

Magic Chapters

Those chapters in the book which can benefit from additional information are listed here.

WEAVERS AROUND THE WORLD

DESCRIPTION OF PHOTO ON PAGE 7, INTRODUCTION

Lustrous gold and black silk threads create opulent patterns for traditional clothing, a fine Chinese art called Isuzure-ori, or "fingernail weaving", at least as old as the 5th century. The beauty of the cloth is of greater importance than time required to create it. Tiny ridges in the nails of two fingers on each hand help to weave in such fine threads. Today in China and Japan, traditional weavers who keep such specialized weaving skills alive are recognized as "living treasures".

WEAVERS AROUND THE WORLD ABOUT PHOTOS SEEN THROUGHOUT THE BOOK

Spin straw into gold! Folklore of every country is embellished with tales about spinning fibers and making cloth. In some, magical creatures come in the night to help or hinder the spinning and weaving! In Greek mythology the *Three Fates* control men's destinies: Clotho who spins the web of life, Lachesis who measures its length and Atropos who cuts it. In Nordic legend Frigga weaves the clouds of heaven and in Finland it is Paivatar, the spinning sun virgin, who weaves daylight from a rainbow.

Handweaving is still very much alive throughout the world. In my "Magic of Handweaving" book, you meet weavers from many lands who create the very fabrics of their everyday existence. Though often practical in nature, these textiles are frequently embellished with riots of color and pattern, enhancing the wearer and environment.

The Maya women In southern Mexico and Central America , create cloth on an ancient backstrap loom, seen also in many cultures. Textiles are fragile, yet while ancient cities carved in stone lie in ruins, these women continue to spin, weave and wear designs going back centuries. Passing on skills to the next generation is critical to their survival. A girl in Guatemala must pray to the saints for the talent and skills to weave. To weave traditional patterns, she must become a weaver of dreams! Once she learns the techniques, the tradition lives on... she will never weave the same design twice!

Around the world weaving is still an everyday affair. While complex looms such as drawlooms and jacquards create magnificently patterned textiles, in my book you meet weavers who can match this complexity with just their fingers and a few sticks! Although equipment varies, the basic principles of weaving are the same. In this book the focus is on American traditions and simple shuttle looms to create our own wonders in cloth.

BOOKS AND REFERENCES

Barth, Kathy and Teresa Oroza, **Traveling Bolivia Through the Wonders of Weaving** , Santa Cruz CA, 2001.

Getzwiller, Steve, **The Fine Art of Navajo Weaving** , Ray Manley Publishing, Arizona .

Gianturco, Paola, and Toby Tuttle. **In Her Hands, Craftswomen Changing the World.** New York City: The Monacelli Press, 2000. (See also www.pomegranate.com)

Hecht, Ann, **The Art of the Loom - Spinning Weaving and Dyeing across the World** , University of Washington Press, Seattle , 2001.

Morris, Walter E/Jr., with photos by Jeffrey J. Foxx, **Living Maya**, Harry N. Abrams Publishers Inc .

McCown, Dana, **An Endangered Species, Telia Rumal - Double Ikats of South India** , Toowoomba Regional Art Gallery , Queensland Australia , 2001.

Pendleton, Mary, **Navajo and Hopi Weaving Techniques**, Collier Books, NY, 1974.

Tomita, Jun and Noriko, **Japanese Ikat Weaving**, Routledge and Kegan Paul, London , 1982.

Vecchiato, Gianni, **Guatemala Rainbow**, Pomegranate Books, San Francisco; Pomegranate Communications Inc., Box 6099, Rohnert Park CA 94927.

CHAPTER ONE SMALL PORTABLE LOOMS

My intent in this section of the book is for you to be aware of these looms and their purposes, rather than to present how to weave on them.

BOOKS AND REFERENCES

Licia Conforti's little book has 30 patterns, each for 4 loom sizes: **Textured Patterns for the Weavette Loom**, 1382 West Main St., Williamstown MA 01267, 2000.

Meg Stump's book has supply sources and illustrated projects for this loom, from toys to quilts: **Weavies One: A Book Of Contemporary Patterns for the Weave-Its, Weavettes(TM) and Other Hand Looms.**

Web sites for patterns and project ideas: <http://www.weavettes.com> and <http://www.weavies.com>

Elizabeth Jensen's **Small Looms in Action**, for all types of small looms, published by the author 911 Greenfield Dr. , Mansfield OH 44904 , printed in East Hartford CT , 1997.

TRIANGLE LOOMS

Many triangle looms are adjustable; smaller looms are portable – travel bags and easels are available. Instructions come with these looms, videos are an option. Try all three of these methods from these three valuable sources.

LOOM RESOURCES

Cedar Hollow , Maureen Dow; 1188 Gore Rd., R.R. #3, Puslinch, ONT, Canada N0B 2J0; www.cedarhollow.net

Gentle Wovens , Barbara Borgerd, P.O. Box 3074, Escondido, CA 92033-3074; video: **Tri-Babies with Barbara Borgerd, Instructor**; www.angelfire.com/ca5/gentlewovens/index.html

Hillcreek Fiber Studio , Carol Leigh, 7001 Hillcreek Road, Columbia MO 65203; phone 1-800-TRI-WEAV

www.HillcreekFiberStudio.com; video: **Triangle Frame Loom Weaving Magic for Shawls, Blankets, Jackets and More** published by Hillcreek Fiber Studio with Victorian Videos, 1999.

RIGID HEDDLE LOOMS

BOOKS AND RESOURCES

Aspell, Amy S., **Cookbook Weaving I - Step-by-Step Guide to Weaving on a Rigid Heddle Loom**, #7202, Craft Publications Inc., 1977. Davenport, Betty Linn, **Hands-On Rigid Heddle** , Interweave Press, 1987.

BAND LOOMS

INTERNET RESOURCES

Begin with Janis Saunders' website <http://www.weavershand.com> to access nearly every tablet weaving and related link, kumihimo, braiding, ply-splitting; also organizations, guilds, workshops, teachers, instructional sites, bibliographies, galleries, shops, and related sites. Connect to TWIST (Tablet Weavers' International Studies and Techniques), an organization promoting this through newsletter, internet discussion, library collection and exhibits; and www.braidsociety.org/, a group in England for braids and bands, open to all. Check out Loomy Bin at <http://www.theloomybin.com> for a program to design with tablets and a drafting program for handweaving, and Braid Runner from Rosalie Nielson at www.rosalieneilson.com, a software program designed for kumihimo enthusiasts.

BOOKS AND ARTICLES ON BANDS, INKLE LOOMS, TABLET/CARD WEAVING, SPLIT-PLY, KUMIHIMO/BRAIDING

Bress, Helene, **Inkle Weaving**, Chas. Scribner's Sons, NY, 1975.

Collingwood, Peter, **The Techniques of Tablet Weaving**, Watson-Guption Publ., NY, 1982.

Collingwood, Peter, **The Techniques of Ply-Split Braiding**, Unicorn Books and Crafts, CA, 1998.

Crocket, Candace, **Card Weaving**, Watson-Guption Publ., NY, 1973.

Groff, Russell E., **Card Weaving or Tablet Weaving**, Robin and Russ Handweavers, 533 N. Adams St., McMinnville OR 97128.

Martin, Catherine, **Kumihimo - Japanese Silk Braiding Techniques**, Lark Books, NC 1991.

Monaghan, Kathleen and Hermon Joyner, **You Can Weave!**, Davis Publications Inc., Worcester MA , 2000.

Owen, Rodrick, **Braids - 250 Patterns from Japan, Peru and Beyond**, Interweave Press, CO, 1995.

Sutton, Ann and Pat Holtom, **Tablet Weaving**, Chas. T. Bradford Co, MA, 1975.

Piroch, Sigrid, "Cardweave Fast and Versatile", **Heddle Magazine**, May/June 1990, pp. 14-18 and color back cover.

Tacker, Harold and Sylvia, **Band Weaving - Techniques, Looms and Uses for Woven Bands**, Van Nostrand Reinhold Co., NY, 1974.

Tidball, Harriet, **Weaving Inkle Bands**, Shuttle Craft Guild, Monograph 27, HTH Publishers, 1969.

TAPESTRY WEAVING

BOOKS AND RESOURCES

Glasbrook, Kirsten, **Tapestry Weaving**, Search Press Ltd., Kent , UK , 2002.

Harvey , Nancy , **Tapestry Weaving - A Comprehensive Study Guide**, Interweave Press, 1991, plus her marvelous tapestry videos, available from The Yarn Barn at www.yarnbarn-ks.com

BEAD LOOMS

BOOKS AND RESOURCES

Books on beading are available for jewelry, paintings, clothing and purses, African and American Indian techniques, bead knitting, bead crochet and can be combined with most fiber techniques. On the internet try key words “bead weaving” and “bead work” for suppliers, bead lists and free designs.

Banes, Helen and Sally Banes, **Fiber and Bead Jewelry: Beautiful Designs to Make and Weave**, Sterling/Chapelle, NY, 2000.

Beadwork Magazine , Interweave Press, Loveland CO 80537; website <http://www.interweave.com/bead/>

Blakelock, Virginia L., **Those Bad Bad Beads**, self-published, Wilsonville OR, 6th edition, 1990.

Dubin, Lois Sherr, **The History of Beads**, Harry N. Abrams Inc, 1995.

Fitzgerald, Diane and Helen Banes, **Beads and Threads - A New Technique for Fiber Jewelry**, Flower Valley Press, Box 645, Rockville MD 20848, 1993.

AFRICAN STRIP WEAVING

With the increased interest in Kwanzaa, African weaving takes on new meaning. In some parts of West Africa , large textiles are created by sewing together many strips woven on narrow handlooms, some embellished with decorative threads, as shown in my book.. Small pictures are woven in and colors are symbolic, too.

BOOKS AND RESOURCES

You can learn from Bobbo at the *Craft Institute of Kente Weaving* in his village of Denu on the south coast of West Africa. Learn more about Bobbo and his school at www.africancraft.com/artist/bobbo. View directions for building a strip-cloth loom used by the Kente weavers in Ghana, a simple loom requiring minimal equipment – suitable for Kwanzaa. A companion video is available of the weaving which includes songs the weavers sing as they work.

Ahiagble, Gilbert “Bobbo” and Louise Meyer, **Master Weaver from Ghana**, Open Hand

Publishing LLC, Greensboro NC , 1998. (Louise Meyer is the US Representative for Bobbo.) See website www.africancraft.com

Lamb, Venice and Alastair, **West African Narrow Strip Weaving**, The Textile Museum, 1975.

Medearis, Angela Shelf, **Seven Spools of Thread - A Kwanzaa Story**, Albert Whitman and Co., 2000.

Picton, John and John Mack, **African Textiles**, Harper and Row Publishers, Icon Edition, NY, 1989.

CHAPTER TWO

THE BASICS OF HANDWEAVING

BOOKS AND RESOURCES

Peggy Osterkamp's book **Warping Your Loom and Tying on New Warps**, Lease Sticks Press, 1995, is an excellent reference for checking loom parts and balancing equipment; note in particular her chapter on "Adjusting Looms".

Ruth Stowe's fiber-related web site is an excellent resource to get you connected to textile-related sites – equipment, tools, and about everything you can imagine that is fiber-related at <http://weavingworld.ca/weave.htm>.

CHAPTER FOUR

DRAFTING AND DRAWDOWNS

For more on proportion and design, check your library for information on these and Fibonacci's number sequences.

A profile draft shows the overall design, then each block make it up is put thread by thread, into a weave structure. The book shows only one, Summer and Winter, but there are many other options... such as lace and other patterned weaves. The authors below refer to threading substitutions for profiles of block weaves as keys, and provide charts for your reference:

Doramay Keasbey, **Designing with Blocks for Handweavers**, self-published, 1993.

Madelyn van der Hoogt, **The Complete Book of Drafting for Handweavers**, Shuttle Craft Books, 2000.

CHAPTER FIVE

YARNS, THREADS, FIBERS

Baines, Patricia, **Linen: Hand Spinning and Weaving**, self-published, London, 1989.

Davison, Marguerite P., **Handweaver's Pattern Book**, Publisher: Box 263, Swarthmore, PA 19081.

Fry, Laura, **Magic in the Water: Wet Finishing Handwovens**, Laura Fry Weaving Studio, PO Box 4, Station A, Prince George BC/Canada V2L 4R9, 2002.

Heinrich, Linda, **The Magic of Linen: Flax Seed to Woven Cloth**, Orca Book Publishers Ltd., PO Box 5626, Station B, Victoria BC/Canada V8R 6S4, 1992.

Irwin, Bobbie, Editor, **The Weavers Companion**, interweave Press, 201 E. 4 th Street, Loveland CO 80537.

Meek, Kati, *Reflections from a Flaxen Past: For Love of Lithuanian Weaving*, Penannular Press International, 7796 North Pointe Shores, Alpina MI 49707, 2000.

Schultz, Bettie G. and Chris Schultz, **The New Handbook of Timesaving Tables for Weavers, Spinners, Dyers**, PO Box 951, Elk Grove CA 95624, 1983.

CHAPTER SIX

KNOTS AND OTHER TRICKS OF THE TRADE

WEB AND BOOK RESOURCES

www.earlham.edu/~peters/knotlink.htm is a good resource for knot information.

Ashley, Clifford W., **The Ashley Book of Knots**, Doubleday, 1944 (reissued 1993).

Budworth, Geoffrey, **The Ultimate Encyclopedia of Knots and Ropework**, London, Anness Publishing Ltd., 2001 edition.

CHAPTER SEVEN

PROJECTS: MINI-RUNNERS

CREDIT : Thanks to Halcyon Yarn for donating yarns for these projects.

CHAPTER NINE

WEAVE A RAINBOW

COLOR STUDIES

You can study color on your own or with a small study group. Beat a path to the library, look up and read about color theory, become more familiar with terms. Check out the Bibliography that follows. Carol Kurtz's book can be used as a study course. She includes several hundred well- thought- out sequences of working with color, texture and pattern with fibers in various ways at the end of the chapters – drafting, designing, wrapping, weaving samples.

Pat Lambert's and Barbara Staepelaere's book is the finest I've seen on color applied to fiber.

The outline for the Handweavers Guild of America's COE (Certificate of Excellence) for handweaving is also a good study guide and can take you further into structured studies, even to the certificate itself!

Books by Faber Birren, Johannes Itten and Maitland Graves are excellent books for further study of color theory. Color compasses and models of all types are useful. Color-

aid papers open up hand-on exploration with hundreds of colors. Inspiration from color mixing can be found in the works of the Impressionist and Pointillist painters.

CREDIT: Thanks to the Lunatic Fringe for making their Tubular Spectrum available for these projects.

COLOR BOOKS AND RESOURCES

Armstrong, Tim, **Colour Perception**, Tarquin Publications, 1991, England.

Blanks, Lloyd Walton, "*Color Blending in Needlepoint*", **Threads**, April/May 1987, pp. 24-29.

Davison, Marguerite P., **A Handweaver's Pattern Book**, various revised editions.

Handwoven Magazine, Vol. II, #4, Sept. 1981 issue; Interweave Press.

Handwoven Magazine, Vol. IV, #2, Apr. 1983 issue on "The Stripe"; Interweave Press.

Kurtz, Carol S., **Designing for Weaving - A Study Guide for Drafting, Design and Color**, Hastings House, Publ., NY, 1981..

Lambert, Patricia, Barbara Staepelaere, Mary G. Fry, **Color and Fiber**, Schiffer Publ. Co., West Chester, Pa., 1986.

Marx, Ellen, **Optical Color and Simultaneity**, Van Nostrand Reinhold Co., NY, 1983.

Munsell, A. H., **A Color Notation**, MacBeth, Munsell Color, 244 N. Calvert St., Baltimore MD 21218-9946, 1990 reprint of 1946 booklet.

Stockton, James and Jean Allen, **Designer's Guide to Color, Color 2, and Color 3**, Chronical Books, San Francisco; 1983, 1984, 1986 respectively.

Wald, Pat Boutin, **The Weaver's Journal**, "*Color Theory for Handweavers*", Parts I and II, Fall 1985 and Winter 1986.

CHAPTER TEN

VESTED INTERESTS

CREDIT : Thanks to Halcyon Yarn for contributing the 5/2 cottons for these projects.

CHAPTER ELEVEN

RAGS TO RICHES

A BIT OF HISTORY

Rag weaving is centuries old and can be documented in most countries. Great effort was required to weave all the cloth needs of a family and community. Once worn out, these goods were recycled as rags and rewoven into coverings for beds, tables, and floors.

SHAKERS

The Shakers are an important part of early Americana. Their legendary skills led to the production of innovative products for home use. Simple yet beautiful, these functional items reflect their view of the world created by God – unity, balance and order. Shaker looms produced an enormous amount of cloth in the early years of the 19th century. Rag rugs were in use by the Shakers by the 1830's. While some bright colors like yellow were not seen in their clothing, all colors appeared in their rugs! Very inventive, they evolved this particular style of rug characterized by bright and cheerful colors using narrow strips of rags twisted, as here, clockwise and counterclockwise.

ALTERNATE YARNS: for warp for rag place mats and mug rugs, or for heavier wear such as for regular rugs, use one 8/4 or 8/5 linen thread instead of the carpet warp doubled as in the book project. The rag sizes and sett are the same.

CREDIT: Thanks to Schacht Spindle Co. for use of their sectional equipment and illustration. Note: Their sectional beam can be added to their standard beam and removed again, so one loom can be used for all types of weaving!

BOOKS AND RESOURCES

Allen, Heather L., **Weaving Contemporary Rag Rugs - New Designs, Traditional Techniques**, Lark Books, Asheville NC 28801 , 1998.

Collingwood, Peter, **The Techniques of Rug Weaving**, Watson-Guption Publications, NY, 1978.

Collingwood, Peter, **Rug Weaving Techniques - Beyond the Basics**, Interweave Press, Loveland CO, 1990.

Gordon, Beverly , **Shaker Textile Arts**, The University Press of New England , Hanover NH , 1980.

Ligon, Linda C., Editor, **A Rug Weaver's SourceBook - A Compilation of Rug Weaving Techniques**, Loveland CO, Interweave Press, 1984.

Meany, Janet and Paula Pfaff, **Rag Rug Handbook**, Interweave Press, 1996.

CHAPTER TWELVE

FOLLOW YOUR STAR

DRAFT COMMENTARY: Did you notice that overshoot is traditionally tied up like 2/2 twill? The traditional tie-up for both of these is: Treadle 1 to 1-2, Treadle 2 to 2-3, Treadle 3 to 3-4 and Treadle 4 to 4-1.

How is overshoot weave (see page 119) like the Supplementary Weft Weave (see pages 45 and 52)? Both are woven with a supplementary weft and a tabby weft. How are they different? Supplementary Weft Weave is woven on straight twill, also called a straight draw threading (on four shafts this is 1,2,3,4 and repeat). In the *drawdown area* of that twill draft, each skip is over only *two* threads (see pages 40 and 52). In the *threading area* of an overshoot draft, each block is threaded with *six* threads, so the weft skips over six or more warp threads (see page 119).

MINIATURE OVERSHOT SAMPLERS: Historically overshoot was woven in large patterns for bed coverings but smaller patterns are more adaptable for smaller textiles. Perhaps you are fond as I am of small patterns, miniatures and fine threads. If so, you might design and weave a sampler of miniature overshoot patterns. These patterns are full-size classic overshoot patterns that Josephine Estes miniaturized during the “Great Depression”. This was a time when threads were very “dear”, small looms and small weavings were practical and thus popular. Many such patterns were made into bookmarks and miniature overshoot coverlets. All have become classics! See page 123 for more on miniature samplers.

NAME DRAFTING is a type of original drafting. Create an original miniature overshoot pattern by using a word turned into code letters. This method generates a 4-shaft overshoot (name) draft. This weaves into a new pattern, not a name! Gather up graph paper – 8 or 10 squares to the inch – pencil, eraser, scissors, and follow this procedure.

This project is seen on page 39 of the book, a pillow in a miniature overshoot pattern. The closeup shows a sampler of color combinations – pattern and tabby on dark blue warp. However, due to space, this project was not included.

Shaft #	Code #1	Code #2	Code #3	Code #4	Code #5
1	ABCDEFGF	QWERTY	QWERTYU	AEIMQUY	AUDJNSX
2	HIJKLMN	SDFGH&	ASDFIOP	BFJNRVW	EYFKPTZ
3	OPQRSTU	ZXCVBNM	GHLKZXV	CGKOSWZ	IBGLQV&
4	VWXYZ&	UIOPJKL	BNMCJ&	DHLPTX&	OCHMRW

Select a name (or phrase) and write it forward and backward from the center of the graph paper – MAGIC OF HANDWEAVING. Do not double the first letter at the center; omit any spaces; place an **X** over the center letter.

X

GNIVAEWDNAHFOCIGAM**M**AGICOFHANDWEAVING

Pick a code and enter the numbers under the letters: For example (Code 3)...

34232112423224232**4**23242232421123243

Between a 1 and a 1 draft a 4;
Between a 2 and a 2 draft a 3;
Between a 3 and a 3 draft a 2;
Between a 4 and a 4 draft a 1.

Between a 1 and a 3 draft a 4;
Between a 2 and a 4 draft a 3;
Between a 3 and a 1 draft a 2;
Between a 4 and a 2 draft a 1.

X

[illegible]

this rewrites...

X

343232141214323232143232141232341232323412141232343

Center the pattern on your graph paper, ascribe one number to each square and line – #1 to the first line, #2 to the next above, #3 to the third and #4 to the fourth. This corresponds to a 4-shaft threading draft.

[illegible]

Illustration 1: The threading draft; the last thread on the left is to balance.
(Click the illustration to enlarge)

You can add a twill border to frame the weaving. For this pattern, which ends on 3, you have two choices: either add the twill *forward* 2+ 1,2,3,4 and repeat 1,2,3,4 **or** 4+1,2,3,4 and repeat 1,2,3,4, or (B) *backward* 2,1 +4,3,2,1 and repeat 4,3,2,1 **or** 4,3,2,1 and repeat. After drawing all down, I selected the last and repeated it three times (12 threads) on the right moving to the right and on the left moving to the left. To draw down the pattern, follow the procedure shown earlier in this chapter, maintaining the odd-even sequence.

Illustration 2: The first four completed rows of the name draft.

(Click the illustration to enlarge)

After 4 rows are completed, make a template of each of these four number combinations as noted before. Use these templates to finish graphing the pattern quickly (as on page 122 of the book).

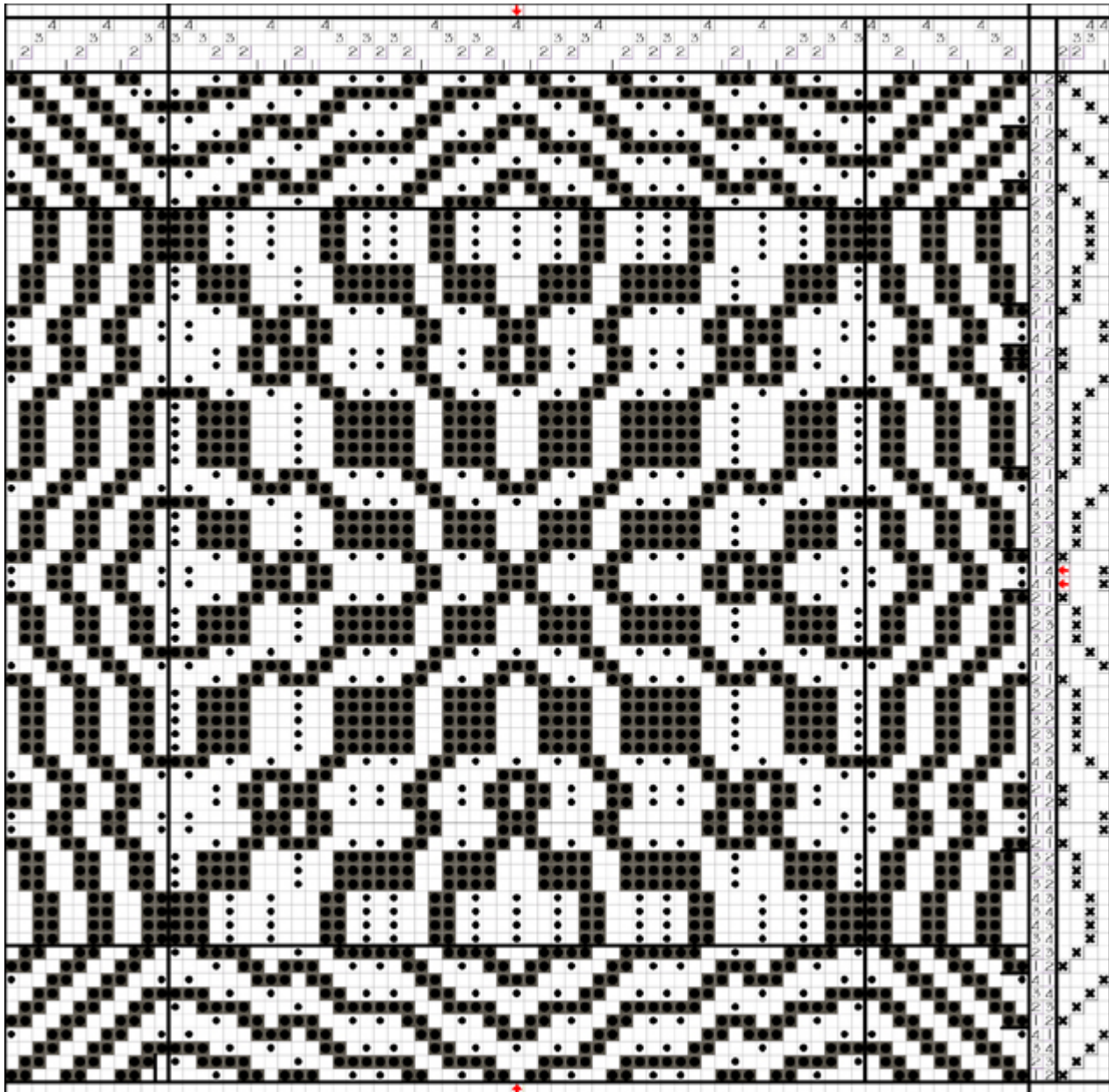


Illustration 3: Name draft pattern with border. (Red arrows indicate centers.)

(Click the illustration to enlarge)

You have just created an original design using this book's name, "as drawn in" or "tromp as writ" in overshot weave. This overshot draft is treadled for a counterbalance loom. To convert it for a jack loom, switch the tie-up to its opposite as before. Weave this as a pillow!

NOTE: Some computer drafting programs can create a name draft, but codes are not given. After developing this original miniature overshoot design using these codes, you understand how it is done and can make up new designs and new codes.

NAME DRAFTING PROJECT LAYOUT: (This project is seen on page 39 of the book.) Any 4-shaft loom can be used to weave this project as long as it has a weaving width of 12 inches or wider.

	PROJECT	Pillow
	EQUIPMENT	4-shaft loom & 2 shuttles
	STRUCTURE	Overshot
YARNS AND COLORS	Warp of 10/2 cotton @ 4200 yds/lb in Navy Blue, tabby weft of 20/2 cotton @ 8400 yds/lb.in Soldier Blue from Halcyon Yarn , pattern weft of 8/3 JaggerSpun Maine Line French Blue wool @ 490 yds/lb (approximately sport weight)	
SETT	20 epi, 2 per dent in a 10 reed	
WIDTH IN REED	12" = 5 repeats without a border for a finished pillow 10" wide x 16" long (Note: the selvedge is sewn directly to the binding on the sides)	
MAKE WARP	240 threads x 3 yards includes 1 yard take-up and loom waste, 1/2 yard sampling, 1/2 yard for the patterned pillow fabric and 1 yard woven with the same color as the warp for hand- woven bias binding and pillow backing .	

PLAN THE PROJECT: Plan five pattern repeats for a pillow; no twill border is needed. If there is a “block to balance” as in this draft, add it only at the end of the final repeat. Check to be sure all blocks are an even number *except* turning blocks at the center of each motif, shown in your drawdown.

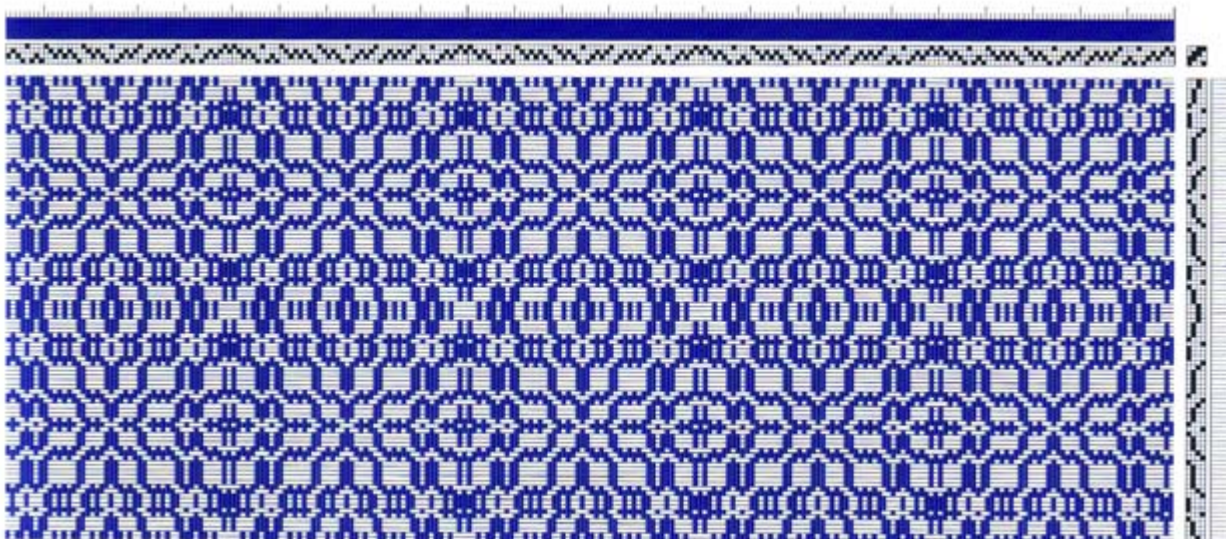


Illustration 4: Color-and-weave-effect draft for Pillow – five threading repeats, 2 treadling repeats.

(Click the illustration to enlarge)

TIP #1: In overshoot a pattern pick is thrown and then a tabby pick, repeating throughout. To keep track of the two shuttles, always throw the 1-3 tabby from the right with the 1-3 treadle tied up on the far right and the 2-4 tabby from the left with the 2-4 tied up on the far left. Should you miss a tabby, you will notice immediately. You can tie up your treadles in any order, not just in the order seen in the tie-up in the draft.

TIP #2: Does it matter which tabby is thrown first, A or B? At a standard sett both work well. In miniature it may make a difference, since one tabby will tend to group threads in one block and tend to separate in another; compare both AB and BA in a sample.

TIP #3: The smaller the pattern, the more it is important that it “hold” as a pattern if that is desired; small patterns with similar colors blend and may become indistinct. To help set off the pattern, use a medium-colored warp, a dark tabby thread and a light pattern weft. The darker ground enhances the design, the tabby adds depth and, since lighter colors move forward visually, the pattern appears to lift off the background. (This pillow is an example.)

WEAVE: Sampling on this warp included trying out these three tabby-pattern color combinations; the lower color combination was selected (photo 8/R).

SQUARING THE PATTERN: Traditionally a block is woven “to square”, the same height as width off tension, off the loom and after wet-finishing. Ideally the pattern will be exactly the same size whichever way it is turned. If woven “star fashion”, the diagonal line will be 45 degrees; if your beat is even it will be quite straight. An average-size pattern looks square if it is *finished* within 1/4" in all directions; it looks squared in a miniature pattern, as here, if it squares within 1/8".

Sampling "to square" is the best way to “get it right”. A fabric under tension will later relax, and when wet-finished will shrink some. Weave the pattern *on the loom* about 1/4" to 1/8" longer than square. If your sample is close but not right-on after finishing, beat lighter or heavier, or use a double beat. If it is not close at all, re-sett the warp in the reed, change the yarns or change the number of picks until it's right. (In a miniature, rather than change the size of the pattern thread, change the size of the tabby.) If you don't want a squared pattern, for good design weave it at least 1/3 longer in one direction than the other.

Some pattern repeats may square more than others throughout a weaving because of variation in beat. Few weavers can establish a perfect beat without a template. Make one of cardboard with an exact cutout of the main motif as it weaves on the loom. Mark every pick on it. Check each pattern as it is woven so it is exactly the same size on the loom under tension; off loom, if tension is constant, your size will be constant.

For the pillow, follow the draft for 18", repeating but omitting the borders. Next weave plain weave for the backing, another 1 yard for backing and binding. If you wish you can change over with one shuttle to **WALKING RHYTHM**, throw the shuttle from the side opposite the treadle, so your body is balanced as it moves, like walking with the active

arm opposite the active leg.

CREDITS: Much of what I've learned about weaving overshot and coverlets I learned from my mentor, Helen Jarvis. Thank you, Helen, and to Carol McGuire of Clarion PA for sewing the pillow, to **JaggerSpun** in Springvale Maine, for donating pattern weft and to **Halcyon Yarn** in Bath Maine for donating warp and tabby yarns for this project.

WAYS TO WEAVE OVERSHOT AND MINIATURES BIBLIOGRAPHY

This bibliography includes dozens of ways to weave on an overshot threading. Try a sampler of them all, a terrific study group project.

Black, Mary, **New Key to Weaving**, MacMillan Publ. Co., NY.

Bress, Helene, **The Weaving Book**, Charles Scribner's Sons, 1981, pp. 225-6.

Davison, Marguerite P., **A Handweaver's Pattern Book**, various revised editions.

Estes, Josephine, **Miniature Overshot Patterns for Handweavers**, available from The Mannings, East Berlin PA.

Hayes, Bertha G., **The Complete Book of Bertha Hayes' Patterns: 75 Drafts and Design Effects**, created by Bertha G. Hayes, The Mannings, R.D. #2, East Berlin, PA 17316, 1982.

Jarvis, Helen, **Weaving a Traditional Coverlet: A How-To Book**, Interweave Press, Loveland CO, 1989.

Marston, Ena, "Ways to Weave Overshot: Parts I, II, III", **Shuttle, Spindle and Dyepot**, Fall 1980, Winter 1980, Spring 1981 issues, pp. 6-8, 36-39, 6-7-46 respectively.

Morgenstern, Marvin M., "Whig Rose Study", **Weaver's Journal**, Fall 1982, pp. 40-5.

Piroch, Sigrid, "Miniatures . . . Fine Threads . . . Complex Weaves",

Complex Weavers Newsletter, Number 20, January 1986, pp. 3-9. Reprinted in **A Compilation of Complex Weavers Newsletters: 1979-1989**, available from the complex weaver's website at www.complex-weavers.org.

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CHAPTER THIRTEEN

FABRIC ANALYSIS IS FUN

UNDERSTANDING antique cloth helps us understand the people who produced it, how they lived, what they needed for their everyday existence and how they enriched their existence by weaving beauty into their lives. Understanding how others prepare fiber and produce cloth provides us with insights, helping us become more task-efficient. The more we learn about other cultures, the more we open doors for ourselves. Looking at the past through historic textiles helps us better understand ourselves today and leads the way for tomorrow.

TO WEAVE THE ANALYZED TOWELS: First hemstitch the edge, then weave plain weave and a border as in the original towel, plain weave and pattern 3x or length desired, plain weave and another border, plain weave and hemstitching as in the original. By using 5/2 cotton single in a 15 dpi reed for 15 epi for 23" – this finishes the same width as the original.

On page 134 these first two drafts appear but are quite small so are included here.

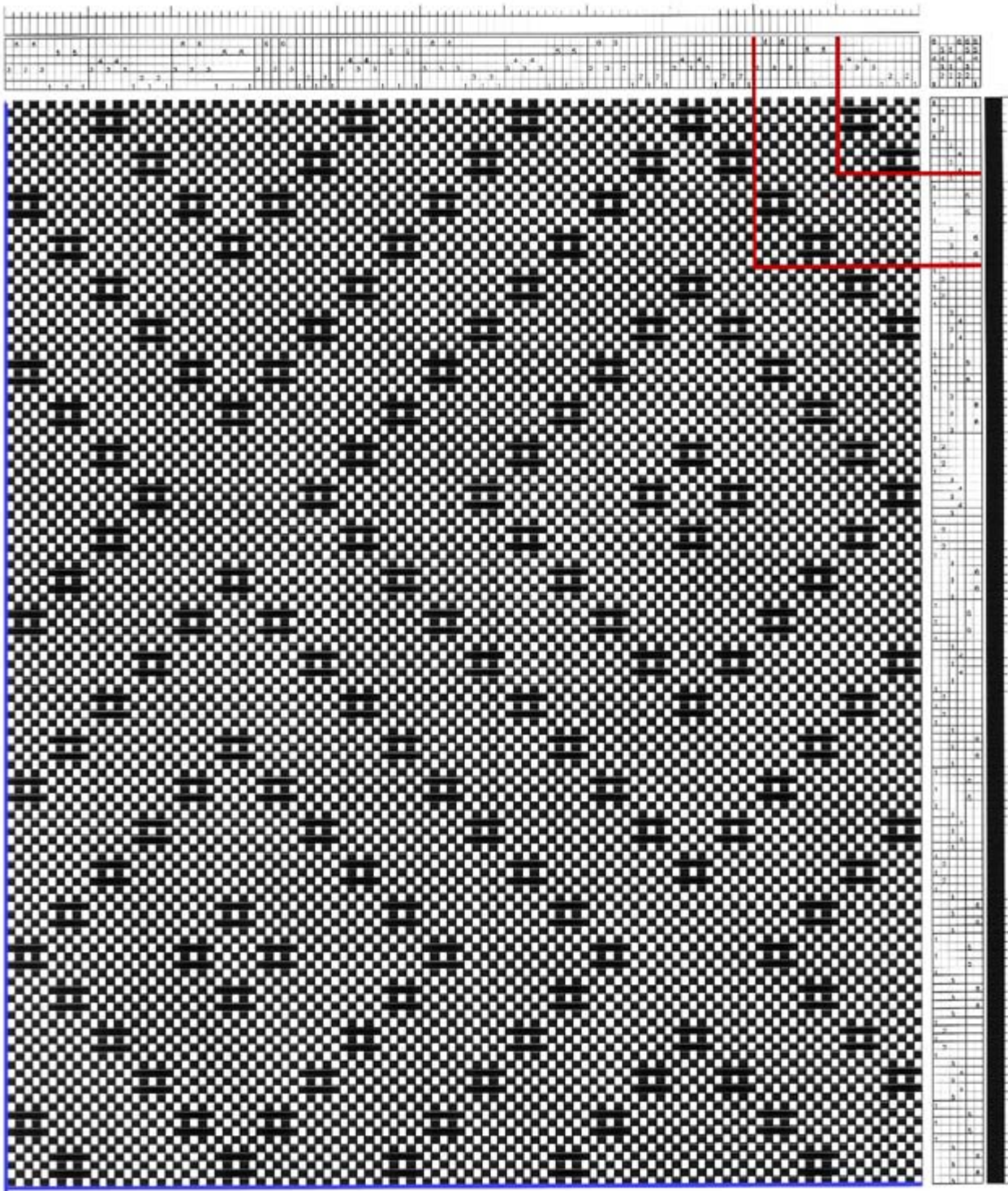


Illustration 5: Draft of one repeat of the analyzed towel
(Click the illustration to enlarge)

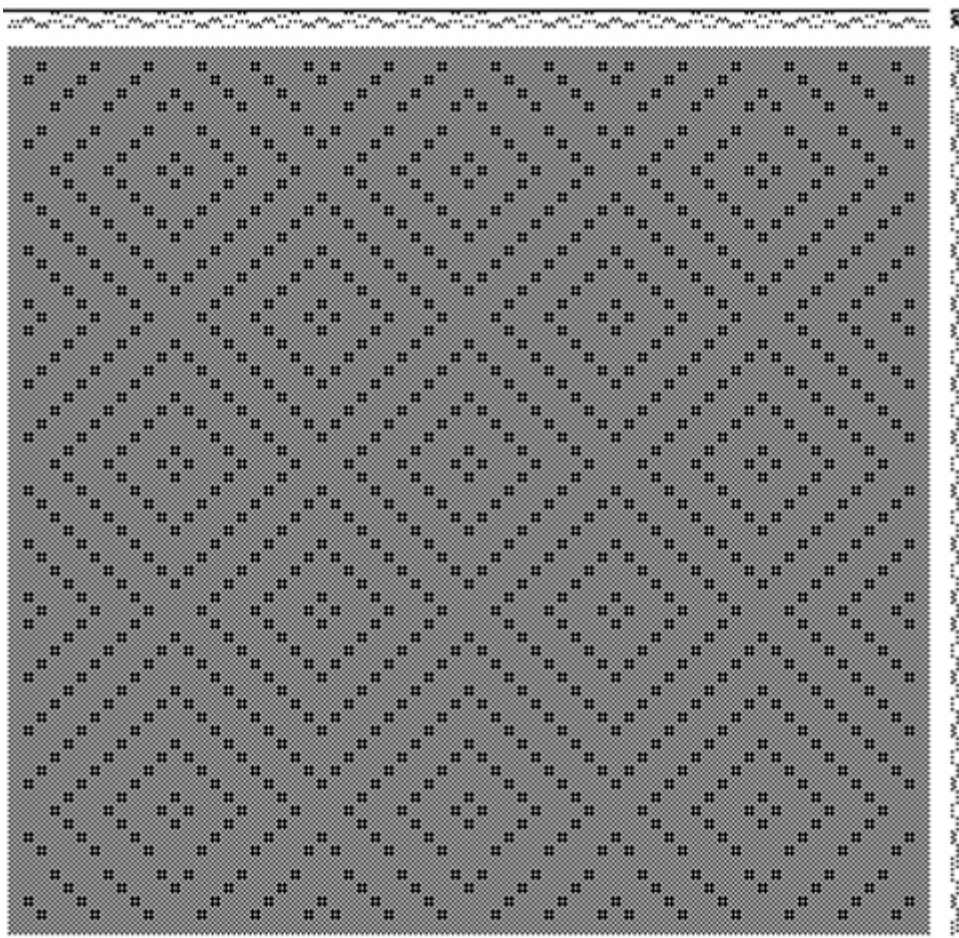


Illustration 6: Draft for the whole towel
(Click the illustration to enlarge)

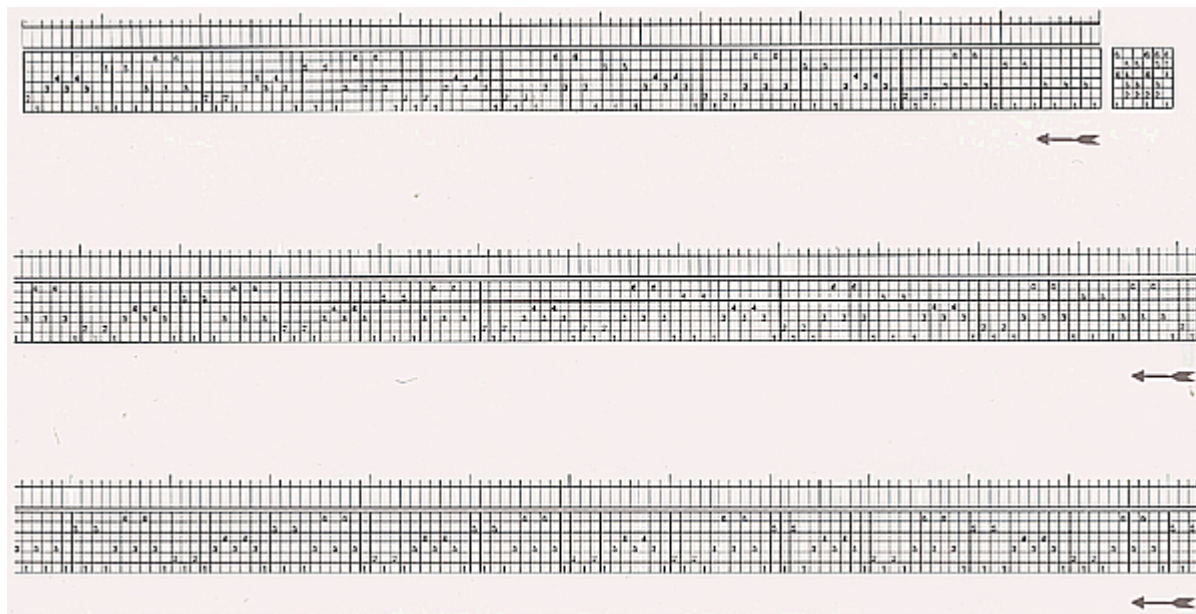


Illustration 7: This is a close up of the threading draft and tie-up which is not included but may help you. Note that the threading turned sideways in this lace weave becomes the treading when tied up as shown here.
(Click the illustration to enlarge)

RESOURCES AND BOOKS

The Complex Weavers “Fabric Analysis Study Group”, Coordinated by Sigrid Piroch from March 1999 to 2004, includes notebooks of information and samples available to members from the Complex Weavers Library. To join this or other study groups, visit their web site at www.complex-weavers.org

The most comprehensive “Fabric Analysis Bibliography” known to the author is available from Ralph E. Griswold on his web site at www.cs.arizona.edu/patterns/weaving/bibl.

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