spanish colonial loom for one of their exhibits.

One of the more interesting details that presented itself (and one I think many readers will enjoy sleuthing out for themselves) was the harness mechanism. At first glance, the loom appears to be of the simple counterbalance type, but something is not quite right. There is a pair of pulleys supporting harnesses 1 and 2, and another set of pulleys supporting harnesses 3 and

4. This allows harness 1 to be pulled down raising harness 2 or harness 2 to be pulled down raising harness 1. Similarly, harnesses 3 and 4 can be operated opposing each other. Note in the photograph that the pulleys are fixed in the block of wood and can not move relative to each other. Because of this, harnesses 1 and 2 cannot be pulled down raising harness 3 and 4. This arrangement permits the following harness combinations: 1-3, 1-4, 2-3, and 2-4. The modern counterbalance harness combinations 1-2 and 3-4 cannot be treadled. This system immediately presents a dilemma: How did the Spanish colonial weavers weave the twill *jerga* floor coverings for which they are so famous?

Certainly these small personal discoveries that create more questions than they answer must stimulate historians and anthropologists. In this case, we spent a lot of time musing on this problem while adzing the timbers. For instance,



At first glance the harness mechanism seems to be a simple counterbalance system. Closer scrutiny reveals that only four harness combinations are possible.

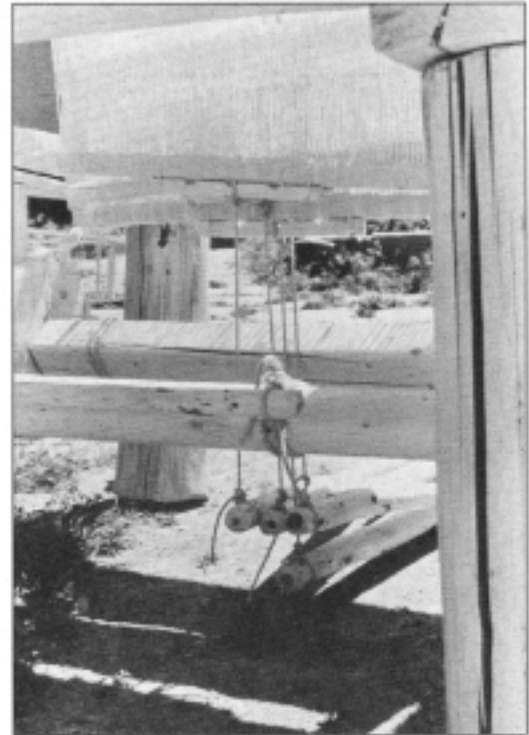
Right, the treadles were tied directly to the center of each harness without the benefit of lams.

The front ratchet was made from two adzed cottonwood pieces, pegged together to resist splitting. Pockets were chiseled in the periphery of the wheel, and a stick was used to hold the ratchet.

the Spanish colonial loom came to the New World from Europe, then made its way north along the trade routes and up the Rio Grande Valley. It did not necessarily make this trip physically. More likely, the technological know-how made the journey in the minds of weavers among the early settlers. Questions arose: Was this loom design frozen in time at its departure from Europe? When was the modern counterbalance loom invented in Europe? Was it after the Spanish colonial loom, as we see here, had experienced its technology transfer to the new world? Or was part of the technology (the third set of pulleys) lost, perhaps intentionally left out at first by some one who needed only plain weave, but then slavishly copied by a neophyte.

Another feature of the Spanish colonial loom that stimulates a similar line of thinking is the fact that the loom has four treadles tied up directly, one to each harness. Lams were not used, so to get the harnesses to pull down level, each treadle was tied to the center of the harness. To operate each treadle the other treadles have to be kicked aside slightly so that the one being used can be depressed with minimal interference. Perhaps it was necessary for lams to be invented before full use could be made of the modern counterbalance mechanism, otherwise the weaver would have to kick around six treadles to get the proper shed.

Replicating an antique presents certain challenges primarily with regard to tools and techniques to be used. Even before being approached by the museum, I had given this subject a good deal of thought. To my way of thinking the only way to successfully reproduce an antique is to restrict oneself to using the tools of the time and then do as good a job as possible with those tools. This is how we built this loom, using an axe, an adz, a chisel, a draw knife, a hand saw and a bit-and-brace. The other alternative would have been to use modern power tools



and then try to "antique" the finished product.

It was then with great enthusiasm that we greeted The Museum of Albuquerque inquiry as to whether we would be interested in replicating a seventeenth-century Spanish colonial loom using only period tools. The loom selected by the museum to be replicated was one that had been collected by Dr. Alan Ward Minge, a noted collector of early Spanish Colonial antiquities. The Minge loom was collected in the Rio Grande Valley near Espanola, New Mexico. The museum wanted a replica to use for demonstration purposes.

Adzing the timbers for the main loom components was the first task we tackled. Ted Bucklin who worked with me on this project approached this job with great vigor. At first we were tentative and cautious, feeling our way along, but by the end of this phase Ted was fabricating two or three timbers a day.

The front cloth beam ratchet was fabricated from adzed cottonwood planks. Cottonwood has a grain structure that swirls and dips and is very resistant to splitting along the grain. This same wood was used for the large wheels on the Spanish ox carts.

A vital part of this project was the construction of the reed. We studied several old reeds in Dr. Minge's collection: the individual dents seemed to be a smooth, dense hardwood, and the spines appeared to be bamboo. Although it is not a native plant, bamboo does grow in this area. We have been told that the reed was the single item controlled by the master weavers: Apprentice weavers in Europe were not permitted to





Left, harnesses fabricated from a bar on the top and a bar on the bottom and string heddles are not unlike those of present day Swedish looms.

Making the reed was slow and tedious. Green applewood was selected because of its smooth, hard character. Rough pieces were first split from billets cut from small limbs. These splits were then worked down to a uniform thickness with a draw knife on a small shaving horse.



A marking gauge was used to lay out the prepared blank for slitting into individual dents.

have their own reeds. In colonial New Mexico itinerant weavers depended on looms being available in the villages and on the ranches where they plied their trade, but they carried their reeds with them. This certainly makes sense from the standpoint of not being able to carry a large loom with them in their travels, but at the same time retaining some control and exclusivity in their craft. It was certainly our experience that making the reed required more finesse than the rest of the loom in the selection and preparation of materials. The fact that the wood in Dr. Minge's reed resembled the woods used in items currently imported from Mexico supports the concept of the loom being permanently located and the reed being more portable.

We replicated the tall back legs of the Minge loom even though we could not see a good reason for doing so. These legs were taller than the front ones and caused the loom to lean forward. My own belief about this is that the legs of the loom were dug into the ground to make it more rigid. This theory is supported by the observation that the legs were discolored around the base where they were probably set in the ground. The discolored area was longer on the back legs indicating that they were set deeper into the ground, making the loom level.

How did the Spanish weave their wonderful twills without the full range of harness combinations available on the modern counterbalance loom? The answer lies in threading. Figure 1 shows a standard threading, counterbalance tie up and treadling sequence for a balanced twill pattern. Note that the threading is 1,2,3,4,



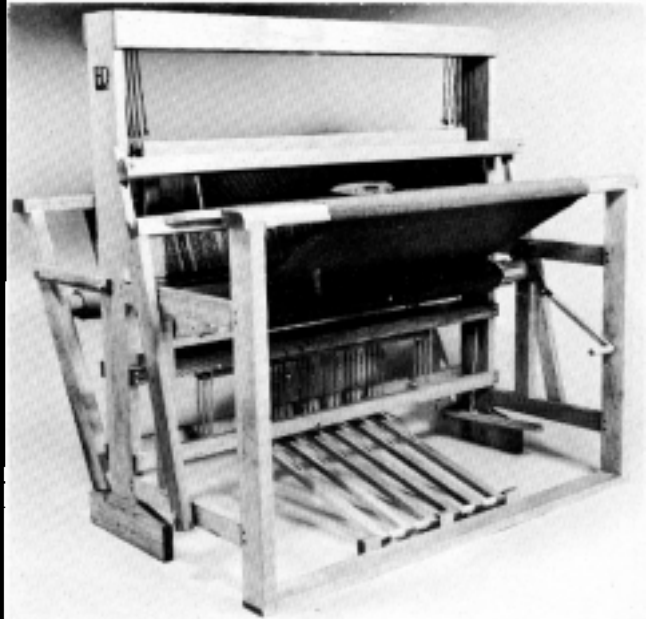
The dents were further refined and smoothed with a knife. Notches were cut in both ends to accommodate being installed in the reed spines.



The spines for the reed were made from bamboo that was split and scraped smooth. Cotton string was plied until a thickness was achieved that gave the proper reed spacing. After the dents were inserted they were secured with a half hitch.



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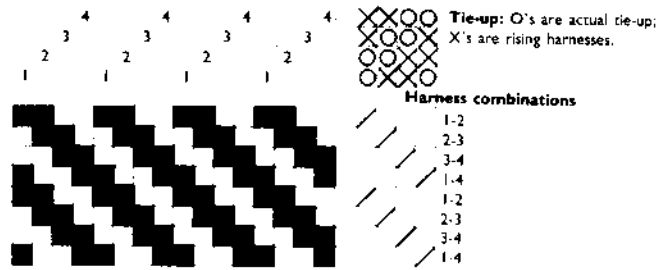


Figure 1.

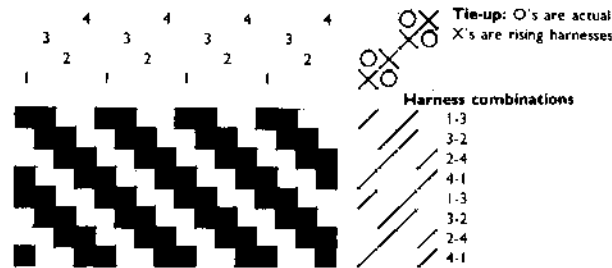


Figure 2.

repeat. If we use the same threading for the Spanish loom we notice that we cannot treadle the 1-2 and 3-4 combinations. But we also note that the Spanish loom can treadle four different combinations of harnesses two at a time; i.e. 1-3, 1-4, 2-3, and 2-4. Since the pattern calls for four combinations, all that should be needed is a translation of the pattern by rearranging the threading sequence. Figures 2 and 3 show some basic twills worked out for the Spanish loom. Figure 2 uses a threading of 1,3,2,4, repeat. Figure 3 uses a threading of 1,3,2,4,1, reverse, then repeat the whole sequence. Since the tieup is direct (one treadle tied to one harness), it is necessary to treadle two treadles for each pick.

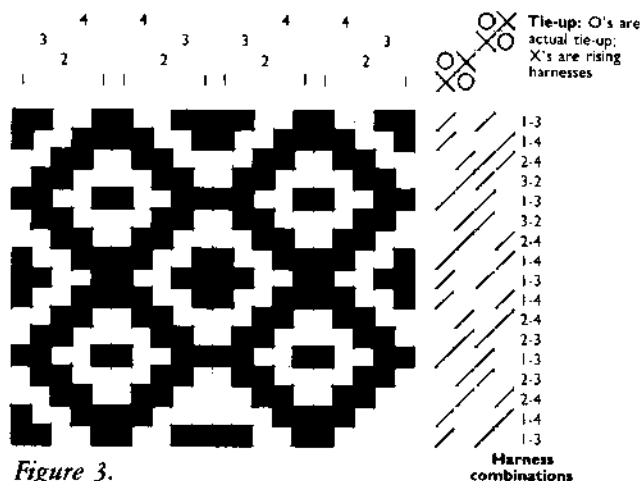


Figure 3.

Southwest Reflections



*Fiber artists
inspired by the
New Mexico landscape*

by Mary Rawcliffe Colton

"Chief's Blanket Coat," by Sandi Wright. Handwoven and painted, silk and chenille.

NEW MEXICO is a place of stunning beauty and fascinating history. Immense spaces, special qualities of light, and rugged land forms contrasting with soft, shiny blossoms entice the artist. Empty or heavily inhabited, these lands speak of history. One can trace not only the rising up and wearing down of the land, but also the tracks of people from Anasazi to today's Pueblo, Navajo and Apache, from *conquistadores* and early settlers to nuclear developers and space explorers. Traditions are long established here: Santa Fe was a Spanish capital before the Pilgrims landed at

Plymouth, but the Spaniards were preceded by much older Indian cultures that are still visible today.

To someone from greener, more populated climates, the most immediate visual impact is space. Recent additions of urban buildings and landscaping are quickly left behind, and the distances open and beckon. Mesas stretch across the level between eroded slopes. Ridges recede into the distance, one behind another. The tallest mountains command the view across the high plains with snow caps or evergreen and rocks: the Navajo Nation's sacred Mt. Taylor stands alone

west of Albuquerque; Wheeler and Truchas peaks are the highest points in the long, southern extension of the Rockies; farther south, Sierra Blanca rises from Mescalero Apache lands east of White Sands.

The quality of light awakens the color of the landscape. The early red rises behind eastern mountains and glorious sunsets spread over the western horizon. Shadows creep across the rocks and stone reflects golden and mauve and rust and rose with the shifting of hours. Albuquerque sits against Sandia Peak, from the Spanish for "watermelon". The Sangre de Cristo — "blood of Christ" — mountains rise behind Santa Fe. Here few trees block the view as clouds catch fire or rainbows appear with summer thunderstorms.

Horizons thrust shapes against the skies: mesas, mountains, volcanic cones. The trapezoidal Pedernal mesa particularly attracts artists. The wide shoulders of the Jemez Mountains are what remain of an ancient volcano that blew its top and covered its surroundings with deep layers of dust that later compacted into tufa.

Conveying the scale of nature here is challenging for an artist. Eyes can see nearly 180° — a photograph can capture only a section of that. Foreground cliffs, roads diminishing into the distance, graying colors all suggest just a slice of the grand view.

Come closer to the details of the landscape. The rocks are gray and cream and pink tufa, black flow lava, calcium deposits from hot springs, granites, even fossil-filled limestones from the ocean that once reached into mid-state before the mountain ridges lifted.

Water is a gift to be cherished: mountain snows melt into streams, flowing down into the carefully dug and tended mazes of *acequias* (irrigation ditches). The violent white-water-rafting stretches of the Rio Grande and Rio Chama contrast with peaceful reflecting pools in the southern, shallow river reaches.

Plant growth may not be lush, but few places are barren. Cholla and scrub juniper dot open, high plains. Claret-flowered cacti nestle in pockets of lava flows. Clumps of piñon and juniper outline red cliffs. Cottonwood and orange-stemmed tamarisk border river bottoms. Golden chamisa plants line autumn roadsides. And aspen, ponderosas, blue spruce and alpine wildflowers thrive in higher elevations.

The three cultures of New Mexico — Indian, Hispanic and Anglo (the local term for "everyone else") — have traditions of weaving. The Anasazi,



COLTON

New Mexico sunrise.



"The Legend of the Mountains" by Sally Bachman, inspired by New Mexico's mountainous vistas. Tapestry, hand-dyed wool, 60" x 77".

Silk and cotton blouse by Karen Longcope reflects the sunset colors. Some hand-dyeing.

STEVE BRADLEY



PAT BARRETT

The trapezoidal Pedernal mesa inspired a series of interpretations by Viki Edwards. "Pedernal II." Tapestry, hand-dyed wool, 60" x 36".



COLTON



KAY FAHY

Receding mesa ridges are interpreted in "Driving Through New Mexico" by Kay Fahy. Tapestry, hand-dyed wool, 27" x 36".



COLTON

Cactus blossoms grow in lava flows.

ancestors of today's Pueblo Indians, used various basket fibers and techniques at least as early as 300 A.D. By 700 A.D., they had a cotton plant with a short enough growing season for their area, and they were building looms. Cotton weaving in the Great Pueblo period of 1100 to 1300 included wrapped warp, twill tapestries, brocades, and gauze weaves. In 1600, the Spanish brought sheep and indigo, and taught the Indians crocheting, knitting and embroidery. Classic Pueblo weaving (c. 1700) featured striped blankets, twill saddle blankets, and twill and brocade ceremonial garments.

Navajo women learned to weave from the Pueblo men in the mid-seventeenth century. What has come to be known as Navajo Classic weaving, including early Chief's Blankets, occurred in the mid-1800s before the U.S. government interned the Navajos in the 1860s. After 1880, railroads, traders, and availability of commercial yarns and dyes greatly influenced Navajo design and quality: "Eyedazzlers" were explosions of pattern and color made possible by the introduction of commercial yarns. Traders asked

for bordered rugs to compete with oriental rugs in east coast markets. Gradually, distinctive rug styles developed around individual trading posts, and many weavers returned to handspun, natural dyed yarns.¹

The Spanish introduced the horizontal loom as well as wool to the area. Rio Grande Hispanic weavers produced many striped blankets, twill floor coverings called *jerga*, and increasingly complex tapestries—some influenced by the Sattilo blankets of northern Mexico.² Maria Vergara-Wilson, Teresa Archuleta-Sagel, and Juanita Jaramillo are among a group of northern New Mexicans researching Hispanic styles and developing contemporary versions of them. Maria Vergara-Wilson is particularly interested in weft *ikat*, a technique found in only a few old examples and one that may have been brought from Guatemala in the early nineteenth century.

Textiles from New Mexico's Indian and Hispanic backgrounds as well as the natural setting influence contemporary weavers. Many recent tapestries by Janusz and Nancy Kozikowski

1. See Ann Lane Hedlund's article on contemporary Navajo weaving in this issue of *The Weavers Journal*.

2. See Lisa Trujillo's article on contemporary Hispanic weavers in this issue of *The Weavers Journal*.



"Painted Desert" by Ramona Sakiestewa based on prehistoric textile.



"Clarity Blues," by Lisa Trujillo. Inspired by the early Saltillo-style tapestries. Wool, vegetal dyes, 30" x 60".



Maria Vergara-Wilson uses the ancient technique of weft *ikat* in "Antigua." Wool, vegetal dyes.



COUTON

Patterns in tree bark.

Lucy Ann Warner captured the river-carved cliffs of the Rio Grande near Taos in "In the silence of time only the heartbeat of rocks." Tapestry, 47" x 80".

use Indian textiles—Chief Blankets or wedding dresses, for example—as their subject matter. The Chief Blanket has also been a source for Alice Parrot's tapestries and for Sandi Wright's clothing that uses hand-woven and hand-painted fabric. Victoria Rabinowe and Norma Maestas embellish their clothing with feathers. Finally, Irvin Trujillo and Doris Louie use the alternating dark stripes called "Moqui" as background to bright tapestry patterns.

In New Mexico where the surroundings are awesome and the climate sometimes harsh, residents have developed their own methods for adapting to their land. In response to the vast openness of the land, men built not only shelters for themselves but also fences and extra walls. The walls left in ruins add drama to the landscape: the Anasazi built stone walls in several styles at Chaco Canyon the early Pueblo at Puyé and Bandelier carved their homes into the tufa cliffs; Spanish missions at Quarai or Gran Quivira or Pecos have heavy stone or stone and adobe walls. The modern inhabitants of the Taos and Acoma Pueblos still live in homes that are centu-



ries old.

Informality of life and dress is important for many here. Jeans and boots lend themselves to hand woven ponchos; adobe walls welcome wool rugs and tapestries. Some craftspeople raise their own sheep to provide them with wool for weaving. However, fairs and galleries in New Mexico present work ranging from informal to very sophisticated.

A deep sense of the spiritual life is pervasive. Every pueblo has its *kiva*, the round worship room with a long ladder pointing skyward

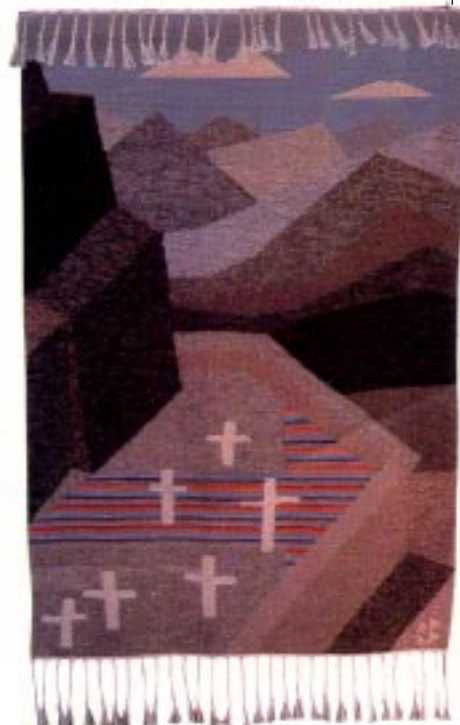


ARCHULETA-SAGEL

Stone walls built by the Anasazi at Chaco Canyon inspired Teresa Archuleta-Sagel. "Anasazi, I am searching for you step by step." Tapestry, vegetable-dyed wool, 55" x 33".



RAY JIMENEZ



"Campo Santo," by Rachel Brown. Tapestry, shetland wool and hand-dyed wool, 42" x 30".

Donna Martin combines roads and layers of pattern in "Take the Path with Heart." Tapestry, vegetable-dyed wool.

through the roof opening. Indian Pueblos as well as Old Hispanic villages, have their Spanish churches— heavy adobe structures often decorated with the bright folk paintings of Indian villagers or of the Hispanic Santeros (religious artists). Old Hispanic homes have private altars. Along the roadsides one often sees *descansos*, the crosses placed in memory of accident victims. And on a slope of Wheeler Peak, the state's tallest mountain, is the small, soaring Viet Nam Memorial Chapel.

Fiber artists use crosses and churches in many works, but a creative response to the awesome and mysterious lies beyond the use of specific religious symbols.

While some may call this the land of *mañana*, (tomorrow) the passage of time is evident. Twisted, bare trunks weather on cliff edges; abandoned homes and beams in mine shafts crumble and collapse; crystalline fossils protrude like friezes above the surface of worn rocks; sheer cliffs rise above narrow rivers.

Life moves in cycles here, reflecting both cultural patterns and the importance of the land. For the Navajo, one cycle follows the sheep: grazing, shearing, spinning and dyeing as plants bloom, then weaving during winter months. For many Hispanic communities, it follows the growing season, beginning in spring with a solemn mass and a procession carrying San Ysidro to his chapel above the fields from which he can watch over the crops until harvest.

The rhythm of the seasons and the days invokes a response from contemporary fiber artists. Winterscapes, sunsets, and starry nights provide stimulus for wall hangings and clothing alike. New Mexico is rich in sources of inspiration.

This warp ikat tunic by Jan Vandenberg reflects the informality of life and dress in New Mexico.

A sense of mystery is conveyed by this untitled work by Eileen Vassos-Moffett. Cavandoli knotting on ceramic form.



JOE LAVAL

IN THE BEGINNING, Spider Woman and Spider Man brought First Loom,
to the Navajo People.
The CROSSPOLES were made of SKY and EARTH CORDS
The HEDDLES of ROCK CRYSTAL and SHEET LIGHTNING.
The BATTEN was a SUN HALO,
WHITE SHELL made the COMB.
There were four SPINDLES: one a stick of ZIGZAG LIGHTNING
with a whorl of CHANNEL COAL;
One a stick of FLASH LIGHTNING with a whorl of TURQUOISE:
A third had a stick of SHEET LIGHTNING with a whorl of ABALONE:
A RAIN STREAMER formed the stick of the fourth,
And its whorl was WHITE SHELL.

Reviews

Rio Grande Woolen Mill

The Rio Grande Woolen Mill is a multi-service business operating out of an old schoolhouse in northern New Mexico. The managers, Priscilla and Hank Diers, are very enthusiastic and open to providing almost any service (short of weaving the piece!). From scouring to custom carding to spinning, they are willing to work with the fiber artist to create a yarn that works best. Unless special blending is requested, the fleece that is sent by the customer is the fleece that is returned.

The yarns used in the rug pictured above are from their "Southwestern" series, the colors ranging from a white to chocolate. At 8 e.p.i. these yarns packed well and evenly and were easy and pleasant to use. The white and pearl yarns took the logwood dye beautifully. A selection of three yarn sizes are available in this series: 2T for tapestry, 3T for blankets, and 5T for heavy rugs. My only regret with these yarns is that they are not mothproofed, but the Diers are working on this, also.

For knitters, the Rio Grande Woolen Mill provides a softer yarn, "American Columbia," which is available in 28 lovely colors. This yarn was not tested, but from knitted swatches provided by the Diers, it could be seen that the yarns work up well. These yarns are mothproof.

Although the yarns are nice and agreeable to work with, what impressed me the most was how the Rio Grande Woolen Mill is working with the local shepherds and organizations to upgrade the quality of the fleece in northern New Mexico for the best yarns possible. The company will buy fleece from anywhere, but much prefers to work with the local people. In this economically depressed area, it is good to see a healthy industry such as this one.

The Southwest yarn prices are \$2.95/4 oz.; the American Columbia yarns are \$5.50/4 oz. Two sample cards, dyed and natural are available for \$3.00 each by writing to: Rio Grande Woolen Mill, P.O. Box B, Tres Piedras, New Mexico, 87577 (505) 758-1818.

Donna Martin

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

Roberta Electric Spinner

When "Roberta" arrived at our office, we were all anxious to try her out, and were quite

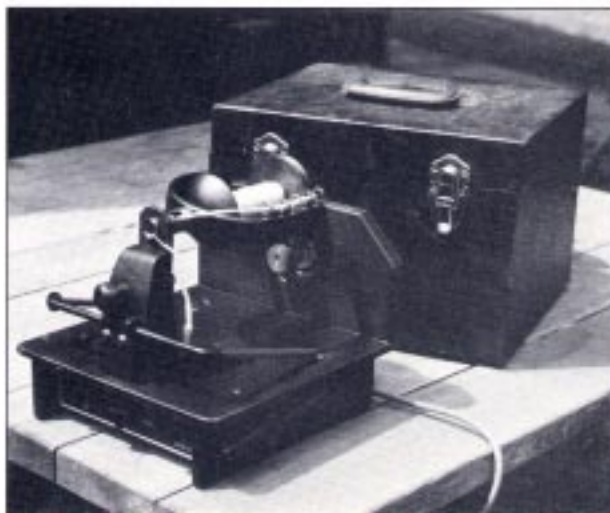


taken with her—even Nancy, our non-spinner/weaver found that she could spin yarn (of a sort) on her first try. We also invited production spinner Marcie Archer O'Connor to try this electric spinner and help us evaluate it.

The Roberta Spinner, made by Ertoel North America, is compact, attractive, quiet-running and surprisingly easy to use. The wide range of speed adjustments can be set slow enough for a beginner to remain in control, or fast enough for efficient production spinning. It has a $\frac{5}{8}$ " orifice and a scotch-tension braking system that permits the spinning of a wide variety of yarn thicknesses and twists.

Three good-sized bobbins, holding up to 5 oz. each, come with the spinner, and a small lazy kate is built in. This can be lowered and kept out of the way when spinning; when raised, it holds two bobbins for plying. A threading hook is also provided, conveniently located on the side of the unit.

The machine, made from dark Tasmanian myrtlewood weighs only 12 pounds, and measures 8½" high x 11" wide x 10½" deep. It sits firmly on the edge of a table, so finding the right height table and chair for comfort in working is the largest obstacle to overcome in using it. "Travelling" due to vibrations of the motor does not seem to be a problem.



Above, detail of "Tres Piedras" designed, hand-dyed with natural dyes, and woven by Donna Martin, using yarns from Rio Grande Woolen Mill.

Roberta electric spinner made by Ertoel North America.

PRODUCTS



Designed for Narrow Looms

woven by Lucy Anne Jennings

ARIZONA WEAVER Lucy Anne Jennings has made two dramatically different design statements with her dresses woven in cotton on a narrow loom. A traditional huck threading and treadling were used sparingly—simply to accent the fabric. For ease in warping two different garments, she tied the new warp onto the old. The two different colorways enhance the difference in the resulting garments.

Jennings suggests that you “program” as many options as you can into the warp. For example, stripes may all be the same width or they may vary. One stripe may be of fine threads, the next heavy as in the rust dress where heavy warps are used as accents to border stripes. If you use this design technique, be sure to adjust the ends per inch to ensure consistency in the drape of the fabric.

Each color unit in these designs uses 35 threads, aside from the selvages, and there are seven color changes (stripes). In your design, however, any number of colors may be used in a variety of sequences. You can create a slimming effect by placing the darkest color nearest the selvages. The result will be a double dark stripe down the center, and the outer stripes will frame the body.

Next, choose a threading that allows for spontaneity. “I first planned the huck lace blocks for the texture and color interest. As I wove the lavender dress, I decided to weave ribbons into the huck pattern. The huck proved to be a good threading to show off a novelty weft.”

The addition of sleeves to the lavender dress changes its silhouette and further distinguishes the two garments. Variations in the cut of the neck opening provide other opportunities for innovation. The use of a belt and its texture, width and color can significantly change the appearance of your garment.

How would *you* design a simple striped dress with pattern weave accents? Practice your design vocabulary using narrow fabric panels to create a versatile and flattering garment.



A bunch of balloons attracted a crowd of “photographer’s assistants” who are undoubtedly admiring this cotton dress with ribbon and huck lace pattern accents. The three warp colors were used as solid-color wefts for the top, skirt and sleeves.

Opposite page: Our model, Mary Peterson, is wearing Lucy Anne Jennings’ cool, sleeveless cotton dress with huck lace pattern accents (opposite).

Instructions

Size: Woman's small/medium (34" bust).

Lavender dress

Warp: 10/2 cotton, 4,200 yds/lb; 644 yds blue, 644 yds. lavender, 1,114 yds. dark purple.

Weft: Same as warp, 159 yds. blue, 195 yds. lavender, 181 yds. dark purple.

Length of warp: 9 1/4 yards (includes 30" loom waste).

Sett: 10 dent reed sleyed double for 20 e.p.i.

Width in reed: 13" (261 ends).

Shrinkage: 15% width and length.

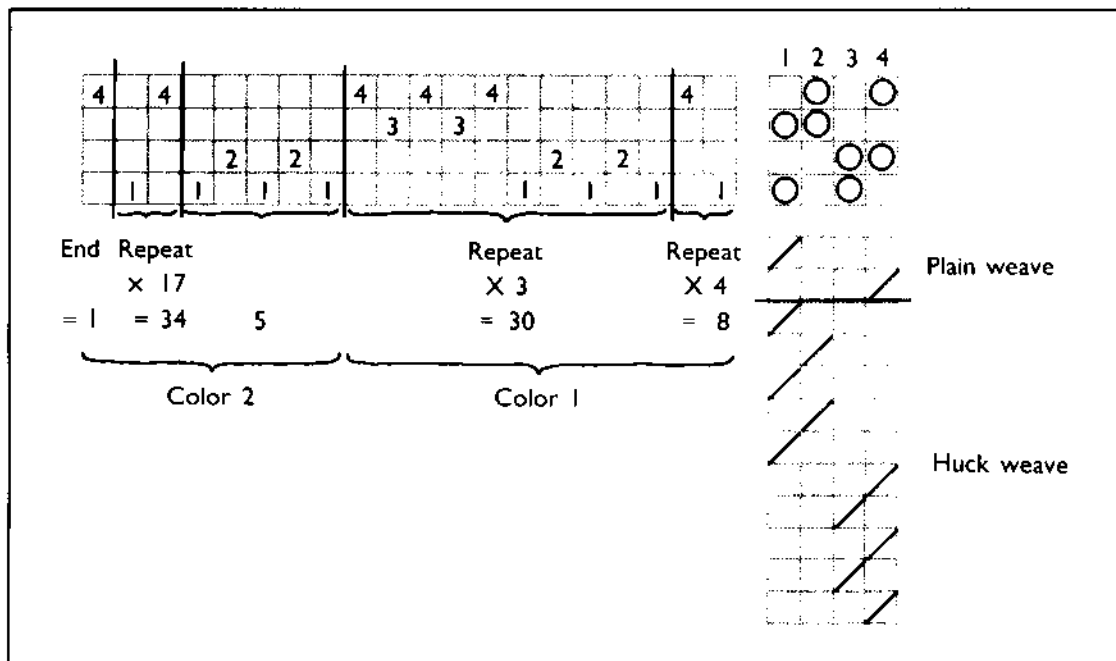
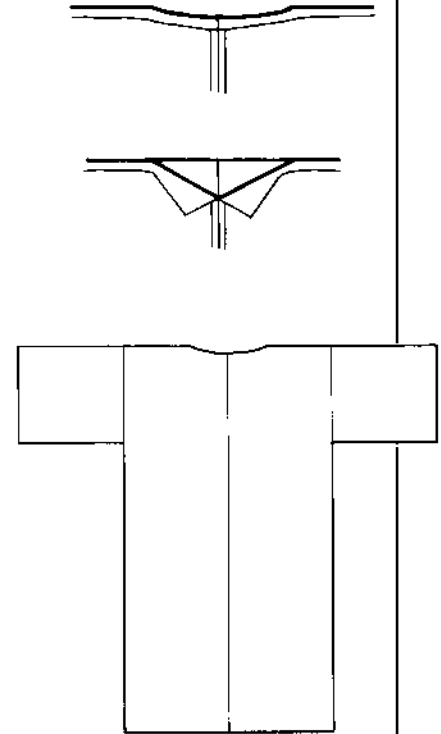
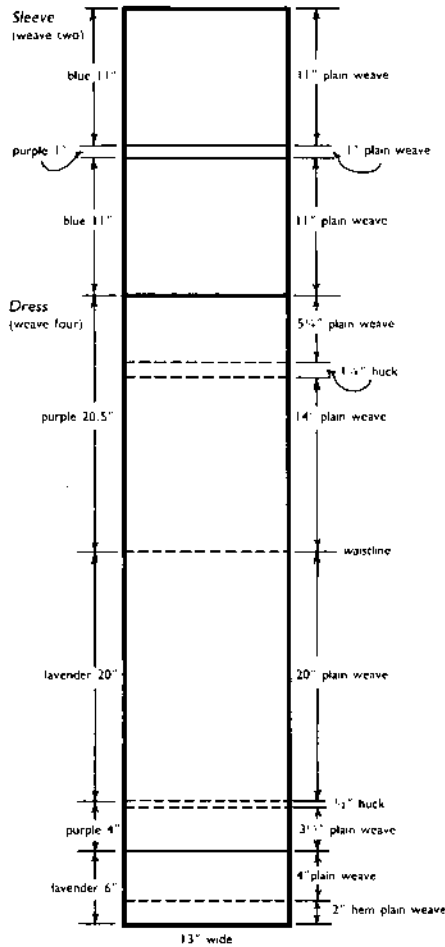
Threading: See draft.

Weaving: See pattern layout 1. Weft was beaten in at 20 p.p.i.

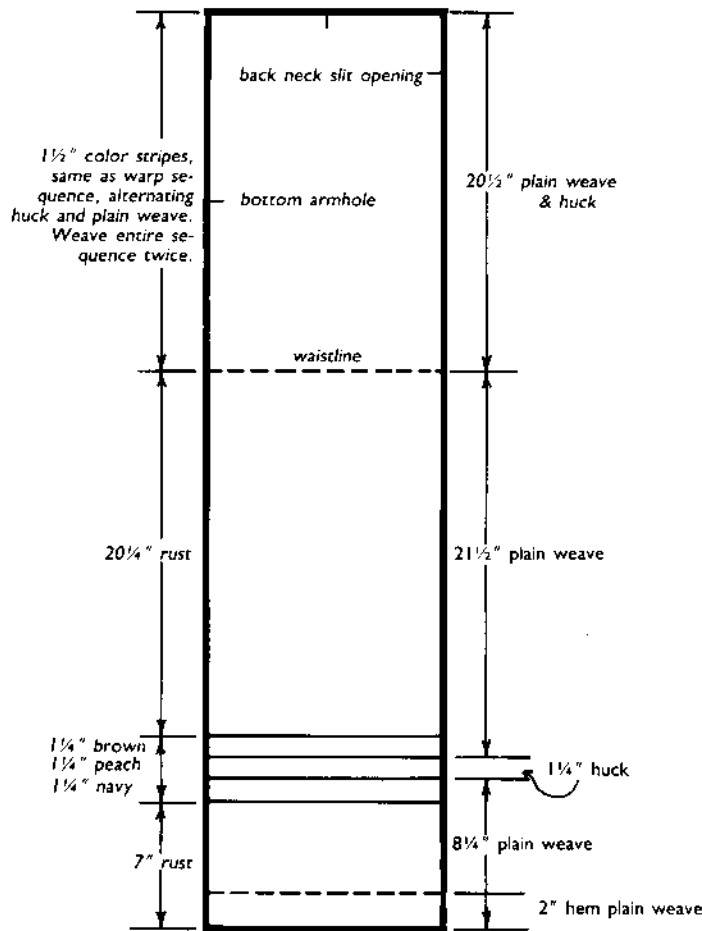
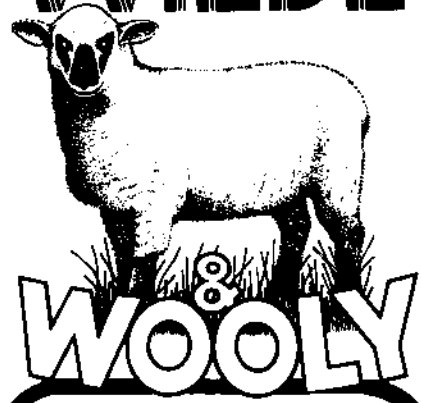
Fabric Finishing: Machine wash, tumble dry. Long yardage will twist up in the washing machine, so I first cut it into segments. Be sure to secure the raw ends of the fabric before washing it.

Construction: Sew 1/4" seams with right sides together. Sew center front. Sew center back, leaving 3" to 4" open at top. Sew shoulder seams, allowing 8 inches for neck opening. Match shoulder line (center of sleeve to shoulder seam of dress and sew. Sew side seams. Turn neck opening under and hemstitch. The back neck opening is folded in a diagonal, with no closure. Hem the sleeves and skirt (1/2"-2"). Insert shoulder pads, tacking at shoulder seams.

The inkle belt for the lavender dress is 1 1/2" wide and four yards long. It wraps around the waist several times, and the ends are tucked into the layers to secure it.



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Rust dress

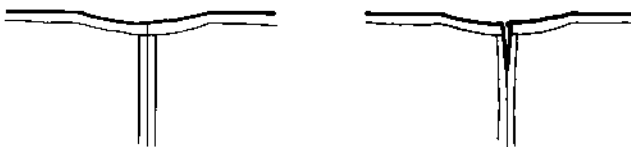
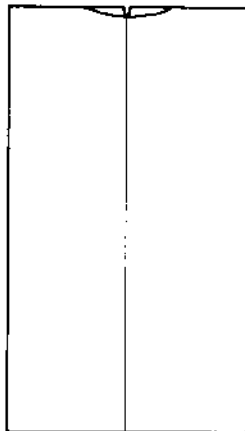
Warp: 8/2 cotton (Aurora Earth, 3,575 yds/lb, available from Cotton Clouds): 429 yds rust, 215 yds brown, 6,435 yds navy. 4/4 cotton (840 yds/lb): 52 yds brown. 2-ply flake cotton (3,000 yds/lb): 215 yds peach.

Weft: Same as warp. 8/2 cotton: 208 yds rust, 58 yds brown, 116 yds navy. 4/4 cotton: 6 yds brown. Flake cotton: 58 yds peach.

Length of warp: 6 1/2 yds (includes 30" loom waste).

Weaving: See pattern layout 2. Weft was beaten in at 16 p.p.i.

Finishing and Construction: Finish fabric and construct garment as described above. For a sleeveless dress, allow 13" for the armhole. Roll the edges of the armhole to the inside and hemstitch. The back neck opening is left as a slit and uses a loop-button closure.



Contemporary Navajo Weaving

by Ann Lane Hedlund



WHEN YOU ASK a Navajo weaver where her designs come from, she will most likely answer, "From my mind. I just see them there. One night I was thinking about what I should weave, and I could see the pattern there in my head." For well over two centuries Navajo women have been creating pleasing woven patterns "from their heads," from the native tradition, *and* with the help of numerous outside sources. The Navajos say that their weaving was given to them by Spider Man and Spider Woman—he built the first loom, she taught the First People how to use it—the first of many to influence the craft. Others to follow include neighboring Pueblo Indians, Spanish merchants, Saltillo serape makers, New Mexico craftspeople, Anglo traders catering to an Eastern market and now, gallery owners, interior decorators and museum curators.

Navajo weavers of the American Southwest have always reacted openly to fresh ideas and to new materials and designs, and yet have been able to retain distinctive qualities recognized as

Navajo. The entire history of Navajo weaving is, in fact, characterized by the craftswomen's ability to adapt and flex with changing times. In this article, I first want to provide a brief overview of the development of Navajo weaving during the nineteenth and early twentieth centuries. Second, I want to discuss recent changes in modern rug production, and finally, I would like to focus on one very interesting enterprise that began six years ago. The project, in which New Yorker Gloria F. Ross has brought contemporary designs by painter Kenneth Noland to Navajo weavers for the production of commissioned tapestries, is a primary example of an outsider influencing and promoting the native weaving tradition.

Background History

The Navajos are relative newcomers to the American Southwest, having arrived from the north sometime after the fourteenth century. They came as a nomadic people, living by their skills at hunting game and gathering wild plant foods, and settled in the area that is now north-

ern New Mexico and Arizona. By the mid-seventeenth century they had adopted the indigenous upright loom and had learned to weave from the neighboring Pueblo Indians who were farmers. Early Navajo textiles resembled those of the Pueblos, rectangular weft-faced or balanced fabrics with four finished selvages, patterned with simple stripes.

When the Spanish arrived in the Southwest in the early eighteenth century, the Navajo were quick to acquire sheep for their wool as well as for the savored mutton. Navajo blankets from the nineteenth century often contain the smooth, lustrous wool fibers from the old-style *churro* sheep that were first brought from Andalusia (southern Spain).¹ Deep blue indigo dye was also acquired through trade with the Spanish. Early fabrics were woven primarily for clothing: although they first used the relatively somber dresses of natural black and indigo blue of the pueblo as prototypes, Navajo weavers soon developed their own colorful and highly patterned styles. The Navajo added wide red borders to their dresses, and the simple stripes of Pueblo blankets were metamorphosed into compound bands with multiple visual layers by Navajo weavers.

The earliest terraced designs on dress borders (and more elaborately developed on shoulder blankets) can be traced to the indigenous Navajo basketry tradition. With the exception of pictorial images, few designs from the Navajo repertoire—past or present—have any inherent symbolism. Most are simply pleasing geometric forms.

In the nineteenth century, Hispanic textiles woven on a European-style loom exerted a strong influence on Navajo design. Saltillo style serapes especially provided the Navajo with all kinds of new ideas: strong central diamonds, fine serrations, numerous small filler motifs and a vertical rather than horizontal orientation of the blanket's layout.

Navajo weavers exploited the wide variety of trade goods increasingly made available throughout the nineteenth century. Commercial fabrics were unraveled to provide a source of colorful yarns with red being an especially popular color. The appearance of the weavings was dramatically changed by the introduction of first, vegetal- and natural-dyed, commercially spun yarns and later the 4-ply Germantown yarns colored with bright aniline dyes introduced in the 1870s. The use of these materials has changed dramatically through time and today contributes greatly towards more accurate dating of blankets based on specific material and dye changes.

Before the end of the nineteenth century, Anglo traders moved into the territory and established posts. By the turn of the century men such as J. L. Hubbell at Ganado and J. B. Moore at

Crystal were encouraging weavers to make heavier textiles suitable for floor coverings rather than garments. In some cases they supplied improved wool or yarns for the weavers to use. Through their influence, traditional blanket styles were replaced by bordered rugs. Ready and willing to comply with the traders, weavers successfully incorporated oriental motifs, bold patterns, new color schemes and other marketable features into their work.

The quality of native weaving declined significantly early in the twentieth century. To counter this, Chinle traders Cozy McSpotton and Camile Garcia, art patron Mary Cabot Wheelwright, the Lippincotts of Wide Ruins and others suggested that weavers return to older, banded blanket patterns and to subtle color combinations. Intense experimentation with plant dyes and some exceptionally beautiful rugs resulted.

Regional rug styles developed around the most dominant trading posts because weavers paid attention to what the proprietors wanted and successfully combined their talents and the others' suggestions. Distinctive rug styles were named after communities such as Two Grey Hills, Crystal, Chinle, Wide Ruins, Pine Springs, Ganado and Klagetoh. Although strict regional affiliation has diminished with improved communication across the reservation in recent years, regional styles represent a major trend in weaving of the 1930 to 1960 period.

The Contemporary Scene

Navajo weavers continue to explore new territory and adapt to changing market conditions. New materials and tools, different designs and innovative techniques are incorporated into contemporary production.

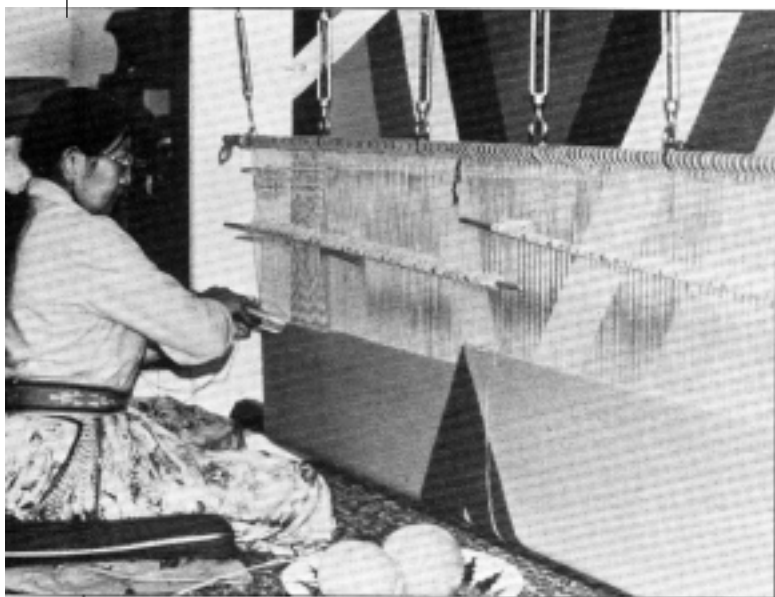
There are perhaps as many as 5,000 weavers on the reservation today. Most are women in the 45 to 60 year age bracket with grown families. A relatively conservative group, many of these women speak only Navajo and continue to dress in traditional clothing. Their approaches to weaving range from the highly professional weavers to those who weave only occasionally. Every year there are fewer weavers because the young women—heirs to the craft tradition—are involved in school and employment outside the home.

A few women continue to card their own sheep's wool and spin their own yarn, but this group also diminishes yearly. It is far more common to see pre-cleaned and carded roving, hand-spun into a smooth, even yarn.

More and more commercial yarns that mimic the handspun are also now available in a wide variety of colors, some vegetal but most synthetic. Aniline dyed yarns—especially the dark

Opposite, Maquette by Kenneth Nolan showing chevron design.

1. Dr. Lyle McNeal. "Churro Sheep in the Navajo Tradition," in *The Weaver's Journal*, Vol. X, No. 2, Issue 38(F85), p. 31.

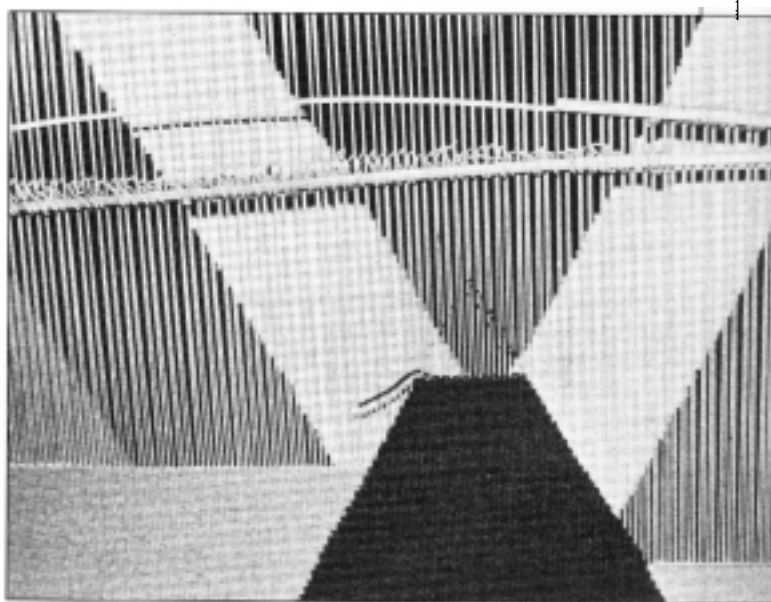


Mary Lee Begay at work on a Nolan chevron, shown here in detail and finished on the loom.

Ganado Red — are common in modern weaving. The red comes from a packaged dye sold to the Navajos since the 1880s. Today this color is well-integrated into what is considered traditional Navajo weaving. Soft vegetal dyes and natural sheep colors are still used in many areas. A number of traders recently have urged weavers to work with an expanded vegetal palette and have supplied pre-dyed yarns for large commissioned projects.

The Navajo weaver's tool kit has changed little through time in terms of the number and type of tools required, their relative sizes and shapes, and their functions. A nineteenth century craftswoman would recognize most of the tools and techniques of a weaver of the 1980s: the basic upright frame loom, string heddles, shed rod, handcarved batten stick and comb. Yet modern weavers have adopted new materials for old tasks and, in doing so, have improved their woven products. Loom frames are more frequently made of milled lumber or welded steel than raw timbers, making for more even warp tension and more regularity in the shape of the rugs. Tensioning and expansion devices on the loom have been elaborated: adjustable beams and locking ratchets on revolving beams provide tighter control.

Rug designing itself is a remarkable feat. Just as in years past, a pattern is formed with each pass of weft thread, and the weaver must visualize the whole design from the individual parts. Few Navajo weavers draw out a pattern before beginning to weave. Some designs are considered family patterns and are carried from one generation to another, but most belong to the broader Navajo design repertoire which is perpetually expanded and reworked. Today, the availability of well-illustrated books and magazines, Polaroid™ photographs and images in a variety of other media contributes to the exchange

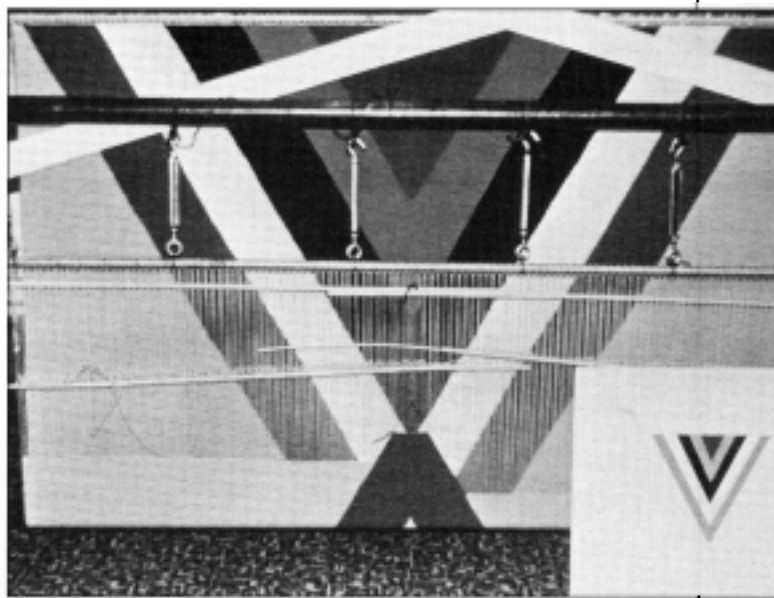
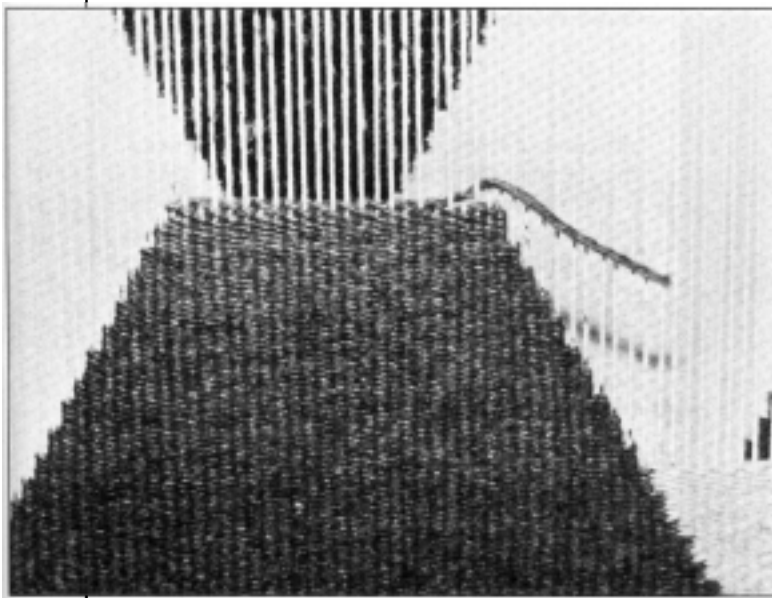


of design ideas. Women frequent the trading posts that display rugs so they can see what their neighbors are weaving and how much the rugs are selling for. Some weavers retain a single style throughout their lives, but others may experiment widely with many different patterns.

Modern weavers have a much wider choice of places to sell their wares than their nineteenth-century predecessors. Local trading posts are no longer the only accessible establishments. In fact, many of the smaller posts are rapidly being converted into convenience stores, so the weaver must go outside her own community to sell her work, often traveling to Albuquerque, Santa Fe, Flagstaff, Sedona, Denver, Durango, Phoenix, Tucson, Los Angeles and other urban areas. They sell directly to specialized rug dealers, art galleries, the tribal-sponsored Navajo Arts and Crafts Enterprise, independent wholesalers, museums and private collectors. Often a weaver will take her rug to several places for bids before settling on a sale. The best weavers have become adept at negotiating their own commissions and have waiting lists for special orders.

The Ross / Noland / Navajo Collaboration

An intriguing example of an outside influence and Navajo response is the tapestry project directed by Gloria F. Ross. For the past twenty years, Gloria Ross has worked as a liaison to unite first-rate American artists and weavers, in order to produce unique collaborative tapestries. Ross has worked with images by Helen Frankenthaler, Roy Lichtenstein, Robert Motherwell, Larry Poons, Adolph Gottlieb, Jack Youngerman, Paul Jenkins, Romaine Bearden and many others. As well as having operated her own Manhattan



workshop, Ross has worked with the Picaud Atelier at Aubusson and the Dovecot Studios in Edinburgh, Scotland, and with several U.S. based weaving studios.

Kenneth Noland, an American abstract expressionist and a pioneer in color field painting, had worked with Gloria Ross on other tapestry projects before the idea of a Ross/Noland/ Navajo collaboration occurred. His bold geometric paintings are perfectly suited to the Navajo non-symbolic notions of design. A collector of fine Navajo blankets himself, Noland has said that such traditional textiles led him to discover that the history of abstraction went back further in the decorative arts than it did in the fine arts. He was willing to take the risk on Gloria Ross's new project, and a certain group of Navajo weavers were ready to meet him halfway.

I became involved in the project in 1979 when Gloria Ross called the Navajo Tribal Museum in Window Rock, Arizona to inquire about locating prospective weavers for her tapestries. The project seemed to be in accord with the evolution of the Navajo craft and with the weavers' abilities to accept outside suggestions while retaining a characteristic Navajo flavor in their work. I agreed to help, thereby gaining a front seat from which to observe the interaction of native crafts people and Anglo collaborators.

The process of finding appropriate weavers has been a slow one. The unhurried pace of life in the Southwest forces one to get used to waiting and watching as things slowly fall into place. Even when well-acquainted with a Navajo person, it is not considered polite in Navajo terms to ask direct questions, to make personal references, to talk excessively. We spent many hours quietly sitting at the front gate of one *hogan* or another, waiting and wondering whether anyone might come out and greet us. We also spent many

pleasant hours in the company of individual weavers, looking over their yarns, their dyes, their looms and tools, and discussing the *bilagaana* (white person's) notion of making a "special order" rug with a design from someone else and, once again, waiting for a response to our request to make a rug "just like this one."

Business was almost always conducted at the weaver's home. Often she spoke minimal English, so transactions were made using my partial Navajo and interpretation by any bilingual schoolchildren available. We frequently encountered subdued amusement regarding the project: a common Navajo attitude for humor is very important in interactions. It was impolite to tell us to our face that this project was odd, but we sensed that many may have thought it was at the beginning. Nevertheless, we found quite a number of willing and talented weavers.

Each weaver was selected with a particular design especially suited to her capabilities in mind, but there was always some give-and-take between weaver and designer. Success required the careful translation of the Noland *maquettes* or sketches into the tapestry medium. Gloria spent much of her time interpreting the designs, examining wool texture, yarn size, dye colors, to get precisely the right effect for the Noland images.

The *maquettes* came from Noland's studio in a wide variety of sizes, shapes, media and imagery: on paper, on canvas, on artist board, of handmade paper; framed, unframed, shrink-wrapped. Each one was a work of art in its own right. During the summer of 1981, Noland and his wife, Peggy, visited the Navajo Reservation and several weaving families. This trip, he says, affected his approach to designing for the project—his color scheme became refined and the balance of his designs subtly changed.



Gloria F. Ross (at left) with Audrey Wilson.

the cover of *Arizona Highways* magazine, weaving the now-famous American flag rug.

Another weaver in the project is Rose Owens who, since the 1960s, has woven unique round rugs using a framework made from a wagon wheel rim. With the precedence of Noland's circular-shaped canvases in his "Target" series, Noland and Owens were a perfect team. None of Rose's six daughters now weave, so she may be the last in her family to be identified as a weaver. And yet, through the Ross project as well as through her own innovations, she has made a lasting impression on the tradition of Navajo weaving.

Native American weaver Ramona Sakietewa² has also created a series of Ross tapestries, some of which were displayed at Gallery 10 in New York City in 1985. Ramona lives in Santa Fe, New Mexico, and is known for her experimentation with natural dyes and for her great control over both prehistoric and contemporary techniques. In 1985 she completed a Noland image with wool from the old-style *churro* sheep.

Many of the weavers who have been approached for commissions responded partially because of economics. The project pays consistently good prices, and pays promptly, which makes a big difference to most weavers who depend upon that income for household expenses. But there is more than just money involved. When asked whether she preferred to weave her own designs, the regional patterns suggested by a trader, or the Noland images, Mary Lee Begay responded, "I like making a combination of all of them. I couldn't do just one kind all of the time. Doing Gloria's designs gives me time to think to myself. They are calming." This is very much in keeping with the traditional Navajo's belief in maintaining harmony and balance in all activities—never overexerting, but retaining an active sense of control and composure.

A unique combination of native initiative and outside influence created the Navajo tradition of weaving. Since the first borrowing of ideas, materials and tools from Spider Woman and the Pueblo Indians, flexibility and change have been the standard. The Ross/Noland/Navajo project is a historic undertaking in that it is very much a part of the ongoing evolution of native weaving.

The collaboration has been an exciting one to observe as the cross-cultural current has flowed between artists and artisans. This New York-Navajo connection has forged bonds that transcend the distinctions between fine arts and fine craft, between East and West, between primitive and sophisticated.

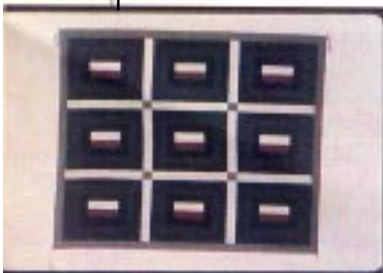
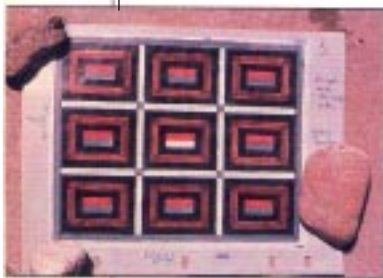
The Ross/Noland/Navajo collaborations have all been woven on standard versions of the traditional upright Navajo loom, using the traditional string heddles and shed rod, batten and comb. Each thread is inserted by hand, one at a time. The weave is a traditional Navajo weft-faced tapestry weave. All four edges are finished in the traditional way, with a heavier, twined cord woven firmly into the fabric as the weaving progresses. The weavers consult with Ross and me concerning finishing touches, such as the color of the side cords and corner tassels.

One of the first weavers involved in the project was Martha Terry. She is from Wide Ruins, an area of the reservation known for its wonderful vegetal dyes. Her first Ross tapestry was woven from a handcast paper *maquette*. As the weavers are always asked to name their work, Martha Terry called her subtly tinted weaving "Painted Desert."

Mary Lee Begay who lives between Ganado and Chinle, is a superb weaver. For a number of years she, like many of the finest weavers, worked full time as a craft demonstrator and producer of commissioned rugs at Hubbell Trading Post, a National Historic Monument in Ganado. She has woven a number of striking Noland chevrons. Just as she learned from her mother, Mary Lee is teaching her young daughters to weave. The entire family takes great pride in fine weaving and the hard work that it requires.

Sadie Curtis has woven a number of superlative pieces for the project. She too was once employed at Hubbell Trading Post, but is now self-employed full time. In 1976 she was pictured on

Maquette by Kenneth Nolan.



"Reflection," designed by Kenneth Nolan, woven by Sadie Curtis. 50½" x 59½".

2. Margot Schevill. "Sweetgrass, Cedar & Sage: Portrait of a Southwestern Weaver," in *The Weaver's Journal*, Vol. X, No. 2, Issue 37(Su85), p. 24.

TRIMMING THE SOUTHWESTERN LOOK

by Annette Chaudet

THE TRIMS AND EMBELLISHMENTS that come to mind when you hear the term "Southwestern Look" are usually derived from the use of Native American decorations. While these items are frequently incorporated in a very traditional manner, I try to encourage my students to find new and unusual ways to include these items in their own work.

Tin Cones. Tin cones are used as trimming for a wide variety of clothing and utilitarian objects in many Native American cultures. The next time you visit a museum, look for these unusual little accents. When used in numbers on fringe, they have a very pleasant sound—almost like running water.

The original embellishments were made from tin, but they are now available in aluminum as well. These hold up better in damp climates, as the tin ones will rust. You can also find similar cones in silver—sometimes with stamped patterns—and occasionally in brass. They are commonly available in lengths from $\frac{3}{4}$ " to $1\frac{1}{4}$ ".

Cones are attached by running a thread through the cone, knotting it, and then pulling the cone back down over the knot (*figure 1*). *Note:* The knot must be large enough to prevent its slipping back through the small end of the cone. A bead can be tied onto the thread if this is a problem (*figure 2*). Cones can also be used as a "cap" for one or more feathers (*figure 3*).

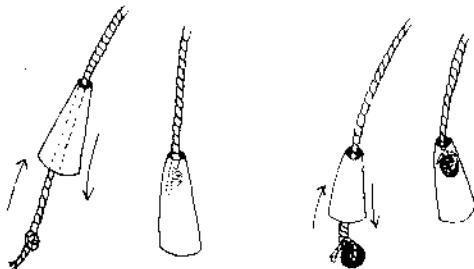


Figure 1.

Figure 2.

Figure 3.



Silk feathered jacket designed and woven by Victoria Rabinowe.

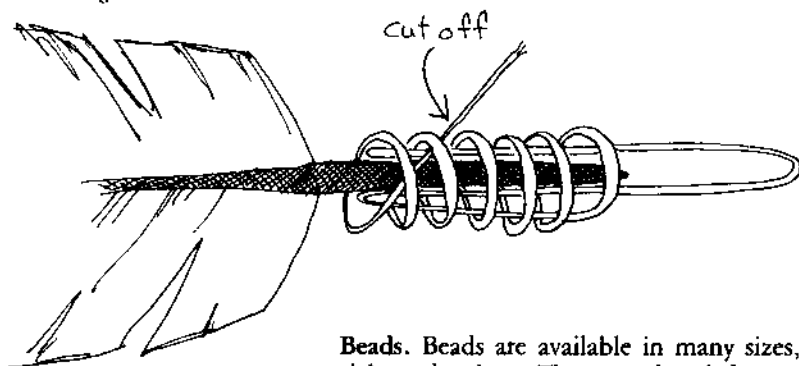


Feathered dress showing cone-and-feather embellishment, designed and woven by Victoria Rabinowe.

Feathers. There are a variety of ways to work feathers into your woven piece, but I have found the traditional wrapping method to be the best (figure 4). It allows you to add the feathers where you want them, and, if necessary, remove them for cleaning. *Note:* Most feathers can be washed (by hand, of course) but if you are using dyed feathers, be sure to test them first to make sure that the dye does not bleed. Running your fingers down a "ruffled" feather should put it back into shape.

Keep in mind that the size of the fiber you are using to wrap the feather should be in direct proportion to the size of the quill. Bunches of small feathers can be wrapped together with something as fine as sewing thread.

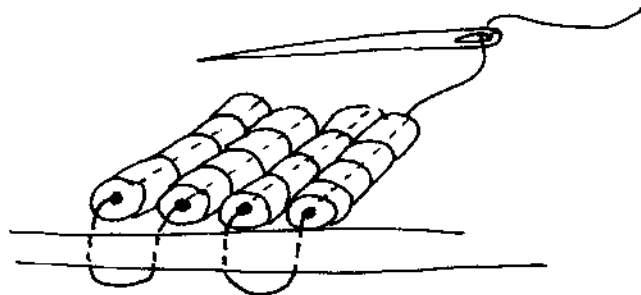
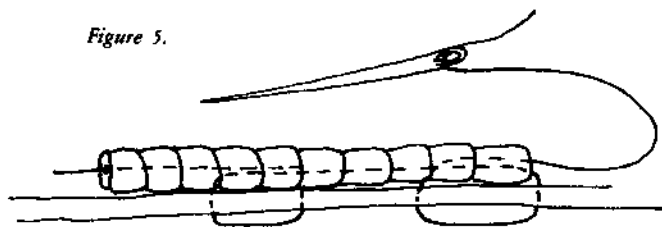
Figure 4.



Beads. Beads are available in many sizes, materials and colors. They can be tied onto fringes, woven in on warp or weft threads or sewed onto finished pieces. Two of the most common methods of sewing beads are illustrated (figure 5).

Leather. I encourage my students to use

Figure 5.



R. FALLER



Poncho by Annette Chaudet. Trimmed with feathers and beads.

leather in both warp and weft. I prefer the chamois weight for its lightness and ease of washing, but it can be a bit fragile in the warp depending on its thickness. When cutting strips from a hide, take the basic shape of the piece,

FINISHES

Color Theory for Handweavers

Part IV. More visual illusions with color

by Pat Boutin Wald

MY LAST ARTICLE on Visual Illusion discussed color temperature, size and spatial illusions, overlapping, translucency and luminosity. This article continues the discussion with more color effects that result from the eye and the mind's participation in the art of seeing.

Vanishing Boundaries

The human eye easily blends small areas of color that are similar in value and hue. Large areas of colors blend when they are similar in hue and equal in value, and placed next to one another. But even then, large areas of color blend only at the boundaries where they meet. This phenomenon is called *vanishing boundaries*. The use of color combinations such as equal values of orange/hot pink or kelly green/cyan are classic examples of this effect. These color combinations were used frequently by textile designer Dorothy Liebes.¹

Vibrating Boundaries

Cut strips of an intense red-orange, then place them on a sheet of cyan, and watch them jump. Colors in the red family of hues and those in the blue family are at opposite ends of the spectrum, so it is difficult for the eye to focus on both colors clearly at the same time. If intense hues of similar values from these two color families are placed side by side, the boundary between the two colors will appear to vibrate. Using a pattern such as narrow stripes can enhance this color illusion.

A similar visual vibration occurs when a design repeatedly uses small areas of black and white. It is essential that the stripes be of equal width for this effect to occur. The shimmer will cease if the white or black stripes are of unequal size.

The famous "eyedazzler" blankets woven by the Navajo weavers in the late 1870s made use of both vibrating boundaries and the black and white shimmer effect. The eyedazzler continued the design tradition of the serape-style and



Navajo eyedazzler blanket of handspun wool, 19th century. Private collection.



Figure 1. A. An orange square blends into a pink background of equal value creating vanishing boundaries.

The same orange on a cyan ground results in vibrating boundaries.



1. The late Dorothy Liebes was an innovator in the use of color and texture in her art fabrics and in the fabrics she designed for interiors during her active weaving career spanning from the 1930s to the '70s.

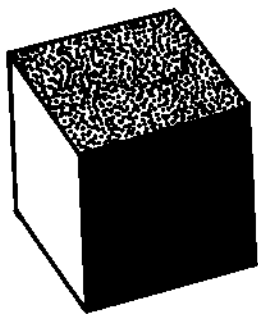
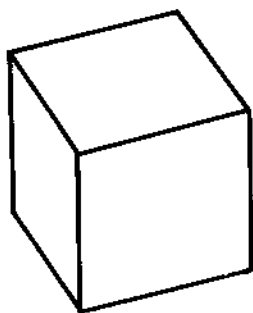
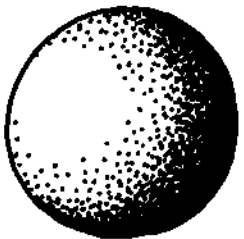
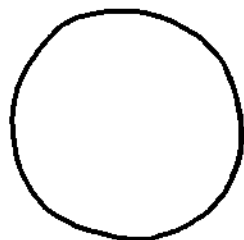


Figure 2.

banded-style blankets in the use of concentric serrated diamonds, often arranged in long vertical bands. Eyedazzlers also used a greatly expanded color range of synthetic dyes. In these designs "the eye is caught in the visual whirlpool of the surface and is unable to rest . . . these blankets are perceived as fields of energy and light."² These distinctly expressionistic textiles have techniques in common with the Op Art movement in painting.

Volume

The illusion of volume is closely related to the illusion of light. Both result from color organized according to value. A spherical surface appears as an even flow from light to dark (figure 2a). An angular surface appears as a sudden contrast of light to dark (figure 2b).

The needlepoint piece by Mary Temple illustrates value gradation (figure 3). The ridge effect in this piece is created by equal steps from light to dark repeated in each hue family. In log cabin quilts, these same light, medium and dark values are used in bold patches to create a block-like surface. Any variety of hues can be used. It is the relationship between the values of the colors that is important.

Simultaneous Contrast

When colors are labeled as in the Munsell system,³ we think of them as static objects. Perception of any one color, however, can alter due to a change in lighting, the amount of area the color covers, or the texture of the color surface. Colors can also change as the background or surrounding color areas change. This specific phenomenon is known as *simultaneous contrast*.

Simultaneous contrast was first described in M. E. Chevreul's *The Law of Simultaneous Contrast Colors*, published in 1839.⁴ As Director of Dyes for the Gobelins Tapestry Works, Chevreul had received complaints on the lack of strength of black colors intended to produce shadows in blue and purple draperies. After examining the dyed yarns, he discovered that they were of good color quality. He concluded that the purported lack of strength in the black color had to do with the colors adjacent to it in the fabric.

Chevreul began detailed studies listing what happened to each color when it was placed on a variety of backgrounds. "On an Orange Ground: The Green lighter, a little bluer than upon a white ground . . . on a blue ground—green lighter, more golden than upon a white ground . . . on a deep Red Ground—Green more beautiful, less Black, lighter than upon a white ground."⁵ Imagine the number of possible grounds, then multiply that by the number of possible colors to study, and you will appreciate the number of possibilities.



Figure 3. Needlepoint sampler by Mary Temple. 1979.

Andre-Marie Ampere, inventor of the electric telegraph, upon viewing Chevreul's records of color effects said, "Fine, I see them, my dear friend, but these surprising effects mean nothing to me until your observations have been summed up in a law." What did these color changes have in common? Chevreul dwelled constantly on this problem, and finally the answer came to him. He called his basic rule of color interaction The Law of Simultaneous Contrast. The Law states that *each of two colors, when juxtaposed, tend to shift the other towards its own complement in value and hue.*

The effect of simultaneous contrast on value is quite straightforward—a color surrounded by dark values appears lighter. If surrounded by light values, the color seems darker.

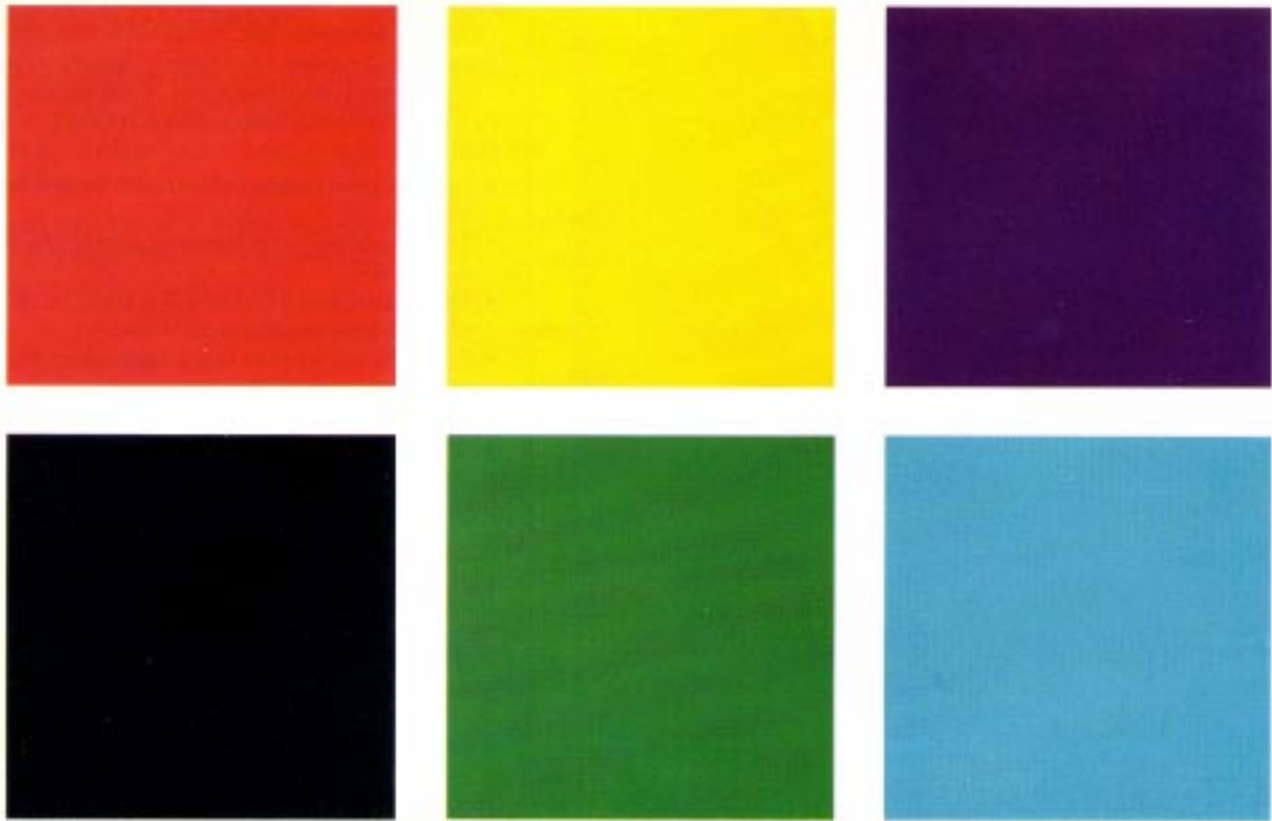
Contrast alone could account for this effect, in the same way that one looks shorter when standing next to a tall person. But the law goes on to describe the effect of a background on a color's hue. This effect is much more puzzling. Why should a color placed next to red appear to

2. *Walk in Beauty: The Navajo and their Blankets*. Anthony Berlant and Mary Hunt Kahlenberg. (New York: Little, Brown and Co., 1977)

3. "Color Theory for Handweavers, Part 1," by Pat Boutin Wald, *The Weaver's Journal*, Vol. X No. 2, Fall, 1985.

4. Chevreul's classic, *De la Loi du Contraste Simultané des Couleurs*, was published in 1839. A translation published by Van Nostrand Reinhold includes an introduction and commentary by Faber Birren. Birren does an excellent job of explaining Chevreul's work and describing contemporary knowledge in this field.

5. *Ibid.*



Experimenting with Simultaneous Contrast

Choose a piece of colored paper and cut it into $\frac{1}{4}$ " squares. Place on $\frac{1}{4}$ " square in the center of each of the large colored squares (above). Observe for yourself how the color you have chosen changes on different backgrounds. Try to observe changes in the hue, value, and intensity. Try several colors and note that different colors are affected in different ways and to different degrees.

be tinged with red's complement, green? There is some speculation that a relationship exists between this phenomenon and afterimages, which also produce complementary colors. Simultaneous contrast appears to have developed because it gave us an evolutionary advantage of being able to better distinguish between similar colors.

Let us look at what hue changes take place during simultaneous contrast. A general rule can be made about the interaction of hues. Dissimilar hues intensify each other. Similar hues mute or desaturate each other. Figure 4a shows two dissimilar colors, the complementary pair red and green. Green throws its complement, red, onto the adjoining red square, making that square more intensely red. The red square throws its complement green onto the adjoining green square, resulting in the green square increasing in intensity.

Figure 4b shows two similar colors, the analogous pair of green and blue-green. Blue-green throws its complement of red-orange onto the adjoining green square. The addition of red-

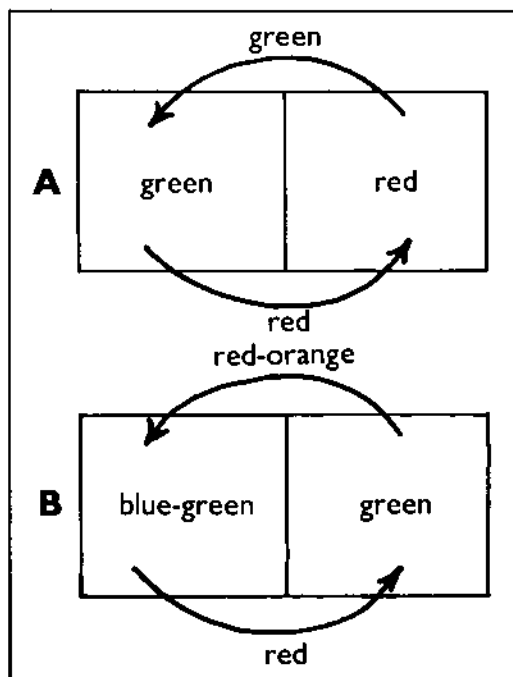


Figure 4. A color appears tinged with the complement of the color adjacent to it.



A Textile Artist's Experience with Simultaneous Contrast

The use of intense color often coincides with an intense emotional impact. In her felt piece, "The Wound," Pat Spark uses large areas of contrasting color, a departure from the ways she has worked with color in the past. She often uses complementary colors but creates fine gradations by both dyeing and carding the colors together in gradual steps. These color bridges create a softer effect very different from the juxtaposition of large areas of complements as in this piece. Pat usually uses only small amounts of pure complements, carefully placed, to add "a little jazz" to her work, but in this case, complements were chosen to create visual tension between the intense, jewel-like colors. In working with large areas of complements, Pat discovered that it was more difficult to predict the results: it was necessary for her to see the colors in place before she knew how they would behave in relation to one another.

orange causes the green to appear dulled. The red given off by the green square will have the same desaturating effect on the adjoining blue-green square.

What does this mean to you? If you want a color to stand out and be bright, surround it with its complementary hue, preferably of darker value. Advertisements often use this technique to

make a certain color grab your attention. If you think a color is too bright, surround it with analogous colors or colors of similar or lighter value.

Chevreul described some of the significant factors influencing simultaneous contrast in his study:

- Simultaneous contrast effects are seen immediately.
- They work with any combination of hues or value levels.
- The smaller area of color will usually be more affected than the larger area.
- Colors do not need to touch each other. However, the greater the distance between the colors, the less the effect.
- A distinct edge to the color areas must exist. If the colors are gradated, one into the other, the effect may be lost.

The size and location of a color area play an important part in determining how we see that color. It is not uncommon when warping up a series of colored stripes for one or more of the stripes to change in appearance due to the color placed on either side. This effect can be especially dramatic when you run a single thread through a field of strong color.

Suggested Readings

The following list of titles are books that I found most helpful in writing this series of articles on color. A very extensive bibliography of color books can be found in *Color*, edited by H. Varley, listed below.

- Albers, Joseph. *Interaction of Color*. Yale University Press, 1963.
- Berlant, Anthony and Kahlenberg, Mary Hunt. *Walk in Beauty. The Navajo and their Blankets*. Little, Brown and Co., 1977.
- Bitren, Faber. *Creative Color*. Van Nostrand Reinhold, 1961.
- Bitren, Faber. *Color, A Survey in Words and Pictures*. University Books, 1963.
- Bitren, Faber. *Principles of Color*. Van Nostrand Reinhold, 1969.
- Chevreul, M. E. *The Principles of Harmony and Contrast of Colors*. Van Nostrand Reinhold, 1981.
- Color. Varley, H. (Ed.), Knapp Press Pub., 1980.
- Gettisen, Frans. *Theory and Practice of Color*. Van Nostrand Reinhold, 1983.
- Graham, F. L. *The Rainbow Book*. Vintage Books, 1979.
- Itten, Johannes. *The Art of Color*. Reinhold Publishing Corp., 1961.
- Itten, Johannes. *The Elements of Colors*. Van Nostrand Reinhold, 1970. (a condensed version of *The Art of Color*).
- Jacobsen, Egbert. *Basic Color: An Interpretation of the Ostwald Color System*. P. Theobald, 1948.
- Kueppers, Harold. *The Basic Law of Color Theory*. Battous, 1982.
- Kuppers, H. *Color: Origin, Systems, Uses*. Van Nostrand Reinhold, 1974.
- Kurtz, Carol. *Weaving with Color*. Carol Kurtz, 1976.
- Light and Vision*. Mueller, C. G. and Rudolf, M. (Eds.). Time-Life Books, 1966.
- Marx, Ellen. *Optical Color and Simultaneity*. Van Nostrand Reinhold Co., 1983.
- Munsell, A. H. *The Munsell Book of Color: Munsell's Color Notations*. Munsell Color-MacBeth Division of the Kollmorgen Corp., 1976.
- Rainwater, Clarence. *Light and Color*. Golden Press, 1971.
- Tidball, Harriet. *Color and Dyeing*. The Shuttle Craft Guild, 1965.

Color Glossary

additive color mixing: When mixing light, combination of all primaries forms white light.

adjacent: Colors located right next to each other on the color wheel.

afterimage: Visual sensation observed after a color or light stimulus has been removed, usually the complement in hue and value.

color: Anything that can be seen by the eye including black and white.

complementary: Two colors that together contain all three primaries.

cool hues: Colors in the green, blue and violet portion of the color wheel.

desaturation: The addition of a second hue or hues including black and white resulting in the loss of purity.

heathered yarn: Yarns composed of blended fibers of different colors.

hue: Name of a color or color family.

intensity, chroma and saturation: Refer to the purity of hue in a color and a quality of the hue itself (i.e. red is a more intense hue than green).

neutral: Colors that have no hue—black, white and grey.

primary: Any set of colors from which all other colors can be derived.

secondary: Color made by combining two primaries.

shade: Hue plus black.

simultaneous contrast: Each of two colors juxtaposed tend to shift the other towards its own complement in hue and value.

subtractive color mixing: When mixing dyes or pigments, the more hues added, the more light absorbed. Combination of all primaries forms black.

tertiary: Color composed of some quality of each of three primaries.

tint: Hue plus white.

tone: Hue plus its complement or hue plus grey.

visual complement: The afterimage of a color.

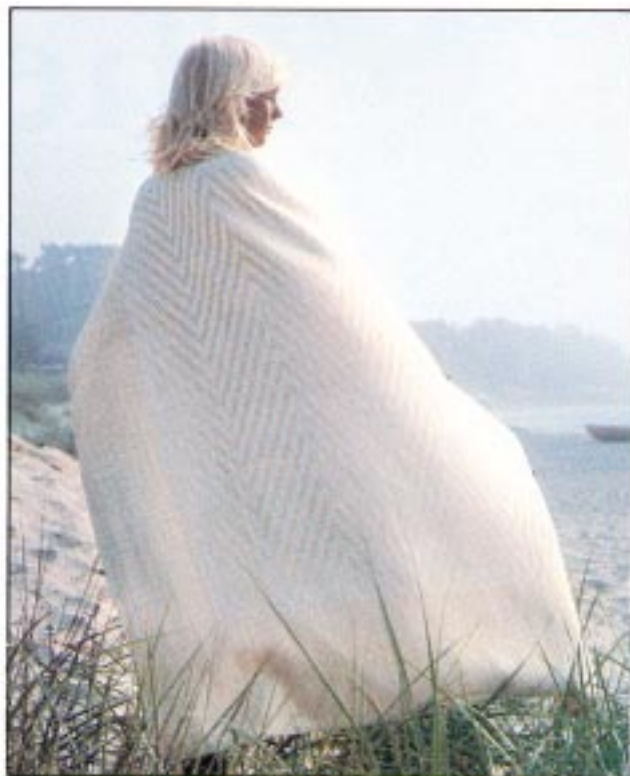
visual, partitive, medial or mosaic color mixing: Small areas of color blended by the eye; combination of all primaries forms grey.

warm hues: Colors in the yellow, orange and red portion of the color wheel.

Weber-Fechner Law: Equal visual steps between colors are created by mixing dye pigments in the geometrical progression 1, 2, 4, 8, 16, 32, and so forth.

VÄV MAGASINET

Scandinavian Weaving Magazine



VävMagasinet comes out in four, colorful and inspiring issues per year (February, April, August and November). Each issue contains weaving projects designed especially for Scandinavian Weaving Magazine. We offer exciting reading about textile art and weaving, feature courses and exhibitions, and visit individual textile artists, industries, and weaving studios.

Scandinavian Weaving Magazine

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The

Do you love to weave but never seem to get started? Do you file wonderful projects in the back of your mind waiting for enough time to warp and weave? Have your skills languished for want of use?

Weekend

Weaver

We are pleased to introduce the first in a series of articles designed to focus your talents, refine your techniques, utilize your time to best advantage and inspire you to create a woven piece of distinction, flair and elegance.

We call this series *The Weekend Weaver*. In these articles, authors will design and weave a project within a specific and manageable time frame. Instructions are directed to weavers who have mastered the basic skills of warping and weaving.

Twilled Cottolin Towels



Phyllis Waggoner has used a warm, rosy color palette in these twill block towels—inspired by the mysterious landscapes of the Southwest. In designing the towels, yarn wrappings were a valuable aid in observing color relationships and choosing combinations. The two different twill blocks provide the weaver with numerous treading options to explore in composing the towels.

In her step-by-step instructions, Phyllis gives time-saving hints such as the procedure of “crocheting” the warp ends through the heddles (Step 4) that was taught to her by Norman Kennedy at the Marshfield School of Weaving in Plainfield, Vermont.

Step 1: Planning – One evening earlier in the week

Choose a color palette, design, fiber, yarn, sett, weave structure and finished size. The warp for a half-dozen towels can serve as a color gamp for the exploration of various color relationships as well as the designing of plaids, checks, stripes and over-plaids.



Above, alternating plain weave and basket weave blocks.



Above, alternate rows of twills and basket weave. Right, straight twill treading on straight twill and broken twill threading; one row of leno lace picked in. Four ends in the rose stripes were replaced with dark brown to weave an overcheck in the last towel on the warp.



Warp: Seven yard warp for six 19½" × 30" towels, shrinkage and loom waste. 22/2 cottolin, 3100 yards per lb.

Weft: Same as warp.

Sett: 24 e.p.i. double-sleyed in a 12 dent reed.

Width in Reed: 19" (after finishing, 15% shrinkage).

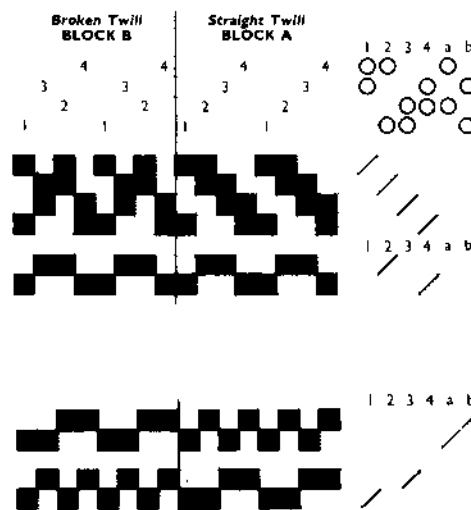
Total warp ends: 472.

Weft shot per inch: 20 p.p.i.

Weave structure: Twill, broken twill, basket weave and plain weave.

Finished size: 16" × 26".

Cottolin Towel Threading and Treading Variations



The threading changes with the color bands, alternating between straight twill and broken twill.

Throw weft from right when beginning this sequence and all selvages will be caught properly.

1. Treading produces straight twill in Block A and broken twill in Block B.

2. Basket weave variation in both blocks. (True basket weave uses two wefts per shot.)

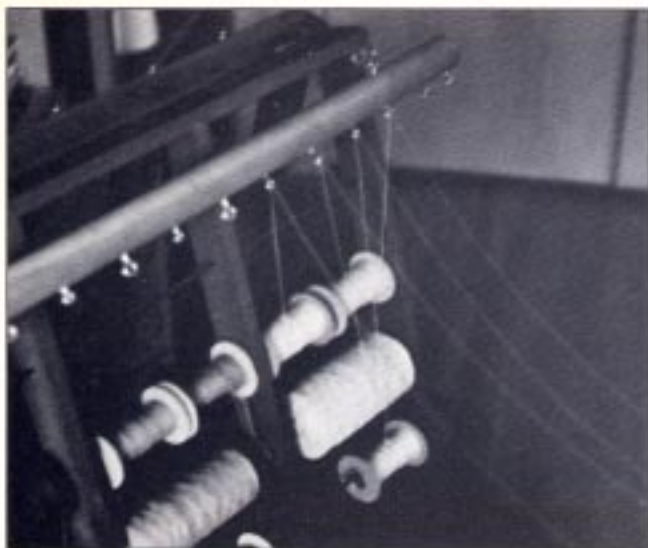
Alternate treadings 1 and 2 every inch for interesting texture bands of twill and basket weave variation.

3. Plain weave in Block A, basket weave variation in Block B.

4. Basket weave variation in Block A, plain weave in Block B.

Alternate treadings 3 and 4 every inch for a subtle checkerboard textural effect.

Step 2: Winding the Warp—2 hours



Warp Color and Threading Block Sequence

BLOCKS	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A	B	A
beige	32																		32
rust		24		24		24		24		24		24		24		24		24	
rose			24			24			24			24			24			24	
pink				24			24			24			24			24			24
	= 208 threads																		
	= 96 threads																		
	= 96 threads																		
	= 72 threads																		
	= 472 threads																		

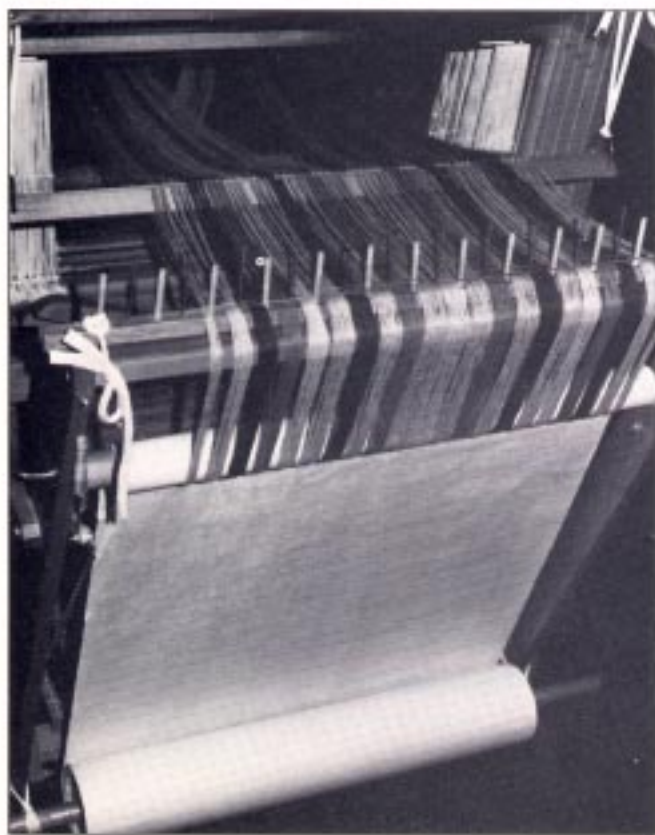
Right and left selvages were threaded in one repeat of the straight twill, all ends doubled.

A 472-end warp wound 4 ends at a time takes only 118 bouts on the warping board.

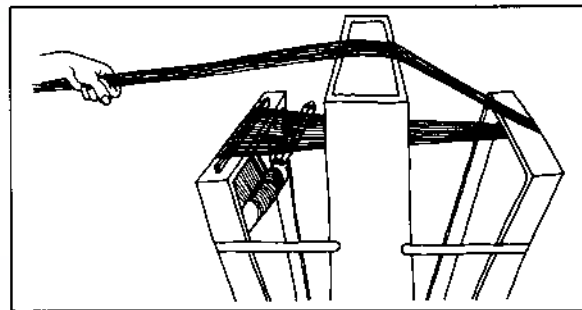
Winding a warp 4 ends at once is obviously a time saver. It is important that all four yarns feed off their tube, cone, ball or bobbin under equal tension, so take the time to fill 4 bobbins or wind 4 pull-balls. These 4 ends must be drawn individually through a yarn guide, such as the metal eyelets screwed into the wooden dowel pictured, to prevent them from becoming entangled.

Wind the warp with one warp cross, treating the 4-end bout as a single element at the cross. The beige stripe that was interspersed frequently between the other colors in this warp was not cut between colors, rather, the 4 ends were firmly wrapped around a spare peg to hold the tension while the next color stripe was wound. The less frequent colors were cut and tied to the next color. All color changes were made at the end of the warp opposite from the cross.

Step 3: Beaming—1½ hours



A roll of craft paper is secured to the back of the loom with the aid of a metal pipe tied to the loom. The back apron rod is inserted into the end loop of the warp cross. Lease sticks are inserted into the cross and the warp is spread in the raddle. The warp and the paper are wound onto the warp beam simultaneously. If one person beams the warp alone, the warp can be carried under the breast beam and over the top of the loom to the rear, where it is held under tension while winding on.



Step 4: Threading and Sleying – 3 hours

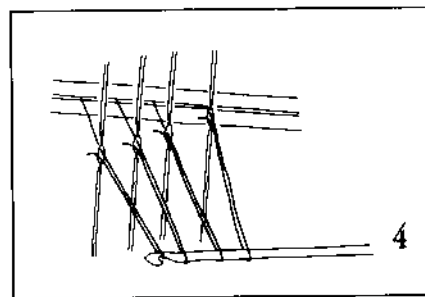
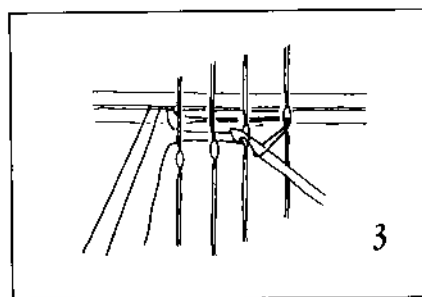
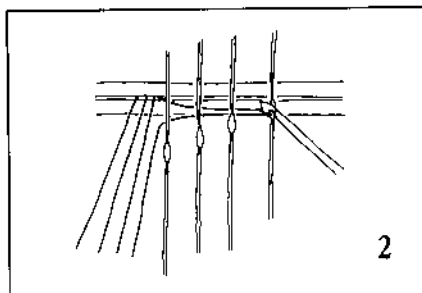
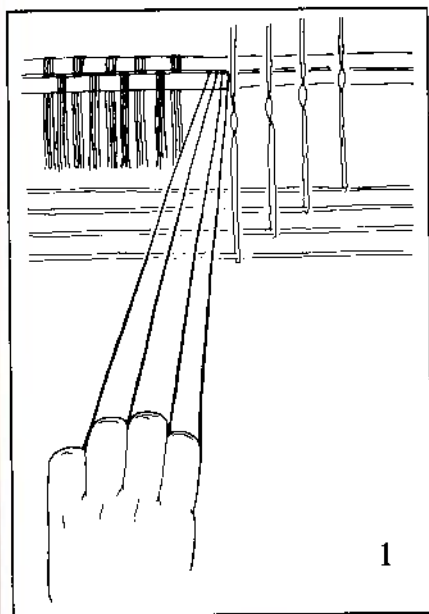
Again, working with four ends at once saves time.

Note that the warps lie in groups of four at the cross, which is convenient for checking threading errors.

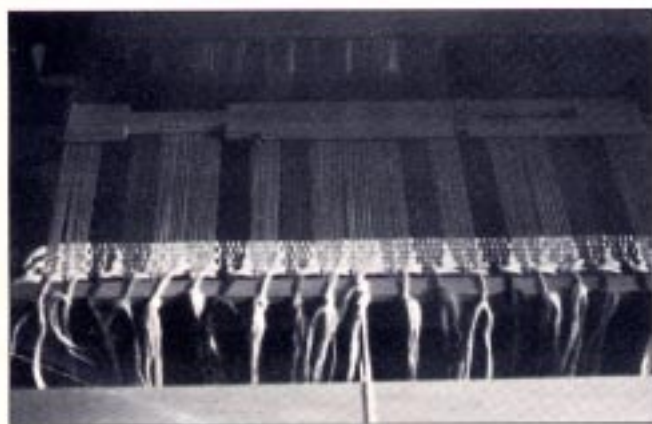
Draw the 4 corresponding heddles of the threading unit to the right and grasp the nearest 4 warp ends in the left hand, placing one between each finger; make a fist so that all 4 can be held under tension (1).

Draw each warp through its proper heddle. A speedier heddle threading procedure is to “crochet” each end partially through its corresponding heddle eye, keeping the loop on the threading hook (2,3).

Then draw all 4 ends completely through in one motion (4). Double the first and last four ends at the selvedge. Sley a 12 dent reed 2 ends/dent using the same technique for holding the warp ends, but this time each “end” is a pair of warps.



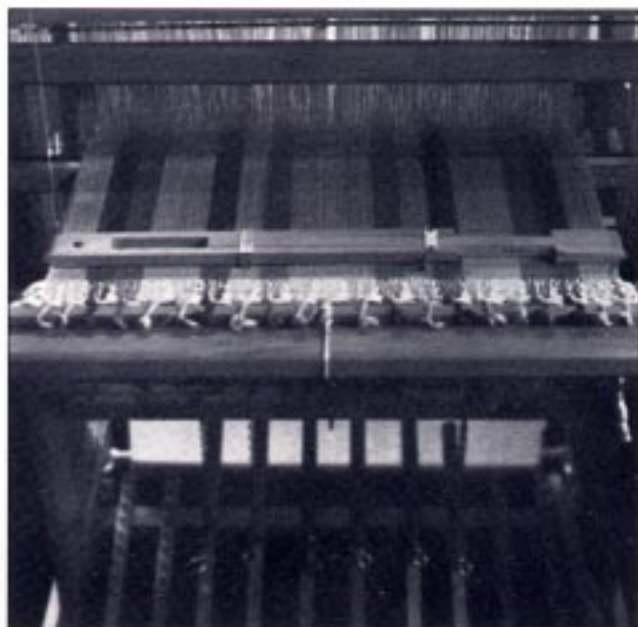
Step 5: Tying On, Spreading the Warp, Setting the Temple – 1/2 hour



There are many ways to tie the warp to the front apron bar. I tie on in 1" groups. The warp is spread with rags woven in the plain weave sheds as follows: a-west, b-west, a-west, then open b shed and beat. Set the temple at the reed to the width of the warp. Place it in the web as soon as possible. Advance the warps and the temple often.

Step 6: Weaving – 2 hours per towel

One of the pleasures in weaving these towels is the opportunity for perfecting a rhythmic throw-catch-beat skill. In order for this to satisfactorily occur, the warp tension must be even and taut, the temple set properly and the weft bobbins wound correctly.



Step 7: Finishing – 2 hours plus wash/dry time

To finish, machine straight stitch and then zig zag over each end. Unravel about $\frac{1}{8}$ " to $\frac{1}{4}$ " to make a fringe. As time permits, you may wish to use more elaborate techniques for finishing the edges of your towels, such as those described in "Hemstitching for towels" in the Spring 1986 issue of *The Weaver's Journal*. After being machine washed and dried, the fringed ends will bloom making a soft edge. The soft and absorbent properties of these cotton/linen towels are enhanced with use and repeated washings.

"The satisfaction I get from weaving and using these towels encourages me to create other woven items for my home. I fantasize about weaving all the blankets, curtains, rugs and linens for my home – the way it was done long ago."

We hope you use *The Weekend Weaver* as a stepping stone to better craft. Our weaving moments are few but our project ideas are endless. Use the tips presented here to squeeze in a few more hours of weaving. Enjoy!

The fall *Weekend Weaver* will feature a corduroy rug using cotton rag strips and recycled linen rug warp thrums.

Museums, Shops & Galleries in Arizona & New Mexico

Arizona

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14 Spanish Village, 85377
(602) 488-9644
S*

FLAGSTAFF

Museum of Northern Arizona

Rt. 4, Box 720, 86001
(602) 774-5211
M S

GANADO

Hubbell Trading Post

National Historic Site Box 150, 86505
(602) 755-3254
M S

MESA

The Fiber Factory

165 W. 1st Ave., 85202
(602) 969-4346
YS

PHOENIX

Central Arizona Museum

1242 N. Central, 85004
(602) 255-4479
M S

Heard Museum of Anthropology and Primitive Art

22 E. Monte Vista Rd., 85004
(602) 252-8848
M S

Phoenix Art Museum

Arizona Costume Institute Gallery
1625 North Central Ave., 85004
(602) 257-1222
M S

Pueblo Grande Museum

4619 E. Washington St., 85034
(602) 275-3452
M

SCOTTSDALE

At Trail's End

7027 5th Ave., 85251
(602) 945-8978
S

Folklorico

3902 N. Brown Ave., 85251
(602) 947-0758
S

Gallery 10

7045 Third Ave., 85251
(602) 994-0405
G

The Hand and Spirit Crafts Gallery

4222 N. Marshall Way, 85251
(602) 949-1262
G

Margaret Kilgore Gallery

Fifth Ave., 85251
(602) 990-2890
G

Mind's Eye Contemporary Crafts

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Old Territorial Shop

7220 Main St., 85251
(602) 945-5432
S

Oriental Rug Gallery

4160 N. Scottsdale Rd., 85251
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Scottsdale Center for the Arts

7383 Scottsdale Mall, 85251
(602) 994-2787
M S

Unicorn Oriental Gallery

Camel View Plaza
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G

Von Graybill Gallery

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(602) 998-3836
G

SECOND MESA

Hopi Cultural Center Museum

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(602) 734-2411
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Pendleton's Handweaving and Fabric Craft School

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Fibres and Dyes Ltd.

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(602) 968-8861
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TUCSON

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(602) 327-5721
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Egen Weaving Studio

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YS S

Gyrol's Gallery

7000 E. Tanque Verde Rd., 85715
(602) 624-7370
G

Spin 'N Weave

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(602) 623-9787
YS

Tucson Museum of Art

140 North Main, 85705
(602) 624-2333
M S

Berta Wright Designs

1736 E. Speedway Blvd., 85719
(602) 325-2591
S

New Mexico

ALBUQUERQUE

Albuquerque Museum

2000 Mountain Rd. NW, 87104
(505) 766-7878
M S

Amapola Gallery

2045 South Plaza, 87104
(505) 242-4311
G

The Covered Wagon Rug Room Indian Store

Old Town Plaza NW, South Plaza, 87401
(505) 242-4481
S

Indian Arts and Crafts Association

4215 Lead SE, 87108
(505) 265-9149
M S

Mariposa Gallery

113 Romero NW (Old Town), 87104
(505) 842-9097
G

Maxwell Museum of Anthropology

University of New Mexico
Roma & University NE, 88003
(505) 277-4404
M S

Navajo Old Town

323 Romero NW, 87401
(505) 843-7666
S

GALLERIES to page 59.

TERRA NOVA

JACK LENOR LARSON

by Susan Larson-Fleming



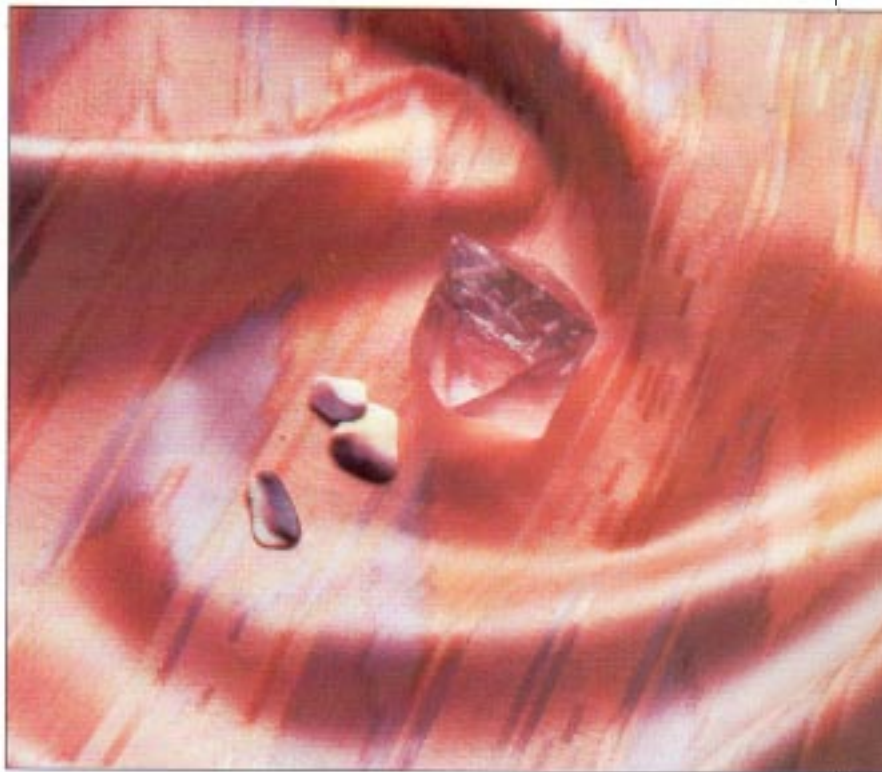
“I BELIEVE ONE OF the key differences between the amateur and the professional is not how much the professional sells, but the constancy with which a professional develops personal style, then continues with it, evolving toward skill and true perception of the character of the design he is working. Knowing how finished work behaves in time and place, he at last becomes an expert and a master.”¹

Weaver, designer, craftsman Jack Lenor Larson is an important and dominant figure in twentieth century American design. His fabrics and furniture have found a satisfying place in individual homes, public buildings and museum collections. As founder and chairman of Jack Lenor Larson Incorporated and Larsen Design, he continues to influence the look of the twentieth century interior and raise our levels of sensitivity to the beauty of our personal surroundings.

The Weaver's Journal interviewed Mr. Larson in 1982. In 1986 we are pleased to include his most recent design project benefitting The Museum of the American Indian in our issue on the Southwest.

The Museum of the American Indian, a private non-profit trust located in New York City, houses collections which cover the Western Hemisphere and span more than 10,000 years of history of the native peoples of the Americas. The holdings include approximately 1,000,000 artifacts, 70,000 photographs and prints as well as a library of 40,000 volumes. Larson was approached by the Museum to design a collection and was inspired by the extensive holdings reflecting the art and cultures of native peoples. He has designed a collection of textiles, carpets and leathers called *Terra Nova*.[™] Royalties from *Terra Nova*[™] will be shared with the Museum.

“Larsen fabrics are distinguished by the richness and variety of their colors and textures.

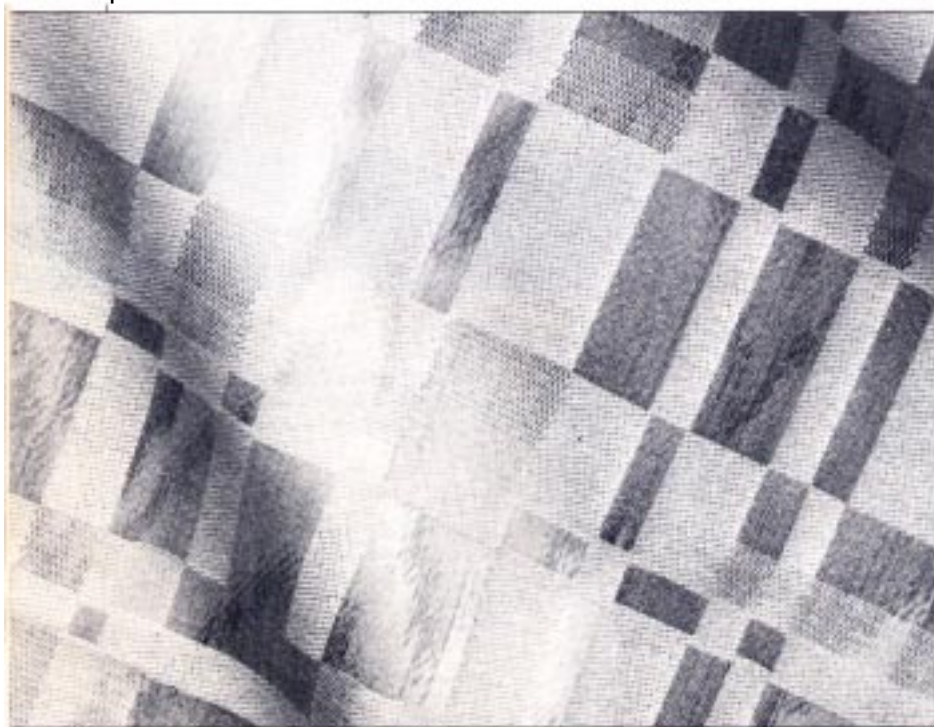


“Painted Plains” has a richly colored warp print which subtly shadows a damask woven in a subdued pattern stripe. This reversible fabric is designed to coordinate with “Porlatch” and “Pinion.”

Overlaid feathers reminiscent of those on Peruvian mantles distinguish “Inca.” The pattern is discharge printed on a cotton satin.

1. “An Interview with Jack Lenor Larson,” in *The Weaver's Journal*, VII, 1, 23(Su82), p. 11

According to Navajo legend, Spider Man said, ". . . from now on when a baby girl is born to your tribe you shall go and find a spider web which is woven at the mouth of some hole; you must take it and rub it on the baby's hand and arm. Thus, when she grows up she will weave, and her fingers and arms will not tire from the weaving."



They also demonstrate Mr. Larsen's technological resourcefulness and fascination with traditional styles and processes. He travels widely and the skills and talents of many ethnic groups influence his designs and production methods. Traditional weaving and surface design techniques from many cultures are applied to modern production methods, producing exciting fabrics suited to modern needs."²

In designing Terra Nova,TMLarsen has drawn

(Above) "Furrow," part of the Terra Nova carpet package, is a deeply carved linear pattern reminiscent of aerial views of newly ploughed fields.

A richly colored warp print discreetly shadows a damask woven with a bird's eye view of lush cornfields in "Potlatch." All cotton "Potlatch" is reversible and coordinates with "Painted Plains" and "Pinion."

on his knowledge of the indigenous arts of the Northwest Coast and the textiles of pre-Columbian Peru which he studied during his first years of weaving. For Larsen "the design direction for Terra Nova™ is a distillation of the *spirit* of Native American art" and an "attempt to encapsulate the quintessence of Native American Art." The design tradition of the Navajo, Inca, Eskimo, Pomo, Nez Perce and Haida have influenced the creation of Terra Nova.™

"Consider the psychic needs of people too often living indoors in cities. We have given up so very much, losing the textures, the shadow patterns, and the nuances of color which exist in nature outdoors. Indoors, in cities, we miss the changing of seasons and the microclimates from morning till noon to sunset.

"I feel that fabrics, better than anything manmade, can substitute and console for outdoor textures. The random striae and organic rhythms, the broken color possible in fabrics for walls and carpets and furniture, the hand of fabric provides practice for our fingers and for our eyes."³

Additional Readings

If you are interested in reading further, the following annotated bibliography has been provided by the Larsen staff. General overviews of Native American arts as well as more directed studies on Fabrics and Pre-History are included. We hope that these texts may inspire you in your weaving designs.

Native American Arts: General

The Ancestors: Native Artisans of the Americas. Edited by Anna Curtenius Roosevelt and James G. E. Smith. New York: Museum of the American Indian, 1979. This catalogue includes numerous artifacts and information about the artisans who made them from Sioux painters of the Great Plains to the pre-Columbian potters of the Southeastern United States.

Conn, Richard. *Native American Art in the Denver Art Museum.* Denver: The Denver Art Museum, 1979. Documentation of a significant collection.

Dickason, Olive Patricia. *Indian Arts in Canada.* Ottawa, Canada: Indian and Northern Affairs, 1972. Using color and black and white illustrations, the author "distills the essence of the artistic history of the North American Indian."

Folk Art of the Americas. Edited by August Panyella. New York: Harry Abrams, 1981. "A spectacularly illustrated country-by-country tour through North, Central and South America" which includes arctic Canadian beadwork, weaving from highland Bolivia, quilts from the U.S., and the black pottery of Chile.

Furst, Peter T. and Jill L. Furst. *North American Indian Art.* New York: Rizzoli, 1982. The Fursts are ethnologists of Native American Art and in this text give the reader "an unusually perceptive understanding of the many symbols and forms that are an integral part of these extraordinary artifacts."

Lobb, Allan. *Indian Baskets of the Northwest Coast.* Portland, Oregon: Charles H. Belding, 1978. "A uniquely beautiful presentation of Northwest Coast Indian baskets and of the regions where they were made a century or more ago."

Masterpieces of Indian and Eskimo Art from Canada. Paris: Société des Amis du Musée de l'Homme, 1969. Catalogue of an exhibition that included art from major Canadian museums and encompassed the full range of indigenous Canadian art.

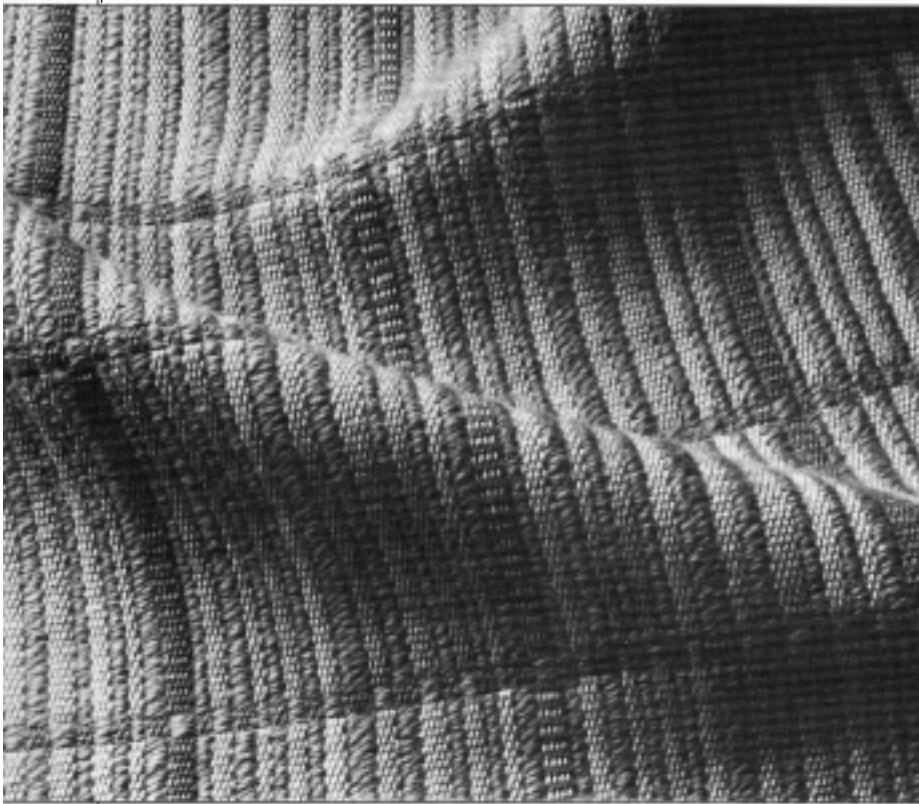


"Indian Paintbrush" is rendered in watercolor brushstrokes on a discreetly textured silk ground. Inspired by polychromed hides, the colors are reminiscent of ochre, sweet sage, bluegrass and wampum.

For "Pinion," a richly colored warp print shadows a damask woven with feathers lost along the shore. All cotton and reversible, the fabric coordinates with "Potlatch," "Pinion Sheer" and "Painted Plains."

2. Karen Searle. "Jack Lenor Larsen: Weaver, Designer, Craftsman," in *The Textile Council Newsletter*, Fall 1985, p. 1.

3. "An Interview with Jack Lenor Larsen," in *The Weaver's Journal*, VII, 1, 25(Su82), p. 11.



"Chief's Cloth" is a luxurious and durable wool brocade, rustically striped with desert tones. Reverse the cloth for a more understated coordinate.

The ancient symbols in "Talisman" are printed on a richly textured and colored handwoven silk.

"Pomo," a double faced worsted cloth, was inspired by the Pomo tribe of northern California. This tribe is renowned for their coiled basketry which often expressed natural phenomenon through decorative symbols.



Whitehead, Ruth Holmes. *Micmac Quillwork*. Halifax: The Nova Scotia Museum, 1982. The history of Micmac Indian techniques of porcupine quill decoration from 1600 to 1950.

Fabrics

- Berlant, Anthony and Mary Hunt Kahlenberg. *Walk in Beauty: The Navajo and Their Blankets*. Boston: New York Graphic Society, 1977. "The authors have interwoven an illuminating study of the culture of the Navajo and a moving narrative of their history with an authoritative examination of the blankets themselves."
- Cahlander, Adele with Suzanne Baizerman. *Double-Woven Treasures from Old Peru*. St. Paul, Minnesota: Dos Tejedoras, 1985. A comprehensive examination of the varieties of pre-Columbian double cloth in private and museum collections plus instructions for replicating the weaves.
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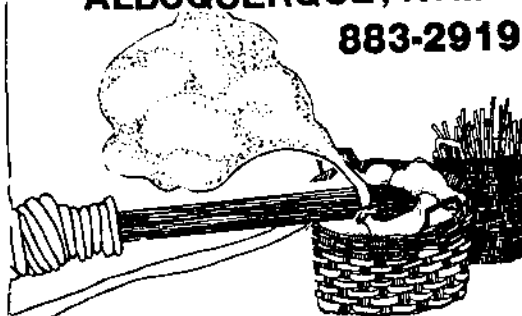
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FASHION TRENDS

FALL

by Susan Hick

WHILE MOST OF US can't wait to shed our winter garments for something lighter, the designers have already issued their edicts for *next* fall and winter. Order and production time dictate early pronouncements but for the consumer it's perplexing to confront all the heavy merchandise in the stores at a time when we'd rather jump into a pool instead of a new wool outfit. Gripe as we may, we nevertheless have to pick through the offerings now for what we can use.

The key word for the coming season? Shape. Yours and mine. We're talking waists here. The rule presently says that if a garment isn't cut lean enough to suggest the body's curves, then it had better be belted. This theme runs through the full spectrum of clothing.





Defining the waist, though, doesn't necessarily equate with discomfort. The clothes are actually rather relaxed, a kind of showing off the body with ease. Tunics and skirts can have wide hip bands of ribbing. Sporty sweater-like tops can be boxy and worn with skinny skirts and pants. A dress might have dropped waistline with a gathered skirt attached. A belted blouse or dress would be cut with deep armholes instead of high, fitted ones.

We'll be seeing a lot of jackets with peplums, ranging from the slightly flared to the exaggerated, the stiffened, and the uneven. More classically cut jackets, nipped in at the waist, are long enough to at least cover the hips. Don't forget the belt! Then there are those jackets that stop just at the waist and boleros that rise higher. Jackets are all quite uncontrived, unless you count all those peplums. Coats can be full (and belted) or fitted at the top, then flaring wide from — you guessed it — the waist to the hem.

There are only two hemline lengths — short and long. When choosing short, keep to straightness. Long offers more options: straight, with a slit or an inset pleat to facilitate walking; trumpet; full swinging circle; and schoolgirl pleats.

Pick some details, too. Turtlenecks which will not go away might grow into cowls. Shoulders are assertive without being hard. Trims to consider are knitted, suede, leather, and satin. Smocking is an alternative to ribbing. One designer shows deep fitted cuffs. Zippers up the fronts of sweaters and jackets are quite acceptable, even for evening.

Where fabrics and colors are concerned, the time has come to have fun. It's true that a lot of the collections are filled with black and gray. Some designers advocate monotone dressing, using the neutrals black, gray, beige, taupe, camel, chocolate, and navy. They focus on fabrics made of such luxury fibers as cashmere, angora, mink and alpaca.

Let's move on to color. It's easy, mainly because there's no one direction dictated. Pastels may be icy or soft. Midtones are warm, some-

times grayed. There are brights if you wish. The darks are deep and rich. Purple and green are mentioned quite often, but note that is not meant to limit us. A touch of opulence doesn't hurt, so haul out the silver and gold metallics.

Facing such an array can be overwhelming. It's always safe to start with black and white and add a color, perhaps for a tri-toned tweed. There are yarns with multicolor flecks and nubs and two-color wrapped threads. Ombre yarns can make the choices for us.

Surface textures have gained importance, and all the novelty yarns come into play. The greatest trend is toward boucles, used all through a fabric, for outlining as in a plaid, and for scattered motifs. Boucles in herringbones and tweeds are mentioned often. If a space-dyed boucle is to be found, you can create an "abstract" patterned cloth.

Other hairy yarns contribute to the rustic looks of tweeds and plaids. Combining these with a metallic will yield a Fifties Chanel look for rich suitings and coatings. For a touch that's current, use novelty yarns in classic patterns. Chenille in bright colors, short weft floats, and fabrics with the appearance of homespun are other possibilities.

There are wonderful fake furs available. A few emulate animal skins, but the freshest do take-offs of sweater patterns or have contrasting color on the tips of their piles.

Texture for the eye is won through the (by now familiar) addition of iridescence. Stripes maintain influence from Navajo, Aztec, and ikat designs. There are stitch looks, brocade and tapestry effects, satin weave accents, and fancy shadow twills.

To repeat, just have fun! Play with mixtures and contrasts or stick with the all-in-one way. Pull pieces from each aspect of this season's scenes, and you've got some terrific looks. Beat the retailers' game when it comes to transition into fall. Remember that when in doubt, belt it. And then maybe buy stock in a girdle company.



NAVAJO SADDLE BLANKET PATTERNS

by Clotilde Barrett

THE NAVAJO INDIANS of the American Southwest are famous for their tapestry rugs. These rugs have a continuous warp stretched on a frame loom, and the shedding mechanism consists of a shed stick and a heddle bar. Navajo saddle blankets, woven on the same type of loom, are thicker and softer than the rugs, and are less well known. In most cases, four different sheds are necessary: three pull-sheds (opened by pulling the heddlebars forward) and one shed-stick shed. These same Navajo saddle blankets can be woven on a four-harness treadle loom which can provide the four different sheds needed.

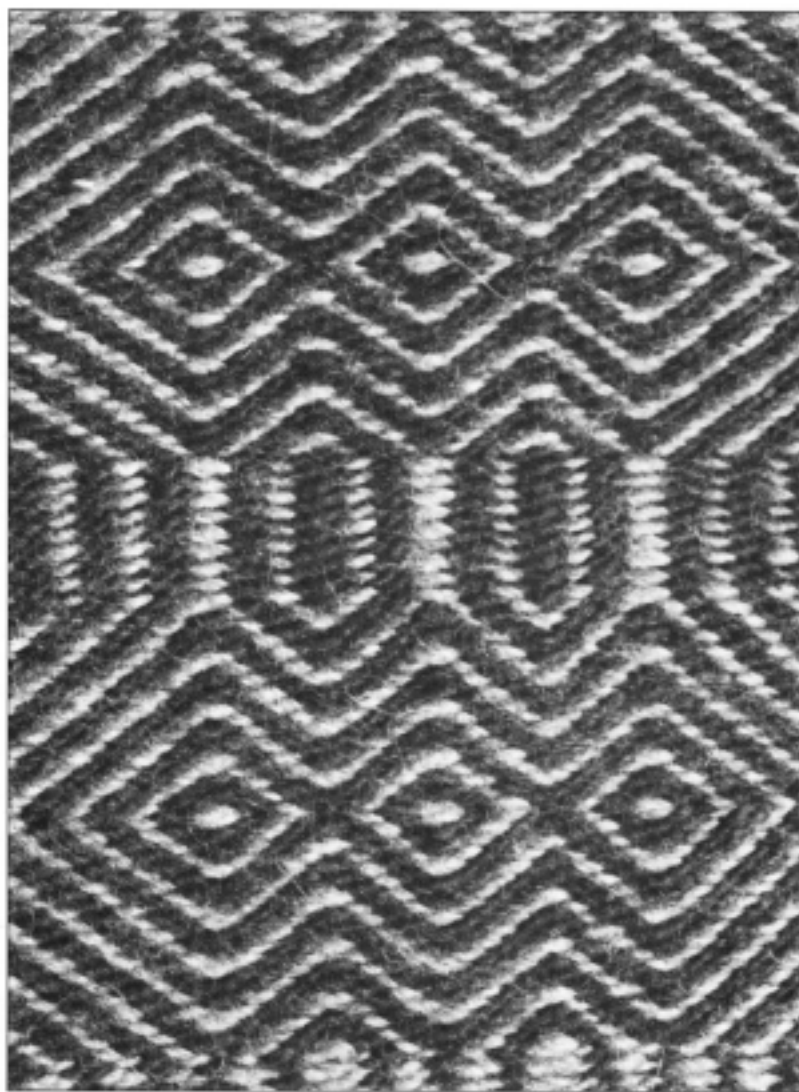
The warp for saddle blankets should be a strong, medium-thin wool with low elasticity sett at 6 e.p.i. or $7\frac{1}{2}$ e.p.i. (15 dent reed with every other dent skipped). On the loom, the width of the blanket should be 32" to 36", the length 56" to 60". Off the loom, size should be approximately 30" x 54".

Use a floating selvedge: Wind six more warp ends than are needed for the width of the blanket. Do not thread the first and last three warp ends through the heddles; sley all three at each selvedge in the same dent as the first and last warp.

For the weft, select a plyed or single rug wool in three different values and/or colors: A, B, C, about one pound of each.

Figures 1 through 5 show the threading, tie-up, treadling and the cloth diagrams for five popular Navajo saddle blanket patterns. The threadings are twill and the standard $2/2$ twill tie-up is used.

Treadling instructions accompany the weave drafts. In most instances, four treadles are used with three different colors in the weft. This



Detail, Navajo saddle blanket, diamond pattern.
Courtesy of Tewa Rugs,
Minneapolis.

Revised with new illustrations from *The Weaver's Journal*, Vol. 1 No. 1, 1976.

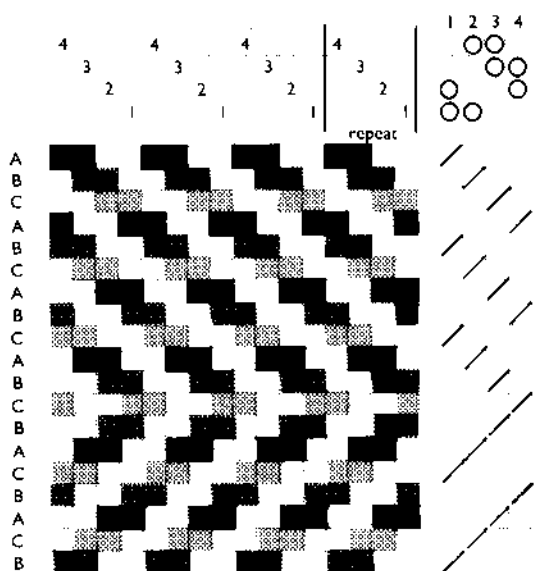


Figure 1. Diagonal and herringbone

unusual sequence creates the characteristic twill patterns, which emerge in different color order on the reverse of the fabric.

It requires four shots to create one line of the pattern and a sequence of twelve shots to see a diagonal, diamond or herringbone pattern emerge clearly. Reversing the treadling at the twelfth weft shot without repeating that shot, forms zig-zags from the straight draw twill threading (figure 1), diamonds from herringbone patterns (figures 2, 3, 4, 5). To create a column pattern as in figure 3b, use only three treadles with the three colors.

To use the floating selvedge, first open the shed; the floating selvedge should be half way in the middle of the shed (figure 6). Enter each weft above the floating selvedge but leave the shed under the selvedge.

The Damascus edge (figure 7a-d) is recommended to finish the blanket. Treat the floating

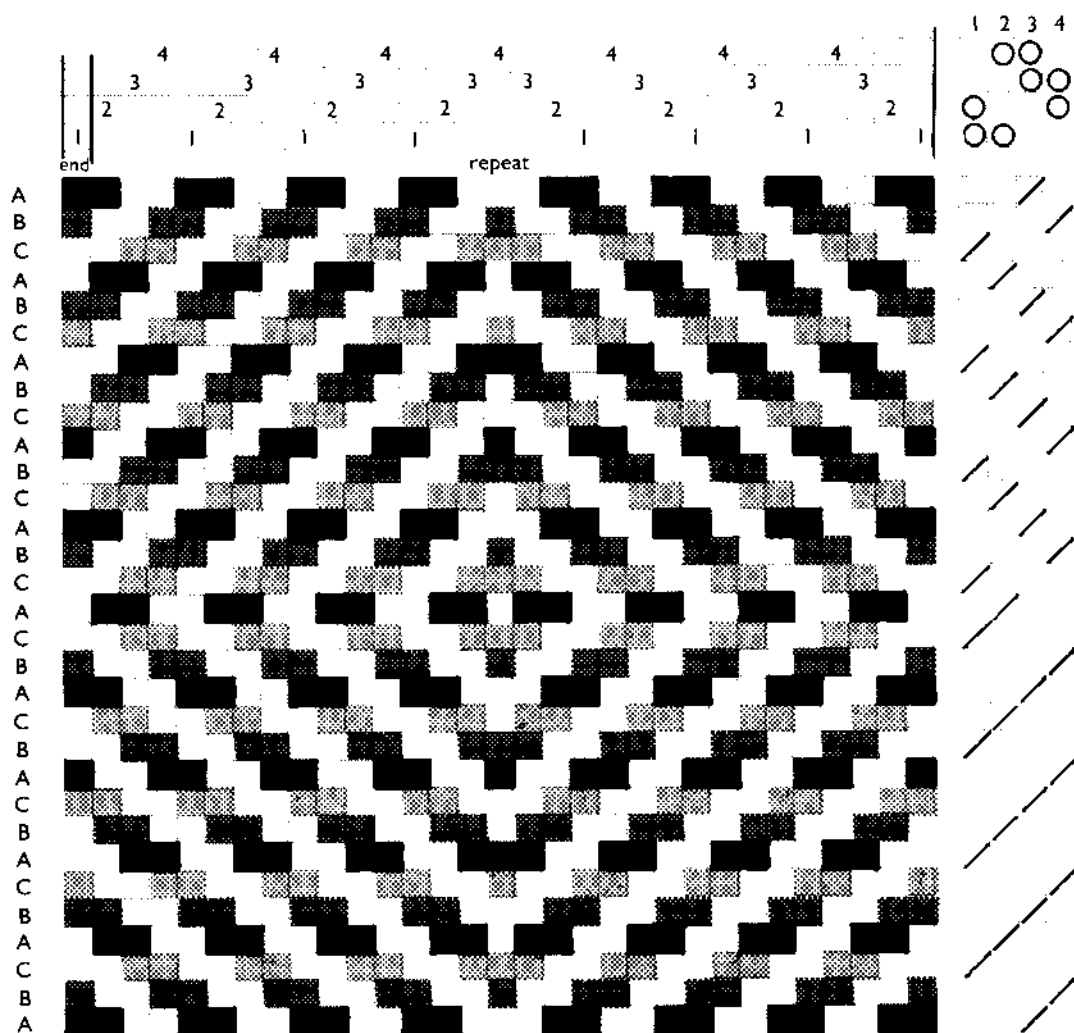


Figure 2. Large diamond (30 ends for one repeat). As you thread the warp make sure that the diamonds are centered.

Width of blanket: 32"
 Sett: 6 e.p.i.
 Approximate number of warp ends: 192
 Number of pattern repeats: 6 (each repeat having 30 warps) (6 x 30 ends = 180 ends)
 Number of warps left: 192 - 180 = 12, or 6 for each side.

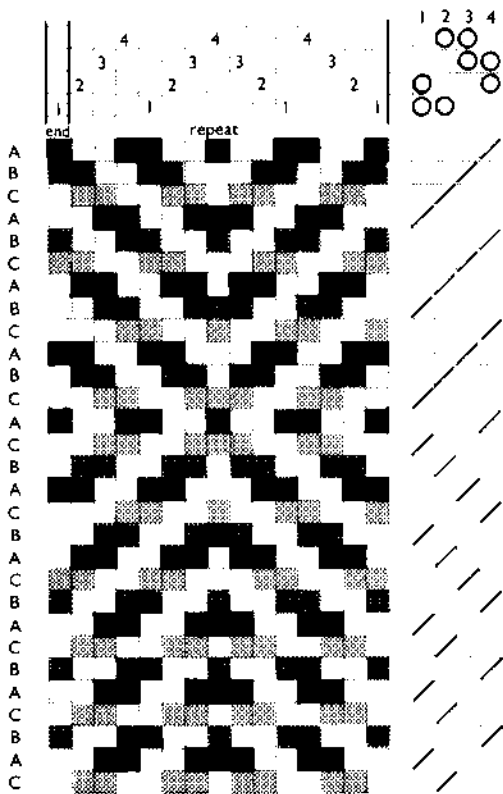


Figure 3a. Medium diamond and columns.

Figure 3b. Expanded view of medium diamond and of columns to show arrangement of wefts.

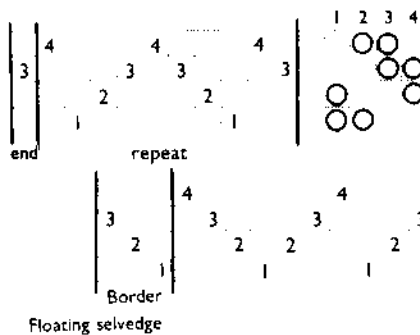
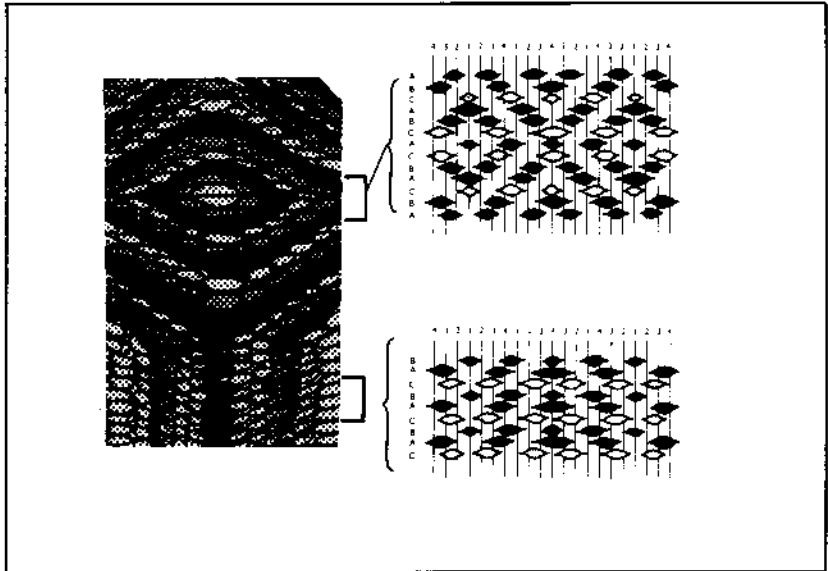


Figure 4. Small diamond.

Figure 5. Large diamond. The threading requires an extra warp end on harness 3 to balance. Add extra warps for the floating selvedge for a total of 199 warp ends.

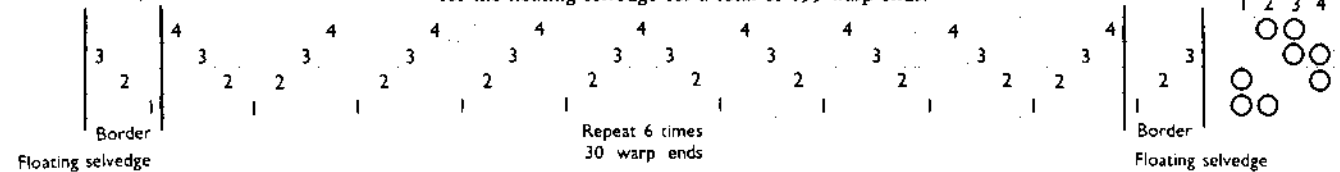


Figure 6. Position of floating selvedge.

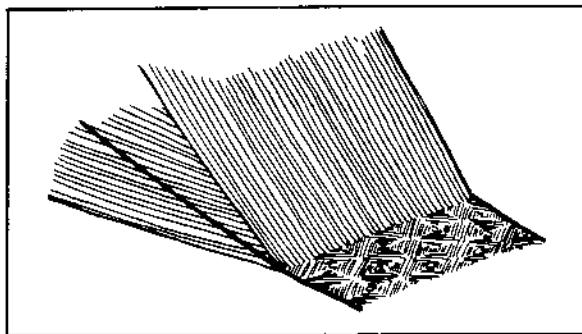
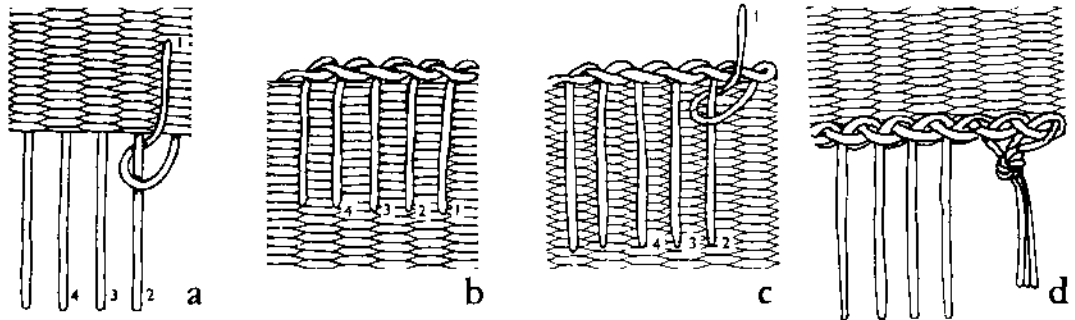


Figure 7. Damascus edge.



selvedge as one working end. Work on the right side of the rug. Begin on the right hand edge:
Step 1: Hold *end 2* taut and half-hitch *end 1* over *end 2*. Pull tight upward. Continue by holding *end 3* taut and half-hitching *end 2* over *end 3*, etc.

Step 2: Return to right hand side. Hold *end 2* taut, half-hitch *end 1* over *end 2*, pull tight downward. Repeat across.

Step 3. Make bunches of three ends and tie overhand knots in the fringe as in figure 7d.

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Chimayó

A Town of Weavers

by Lisa R. Trujillo



CHIMAYÓ is a town of weavers in northern New Mexico. A long tradition of sheep-raising in this area has guaranteed the existence of weavers to work the wool. Chimayó has traditionally been a weaving center that in this century has given its name to a distinctive style of weaving distilled from styles of the past and enhanced by contemporary talent and skill in the present.

Chimayó lies in the eastern end of a long, narrow and fertile valley that extends to the Río Grande in the west. The valley is surrounded by barren-looking hills that are covered by piñon and juniper trees and cut by a number of arroyos. Beyond the hills are mesas and in the distance are mountains. It may qualify as a "typical" New Mexico landscape but it holds a strong, peaceful magic. Established in 1695, Chimayó has grown and diversified, with distinct villages cropping up within this town-without-streets. Chimayó *does* have two gas stations, three general stores, one hamburger place, one restaurant (the famous Rancho de Chimayó), some recently added bed-and-breakfast inns, and four weaving shops. This number of weaving shops is especially noteworthy given the fact that the population of Chimayó was less than 2,500 in the 1980 census. The four shops all sell locally-produced work: the owner of the largest of these shops says that he has more than one hundred weavers working for him. The spirit of family self-sufficiency runs strong in Chimayó. This system emphasizes cooperation: all of the businesses mentioned earlier are family run. Historically Chimayó has been an isolated farming community with families producing what they need, existing largely outside of any trading system.

It is important to recognize that Chimayó, like its neighboring villages, is undergoing great change, which without doubt is affecting the weaving produced there. Chimayó's aging

population includes many men and women who simply no longer weave. A person in this older generation may have spent his or her winters weaving and their summers growing corn, chili and apples. Now their children work elsewhere, Santa Fe or Los Alamos if they are lucky, or far enough away to require them to live elsewhere if they are not so lucky. The ones working nearby build on their family land, slowly taking over family fields. Some members of the younger generation take up weaving to earn some extra money, but many do not, considering it old-fashioned and not a respectable or worthwhile profession or even pastime.

Most people in Chimayó practice a form of Roman Catholicism brought in from sixteenth-century Spain that has managed to survive and develop its own distinct character in isolation from Catholic thought in the rest of the world. The twentieth century has imposed its changes, but the *Santuario de Chimayó* continues to exemplify the old faith, especially at Easter time when people make pilgrimages to the *Sanctuario* from all over the state.



The distinctive Chimayó stripes are a design remnant of the Rio Grande blankets woven in the area since its original settlement. Francisco Vasquez de Coronado's original expedition brought sheep into New Mexico in 1540. Although most of those first sheep did not live to "colonize," their successors, who arrived with Don Juan de Oñate, did.¹ Their wool was spun by New Mexicans to be woven for *Jerga* and *Sabanilla* (two more utilitarian fabrics not under discussion here) and Rio Grande blankets. The design of the majority of these blankets was simply a series of stripes. These weft-faced wool blankets were originally woven for home use but eventually, as the sheep industry began to produce more wool, the blankets became an important trade item for New Mexico.

The second important design system may have been the result of government efforts to improve the quality and perhaps the selling price of the Rio Grande blanket. At the request of the New Mexican governor, two skilled Mexican weavers, the Bazán brothers, arrived in Santa Fe in 1807 to raise the quality of local weaving. There are some who believe that the weavers trained by the Bazán brothers were from or settled in Chimayó. The *Saltillo* style, much simplified from its Mexican original, began to appear after their stay and is the source of this second design system used by Chimayó weavers.

The Saltillo serape's influence on Rio Grande weaving shows up in many places. Its for-



mal and defined system consists of a border design running along all four sides of the rectangular weaving, a vertically oriented background design and a central serrated diamond (or occasionally a lozenge shape). The classic Mexican Saltillo was a finely woven, very elaborate fabric: it took an estimated one to two years to weave the intricate tapestry designs. These were understandably valuable, and certainly New Mexican weavers tried to emulate their Saltillo counterparts. There are not very many Rio Grande Saltillos extant, so it is safe to assume that few weavers had the skills or time to weave them. Late in the nineteenth century, a variation of the Rio Grande Saltillo appeared that added eight-pointed stars to the design system. These weavings, called *Valleros* or *Trampas-Valleros*, were named after towns further up the road from Chimayó, El Valle and Las Trampas. Saltillo elements, however, still show

Saltillo-style serape, 1700-1750. *New World Arts Collection, Santa Barbara, California. Private collection.*

Opposite, Centinela Traditional Arts in Chimayó, weaving studio and shop owned by the Trujillo family.

1. "Churro Sheep in the Navajo Tradition," by Dr. Lyle McNeal in *The Weaver's Journal*, Vol. X, No. 2, issue 38 (Fall 1985), p. 31.

"Jukebox." Rio Grande-style blanket, woven by Lisa Trujillo.



"Littoral Equinox." Woven by Irvin Trujillo.



"Star-Studded Extravaganza." Vallero-style blanket, woven by Lisa Trujillo.

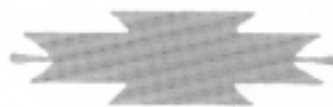
up in the Rio Grande stripes with an amazing display of versatility and creativity.

The Rio Grande stripes and the Saltillo diamond are obvious influences on what is recognized today as the Chimayó style. How the style evolved is much less obvious. It is clear that its development was tied to the tourist trade in New Mexico, and that it began to flourish some time soon after the turn of this century. Some opportunistic souls recognized a possible market, and a whole system of standard sizes, a standard design system, and even a standard yarn were developed to meet it. This system was so well established and dominant by the 1930s that concerned *Anglos* in Santa Fe felt that they had to do something to preserve the old Rio Grande style weaving, and to encourage handspinning and natural dyeing. They established the Spanish Colonial Art Society and supported craft shops, the most successful of which was the Native Market. Government-funded vocational programs, influenced by the ideology these "revival" efforts, trained weavers and other crafts people in traditional techniques modified to suit Anglo tastes. While these programs served to heighten awareness and appreciation of Hispanic crafts, little evidence of their influence appears in Chimayó weavings. Chimayó weavers occasionally weave Rio Grande stripes, but that is not their main product. The Chimayó designs seem to have become a bit more complex over time, reaching a zenith around 1950. Additional pro-

ducts, such as coats and purses were added to the line.

The 1970s saw another revival of interest in the old designs and techniques and with this revival came some recognition of the individuals behind the weavings. For the first time there were people signing their weavings, and probably for the first time in history, weavers existed who could work in all of the historical design systems: Rio Grande, Saltillo, Vallero and Chimayó.

Two crafts fairs have been set up specifically for Spanish New Mexican craftsmen. Many Spanish Colonial weavings but few Chimayó weavings now hang in museums and galleries. Chimayó weaving as a distinctive style and a culturally and economically valuable phenomenon has yet to achieve the recognition it deserves. Weaving was practiced in Chimayó before the Navajo learned to weave and the Chimayó blanket has existed for nearly a century: Chimayó has earned its place in American Folk Art. But, whether or not the rest of the United States takes a look at Chimayó, they will still be weaving for years to come.



These weft-faced weavings utilize a limited range of shuttle-work techniques due to the fact that many weavers have only two harnesses available. Although only a few tapestry techniques are used, it is possible to produce any angle or curve.

Chimayó looms are almost all home-made. They are sturdily-built, two-harness floor looms. Meant for a standing weaver, the breast beam comes to the weaver's hips or waist when she/he stands on the pedals. Although the beater usually hangs, some beaters are hinged from below like commercially made jack looms. The gear system must maintain a very high, even tension across the warp: old-style looms have large wooden gears; some newer models use Volkswagen gears.

If a weaving comes from a shop that produces its own weavings, it is likely to be made of J. & H. Clagsens wool.² The warp is two-ply, tightly spun and strong. It is set at 8 e.p.i. for blanket-weight weavings and at 4 e.p.i. for rug-weight weavings. Blanket yarn is a smooth, soft four-ply that has a very smooth surface when woven. The rug yarn is a heavy worsted yarn. Although there are individual weavers who spin their own or use other yarns, and new manufacturers are selling to the weaving shops, the vast majority of weavings from the Chimayó are produced from yarns from this easily recognizable wool source. Older, turn-of-the-century weavings have a cotton warp.

2. J. & H. Clagsens, New Richmond, Ohio 45157.



Jacobo O. Trujillo

JACOBO TRUJILLO (Jake) who has been weaving for almost sixty years is recognized as one of the very best Chimayó weavers. As such, he certainly is not typical, but his life of weaving illustrates much in Chimayó's recent past.

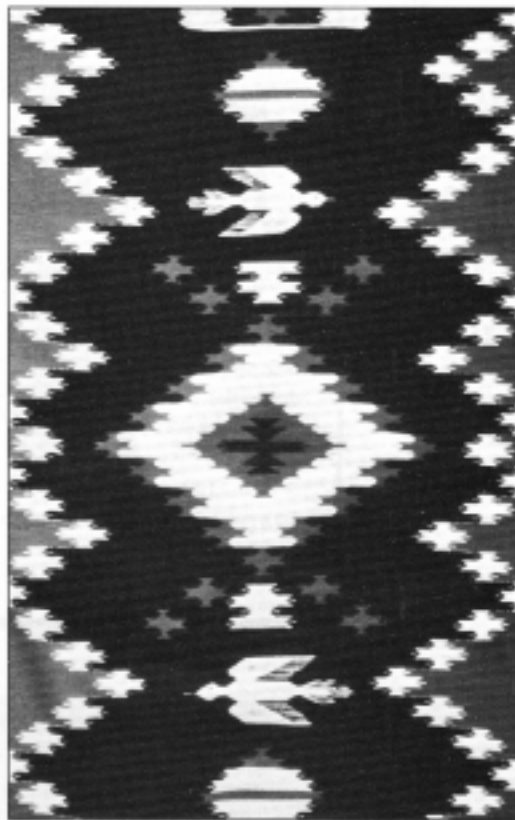
Jake comes from two families known for weaving. His mother's family, the Ortegas, trace their weaving heritage back to Don Gabriel Ortega, who settled Chimayó in the early eighteenth century. The Trujillos have also been weavers, and can probably trace their weaving to Don Gabriel as well. When Jake was young he would help his parents card and spin the wool from their sheep. He started to weave at age sixteen, and soon he had sold weavings to tourists traveling up the arroyo/road by their family home at Centinela Ranch. One of the first weaving shops in Chimayó was opened by Jake's brother-in-law, Severo Jaramillo. While weaving for Mr. Jaramillo's shop in the thirties, he learned about production Chimayó weaving—techniques to make things easier, faster and better. He became the person in the shop who wove the special orders and the difficult or unusual pieces: he became a master of the Chimayó design.

In 1932 he was invited by the New Mexico State Department of Vocational Education to teach weaving in the art department of the University of New Mexico under Brice Sewell. Later, when Sewell was selected to run the department's program for training New Mexican artisans, Jake left the university to teach his weaving and dyeing skills in a number of high schools

and at the Spanish American Normal School at El Rito.

When World War II began he enlisted in the Navy. After several months, the Navy discovered his skills and sent him to Treasure Island in San Francisco Bay to finish his Navy career

Jake Trujillo.



Chimayó blanket, woven by Jake Trujillo.

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Copies of the **Directory of Weavers and Spinners Guilds** are available to non-subscribers for \$2.50 plus \$1.00 postage. Order from *The Weaver's Journal*, P.O. Box 14238, St. Paul, MN 55114.

Tie Your Own String Heddles

by Joe Perrault

MANY WEAVERS have a preference for the good old string heddle; a set of them can make the noisiest jack loom quiet down and can relieve the harnesses of some excess weight. It is surprising how few weavers actually know how to make string heddles. Here Joe Perrault offers instructions on how to make the tools you need and on how to tie the heddles. We welcome further comments from others of you who might like to share your experience on this subject.

Supplies

Tying heddles takes time so you want the finished product to be sturdy and durable. Use a hard twisted cotton thread: net-making twine, a tightly twisted cotton string with very little stretch, is an ideal material for this purpose. Although it can be obtained in various sizes, 12/12 twine is about as large as should be used since larger sizes make it more difficult to tie a really tight knot. I have also used a mercerized crochet cotton, Coat's and Clark's Speed Cro-Sheen 1005 Mercerized Cotton. Although crochet cotton heddles tend to stretch over a period of time, they are quite durable and those that I have made have lasted for several years. An added advantage of crochet cotton: it comes in a variety of colors, so that each harness may contain a different color. Such color coding makes threading and even treading easier. Heddles of nearly any yarn can be dyed to your own specifications.

The best knot to use is the "granny" knot (figure 1). This knot has two characteristics in its favor: it is more difficult to untie and it tends to spiral instead of remaining straight like a square

knot. The spiraling effect allows the heddle eye to face the warp ends as they are threaded. If square knots are used, the eye will face the sides of the loom instead.

Equipment

Three pieces of equipment are necessary before you can start to tie the heddles: a form, or jig, on which to tie the heddles to ensure uniform size, a tool to measure lengths of twine, and a small rack to hold and organize heddles after they are tied.

Making the Heddle Jig

Measuring and Marking. First determine the length of the heddle string by encircling the heddle bars on loom harness frames with a guide string, adding enough extra for the knots and tag ends, (figure 2). Then cut a piece of two-by-four wood a few inches longer than one-half of the string length. Mark one end of the jig "top" (figure 3). Mark off the length of the heddles on the wood, adding enough extra length for the center, heddle-eye knots. Then mark the "bottom" end of the heddle on the form. The eye of your string heddle should be positioned to correspond with the eye of your metal heddles if, for example, the eye is located in the exact center of your heddle, find the center between the top and bottom marks and mark it. Determine how large you want the eye of the heddle to be: unless you are making half heddles or long-eyed heddles, the eye need not be larger than $\frac{1}{4}$ ". To make a $\frac{1}{4}$ " eye, measure $\frac{1}{8}$ " toward the top of the form from the center mark and mark this point; do the same below the center line. You are now ready to drive in the nails.

Nails. You will use a total of four nails to complete the form: sixteen penny nails with the heads cut off work well for this purpose. Drive a nail just below the top mark, allowing it to extend out about two inches (figure 4). Bend the top $\frac{1}{4}$ " of this nail towards the top of the form to help keep the twine in place when starting to tie the heddle. Drive the second nail in just above the mark which delineates the top of the eye, and

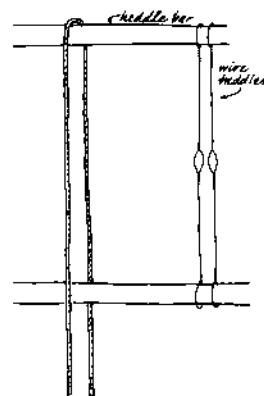


Figure 2. Measuring string for heddles.

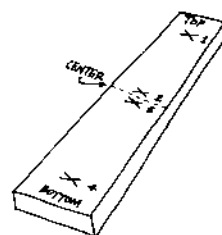


Figure 3. Marking heddle jig.

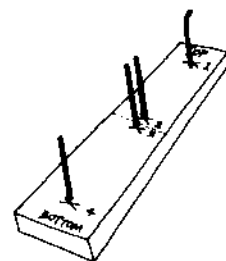


Figure 4. Nails on heddle jig.

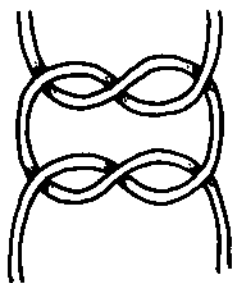


Figure 1. "Granny" knot.

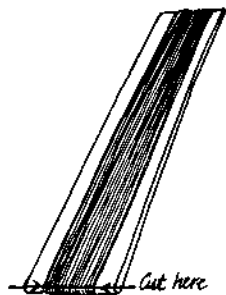


Figure 5. Measuring bouts of string.

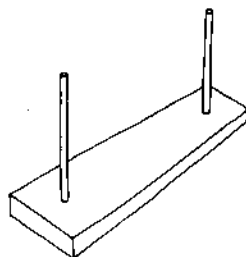


Figure 6. Heddle rack for bundling tied heddles.

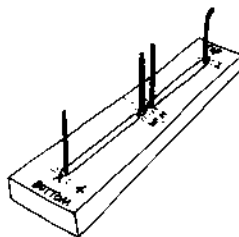


Figure 7. Tying heddles.

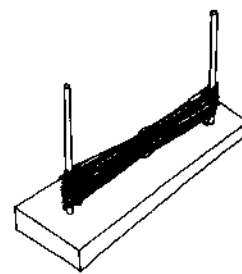


Figure 9.

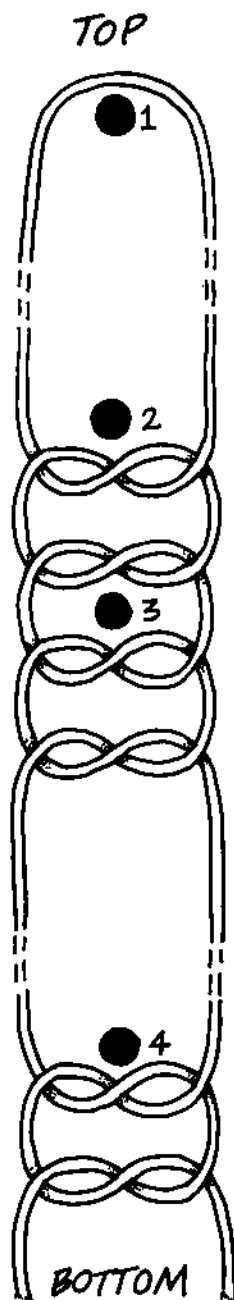


Figure 8. Direction of knots in string heddle.

the third nail just *above* the mark for the bottom of the eye. The final nail is driven in just *above* the bottom mark. Note that the two center nails were both driven in *above* their corresponding marks. When the heddle is tied, the eye will be at the very center of the heddle. Make a test heddle at this point and attach it next to a sample metal heddle on the heddle rods on your harness frame. The heddle should slide easily on the heddle rods and the eye should align with the eye of your metal heddle.

The Measuring Stick

A thin piece of board, about 2" wide and 2" to 3" longer than the finished heddles, will provide a means of measuring the twine to the correct length (figure 5). In order to tie the last knot tightly you need enough extra string to grip firmly with your fingers, but do not make the lengths longer than necessary since this extra length is waste. If you find you can work using a shorter length, you can always shorten the measuring stick.

Wind the twine lengthwise on this stick until you have a fair amount—fifty turns makes a good start—and then cut it off across one end of the bouts of twine using a sharp instrument such as a razor blade or utility knife.

Heddle Rack

A third piece of equipment will come in handy while you are tying heddles. Unless the heddles are kept in an organized fashion as they are being tied, it will become necessary to either sort and align them before mounting on the loom or to handle them one by one in the mounting process. A lot of unnecessary work can be avoided by using this simple device to hold the finished heddles and keep them in order.

Two pieces of doweling are attached to a piece of board at a distance slightly shorter than the distance between nails 1 and 4 on the tying form. The dowels should stick up approximately 6" from the surface of the board (figure 6). As the heddles are completed, they are placed on the dowels to keep them in order until a predetermined number have been tied. This group is then tied with a cord to keep the heddles in order until they are mounted on the loom.

Tying the Heddles

Now that you have all the equipment and have measured out a number of lengths of twine, you are ready to start tying the heddles. You will find that if you use a C-clamp to hold the tying form firmly to the table, it will be much easier than if the device is free to move around.

Position yourself at the "bottom" of the tying form (figure 7). Place a length of twine over the top nail. Bring the two ends together evenly and cross the right-hand end over the left and make the first part of the knot. Place the knot under the second nail and pull it tight. Repeat the process, crossing the right hand end over the left and make the second part of the knot. Pull tight again. The next knot—which will complete the eye—is placed under the third nail and tied just the reverse with the left-hand end crossing over the right side. This brings the spiral back and removes the twist in the heddle that would take place if both knots were tied in the same direction (figure 8).

The final knot will complete the heddle and is tied the same as the first (right-hand end over left-hand end). The extra length can be trimmed off, leaving a tail about one inch long if desired. You will find it is easier to make five to ten heddles before removing them from the form to be placed on the heddle rack. After about fifty are on the rack, tie them together (top and bottom) to prevent them from becoming tangled. To do this, run the yarn through the tops and make a tie; bring the long end down and tie it through the bottom loop (figure 9). This procedure makes it easier to position the heddles on the loom when the time comes. Once on the loom, heddles may be divided into groups of ten and coded with colored marking pens for ease in counting.

Tying heddles is a tedious job as well as being hard on the hands, so please do not plan on tying several hundred at one sitting. If you tie a hundred or so a day at the beginning, compliment yourself for doing a good job. As your fingers become used to handling the hard twine your daily tally will improve.

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PRODUCTS from page 25.

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The on-off switch and speed control dial are located on the front of the machine, and are operated with one hand. This lack of foot-control bothered some spinners who tried it, but seemed an easy adjustment for others. The one annoying feature for me when spinning fine yarn was that the two sets of feeder hooks located on opposite surfaces of the flyer made it necessary to rethread the yarn through the orifice each time I wanted to change to the alternate set of hooks.

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Karen Searle

News

Cotton Clouds announces "Celebrate the Seasons in Cotton," a new collection of six yarns for 1986/87. Using the "Color Me Beautiful" theory of color analysis, Cotton Clouds has created *Spring Rain*, *Summer Rain*, *Autumn Leaves* and *Winter Wind*. Also new is *Memory 8*, a yarn with built-in stretch. *Rainbow Ribbons* completes the collection. For a catalogue and color samples, send \$3.00 to Cotton Clouds, Rt. 2, Desert Hills #16, Safford, Arizona 85546.

Silk City introduces 100% silk feather yarn from the Orient, in eight colors. 100% silk in eight-ounce bobbins, total length is 210 yards per bobbin. For information: Silk Ltd., The Apparel Center, 350 North Orleans St., Suite 1350, Chicago, IL 60654.

Simply Yarns, a mail-order supplier of primarily Borgs (Sweden) yarns, has begun operation in Nova Scotia, Canada. The company carries a complete line of linens, cottons and wools, and invites inquiries from hand-

weavers and knitters. Poppa bias cut strips and Fishnet twine from Finland are also available. American handweavers should note the favorable dollar exchange rates from Canada. For information: Simply Yarns, Box 87, New Germany, Nova Scotia, Canada B0R 1E0 or call (902) 644-3439.

Wilde Yarns has added a sixth color—Cypress—to its line of all-wool Berber yarns. There are now six natural Berber colors and six new dyed colors, dyed over Birch Berber to produce a heather-like yarn with a dark fleck showing through. All twelve colors are available in two weights; 4 ply (160 yds/lb) and 2 ply (480 yds/lb). The Berber sample card is \$.50; a complete sample set is \$4.00. For information: Wilde Yarns, 3737 Main St., Philadelphia, PA 19127 (215) 482-8800.

Classic Elite Yarns Inc. is the new name of Elite Speciality Yarns, Inc. They have introduced two new color cards for their cotton yarn lines "Newport" and "Rivera." For information: Classic Elite Yarns, Inc., 12 Perkins St., Lowell, MA 01854 (800) 343-0308.

CHIMAYÓ from page 63.

teaching weaving, macrame, tinwork and other crafts to recuperating sailors.

After the war Jake returned to Centinela Ranch with his new wife, Isabelle, whom he had met in his days of teaching school. They both found jobs with the laboratory in Los Alamos and soon established homes both in Los Alamos and Chimayó. The Trujillos had a daughter, Pat, and a son, Irvin, and Jake did not weave during their childhood. When Pat went away to college, she encouraged her father to use her room to set up his loom and he started to weave again. Irvin learned to weave at his father's side and soon had a loom of his own. Jake also taught weaving again, this time at night classes in Los Alamos.

After retiring from the laboratory, he started to show his work at the Spanish Market, an annual juried show in Santa Fe, New Mexico. He regularly took first place ribbons for weaving, and this along with encouragement from his family convinced him to take his weaving more seriously. People came to his home to see and buy his work. He started to weave other styles he had

known of since his childhood. The *Vallero* and *Saltillo* styles were added to his repertoire, and his Chimayó style weavings became better than ever.

In 1982 with two new craftspeople as part of the family, he remodeled a garage and the family's work moved in. This was the start of Centinela Traditional Arts. Here weavings by Jake, Irvin and Irvin's wife Lisa can be seen. They produce most of their weavings with a rainbow of naturally-dyed yarn, and work in all of the historic design systems, thanks to Jake's experience and a bit of research. Pat's husband, Marco, does traditional New Mexican woodcarving and woodworking, creating everything from little animals and carved santos to colonial style looms and furniture. Isabelle, on occasion, spins yarn for her husband's use, and Pat paints retablos (saints) recalling the devotion of her forefathers. Now Jake's family has moved back to Centinela Ranch. The looms there will build his legacy for years to come. His weavings, and what he has taught so many people will guarantee it.

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"A Detective Story: Unravelling the mystery of a 7-loop braid." X/1 37(Su85):12.

"A Detective Story: Unravelling the mystery of a 7-loop braid." X/1 37(Su85):12.

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Carrickmacross Lace by Nellie Ó Cléirigh. X/3 39(W86):74.

Crafts of Gujarat, edited by Jasleen Dhamija. X/3 39(W86):74.

Creating, edited by Eileen MacIntosh. X/4 40(S86):83.

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Mountmellick Work: Irish White Embroidery by Jane Houston-Almqvist. X/2 38(F85):83.

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Old Days, Old Ways. An illustrated Folk History of Ireland by Olive Sharkey.

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Aymara Weavings: Ceremonial Textiles of Colonial and 19th Century Bolivia by Laurie Adelson and Arthur Tracht. X/1 37(Su85):84.

Color Trends, edited by Michele Wipplinger. X/1 37(Su85):86.

Costumes of Mexico by Chloe Sayer. X/3 39(W86):72.

Dyeing for Fibres and Fabrics, edited by Janet DeBoer. X/2 38(F85):82.

From Woods and Fields, edited by Connie Magoffin. X/3 39(W86):73.

How to Weave Fine Cloth by James D. Scarlett. X/2 38(F85):81.

An Illustrated Guide to Making Oriental Rugs by Gordon W. Scott. X/4 40(S86):82.

The Mad Weave Book by Shereen LaPlantz. X/2 38(F85):82.

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Maya Culture & Costume: A Catalogue of the Taylor Museum's E.B. Ricketson Collection of Guatemalan Textiles by Christine Conte. X/1 37(Su85):86.

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A Rugweaver's Source Book: A Compilation of Rug Weaving Techniques, edited by Linda Ligon. X/3 39(W86):72.

A Silk Worker's Notebook by Cheryl Kolander. X/4 40(S86):82.

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RAG RUGS

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"Random Warp Dyeing. A spontaneous steam dye process." X/3 39(W86):42.

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"Woven Inspiration from West African Textiles." X/4 40(S86):60.

"Meet the Authors." X/4 40(S86):90.

"Ribbon Wefts." X/3 39(W86):40.

RUGS

Irwin. X/4 40(S86):32.

Pfaff. X/4 40(S86):49.

Schevill. X/1 37(Su85):24.

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"Scaffold Weaving: A contemporary garment inspired by an ancient technique." X/2 38(F85):65.

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"Sweetgrass, Cedar & Sage. Portrait of a Southwestern Weaver." X/1 37(Su85):24.

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Review of: *A Millenium of Weaving in Chiapas*, by Walter F. Morris, Jr. X/1 37(Su85):87.

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"Scaffold Weaving: A Contemporary Garment Inspired by an Ancient Technique." X/2 38(F85):65.

Review of: *Color Trends*, edited by Michelle Wipplinger. X/1 37(Su85):86.

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Review of: *From Woods and Fields*, edited by Connie Magoffin. X/3 39(W86):73.

Review of: *A Silk Worker's Notebook*, by Cheryl Kolander. X/4 40(S86):82.

Sewell, Suzy

"Ribbon Wefts." X/3 39(W86):40.

"Meet the Authors." X/3 39(W86):71.

SHAKER LINENS

Eastlake. X/4 40(S86):20.

"Shaker Towels." X/4 40(S86):20.

round off the edges, and begin cutting, following the shape of the piece around and around in an ever-decreasing spiral to create one long, continuous strip (figure 6). If you develop some narrow shapes as you progress, just cut them off and continue around (figure 7).

Leather can also be applied onto finished pieces or cut and woven in like rags.

Fur. Fur can be a very unusual and effective design element when used as weft. The length of the fur itself will give you a clue as to how often it should appear in the piece. A longer fur, such as fox, can be cut in strips about 1/2" wide and woven in every three to four inches, and still give the finished piece the appearance of being solid fur. The fewer warp threads covering the strip of fur, the better, and you will have to brush it or pick it with a needle to free the hairs from the warp threads.

Fringe, Fetishes, Buttons & Teeth. A weaver friend of mine from New York said "Fringe, fringe, fringe!" when I asked what was "Southwestern" to her. Fringe can be knotted, wrapped or added on. It can be augmented by tin cones, beads or feathers, but *fetishes* can also be used (figure 8). Fetishes are small birds or animals carved from shell or stone (for example, mother-

of-pearl, turquoise, serpentine, coral). They have been popular on necklaces for many years and are now finding their way into clothing designs.

Silver buttons—often made from coins and stamped with patterns, or even retaining their original designs such as buffalo nickels—also make interesting accents.

And let's not leave out some of those unusual teeth! Animal teeth (and claws) are available as reproductions and should not be discounted as possible embellishments.

Note: The above-mentioned items are available from *Western Trading Post*, 39 Broadway, Denver, CO 80209-0070. Both wholesale and retail catalogues are available. If requesting a wholesale catalogue, please include a Non-Taxable Transaction Certificate or a copy of your business license. *Tandy* is a good source for leather in many weights and a variety of colors. Most cities have Tandy stores.

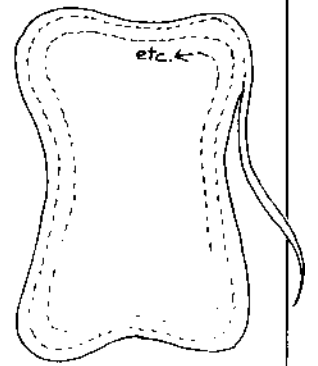


Figure 6.

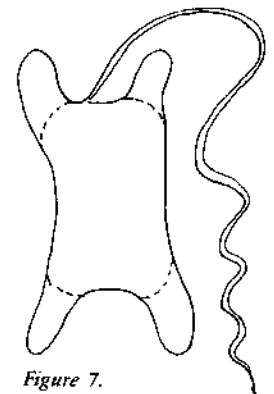


Figure 7.



Figure 8.



SHAKERS

Eastlake. X/4 40(S86):20.

SHED

Koeppe. X/4 40(S86):76.

"The Shed Regulator for Counterbalance Looms." X/3 39(W86):67.

SHEEP, CHURRO

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SHIRTS & BLOUSES

Temple. X/1 37(Su85):46.

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Wipplinger. X/2 38(F85):46.

"Simple but Effective: A novel stretcher." X/2 38(F85):27.

"Simple Ways to Hang a Weaving." X/4 40(S86):69.

Smayda, Norma

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"Sock Top Bathmat." X/4 40(S86):49.

SOUTHWESTERN UNITED STATES

McNeal. X/2 38(F85):31.

Schevill. X/1 37(Su85):24.

Spark, Patricia

Review of: *A New Zealand Guide to Handmade Felt*, by Marianne Ekert. X/2 38(F85):82.

Speiser, Noemi

"Unusual Braids Produced by Loop Manipulation." X/1 37(Su85):15.

"Meet the Authors." X/1 37(Su85):78.

Stack, Lotus and Mary Ann Butterfield

"An Ounce of Prevention." X/1 37(Su85):7.

"Meet the Authors." X/1 37(Su85):78.

"Summer." X/4 40(S86):52.

SWEDEN

Larson-Fleming. X/3 39(W86):26

Waggoner. X/4 40(S86):44.

"Sweetgrass, Cedar & Sage: Portrait of a Southwestern Weaver." X/1 37(Su85):24.

TAPESTRY

Nelson. X/2 38(F85):26

Tidwell. X/3 39(W86):34.

Temple, Mary

"Designed for Narrow Looms: A Summer Shirt Inspired by the Macedonian Chemise." X/1 37(Su85):46.

"Meet the Authors." X/1 37(Su85):78.

TEXTILE/APPEL INDUSTRY

Fannin. X/4 40(S86):28.

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Butterfield & Stack. X/1 37(Su85):7.

Tidwell, Elmyra

"Wearable Fine Thread Tapestries." X/3 39(W86):34.

"Meet the Authors." X/3 39(W86):71.

TOWELS

Eastlake. X/4 40(S86):20.

Freeberg. X/4 40(S86):50.

"Unusual Braids Produced by Loop Manipulation." X/1 37(Su85):15.

UPHOLSTERY

Kelly. X/4 40(S86):54.

VADMAL

Baizerman. X/3 39(W86):30.

Larson-Fleming. X/3 39(W86):26

"Vadmal. A study group from the frozen North warms up to an ancient technique." X/3 39(W86):26.

VEST

Piroch. X/3 39(W86):12.

"Vestment Variations. A weaver from the Netherlands creates garments for the ecclesiastical calendar." X/3 39(W86):53.

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News of: Beginning Weaving at Home by Cheryl Taylor. X/3 39(W86):74.

Review of: *Tapestry Weaving Level I*, by Nancy Harvey. X/4 40(S86):83.

Waggoner, Phyllis

"Boundweave." X/4 40(S86):44.

"Figures in Boundweave." X/2 38(F85):58.

"Meet the Authors." X/2 38(F85):74, X/4 40(S86):90.

WALL HANGINGS

Alvic. X/1 37(Su85):64.

"Warp-Faced Double Cloth." X/4 40(S86):72.

"Wearable Fine Thread Tapestries." X/3 39(W86):34.

"Wearing Handwovens with Style." X/3 39(W86):22.

"Weft Ikat: An introduction." X/1 37(Su85):62.

Welters, Linda

"Greek Chemises: Cut and Construction." X/1 37(Su85):40.

"Meet the Authors." X/1 37(Su85):78.

WEST AFRICA

Renne. X/4 40(S86):60.

"What's in a Name? Name drafts drawn by hand or computer." X/3 39(W86):15.

"Winter." X/2 38(F85):24.

Wipplinger, Michelle

"The Art of Silk Dyeing." X/2 38(F85):46.

"Meet the Authors." X/2 38(F85):74.

Wood, Irene

Review of: *Park Weaves*, based on Bateman's manuscript, edited by Virginia Harvey. X/2 38(F85):81.

Review of: *Made in New York State: Handwoven Coverlets 1820-1860*. X/2 38(F85):81.

"Woven Inspiration from West African Textiles." X/4 40(S86):60.

southwestern United States, notes in the introduction to her exemplary text, the story of Navajo weaving has not come to an end. Three hundred years of textile history have been well documented by anthropologists, art historians, and interested scholars in other disciplines. Kent resourcefully weaves this scholarship, including her own extensive research, into clearly presented, readable prose. In the Introduction, Kent acknowledges these contributors, commenting in particular on the "exhaustive researches of Dr. Joe Ben Wheat over the past twenty years." The bibliography lists nine of the many publications Kent has written that deal with Navajo, Pueblo, and Spanish or Rio Grande weaving.

The accuracy of detail which marks Kent as an exacting scholar, and the theme of a distinctively Navajo aesthetic that is based on technical skill rather than a personal expression distinguishes *Navajo Weaving: Three Centuries of Change* from other recently published books on the same topic. This theme is persistently pursued by the author throughout the text. Summing up in the last essay, "The Search for the Navajo Aesthetic," Kent offers the notion of "weaving as a model of the dynamics of the Navajo's acculturation," expressed in the creative balance achieved between eclecticism and originality in textile design over time. The Navajo moved into the Southwest over three hundred years ago as autonomous, geographically isolated groups. They adopted what was of use from the Pueblo peoples, whose cultural practices required them to maintain traditional ways of producing cloth. The Pueblo codified symbols into their costume, which distinguished them from other Native American groups.

The Navajo's opportunistic approach to life, the emphasis on freedom of choice, the absence of traditional controls, and, most important, their pragmatism in response to economic pressures and demands of the market are dynamics that account for what we know today as Navajo weaving. Not to be overlooked in Kent's model is the pleasure the weaver experiences during the creative process and when her designs meet the Navajo ideals of harmony and balance.

Another distinguishing feature of this text is the ethnohistorical approach Kent utilizes to trace Navajo weaving in context. An overview of Navajo weaving and history are interwoven in the first essay. New insights are offered that contradict or illuminate generally accepted theories. It has been assumed that Navajo women gave up their Pueblo-inspired blanket dresses for what has become traditional Navajo female costume (Victorian-style long skirts and velveteen blouses) because of acculturation pressures experienced while in captivity at Bosque Redondo from 1864 to 1868. A historic photograph taken at this camp reveals a group of Navajo women and a girl wearing two-piece blanket dresses and striped serapes, an indication that the "old ways" persisted longer than was previously

thought. No doubt weaving was transmitted to the Navajo through interaction with neighboring tribes, but why Navajo weaving became a woman's art is not clearly understood since among the Pueblo, weaving was in the male domain. Kent proposes that, in accordance with Chaco Navajo legend, the Pueblo woman, who was said to have lived among the Navajo as a slave and taught them weaving, may have come from Zuni where both men and women wove.

Essential differences between Navajo and Pueblo weaving technology are detailed in the second essay, "Mastering a Borrowed Art: The Techniques and Materials of Navajo Weaving." Artistic innovation among Navajo weavers developed through textile production on the wide, vertical loom. The backstrap belt loom was used to produce traditional items such as hair ties, garters, and belts, which are still utilized today. Excellent drawings by Arminta Neal, who has collaborated with Kent in other publications, reinforce the fine descriptions. The photographs of textiles primarily from the School of American Research collections also help to integrate the visual and verbal information. However, the quality of some of the reproductions is disappointing: one cannot make out the crimped yarns in figure 27; not enough contrast is present in figure 35 in order to differentiate the "blue borders" or "lazy lines" of a shoulder manta; plate I fails to accurately render the exact shade of the lac-cochineal combination.

Selvedge treatment and the contrast between the use of a "temple" and the "lazy line" technique are some of the details that will intrigue weavers, and an excellent description of weft-faced tapestry weave follows. A book on Navajo textiles would not be complete without a discussion of raveled or "bayeta" yarns. Kent brings together all the available information on this often misunderstood subject, and, thanks to Joe Ben Wheat, suggests that S-spun worsteds, the most common raveled yarns used before 1860, may have come from *alepin*, a Turkish-Syrian cloth or from *cubica* of Spanish origin. The history of dyes has come full circle, for today synthetic and imported dyes as well as those extracted from local plants are popular with contemporary weavers.

Following Charles A. Amsden's 1934 model with some modifications, Kent classifies Navajo weaving into three periods: Classic (1650-1865), The Transition (1865-1898), and the Rug (1895 to present times). The next three sections focus on these periods as Kent describes the evolution of Navajo weaving in an exciting, informative manner. During the Transition period, weavers began to experiment with new yarns, dye colors and weave structures, and they broke away from the formality of Classic styles such as the Chief Blanket and women's shoulder blankets. Tapestry-woven eye-dazzlers were a pure Navajo invention, woven from commercial and hand-spun yarns. They became popular as wearing blankets throughout the Reservation, but this style was discouraged after 1900 by traders.

Finally Anglo-American collectors began to show interest in the 1970s in what J. J. Brody calls "enormously creative visual inventions." Wedge weave, pictorials, and so-called "slave" blankets also revealed the Navajo weaver's creative invention stimulated by two dynamics: the emphasis on freedom of choice and the absence of traditional controls. Weavers voluntarily accepted innovations, while keeping the market in mind. Less was being produced for home use, and more for sale.

In reference to the category of "slave" blankets, about which little is known, H. P. Mera called them "a class of Southwestern blanketry in which there is a curious blending of Navajo upright loom technique and design with dyes and minor decorative motifs typical of those used by the Spanish colonists." It had been thought that Navajo women were captured and enslaved as a result of Spanish raids or purchased from other Indian tribes and forced to produce textiles for their captors. Kent points out that Navajo women did work for the Spanish in the 1800s, doing household tasks and weaving. They were called *criadas*, a Spanish word for servant, not slave. She adds that one cannot tell by looking at one of these blankets if the maker was a *criada* or "simply a Navajo woman who had seen Hispanic serapes and who had access to the particular range of synthetic dyes commonly selected by Rio Grande Spanish weavers."

Twill techniques learned from Pueblo weavers were further developed to include two-faced and double-weaves. Two-faced weaves can be documented from 1870 but the exact origin of the technique is unclear. Kent suggests that it may have been taught by an Anglo-American weaver, or simply stumbled upon while the weaver was experimenting with twill warp combinations. Saddle-blankets, cinches, and saddle throws continued to be made for Navajo use. Technical innovations included the use of multiple heddles, and the creation of double cloth or double weave.

During the Rug Period, directed change began to occur due largely to tourism. Regional styles associated with trading posts developed through the influence of traders. Certain colors such as green, purple, or orange were excluded as "atypical." Juan Lorenzo Hubbell encouraged "his weavers" to make copies of Classic Period styles. J. B. Moore showed "his weavers" designs from Turkish and Iranian rugs. "Indian" elements such as arrows and swastikas became very popular. Navajo sand-painting, *yeyi*, and *yeibichai* dance images were woven into textiles. C. N. Cotton's 1896 mail-order catalogue made it possible for eastern clientele to grace their homes with "genuinely handmade rugs" without ever visiting the Southwest.

The frequently asked question, "what do the symbols mean?" is addressed by Kent in the last section. Varying interpretations by scholars are presented culminating with Gladys Reichard's definitive answer "nothing," indicating that among the Nava-

jo weaving has always been a secular art. Symbolism exists in Navajo religious life but the designs have been kept separate. As Reichard wrote, "the form occasionally overlaps; the emotions are kept distinct."

The format of this attractive book is similar to that utilized in *Pueblo Indian Textiles* (© 1983) by Kate Peck Kent, also published by the School of American Research. An Appendix follows the essays listing the four hundred Navajo textiles in the SAR collections and complete data is given for those featured in the book. I think more information on those not featured would be helpful. Another possibility would be to place small catalogue-size, black-and-white photographs next to the citations. Also a Glossary of Terms would be useful for non-textile informed readers.

Kent's humanistic and scholarly approach to the subject of three hundred years of Navajo weaving is most rewarding reading and a "must" for the libraries of Native American and textile scholars.

Margot Schevill

THE WOVEN AND GRAPHIC ART OF ANNI ALBERS *Weber, Jacobs & Field*

Washington D.C.: Smithsonian Institution Press, 1985. 140 pages. ISBN 0-87474-978-6 hardcover, \$39.95; ISBN 0-87474-977-8 paper, \$17.50.

This handsome volume was published on the occasion of an art exhibit of Anni Albers' woven and graphic art, organized by the Renwick Gallery in Washington D.C. from June 12, 1985 to January 5, 1986. Included are forty color plates and 88 black-and-white photographs of very high quality. Although examples of the work of Anni Albers have appeared in other books and publications, this book is the first detailed study of her woven and graphic art. It is an important publication in that it shows not only the development of an artist, but also reveals the many ways that Anni Albers influenced the direction and acceptance of textile art.

The book is divided into three sections. There is an introduction by Lloyd E. Herman, director of the Renwick Gallery and a foreword by Anni Albers. In the first section, Nicholas Fox Weber traces the artistic growth of Albers from her student days at the Bauhaus through her move to the United States in 1933 (first to Black Mountain College in North Carolina and later to Yale University) to her decision in 1963 to abandon weaving for graphic art. One can see the interplay between her contributions to commercial textiles and her art pieces. Clearly she never hesitated to explore new techniques and materials, such as metal shavings, the new plastics and synthetic fibers and their use in such items as soundproof curtains. She is perhaps best known for the strong geometric and abstract nature of her designs, with black serving as a foil to brilliant colors. One quotation that I particularly liked is: "Anni Albers also discovered in weaving the challenge of

the discipline itself. The inherent properties of textiles and the specific laws of their production provided a framework that Albers found stimulating rather than restrictive."

The second section by Mary Jane Jacobs has the title "Anni Albers: A Modern Weaver as Artist." The order of presentation is approximately chronological so that it is easy to trace design development. One of the strongest themes is the way Albers explored ways of altering the symmetrical characteristics of weaving with surprises that alter or disguise that symmetry. This often appears in the double and triple weavings for which Albers is so well known and in the pictorial weavings in which leno techniques are important. There is sufficient discussion in this section of the techniques used in each piece so that careful analysis would permit replication of the woven pieces. Albers' concern with functional design is apparent throughout her career. In addition, she had a revolutionary impact in showing that important aesthetic statements can be made in the medium of fiber. I do not know how directly Anni Albers was influencing such well-known weavers as Dorothy Liebes, Ed Rossbach, Jack Lenor Larsen, Richard Landis, and, more recently, Cynthia Schirra. However, many of the illustrations in this book immediately brought to my mind some of their textiles and fiber art.

The third section of this book by Richard S. Field has the title "Anni Albers: Prints and Drawings." After 1963 Anni Albers turned from weaving to printmaking. Many of the same design elements appear in her graphic art: the familiar grid so characteristic of weaving, the single thread often as a complex knot on a simple background, and the maze. In addition the triangle appears almost for the first time as one of her design elements. Again, it is fascinating to see how Albers explored the techniques of printmaking as she did for weaving.

This book should be in every library of textile art and in the libraries of many individuals as well. The influence that Anni Albers has had on the entire field of textiles, both the commercial and the art aspects, has been very important. This book offers a detailed view of the growth of one of the most influential textile artists, and a great deal can be learned by studying it carefully.

Paul O'Connor

Paul O'Connor is a St. Paul artist/weaver, specializing in double-weave techniques.

THE WEAVING ROSES OF RHODE ISLAND *Isadora M. Safner*

Boulder, Colorado: Interweave Press, 1985. 154 pages, hardcover, ISBN 0-934026-19-X hardcover \$15.00.

In 1983, pattern weaver Isadora Safner was presented with an astounding gift—a manila envelope containing hand-copied drafts by the weaver William Henry Harrison Rose. Included with the pattern book was a collection of

letters from Weaver Rose and his sister Elsie Rose to Laura Allen of Rochester, New York. *The Weaving Roses of Rhode Island* is the product of Isadora Safner's desire to share the work of weavers past with the imagination of weavers present.

Weaver Rose (1839–1913) and his sister Elsie (1837–1926) were an anachronism. Coming from a long line of weavers extending from America's rural Colonial past, the Roses continued the family tradition of hand-weaving and farming in the midst of an urban industrialized society that regarded this way of life as quaint at best.

The Rose house was both home and studio, with three rooms devoted to the weaving trade. One visitor described the studio: "Heaps of gay woollen yarns lay under the eaves, and a roll or two of rag-carpeting and strips of worn-out bed coverlets of various patterns were hung on the beams or piled in heaps. Among the discarded wool-wheels and flax wheels heaped high in the corner—the hand-loom . . . and the weaver, pale and silent, laboriously weaving his slow-growing web with a patience of past ages of workers, a patience so foreign to our present . . . that he seemed a century old, the very spirit of colonial . . . days."

To compete with machine-woven goods, Weaver Rose specialized in custom pattern weaving producing coverlets, rugs, pillow and couch covers. Correspondence between Weaver Rose, Elsie Rose and Laura Allen (a principal source of inspiration to Mary Meigs Atwater and Marguerite P. Davidson) comprises much of the book. While the letters of Weaver Rose are concerned mostly with the details of pattern weaving, the letters of Elsie—most of which were written after her brother's death—are personal and touching in their search for friendship and affirmation of life.

Weavers interested in reproducing the Rose patterns will find the 245 drafts and Appendix of computer-produced draw-downs of particular interest. The patterns of Weaver Rose, written on everything from dirty bits of cardboard to the back of an ad for Castoria—"35 doses for 25 cents" were written in an idiosyncratic notation system. Carol Strickler's concise explanation and interpretation of the draft notations bring clarity to what would otherwise have driven modern eyes to distraction.

While most of the drafts are of 4-shaft overshot weaves, a few require five, six, and even eight shafts. The names of the weaves are wonderfully poetic, some have spellings both amusing and eccentric. For example: Every Bodies Buty, Leaf and Snowballs, Little Window Sash, Guinea Foul, and The King's Puzzle.

Isadora Safner and Interweave Press have performed a great service in offering us *The Weaving Roses of Rhode Island*. The lives of Elsie and Weaver Rose deserve to be remembered and honored, for their work

PUBLICATIONS to page 80.



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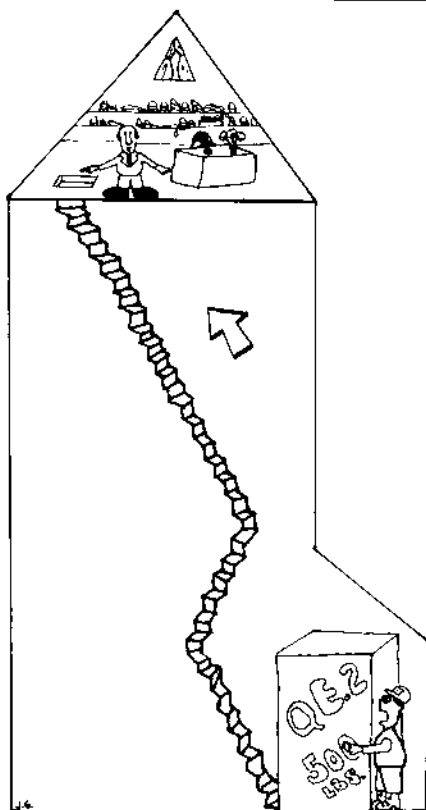
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CALENDAR

EXHIBITS, FAIRS, FESTIVALS

ARIZONA

Mesa: "Spare Parts," a national juried exhibition of artwork made from found objects will take place October 10–November 8, 1986 as part of the Mesa Cultural Program. *For information:* Mesa Cultural Program, 155 North Center, Mesa Arizona 85201-0904.

CALIFORNIA

Claremont: "Fiber R/evolution," October 24–December 15, 1986 at the Galleries of the Claremont Colleges, Claremont, and The University of California, Riverside.

Los Angeles: "Fiber R/evolution," October 24–December 15, 1986 at the Craft and Folk Art Museum.

Monterey: Monterey County Fair Wool Show, August 12–17, 1986. Events include wool judging open to the public on August 12 and a fiber to fabric demonstration Sunday morning, August 18, followed by a fleece auction. *For information:* Monterey County Fair, P.O. Box 1151, Monterey, Ca 93942, (408) 372-5863.

San Francisco: The ACC Craftfair will be held in San Francisco, August 6–10, 1986, at Fort Mason Center.

Sausalito: The Sausalito Art Festival will be held August 30, 31 and September 1, 1986.

DISTRICT OF COLUMBIA

Washington: "Kings, Heroes, and Lovers: Pictorial Rugs from the Tribes and Villages of Iran, at The Textile Museum, May 23–August 17, 1986.

GEORGIA

Atlanta: "Handweaving '86," a sale of handwoven articles by the Chattahoochee Handweavers Guild, will take place at Tula Arts Center, 75 Bennett St., N. W., Atlanta, November 21–23, 1986.

HAWAII

Honolulu: "Needle Expressions 1986," sponsored by the Hawaiian Stitchery Guild, January 5–January 30, 1987.

IDAHO

Boise: "For the Floor: Contemporary Artists' Rugs," an exhibition organized by the American Craft Museum, will be held at the Boise Gallery of Art, August 2–September 14, 1986.

ILLINOIS

Bloomington: "Needle Expressions 1986," June 1–June 26, 1987, Bloomington Park District Museum.

INDIANA

Indianapolis: "Traditional Arts of Africa, Oceania and the Americas: Selections from Private Collections," July 8–September 7, 1986, The Indianapolis Museum of Art, 1200 W. 38th St., Indianapolis, Indiana.

IOWA

Decorah: The Fifth Annual Exhibition of Weaving in the Norwegian Tradition will be held July 25, 26 and 27, 1986 at Vesterheim. The Norwegian-American Museum in Decorah. The exhibition is a juried showing of handwoven objects in the tradition of Norwegian folk weaving sponsored by the Norwegian-American Museum in connection with the Decorah Nordic Fest.

KANSAS

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

KENTUCKY

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

MASSACHUSETTS

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

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

Weston: The Weavers' Guild of Boston Annual Exhibit and Sale will take place November 7 and 8, 1986 at the Josiah Smith Barn, Weston Center, Weston, MA.

MICHIGAN

Eaton Rapids: The Festival of the Wool, September 13, 1986, beginning at 5 a.m. to finish, sponsored by the Weavers and Spinners of Michigan. This will be an attempt to repeat the Throckmorton Coat event of 1811 which sought to prove that wool could be manufactured into cloth and made into a coat between sunrise and sunset. Record time is held by Ravensthorpe Northampton, England, 13 hours, 18 minutes. *For information:* Davidson's Old Mill Yarn, 109 E. Elizabeth, Box 8, Eaton Rapids, Michigan 48827 (517) 663-2711.

MINNESOTA

Minneapolis: "Women of Sweetgrass, Cedar and Sage. Contemporary Art by Native American Women," sponsored by W.A.R.M. (Women's Art Registry of Minnesota) and Minneapolis Indian Center, October 1–October 31, 1986, Art Gallery, Minneapolis Indian Center.

Minneapolis: Avanyu Gallery, St. Anthony Main, 125 Main St. S. E., Suite 318, Minneapolis, MN 55414, will host an exhibit and sale of Navajo rugs from the collection of Tewa Rugs, in July, 1986.

St. Paul: The Goldstein Gallery at the University of Minnesota announces the following exhibits: "Handcrafts from Finland," May 4–July 18, 1986; "Kashmiri to Paisley: Cultural Interactions," July 27–October 3, 1986; "Paris in the Cities," October 19, 1986–January 9, 1987.

MISSOURI

St. Louis: "Fiber R/evolution," July 26–September 21, 1986 at Washington University in St. Louis.

NEW HAMPSHIRE

Keene: "Needle Expressions 1986," Thorne-Sagendorph Art Gallery, November 10–December 5, 1986.

NEW MEXICO

Los Alamos: Fuller Lodge Art Center will sponsor the following exhibits: An exhibition of work by the craftspeople in the "One of a Kind" cooperative, September 5–October 5, 1986; An exhibition of work by members of the Art Through the Loom Weaver's Guild, October 10–November 9, 1986; "The Fourth Annual Affordable Art Benefit Sale," November 14–December 7, 1986; "December is for Winter Landscapes, Holiday Parties, Christmas Gifts and More," a juried exhibition of work by northern New Mexico artists and craftspeople, December 12, 1986–January 4, 1987.

Taos: The Mountain and Valley Wool Association, a nonprofit organization in Colorado and New Mexico will sponsor "Wool Festival 1986, September 27–28, 1986 at Kit Carson State Park in Taos.

NEW YORK

Cazenovia: The twenty fifth anniversary exhibit of the Onondaga Weavers Guild will take place October 20–31, 1986 at the Chapman Art Center, Cazenovia College.

Ithaca: Eighth annual Upstate Crafts Fair, August 7–10, 1986 at Ithaca High School. Juried.

quality crafts. Demonstrations. Trade Fair. For information: SASE to Upstate Crafts, P.O. Box 173, Ithaca, NY 14851 (607) 257-4618 or 273-4783.

New York City: "Fiber R/evolution," July 11-September 5, 1987, American Craft Museum.

New York: The American Craft Museum will inaugurate its new midtown Manhattan headquarters October 26, 1986 with a survey exhibition of contemporary craft in the United States entitled "Craft Today: Poetry of the Physical." The exhibition will feature over 300 works created since 1980 in clay, fiber, glass, wood and metal. The new museum is located at 40 West 53rd St.

Rochester: A juried exhibition and two fashion shows will highlight "Fibers 86," the 40th anniversary celebration of the Weavers' Guild of Rochester, New York. Sibley's Department Store will host the event in their Ward Gallery, October 31-November 14, 1986. The fashion shows will take place November 1 and 5.

Sands Point: Fiber Arts Forum and Exhibit, a juried fiber arts exhibit sponsored by the Nassau County Department of Recreation and Parks will be held October 17, 18, 19, 1986 at Hempstead House, Sands Point Preserve, Sands Point, Long Island, New York.

OHIO

Youngstown: "A Celebration of Weaving V—A Biennial Fiber Exhibition," will take place at the Butler Institute of American Art, Youngstown, October 12-26, 1986. This juried exhibition is being organized by the Youngstown Area Weaver's Guild.

OKLAHOMA

Stillwater: "Women of Sweetgrass, Cedar and Sage, Contemporary Art by Native American Women," August 16-September 17, 1986, Gardiner Art Gallery, Oklahoma State University.

OREGON

Portland: Oregon School of Arts and Crafts will sponsor a mask show in the Hoffman Gallery, October 9-November 9, 1986.

RHODE ISLAND

Pawtucket: "The Queen of Inventions," a new exhibit on the sewing machine and its influence on American fashion, advertising and manufacturing, opens at Slater Mill Historic Site on June 10, 1986 and will remain open until August 29, 1986. Slater Mill Historic Site is located at Roosevelt Avenue, Pawtucket, Rhode Island.

VIRGINIA

Alexandria: The National Standards Council of American Embroiderers presents "Needle Expressions 1986," August 31 to October 12, 1986 at The Athenaeum.

WASHINGTON

Olympia: "Women of Sweetgrass, Cedar

and Sage, Contemporary Art by Native American Women," November 10-December 10, 1986, Evergreen Galleries, Evergreen College.

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

WISCONSIN

Waukesha: The Wisconsin '86 Spin-In, sponsored by the Spindle & Dye Guild of Milwaukee, will be held Saturday, September 20, 1986 at the Waukesha County Fairgrounds.

Wausau: "Art to Weave: New Handmade Clothing," an exhibit organized by the American Craft Museum; sponsored by International Paper Company Foundation with special funding by Bozell and Jacobs, Inc. will be at the Leigh Yawkey Woodson Museum, November 2-December 15, 1986.

CANADA

ONTARIO

Brockville: "Summer Treasures III," a mixed media exhibition of arts and crafts by area artists and craftspersons, will take place June 21-August 30, 1986 at Heritage Crafts, Sheridan Mews, 182-186 King St. West, Brockville, Ontario.

Toronto: The American Tapestry Alliance international juried exhibit, "Panorama of Tapestry," will take place July 1-August 15, 1986 at the University of Toronto, Faculty of Music, Edward Johnson Building, Toronto, Canada. The American Tapestry Alliance is an organization dedicated to the promotion, awareness of, and appreciation for tapestries designed and woven in America. This exhibit is one of the specialized exhibits held in conjunction with Convergence '86.

Toronto: "Small Expressions," the third biennial juried exhibition of small scale works sponsored by the Handweavers Guild of America will take place July 15-August 16, 1986 at the St. Lawrence Centre for the Arts, 27 Front St. E.

Toronto: "By a Fine Thread," a juried exhibition by the Ontario Handweavers and Spinners of finely woven garments, fabrics for interiors and other textiles will be held July 2-August 3, 1986 at the Ontario Crafts Council, 346 Dundas St. W., Toronto.

Toronto: The Royal Ontario Museum, 100, Queen's Park Crescent will sponsor the following exhibits in 1986-87: "Loom Technology," a small exhibit of looms and "Vision Versus Value," European Chinoiserie textiles and Chinese Export textiles, July 5, 1986-January 7, 1987; "Textiles of the Mediterranean World," May 24, 1986-January 11, 1987; "Canada's Handwoven Heritage," May 24, 1986-January 11, 1987.

Toronto: Ontario Science Center, 770 Don Mills Rd., Don Mills: "Fibres for Four Seasons," a selection of garments assembled by the Handweavers and Spinners of Alberta and "Coverlets: Old and New," July 1-September 1, 1986.

CONFERENCES

ARIZONA

Flagstaff: The Third Biennial Intermountain Weavers Conference will be held on the campus of Northern Arizona University in July 1987.

CALIFORNIA

Monterey Peninsula: The Conference of Northern California Handweavers will hold their annual spring gathering at the Asilomar Conference Center on the Monterey Peninsula April 1-3, 1987. For information: SASE to CNCH '87 Registrar, 45 Rivoli Street, San Francisco, CA 94117.

MASSACHUSETTS

Nantucket Island: The Northeast Regional Surface Design Conference will be held September 26-28, 1986 at the Nantucket Island School of Design. For information: Cathie Joselyn, Art Department, Clarion University, Clarion, PA 16214 (814) 226-2523.

MINNESOTA

Annandale: The Fiber Arts Guild of Central Minnesota will host the annual Minnesota Federation of Weavers and Fiber Artists Conference, September 12-14, 1986 at Camp Koinonia, near Annandale, Minnesota. For information: Fiber Arts Guild of Central Minnesota, c/o Flora Shinkle, R. R. 1, Box 60, Cold Spring, MN 56320.

NEW YORK

Rome: The Rome Arts and Community Center, along with Flo Hoppe, will host a week-long national basketry symposium August 17-23, 1986. For information: SASE to Flo Hoppe, Rome Arts and Community Center, 308 W. Bloomfield, Rome, NY 13440.

TEXAS

Ingram: The second annual Spinfest will be held on the campus of the Hill Country Arts Foundation on October 23, 24 and 25, 1986. The instructors will be Arlene Mintzer, Iris Dozer and Celia Quinn. For information: Jeanne Bowman, Art Director, Hill Country Arts Foundation, P.O. Box 176, Ingram, TX 78025 (512) 367-5121.

VIRGINIA

Orkney Springs: The SPIN-OFF autumn retreat, SOAR 1986, will be held October 2-5, 1986 at Shrine Mont Conference Center, Orkney Springs. For information: Dale Pettigrew, Interweave Press, Inc., 306 N. Washington Ave., Loveland, Colorado 80537 (303) 669-7672.

CANADA

BRITISH COLUMBIA

Vancouver: The 13th Biennial Conference of the Association of Northwest Weavers' Guilds, "Fibres Forever," will be held June 20-28, 1987, at the University of British Columbia, Vancouver. The keynote speaker will be Ann Sutton. For information: Allen

Sanderson, 535 61st St., Delta, B. C., Canada V4K 3X6.

ONTARIO

Toronto: "Convergence '86," sponsored by the Handweavers Guild of America will be held in Toronto, Canada, July 17-20, 1986. The biennial conference's first appearance in Canada, is co-hosted by the Ontario Handweavers and Spinners and the Ontario Crafts Council. The theme is "A Panorama of Canada—A Fibre Spectrum." For information: Ontario Crafts Council, 346 Dundas St. W., Toronto, Ontario M5T 1G5, Canada.

AUSTRIA

Vienna: The Textile Museum will sponsor tours to the 1986 International Conference on Oriental Carpets, scheduled for September in Vienna, with an optional week in East and West Berlin. For information: The Textile Museum, 2320 'S' Street N. W., Washington, D. C. 20008.

TO ENTER

Deadline July 31, 1986: The publisher Textilwerkstatt-Verlag Hannover (West Germany) is preparing a book on European patchwork. Quiltmakers are invited to submit color slides of patchwork/quilts of their own design and production for inclusion in this book. In addition, artists must answer the question "What do I personally find so fascinating about patchwork?" Artists are also asked to include information about their interest in patchwork, past or present participation in exhibits and cooperation on publications. For information: Textilwerkstatt-Verlag, Friedenstrasse 5, D-3000 Hannover 1, West Germany.

Deadline August 2, 1986 for "Just for Fun," a multi-media exhibition open to all craft media and fine arts. Sponsored by Guilford Handcrafts, Inc. the exhibit will run from October 5 to October 25, 1986 at The Mill Gallery, Guilford, Connecticut. For information: SASE to Just for Fun, Guilford Handcrafts Center, P.O. Box 221, Guilford, CT 06437.

Deadline August 15, 1986: "Fiber Forum '86," September 28-November 7, 1986. A juried regional exhibition of fiber works executed in any medium during the past two years. Created by artists living within 150 miles of Miami University. For information: SASE to Susan Kristoferson—Fiber Forum '86, Art Dept., Hiestand Gallery, Miami University, Oxford, Ohio 45056.

Deadline August 16, 1986 for slides for "Space: New Form/New Function," a competitive national exhibition sponsored by the Arrowmont School of Arts and Crafts. The exhibit will focus on the exploration of a variety of concepts as related to space and to project new forms and functions in two or three dimensional media. For information: Arrowmont School, P.O. Box 567, Gatlinburg, TN 37738 (615) 436-5860.

Deadline August 22, 1986 for entry request for "Southern Fibers," a juried show of fiber art at the Ethridge Center for the Arts, USC-Aiken, during November, 1986. Open to residents of AL, FL, GA, LA, MS, NC, SC, TN. For information: SASE to Southern Fibers, c/o Jane Waldrop, 340 Hackamore Trail, Martinez, GA 30907.

Deadline September 1, 1986 for the Ozark Foothills Craft Guild's Christmas "Showcase," December 5-7, 1986 at the Statehouse Convention Center in Little Rock, Arkansas. For information: SASE to James H. Sanders III, Director, Ozark Craft Merchants Assn., P.O. Box 800, Mountain View, Arkansas 72560.

Deadline September 1, 1986 for a Tennessee Homecoming '86 Weaving Competition, October 17-26, 1986 at the American Museum of Science and Energy, 300 South Tulane Ave, Oak Ridge, TN. Sponsored by Betty Emerson's Such a Simple Art/Craft Shop and the Clinch Valley Handweavers Guild. Open to all current and former residents of Tennessee. For information: Shirley Becher, 151 Newport Dr., Oak Ridge, TN 37830.

Deadline September 1, 1986. Curator submitting proposal for traveling exhibition seeks wearable art (garments, accessories, jewelry) created by artists living in Illinois for possible inclusion. Pieces must be museum-quality, one-of-a-kind, hand-made in any medium, free to travel for 18 months. Send resume, slides, SASE for their return to: Sue Nechin, 2920 N. Commonwealth, 4B, Chicago, IL 60657.

Deadline October 1, 1986 for "ARTWEAR '87," a major juried competition for runway exhibition of wearable art, April 1, 1987. For information: SASE to ARTWEAR '87, Textile Council, Minneapolis Institute of Art, 2400 Third Avenue South, Minneapolis, Minnesota 55404 (612) 870-3047.

Deadline October 7, 1986 for a juried fiber exhibit at Hempstead House, Sands Point Preserve, Sands Point, Long Island, NY, Oc-

tober 17-18, 1986, sponsored by the Nassau County Department of Recreation and Parks. For information: Nassau County Department of Recreation and Parks, Eisenhower Park, East Meadow, NY 11554, Attention: B. Brown.

no deadline stated for "Fibers Minnesota," October 11-12, 1986 at Calhoun Square (indoor), Minneapolis, MN. Open to all fiber arts, paper and leather; juried by 4 slides. For information: Charlotte Jirousek, Minnesota Crafts Council, Hennepin Center for the Arts, Room 308, 528 Hennepin Ave., Minneapolis, MN 55403 (612) 333-7789.

no deadline stated: The Association of Michigan Basketmakers is currently accepting teacher proposals for the 1986 Michigan Basketmakers Convention, Detroit, Michigan, October 1986. For information: Kathleen P. Crombie, Convention Chairperson, c/o Tint & Splint Basketry, 29529 Ford Rd., Garden City, MI 48135.

ANNOUNCEMENTS

Art Resource has been selected by the Cooper-Hewitt Museum of the Smithsonian Institution to function as its rights and permissions department for photographs of its drawings, prints, textiles and decorative arts.

ABC's "Good Morning America" visited **Ganados-Tierra Wools** in Los Ojos, New Mexico. Each summer, Ganados sponsors a cooperative grazing program for small flock owners so they can rest their home pasture, put feed crops on their pasture and/or expand their flocks to optimum levels to enable them to realize a profit. The feature aired on March 27, 1986.

Fireside Looms & Weaving has recently moved to Port Townsend, Washington and added a new division, Fireside Fiberarts, a retail shop for yarns, supplies and equipment. The new address is Fireside Looms & Weaving, P.O. Box 1195, 625 Tyler St., Port Townsend, Washington 98368 (206) 385-7505.

Three Ply House is the new name for a collaboration of a spinner, a pleyer and a weaver. Mary Eve (Eve Spinning Centre), Angela Lodge (Yarncraft), and Faith Gillespie (WEB) have joined with Roy Russell (Spectrum Dyes) and Bruce Elton (Woodworks) and established workshops in a former industrial garment factory-warehouse in Borough, not far from the London Bridge. The address is 57A Lant St., The Borough, London SE1 1QN, England.

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STUDY & TRAVEL

STUDY

ARIZONA

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

CALIFORNIA

Mendocino: In August, 1986, the Mendocino Art Center will offer the following textile classes: Okinawan Textile Techniques, Fabric Printing/Photo Screen, Mexican Tapestry, Dyeing with Mushrooms, Scandinavian Weaves, Paper Symposium. *For information:* Mendocino Art Center, 45200 Little Lake St., P.O. Box 765, Mendocino, CA 95460 (707) 937-5818.

ILLINOIS

Marshall: Judith Gordon workshop: Drafting for designing creativity, plus lecture on Weave Structures Used in North American Coverlets, August 5-6, 1986. Sponsored by Lincoln Trail Spinners and Weavers. *For information:* Sharon Stovall, Rt. 3, Sumner, IL 62466 (618) 928-2259 or Linnea Miller, Rt. 1, Marshall, IL 62441 (217) 826-5374.

INDIANA

Nashville: Brown County Summer Craft Workshops, during August 1986. *For information:* Brown County Craft Guild, P.O. Box 179, Nashville, Indiana 47448.

New Harmony: The Weaving Institute, sponsored by Harmonie Weavers, Inc., offers summer workshops for weavers and fiber artists in July, August and September. *For information:* Harmonie Weavers, Inc., 612 Main, Box 227, New Harmony, IN 47631 (812) 682-3578.

IOWA

Decorah: Workshops sponsored by Vesterheim, The Norwegian-American Museum, July 11-August 17, 1986. Classes include traditional overshot, pile and bound weaves, felting, ethnic knitting, spinning, nålbinding, dyeing, embroidery, straw work. *For information:* Lila Nelson, Vesterheim, Decorah, Iowa 52101.

MAINE

Kents Hill: Horizons, The New England Craft Program will offer spring and summer workshops in clay, photography, papermaking, feltmaking, batik and kiln building at their new facility in western Massachusetts, beginning April 19 and continuing to August 25, 1986. *For information:* Horizons, 374 Old Montague Rd., Amherst, MA 01002.

MINNESOTA

Wayzata: The Art Center of Minnesota offers classes in the fiber arts during August 1986. *For information:* Art Center of Minnesota, 2240 Northshore Drive, Wayzata, MN 55391 (612) 473-7361.

MISSOURI

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

NEW HAMPSHIRE

Harrisville: Harrisville Designs Summer Workshops will begin June 23 and continue until September 6, 1986. *For information:* Sharon Driscoll, The Weaving Center at Harrisville Designs, Harrisville, NH 03450.

NEW MEXICO

Santa Fe: The Santa Fe Center for Fiber Arts offers classes from June through September 1986. *For information:* Santa Fe Center for Fiber Arts, Inc., 1201 Cerrillos Rd., Ste. 7, Santa Fe, New Mexico 87501 (505) 983-1168.

NEW YORK

Woodstock: The Byrdcliffe Arts Colony, part of the Woodstock Guild, offers summer education programs, seminars and workshops. *For information:* The Woodstock Guild, 34 Tinker St., Woodstock, NY 12498.

NORTH CAROLINA

Brasstown: The John C. Campbell Folk School offers fiber classes during its summer and fall session. *For information:* John C. Campbell Folk School, Route 1, Brasstown, NC 28902 (704) 837-2775 or 837-7329.

Penland: Penland's fall session offers four and eight-week sessions in fiber and surface design from October 6-November 28, 1986. *For information:* Penland School, Penland, NC 28765-0037 (704) 765-2359.

OHIO

Champion: Youngstown Area Weavers Guild will present a luncheon and lecture by Virginia West entitled "Fiber, Fabric, Fashion with Style," September 27, 1986 at Trumbull Branch-Kent State University. *For information:* Nina Winchester, 5693 De Pauw Ave., Austintown, OH 44515.

OREGON

Portland: Oregon School of Arts and Crafts will offer fiber classes during its summer 1986 term, June 16-August 23, 1986. *For information:* Oregon School of Arts and Crafts, 8245 S. W. Barnes Rd., Portland, OR 97225 (503) 297-5544.

TENNESSEE

Gatlinburg: The Arrowmont School of Art and Crafts offer one and two week classes in fibers during its 1986 Summer Workshop Program, June 9-August 15, 1986. *For information:* Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg, TN 37738 (615) 436-5860.

VERMONT

Ludlow: Fletcher Farm School for the Arts and Crafts will offer week-long and weekend fiber courses for beginning and advanced students during its summer session. *For information:* SASE Fletcher Farm School, Ludlow, Vermont 05149.

WISCONSIN

Washington Island: Sievers School of Fiber Arts offers classes from May 16 through September 28, 1986. *For information:* Sievers School of Fiber Arts, Jackson Harbor Road, Washington Island, WI 54246 (414) 847-2264.

AUSTRALIA

QUEENSLAND

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

CANADA

ONTARIO

Mississauga: Sheridan College School of Crafts and Design will offer fiber classes during its Summer Session, June 30-August 8, 1986. *For information:* Betty Kantor,



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STUDY from page 79.

Sheridan College School of Crafts and Design, Lorne Park Campus, 1460 South Sheridan Way, Mississauga, Ontario, L5H 1Z7.

DENMARK

Copenhagen: Det Danske Selskab will offer a summer course on Design in Scandinavia, August 24–September 6, 1986. *For information:* Det Danske Selskab, The Danish Cultural Institute, Kulturvet 2, DK-1175 Copenhagen K, Denmark.

TRAVEL

Austria, Hungary, Germany: The Textile Museum will travel to these countries, September 14–29, 1986 in conjunction with the International Conference on Oriental Carpets at the Intercontinental Hotel in Vienna, September 18–21, 1986. *For information:* Academic Travel Abroad, 1346 Connecticut Ave. N. W., Washington, D.C. 20036.

Greece: "Textiles and Folk Traditions in Greece," a study tour sponsored by the University of California Extension, Santa Cruz, will travel to Greece August 4–26, 1986. *For information:* University of California Extension, Santa Cruz, CA 95064 (408) 429-2971.

Mexico: "The Unexplored Corners of Mexico," led by Dr. Gary Ross, August 9–16, 1986 and April 11–18, 1987. *For information:* Holbrook Travel, Inc., 3540 N.W. 13th St., Gainesville, FL 32609 (904) 377-7111.

Nepal and Northeast India: Global Views Tours presents "Behold the Jewel in the Lotus," a tour of artisans and Buddhist culture, November 1–23 (Part I) and November 22–December 11, 1986 (Part II). *For information:* Global Views, R.R. 3, Spring Green, WI 53588.

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

Scandinavia: Weaver Görel Kinersly will lead a tour to Denmark, Norway and Sweden for persons interested in textiles, crafts in general, fine arts and the culture of the Scandinavian countries, September 4–25, 1986. *For information:* Viking Travel, 4800 S.W. Griffith Dr., Suite 115, Beaverton, Oregon 97005 (503) 643-9230.

USSR: Craft World Tours will offer a craft tour of the USSR, August 15–September 1, 1986. *For information:* Craft World Tours, 6776 Warboys Road, Byron, NY 14422.

PUBLICATIONS to page 74.

stands as a testament of dedication to the art of the weaver, and, as such, inspires us today.

Ian Hepburn

Ian Hepburn lives, weaves and teaches music in Yankleek Hill, Ontario. His special interest is the social role of the craftsman and world disarmament.

TO THE FINISH

Lura Jim Bogdanor

St. Louis: Published by the author 1986. 220 pps. No ISBN, 3-ring binder, \$17.95 plus postage.

Lura Jim Bogdanor takes a very personal approach in this compendium of knit and crochet techniques appropriate for use as finishing touches for woven garments. An experienced knitting teacher and yarn shop owner as well as a weaver noted for her innovative garment designs, she provides readers with a wide range of ideas and techniques, from standard ribbings to highly innovative trims. The book is divided into seven sections: finishes picked up on fabric edges; finishes made separately and sewn in place; seaming; belts, ties, straps, frogs and buttons; pattern drafting and designing; tools and notions; and unusual (serendipity) finishes. A list of figures and an index make it easy to refer to the material.

The book presumes a basic knowledge of knit and crochet stitches, but the explanations are clear and beginners should have no trouble following the hints for working. Planning and experimenting are consistently encouraged. Working out a gauge sample for

the trim is an extremely important first step. A number of methods for picking up stitches along a woven fabric edge are described, with several ways of preparing the raw edges. The sections on buttons and bias tapes are particularly full of information difficult to find in other sources.

To The Finish deals primarily with finishing techniques—collars, cuffs, yokes, edgings and trims, buttons and closings. It does not provide detailed instructions and measurements for making specific garments. Some excellent shape and construction diagrams are provided for several of the garments pictured, however, and a chapter on pattern drafting and garment design provides additional useful information for those seeking a broader approach. Other helpful sections are provided on the shaping of knitted pieces and determining the size of a neck opening.

The book's information is excellent and complete. Its major drawback is the poor quality of the photographs. Garments are pictured on dress forms, in many cases poorly draped, and it is difficult to tell whether any of them are actually attractive. The close-ups of the various knit and crochet trims lack sharpness and detail due to poor reproduction quality. It is a shame that a book with such good creative suggestions does not have more inspiring illustrations. Despite this obvious flaw, the depth and extent of the information presented is impressive, and I would recommend *To The Finish* as an informative and inspiring reference for garment weavers.

Karen Searle

THE WEAVER'S MARKET CLASSIFIEDS

The Weaver's Market classified advertising rate is .75 per word, \$15.00 minimum. **Deadline** for the fall issue is August 31. Pre-payment must accompany classified ads. Send copy to: The Weaver's Market Classifieds, c/o *The Weaver's Journal*, P.O. Box 14238, St. Paul, MN 55114. For information on display ad rates, call Mary at (612) 646-7462, or write to the address above.

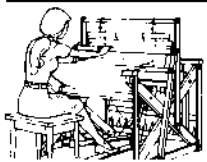
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FIBRE FORUM is the tri-annual magazine of the textile arts for Australia. Subscriptions in 1986 are \$16 in the U.S.A. and \$20 in Canada; includes color. Subscribe through R. L. Shep, Box C-20, Lopez Island, WA 98261—or through *The Textile Booklist*, P.O. Box 4392, Arcata, CA 95521. Fee should accompany subscription.

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Errata

Volume X, Number 4, Issue 40, Spring 1986:

Barrett. "Multi-Harness Huck."

p. 12: Treadling. Second half of treadling unit.

2. "same pattern" should be "some pattern."

p. 13. Figures 6 c. and 7 c. are reversed. Pattern
harnesses for correct 7 c. should read: 4, 5, 6,
7, 8, 3, 8, 7, 6, 5, 4, 3.

Boutin Wald. "Color Theory."

All knit swatches by Kathy Martin.

Eastlake. "Shaker Towels."

p. 22. The photo on the bottom of p. 22
belongs with the draft on the top of p. 24.

p. 23. Pictured on the top is a 4 harness Point
Twill. If you would like a copy of the correct
point twill draft as well as the draft for 4
harness Bronson, write *The Weaver's Journal*.

Freeberg. "Sauna Towels."

The Finnish tow linen used in the sauna towels
is distributed on the East coast by Eaton
Yarns, Craft Skellar, Marymount College,
Tarrytown, NY 10591.

Volume X, Number 3, Issue 39, Winter 1986:

Jansen. "Vestment Variations."

p. 54. Omit (15 cm) after reed size 60/10.

p. 55. Number 1 should read: "Treadle 6: The
ends of shaft 2 are up, and those of shafts 1, 3,
4, 5 are down."

p. 57. The first two sentences of "5-shaft satin
weave, warp-faced," should read as follows:
The profile drafts are shown in figures, 2, 5 and
11. Figures 15, 16 and 17 represent the number
of picks rather than the number of blocks.

Piroch. "Demystifying Complex Weaves."

p. 8. Figure 1b. Lower right hand corner block
of drawdown should be highlighted.

p. 9. In the second paragraph, Figures 2a and
b should be Figure c.

p. 12. The draft for the argyle vest was omitted.

For a copy of the draft, write *The Weaver's
Journal*.



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