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TAPESTRY!

THE WEAVER'S JOURNAL

Summer 1987 Volume XII, Number 1, Issue 45

Something for you...

If you are a weaver, spinner, dyer, armchair enthusiast or collector, there's something for you in every issue of *The Weaver's Journal*.

Summer 79 *$2.50*
Rug issue. Shaped, sculptured rugs, rag rugs, corded weaves, backed cloth weaves, multi-harness crackle weave, spinning dog hair, business of weaving.

Spring 80 *$3.00*
Rug issue. Rug design, shadow weave rugs, shaft switching, inkle bands, summer & winter pile afghan. *Series:* Multi-harness weaving course, part 2, twills and satins; Tapestry course, part 2.

Summer 80 *$3.00*
Shaft switching, corkscrew weave, 4-harness damask, transparencies, hopi embroidery, pine needle basketry, balinese ikat, silk dyeing and stitching. *Series:* Multi-harness weaving course, part 3, twill derivatives; Tapestry course, part 3.

Summer 82 *$4.00*
Fabrics for interiors, interview with Jack Lenor Larsen, stitched double cloth, macramé, weave analysis, card-woven rug selvages, linen shirt, colombian braid, backstrap weaving.

Fall 82 *$4.00*
Special Flax issue. Flax processing and spinning, linen weaving and dyeing, linen apron, shirts, towels, runners, rug design, blocks and profiles, boutonne, Weavecar I. *Series:* Whig Rose study, part 1.

Winter 83 *$4.00*
Clothing issue. Coats, capes, triangular shawl, plaid shawl, vest & skirt, jackets, crochet finishes, band finishes, tapestry bag, double two-tie twills, 5-block weave with long-eyed heddles. *Series:* Whig Rose study, part 2.

Spring 83 *$4.00*
Rug issue. Rep weaves, rug weaving, rug projects, double-weave pick-up, designing 4-harness double weave, color in summer & winter, enlarged patterns, plaited twills. *Series:* Intro to computers for weaving, part 1.

Summer 83 *$4.00*
Ethnic textiles issue. Museum textiles, Shaker textiles, Norwegian Tapestry, Peruvian leno, Navajo weaving, Southwest Indian twill tapestry, Sumbanese ikat, Guatemalan weaving, Japanese weaving, traditional damask, 4-block double weave for 4-harness, space dyeing. *Series:* Intro. to computers for weaving, part 2.

Fall 83 *$4.00*
Handspun yarns for weavers, handspun & handwoven saddle blanket, rainbow dyeing, flame retardants, mothproofing, yarn counts, name draft program, transparencies, onion basket. *Series:* Intro. to computers for weaving, part 3.

Winter 84 *$4.00*
Clothing issue. Jacket, shirt and skirt projects, woven sweaters, beginners tops, weave & knit garments, seersucker blazer, Kimale cloak, computer weaving, cotton spinning, S. LaPlantz baskets, vestments, multi-shaft overshot on opposites.

Spring 84 *$4.00*
Rug issue. Flamepoint rugs, meet & separate rugs, block drafts for rugs, shaft-switching devices and techniques, multi-colored dyeing, Kool-Aid dyeing, quilted coverlet, blanket weave, Tarascan lace, block weaves with long-eyed heddles, Masterweaver loom.

Summer 84 *$4.00*
Jacquard loom, Girdle of Rameses, Norwegian card-woven belt, place mats, overshot hanging, felted jacket, Beiderwand dress, shaft-switch rugs, Greek split-ply twining, knotted Chinese button.

Fall 84 *$4.00*
Antique spinning and weaving tools, turned drafts in double 2-tie weaves, Chinese drawloom, natural dyeing, ramie blouse, heathered yarns, Salish spinning & weaving. *Series:* Textile conservation, part 1.

Winter 85 *$4.00*
Clothing issue. Wrist-to-wrist garment, tablet-woven garments, pulled-warp technique for shaping, cotton vest, wool vest & skirt, liturgical weaving, Tied Lithuanian, man-made fibers, doublejack. *Series:* Textile conservation, part 2.

Spring 85 *$4.00*
Scandinavian Traditions. Rugs & tapestries of Märta Måås Fjetterström, Finnish rya artist, Norwegian braided fringe, log-cabin rag rugs, double-faced krokbragd, shaft-switching device, designing for an interior, block weaves with long-eyed heddles. *Series:* Textile conservation, part 3.

Summer 85 *$4.00*
Ethnic Textiles. Rabari shawl (India), 5- and 7-loop braids, Middle Eastern Kaftan fabrics, satin weave bag, Greek chemises, Macedonian shirt, weft ikat, Japanese ikat, ikat blankets of Bolivia. *Series:* Textile Conservation, part 4.

Fall 85 *$4.00*
Figures in boundweave, scaffold weaving, complex weaving, medieval card loom, card woven fringe, preparation of silk in Japan, silk dyeing, planting a dye garden, Churro sheep, Equipment Forum. *Series:* Color Theory, part 1.

Winter 86 *$4.00*
Clothing Issue. Anita Mayer on wearing handwovens, Vadmal, silk tapestry necklaces, Cannelé jacket; ribbon weft jacket, historical changes in Guatemalan clothing, vestments, shed regulator, random warp dyeing. *Series:* Color Theory, part 2.

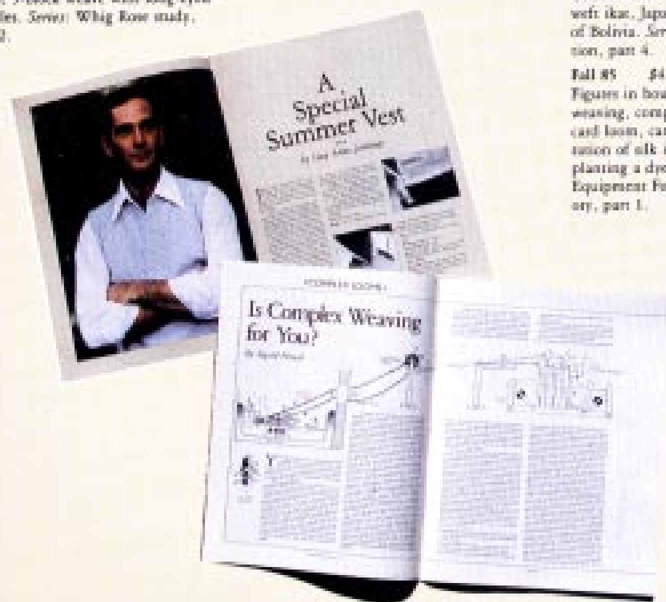
Spring 86 *$4.00*
Tenth Anniversary Issue. Clotilde Barrett, multi-harness huck, warp-faced doublecloth, fabrics for interiors, Shaker towels, hemstitching, twined rag rugs, sock top bathmat, sauna towels, loom-woven baskets, custom fabrics for 1930s Cadillac, West African textiles, Boundweave, the shed, hanging your weaving. *Series:* Color Theory, part 3.

Summer 86 *$4.00*
Images of the Southwest. Noël Bennett interview, Kate Peck Kent, new Larsen fabrics, Navajo saddle blanket, New Mexico fiber artists, Chimayó weaver, contemporary Navajo weaving, Spanish colonial loom, Southwestern finishes, dresses from narrow looms. Museum & shop Directory for Arizona and New Mexico. *The Weekend Weaver:* twill cotolin towels. Index to Vol. X. *Series:* Color Theory, part 4.

Fall 86 *$4.75*
Cotton! Cotton history, fiber information, glossary; spinning Cotton with the Lindens, handspun cotton shirt, cotton lace shawl, cotton baby blankets; tapestry weaving with unspun flax; antique spinning chairs; guide to textile research in Paris. *The Weekend Weaver:* double corduroy rug.

Winter 1987 *$4.75*
Clothing Issue. Paisley shawls, Chinese brocades, crochet trims, half-shawl, summer & winter fashions, Ukranian skirt on opphämta loom, twill block cape, hat & scarf set, European perspective on American handweaving, Jacob sheep wool. *The Weekend Weaver:* silk shirt with Dukaging on narrow loom.

Spring 1987 *$4.75*
Fabric Design Geometric Design, Finnweave, plaited twills, sprang, marketing handwovens, velvet ikat. *Profile:* Morgan Clifford. Loom maintenance. *Weekend Weaver:* Moebius vest.



THE WEAVER'S JOURNAL

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TRADITIONAL • CONTEMPORARY • TECHNICAL • ETHNIC

TAPESTRY!

Artwear

Joan Renne's work is featured in the article "Dream Weaver," beginning on page 40. Her tapestry garments were also celebrated at *Artwear '87*, a runway wearable art show at the Minneapolis Institute of Art in April (*page 35*).

On the Cover

Detail of "Daylilies," produced by the Scheuer Tapestry Studio of New York. The article on The American Tapestry Alliance begins on page 32.

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FROM THE EDITORS

For more than a year we have been planning and scouting for articles to make this a very special tapestry issue. We have come up with a range of topics from tapestry-woven garments to the marketing of tapestries individually and collectively. For those with less experience in the weaving of tapestry we have included Nancy Harvey's "Tapestry Tips," a two-part article which will conclude in the Fall issue. For the inspiration provided by ethnic weaves, we have included background and techniques from Indonesia, Peru, and Coptic Egypt.

For those wanting to experiment with a tapestry-like non-loom technique, Monica Bravo describes an ancient Peruvian netting technique which produces an unusual, sturdy, textured fabric.

"Letter from Japan," a new series, begins in this issue. In it, LaVonne Schreiber shares with us her visits with contemporary and traditional Japanese fiber artists. Marolyn Downing brings us another installment in her catalogue of textile collections abroad, this time from London's Victoria and Albert Museum.

A two-block rug is this issue's Weekend Weaver project. Phyllis Waggoner's variations on this versatile rug weave use hand-dyed rags and yarns. And for eight-harness weavers, Virginia West's article on bias fabrics suggests drapable weaves for garments.

An update on our Shared Traditions award being presented at weaving conferences this summer: We have been most gratified by the judges' selections at the conferences *The Weaver's Journal* has attended in person. We would like to share the criteria for this award with you.

Through this award, we recognize examples of fiber work which epitomize fine craftsmanship. Such fine work is often seen in the traditional fiber art of cultures all over the world—traditions which we learn from, respond to and come to share.

In selecting a recipient for the Shared Traditions Award, we define fine craftsmanship as combining sound design *with* technical excellence. *For example, in the case of woven entries, jurors should evaluate design on the basis of how the weave structure, colors, materials, surface design and hand suit the intended function. Excellence in the technical area should take into account evenness of beat, selvedges, surface and finishing techniques, as well as the use of especially complex and challenging weave structures and techniques.*

Pieces which meet these criteria should be made of fiber but need not be woven. While pieces which use traditional, ethnic patterns and weave structures often embody these criteria, this prize is not intended solely to be used for ethnic work.

Karen and Sue

THE WEAVER'S JOURNAL

SUMMER 1987 VOL. XII, NO. 1, ISSUE 45

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ILLUSTRATION BY GARY HANDMAN

LETTERS

I AM ENCLOSING photos of two of the nine Danish twined rugs I have made since your article on Lillie Sherwood's rugs in the *Journal* (Vol. X, No. 4, Issue 40, Spring 1986, p. 32). Thanks so much to you all. This is so much fun, my other projects have taken a back seat. These rugs are both warped with jute but I have used denim and other fabrics as well. I twined the ends with cotton yarn. After I took them off the loom I blanket-stitched the ends. They are nice and thick because I use circles which I sew together before I start. I work bottom to top on my nice double "husband-built" loom.

Maxine Bryant
Santa Fe, New Mexico

THE WEAVER'S JOURNAL is getting better with each issue. Although I seldom weave the garments shown, I do weave fabric for vestments and clergy stoles, and the styles and color combinations give me inspiration. I appreciate knowing the threading, tie-up, and treadling. My mind was "blown" by Leonore Alaniz's weavings "Hilo" sundress and "Happy Sweater." [Vol. XI, No. 3, Issue 41, p. 26]

Sister M. Consolata, O.S.C.
Greenville, South Carolina

THE ARTICLE "Wearable Fine Thread Tapestries," by Elmyra Tidwell [Vol. X, No. 3, Issue 39, p. 34], captured my attention even though I am a knitter, not a weaver.

I recently attended a meeting at a local library where Elmyra Tidwell was the guest speaker. Her lecture was most informative. She also had her neckpieces and other weavings on display.

I thank your magazine for the article which featured this new talented creation. It is amazing what some people can do with a spool of thread. The photos in the magazine of the fine thread pieces were very good, but the actual pieces are breathtaking.

Please encourage your readers to read articles in an art unknown to their own hands and see the artists you feature whenever possible. I did, and Elmyra Tidwell's work and lecture were so worthy of the time spent.

Delores Fischer
Florissant, Missouri

EACH TIME I RENEW *The Weaver's Journal* I think I should tell you how much I enjoy each issue. I subscribed for my students to inspire and to explore more weaving than I could impart in two weeks. And it works as I hear, now that I'm retired from teaching. Now I have the time to explore and weave some of the things I had made notes about but didn't have time or looms to try.

Margaret Carter
Charlestown, New Hampshire

YOU MIGHT BE INTERESTED to know that the Vogue pattern #8440 used in making the cape designed by Leslie Voiers (Winter 1987) is no longer available in the stores.

By phoning the Vogue Consumers Service people I was able to get a pattern, but they only had it in size "Petite," and by now even that may be gone.

Joy Neuman
Berkeley, California

We are sorry for the inconvenience. This pattern was still available when the article was in preparation.

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In the next issue

- **Handspun Yarns** and their uses will be featured, with articles by:

  Susan Byrd, Nancy Ellison, Peggy Frost Meyer and LaVonne Schreiber.

- The ancient Scandinavian art of Nålbinding *by Lila Nelson & Kate Martinson.*
- Tapestry Tips—Part 2 *by Nancy Harvey.*
- *Also featured:* Overshot and double weave.

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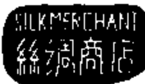

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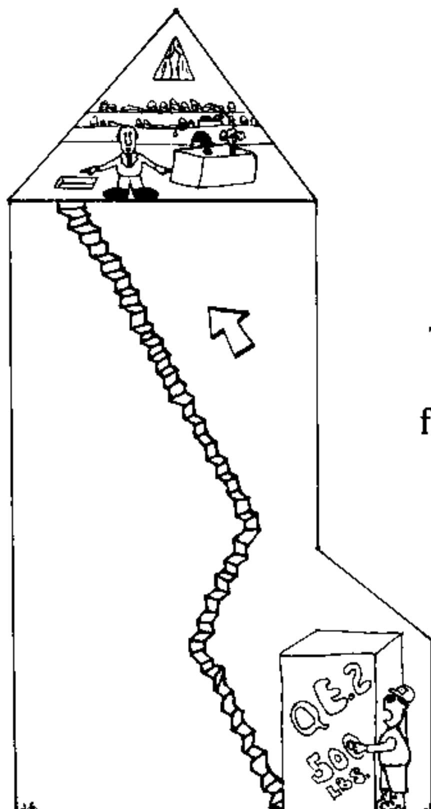

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Teachers Directory

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

Basketry

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Teachers Directory to page 47.

Working with the Bias

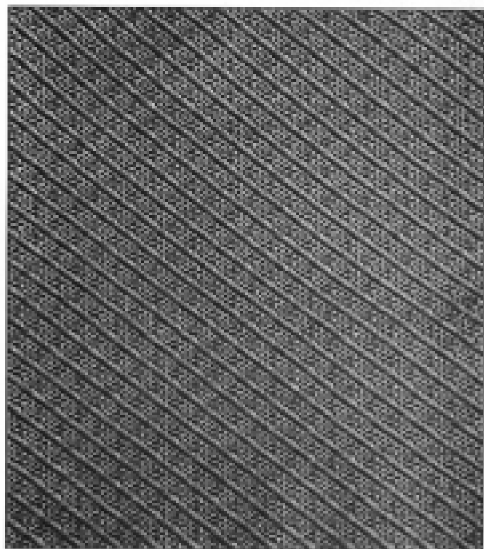
by Virginia West

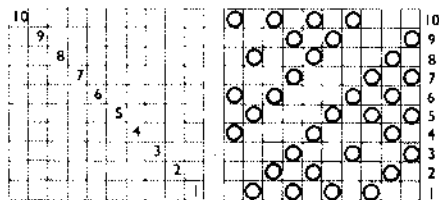
IN DESIGNING CLOTHING I have become aware of the advantages of working with the diagonal, or "bias" of the fabric. A garment designed "on the diagonal" is comfortable to wear because of the give of the fabric. Also, the draping quality is enhanced, adding to the fluidity of the garment's appearance. In the design of a piece of clothing, diagonal stripes can be more interesting than the more obvious horizontal or vertical ones, and stripes placed in different directions on various parts of the garment can add to the dynamics of design.

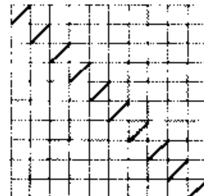
However, fabric of greater width is required for design on the diagonal and fabric corners are wasted. To alleviate this, build a 45° angle into the design of the fabric as in the examples shown here. The garment can then be cut along the straight grain and at the same time will achieve all those desirable qualities of drape and stretch.

All twills, especially those employing eight or more harnesses, give good diagonals and can be woven to achieve 45° angles. The sett and size of weft are both factors in achieving the desired angle: Increase the number of ends per inch or increase weft size if the angle is too shallow; decrease e.p.i. or weft size if it is too steep. To check for a 45° angle, you will need a template, which can be made with a square piece of paper by folding the lower corner to align with the opposite edge. Place the edge of the paper along the edge of the weaving to see whether the twill diagonal follows the fold of the paper.

Five fabrics illustrate this concept: Four are fascinating twill designs and one an unusual diagonal Bronson.





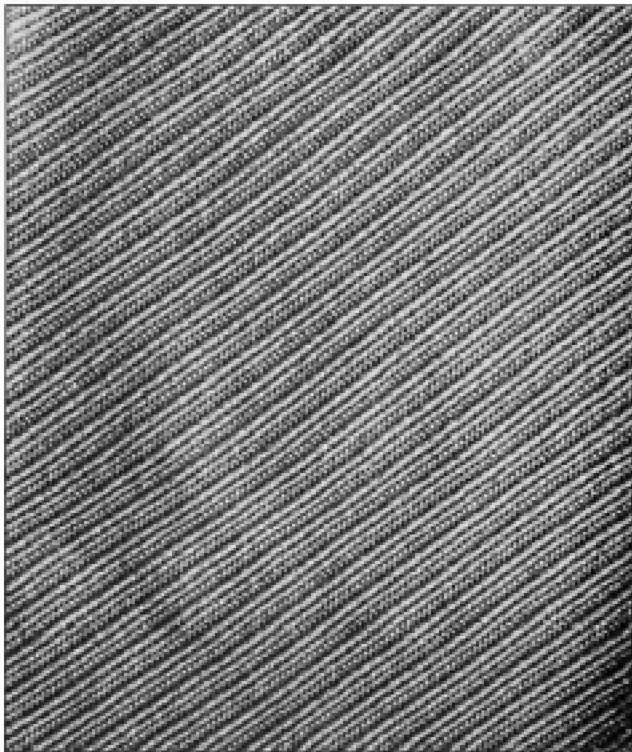


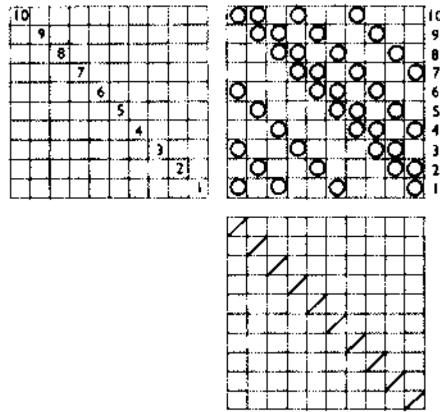
This attractive 10 shaft twill features ascending diagonal ribs whose interstices are filled with tiny flowerets. It is a two-sided fabric.

Warp: 8/2 viscose rayon, taupe, 2800 yd/lb

Weft: 6 strand terracotta embroidery cotton, 2080 yd/lb from Robin & Russ

Sett: 18 e.p.i.



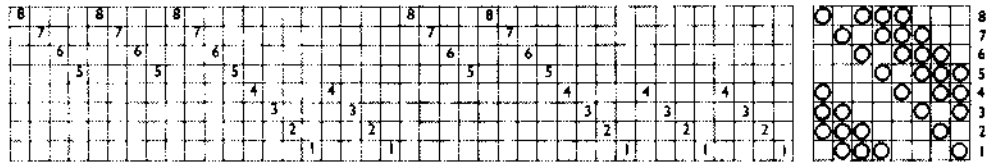


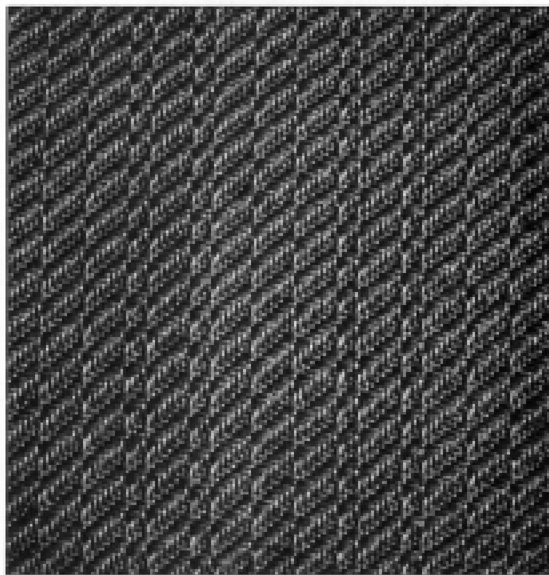
This $\frac{1\ 2\ 1}{3\ 1\ 2}$ tie-up on a 10 shaft straight draw has a special dynamic movement.

Warp: 8/2 viscose rayon, taupe, 2800 yd/lb

Weft: Mauve 6-ply rayon, 1400 yd/lb or 3/2 perle cotton

Sett: 18 e.p.i.



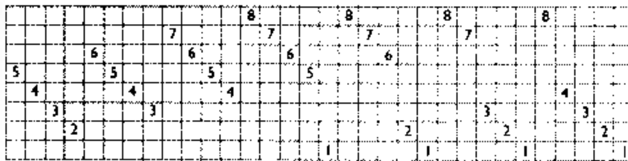


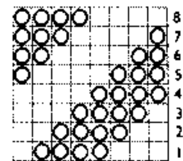
An 8-shaft double twill is woven in an untraditional way to achieve an ascending broken twill effect.

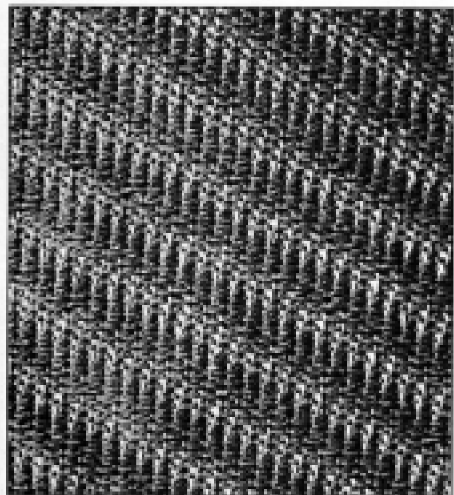
Warp: 8/2 viscose rayon, taupe, 2800 yd/lb

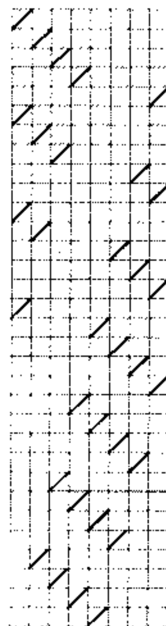
Weft: 6 strand terracotta embroidery cotton, 2080 yd/lb from Robin & Russ

Sett: 18 e.p.i.







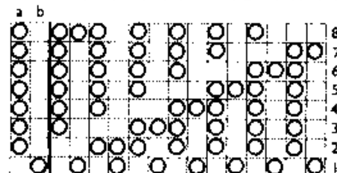


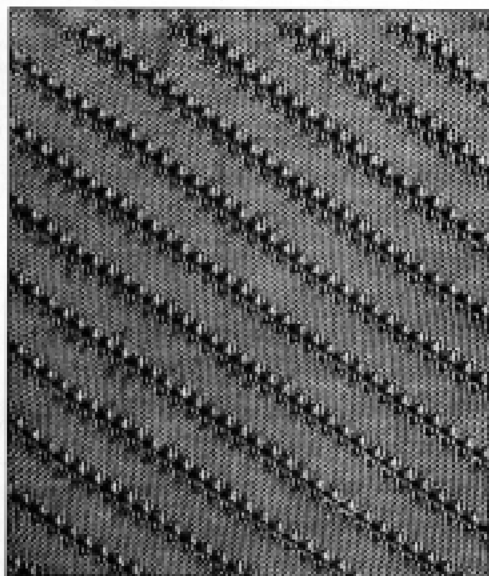
In the first half of the threading draft there are 3 thread skips; in the second half there are 4 thread skips in the sequence. Correspondingly, in the 4/4 twill tie up, there are 3 then 4 intervals in the treadling sequence.

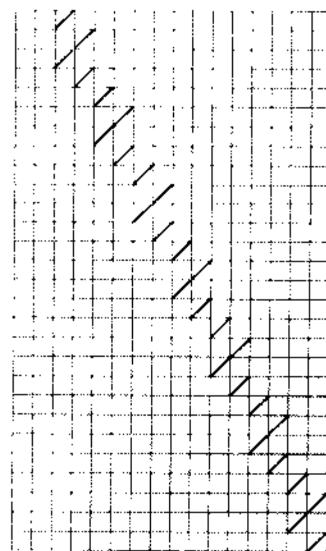
Warp: 2 ply Tussah, #10, from The Silk Tree, 3750 yd/lb

Weft: Dyed silk, white medium singles, #26, 2320 yd/lb from The Silk Tree

Sett: 24 e.p.i.







Diagonal Bronson

Warp: Celadon green sewing silk, 4000 yd/lb

Weft: Same as warp

Sett: 24 e.p.i.

No neat selvedge possible.

MEET THE AUTHORS

BRAVO

DOWNING

HARVEY

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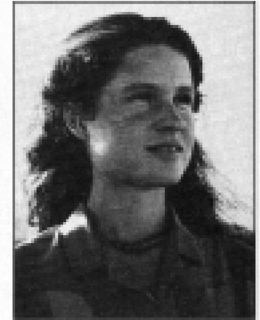

JENNINGS

ROLINGSON

THORNTON

WAGGONER

Monica Bravo's interest in Chilean embroidery led to reproducing the techniques featured in her article. She has a farm in southern Chile where she is introducing spinning and dyeing to local women and helping them to market their crafts in Santiago. She has been a journalist, writing for prominent Chilean magazines and continues to free-lance.

Pat D'Andrea was cofounder, publisher and editor of *La Confluencia* (The Confluence), a regional literary and political journal published in New Mexico. A resident of Santa Fe, she has worked extensively with the Ramah weaving community.

Marolyn Downing's interest in woven textiles dates to the early 1960s when she took classes at the Weavers Guild of Minnesota, studied spinning and cardweaving with Savetta Livingston and dug up heaps of dandelion roots in pursuit of an elusive yellow dye. She is currently textile coordinator and buyer for International Design Center in Minneapolis.

Nancy Harvey began weaving in 1974 and has devoted herself to tapestry since 1976. She is the author of *The Guide to Successful Tapestry Weaving* and *Patterns for Tapestry Weaving, Projects & Techniques*. She is co-owner of Victorian Video Productions, producers of arts and crafts video workshops including two tapestry videos of her own.

Michael Hitchcock conducted postgraduate field research in Indonesia between 1980 and 1982. He was awarded a Ph.D. by Oxford University in 1983. Since his appointment to London's Horniman Museum as Assistant keeper of Ethnography he has continued to write about textiles. His book, *Indonesian Textile Techniques* was published by Shire Publications in 1985. He is currently conducting research on textiles from the Balkans.

Nancy Arthur Hoskins has a M.A. degree in Fine Arts/Weaving, Art Education and Art History from the University of Oregon. She now teaches at Lane Community College in Eugene. She has continued to do research and writing and learning and does weaving on commission.

Lucy Anne Jennings has taught basketry, weaving, spinning and dyeing to both children and adults. She lives in Kingman, Arizona.

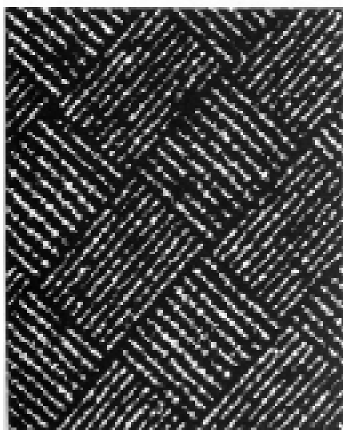
Kathy Kahn is a weaving afficionado and chemistry teacher in the St. Paul public schools.

Beth Rolingson is the editor of *Tapestry Topics*, the quarterly newsletter of the American Tapestry Alliance. She has been a tapestry weaver for seven years and has exhibited throughout Texas where she lives on a small farm outside Austin.

Lavonne Schreiber is currently spending three years doing research in Japan on traditional textiles, tools and techniques. She is retired from teaching weaving and fiber in Colorado at the university level.

Sandra K. Thorton lives in British Columbia. She has travelled to Peru several times to study the weaving of San Pedro de Cajas and to collect information on the production of alpaca. She teaches workshops, lectures and weaves.

Virginia West founded the Fiber Department at Maryland Institute College of Art in 1969. Her work can be found in public and private collections throughout the United States, Europe and Australia. She is the author of several books including most recently *The Virginia West Swatch Book*.



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Tapestry Tips Part 1

by Nancy Harvey

HOW DO I make my interlocks look good? Sometimes they work, sometimes they don't. What makes it so confusing?" I hear these questions often when I teach workshops. The following tips should help you understand what is happening as you weave, and how you can control the process. Successful tapestry weaving will soon become automatic.

There are two types of *weft interlock* techniques and some variations within each type. When weaving a weft interlock the wefts hook around each other in the space between two neighboring warp threads. The wefts *do not* "hook" around and share a warp thread, as they do in *warp interlock*.

The two types of weft interlock are 1) weft interlock, often referred to as single weft interlock, and 2) double-weft interlock. When weaving these techniques, we should be aware of several things: 1) the direction in which the wefts are travelling, 2) the position of the warp thread after the interlock (up or down), 3) how often the wefts interlock with the adjacent weft, and 4) what the technique looks like when woven.

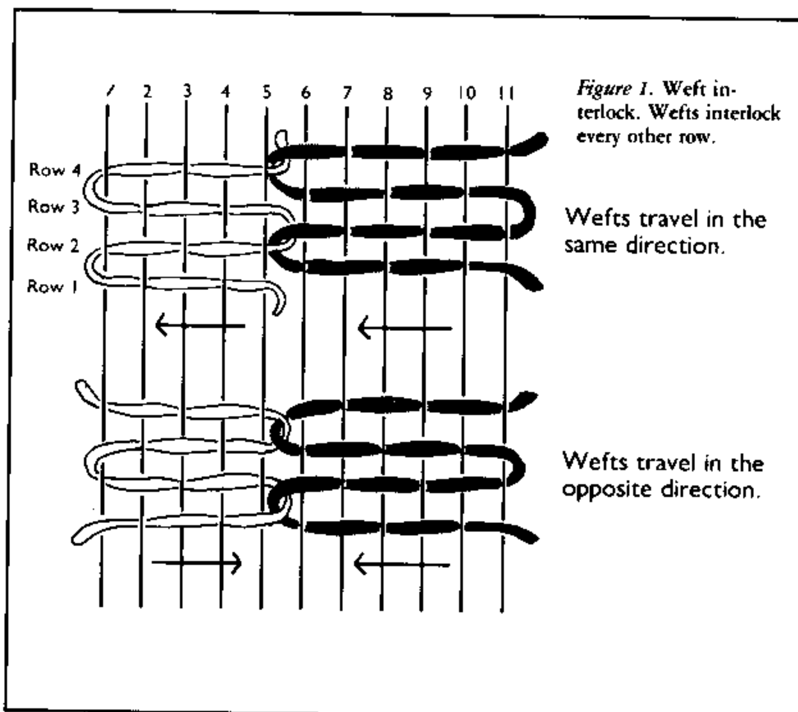

Figure 1. Weft interlock. Wefts interlock every other row.

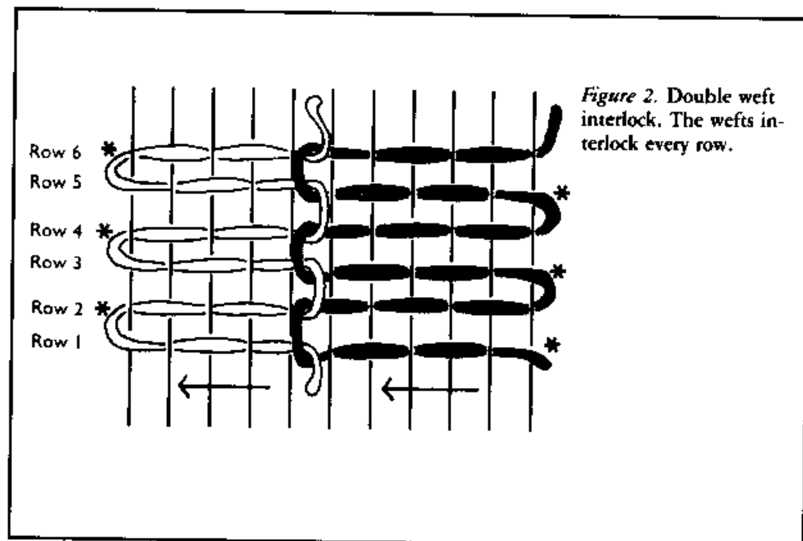

Figure 2. Double weft interlock. The wefts interlock every row.

Weft Interlock

In weft interlock, the wefts can travel in the same, or the opposite direction from one another (*figure 1*) and the wefts interlock *every other* row. The front and the back side of the technique looks the same. In double-weft interlock, the wefts travel in the *same* direction (*figure 2*) and the wefts interlock *every* row. Double-weft interlock is one tapestry technique that has a "right" and a "wrong" side and it is the "wrong" side that is up or facing you as you weave. Therefore, if you choose to use double-weft interlock, your entire tapestry must be woven with the back or "wrong" side facing you while you work, which means your cartoon must be a mirror image of the desired results.

Notice in figure 1 that no interlock takes place where the wefts meet each other on row one or three, they only interlock every other row. When the wefts travel in the opposite direction the appearance is somewhat different. The two wefts weave toward each other, interlock around

each other and on row two weave back to the edge. It looks like the wefts are interlocking every row, but if you look closely and compare figure 2 with figure 1a, you will see the difference between weft interlock and double-weft interlock.

Double Weft Interlock

To weave double weft interlock, make sure the wefts travel in the *same* direction. (In figure 2, an * indicates the weft you begin weaving with on each row.) For example, the first row travels to the left, so begin the second row with the weft on the left. When it meets the adjacent weft, lay it over the top of the new weft (forming the interlock), and weave the next weft, continuing across the row if more wefts are involved. On the next row (3), weave the weft you finished the previous row with (in this case the right-most weft) towards the left, making the interlock, and continue across the row. On row 4, start with the left weft. Get the idea? If you always start the new row with the last weft you wove on the previous row the interlock will always happen automatically. You will know you have done it successfully by looking at it because a nubby ridge forms on the top of the woven surface.

Double-weft interlock gives you the smoothest interlock of all the interlocking techniques. When finished, the front side is very smooth and flat because the double interlocks are forced to the surface on the back side which is facing you while you are weaving, and the join where the two colors interlock is the least serrated.

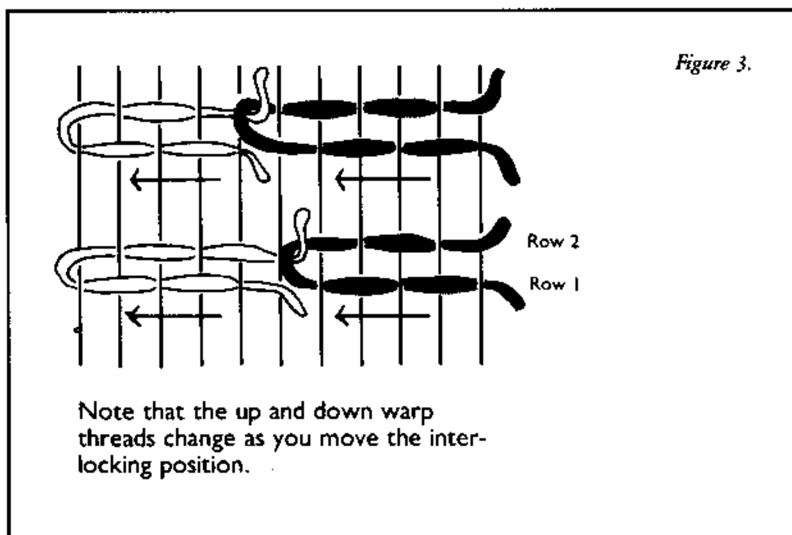

Figure 3.

Note that the up and down warp threads change as you move the interlocking position.

Refinement of Weft Interlock

If you prefer to weave your tapestries with the right side facing you, as I do, there is a way that you can make single weft interlock look almost as good as double-weft interlock. To refine the weft interlock technique pay close attention to weft direction, and the position of the first warp thread after the interlock. For example, look at figure 3a. The wefts travel in the same direction and on row two the left weft interlocks with the right weft between warps 5 and 6. As the right weft is woven, notice that warp 6 is in the *up* position because the weft passes under warp 6. This is the kind of thing that you have to watch for. In this illustration, I would say to myself, the first warp (#6) after the interlock is in the *up* position.

Now look at figure 3b. The first warp (#7) after the interlock (row 2 after the left weft lays on top of the right and the right is woven) happens to be in the *down* position. This is the reason why your interlocks look different even though you think you are doing the same thing. Every time the shape of the design causes you to move to a different area to interlock the *up/down* position of the warp after the interlock can change. This happens because you must interlock in a consistent manner, when the *wefts travel in the same direction* either left-over-right or right-over-left, depending upon the direction of the first row. As a result, if you had long vertical areas where you needed to interlock, and they stepped over only one warp every several inches, you would get a different look each time you moved to another warp.

Do not get discouraged. You can remedy this situation and make the interlocks look the same, but you will have to weave the interlocking technique with the wefts travelling in the *opposite* direction. Follow the various stages as they develop in figure 4a. In row 1 the wefts weave towards each other. Change the shed and in row 2 decide which weft should be placed on top. I would place weft A over B and weave B first. This places the first warp (#5) after the interlock in the *up* position. The row is finished by simply weaving weft A to the left. Continue this exact process (interlocking between warp 4 and 5) for the desired number of passes.

When it is time to move the interlocking point one warp to the right, for example, the thought process begins again (*figure 4b*). The wefts now meet between warp 5 and 6. Before you interlock, tell yourself that you want the first warp *up* after the interlock. Therefore place B over A to form the interlock and this time weave A first so it goes under warp 5. The *result* is now consistent with what we did in the previous step, that is, always having the first warp *up* after the interlock. However, in this case the weaving sequence changed as we had to interlock B over A

and weave A first, rather than A over B and weaving B first as we did in the previous sequence.

By weaving with the wefts in the opposite direction you have the opportunity to control which way they interlock (left over right, or right over left), and you also can determine which weft is woven first. You cannot do this when the wefts travel in the same direction.

I prefer to have the first warp after the interlock in the *up* position because my interlocks look better this way. It can, of course, be in the *down* position. Try it both ways and decide which works most smoothly and best for you. The best way to understand this process is to try it. Next time you have a little extra warp left at the end of a project, try some of these interlocking processes.

Analyzing and understanding this process has been very helpful to me in my tapestry work, and I hope it will be to you as well. It is especially useful when weaving a tapestry in a side-to-side direction where all those horizontal design lines become vertical while weaving and you do not want to use slit technique because you would have to sew the sections together later. I used the single weft interlock technique (with the wefts travelling in the opposite direction) and found it to be the perfect technique for all the long straight design lines in the tapestry pictured, which was woven in a side-to-side direction. The long lines at the base of the mountains and the shore would have been a succession of very long slits that moved only occassionally to the next warp. Slit technique would not only have been difficult to control, it would have weakened the structure of the tapestry at that point.

In Part II, I will tell you how to use these interlocking techniques to create narrow vertical outlines and also describe the process involved when working with more than two interlocking wefts at one time, say 5, 8, or 10, all travelling in the opposite direction at the same time! See you then.

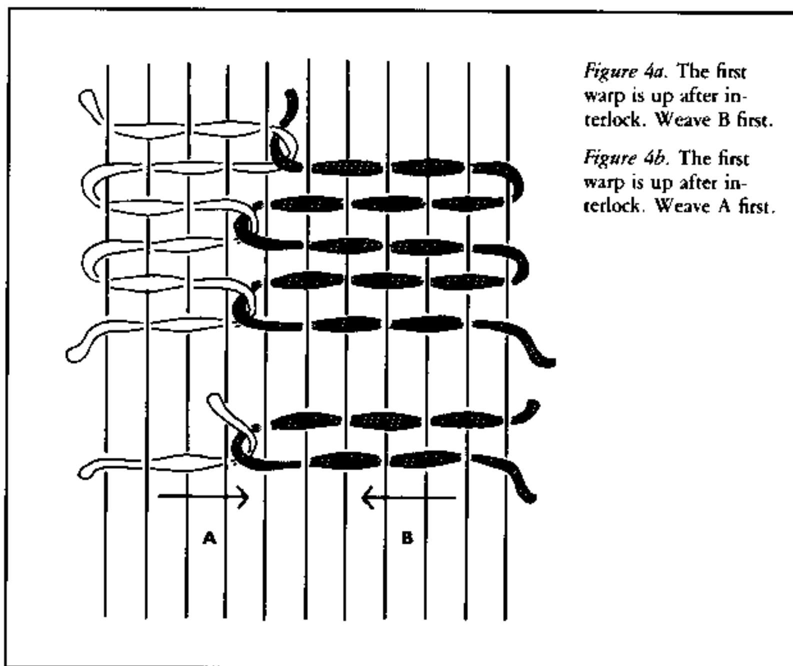

Figure 4a. The first warp is up after interlock. Weave B first.

Figure 4b. The first warp is up after interlock. Weave A first.

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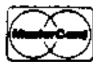

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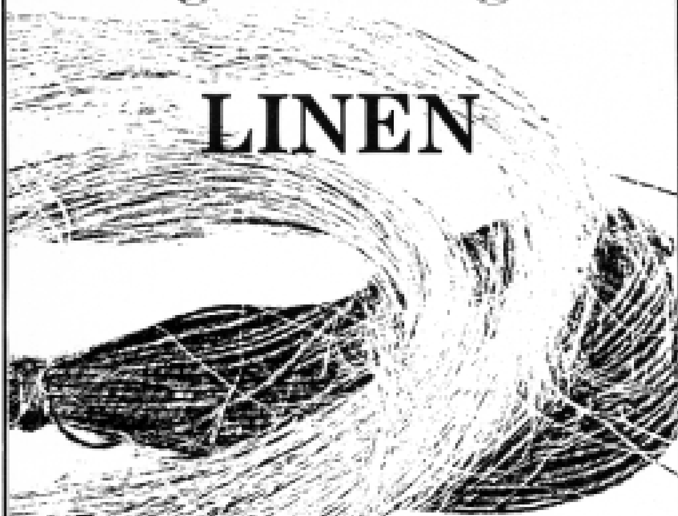

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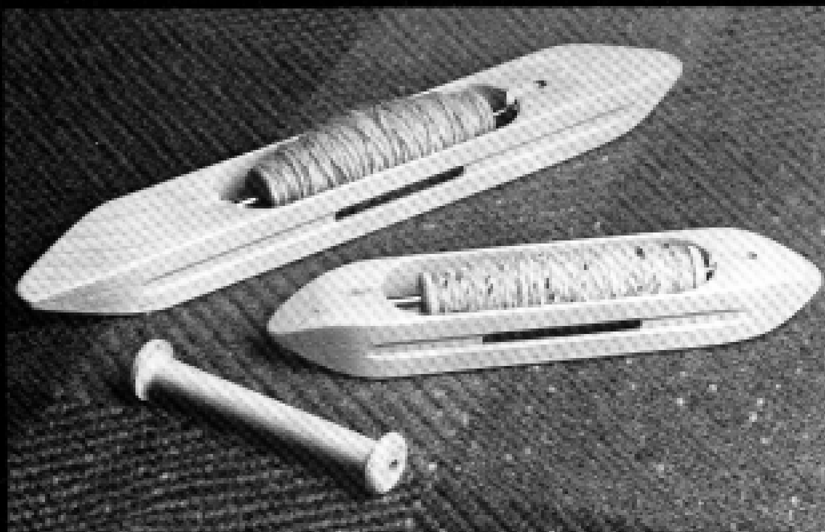

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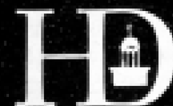


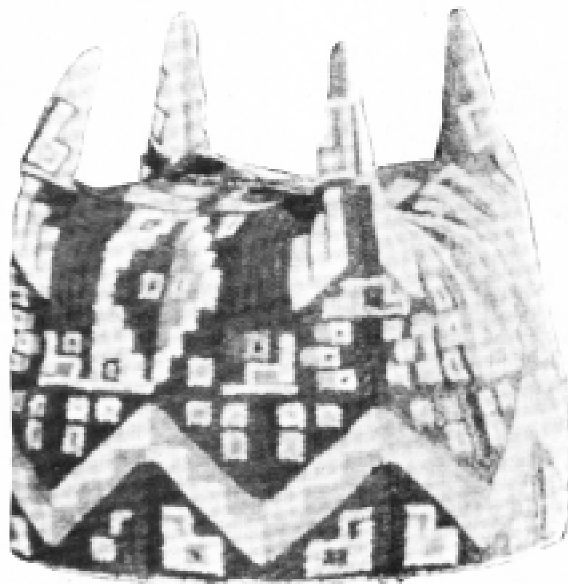
Peruvian Technique for Dimensional Knotting

A Pre-Columbian application for needlenetting

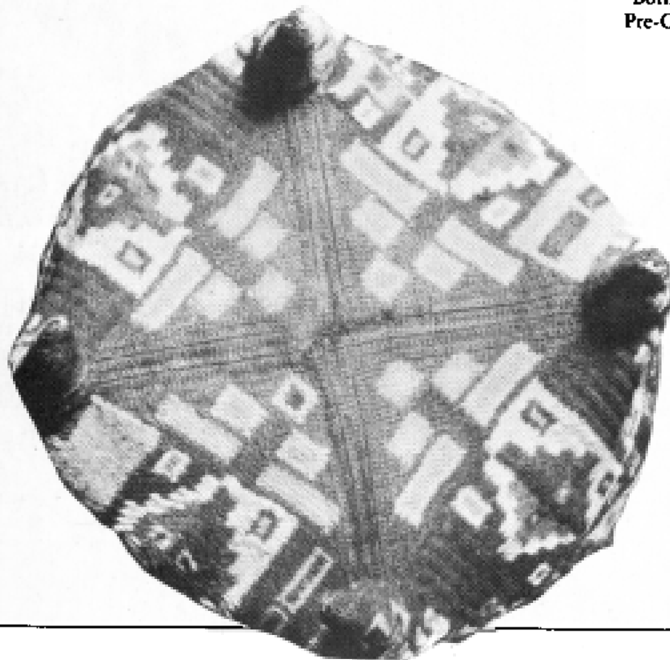
by Monica Bravo

THE FOUR-POINTED CAPS belonging to the Huari-Tiahuanaco culture (300–888 A.D.) evolved in the area that today is Peru, Bolivia, Chile and northern Argentina. Their use was apparently ceremonial and religious. These caps have been found in graves together with other funerary objects. They have a variety of designs and colors, but they are all executed with a needle-weaving technique of self-supporting knots, known today as the double interlocking knot.

The technique is very versatile, producing two entirely different fabric faces. The multicolored caps have a tapestry appearance and are made with thin yarns. These produce a linear textural effect, even though the position of the stitches occurs diagonally in the rows. When a thicker yarn is used and one color is maintained throughout an area as in the case of those caps made with one or two colors, the diagonal effect of the stitch can be used to produce different relief patterns.



Both caps are in the collection of the Pre-Columbian Art Museum Santiago, Chile (0179-0180).



This knotting technique is common to societies who have used it in the making of fishing nets. What is different here is that the stitches are used close together without leaving any spaces in between, thus creating a fabric appearance.

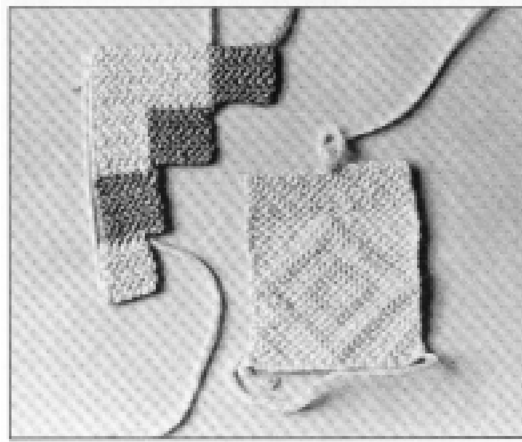
Fishing nets were made using bone shuttles, the caps with cactus needles. Today we use a tapestry needle with threads no longer than 20".

The intricacy and richness of these caps reflect the sophistication of a culture that existed 1,385 years ago and with which we are still not wholly familiar. Yet the little we know of these people of the Altiplano lead us to believe they were remarkable beings.

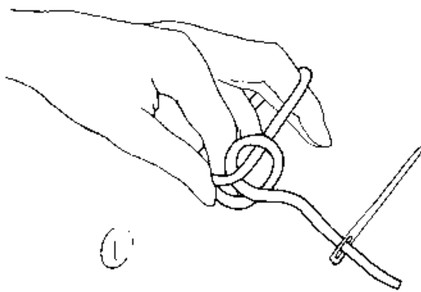
The Double Interlocking Knot

The double interlocking knot appears in all the four-pointed caps I have studied both at the Azapa Museum in Arica, Chile and at the Precolumbian Museum in Santiago, Chile.

This knot is a combination of two loops: Steps I–II and Steps III–IV. The first two steps produce a smooth surface on the right side and a grainy surface on the reverse while the second group of steps produces the opposite effect. It is advisable to alternate these steps to avoid having the fabric roll up.

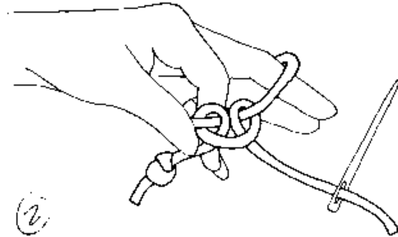


Two samples by Monica Bravo showing the double interlocking knot.



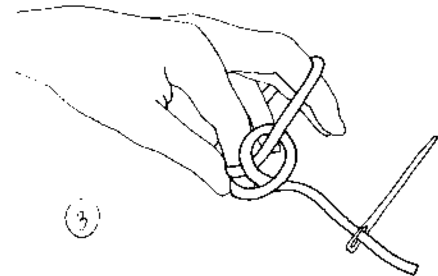
Step 1

Figure 1. **With an 18" long piece of thread knotted at one end and using a tapestry needle, circle the thread around three fingers and make the first loop as shown. Pull tight. The first half of the stitch is completed.**



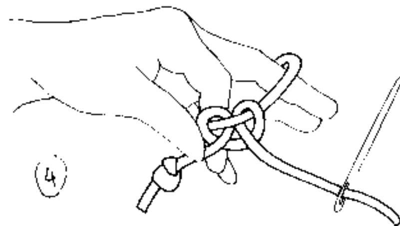
Step 2

Figure 2. **The second half of the stitch is made by making the second loop as shown. Pull tight. This stitch has a smooth face.**



Step 3

Figure 3. **To make the grainy surface loop as indicated. Pull tight and the first half of the stitch is completed.**



Step 4

Figure 4. **Loop as indicated to complete stitch. Pull tight. At this point you may want to compare the two surfaces of the stitches.**

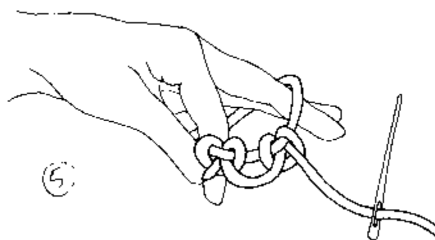


Figure 5. **Leaving a small space repeat either Steps 1 and 2 for a smooth effect or Steps 3 and 4 for a grainy one to complete the first row.**

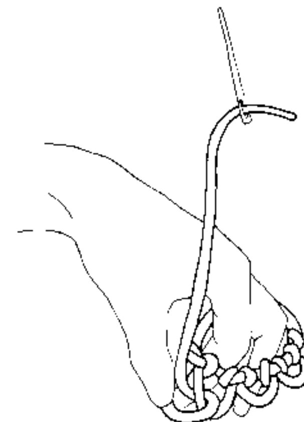


Figure 6. **For the second row, insert needle on lower loops of first row stitches. Repeat Step 1 for the first half of the stitch and pull up as indicated. You may work left to right (shown here) or right to left. Once you understand the fabric structure you can work on either side.**

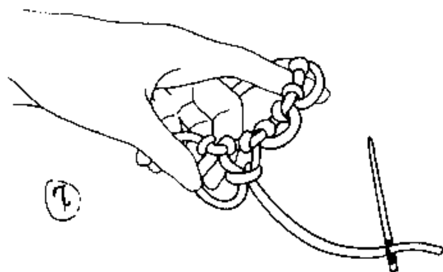


Figure 7. Repeat Step 2 for second half of the stitch and pull down as indicated.

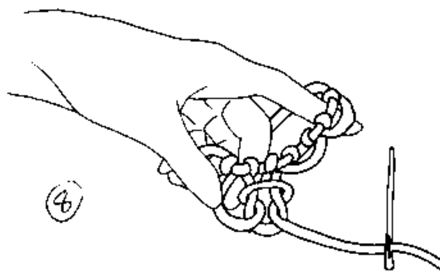


Figure 8. Shows completed knot 1 & 2. If Steps 3 and 4 are made, reverse the direction of the pull.

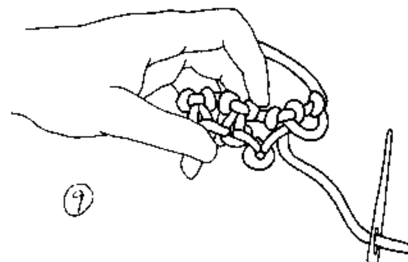


Figure 9. To increase, make two knots in the same loop.

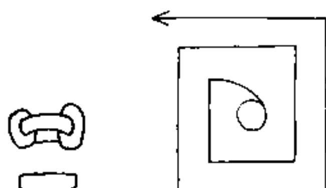


Figure 10.
a. Appearance of smooth knot (Steps 1 & 2).
b. Appearance of grainy knot (Steps 3 & 4).
c. To make a circle for the top of the hat, start with a small circle and knot around to desired size.

To make a square for the top of the cap, start also with a small circle and establish four equidistant spaces where increases will be worked.

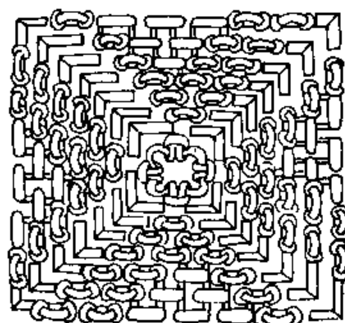
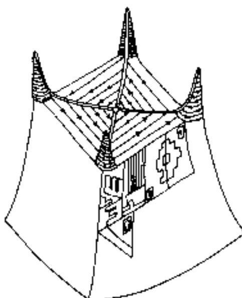
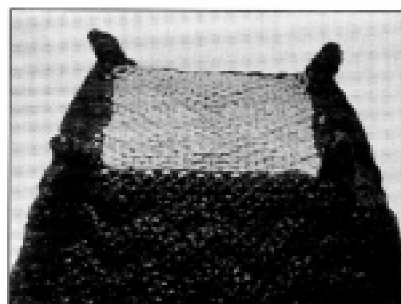


Figure 11. The beginning of a square top for a four-pointed cap worked in combinations of Steps 1 & 2 and Steps 3 & 4.





This cap is from the private collection of Juana García-Huidobro in Santiago.

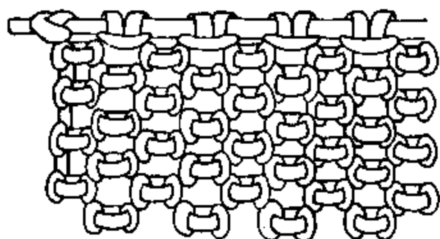


Figure 12. Straight knots in Steps 3 & 4 (Grainy surface).

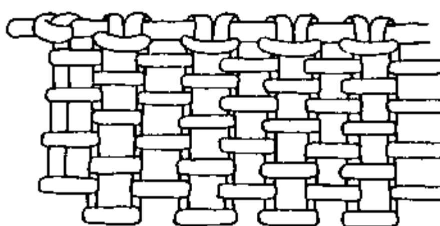


Figure 13. The reverse side of the former exhibits a smooth surface. Therefore, each face has to be executed in the corresponding knot.

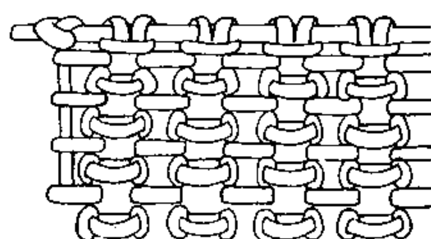


Figure 14. Steps 1 & 2 repeated on every row.

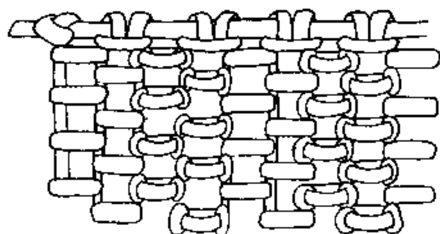


Figure 15. The alternation of Steps 1 & 2 and 3 & 4 repeated along the row. When working the second row on the reverse side knot according to the way the steps appear.

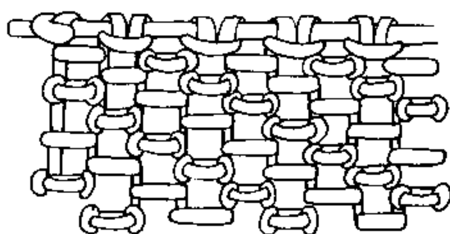
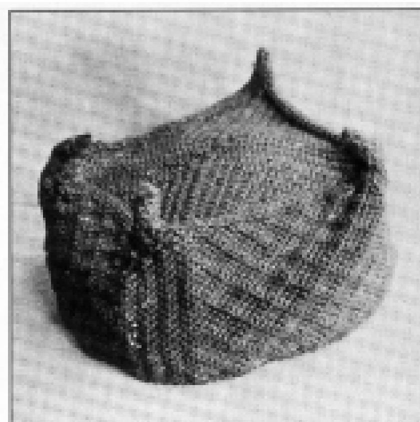
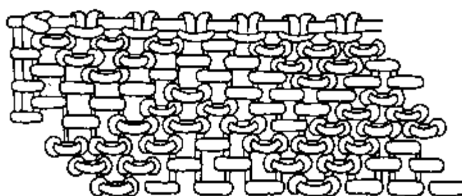


Figure 16. Steps 1 & 2 and 3 & 4 worked to form diagonals.



Diagonals are evident on this hat from the San Miguel Azapa Museum.

Note the diamonds on this hat from the San Miguel Azapa Museum.



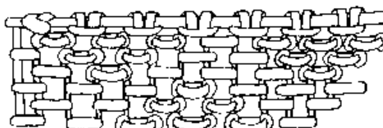


Figure 17. Steps 1 & 2 and 3 & 4 worked in a diamond pattern.

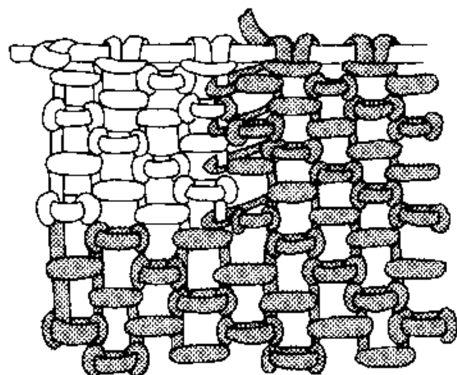
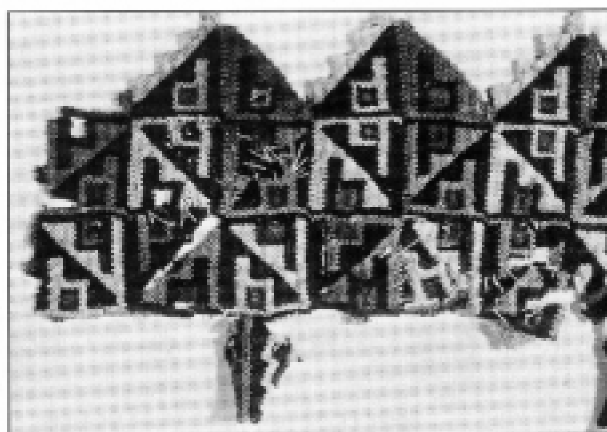
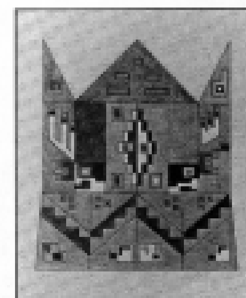


Figure 18. When different colors are used first complete one area of color and then add the next, meshing the knots according to the pattern.



Fragment in browns, reds and greys from the private collection of Mr. Esponeys.



Pattern diagram for hat shown in lower left on page 17.

EUROPEAN TAPESTRY COLLECTIONS

London's Victoria & Albert Museum

by Marolyn Downing

THERE IS SOMETHING for everyone in London's Victoria & Albert Museum. More specifically, there is something for anyone interested in textiles. For the weaver, the rug collector, the knitter, the historian, the textile designer, lacemaker, needlework specialist, or aficionado of costume and fashion design, there is an array of exemplary historic textiles to study and enjoy. When the collection is described as exceptional, that accolade is warranted. With 400,000 pieces covering nearly 5,000 years from the third millenium to present-day textiles, the scope of the collection includes every important textile-producing period and culture with surviving artifacts. It is the world's largest collection. In overall composition and organization, "primitive" textiles are generally excluded, but are included in collections of anthropology museums and holdings such as the Museum of Mankind.

Five museum departments contain portions of the V. & A.'s vast textile holdings: Circulation, Prints and Drawings, Far Eastern, Indian and in Textiles and Dress (the largest portion). Origins of the collection can be traced to the competitive 1840s when England was challenged by other textile-producing countries. To garner a larger share of world textile trade, the British needed improved designs. In 1837 the Government School of Design was founded. In 1842 European fabrics of the Middle Ages, as well as 16th and 17th century pieces, were acquired as examples of "good" design for students and manufacturers to study. It was to be a broad based collection for design inspiration and technical research. The motto of the museum, carved in stone over the entrance was: "The Excellence of Every Art Must Consist in the Complete Accomplishment of its Purpose."[1] The present museum building opened in 1909 with more space to house the expanding textile collections.

Many interesting stories could be told about acquisitions which have built the V. & A.'s extensive collection. In 1857, the museum had just moved to new premises in South Kensington. Knowing that a particular tapestry was very dear to Queen Victoria, Prince Napoleon presented it as a diplomatic gift. Thus the collection acquired a neoclassical Gobelin tapestry depicting Arria and Paetus, with a border of stylized bees added during the reign of Napoleon Bonaparte.[2] More recent acquisitions to the Prints and Drawings section occurred about 1970 when two curators were visiting Warners, one of England's oldest upholstery fabric manufacturers, in Spitalfield and were invited to look into their "archives." In a damp, rat-infested cottage the curators found many volumes of Spitalfield silks pattern books left by firms preceding Warners.[3] Volume after volume of pattern books trace and date the evolution of exquisite silk design from 1789 into the twentieth century. These pattern books are now among the 10,000 textile designs on paper which the museum owns. Another recent find, the collection's finest 18th century woman's costume was discovered in 1970 in a spare bedroom of a Lord's home in Inverness. It has been restored with great care and skill by the V. & A.'s Conservation staff. Such holdings prompted the department to change its name in 1978 to Textiles and Dress.[4]

Although I was interested in the costume collection, it was a stronger interest in home furnishing textiles and rugs that first led me to the Victoria & Albert. With only a few hours to spend, I wandered past beautiful embroidery samples, cases of lace that recalled details on historic portraits, brocades and velvets, tapestries depicting ancient legends, displays of Scandinavian and European home textiles and grand carpets. Upon leaving I vowed to allow more time for the next visit. That visit followed correspondence with Textiles Assistant Jennifer Wearden who agreed to open the carpets collection for my study. On an April morning Miss Wearden led me through the Textile halls to a curtained bay. She pulled the curtain aside with a long pole, revealing more curtains wrapped around groups of rugs mounted on huge racks. She then untied the cotton tapes which girdled the covered rugs and asked which groups I would like to see: North African Kilims, Caucasian knotted carpets, Egyptian, Central Asian and Chinese, or European and American. I chose three categories and examined over 240 rugs. From a richly colored Kerman through Wiltons designed by William Morris, to 20th century wool tufted abstractions, the V. & A's holdings provide excellent examples of design, style and technique.

No single rug is as well known however as the Ardabil carpet. With merit as a work of art, and as an important historic piece, this large (34′6″ × 17′6″) carpet is dated 1540. It is outstanding in size, fineness of weaving and design. Weavers will appreciate the technical points: The warp is of 2-ply yellow silk, 35 e.p.i. with a weft also of yellow silk and 3 rows woven after each row of knots. The knots of very fine Persian wool are 19 to 1″, with a bout of 340 knots to a square inch. This combination enabled the weaver to make a dense and strong fabric and allowed floral detail and curvilinear motifs to roll across the field and border of the carpet. Ten colors are balanced between light and dark, typical of the early classic style of Sefavid decoration. For William Morris, the well-known 19th century designer, the Ardabil carpet had "no counterpart, its design was of singular perfection . . . ".[5] This opinion from one of their most persuasive art referees helped convince museum authorities to acquire the carpet, now considered one of the outstanding pieces in the V. & A.'s holdings. It is currently shown in a pressurized glass case which makes it more difficult to see, but protects it from damaging pollution.

William Morris, whose printed and woven textile designs of 100 years ago are currently reappearing in both fashion and home furnishing fabrics, must be cited for his tremendous influence on the emerging Textiles Department of the Victoria & Albert. The museum relied on Morris during the 1880s and 1890s as a member of the

first formal committee of art referees, and benefitted by his detailed and scholarly reports.[6] He in turn used the collection as a resource for designs. Morris's finely woven silk and wool design of 1885, "Rose and Lily," is based on a 17th century Italian woven silk in the V. & A.'s collection. Several other textile holdings provided inspiration on a favorite theme of flowering and fruit-bearing trees during Morris's last ten years of design work. This was an exemplary case of a mutually beneficial relationship in the growth of this major resource. Considering that the stated purpose of the collection was to elevate the design standards of British industry, William Morris assisted in accomplishing this goal.

Guidebooks will advise that you not miss the four Devonshire Hunting Tapestries, shown in the V. & A.'s Gothic Tapestry Court. Woven about 1440, these were the largest and finest tapestries to have survived the Middle Ages and can be traced to France's tapestry atelier in Tournai. Also of interest to the tapestry weaver is a 1472 tapestry depicting the Trojan War and three Belgian tapestries showing the Triumphs of Petrarch, displayed in the Gothic Tapestry Court. English, French and Flemish tapestries of the 17th and 18th centuries are exhibited in halls and other areas of the V. & A. Holdings have grown beyond 200 tapestries, and are placed beyond the museum's walls. Several fine tapestries are displayed at Ham House, a 17th century house well known for its original furniture, decoration, and a large collection of paintings. A room of 18th century Gobelin tapestries with matching upholstery is exhibited at Osterly Park in Islesworth.

Some of the world's most ancient textiles are held by the V. & A., found during systematic excavation by the British and French in 1882 in upper Egypt. In addition to Coptic tapestry fragments dated 6th to 9th century A.D., tapestry ornaments, embroidery, patterned woolen stuffs, resist-dyed linens and garments are held by the museum. Many of these have colors that are remarkably well-preserved, and the range of items provides valuable information on the scope of the design and production of an early era.

Surface designers find valuable, varied resources in the extensive holdings of printed fabrics. From the early resist-dyed Coptic fabrics mentioned above, through a large collection of English and French 18th and 19th century pieces to modern screen prints, the examples of process and period are available to study and examine. The V. & A.'s printed textiles by William Morris have been the subject of renewed interest over the last several years. Printed Indian textiles are also a noteworthy holding in the Indian section. A large portion of the 3,000 textiles held in reserve in the Student's Room of the Indian section are accessible to surface designers and researchers by appointment.

Over 300 examples of lace, spanning a variety of eras and locales are displayed in glass cases in the Textile Department. There are actually over 2,500 pieces of lace in the V. & A.'s collection. This is Great Britain's largest holding of lace, with the traditional lacemaking center of Nottingham holding 2,000. Pieces in the V. & A.'s collection include lacis (network) covers from the 16th century, a rich holding of 17th century needlelace, and fine examples of 18th century Brussels bobbin lace. Although the focus of the collection is on "fashion lace", there are also examples of European peasant laces, some from India, South America and the East Indies in addition to fine examples of tatting.[9]

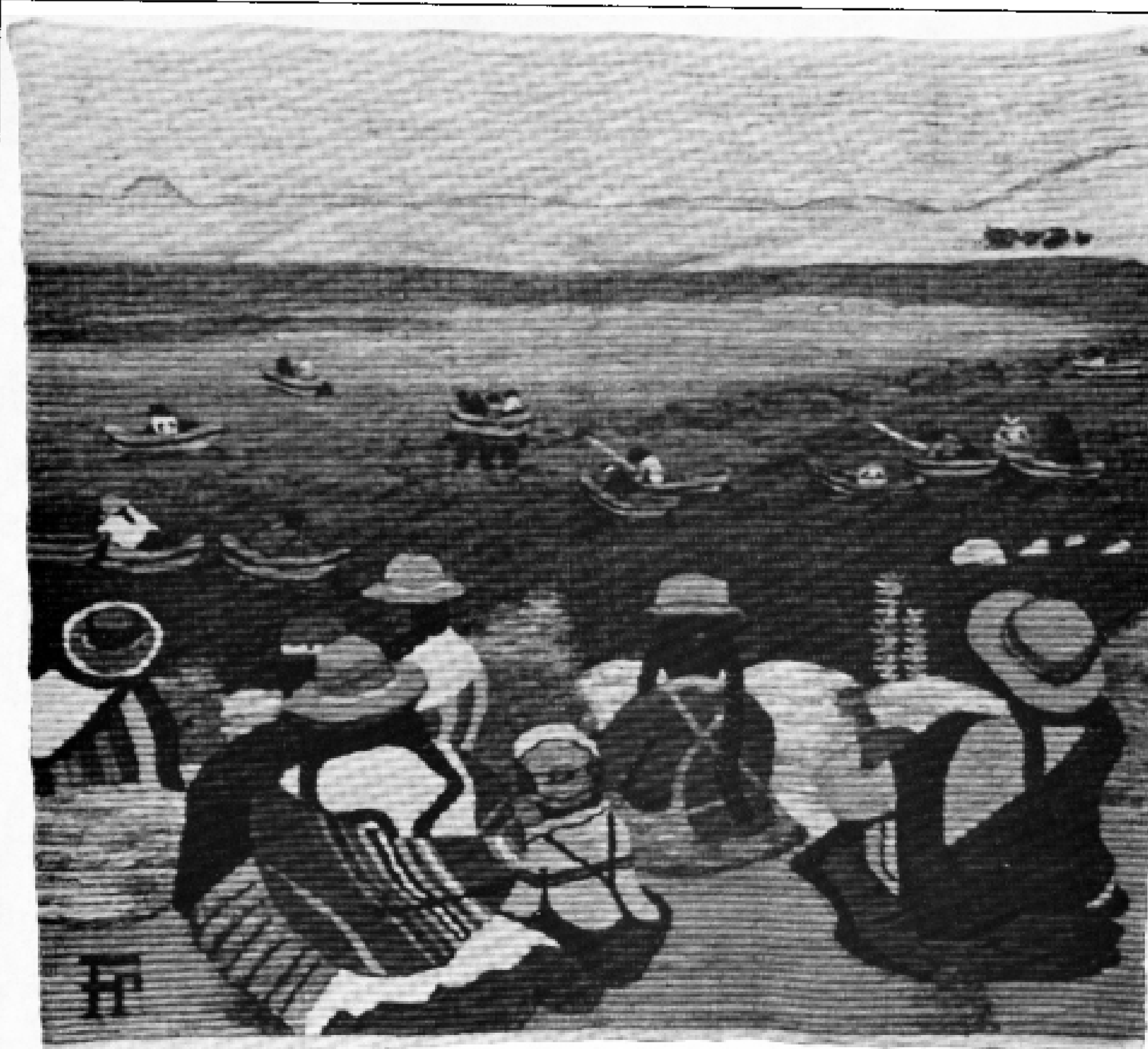
"Opus Anglicum" or Englishwork is a well-known portion of the V. & A.'s textile holdings. This tradition of finely done embroidery and ecclesiastic needlework began in the 13th century. After a rigorous seven year apprenticeship, professionals worked in special London workshops. This disciplined craftsmanship produced such treasures as the V. & A.'s "Syon Cope", composed of red and green silk threads with gold on a linen ground. Figures stand in linked frames, a motif common to that period. Historians studying the Syon Cope venture that the designers of such needlework masterpieces may also have been manuscript illuminators of the time. The Syon Cope is a foundation piece of a very distinguished collection of English embroidery. Needleworkers will find outstanding examples of Elizabethan and 17th century embroidery, and a large collection of about 900 pieces from 17th to 19th century Greek Islands. Very finely embroidered silk costumes from 16th to 19th century Turkey enrich the collection, as well as choice examples of peasant emboidery from the Mediterranean area, Yugoslavia, Hungary, Germany, the Balkans, U.S.S.R. and Scandinavia.

The private museum of the East India Company is the source of the V. & A.'s collection of Indian textiles. Three main categories provide the framework of this portion of textile holdings: court fabrics, home-market fabrics, and export fabrics. Intricately embroidered hangings are among the few court fabrics that have survived. Peasant embroideries, woven and printed lengths of cotton and silk, as well as many silk and gold saris comprise the home-market collection. One of the world's most comprehensive collections of chintz produced in India and sold by 17th and 18th century merchants can be studied in the Indian Textiles section. A fine collection of Kashmir shawls in this department can be compared to the cachmere and paisley shawls produced in competition in England's 19th century mills and workshops. Smaller groups of textiles from Tibet, Afghanistan and Burma, as well as many examples of Javanese batik round out the Indian section's holdings.[10]

About 4,000 Chinese and a smaller collection of Japanese textiles are held in the Far Eastern Section. The Chinese group is divided between woven and embroidered pieces, showing its greatest strength in 17th to 19th century examples. The Han Dynasty, 206 B.C. to 220 A.D., and T'ang Dynasty, 618 to 900 A.D. are represented by some choice pieces, as well as some fine medieval silk tapestries from the Ming Dynasty, 1368 to 1644. Greater variety and scope are shown from the Ching Dynasty, 1644 to 1912, including 250 robes as well as velvets, brocades and fine embroideries. From Japan, exemplary Noh priest's robes, woven textiles, silk tapestries and embroideries are included. Ikat and resist-dyed fabrics from rural Japan and a group of 19th century woven silk jacquards hold interest for today's textile specialist and designer.[11]

The Department of Textiles and Dress cannot be reviewed without mention of the Costume Collection. Costume, fashion and accessory textiles provide cross-references to many of the techniques and textile disciplines mentioned here. Early Coptic tunics and medieval woven items are starting points for studying the evolution of costume and dress. A 17th century Venetian knitted silk jacket with silver gilt thread has been described as a technical

V&A to page 64.



The Tapices of San Pedro de Cajas, Peru

by Sandra Thornton

Tapiz by Francisco Huaynate Paucar.

DON'T ALWAYS RELY on first impressions. When I first saw the *San Pedro de Cajas Tapices* (tapestries) in a Lima, Peru gallery I dubbed them "picture weavings" and dismissed them as being intended only for the tourist trade. My opinion changed when, several months later, I saw one of these weavings in a Canadian art gallery and was impressed by its simple beauty. I decided then that on my next trip to Peru I would take a closer look at these weavings.

The opportunity came a year later while I was in Huancayo, a city in the Mantaro Valley 186 miles from Lima. Here I met a textile importer from the United States. A salesman arrived at her hotel room with three large bags containing about fifty *tapices*. The subject matter included typical Peruvian scenes: buildings, traditional costumes, llamas and fiestas. The colors varied from soft and muted to bold and bright. Some of these weavings had beautiful shadings and masterfully portrayed subject matter; others, by comparison were quite crude. My curiosity aroused, I asked my tour guide Luis to take me to San Pedro de Cajas.

San Pedro de Cajas is located between Junin

PHOTOS BY SANDRA THORNTON

Francisco Huaynate Paucar working at the loom.

Watercolor cartoon of tapiz at right.

Tapiz by Francisco Huaynate Paucar.

and La Oroya about four hours bus ride from Huancayo. The bus left us at an intersection by a sign pointing toward the distant hills. No buildings were in sight, and a little yellow Japanese pickup truck was the only sign of civilization. The driver agreed to give us a ride and we shared his truck with two returning villagers and eight sheep. Thirty minutes later we saw the village of adobe houses with tile roofs nestled in a valley below. Shortly we arrived at the Plaza de Armas, the town center and were soon adopted by a large group of children. When asked about weavers, they led us to the home of nineteen year old Lino Bonito Oscanoa and his wife Hayde Vilchas de Oscanoa.

We passed through an enclosed garden and into the room where they worked. The room was large and poorly lit. A bed occupied the opposite end of the room next to a small window. Design ideas for tapices—a scenic watercolor and picture postcards of Peru—were laid out on the window sill. Each of these had been squared off with string or lines to form a working grid to make an enlarged pattern. This pattern would then be inked onto the warp. Along one wall were ten large plastic bags containing dyed wool.

Natural and aniline dyes had been used. Hayde stood at a worktable and demonstrated how wool is carded and made into rolags. The rolag is stretched out and rolled between a square of burlap nailed to the table and a board covered in felt to make a *mecha* (rolag tube). These are used as weft in the tapices. A rainbow of these colorful mechas hung on a line behind the looms ready for weaving. Lino laid the mechas into the open shed, changing colors where needed according to the pattern on the warp.

Originally the villagers of San Pedro de Cajas wove *mantas* (carrying cloths) on their floor looms. They also wove the *pullucata* (called *catarana* in this area), a small square blanket that is worn under the *aylurana* or large blanket which is worn for warmth. From about 1962 to 1968 San Pedro de Cajas acted as a center for the production of *quepecata* (baby carriers). The original weavers, the Paucar, Leon and Yurivilca families designed and wove these of synthetic material using the popular colors and motifs of the regions where they were to be sold.

The development of the tapices began with the weaving of large blankets. These blankets were woven on floor looms and used very thin mechas and handspun wool to create geometric designs. Originally there was little difference between the blankets and tapices, but as the better patterns received higher prices, the competition among the weavers to create new figures, patterns and motifs grew. The tapices that eventually evolved are scenic pictures made entirely of mechas and cotton weft. The only weaving remaining in the tapiz that is similar to the blanket is the beginning and ending known as the *orilla*.

Upon my return to Lima I met Francisco

Huaynate Paucar. Francisco, a member of a San Pedro de Cajas weaving family, now has his studio in a three story brick and concrete block home in Lima. Here he earns his living as a weaver. His weavings are "paintings in wool," and I was delighted that he took valuable time.to teach me this technique.

Francisco and his family live on the first floor of his house. The third floor is used for storing raw fleeces and the drying of those that have been washed. The second floor is his working area. It has a dyeing room with a sink and a kerosene stove. Most of the dyes used are natural: Lichens are collected at San Pedro de Cajas and dried for later use.

In a large teasing and carding area his niece was making rolags. Unlike the Oscanoas, Francisco prefers to use a board on his lap which is covered with a piece of carpet. He uses his hands to roll, stretch and twist the wool rolag into a mecha. The mecha is rubbed between a carpet piece and a second board to tighten its fibers and give a consistent diameter of about three-eights of an inch.

Four massive floor looms from San Pedro de Cajas stood in the weaving area, each with cotton warps 500 to 1000 yards long that are purchased from a factory already made up. Francisco dyes the warp chains pale pink, which he feels blends over all of the mecha colors. It takes two to three days to dye the warp in sections using natural dyes with salt as a mordant, and the looms are warped at 15 ends per inch. Patterns for the tapices, inspired by Francisco's surroundings and experiences, are inked onto the warp prior to commencing the weaving.

The tapices are begun with a heading of 13 to 15 shots of handspun wool. The mechas are torn into segments as needed and laid into the open shed working from one selvedge to the other according to the pattern. To keep the wool smooth in the shed, they are beaten down with a nail or bicycle spoke. Two shots of cotton weft, slightly finer than the warp, are then woven in followed by another row of mecha pattern. Francisco, like many weavers, includes his initials in his tapices to identify his work. When the total picture is completed, 13 to 15 shots of handspun are woven as an ending. The handspun areas (orilla) are hemmed when the tapiz is removed from the loom. It takes two to three days to weave a square yard.

I bought two of Francisco's "paintings in wool" as well as a watercolor drawing used for the pattern. These have become an inspiration for me as I adopt the *San Pedro de Cajas Tapiz* technique for my own loom. I am fascinated with the idea of weaving a "picture" without the use of time-consuming, traditional tapestry techniques. As I perfect my own weaving, I am gaining an even greater appreciation for the beauty of the finely woven *San Pedro de Cajas Tapices* made by these Peruvian artisans.

Table for making *mecha*—rolag tubes.

Making a mecha.

Weaving a tapiz.

The Weekend Weaver

A creamy yellow color plays the dominant role in the design of this little rag rug woven from cotton sheets dyed in gentle pastels. The colors in this two shuttle weave change places on the back side of the rug.

Two Block Rug in Boundweave

The Weekend Weaver explores the three-end, two-tie unit weave in a variety of designs and weft materials

by Phyllis Waggoner

ONE OF THE PRINCIPAL rewards to be gained from weaving is all the wonderful products of the loom that we use and enjoy in our home. Handwoven area rugs and floor runners are a special interest of mine—at least one rug adorns nearly every room in my house. I derive much pleasure from stepping out of the shower onto my corduroy rag rug (see *The Weaver's Journal*, Vol. XI, No. 2, Issue 42 (F86), p. 42), or standing at the kitchen sink on another rag rug, or welcoming guests into our home as they step onto a large boundweave rug in the foyer. It's not only a pleasure to know that I've produced these objects with my own hands but also to observe how well they endure daily use and visually fit into the environment. They challenge me to improve my rug weaving and designing skills and provide me with an endless list of ideas for new pieces. So put on your "Weekend Weaver" hat and weave a rug or two for your home in this two-block unit weave.

This three-end unit weave produces a sturdy, supple rug that is reversible, although the colors change places in the design on the backside. It is woven with two shuttles which enter from opposite sides of the rug. When begun in this way, the wefts catch tidily at the selvedges without the assistance of a floating selvedge.

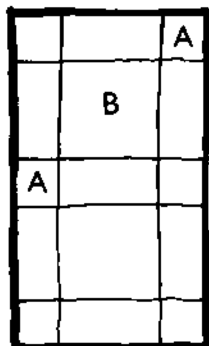
This is basically a two-color weave with the two blocks each carrying floats of color. Both blocks can be woven in the same color but this must still be done with two shuttles so that the selvedges catch properly. The blocks can be treadled together so that a different color weaves on the face and on the back of the rug. More than two colors/shuttles can be used to make stripes in the blocks but then a floating selvedge must be added to insure that the wefts weave neatly at the selvedge.

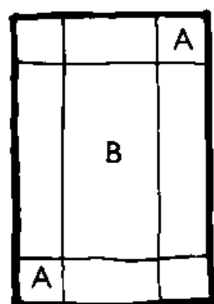
The units in unit weaves are small groups of

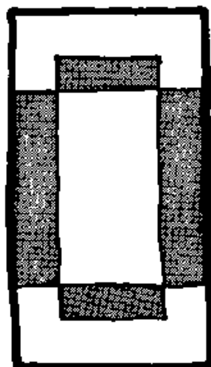
The limited color palette of red and brown focuses attention on the strong rectangular shapes and the positive/negative rhythm created by exchanging colors in the two blocks.

warps that interact together causing the weft to float on the face or on the back of the textile. The warps in each unit are alternately threaded on tie-down shafts, common to all the units in the weave, and a pattern shaft which determines the different blocks of the weave, thus A block, B block, etc.

The threading draft for unit weaves can be notated in a simplified form called a profile or a short draft which is diagrammed on graph paper. A square represents one threading unit and each adjacent horizontal row is allotted to a different







Four possible drawdowns for this two block profile draft.

> **Materials**
>
> **Warp:** 8/5 linen rug warp from Halcyon. For two 2′ × 4′ rugs, plus loom waste and warp finish, use two tubes (260 yards/250 gr tube).
>
> **Warp Length:** 13′
>
> **Sett:** 4 e.p.i.
>
> **Width in reed:** 27″
>
> **Reed:** 4 dent, 1 end per dent or 8 dent, 1 end every other dent. First and last two selvedge warps are doubled, sleyed together in a 4 dent reed, or sleyed side-by-side in an 8 dent reed.
>
> **Weft:** Allow ⅓ to ½ lb of weft material per square foot of rug.
> ***Weft 1:*** Rag weft. 3 to 4 lbs of ¾″ rag strips.
> ***Weft 2:*** Berber type, heavy wool singles, such as Yorkshire Tweed from Halcyon. 160 yards/lb.
> ***Weft 3:*** 3-ply rug wool, used two fold in the shuttle. 470 yards/lb.

block. The profile draft for this 27″, three-end two block rug, sett at 4 e.p.i. is diagrammed on two horizontal rows 36 squares wide.

Profile Drawdown

Designing the size and arrangement of the two blocks can be worked out on a rectangular format that is sketched out beneath the 36 unit width of the profile draft. This is called a profile draft drawdown. There are few rules governing block weaves. Once the warp is entered the width of the blocks is fixed for their duration (shaft-switching eliminates this restriction, (see *The Weaver's Journal*, #s 17, 20, 22, 32), although the length of the blocks can be varied. The two blocks can be combined by weaving them in the same color thus creating a single "block" spanning the width of the rug. The two blocks can be alternated any number of times across the design, but of course *all* the A blocks will carry the same color and weave simultaneously when that block is treadled, likewise for the B block.

The block arrangement for this rug is simply 9 repeats of A block (2,3,1), 18 repeats of B block (2, 4, 1) and ending with 9 repeats of the A block (2, 3, 1). This draft yields a wide central block flanked by a narrower block at each selvedge. Its drawdown possibilities are endless. A few of these drawdowns are:

1. "Square the blocks." Beginning at the right, weave each block as long as it is wide, then reverse. This will produce a rug 1¾ times as long as it is wide.
2. Square the A block and elongate the B block, ending with the squared A block.
3. Create a "frame" around a central field. Weave the two blocks with one color until the A block is squared, then introduce a second color in the B block. Weave desired length and finish. This format would lend itself nicely to the use of space-dyed weft in the B block.

Preparing the Warp

The 8/5 linen warp yarn is sett at 4 e.p.i. The first and last two warp ends are doubled and sleyed together in one dent of a 4-dent reed. If an 8 dent reed is used, then enter the warp in every other dent and sley the last two doubled ends in adjacent dents.

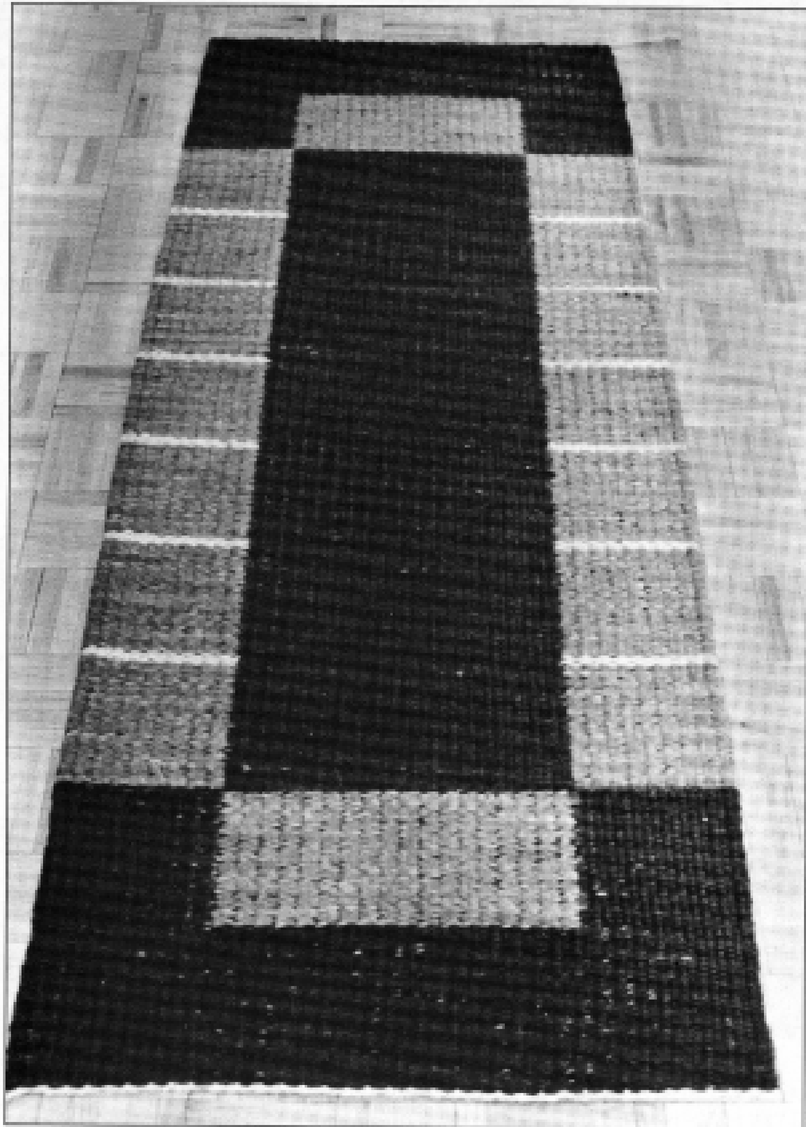
The warp is relatively simple to prepare and by winding it four ends at once, the procedure takes very little time. Wind the warp in two sections so that its tension is more evenly distributed during beaming. If you choose not to wind the warp in two sections or forget to do so, I would encourage you to at least divide the warp in half and hold it in two hands or wrap it around the breast beam in two parts while it is being beamed. The more perpendicular the warp is to the warp beam, the less slack will occur at the selvedge.

Threading and Tie-up

Each of the two blocks are threaded on three shafts, 2, 3, 1 (A block) or 2, 4, 1 (B block). One shaft, 3 or 4, functions as the pattern shaft causing the weft to float on the surface or on the back of the rug. The remaining two shafts, 1 and 2, control the tie down warps. I appreciate this weave because the weft only floats over two warp ends at a time which makes the rug quite solid and snag resistant even with a relatively open warp sett.

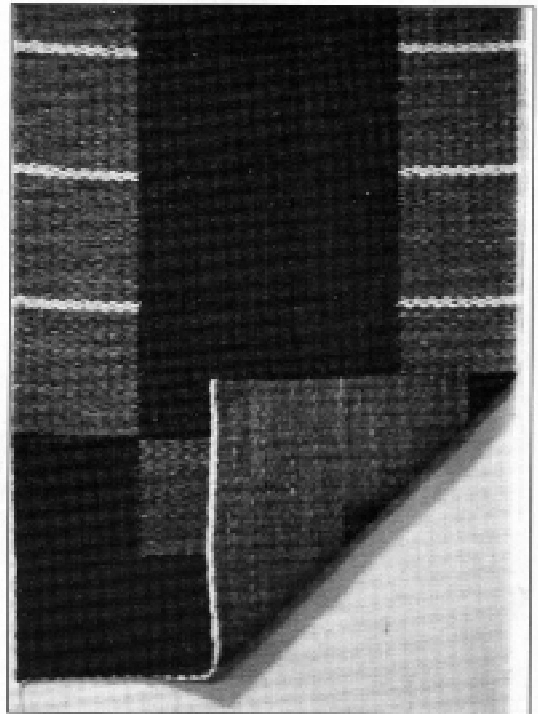
To weave color D (dark) in the A block and color L (light) in the B block, the treadles for a rising shed loom are tied 1 & 3, 1 & 4, 2 & 3, 2 & 4. They are tromped boundweave fashion, i.e. the treadling sequence is repeated over and over. The two shuttle colors D and L are thrown L,D,L,D, repeat. Note that when shafts 1 & 3 are raised and color L is laid in the shed it passes under all the warps threaded on those two shafts and over the warps on shafts 1 & 4. Thus color L will appear in the 2,4,1 block on the face of the rug and in the 2,3,1 block on the backside. To switch colors, weaving L in the A block and D in the B block, complete the 4 treadle sequence, ending with D and then throw D again on treadle 1 & 3 followed by L,D,L to complete the sequence. Repeat for length of design.

A solid color can be woven across the face of the rug and another color on the back if additional treadles are tied 2,3,4; 2; 1,3,4; 1. When the color shuttle sequence in D,L,D,L; D appears on the back, L will show on the face.

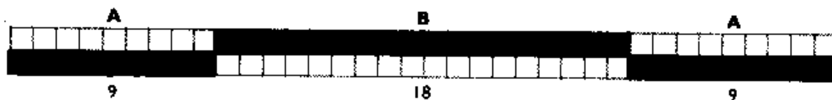


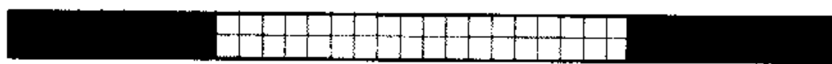
At the beginning and end of this wool rug, the A and B blocks were woven in the same color using two shuttles. Small stripes in a contrasting color were repeated at measured intervals along the sides of the rug to emphasize its length and create interest.

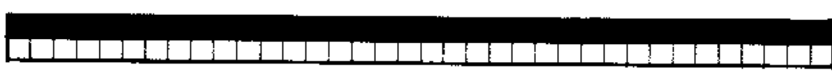
The color location change on the backside of this rug places the contrasting stripes along the center field.

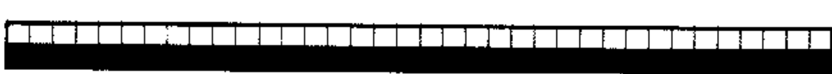


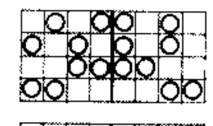
Profile Draft

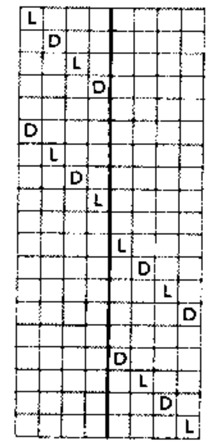


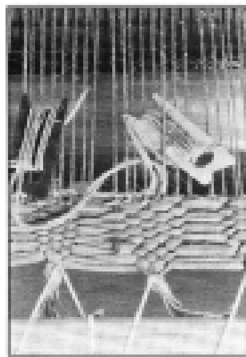












The doubled warp yarns used in the twined weft protector are wound on bobbins to simplify the process. Say to yourself "under, out, over."

Twined Heading

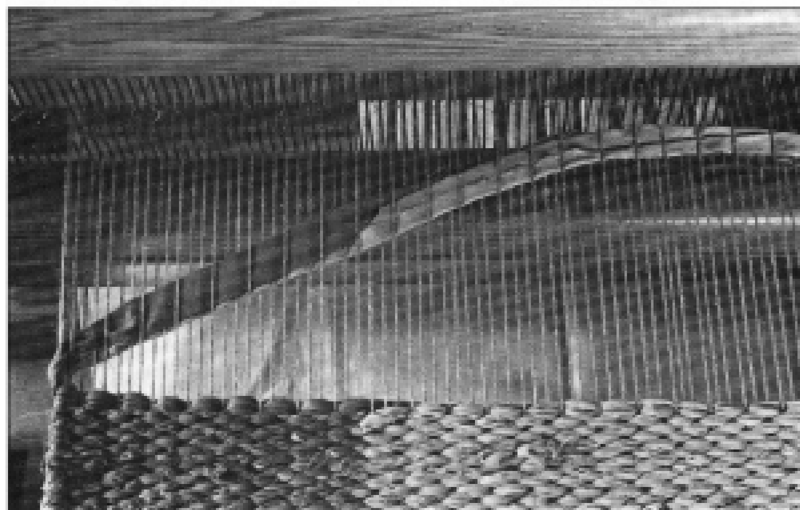
Tie the warp on by the lashing method. This is a good way to fine-tune the tension. Spread the warp by weaving four shots of filler weft on a pair of opposite treadles (no tabby possible with this weave). Beat the weft in only *after* the last pick has been entered and the shed changed.

Set a temple in the filler yarn to prevent drawing-in the warp during the next step. Two rows of twining make a good weft protector. Prepare doubled warp yarns six times the width of the rug. Fold them in half and attach with a larks-head knot to the first warp end on the left. Wind the ends in butterflies or on small yarn bobbins. Alternate the ends, moving to the right, under the warp, over the waiting end. Say to yourself "Under, Out, Over," etc. Return to the left for a second row of twining, then loosely crochet excess to keep it out of the way. The ends will be finished with a four-strand braid after the rug is cut from the loom.

Weaving

Weaving this rug becomes quite mechanical and proceeds quickly. Take the time at the beginning to establish some good habits. The rug is begun by entering the two shuttles from opposite selvedges. ***Always*** place the shuttle that weaves floats in the block at the selvedge closest to the fell of the rug and the other behind it. When a weft shot is thrown take time to smooth the weft around the selvedge warps, tucking it in; then arc it up about six inches in the center and bring it down at the other selvedge. Change sheds, but *don't beat now*. Throw the other shuttle, arrange the weft as noted above, change sheds *and then beat*. This procedure insures that the two wefts for front and back sides slide over and under one another in the proper blocks. While you are being careful to lay the weft in the shed properly, also watch for drawing in of the selvedge warps. This vigil eliminates the need to use the temple.

When the wefts are beaten *after* the two shots are thrown, the weft that appears in each block slides easily over or under the other weft.



Practical Notes

Some weft yarns that are compatable with the 8/5 linen warp and 4 e.p.i. sett are: 3-ply rug wool, two fold in the shuttle; berber singles; ¾" wide rag strips. In choosing a weft, allow between ⅓ to ½ lb of weft per one square foot of rug.

I usually dress my loom with enough warp for two rugs just so that the loom waste is not so great. A note of caution: The pattern warps in this unit weave do not weave as often as the tie-down warps, so with too lengthy a warp the pattern warp's tension will grow slack relative to the other warp ends. Consequently do not prepare a warp longer that two rugs worth.

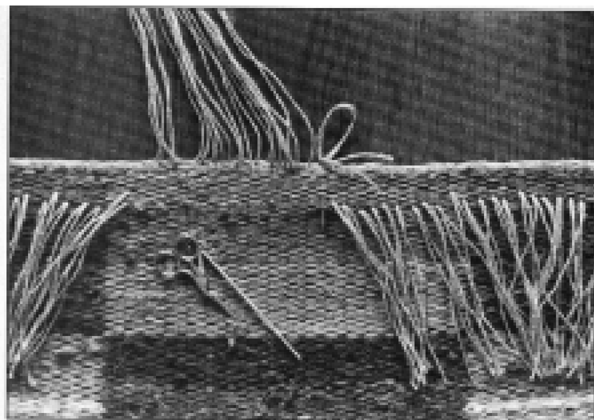
I have prepared the beater on my loom so that a weight can be added for easier beating when weaving rugs. I drilled two holes in the bottom part of the beater under the reed and drilled corresponding holes in a piece of angle iron. This was easily bolted into place on the beater. Two cap nuts protect anything from being caught by the threaded end of the bolts.

Finishing

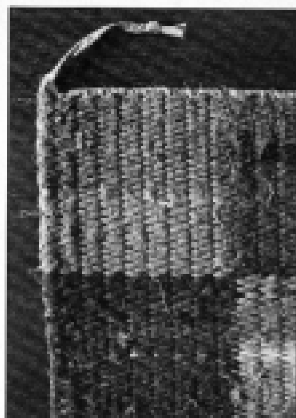
When the rug is completed, make two rows of twining as you did at the beginning. This time, start at the right selvedge so that the braided ends will occur at opposite corners.

Weave in a few shots of scrap yarn to hold the twining in place before cutting the rug from the loom. Lay the rug on the floor for a day or two to allow it to "relax". The twining performs as weft protector and now the warp protector must be applied. Place a heavy weight on the rug while working the half-damascus knots. With the side of the rug that normally won't be seen face up, begin working at the selvedge opposite the twining thrums. Grasp a group of warps in one hand and hold them taut. With the thumb and index fingers of the other hand roll the first warp over and under the adjacent warp end and draw it up between the two. Work in this manner across the rug, "over, under, up". Don't knot the two doubled warps near the twining thrums, but instead braid these ends with the twining thrums into a four-strand braid. Next, draw the warps two at a time back into the rug parallel with the warp with a yarn needle. Stagger their length so the ends do not form a ridge when they are cut off. Before cutting the warp ends, grasp the edge of the rug at one end and pull each warp end tightly to firm up the half-damascus knot.

Block the rug by laying it face down on a terry cloth covered board or carpet. Square the corners and straighten the sides, fixing them securely with T-pins. Steam press the rug and allow to dry in place.



In this detail the warp ends are tied in a half damascus edge finish and then drawn warp-wise into the rug, two at a time. The length that each pair runs along a warp end is staggered so that a ridge is not created where they are cut off.

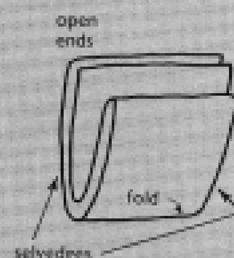


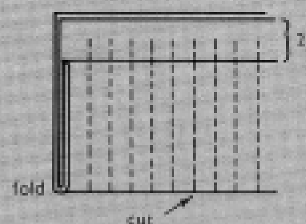
A four strand braid is plaited from the tails of doubled warp yarn used for the twined weft protector.

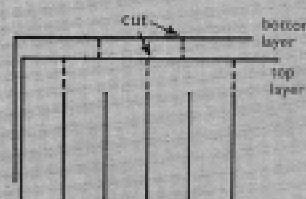
Cutting Rag Strips

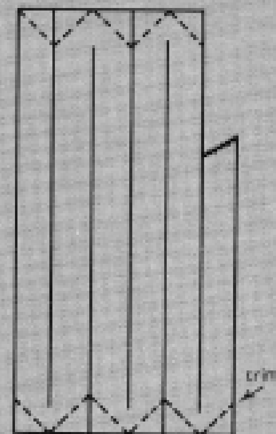
The following instructions are for cutting fabric yardage into continuous rag strips using a rotary cutter and cutting board. Scissors can be used instead, according to your preference. A cutting board is useful as a guide for cutting the strips all the same width.

1. Open or remove all hems and wash new goods.
2. Remove the selvedges.
3. The most manageable width for fabric is about ¼ yd. Tear your goods in a warp-wise direction into pieces this size.
4. Fold the fabric in half, then bring the two non-selvedge ends together. Fold again, but not quite in half by bringing the folded end to within 2" of the two open ends.
5. Place the folded goods on the cutting board with the open ends farthest away from you. Position the straightedge on the folded fabric parallel with the selvedges, leaving ¾" of fabric exposed on the right.
6. Using the straightedge as a guide, begin cutting the strips by placing the cutting tool 1¼" down from the open edges of the fabric and drawing it toward yourself with a firm, swift stroke. The cutting tool works best when drawn toward you, so be careful. Move the straightedge to the left ¾" and make the next cut. Continue cutting in this manner across the fabric. Soon you will develop skill and confidence and the cutting will proceed quickly.
7. After the folded fabric has been cut into strips, the strips must be separated at their joined ends to become one continuous strip. Proceed cautiously with this step or you could end up with many short strips rather than one long strip. Start with the top layer: Cut through to the first cut, then skip a cut and cut through to the third cut. Continue across the top layer of the joined strips, cutting through to separate *every other cut*. Now fold the top layer of separated strips back and begin separating the lower layer. Start at the *same side*, but on this layer do not cut through to the first cut, rather, skip one cut and cut through to the *second* cut. Continue cutting across this layer of joined strips, cutting through to every other cut.
8. The "return" ends of the strip should be trimmed so that they are more rounded. This can be done as the continuous strip is wound into a ball or onto a shuttle or during the weaving.









Salem Rule & Cutter. The kit, available from The Craftsman's Touch in Bemidji, Minnesota, contains a 6" × 24" clear acrylic ruler, a rotary cutter with a safety cover, and an 18" × 24" cutting board that is marked with a 1" grid. Also in the kit are large push pins and a bias tape folding guide. $37.50 including postage.

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The American Tapestry Alliance

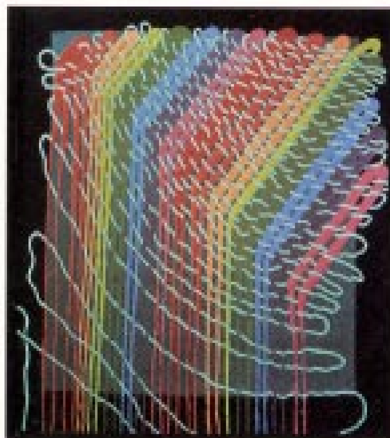
by Beth Rolingson

TAPESTRY WEAVERS today find themselves in a unique position, working in a craft both ancient and modern. In a time when fiber art has left its two-dimensional plane to become sculpture and collage, the technique these weavers use is over three thousand years old and remains narrowly defined. "Tapestry is a weft-faced weave in which the colored weft does not run from selvedge to selvedge but crosses the warp only within the area of the intended pattern."[1]

In July, 1986, the American Tapestry Alliance mounted the first major exhibition of tapestries woven in North America. That exhibition, "Panorama of Tapestry: A Tribute to Jean Lurçat," was installed at the University of Toronto, Canada, in conjunction with Convergence '86, the biennial conference of the Handweaver's Guild of America. The juried competition represented the best work currently being done in tapestry in the United States and Canada.

Although fragments of tapestries have been discovered in Egypt from 1449 B.C., the Black Sea region from 400 B.C., Peru from 250 A.D. and China from 700 A.D.,[2] modern tapestry is generally recognized as having its roots in European tapestry tradition. It reached its peak in France during the middle ages when the great workshops and manufactories were established at Arras, Aubusson and Gobelins. The tapestries were usually mythic or historic in theme, dominated by the human figure on a ground of verdure—greenery—or *mille fleurs*, a population of many stylized flowers. Yet, by the nineteenth century the tapestries created in France were merely fabric copies of paintings. The Pre-Raphaelites in England in the late nineteenth century, and Jean Lurçat in France in the early twentieth century, revolutionized the medium by reintroducing medieval techniques: a limited range of colors, heavier warp and weft, designs of "monumental scale and theme"[3] and most im-

"Daylilies," produced by the Scheuer Tapestry Studio, New York. 72″ × 96″.



"Fibril," by Phoebe McAfee. 76″ × 65″.

1. *Masterpieces of Chinese Silk Tapestry and Embroidery in the National Palace Museum*. Taipei, Taiwan: The National Palace Museum, 1971, page 3.
2. F. P. Thomson. *Tapestry. Mirror of History*. New York: Crown Publishers Inc., 1980, Chapter 2.
3. Jean Lurçat. *Designing Tapestry*. Great Britain: Rockcliff Publishing Co., 1950, pages 20, 51.

portant, designs that made use of the nature of the weave.

"Rather than using intermediate tones to produce shades and transitions in shaping figures, Lurçat uses a mosaic of pure colors. On the ground color of a shape he sets a stippling, or hachure of another color. This creates an optical illusion of form which has great vigor yet is highly stylized. The high relief and decorative use of color gives the look of a woven woodcut rendered in Persia and definitely not a painting."[4]

This resulted in a new medium for the expression of modern art. Picasso designed tapestry as did Calder, Klee and Ernst. Chagall continued to design tapestries until his death in 1985. The subject matter of contemporary tapestry has become more personal and the style as varied as the individual designers, ranging from photo-realism to abstract. The work exhibited in Toronto, and being produced throughout the western world today, is a new and vital art form. The themes and consciousness of modern civilization are being recorded in a timeless medium.

Tapestry Network

The American Tapestry Alliance was formally founded in 1982 to provide a network for weavers producing two-dimensional tapestry. Its inception however, was several years earlier, in 1976, when Jim Brown and Hal Painter, to celebrate the nation's Bicentennial, traversed the country like the itinerant weavers of old. Instead of weaving linens, they gave tapestry weaving workshops. It was because of that experience that they realized there was a need for a support group for tapestry weavers. Jim Brown and Hal Painter had co-directed the Oregon Summer Workshops for eleven years as well as mounting and jurying two National Wool Showcases. They set the organizational wheels in motion and after many months of making personal contacts, writing letters and advertising, the American Tapestry Alliance was formed.

Jim Brown became the director and Hal Painter one of the original two board members. The other member of the board was Ruth Scheuer. Ruth Scheuer had been involved in the creation of the San Francisco Tapestry Workshop in 1976. She went on to study in Paris at the *Manufacture Royale des Gobelins* and then returned to New York City to establish the Scheuer Tapestry Studio, which employs a staff of trained and apprentice weavers.

Besides providing a network for tapestry weavers, the original goal of the Alliance was to promote and facilitate the sale of tapestry. To accomplish this, contacts had to be made among corporate and private collectors, architects and interior designers, and an educational campaign was begun to create a public awareness of this craft. A slide archive was indispensable, not only in the preparation of a brochure to be presented to the American Institute of Architects and the American Interior Designers, but also for presentations Jim Brown was to make to the committee on visual arts for the 1984 Louisiana World Exposition. Communications with the Exposition committee continued over several months and, although plans to weave a tapestry on site during the fair eventually fell through, plans for ATA's first open competition moved forward, borrowing for its theme the theme of the World's Fair, "Waters of the World.' This competition increased ATA's visibility in the art world and attracted many new members.

"Daughters of the Earth," by M. Nezhnie. 81" × 54".

Beverly Godfrey of the Scheuer Tapestry Studio weaving "Hearing" (in progress).

4. Kate O'Callaghan in *Tapestry Topics.* (October 1984) Published by The American Tapestry Alliance, Star Rt. 2, Box 570-D, Chiloquin, Oregon 97624, page 5.

"Roy," by Judy Shuster. 55″ × 74″.

Events

Because membership is concentrated on the west coast, the three major educational events so far have been produced in California and Oregon. In May of 1983, ATA sponsored a symposium entitled "Presentations" in San Francisco. With a grant from patron H. D. Ellis, the American Tapestry Alliance was able to install an exhibition of contemporary French tapestry in San Diego in May of 1985. This exhibition, which included work by Lurçat, Picasso, Calder and Vasarely, was well received by the general public. In October, 1986, ATA and the Weaving Guilds of Oregon co-sponsored a lecture by renowned British tapestry artist, Marta Rogoyska, at the Oregon Art Institute in Portland.

The American Tapestry Alliance set up an educational exhibit at Convergence '84 in Dallas, Texas. It was at that conference that the American Tapestry Alliance held its first biannual meeting of the membership and added Nancy Harvey to the board. Nancy Harvey is a tapestry weaver and author who has published numerous articles as well as two books and instructional video tapes on tapestry weaving. At the meeting a proposal was made that ATA mount an exhibition for Convergence '86 in Toronto. For the next two years director Jim Brown worked diligently locating a site, developing the theme and criterion, finding jurors, a printer, funding for a catalogue, working out insurance problems and the myriad details involved in producing an international exhibition.

At the second biannual meeting of the membership, in Toronto, July, 1986, Muriel Nezhnie was elected to fill the fourth position on the board. A tapestry weaver for thirty years, she trained in Germany after a chance viewing of contemporary tapestry in Paris in 1956. She is most famous for her tapestries depicting victims of the Holocaust.

"Daughters of the Earth," "Fibril," "Roy," and "Daylilies" were all shown as part of the "Panorama of Tapestry" exhibition held in conjunction with "Convergence 86" in Toronto, July, 1986.

With all positions on the board filled, the organizational structure is complete. The members of ATA can now focus their energy on specific projects to further the goals of the organization. A directory of schools which feature tapestry training is being compiled. The newsletter is now accepting advertising allowing it to enlarge its scope with more technical and informational articles. More contacts must be established with corporate and private art collectors.

Meanwhile, the organization continues to grow in numbers and *Tapestry Topics*, the quarterly newsletter of the Alliance, attempts to provide a networking system. A regular column announces exhibitions of members' work and the newsletter provides a forum for members with questions and advice. Several source files have been compiled: a speakers directory, a list of galleries that show tapestries, a contracts file with samples of the legal contracts some professional weavers have used, generously donated for the assistance of the new businessperson formulating his own contract, and a materials and equipments source file. The slide archives, besides providing examples of members' work for presentations by ATA, provides a personal record for the weaver, useful for insurance purposes and historical perspective.

A committee is already at work on plans for a second major exhibition. Entitled "World Tapestry Today," this exhibition will be a collaboration between ATA and the Victorian Tapestry Workshop in Australia. It promises to be the largest international assemblage of tapestries in this century. Work is being solicited from every country. The panel of jurors includes members from England, Canada, France and Australia. The exhibition will open in Melbourne, Australia in May 1988 in conjunction with Australia's Bicentennial. In July 1988 it will travel to Chicago to be featured in the Handweaver's Guild of America's "Convergence '88."

In the five years of its existence, the American Tapestry Alliance has established and strengthened its identity. Within five more years it will have a definite role in reporting and promoting the image of contemporary tapestry weaving in America.

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Artwear/ACE Expo

SPRING 1987 brought three important fiber events to Minnesota: American Craft Enterprises for the first time brought its regional Craft Expo to St. Paul; The Textile Council of the Minneapolis Institute of Arts sponsored "Artwear '87"; and Zandra Rhodes, noted British textile and fashion designer brought her avant garde designs to Minneapolis.

The ACE Craft Expo generated great excitement in the Midwest craft community and was enthusiastically publicized by local media. The first two days of the Expo, April 8 and 9, were open to trade only; over 18,000 members of the public came to view the work of 315 outstanding artists including 90 fiber artists April 10 through 12.

Members of the Textile Council began planning for "Artwear '87" one and a half years ago. The three-day event, April 8–11, was scheduled to coincide with the ACC Craft Expo. One component of Artwear '87 was "Artwear On Stage." This juried and invitational runway fashion show of wearable art was held twice, on the afternoon and evening on April 8, 1987. Sixty-five artists and 120 pieces were included in the show. Fiber artists including weavers Joan Renne (see article elsewhere in this issue), Judith Bird, Arlene Wohl, Joan Hanson and Sabine Miner were chosen on the basis of a body of work rather than for one garment. This allowed these artists to create something entirely new for inclusion in "On Stage."

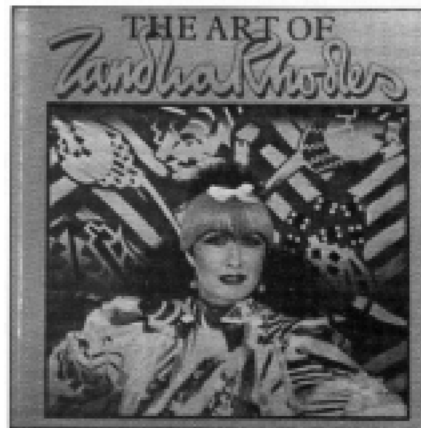
"Woven Handmade Paper Kimono," (1987) by Joan Hanson.

Detail of "Madame Butterfly," (1987) by Joan Renne.

British textile artist and fashion designer Zandra Rhodes was specially invited to bring her fanciful garments to "Artwear On Stage." In her sold-out lecture on April 10, she brought her designs to life and captivated her audience, leaving a lasting impression on all who came in contact with her. Her book, *The Art of Zandra Rhodes* (Boston: Houghton, Mifflin, 1985) traces her beginning years in design up to 1982. The book is profusely illustrated in color with her sketches and fabric and clothing designs. The text captures her exciting blend of life with art.

The series of "Artwear '87" events concluded with "Wearable Dialogues," a day-long series of panel seminars, at The Minneapolis Institute of Arts, each focusing on a different aspect of artwear: aesthetics, techniques, care and display and collecting.

A slide set of the pieces included in "Artwear On Stage" is available for rent. Programs for the runway event can be purchased for $5.00. For details contact: The Textile Council, Minneapolis Institute of Arts, 2400 Third Ave. S., Minneapolis, MN 55404.



***The Art of Zandra Rhodes*, by Zandra Rhodes and Anne Knight. Boston: Houghton Mifflin, 1985.**

Victor Jacoby: *Rich Colors & Bold Designs*

Recently Kathy Kahn, weaving enthusiast and longtime friend of fiber artist Victor Jacoby visited him at his Eureka, California home and asked him about his design inspiration and working techniques. Jacoby's tapestries were featured in the Tapestry exhibit at Convergence '86 in Toronto. His works can be found in private collections and public spaces throughout the United States.

by Kathy Kahn with Susan Larson-Fleming

"Calendula," (1985). 41" × 41"

VICTOR JACOBY was born in Milwaukee, Wisconsin in 1944 but gradually gravitated to the West Coast. He has been a professional weaver since 1977, when he quit his part-time job which supplemented his weaving. In 1971 he studied weaving at Humboldt State University in Arcata, California, eventually progressing to spinning and dyeing. While there, he developed an interest in rug weaving and became particularly interested in the tapestry elements in rugs.

In 1980 he studied at the San Francisco Tapestry Workshop. Since 1977 many of his tapestries have included double weave (double cloth with tapestry).

Inspiration. Jacoby is known for his flower tapestries but flowers are not necessarily the basis for the inspiration. "I could be working with the design element or the colors; I see the object and think how that would work with other ideas. I like to feel that what I'm doing is natural to tapestry in that what I end up with doesn't look like it should have been a painting. At the same time I am interested in doing representational

PHOTO BY JIM TOMS

Detail of "Rhododendron."

"Rhododendron," (1987). 53" × 71"

tapestry and working on that aspect, hence the flowers. I saw flowers and realized they would work well into some of my current ideas on design and color. I sketch from nature, viewing them in a landscape. I almost never use photographs."

Tools. Jacoby works with several looms, both low warp looms (regular floor looms) and large upright looms. "A lot of floor looms aren't strong enough for tapestry. Although I prefer low warp looms, the best loom I have right now is an upright tapestry loom designed by John Shannock who only designs high warp looms. I only use foot treadle looms for speed. I use all kinds of yarns. For warp I prefer a 9/12 or 12/12 cotton like *fiskgarn*. I almost never dye my own yarn. I decide on colors when I'm ready to begin weaving."

He uses wooden bobbins, handmade by John Shannock, for the tapestry wefts. These "Aubusson" bobbins have knobs rather than points on the ends, and the hole in the middle is very small. Jacoby sometimes uses butterflies, particularly when weaving at the upright loom. If the piece involves many colors, switching butterflies is much easier because they do not drop too far from the weaver.

Weaving. Because his training with the San Francisco Workshop was basically in the French Aubusson style, Jacoby usually weaves with the back side of the piece facing him. He doesn't use a full-scale cartoon, using instead a small black and white sketch, graphed into squares that equal 6". Key points are marked on the warp. He makes use of such techniques as hatching, plain weave, hachure, double weft interlock, slits, and dots.

Jacoby combines double weave with tapestry. He added double weave to get a raised dimension. This results in a surface which is neither completely flat nor heavily textured. For a piece with borders and squares inside, the threading for the border is 1,1, 2,2. The double weave areas are threaded at 1,2,3,4. When 1,3,4 or 2,3,4 are treadled double weave is produced. Combining these weaves produces a solid piece of cloth on the back with sections floating on top. The tapestry appears on the top, sometimes on the top and bottom. Back and front designs may be related.

Jacoby also makes use of the *crappaud* in his work. A crappaud is a thin line of weft used at less than a 45° angle. It produces an oblique line which may be used to outline, follow a shape, smooth out a line or standardize sheds in a shape that has many colors.

PHOTOS BY JIM TOMS

"Illinois Landscape," (1986). 36" × 97"

JIM TOMS

KATHY KAHN

Victor Jacoby at work in his studio in Eureka, California. At lower left an assistant is working on finishing a recently completed piece.

Finishing. Jacoby works alone but has help for the finishing. He weaves with the slit tapestry technique, so to finish the piece, the slits are sewn up. His large tapestries are woven "sideways." The tapestry is turned 90 degrees for mounting so that the warp is now horizontal.

Jacoby uses a half-Damascus Edge to finish the warp ends at each side. When the row of knotting is completed, all the warps face up towards the weaving and are sewn in. Then the piece is blocked. The heading on the edges is folded over and a thin, flat metal piece such as a straight-edge is placed inside the heading when it is pressed down to prevent an indentation on the front of the weaving during pressing. The metal edge is then removed and warp ends are trimmed to the point where the heading fold occurs. All sewn-in ends are now inside the heading which is then sewn down.

The piece is then backed using pima cloth, 100% cotton fabric which is pre-washed. Because of its sheen the pima cloth does not attract dust so readily. A line of stitches is worked by hand across the top of the piece about ½" below the top of the tapestry, which is ¼" below the

KATHY KAHN

Note the "Aubusson" bobbins.

"Cloth Landscape #2, (1984). 37" × 35"

top of the backing. Stitches are taken through the backing, into the weaving and around the warp threads. This stitching does not show on the front side. A line of zig-zag stitches (zigs 3–4 inches high) is sewn below the top line to distribute the weight of the piece across the backing. Other edges are sewn down. A ¼" flap is left at the top of the backing. A mounting board approximately 1½" × ⅜" is cut slightly shorter than the width of the piece and stapled to this flap edge. Screw eyes are placed at the top of the board. This board is only in contact with the backing, not the piece. The board is treated with polyurethane if the client requires it.

Present and Future. Victor Jacoby is concentrating on finishing commissions and planning for a September 1987 show at The Art Center in Eureka, California and a future show at the College of the Redwoods, also in Eureka. In addition to floral motifs Jacoby is exploring the design potential of trees, as well as the use of stripes. "I will stay in tapestry but may combine it with other techniques such as ikat, painted warp, very slight textural things. I like moving from small to big pieces because it allows me to play with lots of ideas. I've done around 300 tapestries in the last 10 years."

"American Holiday," (1985). 25" × 35"

"Sunset Palm." (1987). 37" × 47"

Dream Weaver

Joan Renne creates breathtaking wearable art

JOAN RENNE was one of the sixty-five creators of wearable art included in "Artwear on Stage," a juried and invitational runway show of wearable art at The Minneapolis Institute of Arts, April 8, 1987. Born and raised in Montana, she has some special early recollections of weaving.

"A close friend of my mother's while I was growing up was an exciting woman, Harriet Douglass Tidball. She was the weaver at the old mining town of Virginia City where the clang-banging of her mechanized loom was heard up and down the main street for a few years. I'll never forget the experience of hearing that loom and seeing the reams of cloth which seemed magically to emerge from it. I felt a great admiration for Harriet and when she suggested I go to Oberlin College as she had done, I was more than willing."

Joan learned to weave during the time when she studied music at Oberlin, but she did not yet own a loom. "In 1968 while I was living in Berkeley, California, the local craft shop offered a course in backstrap weaving. They taught me how to make a loom for very little money. At last I had a loom! The technique I began using there is still basic to my weaving now. It consisted of manipulating the threads with the fingers. There were no hard and fast rules about the amount or kind of yarn one could put in, on and around the warp. I began making rugs, wall hangings and tapestries."

The early 1970s found Joan living in Indiana where weavers were plentiful. "I wisely decided to take some lessons from an 82 year old woman named Lillian Robbins who had learned to weave from the travelling weavers who had come in covered wagons to her family's homestead to weave everything that was needed. Under her experienced eye, I began to weave all the colonial designs. But I didn't enjoy it as much as the freer forms I had made up on my backstrap looms. I even bought a 16 harness Macomber and wove my first, last and only coverlet. Sure enough, there in the second block is the mistake I repeated throughout the whole coverlet. But I kept at it thinking I needed to improve my selvedges and someday I would be able to design my very own coverlet and achieve the perfection inherent in the colonial woven image. I was at the same time in a performing classical string quartet and that discipline carried over into my weaving."

In 1980, the Museum of Art in Indianapolis asked weavers and artists to join a wearable art show to be held in 1981. Joan had decided by this time that she was a tapestry weaver and had even taken a Gobelin tapestry course in the south of France to prove it. "I started thinking about how one could put a tapestry on the body, how to make a tapestry wearable. I searched in the depth of my closets for pieces of tapestry to use and I began to experiment during the next year."

Her biggest problem in making tapestry garments was how to find the right "hand" for the fabric, so it was drapable. She also ex-

Amethyst Dreams

perimented with production methods.

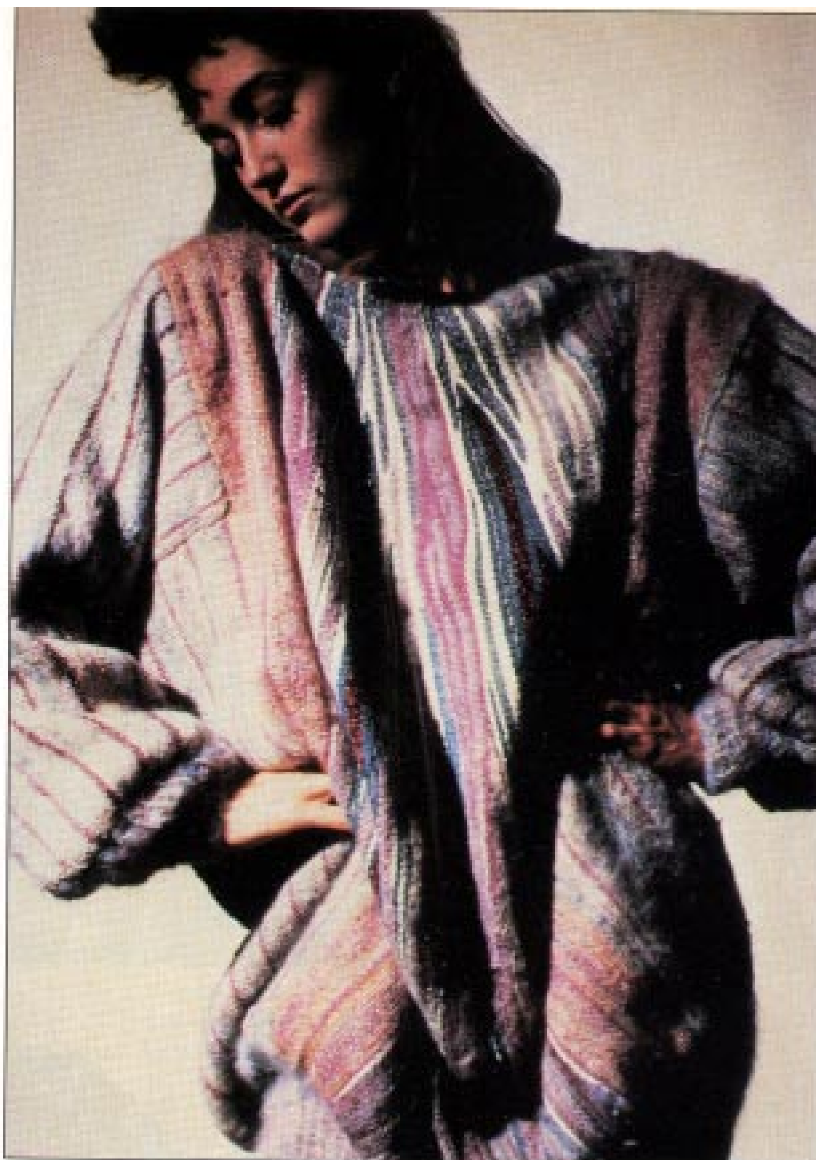
"I wasn't entirely satisfied, especially with the amount of time it had taken to make these garments. I had long been intrigued by the Bog jacket and began to experiment with weaving tubes. I thought that this technique might minimize the time factor. I began by making the bottom layer of the tube in tabby weave of variegated mohair. My sett was 15 e.p.i., which when I wove it in double weave came out to 7 e.p.i. When I had woven about ten inches of the bottom or background, I began the top layer in tapestry weave. When the tapestried part caught up to the bottom weaving, I advanced the warp and wove more of the bottom layer. I proceeded this way until I had enough for a garment.

"I began then to dream of creating a garment completely covered with tapestry. I also wanted to make garments with more drape and fluidity. I decided I could make a wrap coat with tapestry going all the way around it. I needed about 60 inches of width woven in order to have the hood flow out of the body of the coat. This meant I had to weave a back continuous with the front."

Joan had to solve several technical problems

Huagna Pichu

"This cocoon wrap coat is made entirely of alpaca yarns purchased in Peru. In order to make the hood part of the whole piece, I had to make the tapestry on both layers."



Rose of Sharon

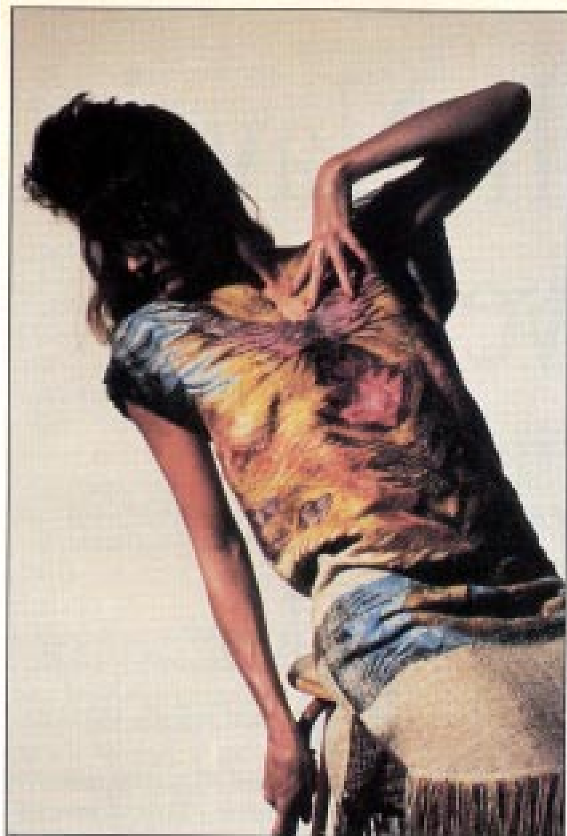
"The tapestry was all down the front, or the back. They were basically straight, although I did vary the pattern somewhat when I made the bubble dress. I usually made a border to each side of the tapestry to give latitude to the dressmaker in sizing to fit a particular body."

Rhapsody in Blues

in order to perfect her tapestry technique. First of all, the loom had to have a wide enough shed to allow the top and bottom layers to be completely independent of each other.

The second problem was how to keep the weft yarns in order. "I use a great many different colors, shades and textures of yarns which can get into a horrendous tangle, fall off the loom and generally create havoc especially when I am weaving the top layer." She designed a long slender box to fit on top of the reed, where she can sort the weft yarns while weaving the top layer. "I place them carefully in the box in the same order in which I was weaving with them. When I am ready to weave with them again they are all neat and orderly and ready to go!"

The third problem she had to solve in using this technique was how to keep the work on the bottom layer just enough wider than the top so that there was something against which to work the top layer. "If certain areas build up too quickly and get too close to the reed for comfort, then



Bird of Paradise

"I tried different warp and weft weights. Carpet warp sett at e.p.i. was not good, although I could brush the mohair weft enough to cover the warp—almost. Finally I found some 1-ply silk noil and sett it at 12 e.p.i."

Queen Anne's Lace

Below: **"I made all manner of tubes: long, short, jackets, dolman sleeved tops, long dresses and short dresses."**

others have to catch up and the tapestry may get out of balance, or I won't have enough room left in front of the reed in which to manipulate the bobbins.

"I have now perfected my weaving technique. I call it finger weaving. I use my fingers to make additional sheds in the two layers I am working. I can use as many or as few bobbins as I choose. The weaving does not go from selvedge to selvedge. I build up a small or large area as I wish with a thick or a thin, a shiny or a dull yarn. Then I add another contiguous weft in the same shed or the opposite and let it do whatever it wants. I beat the area with my light wooden comb until I get it to shape or I shape it with another yarn. A fluffy yarn can be shaped nicely by a firmer yarn. The shapes which result can be round, square, lean, flame shaped, thick, thin, or anything I wish. It is always magic to see what the yarns will do. Once I have selected the yarns I want to use with a specific warp, the tapestry takes on a life of its own and moves with a rhythm influenced by its own inherent idiosyncracies, according to its textural and coloristic properties. I always seem to achieve an organic rhythmic flow of colors and textures, which reminds me of my music.

Joan's musical training and artistry are apparent in her weaving. "I always weave with music playing in the background. Very often I choose the right music for the piece on which I am working. Hence the names 'Rhapsody in Blues,' or 'Madame Butterfly.' I think of my tapestries as my musical ideas made manifest.

"I am convinced that making continuous tapestry is less time consuming. Perhaps it only seems so since I am making two layers at once as it were. I can also make a perfect repeat of a previous idea with this method. I also think it gives me more latitude in what sort of a garment I can weave. It has given rise to my latest decision to create Body Drapery, thereby dispensing with the need for cutting, sewing and fitting, anathema to the tapestry weaver."

The Ramah Navajo Weavers

Old Traditions/New Traditions

by Patricia D'Andrea

EUGENE BURTON, *ALBUQUERQUE JOURNAL*

Rose M. Garcia, left, and Nellie Pino, right, work on the Liberty Blanket, an historic weaving commemorating the 1986 Centennial of the Statue of Liberty.

PATRICIA D'ANDREA

Alice Alonzo, left, and Annie L. Pino, right, hold up the Liberty Blanket after its completeion.

"WE WEAVE—expressing the beauty and order of life, we pray, we sing for our own survival and for the survival of this land and people." So reads part of the statement given by the Ramah Navajo Weavers Association at the Washington, D.C. ceremony during which they presented a traditional Chief Blanket woven to commemorate the Centennial of the Statue of Liberty last summer.

It is a long way from the Ramah Navajo Reservation in west central New Mexico to the Statue of Liberty in New York Harbor. Out here at Pine Hill, the center of the reservation, it is possible to believe that one is "in the middle of nowhere." But that impression lasts only a moment, because there is an energetic spirit here which captures you very soon after you arrive. The middle of nowhere is a busy place.

The Ramah Navajo Reservation, located about 150 miles southwest of Albuquerque in the piñon-juniper covered hills of west central New Mexico, is a rural Indian community of about 2,500 members who live scattered over a 1,000-square mile area adjacent to the Zuñi Indian Reservation. The region is notable for its scenic beauty—sheer rock monoliths rise from sagebrush covered plains, pine covered mountains are dotted with lakes. The seasons follow each other under crystal blue skies. The diverse communities who share the land—Zuñi, Mormon, Anglo, Spanish and Navajo—all face the vagaries of weather and agricultural markets in order to maintain their distinctive ways of life.

For the Ramah Navajo, traditionally self-reliant on livestock-raising, agriculture, weaving and silversmithing, the one hundred years since their return from forced exile in eastern New Mexico have been a time of difficulty. According to both oral and written histories of the area, Navajos were living in the Ramah area prior to the "Long Walk" to eastern New Mexico in the

late 1860s. On their return to their traditional lands they faced the pressure of land-hungry late arrivals, the fact that their land base was not secure, and the inconsistencies of federal Indian policy.

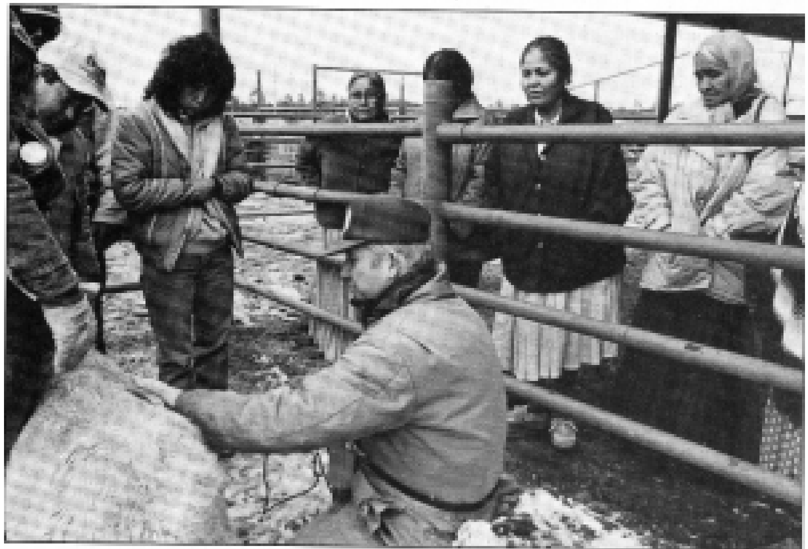
In the intervening years there has been a great deal of pressure to leave the notion of self-sufficiency behind and rely more and more on federal programs. Since their return, however, the Ramah Navajos have continued to work towards self-sufficiency, founding the first Indian-controlled high school, the first health clinic owned and operated by an Indian community, and later the first Indian-controlled educational radio station. The community became famous for all these accomplishments in the 1970s. Under the guidance of the Ramah Navajo School Board, Inc. and the governing chapter council, community development programs of many kinds were begun.

predominant fiber used by Navajo weavers until the mid-1800s and is highly prized by weavers today. It is long fibered, coarse and relatively greaseless. The colors are quite beautiful, ranging from ebony black (which needs no dyeing to make it a uniform color) to apricot, brown, silver, and champagne. The wool is soft and has a lustrous sheen. "Churro," the name these sheep were given long ago, is said to mean "poor," as in poor excuse for sheep. They were supposed to be inferior, scrub sheep. But, says Lyle McNeal, they are resistant to diseases which prey on "improved" breeds, they give birth easier, they live longer and they provide a wool of choice for Navajo and other weavers. In the spring of 1986, the RNWA welcomed the first lambs born after their purchase of a Navajo-churro ram from Utah State University's Navajo Sheep Project.

The Ramah Navajo Weavers Association

About two years ago the Ramah Navajo Weavers Association was founded. In a series of meetings weavers gathered to discuss ways and means of improving their textiles and marketing them more effectively. Maintaining a traditional way of life and passing this on to future generations is also an important consideration. The Association now has members from thirty Ramah Navajo families, women as young as twenty and as old as eighty-two. At monthly meetings in the trailer on the Pine Hill school grounds that is the organization's current home, as many as twenty-five weavers gather in a small room taken up in great part by an 8′ × 7′ Navajo loom to discuss issues and make decisions. In the last year, the group has scheduled a number of workshops on subjects ranging from dyeing with native plants (a session conducted by one of the RNWA's members) to design workshops with weavers from other regions and cultures. The search for expert help in marketing, publicity and business practices keeps the community organizers who work with the RNWA very busy. One of the programs of which those developers are very proud is the cooperative breeding program which began a year and a half ago to reestablish the Navajo-churro sheep.

An article in the Fall 1985 issue of *The Weaver's Journal* by Dr. Lyle McNeal reported on the development of "old style" Navajo sheep and on some of the history of that breed in the United States. The RNWA is working with McNeal to improve its members' flocks by selectively breeding for the "old-style" Navajo sheep (newly registered as Navajo-churro breed) — traces of which are already present in the local sheep. The wool which these flocks will soon produce was the



Weavers Cecilia S. Ensrude, Nellie Pino, Susie Garcia, Annie L. Pino and Elsie Natan (left to right) learn about improved sheep care from Dr. Lyle McNeal, Director of Utah State University's Navajo Sheep Project.

The RNWA will use the cooperative breeding program to provide wool for their own use and for an ever-growing market. Fleeces of Navajo-churro wool line the walls of the trailer, waiting to be cleaned and carded, then dyed with plants perhaps before being worked into traditional Navajo weavings.

The weavers produce a line of small handspun, vegetal dyed rugs which are used to cover pillows. The finished pillows are now featured in galleries and museum shops primarily in New Mexico and Arizona. At each meeting the Association's quality control committee looks through stacks of pillow covers to make sure that each piece meets standards of size (14″ × 14″ through 16″ × 16″), quality of spinning, dyeing, design and weaving. Once approved, the weavings are bought by the Association through a revolving loan fund, and all purchases are supported solely by sales. The majority of Ramah Navajo weavers make their living entirely from

PHOTO BY YIN-MAY LEE

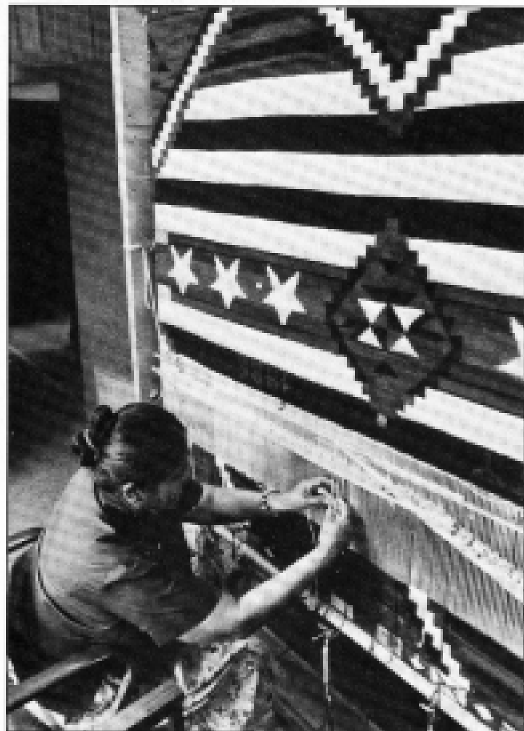
EUGENE BURTON, *ALBUQUERQUE JOURNAL*

The Ramah Navajo Weavers Association is dedicated to preserving the technique of traditional Navajo handspinning.

weaving and sheep raising. As the primary providers for their families, they may earn less than $1,000 a year from their wool products. Until the advent of the Association, many weavers relied solely on the one hundred year old credit/pawn system established by non-Indian traders in the area. Under that system, a weaver takes her textiles to the trader, who will pay one-fifth to one-third the final price tag put on the weaver's work. The "pay" is either in cash, or more frequently, in trade for goods. The few weavers who have transportation to go to Gallup and Albuquerque (150 miles round trip and 300 miles round trip, respectively) often find a high percentage of the proceeds from sales are eaten up by transportation costs. Since local markets do not provide a consistent and fair return and long distance markets are too costly, the Association's marketing work on behalf of weavers is very important.

The pillow production has brought encouraging returns, and more and more weavers are producing the small, finely-made textiles. I asked how long it might take to make an average-size rug and was told that from the shearing and washing of the fleece through the carding and spinning (sometimes respinning as many as three times on a traditional Navajo hand spindle), and weaving on a traditional upright loom, as many as 350 hours may be spent. The weavers would like to make a reasonable return for their work, and particularly want weaving to be an alternative for their daughters, who otherwise might be forced to choose to leave the reservation and brave the anxieties of city life.

It is said that since time immemorial Navajo women have been entrusted and blessed with the sacred knowledge of weaving. According to Navajo belief, this knowledge was first transmitted by Spider Woman to Changing Woman—the sacred spirit who helped create the people of the earth. Through Changing Woman, it is said that the Navajo acquired the art of weaving, along with the knowledge and responsibility of living in harmony with all things. Over the centuries Navajo women have passed on these traditional values and skills from generation to generation, as today the women at Pine Hill wish to ensure the continuity within their community that weaving gives. I asked one of the older weavers, whose daughter is a newer member of the Association, what she wished for her daughter, and her answer was "that she be a number one weaver."


YIN-MAY LEE

Annie L. Pino, one of six Ramah Navajo women who wove the Liberty Blanket, works on the historic weaving.

The Liberty Blanket

Six "number one" weavers of the RNWA produced the 5′ × 6′ "Liberty Blanket" for the Statue of Liberty Centennial in the same ten-by-twelve foot room where monthly meetings are held. They worked every weekday from 8 to 5 for six weeks. Alice Alonzo, Rose M. Garcia, Elsie Martinez, Elsie Natan, Annie L. Pino and Nellie Pino worked alternately at weaving (sometimes three of them sat on the floor in front of the loom to work threads through the warp) and at spinning. The only constant was laughter and stories. First they had to ask themselves what the Statue of Liberty *was*, a question eventually answered by a National Park Service videotape. Then they had to consider the question of what they would say when asked to tell an American public which had never even considered the possibility of Native Americans sharing in the celebration why they had done it. "When we first started weaving this blanket, we didn't know who or what the Statue of Liberty was. We came to understand that she represented hope, freedom, and opportunity to

those who came to this country. Still, to us, she was someone far, far away from our lives, disconnected in many ways from our reality as Indian people."

The weavers discussed the meaning of "Chief Blanket." The design had been worked out for the weaving by Albuquerque artist/weaver Nancy Kozikowski and was based on classic Navajo blanket designs from the 1800s. "Chief," the weavers decided did not mean powerful, but it did mean compassionate. " . . . the Liberty Blanket symbolizes this spirit of compassion, which welcomed to America strangers from far away lands, and which may grow to reach out to all people." As they came to weave the borders of the blanket, which consisted of the flags of the fifty states and four territories, they discussed the meaning of "Liberty" in Navajo. It does not translate exactly, but the word eventually decided upon,

RAMAH to page 71.

TEACHERS DIRECTORY

from page 8.

tural commissions. Teaches beginning to advanced students. Offers guidance to those making transition from hobby to professional weavers. Prefers teaching on 1-to-1 basis. Offers workshops on color and professional presentations, garment construction, yardage, finishing techniques, sectional warping, complex weaves and special interest areas.

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PEGGY OSTERKAMP
73 Jane Street, New York, NY 10014
(212) 243-2847

Peggy Osterkamp, specialist in "Multi-harness Weaving: The Basics" and "Production Handweaving Techniques" lectures and gives workshops nationally. See her Oct/Nov 1986 *Threads* article "Techniques for Better Weaving: Letting Your Warp Work for You." In Manhattan, classes offered in drafting, weave structures, beginning and advanced weaving techniques at Parsons, Cooper-Hewitt Museum and her studio. Send for information.

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Manlis, NY 13104
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(213) 666-5664

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(401) 294-3676

Workshops: "Scandinavian Weaving Techniques" may include Krokbragd rug weaves, rosepath, monksbelt, Swedish lace, transparent weave, Finnweave, Åklæ, depending upon length of the workshop. "Overshot Weaves" has an emphasis on Weaver Rose's work, and unusual treadling variations. "Handwoven Lampshades" includes weaving material and construction of shades. Lectures: "Norwegian Fiber Arts, Past and Present," "The Legacy of Weaver Rose," "Skillbragd/Opphämta Weaves."

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(314) 486-5854

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ERICA VOOLICH
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(617) 666-0666

Experienced teacher, weaver, co-author of recently published *Parallel Shadow Weave* and author of *Playing With Blocks* offers the following workshops and lectures: "Multi-harness Overshot," "Shadow Weave" (multi-harness), "Drafting and Fabric Analysis" (intermediate), and "Tessellations" (creating Escher-type designs.) All lectures and workshops include theory. Write or call for details.

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(215) 862-2121

Freelance weave designer and weaver, teacher at Philadelphia College of Textiles and Science & for many guilds. Lectures on "Textile Design of the 80's" and "Presentation: Approaching the Market Place Professionally," Workshops on "Tricks of the Trade: A Personalized Warping System to Do It Alone with Varying (and sometimes hostile) Yarns," and "Variations on a Theme: The Hippari Jacket and Woven Design."

TAOS TAPESTRY COLLECTIVE

Twelve Part Harmony

"My inspiration arises from my exploration of the external world and my internal self. Going out and coming in, bringing the world inside and feeling its meaning. When I look at the world, I am actively seeing. I am open to receive and open to give. I am ready to be inspired."

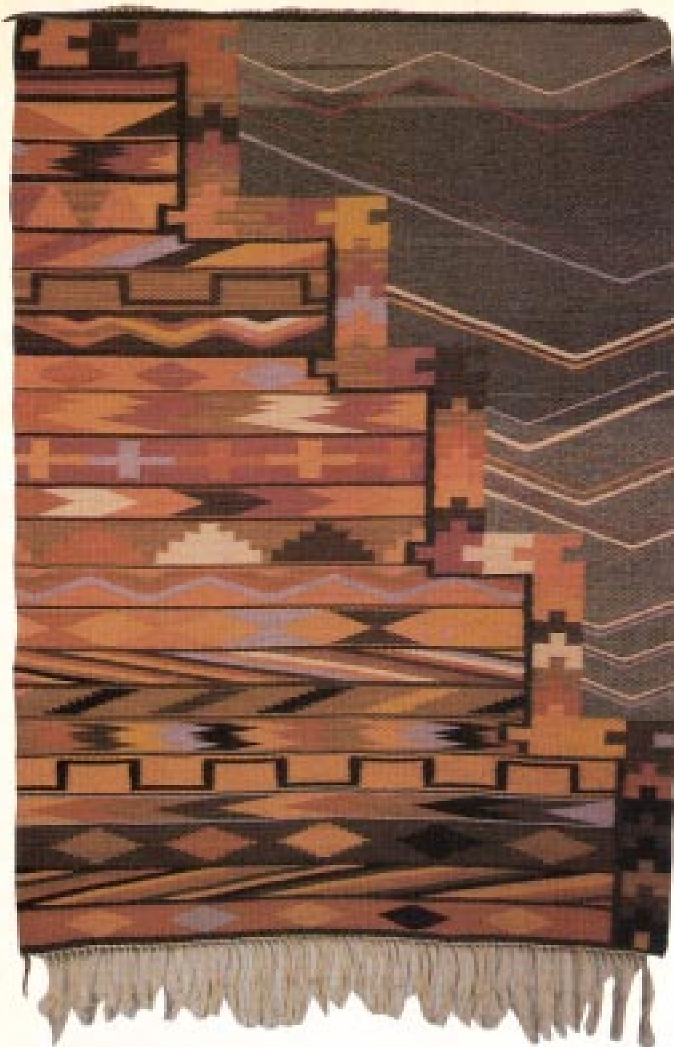
Marcy Piersol

Symbols of the Quest
High warp tapestry. Wool, brass, feathers and stone.
41½" x 35"

ONCE EACH MONTH from Taos and Santa Fe and tiny villages and isolated homes ringing Northern New Mexico's Sangre de Cristo mountain range, a dozen members of the Taos Tapestry Collective convene at one or another member's studio. We talk furiously for hours, then scatter again, frequently a hundred miles apart. We are travel-weary on the dark trip home, but exhilarated by the camaraderie and friendly counterpoint of fellow artificers in yarn.

Originally we came together to put on a studio tapestry show in Taos, with the hope of more shows in the future. We survived a series of organizational meetings. The first Taos show came and went. Another show was hung in Madrid (New Mexico), another in Las Vegas (New Mexico). A second show in Taos. A show in Santa Fe and another in Texas are scheduled for this summer.

But beneath the current of continuous and hectic collective shows a realization has emerged:



"When I grasp an old Navajo blanket to my heart, study its eloquent, balanced design, see the ways the weaver solved problems, changed colors, *that* inspires me."
Linda Breyer

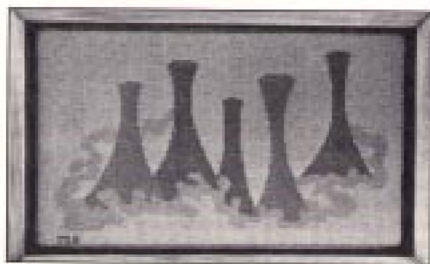
We are bound together by reasons far more profound than the expectation of public exposure. In the meetings the voices chime and resonate and occasionally crash and jangle. Unplanned and unorchestrated, the themes reverberate: How our fiber art has shaped us as individuals; how our art has in turn been molded by our diverse personalities; how our lifestyles have carefully accommodated an antique craft; how time and materials are committed to wrest images out of our hearts.

The web of our conversation is driven by questions, both spoken and implied: Why are we committed to doing art in a fiber medium? Why produce images painstakingly by hand from natural fibers while artificial materials and rapid-fire technological productivity have cast a spell over so much of the world? How does art, and tapestry art in particular, relate to the late 20th century? What does working at the plodding pace of handwrought fiber add to the art? What does it do for us as artists?

"I use vegetal dyes because I love the colors, it is that simple. It is a bit of a hassle, but also helps me to be more spontaneous and open. If I run out of color or see that I am about to run out, I have to figure out—very quickly—what to do. Many, many, many of my rugs are determined by running out of color."

Donna Martin

Mesa de Las Animas
Vegetal dyed wool and mohair
55½" x 38½"



"Generally the Southwestern landscape stimulates my creative processes. But I like to reduce the larger view into an intense study of one aspect of this land, blocking out extraneous material and focusing on one detail."

Shirley Flint

Triassic Ruins
8" x 11"

"When I am at my loom there is a certain concentration that stops all the usual distracting mental chatter in my head [producing] a feeling of peace and total involvement."
Kristina Wilson

"Landscapes. People. Nature. Archetypal themes. Transformation. Resurrection. Balance/tension. There is a process which we all use to make any subject our own material."

Barbara Marigold

People Becoming Mountains, Becoming People

"I am challenged by the mechanical limitations of tapestry to discover how much detail and movement I can achieve by using fairly heavy wool weft and four-to-the-inch warp."

Kristina Wilson

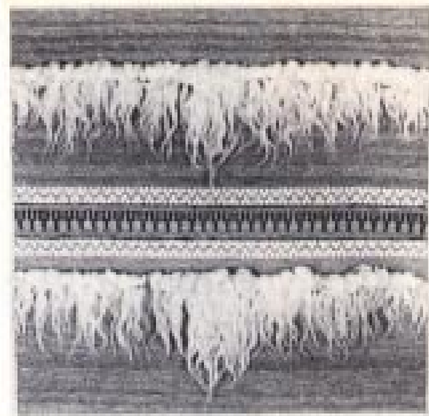
The Olive Branch

The individuals who make up the Collective have been professional tapestrists for at least 10 years, some for as long as 20. Many of us are self-taught, some are college-trained and others have studied under master tapestrists and weavers such as Trude Guermonprez, Rachel Brown and Kay Sekimachi. Then we in turn have passed on the skills and artistry to many groups and peoples of all ages.

The term *tapestry* best describes our work because we generally create visual pictures. The subject matter often includes aspects of the Southwestern environment, its culture and social and political concerns. The Collective uses a wide range of techniques in weaving and stitchery. In the stitchery pieces can be found work that runs the full gamut of embroidery stitches, including the predominately used *Colcha* stitch of Spanish-American tapestries. Raised twill, transparency, boundweave, rya and weft-faced are some of the weaving techniques employed. Many pieces are made with hand-spun wools and natural dyes.

"It occurs to me that what matters the most with tapestry is the element of inspiration. We put as much time into design of an image as any artist, then choose perhaps the slowest possible means of rendering it.

Caroline Rackley



"Tapestry became my main expression because of the variety of ways you can control and create density and texture. The tapestry fiber has life and feeling."

Pam Veto

Grey Wool/Fleece Wool

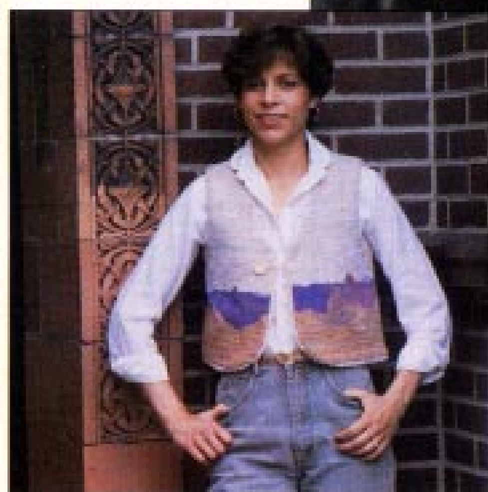
"One of the real loves of my life is natural color. Chemical dyes have come so recently on the scene (1860s) and how quickly the naturals are fading out of sight! I am devoted to gathering herbs in the wilderness, growing crops for color, seeking out opportunities to import exotic dye materials. Leaves and roots of indigenous plants, bark and chips of hardwood trees from the tropics, nut hulls, teas, occasionally an insect or the ink from a snail. The colors that these friends give relate differently somehow with the retina of the eye; they signal 'wholeness' and 'belonging' to human beings who are becoming less and less at one with their environment."

Caroline Rackley

Hibiscus
Natural dyed silk with mahogany frame
40" x 50"

Our collective evolved from the need to heighten public awareness of tapestry as an art form and for mutual support and evaluation. News of the formation of the Collective spread rapidly among professional tapestrists. At fourteen members, the size of the Collective solidified and promotional activities began.

One member acted as coordinator for much of our first year, with occasional meetings organized and chaired by a different member. Our shows and research into future exhibition possibilities are dealt with by all of the members, with two being most active. Show coordination and quality control is handled by those members living closest to the host gallery or having personal connections to the exhibit situation. Correspondence, research and education, finances, general secretarial duties, and our archives require ongoing attention by individuals. Exhibits and other special projects are also coordinated by volunteers. The Collective provides an education in the business of craft as well as a forum for our creativity.



Desert Tapestry Vest

This tapestry vest reflects the beauty of the southwestern sky, capturing through weaving the harmonies of the landscape.

by Lucy Anne Jennings

Size: 32″ bustline. Baste together a muslin pattern to suit your dimensions.

Warp: 8/2 cotton (Aurora Earth, 3,575 yds/lb. available from Cotton Clouds): 500 yds beige, 500 yds coral, 250 yds brown, 250 yds gray.

Weft: *Tapestry fabric:* same as warp, along with other cottons of various sizes and colors. The sky is woven with 500 yds light blue in 8/2 cotton, 500 yds thick/thin white cotton, and 500 yds 8/2 beige.

Lining fabric: 670 yds 8/2 beige, thick chenille (Cloudburst, 250 yds/lb. 3-cut, available from Cotton Clouds): 200 yds natural white.

Length of Warp: 4.5 yds (includes 30″ loom waste)

Sett: 15 e.p.i.

Width in Reed: 22″ (330 ends)

Shrinkage: 10% in tapestry fabric; 20% in fleecy lining.

Threading: See draft

Weaving: *Outer Fabric:* After fitting the muslin pattern, remove stitches. Draw your landscape onto the fabric, being careful to match the design at the side seams. The muslin then is pinned to the underside of the tapestry and used as a cartoon or guide as the picture is woven. Check the pattern often to insure accurate dimensions.

The vest is woven wrong side up. In the tapestry, the warp as well as the weft is used to create shading and color effects. Pull the threads in plied yarns apart and twist with other yarns to create a painterly, impressionistic blend of colors. Variegated and flecked yarns also work well. Warm colors such as brown and beige are used in the foreground because they come forward and look closer. Purple and blue are cool colors. They seem to recede and look farther away. Gray is neutral and is used for depth and shading. The shapes for the mountains are built up in units, and a table fork is used to pack the weft into place. As you weave, hand sew the slits formed between the shapes. The unwoven weft ends may be left hanging, but the fabric will be sturdier if they are woven back into the wrong side of the fabric.

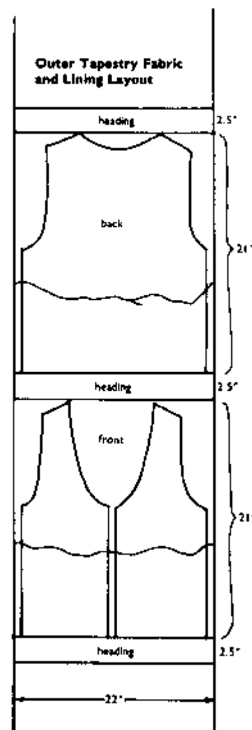
The sky is worked in a slow gradation of color, from the horizon up (18 p.p.i.). Use light blue and thick/thin white at first, packing it in between the mountain shapes to even out the web. Now you should be able to beat each pick with the reed. As weaving progresses, introduce beige threads slowly. Just use a thread or two at first, then more as height is reached in the sky. As the beige increases, the white should decrease.

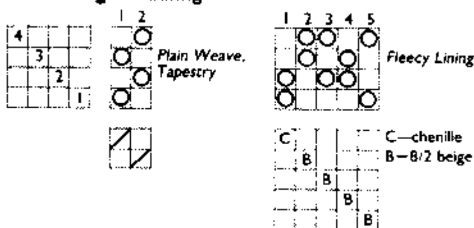
Lining: Chenille weft is always woven on harness 1. 8/2 beige cotton is used with the other harnesses. This creates a 50/50 twill with intermittent shots of chenille. 16 pics beige plus 4 pics chenille per inch = 20 p.p.i. The right side of the fabric will be very fleecy, while the wrong side will show the beige twill.

Finishing: Separate the lining from the tapestry, and secure the ends so they will not unravel. Machine wash gently and tumble dry. Steam press with a hot iron. Press the lining fleecy-side-down on top of a terry-cloth towel. It will require a bit of coaxing and stretching to fit the muslin pattern.

Sewing: Sew side seams of tapestry and lining. Lay tapestry on top of lining, right sides together. Beginning at the lower edge of front, sew all around the edge, leaving a 5″ space from where you began. Turn the vest right-side-out at this space. Steam press. Sew front to back at shoulder seams.

The button is made with the coil-wrap method common in basketry. A loop is crocheted to the opposite side front.

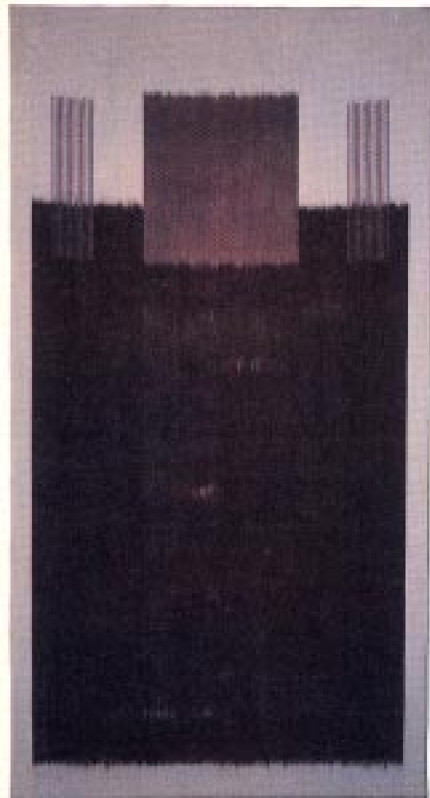




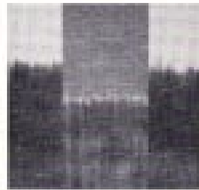
Warping Draft: 330 ends, 6 ends in each repeat (using paddle), 55 repeats. Sley warping paddle: brown, coral, beige, grey, beige, coral. Repeat paddle's path around warping board 55 times - 330 ends.

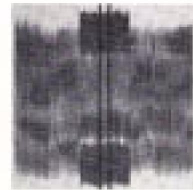
LETTER FROM JAPAN

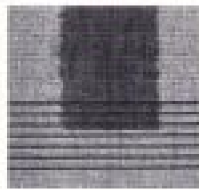
by Lavonne Schrieber

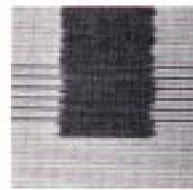


Left, Brown panel (120 cm × 245 cm), and detail. Below, X-Tiles, each 22cm × 22cm.









In 1983, while visiting Jun and Noriko Tomito while Jun was teaching a summer workshop for the Tokyo Textile School, I was able to watch some of the in-progress work of the students and photographed a number of Jun's pieces. At that time he had recently returned from England where he had worked for several months with Peter Collingwood.

Readers who are interested in learning about ikat techniques have probably come across Jun and Noriko Tomito's book, *Japanese Ikat Weaving,*[1] which is one of the most informative books on the subject. Other readers may have seen Jun's work exhibited at Tennessee's Arrowmont and Berkeley's Fiberworks.

Recently I viewed Jun's newest weavings at an exhibition held at the Maronie Gallery in Kyoto. The installation of the works was uncluttered and gave the viewer opportunities to contemplate the pieces individually or as groups.

The major pieces were panels of silk and linen with warp which had been painted with Procion M dyes, bound tightly with plastic tape in places, and the process repeated many times to achieve a wide variety of color blends. When woven, the bundles of yarns produce stripes which are sometimes subtle gradations of surprising color variations and at other times bold stripes. His control of the medium allows him to use pure white areas into which the feathered effect of the dyed yarns penetrate.

From the small "X-Tiles" (22 cm square) to the large panels (120 cm × 245 cm) his sense of space and composition draw the viewer into the piece, then lead one to wander visually from the hard edges of the warp to the subtle blends of the interior areas.

The Tomitas live on a small farm in the mountains, about an hour's drive from Kyoto. Their studio is in a building which was once a greenhouse, and thus they are constantly surrounded by the colors and patterns of nature. The strong stripes are reminiscent of plowed fields with their regular furrows. The color blends between them, however, are full of organic movement and flicker as though one is viewing fresh, green leaves in the spring, the red foliage of autumn, or the brown, dried leaves of winter.

Tomita's approach to creating felted rugs was influenced somewhat by Collingwood's techniques, however his methods are of his own invention. He uses the *kasuri* system of dyeing (see *The Weaver's Journal,* Vol.X, No. 1, Issue 37, p.59) in such a way that bits of color peek through the thickly woven surface and give a sparkle and depth to each piece. The wool rugs are yarn-dyed and felted after weaving. He places them into a deep, Japanese bathtub and tromps on them with boot-clad feet, forcing the hot, soapy water into the fibers until the desired felting occurs.

While many young Japanese weavers are trained either as apprentices studying under master weavers, or learn weaving and achieve degrees at one of the Japanese art universities, Tomita developed as a weaver in a unique way. After studying literature at Ryukoka University in Kyoto for one year, he dropped out and studied basic weaving with a kimono weaver in Kyoto. He became fascinated with the kasuri processes and traveled to Okinawa and other areas of Japan to learn more about these complex techniques, but his application and documentation of the processes were self-taught. Later he studied in Australia and was awarded a number of prizes for his work. In 1980 he graduated from the West Surrey College of Art and Design in England and then returned to Japan and established his studio.

A quiet, unassuming man, Tomita continues to teach workshops occasionally and I highly recommend them to anyone who is interested in learning kasuri. Students in his classes not only learn basic techniques but become inspired to explore the processes on their own. The fact that he and his wife Noriko are both fluent in English is an important asset when an English-speaking person wants to study in Japan, for sometimes communication can become difficult if the instructor speaks only Japanese. One can receive information about his upcoming workshops by writing to: Kawashima Textile School, 419 Ichihara-cho, Shizuichi, Sakyo-ky, Kyoto, Japan 601-11.

1. Tomita, Jun and Noriko. *Japanese Ikat Weaving: The Techniques of Kasuri.* London: Routledge & Kegan Paul, 1982.

Tapestries from Indonesia

by Michael Hitchcock

Peter Narracott

Modern *salampê* collected by the author.

TAPESTRY IS A technique that is not usually associated with Indonesia. Although the archipelago is justly famed for its elegant ikats and batiks, it possesses other complex and fascinating fiber traditions which are less widely known, as is the case with the tapestry woven fabrics of the Bimanese of Sumbawa Island.

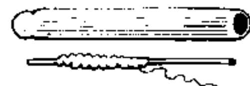
Background

These textiles were first mentioned in Jasper and Pirngadies's pioneering publication, *De Weefkunst*, of 1912, but despite the inclusion of an excellent colour illustration and an account of their manufacture, no details were provided concerning the technical structure of the tapestry weaves.[1] Seven years later Van Nouyhus included a diagram of one of these weaves in an article that, rather unsuccessfully, compared Indonesian to Peruvian textile traditions. The author was clearly puzzled by the existence of tapestry weaves in the middle of the Malay archipelago.[2]

For a further sixty years the subject was largely overlooked and, given the paucity of in-

Expert tapestry weaver, Tina Ina Baharia, from Ntobo village.

formation, it was with some surprise that I learned about the continued existence of these traditions. I was at the time conducting fieldwork in eastern Indonesia as part of my postgraduate training at Oxford's Pitt Rivers Museum, and was therefore able to follow up this aspect in greater detail.

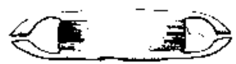


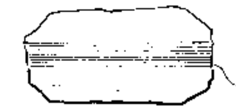
Shuttle made from a section of bamboo. The spool fits inside.

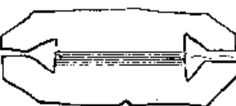
Lying on Sumbawa's easternmost peninsula, the regency of Bima is home to several ethnic groups, most numerous being the *Dou Mbojo* or Bimanese as they are more widely known. People of the same ethnic group also comprise the majority of neighbouring Dompu, whereas the large western peninsula belongs to the Semawans of the regency of Sumbawa, after which the island takes its name. Distinctive highland communities are found in the east all of whom weave cloth. However, it is only the lowlanders who make use of tapestry weaves and in Bima this is largely restricted to the village of Ntobo. It was the weavers of this village who kindly provided me with the information on which this discussion is based.

Characteristics

The tapestry woven cloths, known as *salampê*, are characterised by a vivid monochrome centre field, usually in the shape of a hexagon, which is surrounded by a striped border. In the past, the colours for these textiles were obtained from the numerous dye plants for which the island is well-known, and which once formed part of a valuable export trade to Java and further afield. Some of the most important local dyes were: safflower (red and orange), sappan (red and brown), cudrania (yellow and an ingredient in green) and indigo (blue and black). Until the 1950s the yarn was similarly local: Homespun cotton was readily available, while silk for the more expensive garments was imported from southern Sulawesi. By the time of my arrival in 1980, imported cottons and aniline dyes had largely replaced local products and rayon was becoming popular, as was also the case on Sumba Island to the south (see Hannon: *The Weaver's Journal*, Vol. VIII, No. 1, issue 29, Summer 1983).







Small spools made from buffalo horn (*top*), clove cigarette packet (*center*), and lonthar palm leaf (*bottom*).

In tapestry the patterns are created by weaving different coloured wefts into a plain warp. The weft threads are said to be discontinuous since they do not cross the fabric from selvedge to selvedge, and because of this they are usually lifted out between the warp threads after each shot. For the simpler tapestry weaves a shuttle made of bamboo (*taropo*) will suffice, but smaller spools (*soyo*) are sometimes needed for the more complex interlocking weaves, the latter being made of either buffalo horn, palm leaf or sections of clove cigarette packets. In common with many Indonesian islanders the Bimanese make use of the body tension loom in which the weaver leans back on a strap or bar to keep the warp threads in tension.

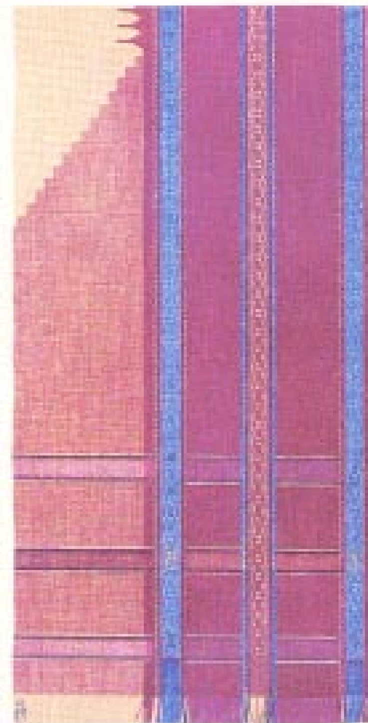
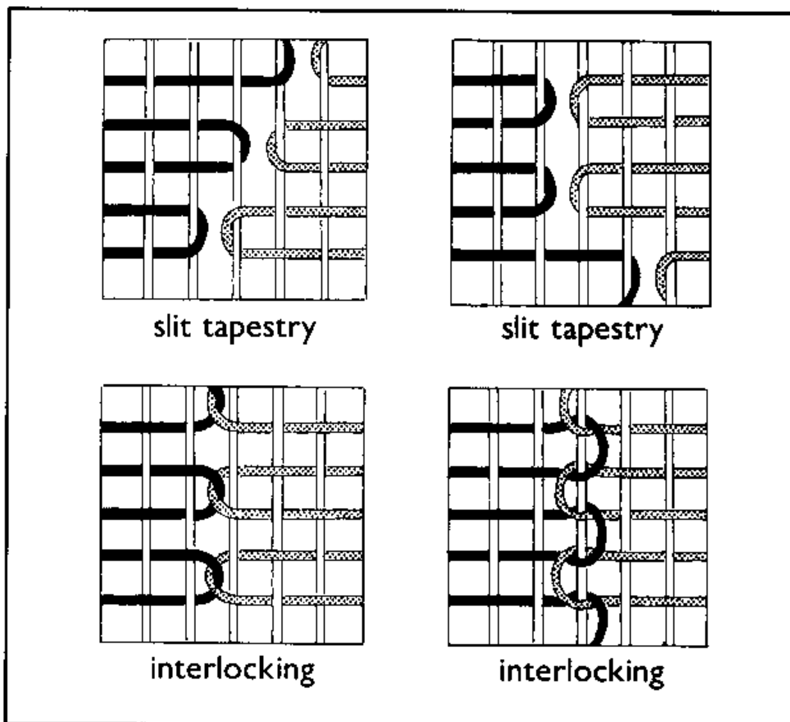


Illustration showing a tapestry-woven textile from Sumbawa Island (Jasper and Pirngadie 1912 plate 19). This print was produced by Delft Technical High School.

Techniques

The techniques fall into the two main categories of slit and interlocking tapestry, basic diagonals or dovetails being made with the former and a wide range of weaves with the latter. On the salampé the tapestry techniques are used to form the sides of the centre field (*woha*), which, on its edges, is bordered by stupa-like designs whereas the ends are characterised by stepped patterns.



Examples of tapestry weaves. The interlocking weave shown bottom right is similar to the one described by Van Nouyhus in 1919.

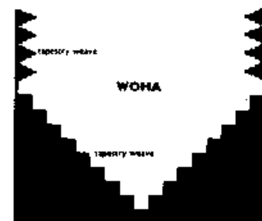
Uses

The salampé is not part of everyday wear and is generally only brought out on festive occasions such as weddings and religious holidays. These fabrics may be either worn around the waist as a sash or, less commonly, draped over the shoulder with the fringes hanging free. One interesting regional variation used to be known in the highland area of Wawo where the salampé was worn between the legs as a kind of loincloth, these textiles having been acquired by trade with the lowlands.

One of the most common uses of the salampé is as a gift, as was most clearly demonstrated during President Suharto's visit to the island in 1981. The textile is also often included among the ritual goods that are given by the bride's kin to the family of the groom at the ceremonies that are held before a wedding can take place. On these occasions goods symbolising the female are exchanged for items associated with the male, a material representation of the complementary character of men's and women's tasks. The salampé also belongs to the select group of fabrics that are often displayed behind the podium on which the newlyweds stand, dressed as a prince and princess, to receive the congratulations of family and friends. Unlike some other ritually important textiles, the salampé is not directly attributed with any mystical powers, but since it is used on occasions that have favourable connotations it is generally associated with good fortune.

Although parallels can be drawn between the salampé and other valued Indonesian textiles, particularly in the way it is used, its origins remain obscure. Gittinger observed that it was " . . . strikingly similar in effect to the central lozenge found on the *kain kembangan* of Java" and that contact between the two islands might have given rise to this kind of patterning.[3] Indeed, Bima was a tributary of the Javan empire of Majapahit; but in the absence of any specific historical information regarding the influence on one textile upon the other it is impossible to be certain about the origin of the Biman design. Furthermore, the textile methods used by the Javanese and Bimanese are dissimilar and, if anything, this deepens the mystery since tapestry techniques are not found on the islands adjacent to Sumbawa. Clearly the tapestry weaves of the Bimanese are unusual within the wider context of Indonesia and their history remains largely unknown.

The *salampé* being used as a greeting gift. The photograph was taken during the rehearsal for President Suharto's visit to Bima in 1981.

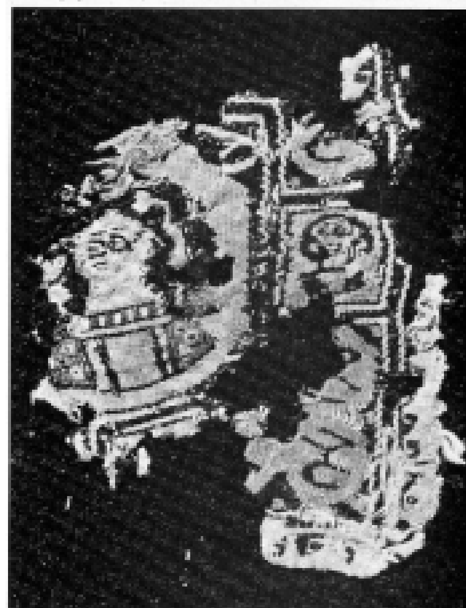


The centre field, *woba*, with tapestry woven borders.

Notes

1. J. E. Jasper and M. Pirngadie. "De Inlansche Kunstnijverheid in Nederlansch Indië." *De Weefkunst*. Vol. 2, p. 142. 1912. The Hague: Mouton and Co.
2. J. W. Van Nouyhus. "Iets over Indische en oud Peruasche weeftechniek." *Nederlansch Indië Oud en Nieuw. 1919*. p. 33.
3. M. Gittinger. *Splendid Symbols: Textile and Tradition in Indonesia*. Washington: Textile Museum. 1979. pp. 154–155.

Textiles of Coptic Egypt



A fragment of a Coptic figure wearing a colorful tunic from the author's collection.

A unique combination of tapestry insets worked into a plain weave ground

by Nancy Arthur Hoskins

INSERTED TAPESTRY is a weave used extensively in Egypt from the Third to the Seventh Century A.D., a period of time referred to as "Coptic." The weave is a combination balanced plain weave linen and linen and wool tapestry textile, with the two areas woven simultaneously (*figure 1*). The tapestry areas—bands, borders, stripes, squares, and roundels—are worked with woolen wefts over pairs or sets of warp to alter the number of ends per inch. This tabby-tapestry textile was used for tunics, curtains, altar cloths, pillow covers, and other items. The tapestry areas are small finely sett designs of figures, birds, fruit, flowers, geometrical motifs, religious symbols, pictures, portraits, and intricate narrative scenes both mythological and Christian. During that period, Egypt was predominantly a Christian nation, but pagan worship persisted until the sixth century, and after 643 A.D. it became Islamic. Thousands of these archaeological textiles, which were fashionable all over the Roman Empire, were excavated from the burial grounds of Roman and Islamic Egypt and are now in museum collections. The Christian burial customs adopted during that period dictated that the deceased be dressed in a tunic, wrapped with shawls, curtains, or other cloth accoutrements and buried in shallow sandy graves. The dry desert sands have preserved these textiles.

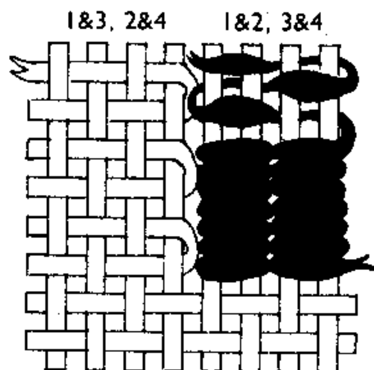


Figure 1. The tabby-tapestry textile with the woolen tapestry yarns working over and under warp pairs.

Searching for Coptic textiles has led me to many of the world's great collections: The Textile Museum, The Dumbarton Oaks Museum, The Boston Fine Arts Museum, The Metropolitan Museum of Art, The Brooklyn Museum, The Lowie Museum, The California Academy of Sciences, The Stanford University Museum, the Denver Art Museum, The California Academy of Sciences, the Seattle Art Museum, the Henry Art Gallery, The Royal Ontario Museum, the British Museum, the Victoria and Albert Museum, Le Musée du Louvre, Le Cluny Musée, Le Musée des Beaux-Arts de Dijon, Le Musée des Historique Tissus in Lyon, and the Coptic Museum in Cairo.

The discoveries have been well worth the search. The experience of examining these remarkable textiles in the quietude of the innermost spaces of a museum is unforgettable. One senses the sure and swift hand of the tapestry weaver—opening the shed, inserting the weft just so, beating in, evaluating, admiring, and visualizing the completed design.

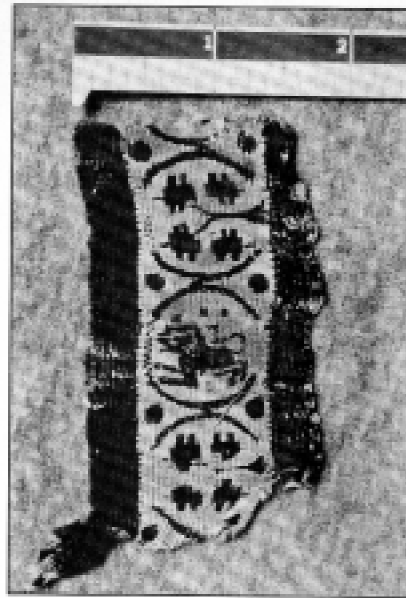
I have been gathering data and photographs of these textiles since 1977. By sending letters of introduction explaining the purpose of my research and arranging appointments, I have been privileged to view not only the textiles on display, but many stored collections as well. Although I find the tapestries the most intriguing, there are many other interesting weaves and techniques such as weft-looping, patterns, brocading, basket weaves, warp-face tablet weaves, twills, embroidery, sprang, and simulated knits. Most collections are eclectic, containing work from different burial sites and from different centuries.

For many reasons Coptic designs are diffi-

cult to date. Textiles called Coptic span a thousand years. Designs were copied and recopied. Tapestry ornaments were sometimes cut from a worn-out garment and applied to a new tunic. The textile was as ubiquitous as blue denim is today: It was the unisex garment worn by all classes for centuries with little change.

Tunic decorations ranged from simple tapestry bands to ornate and intricate decorations at the sleeves, shoulders, knees, neck and hem. Imagine what it would be like to walk through a marketplace! Everyone you pass would be wearing a linen tunic with tapestry ornaments of delightful diversity. The textiles were an important part of Christian ceremony, costumes, and church decoration, and can be identified in manuscript paintings and mosaics of the period. The vestige of this characteristic costume survives in contemporary liturgical costume, i.e. the ancient bands called "clavi" became the modern stole worn in the formal religions. There are Coptic clavi with tapestry saints and religious scenes not unlike a modern stole worn by the Pope, but at the same time the cloth was utilitarian.

Rarely do the textiles arrive in a museum with any information about archaeological context in the modern sense. Most pieces were excavated prior to 1900 with little attention paid to gathering accurate data. Fragments might come from reputable and well organized "digs" or from grave robbers and black market bazaars. Collections from one site might be traded, auctioned off, dispersed, and some were even destroyed. I have discovered and identified dispersed fragments from the same cloth in two and in three separate collections. The recognition of a matching fragment is always an exciting event.



A monochromatic lion and tree tapestry band from the author's collection. The band is 1½" wide.

If one can characterize Coptic tapestry designs it is as "individualistic." Although there are recognizable styles and distinguishable periods, each piece is highly personalized by the hand of the weaver. There are always surprises! Designs can be so out of context that they don't seem to fit the time frame in which they were woven. Fauvist painters found Coptic designs inspirational for their use of color and abstraction after seeing them in Paris exhibits.

In spite of the problems of provenance and dating, Coptic scholars generally agree that the designs fall into three broad and overlapping categories:

1. An Early, Late Roman-Egyptian, or Proto-Coptic category with naturalistic and interlace designs predominating.

2. A Middle, Early Byzantine, or High Coptic category with designs that are highly stylized and color areas segmented.

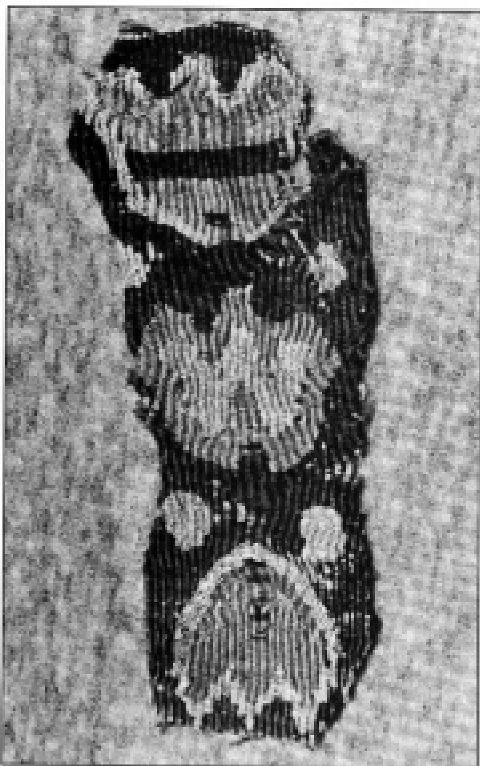
3. A Late Coptic period under Islamic rule with geometric pattern superseding figurative art.

What they do *not* resemble is ancient Egyptian art: They are instead an Egyptian interpretation of Greco-Roman, Christian, Byzantine, Persian, and Islamic art.

During all of these phases two color harmonies co-exist—a monochromatic and a polychromatic palette.

There are thousands of monochromatic tapestry fragments where the natural linen is combined with a one-color figural or foliate design. Linen wefts are used on the dark figure of red, indigo, violet, or brown wool to sketch in features. The linen wefts are wrapped around a warp in subsequent picks to achieve "stepped" or curved lines.

Color is used very differently in polychromatic tapestries from the early and high Coptic phases. The shading and blending techniques



A polychromatic tulip tapestry, 2" wide, from the author's collection.

used in a naturalistic manner in the more classical pieces surrenders in the later work to a bright juxtaposition of boldly outlined color segments. The portraits in particular are stylized and abstracted. Monochromatic designs are often accented with smaller polychromatic areas or highlighted with one bright color.

Coptic art has captivated me since I saw my first portrait with its riveting Coptic gaze, as compelling as eye-contact. It seems a curious custom to wear portraits on one's clothing, a little like our current custom of printing faces and figures on t-shirts. I continue to search for the origins on that custom and am convinced that it originally had some religious significance.

Most often, the textiles I examine are tabby-tapestry or tapestry fragments cut from the original cloth, but there are complete tunics, large curtains, and even some large scale tapestries. The Cleveland Museum, the Boston Fine Arts Museum, and the Dumbarton Oaks Museum all have large tapestries. The evidence of the combined weave can usually be discerned by the sett, the warp, and the vestige of the verge between the tabby and tapestry areas.

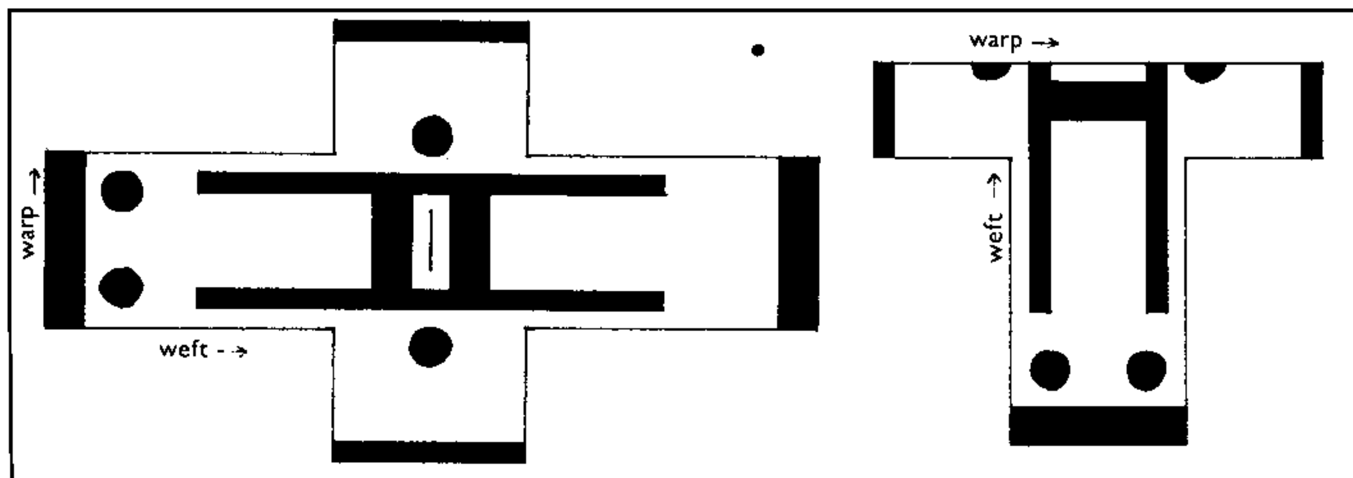
Plain weave Egyptian linens preserved in mummy wrappings and funereal artifacts predate the Coptic period by at least 3000 years, but tapestry weaves are rare and of dyed linen rather than wool. During the First Century A.D. a "smooth cloth with woolen decorations" came into fashion throughout the Roman world. This is the tabby-tapestry textile. Egypt was by that time a Roman colony, owned by the Emperor and used as a center of cloth production. The Greeks, who had ruled Egypt since the time of Alexander the Great (323 B.C.) brought the tapestry tradition, better breeds of wool, and warp-weighted looms to Egypt. Horizontal and upright looms had been used since the time of the first pharaohs. Weaving workshops were organized and controlled by the state with a master weaver and apprentice system. An old contract between a master and apprentice establishes the duties of the apprentice during his years of training. Males dominated the weaving industry, but women wove at home. Excerpts from ancient letters—written by a wife to a soldier husband stationed far away, and from a dutiful son to a mother managing their estate—record requests for dye stuffs, yarns, cloth, and tunics, just as we might write to a traveler today.

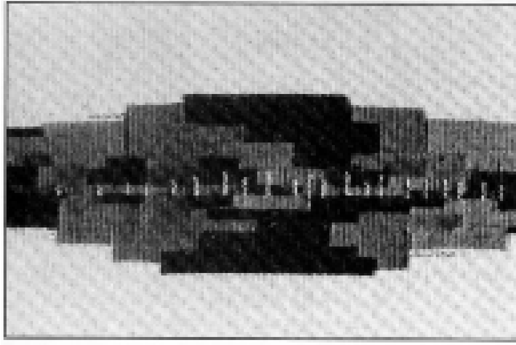
Scholars don't know exactly what Coptic looms were like. All that remains as evidence is the cloth. Horizontal and upright looms had been used since the time of the earliest pharaohs. By the Third Century A.D. multi-shaft looms were being used in Mesopotamia, and drawloom and foot-powered loom technology had traveled the silk road to the West by the Fifth Century. What is evident is that the looms for the tunics were extremely wide.

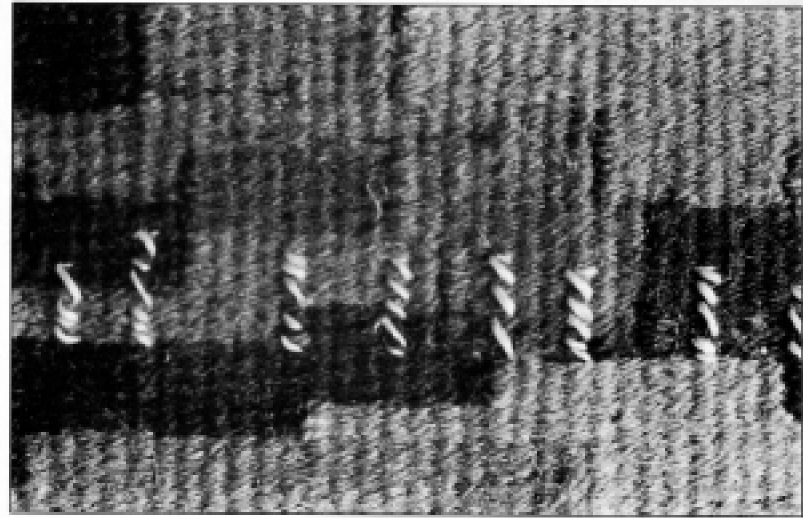
The typical Coptic tunic is woven in one piece with the selvedges parallel with the hem and the warp running from sleeve cuff to sleeve cuff (*figure 2*). A slit forms the neck opening. The cloth is folded at the shoulders and seamed up the sides and sleeves. I have examined tiny toddler size tunics and tunics that could fit a football player that would require a loom at least ten feet wide! The weaver would combine tabby areas with tapestry bands, borders, stripes, squares, roundels, and yokes repeating the motifs and coordinating the designs in the different shapes, and sometimes weaving identical designs in different directions. Although it cannot be determined exactly how the Coptic weavers controlled the change from tabby to tapestry, it is an easy transition on a modern four shaft loom with a straight twill threading. It is a useful and creative combination weave little used in contemporary weaving, rich for exploration. Directions for the techniques are described at the end of this article.

I have examined Coptic linens so lustrous and lovely as to belie their antiquity. The linen yarns are very fine, 30/1, 45/1, 60/1 and 75/1. The colors range from a bleached white to a natural beige. S-spun singles are most common, but Z-spun singles are not unusual. Few dyed linens are found. Linen is used for both warp and weft in the tabby, and in the tapestry areas as warp,

Figure 2. **The Coptic tunic as woven and worn. The dark areas represent tapestry ornaments on the plain weave linen.**







Left, a tabby-tapestry design by the author of linen and wool. The tabby sett is 20 e.p.i.

A detail of the tabby-tapestry design showing the warp-wise wrapping with linen so often used by the Copts.

as a "sketching" weft, and as a neutral color weft.

Colorful wools in the Coptic tapestries cover the full spectrum from bright yellows to deep violets. Dyes used were indigo, madder, murex shellfish, woad, saffron, weld, and others. The preservation of the wool varies: Some are in mint condition, others are extremely friable. It is not unusual to find an area where only the linen warp and linen tapestry motifs survive to define a design area once done in wool. Both S- and Z-spun and sometimes 2-ply yarns are found. Weft yarns are very fine, like a single strand of 2/32 wool.

An average sett is about 56 e.p.i. in the tabby area and about 28/2 e.p.i. in the tapestry area. The most common method of making the transition is to weave upon pairs of warps to alter the sett in the tapestry sections, but other methods were also used. Imagine weaving tapestry with yarns the size of sewing thread! Our current notion of tapestry is of a dense, heavy, and stiff fabric, but the Coptic pieces, because of their fine sett and delicate yarns, are pliable and wearable—a fine fabric for the weaver interested in creative clothing.

The tapestry weaving is spirited and spontaneous. Short warp-wise slits in adjacent color areas are left open. Longer slits may be joined by wrapping a weft around a common warp at random or in a regular "toothed" pattern, or even sewn together later. Weft-wise wrapping is used to outline motifs and figures built up with eccentric wefts. The surface ripples rhythmically with extensive eccentric wefting. Although prototypes and models for the designs obviously existed, there is that impression that composition and design problems were worked out directly on the warp threads in the way of the weaver by counting, balancing, and repeating.

There are three important considerations when selecting materials for a tabby-tapestry weave: The warp and weft relationships in the two different weaves, the availability of fine linen warp and woolen weft yarns, and the limits of your patience and dexterity with a fine sett tapestry. I suggest a 20 e.p.i. tabby and a 10/2 e.p.i. tapestry sett. Appropriate yarns are difficult to find beyond that sett. A 10/1 natural linen warp at that sett will work with single strands of crewel, Persian, or other fine wool wefts. The following instructions should help you experiment with this weave. Please send me photos if you weave samplers, garments, or other items with this two thousand year old technique. I would be so pleased to see this ancient tradition continued and I know that every example will express the epitome of Coptic weaving—the individuality of the weaver's hand.

Nancy Arthur Hoskins can be contacted at 34494 Deerwood Drive, Eugene, OR 97405.

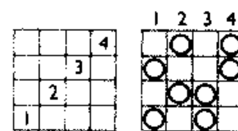
A Tabby-Tapestry Sampler

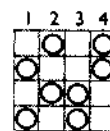
Materials: *Warp:* 10/1 natural linen. *Weft:* Crewel, Persian, or other fine wool.

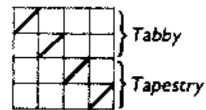
Sett: 20 e.p.i., double sleyed in a 10 dent reed.

Directions: Do experiment with the beat and if you use a cartoon, be sure that it is scaled appropriately for that sett.

Weft-wise tapestry bands: To weave full-width bands change the treadling to a 1 & 2, 3 & 4, use butterflies of woolen wefts and weave with any traditional tapestry technique. Coptic bands may contain scrolls, fruits, cables, animals, foliage, garlands, or even tiny portraits.







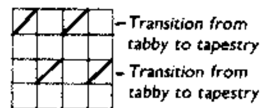


Figure 3.

Square, rectangular, or circular inserts: These tapestry areas when finished are completely surrounded by balanced plain weave. To begin the tapestry area change the treadling from tabby (1 & 3, 2 & 4) to tapestry (1 & 2, 3 & 4) across the width of the intended design area, and then back to tabby. Use a linen butterfly on either side of the design and woolen butterflies for the tapestry. One tabby pick will equal multiple tapestry picks, so that you may treadle for several tapestry shots and then a tabby and tapestry shot when the fell is level. Watch the tendency in the tabby areas to beat in more picks per inch when combined with tapestry. Coptic designs might be of birds, fruit, flowers, religious symbols, pictures, portraits or small scenes. The technique should be adapted to a design that is meaningful to you.

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rarity in the department. Spitalfields silks in the collection include a waistcoat dated 1789 and complement the fabric samples and pattern books showing designs of the era. Two rare Stuart era costumes and a fine 18th century woman's costume (mentioned earlier) are among the 1,500 full ensembles and 2,000 costume accessories. Specially selected garments are on exhibit in the large, circular Costume Court showing 104 dresses and 30 suits spanning the centuries from 1700 to the 1970s. Twentieth century costume includes turn-of-the-century English couturiers, as well as Cecil Beaton's selections reflecting French haute-couture of the recent past. In all, about 750 dresses, suits and accessories represent style and fashion of the 20th century. Accessories in the collection include a wide array of shoes and footwear, collars, lace, ribbons, buttons, purses and millinery. A large holding of dolls, some with extensive wardrobes, traces fashion from 1700 to the present on a miniature scale.

A great number of the examples noted here are visible in the 10 galleries, halls and the study rooms of the Textile and Dress Department in the V. & A.'s northeast corner. Resources are well-organized and generally accessible in frames, cases, standing screens, racks and panels and on the walls. The galleries are arranged in the following sequence:

1. Hall 107 displays a photo reproduction of the Bayeux Tapestry.

2. Hall 109 is a long hallway where a selection of the collection's finest 18th century embroidered English coverlets are found, as well as some examples of 17th century embroidery.

3. Rooms 100 and 101 are composed of 6 connecting textile study rooms, which are open from 10 a.m. to 6 p.m. Monday through Saturday, and 2:30 to 6 p.m. Sundays. About 2,000 textiles are exhibited and accessible during those hours. However, the framed textile panels are locked at 4:30 on weekdays, at 12:30 Saturdays, and are not open at all on Sundays. Informative captions, often stating historical notes on technique and design, are attached to the pieces. Drawing and photography are permitted.

4. Room 99 is an area displaying Near Eastern textiles and costumes.

5. Hall 102 exhibits 18th and early 19th century English patchwork quilts.

6. Room 98 holds more than 300 textile examples from the Far East displayed on walls, screens and framed panels.

7. Room 97 is the roped-off area holding the study collection of carpets and requires the services of an attendant to open the curtains. This is best done by appointment and once opened, the area can be explored for as long as one needs to study the huge rugs.

8. Room 96 is a small room full of treasures: lace and European peasant work.

V&A to page 78.

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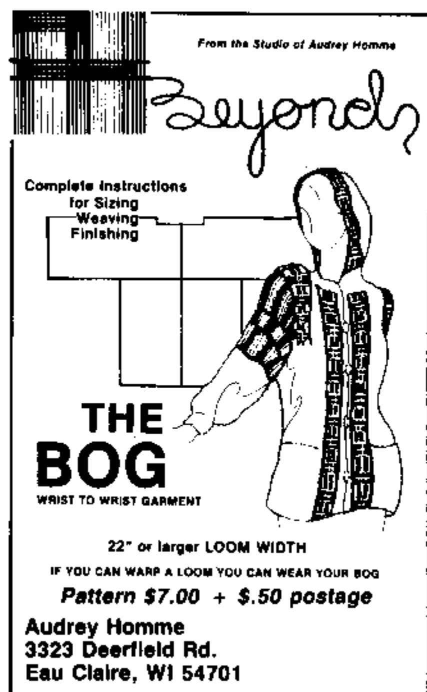

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PUBLICATIONS

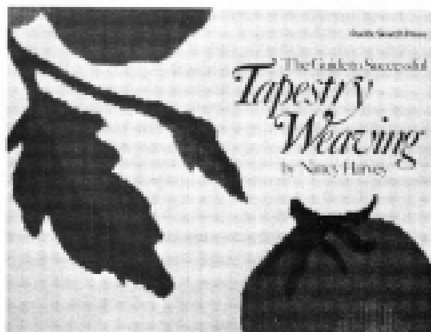
Reviews

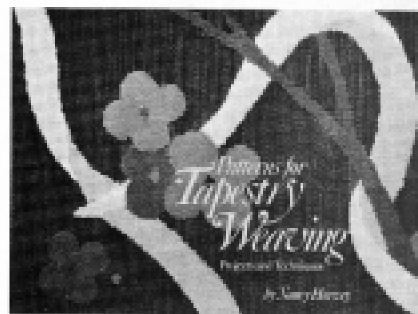
THE GUIDE TO SUCCESSFUL TAPESTRY WEAVING
Nancy Harvey

Seattle: Pacific Search Press, 1981. 116 pages. ISBN 0-914718-55-X, paperbound, $12.95.

PATTERNS FOR TAPESTRY WEAVING—PROJECTS AND TECHNIQUES
Nancy Harvey

Seattle: Pacific Search Press, 1984. 166 pages. ISBN 0-914718-83-5, paperbound, $12.95.





I am not a weaver, so when I first glanced through Harvey's "how-to" books on tapestry weaving I seemed an unlikely candidate for reviewing them. However, it then occurred to me that if I, a non-weaver, could understand the techniques from the text and illustrations, then weavers and would-be tapestry-weavers could certainly follow them with ease.

The first book, the *Guide*, begins with an explanation of the intent of the book and how it is organized for efficient use. Harvey's approach is to teach the basic techniques of tapestry weaving in a way that will eliminate time-consuming trial and error, thereby providing the beginner with skills and time to be creative and innovative. She succeeds very well in accomplishing this goal, as she says, ". . . by sharing thoughts, offering guidelines that help prevent problems, and explaining not only the 'how-tos' but also the 'whys' in a logical sequence . . . "

The book then proceeds with a glossary, a discussion of looms and weaving systems, and warp and weft considerations including calculating quantities. The third and fourth chapters contain the sample project that is the vehicle for learning the technique. Harvey does a good thing for the beginner at the opening of these chapters by saying that, while for this sample project all necessary advance decisions have been made by the author (type of loom, selection of yarns, direction of weave, method of design build-up, etc.), the *reason* for each should be studied and understood by the weaver, because on following projects the decisions will have to be made without a guide. Thus, the book wisely urges thinking rather than rote following of instructions.

The project is explained in minute detail, step-by-step, using photographs and clear diagrams. At intervals the reader is asked to stop and weave the part that has just been described. Useful tips are provided at the end of each section. The following chapter is a review of the project plus additional information that allows the weaver to develop more complicated techniques and ideas. I haven't had time to try it, but the project is so clearly presented that I think I could actually weave it. So you with weaving backgrounds should have no problem.

My only disagreement with the book is the chapter on finishing, mounting and care. Some of the author's methods are standard and safe, such as matching strips of velcro, the loop side sewn to the tapestry and the hook side attached to the wall or a board. But fastening the hook side to the wall and using the nap of the tapestry to form the loop bond is very damaging to the fibers of the tapestry. It also doesn't always hold over time, and you may find your tapestry in a heap on the floor before long. (See *The Weaver's Journal*, Winter 1985, for descriptions of safe mounting systems.)

The final two chapters provide inspiration by picturing the tapestries of several weavers (ten in color reproduction) and describing the particular technique and materials used in each, and then excellent ideas for methods of creating your own designs.

Harvey's companion book to the *Guide*, *Patterns for Tapestry Weaving*, is, as she says, " . . . presented in a self-study format." It gives instructions for building and warping a nail frame loom for beginners who want to try the technique before investing in more expensive equipment. Some of the material from the *Guide* is repeated, and references are frequently made to it for more detail.

Instructions for two samplers are presented, again in step-by-step sequence with clearly detailed drawings of techniques for weft placement, methods of joining color areas, ways to begin and end yarns and so forth. The second sampler, as would be expected, is more complicated than the first, adding circles and shading.

The sampler chapters are followed by a discussion of additional techniques (various interlocks, soumak, color dots, weft blending) and variations of techniques already learned (vertical stripes, outlining, hatching, curves). "A Quick Reference Guide" is a particularly useful section for the weaver as well as the person interested in identifying and understanding weave structures. It is a glossary of techniques with each term illustrated by diagram. It is worth the price of the entire book.

The remainder of the book consists of patterns, how to use them, and yardages of threads needed. They vary in simplicity of design and technique, and include ideas for the weaver to be creative with personal variations.

It seems to me that these two books would produce a tapestry weaver if worked from beginning to end, and combined with practice, practice, practice.

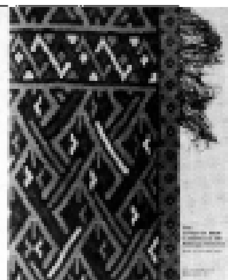
Mary Ann Butterfield

Mary Ann Butterfield is a textile conservator for the Minneapolis Institute of Art.

COLOR AND FIBER
Patricia Lambert, Barbara Staepelaere and Mary G. Fry

West Chester, Pa.: Schiffer Publishing Co., 1986. Including glossary, 249 pages. $49.50.

Color and Fiber is a fascinating and factual book written specifically for individuals who work with fiber. This monumental resource will be extremely useful to weavers, designers, educators, photographers, and a long list of people who design or manipulate thread, yarn or cloth at any stage. The book is organized into three comprehensive areas. Part One provides a study of color and light, and explains reflected light. An exploration of the



physics of color and light defines the basic principles before describing reflected color in terms of hue, value, intensity and temperature. Clear photos of skeins of yarn (dyed by expert dyer Antonia Kormos) are used to illustrate many of the authors' points.

In Part Two, "Fiber structure, Light and Color", the nature and structure of fibers are examined under the microscope to reveal basic characteristics and relationships and their effects on coloration. Carding and spinning, plying and felting, weave structures, plaiting, embroidery and quilting are all shown in examples illustrating specific interactions between particular threads and combinations of light and color. In discussing colorants, dyes and pigments are defined in terms of molecular structures and reactions. This lays the groundwork for a well-illustrated discussion of optical mixing, changing backgrounds, after-images and simultaneous contrast. Finishing techniques and their effects on color changes and light reflectancy complete Part Two.

Part Three, "Attaining Predictable Results" contains practical applications of color studies. Color relativity and optical-mix phenomena, clearly important in textile design, are illustrated with quilting and tapestry examples. Color design systems are methodically surveyed in this potentially very useful section. The last two chapters provide guides to design and color plans prior to executing a textile project. In Chapter 9, 143 problems are described to assist the educator or the individual in applying principles previously covered in the text.

Patricia Lambert's collaboration with weavers Barbara Staepelaere and Mary Fry provides a tremendous amount of information, richly illustrated. As an educator, artist, photographer and author in *Color and Fiber*, Lambert also reveals her role as a scientist exploring the nature of light, color and fiber. Illustrative tapestries by Staepelaere and the variety of textiles by Fry bring into creative focus the factual text. Other artists providing examples of color and fiber interaction include: Jan Myers (composite color relationships in quilting), Mary Lynn O'Shea (split complementary modulation in tapestry weaving), and Glenn Brill (optical mixing in mixed media on woven paper). This provides an appealing balance for fiber artists and designers, educators and students who will include this important new resource in their personal, professional, and research/reference libraries.

Marolyn Downing

HANDSPINNING FLAX
Olive and Harry Linder

Phoenix, AZ: Bizarre Butterfly Publishing, 1986. 80 pages, ISBN: 0-915113-04-X, paper, $8.95.

The Linders, well known as cotton spinning specialists and authors of the informative booklet, *Handspinning Cotton*, have turned their attention to flax spinning in recent years. The result is another delightful and informative booklet that contains in a nutshell everything you need to know to begin spinning flax.

The authors begin with an overview of the flax fiber and its production, and cover various spinning methods for line flax, tow and sliver in their clear, well-diagrammed style spiced with their perceptive and entertaining comments. Various types of distaffs and methods of dressing them are discussed.

Particularly useful to both spinners and non-spinners alike are their chapters on finishing the spun yarn and "sizing" a singles warp yarn. The Linders wind the yarn onto plastic tubes and boil it to set the twist. They have found that a sizing made from powdered milk helps to manage handspun flax singles in weaving. Chapters on bleaching and dyeing linen yarns are also included.

Other topics discussed include blending flax with other fibers, spinning novelty yarns and bulky yarns with flax, plying, and the special requirements of flaxen crochet yarns. Some suggestions for use of the handspun linen and a bibliography complete this informative book.

Handspinning Flax can be ordered for $8.95 plus postage from Bizarre Butterfly Publishing, 1347 E. San Miguel, Phoenix, AZ 85014.

Karen Searle

THE JUNIUS B. BIRD CONFERENCE ON ANDEAN TEXTILES
Ann Pollard Rowe, editor

Washington, D.C.: The Textile Museum, 1986. 384 p., 342 black and white illustrations. ISBN 0-87405-025-1. $35.00.

Generations of weavers and other textile designers have found inspiration in the techniques and designs of the fabrics of pre-Columbian Peru. We have combed museums and books to learn more about these textiles and their makers, to absorb their splendid sense of design.

One of the first descriptions of these fabrics that I read was in a book written by Wendell Bennett and Junius Bird, *Andean Culture History*, published in 1949. Bird, who compiled that part of the book dealing with textiles, served for many years as Curator of South American Archaeology at the American Museum of Natural History in New York City. He was well-known for his study of early, decorated, twined textiles from the Peruvian site of Huaca Prieta. In addition to his work with archaeological textiles, Bird also recognized the value that the study of contemporary Andean textile practices might have for the study of those of the past. He encouraged scholars working "in the field". In addition, he also supported the interest that textile artists such as Jack Lenor Larson and Sheila Hicks had in Peruvian textiles.

Bird became widely respected and even beloved for his enthusiastic support for the textile research of others and his warm and friendly interpersonal style. In recognition of his work and the personal respect he commanded, he was appointed a trustee of the Textile Museum in Washington, D.C. In addition, two conferences sponsored by The Textile Museum were named in his honor. Bird attended the first in 1973; the second was held in 1984, after his death. These were scholarly meetings, where researchers from a variety of museum- and university-related disciplines presented their most recent work. Proceedings from these conferences have been made available, the most recent of which is the subject of this review. It contains nineteen scholarly papers and reflects the state of the art of Andean textile research.

This volume, like its predecessor, contains detailed studies of ancient textiles in complex techniques. For example, one paper entitled "The Visual Images of Fabric Structures in Ancient Peruvian Art" by Mary Frame describes how certain textile structures have been abstracted and used as images to pattern the surfaces of other textiles. In addition, studies of Andean peoples who produce textiles today have been included. One such paper describes "Cotton Spinning and Processing on the Peruvian North Coast" by James M. Vreeland, Jr.

Weavers who have an interest in Peruvian textiles would be encouraged to peruse this book to sample the range of current research. For those with a more serious interest in the subjects, the book is an essential library addition.

Suzanne Baizerman

NEWS

Print

Robin and Russ has now reprinted **The Weaving Book** by Helene Bress. "No other hand-weaving book has contained such enormous scope of material. It expands on the basics, plain weave, twill, overshot, monk's belt and huck." $65.00 plus shipping. Robin and Russ also offers a wide selection of Swedish and Finnish Weaving books. *For information:* Robin and Russ Handweavers, 533 N. Adams St., McMinnville, OR 97128 or call (503) 472-5760.

Mexican Tapestry Weaving by Joanne Hall is now available from J. Arvidson Press, P.O. Box 4022, Helena, Montana 59601. The book includes 166 diagrams and illustrations plus 127 black and white photos. $12.95 plus $1.00 postage and handling.

Now available from Northwoods Trading Company, 200 Sunnyvale Lane, Minnetonka, MN 55343 is the **Directory of Wholesale Reps for Artisans and Craft Professionals.** Designed to help craftspeople market their craft on a nationwide scale through the use of wholesale reps and their companies, the information was compiled, edited and published by Sharon K. Olson. $5.00 postage paid.

Designs of Bhutan—*For use in all design reference situations,* by David K. Barker, is now available from White Lotus Co., Ltd., 16, Soi 47 Sukhumvit Road, P.O. Box 1141, Bangkok, Thailand. Three hundred individual designs illustrated in one hundred plates are drawn from woven and decorated items made in the Royal Himalayan Kingdom of Bhutan during the last two centuries. The designs are reproduced on clear mesh grids to make them immediately usable for weaving, embroidery, rug, belt and headband making, edgings, crewel work and needlepoint. ISBN 974-8495-03-5. No price available.

Software

Two new fabric design programs are now offered by **AVL Looms**. Written especially for the Macintosh, *Design and Weave* can accomodate weaves of up to 64 harnesses and is adaptable to either treadle or Dobby looms. The program will run on Apple Macintosh 512, 512e or plus. An Apple II family compatible version of *Design and Weave* is available in menu-driven form for the Apple II+, IIe and IIGS.

Also available from AVL is a program for the IBM PC written especially for beginning weavers. *Weave Planner* has been designed with user-friendly features that enable weaving students to grasp the elements of fabric design in a short time. Program users can progress from 4 harness weaves up to 24 harness. *For information* on any of these programs contact AVL Looms at 601 Orange St., Chico, CA 95928.

Video

Victorian Video Productions announces the release of another video in its ongoing curriculum of instructional arts and crafts video tapes. **Tapestry Weaving—Level II** with Nancy Harvey as the instructor has a running time between 105 and 115 minutes. This new course continues where "Tapestry Weaving—Level I" left off. It includes many advanced tapestry techniques including shading and information on working with single or multiple wefts as well as tips on design and cartoon preparation. $59. For more information contact Victorian Video Productions, P.O. Box 1328, Port Townsend, WA 98368 (206) 385-7490.

RAMAH from page 47.

ak'i hójili, means freedom, liberty and blessings.

In June 1986 five of the weavers took the blanket to Washington, D.C., where they presented it to the people of the United States. The blanket now hangs in the museum at the base of the Statue of Liberty. I asked one weaver what she would want her grandchildren to think if they visited the museum to see that blanket. "They'll think this is a good weaving, unique and beautiful."

The rug-weaving room is empty now except for the monthly meetings. But there is talk of another cooperative weaving project and at each meeting weavers bring designs in colors which grow more and more beautiful. The Ramah Navajo "style" is not settled as are the rug-weaving styles of other reservation regions. It is characterized by handspinning, natural dyes, and patterns which echo other styles but do not imitate them. The weavers are planning another design workshop soon, to continue the process of discussion and creative cross-fertilization which has produced many fine examples in the past year. At the meetings the older weavers discuss, always in Navajo, the merits of various colors and designs with the younger weavers. This is a true cooperative and a very busy one. It may be a long way to the Statue of Liberty in New York Harbor, but the weavers have now been there, enjoyed themselves, and come home to the middle of nowhere, where, as one of them says, "we weave our dreams."

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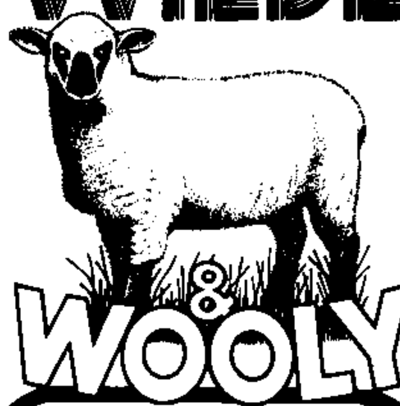

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CALENDAR

EXHIBITS, FAIRS, FESTIVALS

ARIZONA

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

Mesa: "Night Screams/Day Dreams," an exhibition of spiritual fantasies brought to visual reality in any medium, October 9–November 5, 1987, Galeria Mesa, 155 North Center, Mesa, Arizona.

CALIFORNIA

Monterey: The Monterey County Fair Wool Show will be held August 11–16, 1987.

COLORADO

Durango: "Heirlooms for the Heart and Home, a juried exhibit and sale of handweaving, spinning, and related fiber arts, sponsored by the Four Corners Weavers Guild, July 20–21, 1987 at The Main Hall, 835 Main Ave, Durango.

CONNECTICUT

Guilford: "The Doll Show," October 4–24, 1987 at the Guilford Handcrafts Center, The Mill Gallery, 411 Church Street.

INDIANA

Fort Wayne: Festival Arts and Craft Show, July 11 & 12, 1987 at Freimann Park, downtown Fort Wayne.

Valparaiso: "Interwoven Expressions," a sale of handwoven, handspun and basketry items created by the Duneland Weavers' Guild, October 17–18, 1987 at Marc T. Nielsen Interiors, 734 N. Old Suman Rd., Valparaiso.

MASSACHUSETTS

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

MICHIGAN

Bad Axe: The Thumb Area Lamb and Fiber Affair, July 17–18, 1987 at the Huron County Fairgrounds.

MINNESOTA

Minneapolis: "Fibers Minnesota 87," the third annual show and sale for fiber arts, and "Artbreak 87," a runway artwear show held in conjunction with "Fibers Minnesota 87," October 17–18, 1987, Calhoun Square, Minneapolis. Sponsored by the Minnesota Crafts Council.

St. Paul: "Beaten Images," an exhibit of handmade paper forms by Jerald Krepps, April 24–August 31, 1987 at The Raymond Avenue Gallery, 761 Raymond Ave. The Gallery features a continuing exhibition of crafts and photography by twelve leading Minnesota artists. Included are fiber artists Marit Lee Kucera, Mary Anne Wise and Nancy Gipple.

NEW MEXICO

Albuquerque: Tapestry rugs by Donna Martin, July 16–August 19 at the Mariposa Gallery, 113 Romero St. N.W., Old Town, Albuquerque.

Los Alamos: Fuller Lodge Art Center presents the following in 1987: August 28–September 28, "Vessels and Prints," a juried exhibition of work by New Mexico artists; October 2–November 1, "Personal Images," including the hand-made paper of Dana Salmond.

Santa Fe: June 1–Aug. 31, and exhibit of small tapestry pieces by the Taos Tapestry Collective at the Natural Cafe, 1494 Cerrillos, Rd, Santa Fe; July 3–26, "Taos Tapestry Collective: New Works," St. John's College Gallery. There will be a slide show of the Collective's work on July 15 at the Gallery.

Taos: Fourth Annual Wool Fest, sponsored by the Mountain Valley Wool Association of Colorado and New Mexico, September 26–27, 1987 at Kit Carson State Park, Taos.

NEW YORK

Ithaca: The 9th Annual Upstate Crafts Fair, July 30–August 1, 1987 at Ithaca High School, off Rte. 13, Ithaca.

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

New York City: "Printed Fabric to 1860," November 3, 1987–March 13, 1988 at the Cooper-Hewitt Museum, 2 East 91st St.

OREGON

Portland: "From Ancient Roots: Contemporary Basketry," September 24–November 5, 1987 at the Oregon School of Arts and Crafts, Hoffman Gallery.

RHODE ISLAND

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

TENNESSEE

Gatlinburg: The Arrowmont Summer Faculty and Staff Exhibition will be held May 29–August 14, 1987. Also at Arrowmont, "New Quilts for an Old Millennium," October 14–December 5, 1987; "Spotlight '87: Southeast Crafts," October 14–December 12, 1987.

WASHINGTON

Bellevue: "Wearable Art Show," an annual juried competition sponsored by the Bellevue Art Museum, October 17, 1987.

WISCONSIN

Sheboygan: At the John Michael Kohler Arts Center, the 17th Annual Outdoor Arts Festival, July 18 and 19, 1987.

Whitewater: "A Celebration of Creativity," the 12th annual fiber and textile exhibit sponsored by the Whitewater Spinners and Weavers Guild will be held July 20–August 7, 1987 at the Crossman Gallery, University of Wisconsin–Whitewater.

CONFERENCES

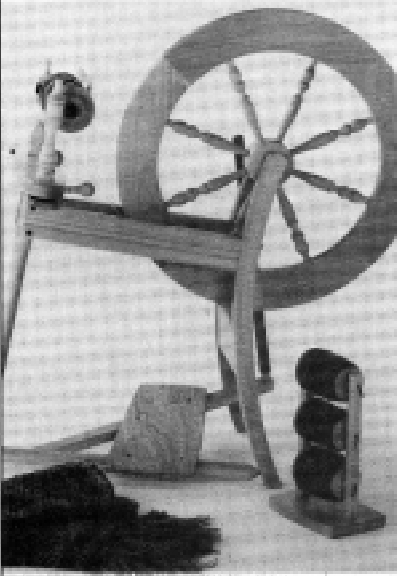
ALABAMA

Auburn: Alabama Fiber Conference of 1987, sponsored jointly by the Auburn Fiber Guild and Auburn University School of Home Economics will be held August 13–16, 1987 at Auburn University. Ken Weaver is the featured speaker. *For information:* Linda Silvern, 143 Norwood Ave., Auburn, AL 36830 (205) 887-7534.

ALASKA

Fairbanks: "FiberAlaska" conference, sponsored by the Fairbanks Weavers and Spinners Guild, University of Alaska, Fairbanks, July 24–26, 1987. Featured speaker is Pat Hickman. *For information:* Fairbanks Weavers & Spinners Guild, P.O. Box 73152, Fairbanks, Alaska 99707.

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



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Oakland: The Third Annual Northern California Spinner's Gathering, sponsored by the Spinner's Textile Sudy Group, October 4, 1987 at Sequoia Lodge, 2666 Mountain Blvd., Oakland. *For information:* SASE to Spinner's Textile Study Group, 1661 Wright Ave., Sunnyvale, CA 94087.

MASSACHUSETTS

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

MINNESOTA

Virginia: The Range Fiberart Guild is hosting the annual conference of the Minnesota Federation of Weavers and Fiber Artists, September 25–27, 1987. Featured speaker is Nell Znamerowski. *For information:* Kathy Rensink, 320 S. 2nd St. W., Aurora, MN 55705.

MISSOURI

Potosi: "Spin-Off Rendezvous," hosted by Interweave Press, will be held September 17–20, 1987 at the YMCA of the Ozarks, Potosi. *For information:* SASE with $.39 postage to: Spin-Off Rendezvous, 306 N. Washington Ave., Loveland, CO 80537.

TENNESSEE

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

WASHINGTON

Coupeville: "Fiber Forum," sponsored by the Coupeville Arts and Crafts Festival Association, will be held September 18–20, 1987 at the Coupeville Arts Center at Coupeville on Whidbey Island, near Seattle. *For information:* Coupeville Arts Center, P.O. Box 611, Coupeville, WA 98239 (206) 678-4606.

TO ENTER

Deadline August 1, 1987 for "Fibers Minnesota 87," third annual show and sale for fiber arts and "Artbreak 87," a runway artwear show to be held in conjunction with "Fibers Minnesota," October 17/18, 1987. *For information:* Fibers Minnesota, c/o Minnesota Crafts Council, Hennepin Center for the Arts, 528 Hennepin Ave., Suite 308, Minneapolis, MN 55403 or call Charlotte Jirousek, (612) 920-5299.

Deadline August 17, 1987 for "The Doll Show," October 4–24, 2987 at the Mill Gallery, Guilford Handcrafts Center, Guilford, CT. *For information:* SASE to The Doll Show, Guilford Handcrafts, Inc., P.O. Box 221, Guilford, CT O6437.

Deadline August 31, 1987 for "Paper Spirits," a national juried exhibition of artwork whose emphasis is paper. *For information:* "Paper Spirits," Galeria Mesa, P.O. Box 1466, Mesa, AZ 85201 or call (602) 834-2242. Exhibition dates are December 18, 1987–January 9, 1988.

Deadline September 4, 1987 for "Kansas Fiber Directions '87, October 18–November 15, 1987 at the Wichita Art Museum. Open to all Kansans, former Kansans and residents of metropolitan Kansas City, Missouri. *For information:* Kansas Fiber Directions '87, 2424 Governeour, Wichita, Kansas 67226 or Ann Enix, (316) 722-2312.

Deadline September 15, 1987 for Guilford Handcrafts Holiday Exposition, an exhibit and sale of fine quality crafts, November 7–December 23, 1987. *For information:* Pat Seekamp & Amy Lentz, Holiday Exposition, P.O. Box 589, Guilford, CT 06437 or call (203) 453-5947.

Deadline September 21, 1987 for the second annual International Textile Design Contest, sponsored by the Fashion Foundation of Japan. Participating countries include England, France, Italy, Japan and the United States. *For information:* The Fashion Foundation, Mr. Hajime Koyama / Ms. Linda Ogawa, 27 W. 16th St., Room 2A, New York, New York 10011 or call (212) 989-9355.

Deadline September 25, 1987 for "Surface Intrigue," a national juried exhibition in all medias focusing on texture, January 15–February 4, 1988 at Galeria Mesa, Mesa, AZ. *For information:* "Surface Intrigue," Galeria Mesa, P.O. Box 1466, Mesa, AZ 85201 or call (602) 834-2242.

Deadline October 1, 1987 for "World Tapestry Today," an internationally juried exhibition of tapestries sponsored by American Tapestry Alliance, U.S.A. in collaboration with the Victorian Tapestry Workshop, Melbourne, Australia. The exhibit opens May 19, 1988 at the Victorian State Craft Centre, Melbourne and will travel to the Chicago Public Library Cultural Center, July 9, 1988. *For information:* American Tapestry Alliance, S.R. 2, Box 570-D, Chiloquin, Oregon 97624.

ANNOUNCEMENTS

Spring Creek Farm in Mound, Minnesota is under new ownership. Taking over from long-time owners John and Judy Lewman is Angela Maas Nohava. Angela is an accomplished spinner/knitter/weaver/shepherd. During the transition period, Angela will continue to use "Spring Creek" catalogs. The new name of the business is **The Fold,** Box 160, Chaska, Minnesota 55318.

Victorian Video Production received the top award in the general "how-to" video category at the 17th Annual National Educational Film and Video Festival, in May 1987. The award was for their entry "Splint Basketry I."

Classic Elite Yarns, Incorporated wants to assure its customers that it survived the 9 alarm fire, March 23, 1987 at their historic mill complex in Lowell, Massachusetts. The Hub Hosiery Building where they are located, is one of two buildings which sustained no fire or smoke damage.

The Canada Council has awarded a second grant to **Jane A. Evans** for costs related to completion of research on her book *A Joy Forever*. This monograph will deal with both traditional and modified Latvian weaving of household textiles and will emphasize types of weaves unusual in North America.

Frequent contributor to *The Weaver's Journal*, **Philis Alvic** is a 1987 recipient of a summer fellowship from the Northwood Institute's Alden B. Dow Creativity Center, located at in Midland, Michigan. Alvic will investigate lace weaves and their application in her work. The award includes round trip transportation to Midland, food, housing and project costs.

STUDY & TRAVEL

STUDY

ALASKA

Fairbanks: Pat Hickman will teach a two week workshop, July 26–August 7, entitled "Textile Sculpture/Construction, Containers to Costumes," at the University of Alaska. *For information:* Fairbanks Summer Arts Festival, P.O. Box 80845, Fairbanks, AK 99708.

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: Mendocino Art Center will offer several textile classes during its summer session, beginning June 29. Among the classes are rug weaving, shibori, tapestry and ikat. *For information:* Lolli Jacobsen, Textile Programs Coordinator, Mendocino Art Center, 45200 Little Lake Street, P.O. Box 765, Mendocino, CA 95460 (707) 937-0228.

CONNECTICUT

Brookfield: Brookfield Craft Center will offer fiber classes including basketry, weaving and lap quilting during their Summer 1987 session beginning June 6. *For information:* Brookfield Craft Center, Inc., P.O. Box 122, Brookfield, Connecticut 06804.

INDIANA

New Harmony: Harmonie Weavers, Inc. announces the following workshops: Ardelia Williams on "Fundamental Weaving Design, Using Miniatures," July 27–31, August 3–7; Johanna Erickson, September 18–20, will present a Friday night lecture and Saturday/Sunday workshop on "Rag Weaving" or "Running Ragged." *For information:* Harmonie Weavers, Box 277, New Harmony, IN 47631 (812) 682-3578.

MAINE

Deer Isle: The session at Haystack Mountain School of Crafts begins June 7 and continues through September 4. Classes will be offered in weaving, fibers and fabrics. There will be a special session on "Surface and Pattern." *For information:* J. M. Michaud, Haystack Mountain School of Crafts, Deer Isle, ME 04627-0087 (207) 348-2306.

MASSACHUSETTS

Amherst: Horizons, The New England Craft Program will offer several fiber workshops during their three-week summer sessions which run from June 28 to August 9. A late summer one-week intensive workshop for students 16 through 20 years of age includes concentrations in color printing and processing and Japanes and African tie-dye techniques. *For information:* Horizons, Jane Sinauer, Director, 374 Old Montague Rd., Amherst, MA 01002 (413) 549-4841.

MINNESOTA

Grand Marais: "Tapestry Weaving Techniques," taught by Merle Sykora, will be offered August 17–21 and August 24–28 as part of the summer session at the Grand Marais Art Colony. *For information:* Grand Marais Art Colony, P.O. Box 626, Grand Marais, MN 55604 (218) 387-1195 or 2737.

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. Classes are restricted in size to insure maximum individual progress. *For information:* Madelyn van der Hoogt, The Weavers' School, Route One, Fayette, MO 65248. (816) 248-3462.

MONTANA

Montana City: Elkhorn Mountains Weaving School will offer a series of fiber workshops with Joanne Hall, author of *Mexican Tapestry Weaving.* Classes begin June 1 and run into September. *For information:* Elkhorn Mts. Weaving School, S.R. Box 165, Clancy, MT 59634.

NEW HAMPSHIRE

Harrisville: Harrisville Designs summer workshops begin June 22. Classes include: Color Values in Weaving, Rugweaving Techniques, The Reproduction of Early American Coverlets. *For information:* Leslie Voiers or Sharon Driscoll, The Weaving Center at Harrisville Designs, Harrisville, N.H. 03450 (603) 827-3996 Tuesday through Saturday.

NEW MEXICO

Santa Fe: Recursos will offer a seminar on Southwest Indian Art, August 17–20. Speakers include Ann Hedlund and Ramona Sakiestewa. *For information:* Recursos, 227 E. Palace Ave., Santa Fe, NM 87501 or call (505) 982-9301.

NEW YORK

Binghamton: The summer/fall schedule at Otsiningo includes Cornhusk mat making, August 8 and Porcupine quill jewelry making, October 31. *For information:* Roberson Center for the Arts and Sciences, 30 Front St., Binghamton, NY 13905-4779 or call (607) 772-0660.

New York: The Fashion Institute of Technology now offers a B.F.A. program in "Restoration: Applied Arts." This is a two-year, upper-division program which will prepare students to enter the professional restoration field in wood, ceramics, and metal work. *For information:* Prof. Hugh Crean, Restoration: Applied Arts, Room D323, Fashion Institute of Technology, 227 W. 27th St., New York, NY 10001 or call (212) 760-7823. Beginning in August 1987, F.I.T. will offer a M.A. program in "Gallery and Retail Art Administration." *For information:* Dean Robert Gutman, Division of Graduate Studies at the above address or call (212) 760-7714.

NORTH CAROLINA

Penland: The summer session at Penland School begins June 1. Fiber classes are included through October 9. *For information:* Penland School, Penland, NC 28765-0037 (704) 765-2359.

OHIO

Oberlin: The Loom Shed will offer workshops in drafting, shaftswitching, overshot and Moorman during its summer session. *For information:* The Loom Shed, 278 South Pleasant St., Oberlin, OH 44074 (216) 774-3500.

OREGON

Clackamas: Damascus Pioneer Craft School will offer several fiber classes beginning July 6. *For information:* SASE to Damascus Pioneer Craft School, 14711 S.E. Anderson Rd., Clackamas, OR 97015 (503) 658-2704.

Portland: The Oregon School of Arts and Crafts will weaving classes as part of the summer session which begins June 15. *For information:* Oregon School of Arts and Crafts, 8245 S.W. Barnes Road, Portland, OR 97225 (503) 297-5544.

TENNESSEE

Gatlinburg: Arrowmont School of Arts and Crafts Summer Workshops begin June 8, 1987. Fiber workshops include multi-layered weaving, supplementary warp, tapestry, wearables, basketry. *For information:* Arrowmont School of Arts and Crafts, P.O. Box 567, Gatlinburg, TN 37738 (615) 436-5860.

VERMONT

Plainfield: Summer classes at the Marshfield School of Weaving begin June 1. Beginning in June, the School will institute a 3 month in-

PRODUCTS

NEWS

Weaving Equipment

AVL Looms announces "A New Era in Handweaving" with the production of the AVL Technical Dobby Loom. This is a 20 harness countermarche Dobby loom available in 30" and 60" widths. It offers weavers the benefits of a countermarche's positive shed action while eliminating the treadle-to-harness tie-ups required by the traditional countermarche.

Also new from AVL is a newly designed wall mounted beam winder which allow off-the-loom warping of both standard and sectional beams. When mounted on the wall, the beam winder can be adjusted to the width of any AVL loom. *For information* on either of these products, contact AVL Looms at 601 Orange St., Chico, CA 95928.

Yarn

Classic Elite Yarns, Inc. has added "Cambridge" to its handknitting line. Spun of 70% cotton and 30% wool fibers, Cambridge is a cabled yarn composed of 8 plies. *For information* contact Classic Elite, 12 Perkins St., Lowell, MA 01854.

Harrisville Designs has added the "Trillium" line with seven pastel colors in a cotton/wool combination twist. Also new from Harrisville is a line of "country" yarns designed especially for knitters called "Twitchell Mills Country Knitting Yarns." These are worsted weight yarns put up in 4 ounce skeins only, 200–210 yards in length. *For information* on any of these yarns write Harrisville Designs, Harrisville, NH 03450 for the name of your nearest dealer.

Henry's Attic now offers boucle, casino and prime alpaca on cones of approximately 1 lb., as well as skeins. *For information:* Henry's Attic, 5 Mercury Ave., Monroe, NY 10950.

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ternship program. *For information:* Marshfield School of Weaving, Plainfield, VT 05667 (802) 426-3577.

WEST VIRGINIA

Elkins: The 1987 Augusta Heritage Arts Workshops at Davis & Elkins College begin July 12. Most classes meet for one week. *For information:* Augusta Heritage Center, Box CN, Davis & Elkins College, Elkins, WV 26241-3996 or call (304) 636-1903.

WISCONSIN

Washington Island: Sievers School of Fibers Arts will offer a vast array of fiber and fiber related classes during its summer session, May 15–October 9. *For information:* Sievers School of Fiber Arts, Jackson Harbor Road, Washington Island, WI 54246.

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.

DENMARK

Haderslev: The Danish Weaving Center will offer 1 to 4 week classes during its summer session beginning June 1. *For information:* Danish Weaving Center, c/o Turid Uthaug, Fjelstrupvej 34, 6100 Haderslev, Denmark, telephone 04 527675.

INDONESIA, JAPAN, KENYA, THAILAND

Folkways Institute, a U.S. based international school which develops and offers field courses and workshops in Adult and Continuing Education within and outside the U.S. will offer the following workshops in 1987: Festival and Folkcraft of Japan, July 27–August 12; Kenya: Arts & Crafts, July 13–August 3; Bangkok to Bali: A Textile Workshop, October 15–November 1. *For information:* Kyle Cook, Folkways Institute, P.O. Box 68257, Oak Grove, OR 97268.

SWEDEN

Leksand: Swedish-American Heritage Seminars will be offered at Hantverkets Folkhögskola, July 18–26. Included will be visits to local weaving studios. *For information:* Margarethe Hedblom, Hantverkets Folkhögskola, S-79300 Leksand, Sweden.

RETREATS

CALIFORNIA

Pacific Grove: Heart's Desire Retreats will sponsor the following at Asilomar in fall, 1987: Color with Sharon Alderman, October 26–29; Nelson Island Coiled Baskets with Rita Pitka Blumenstein, October 26–29. *For information:* Jinny Hopp, 31510 44th Ave. E., Eatonville, WA 98328 or call (206) 847-5422.

WASHINGTON

Ashford: Heart's Desire Retreats will sponsor the following at Alexander's in Ashford in fall, 1987: Comprehensive Handspinning with Celia Quinn, September 28–October 1; Sassy Silk Garments with Karen Selk and Michelle Wipplinger, November 9–14; Hands on Weaving with Jinny Hopp, November 11–14. *For information:* Jinny Hopp, 31510 44th Ave. E., Eatonville, WA 98328 or call (206) 847-5422.

TRAVEL

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.

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

THE WEAVER'S MARKET CLASSIFIEDS

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

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V&A from page 64.

9. Rooms 94 and 95 display tapestries with rotating displays to present a variety of tapestry holdings.

10. The Print Room, located off Room 71, provides valuable resources for textile designers and historians. The departmental handbook and information in the Print Room catalog are useful guides in this are. The Cornaud Design collection within the Print Room contains 2,500 hand-painted or printed fabrics dating from 1845 to 1880, by the French textile designer, J. D. Cornaud.

11. The Student's Room in the Indian Section, located off Room 28 on the ground floor, can be used only by appointment. In cabinets, pull-out frames and drawers, 3,000 examples are well organized for study.

12. The National Art Library, located within the V. & A., houses some of the textile design holdings which are not found in the Print Department. It is the largest art reference library in the world. About 200,000 photographs of art objects in many parts of the world are in storage here, many available upon request. A multitude of source materials useful in textile research can be found in this vast library.

As specific as these notes on the collection may seem, it is so extensive that this review must be considered to be a general overview. It is a well-organized and quite accessible collection, which can be explored thoroughly with advance appointments. To avoid disappointment during a visit to London, check in advance about current hours that the collection is open and about any national holiday during which the museum may be closed. Located at South Kensington SW7 2RL, the Victoria and Albert's Textile Collection is managed by Donald King, Keeper, with assistance by Natalie Rothstein, Deputy Keeper, and their staff. It may take several months of correspondence to complete an appointment. During a visit it will be very clear why it is said " . . . there is something for everyone in London's Victoria and Albert Museum."

Notes

1. *Textile Collections of the World*, Vol. II. Edited by Cecil Lubel New York: Van Nostrand Reinhold, 1976, p. 37.
2. Anna Somers-Cocks, *V.&A. The Making of the Collection*. Windward, 1980, p. 97.
3. Somers-Cocks, p. 107.
4. Ibid.
5. Ibid., p. 102.
6. Ibid.,
7. Michael Jacobs and Paul Stirton. *Knopf Travelers Guide to Art—Britian and Ireland*. Knopf, 1984.
8. *Textile Collections of the World*. Vol. 0, P. 37.
9. Ibid., p. 40.
10. Ibid., p. 41.
11. Ibid., p. 40.

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Jacobs, Michael and Paul Stirton. *Knopf Travelers Guide to Art—Britian & Ireland*. Knopf: 1984.

Somers-Cocks, Anna. *V. & A. The Making of the Collection*. Windward: 1980.

Textile Collections of the World. Edited by Cecil Lubel. Volume II. New York: Van Nostrand Reinhold, 1976.

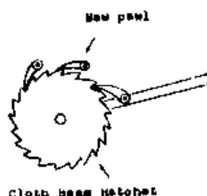
Congratulations!

The Weaver's Journal is proud to announce that its co-editor Suzanne Baizerman completed her doctoral dissertation on Hispanic weaving in the Southwest and received her Ph.D. in Textiles from the University of Minnesota this past spring.

Errata

Vol 10 No. 4, Issue 44 (Spring, 1987) Page 37: Draft shows shafts 1,2,4,5 instead of 1,2,3,4.

Page 65: illustration omitted from article:



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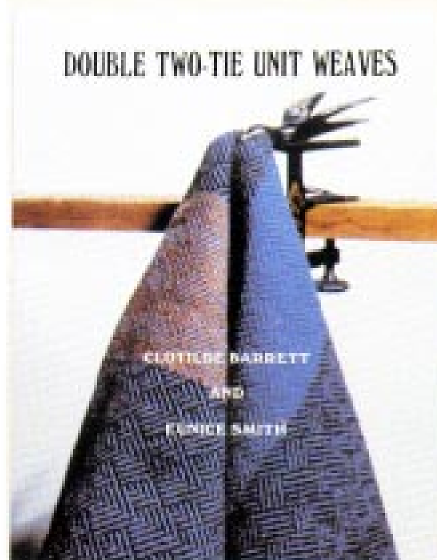

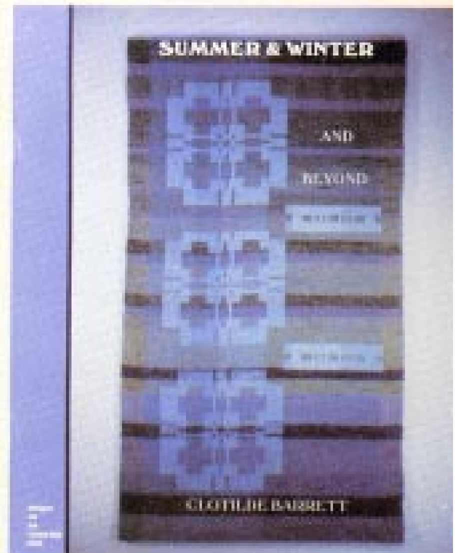

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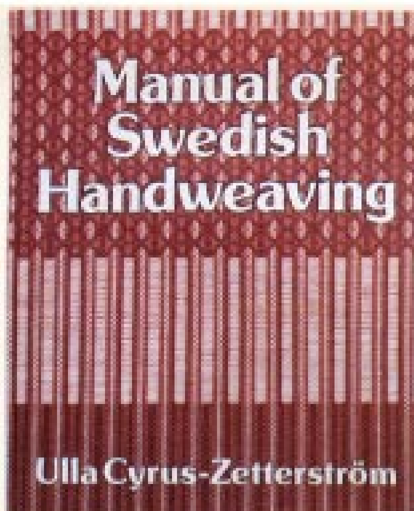

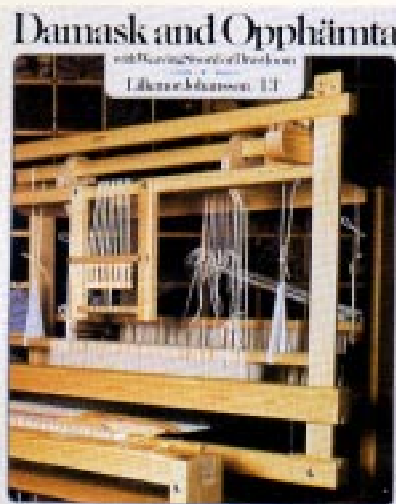

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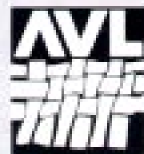

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