

The Alphabet of Weaving

by



Maria **M**undal

ACQUIRING A HOBBY

My friend wanted me to teach her weaving. She got her note book, and we started

LOOMS

There are two types of hand looms, the balanced loom and the rising shed- or jack loom.

The first get its name from the fact that all harnesses work in pairs from a balancing rod or a similar object fastened above the harness frames. The loom operates very smoothly and fast, when the weaver gets experience. There is however a small difficulty in operating one harness against the 3 others.

The latter loom gets its name from the jacking up motion in which the treadles operate. Rising shed is the term used. In this loom the treadles work independently of each other, thus can take any tie-up with ease. It seems to me to be wanting the easy smoothness of the balanced loom; but the other feature well outweighs this.

The very important thing to consider in buying your own loom; is that it is comfortable to sit and work by. There are numbers of good looms on the market, in any size. Yours should suit your own build to the extent that you will not be conscious of anything but your pattern while you weave.

Together we did the round of places where looms were sold. One day we found what we were looking for. It happened to be a balanced- 4 harness loom. What we will discuss will in the main be this. It might be brought to mind that for generations the weaver's

Eye has been trained to look at the harness rolling down, on the balanced loom. Should you weave on a jack loom and want the same surface pattern, look at the harnesses rolling up and you have your tie-up.

The loom came in packages, and right in the living room we set to work.

1. The 4 bottom pieces on the floor, the screws put in place but not tightened.
2. Adjust the side pieces - also lightly.
3. The two beams midway up from back to front. To these are fastened the two vertical pieces, they will hold the top roller, and the one U shaped at the bottom end will carry the lams. The lames are there to bring the harnesses down straight, and to make the treadling easy. The long narrow piece with the adjustment to the back ratchet fastens in the middle of the bottom rod, right.
4. Set in the warp roll, midways up back, ratchet to the right. Watch for the bracer so it comes in correctly.
5. The cloth roll goes on front, half way up, also with the ratchet to the right, and the small handle with a bracer on to help lead the warp forward as one weaves. This goes on by the ratchet.
6. Now put the long top roller across on the two vertical pieces. This will keep the loom intact as you go on working on it.
7. Get the treadless. There should be 6 of them. They screw on to the front bottom cross bar.

8. Fasten the two smaller rolls to the top roll by winding the ready made loops around the top and hook them on to the hooks on the ends of the rolls.

With the heddles on the bars, the frames are hooked to the lams underneath.

9. Tighten all screws and watch them as you weave. The vibration from the treadling and the beating may loosen them up. Once in a while, drop a drop of oil on all parts which move.
10. Fasten the beater outside of the bottom side bar in front of the harnesses. Set in the reed, and the loom should be ready for work.



BEGINNING A WARP

It was good to see you choose the warping reel. The warping board is also good. Its pegs on the sides keep the warp in place as you work it; but unless it is a special, its yardage is limited. With a reel one can sit down comfortably, while the warp grows and grows as the yarn is led up and down until the count is full. The warp is the long chain of yarn which the weaver puts on the loom. Your reel opens up to have the slits in the center fit into each other, to hold the reel straight. There are two short bars with 2 pegs on one and 3 pegs on the other. The latter goes to hold the yarn on top, the other on the bottom. They also steady the reel when the pressure of the yarn gets heavier.

The first peg, top, stays to the left. It is there as a guide to keep the warp straight and the crossing of the yarn free. The two others are there to make your crossing or shed, and to thus keep the warp yarns in the right sequence. The two pegs at the bottom are there to hold the warp in place. I like to make a shed there to; without splitting the yarn into one and one as you do on top. This makes counting very easy. When the warper is not in use, just fold it up and put it away till next time.

Let us now put on 9 yards of warp. I find 2 threads to be the most convenient to work with on short warps, so we put two spools on the rack. Fasten the two threads to the peg one, top. Put your fourth finger, right hand, between the two threads by the spool rack, so as to have them run straight- If you have to stop for any reason, this is the way to pick them up again each time. Gather the

threads in which your thumb- and fore finger. Lead them, one over one under peg 2, flip your thumb so that the under thread comes over peg three, the over two comes under peg three. Gather them in and turn the reel with your left hand, till you come to the 9 yard marker. Adjust the bottom bar as close to it as possible. Run both threads over peg 2 under peg one and over peg 1 under peg 2. Go all the way up again. On top now, open the threads to over 3 under 3. Flip your thumb again so that the over 3 comes under 2, also it must make a crossing with the thread already on the pegs. This keeps the right sequence of your warp threads. Turn your threads around peg 1 and repeat.

To count: when you have 5 swings around the bottom peg 1, you know you have 20 threads done. Shove it in towards the bar and make 5 more. Take a color thread and tie around those 40 threads, repeat the count and tying till your width is full. This way you will always have the warp count at your finger tips. When your width is full, take a strong cord, put it thru the shed on peg 3, over to the shed on peg 2. See to it that all threads are in, and tie securely. Tie a cord around the whole warp right across the warper. This will keep your warp from getting messed up when you go on working with it. For good measure do this also at the bottom. If no helping hand is around, put your foot on the warper for a brace. Loosen the bottom pegs. Take it easy, don't get excited. If you let the warper loose, you are in a mess. Put your hand thru the first opening in the warp, draw the whole warp thru, get a new grip on the chain you are making, and draw thru again, till all is done.

Take a cord thru the last loop and around the whole warp and tie.

This will keep the chain in order till you start working on it again.

Take your time in doing this. Do not try to hurry. Speed will come as you learn to know the movements. The old saying: Haste makes waste, applies to weaving also.



CALCULATIONS

Your reed has 15 dents (openings) to each inch. Your 20/2 linen will make fine towels. The yardage on the spools each 3,000 yards the lb. The reed, besides being the beater, also serve as the gauge for the warp, keeping it straight and even. Drawing the threads thru it is called slewing. In the books it will read Sley 2. In your case it makes 30 threads to the inch, and we shall make the towels 18 inches wide. Here we have to consider that the fabric will shrink. A general rule is to count in 10% of length for shrinkage. To find how wide our warp will be, we multiply the width (18" plus 10%) with 30 (threads pr. ") $18 \times 30 = 540$
 $10\% \quad \text{///} \underline{54} \quad 594 \text{ threads.}$

Next is to find how many yards we can make with this width. We have 9,000 yards of linen. Almost half of it goes for the weft or filling. I say almost, because the loom takes some warp. This meaning from the back rod of the loom to where you stop weaving, knots at the back and front in tying on, also if there are to be fringes. All this take no weft. You also may want to use other colors for filling. Half of 3,000 is 4,500 yards. Let us consider not more than 5,500 for the warp.

To get the rectangle which your finished cloth is, we multiply the width with the length. To find the length when we know the yardage and the width, we divide the full yardage with the full width. In your case: $\frac{5,500}{594} = 9$ yards. A little over, but we will use the 9 yd. warp which we made. You will realize now that we won't get

a full 9 yards of cloth. Besides what the loom wants, there will be some take up as the warp bends into the weft. You get your towel this way:

Weave $1/4$ " with very fine weft for the turning in under hem. With the regular weft weave 1" for hem, then the length of the towel, 1" and the $1/4$ ". Count in the 2" for shrinkage. In all $1/4$ "-1" $1/4$ "- 28 $1/2$ " altogether.

When working on an order, you will weave 40" for each yard of fabric., as the cloth springs back when released of stretch. Count it in on your warping, and never skimp on warp. It might be very interesting to find out what a pattern will do when experimented with.

Take notes and keep samples on weaves and drafts.



DRESSING THE LOOM

Since the warp does not cover the whole reed, we find the middle of it, and count the inches on each side. This for neatness. For convenience in slewing, take the reed out, and place it where it will be convenient to work. Put the shed sticks thru the crossing in your chain warp, tie them in both ends so as not to loose threads, open the crossing some, so you see working. If you flipped your thumb right, there should be one thread over, one under your thumb right, there should be one thread over, one under your sticks. You go by crossing between the two shed sticks and nothing else, because only there you have the right sequence of the warp threads. If a thread has slipped, try to get it back in its own lane. Throw a slip knot off and on as you get the warp thru.

This done, and the reed back in the beater with the ends facing back, we make the draw. To make a draw means to set a pattern thru the heddles. The harness nearest to the reed is counted # 1.

Your draw in this case is plain twill: 1-2-3-4. Right handed people start at right, left handed at left. Repeat this draw all across, and for every 8 threads, gather them, event the ends and make a knot close to the end. This will take a little time now, but it will spare you a headache later. Even knots are important, as what you use now will be coming off the warp at the other end.

If we forgot to fasten the aprons to the warp-and weft rolls when we started, we will do it now. They are nailed to the rolls

and are there to steady the rods and to keep the fabric smoothly balanced till it reaches the roll. We nail the smooth end, the hemmed end is for the warp rod.

To tie the warp back, we take the two small knots in the center, Carrying them back, over the rod, under, and one knot up on each side of the warp threads. Tie a flat knot and tighten. Do one or two knots at each side, to balance the rod, and go on again from the center and out, on each side.

This is also the way to tie the warp on in the front. In front you leave the shed sticks in, tying one of the loosely to the top beam to give them a chance to move. This will meet any entanglement as your warp rolls on, thus preventing any mess in your harnesses. Hold your warp tight. Never lift or rip at a tangle. With your fore fingers move the thread stops at the shed sticks, we must clear that up before going any further. Place yourself right in front of the loom, Hold the chain with your left hand, open it up-sort of-with your right to make it flow easily. Hold firmly. Having used your first grip on the chain, never slide your slide your hand along it. Take a new grip with your right hand, bring your new left hand grip in right beyond the right hand, Open up as you did, and go on.

It is well to use a strong paper to roll on along with the warp. It is sometimes difficult to get the warp on tight enough, and the paper prevents the threads from eating into each other when the pressure of the ratchets come on. Also, if threads should break, it

will be easy to find the. Use those papers over and over on your warps. If your edges get wably for no apparent reason, the warp might have curled up from pressure and wound off uneven. Draw the warp forward till it runs straight. Then roll it back. If your warp rolls on looser on one side than on the other, chances are that you don't stand right in front, thus drawing heavier on one side, I have found it good to unwind till it comes even and go on again from there. If it should have a tendency to slide out on the top back beam, a heavy cord tied in line with the reed on that beam will hold it in place.

When all is on, we dip under the loom to the lams. Starting from left, we tie the first treadle to lam 1 and 4. The second to lam 1 and 2. The third to lam 2 and 3, the fourth to lam 3 and 4. This is called the standard tie-up. The fifth is tied to lam 2 and 4, the sixth to lam 1 and 3. Those two are for the plain weave.



DRAFTING A PATTERN

This lesson we shall call weaving on paper.

The plainest of all weaves is the tabby-or ground weave.

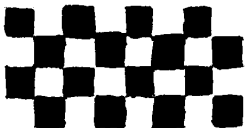
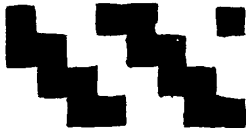
Also called Calico after the Calicut weavers of Old India, who did such wonders with it. It is also the thinnest of the weaves, as the warp and weft meet straight on in a pattern of over one thread, under one, which is called the true tabby. On paper we draw the weft thread which run over the warp which we don't draw.

The plain twill has, as you will see from the tie-up, two threads over and two threads under. It is a diagonal weave, with the progressing thread ONE. This is a somewhat heavier and softer fabric, as the warp and weft are able to snuggle closer in toward each other.

Below is a sampler draft of both weaves.

Tabby.

Twill.

tie-up		draw	tie-up		Draw
4		x x	4	4	x x
	3	x x		3 3	x x
2		x x		2 2	x x
	1	x x	1	1	x x
x			x		
x				x	
x					x
x					

DRAFT FROM CLOTH (cloth analysis)

When you step down a treadle, your warp opens up to two horizontal level. This is your shed. This also is what you see when you start raveling a piece of cloth. You take out each thread slowly, jot down the number of threads over, and under the thread you loosened. Ravel another and do the same. Keep on till your opening is the same as the one you started out with. Now you are reasonably sure you have one group of the pattern in the cloth you are analysing. Repeat the counting over a few more groups, so as to make sure. Mark the result on check paper, find the tie-up by weaving it on your pad.

If you think you have hit on something interesting, make a sample on your loom, to find out if the pattern is worth your while.



ENTERING THE WEAVING CLAN

As we tie the warp to the front rod, this time we use only 8 threads to each knot. You will see why when you start weaving. Use only enough warp to make an easily adjusted knot. Some of them always have to be corrected.

Make your bobbins thus:

Build up, tight: but not cramped, one mound on each end of the bobbin, the center filled in last. This makes the yarn flow easy even when the bobbin is heavy. Try not to get any thread outside the mounds in filling the center. It will catch and make a nip in the edge as you weave.

Put the bobbins in the shuttle, thread running from underneath into the side opening on the shuttle. Hold this with your thumb and 3-4 finger. Send it thru the shed with your index finger, the flat side of the shuttle close to the reed. You will find in each warp, how much pressure is need to get the shuttle thru.

The rhythm is as follows

1. Open the shed.
2. Throw the shuttle and receive it on the other side
3. Beat, keep the beater on the fabric.
4. Change shed and lead the beater back

This clears your new shed of snaggs.

Repeat.

Do not try to hurry this. Practice slowly until it becomes routine. Speed comes by itself.

Now open shed 1-3, treadle 6, Right foot. Send the shuttle thru from RIGHT TO LEFT.

Open shed 2-4, treadle 5, left foot, Shuttle from LEFT TO RIGHT. Bring the beater forward slowly but firmly. Repeat this 2 more times and you will have a smooth weaving line. You also have drawn forward any loose thread, so stop and adjust your knots. Do a few pattern throws (A throw of the shuttle is called a Pick.) If there is any mistake in your draw of your sley, look thru the shed between the beater and the heddle frames. If all is clear, Good and well, Otherwise this is the time to do your corrections. Should you have to tie in a heddle to correct a mistake, take a strong thread around the bottom heddle run, tie a flat knot at the lower edge of the Eyelet, one at the upper edge of the Eyelet and then on the upper heddle run. The right and left throw of the tabby is emphasized because it is the rule which make for an easy check of your tabby in a pattern weave. There are a few exceptions, but they will be stated in the pattern books.



FORWARD

Go slowly, practice drafting as well as weaving your patterns on the loom. I shall have to write to you from now on, so send me your problems. Said my teacher before going away.

GENERAL READING OF DRAFTS

A pattern draft in weaving is like notes in music. You learn to read them, and know what to do. In weaving, however, you start reading from the right, no matter how many pattern lines there are. There might be exceptions, but if so they will be stated in the pattern books. I give you the basic drafts for 4 harness loom. When you have made yourself familiar with them, it will be time for you to go to Museums, Libraries and stores where weaving books are to be had. You will experience the thrill of realizing how weavers thru all ages have used these drafts, of parts of one with parts of another to create exciting weaves of their own. Combinations of patterns in a draw as well as in a combination of color, is all up to each weaver.

HAZARDS

LETTERS

It is delightful to feel your vital interest, in trying to form your questions.

Your spools **MUST** be free flowing. Study your earlier lesson and practice. The concave in the center of your fabric and the bent in edges all come from too tight weft. That also is the reason for the broken warp threads at the edges. They get sawed off for lack of room to move back forth by the reed. Throw the shuttle close to the reed. Watch your edge, but try not to touch it. When your shuttle comes thru, do not let the yarn bend down to the edge. Take the shuttle straight out, so there will be no bend in the weft thread. This will enable the reed to take in all it needs for a good pick. If your bobbin catches, making a dent in the edge, send it back, open the previous pick because that is the one which will show the flaw in the fabric.

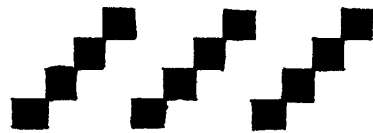
Should your spools get to tight now, put your thumb very lightly on it as it comes thru the shed. Go slow until you get the flow of it. Keep edges as much as possible in line with the reed.

5 BASIC DRAWS

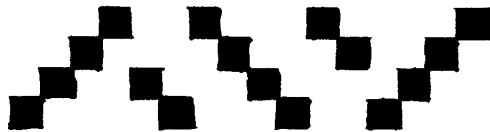
Pointed twill, birds Eye



Plain twill and tabby



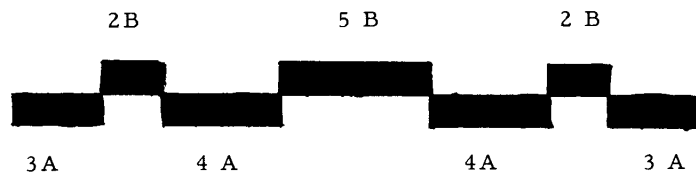
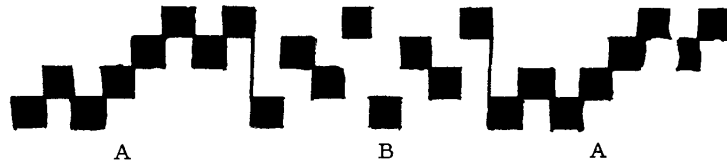
Overlapping twill, herringbone



Broken twill



Group-or block pattern



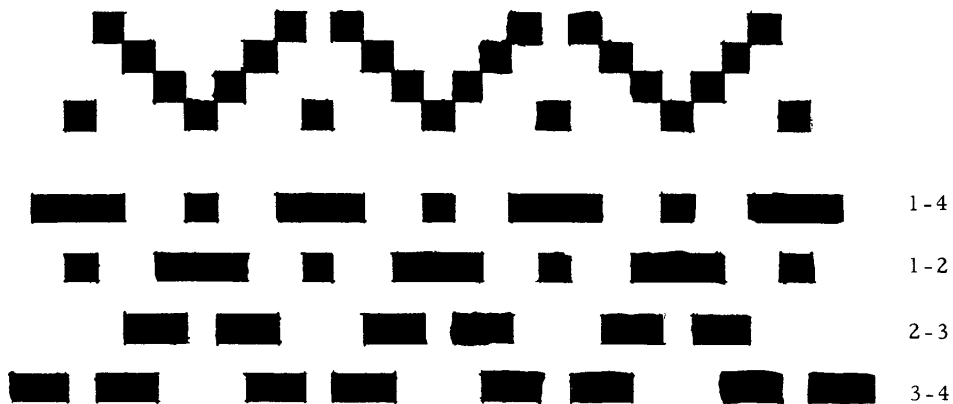
INTRODUCING WEAVING WITH A TABBY

In this type of weaving the pattern is drawn in as usual. The pattern yarn should be a bit heavier than the tabby-and warp. Also soft, for filling in well.

This is where your knowledge of tabby 1-3, 2-4 comes in well. Keeping that right, you can build up any of the pattern picks as many times as you wish. The tabby takes care of the edges. Set in the pattern pick, find the tabby which binds it, If it is a 2-4, start at left, if it is a 1-3, start at right. Should you get confused later, you know that when your tabby shuttle is at right, you use the right treadle by your right foot, treadle 6.

Draw your pattern, and pin it up where you can check with it easily. Draw each pick separately as shown here on the rose path, and build what you wish.

ROSE PATH



JOYOUS TRY-OUTS

This pattern I like to call Mock Goblin.

You decide on a pattern, a free drawing or a more conventional one. Your tabby-besides being the back ground, also will be woven right along. Wherever you wish to set in a pattern, step on the over 2 under 2 treadle. The yarn should not be heavy, but soft, and of course the colors have to be well considered.

It is versatile, and it is up to you, the weaver to make it good as craft and also artistically.

Apply your vision.



KNOWLEDGE

I want you to go to the libraries again to study drafts. Don't look at the whole row of notes at once. Sit down quietly and do them one little group by one. Try to visualize what the finished work would be like. You will find that those basic drafts have served weavers thru all ages and the discovery will open to you a whole new world of creative thinking. Not always in a big way, perhaps, but it will show you that making beauty live in-and around you, has been a main concern to all people.

Again it is like music, or like painting. There is the scale of notes in sound or color. It is what the individual give to the work at hand-of themselves, which makes it stand out as a separate work.

Tone value in color is something I now want you to study, as your weaving is beginning to take solid form. It will thrill you to realize what a small change in a combination of colors can do. Learn to make tone value make your bidding, and you will feel greatly rewarded.



LACE

True lace is a kind of weaving where the warp-and weft threads get twisted around each other in a set way to make a pattern. To do this you need, besides your shuttle, a pick-up stick, Which flat and smooth but not flesible, with ends and sides rounded. 1/8 to 1/4" thick, 1/2 to 1" wide. Long enough to reach, let us say for convenience across a regular table mat. For some kind of lace you also may need a small shuttle like the one the fisherman needs for mending his nets.

You will find a number of books on lace making. The one thing to remember is that when you have done the pick-up as far as you wish, stand the stick up to make sure all picks are right. It is almost impossible to do a good repair job after the shuttle has bound it.

You will realize that this is a fine way of setting in initials or small decorations. Two groups are needed to make the lace stand out in a tabby.

Leno or Mock lace.

This is a regular shuttle weave. The lace effect is brought about by the weft running over more than one warp thread at regular intervals. By binding it with a tabby in a st routine, it makes an open lace effect, as the free running warps lean in to each other.

The pattern books will show you that what is lace in one group of the draw, will make a tabby in the other. Mock lace can also be worked by grouping warp threads in the reed. Like 3 in one dent and none in the next. If the opening is repeated in the weaving you will have a square lace pattern. In Scandinavia this is much used for curtains.

Go to it, and good luck.



MENDING MISTAKES

As you weave, sometimes the shuttle takes a leap where it should not, and you have what is called a float.

If you are lucky enough to see it right a way or just a few picks beyond, it is better to un-weave and set it right. If it escapes you, because you are sitting too close to see it, the mending has to be done after the fabric is off the loom. Should the float run over several warp threads it is well to cut the weft a few threads beyond the float. On each new end, cut half the weftthread, weave in the new weft, and do the same with it where it overlaps.

Never cut ends close before the fabric is shrunk. The set in threads might shorten to make a hole. If there is only one thread floats take a half threads of each-warp and weft-and carefully adjust on each side. If the warp has knots, it is good to open them as they come. Are there no way of tying them, set in a warp thread long enough to bring the ends in. Fasten the new thread on the fabric, tie the loose ends, for easy finding later, run the new thread back to the warp roll. Make a loop around a few warp threads, carry the loop down with those, and make another loop. Tighten under the first. It will hold, it opens up and reties easily.

NOVELTY YARNS

These out of the ordinary yarns are a tremendously interesting lot. They have by now more or less found their proper place in the world of fabrics.

New and better versions come in every day.

They are well worth your interest. Bear in mind what you want to make. Try to visualize it with the yarns you see. You want to consider:

1. Flexibility.
2. Color fastness for light as well as for washing.
3. Durability for wear and abrasion.
4. Clean-ability

Last but not least: Your own or your customer's wish for beauty and comfort.

This seems like a lot of things to remember. Let it live in your mind till it has made itself manifest, and it will be as natural to you as breathing.



OLD OVERSHOT PATTERNS (Colonials)

These are the fine old patterns which our generations has got handed down from all the industrious folks of long ago. We should be humbly grateful for such a wonderful heritage. It is a solid proof that the craving for beauty and harmony is a living thing in the hearts of all mankind.

In studying those patterns you will find that if a weaver felt that her draw had too long over shots, she would insert what we call an incidental/-- and extra heddle 4 or a $4/3/4$ or whatever suited her particular weave. On a 8 or more harness loom, this would be taken care of in thetting up, but on 4 harnesses it will have to be counted in on the draw. One of the most versatile patterns is the Honeysuckle. Try it with different treadlings, vary it with tabbies, and you will marvel at what a 4 harness loom will be willing to offer you.

Weavers of old were as interested as we are in seeing some new. The delightful story goes that a minister in Virginia who had a vest of striped linsey-woolsie wore it in church one sunday. He heard a woman sing-apparently to her friend beside her-in a very clear voice :

Goodness, Gracious, Maria, don't forget that stripe, Deep blue, pale blue, turkey red and white.

PERSIAN RUGS

Persia and the near East made rugs with loops on them. The Twon of Sehna in Iran specialized in a rather short loop knot which is still called the Sehna knot.

In Asia Minor the town of Ghiordes specialized on a longer loop knot with heavier yarn, and still bear the name of Ghiordes.

The Spanish knot is a different one, and the beauty of it is really coming into its own in a fine weft. Look them up and try them out. Then choose your preference.

From the North we have the Rya, which was not created as a rug. It was affectionately called the poor man's fur quilt. The knots are set wide apart, and the tufting is done to make the one row of knots just reach the other. They are done with Ghiordes knot. So are the Floss or Flossa, which in the North was applied mostly as a decorative pattern on plain weaves.



QUILTING AND ROEDLAKAN

In as much as quilting is not a weave, it was what our roots did before they got their looms made, and I think we should recall them with gratitude.

ROEDLAKAN

In Scandinavia, bound weaving would mean weaving with a tabby, as thus the pattern is bound in with it. Most often now, it stands for the kind of weaving where the warp is all covered by the weft. Roedlakan means Red sheet, probably to distinguish it from regular sheets. The Norwegian Aakled, meaning cover, They were both used the same way: for covers on beds or chests and also for wall hangings. Both have given name to their own particular technic. The roedlakan is interlooped on both the two rows which count one part, leaving a ridge on the back of the fabric. The Aakled is interlooped only on the first row, making it look the same on both sides. There is a complete lesson on this by me in Handweaver and Craftsman, winter 1953-54.

This can be woven on a flat loom, or on a canvas stretcher if space is short.

SOU MAK

Soumak is sort of a decorative weave, besides being used for rugs. It is done on no shed, over any warp threads which divide in 3. To start, the middle part of the warp is left open, and is worked in on the next row.

This gives a swing to an otherwise plain surface.

Try it in a rooster's tail feathers, or some thing which should move with speed.

The nice little Twining pattern so pretty as a border, most likely was its fore runner.

Look them up and do samplers before deciding on what to use them for.



TAPESTRY

Pictorial weaving has no doubt been done long before it got into history. In weaving it is what free art represent in all other crafts. The weaver has full freedom in design and motive. In ancient times, the rulers of a land supplied the weavers with materials and designs, which was worked into decorative fabrics for themselves, for their homes and for places of worship. The designs were predominatly Eclectic. The colors were set to signify ranks and belief. Patterns were either painted on the warps or drawn on paper to be carried along as the work progressed.

In the first century A. D. experiments with sheep of different breeds, gave the world white wool. The Egyptians found this to take and hold dyes better than the cotton or ramie, and they started using it for their pictorial weaving and called it Tapestry.

The designer of tapestry should know the weaving technique, in order to be able to draw all the slanting lines so the "fall in" to the hand doing the work. The thing to watch in this is Tension.

When you and your bobbin are as one live unit, you know how to weave tapestry.

UTILITY

We have gone thru a lot of practice work. From now on I want you to plan your weaving well ahead, not just sit down to do something. Remember that a simple pattern is always the most satisfactory in the long run.

You want draperies:

1. For warp you want a strong none flexible yarn, something which does not expand in smooth weather, and creep up a few inches when it rains. It also has to hold that warp a long time.
2. Consider the colors in the room where the draperies are to hang.
3. The weft of a drapery should be soft and plyable so as to drape well. I saw one drapery with yellow carpet warp for warp and pearl cotton in the same color for weft, and it looked delightful on that summer day. With the rich choice of yarns now on the market. It should be fair and pleasant to choose

For furniture covering a small, overall pattern is good.

Thin warp set close, and woven with one harness at the time, will give a soft backing to the fabric, and make it stay well.

VOCAL ABILITY ON WEAVING

With the knowledge you now have, you should start going to places where weavers meet-be it study courses or summer schools or just meetings. It is always good to talk with people with a different training.

Don't be afraid of asking questions, or of giving answers if asked. The give and take in that way is a means of growth for any craftsman. Another point added or subtracted for that matter enriches the knowledge of all concerned. Bring your note book, and give your own draws if they are wanted. Even on the same setup the work will always carry with it a bit of the personality of the one who made it.

Your own brush stroke might be a far fetched phrase. But that is how one recognizes a painter's work.

At any rate: what you put your own skill and mind into doing, will always be a piece of YOU.

WOOL AND WARPING

Should you one day want to do some warps which you think you will use in the near future-now when the warper is up anyway-Don't do wool to put away.

This fabric consists of tiny little shell cups set one into the other. When just laying around, they are apt to cuddly up to each other. We call it matting.

On the other hand, if you chain should be quite solid, those little shells will be stretched beyond a comeback and you will have a springless, dull warp.

Any other fabric which I have tried, will do well in a chained warp, as long as you remember to mark each one as to width, length and what they were intended for.

It took me a long while to find how quickly those things are forgotten, and a long, tedious recount is the result.

As I have emphasized before: Never skimp on warp. Something might come up which might demand another yard, some unexpected take in. It is fun to experiment if any warp is left after the order is filled.

Since X is the unknown factor, we shall look into exhibits, criticisms and such.

Don't worry over sending your work to shows. Send what you think is good. If it is excepted, it will give you great pleasure. Rejections are sometimes blessings in disguise, because it will make you stop and take stock of your weaving and of yourself.

Should the jury send a personal note with the rejection, it means that when they don't feel that piece of work is up to the demands of the particular show, they think it is worth their opinion. Persons qualified to judge a show, have as a rule had long training in the study of textiles. They know what is demanded of each fabric done for a specific purpose, and their Eyes are trained to see those things almost at a glance.

Listen to them gratefully, and do a bit better on the particular point next time.

In sending in works pay close attention:

1. Labeling
2. Time
3. Any other set requirements.

Go to lectures. You know enough of weaving now to follow a line of thought, and to enjoy a discussion.

YARNS AND Y O U

Should you want to go yarn hunting one sunny day, you will find quite a few dealers who are interested in the work you are doing. They will be able to tell you about yarn counts and yardage. Also of what will be new in trends of fabrics and colors. Also how the different one will stand up to light and washing and wear. Knowing a yarn's resistance to abrasion is important in doing upholstery.

Yardage differ greatly in smooth yarns and nub or boucle. Those bumps and loops do weigh in with the rest.

Study those things. Let your Eye and Heart feast on beautiful colors. Let your vision loose to see them in fabrics, and your day will be a good one.



Now I shall leave you all to yourself.

You have faithfully followed up, and should be able to speak the weaver's language well.

Should any serious question come up, take your time in forming it. I have found that this in itself often brings forth the answer.

But you can count on me to, so let us keep on comparing notes.

Just remember:

A weaver's difficulty exists to a great extent within herself. Every time you think it can't be done, you slam a little window on your creative growth. It matters not if the work you set out to do, does not come out just as you thought it would.

Did I ever tell you that a small mistake in a draw or in a treadling might give you a great, new pattern?

Watch your slips, and happy weaving!

