

# helps and hints

Compiled by  
Handweavers Guild of America, Inc.  
Service Committee

HELPS AND HINTS

A HANDBOOK OF PROJECTS AND IDEAS

FOR USE IN SERVICE PROGRAMS

BY - WEAVERS

- SPINNERS

- THERAPISTS

- TEACHERS

The projects and ideas in HELPS AND HINTS really work. They have been contributed by people active in the weaving programs of retirement homes, nursing homes, hospitals, clinics, rehabilitation facilities; and in school demonstration programs.

Through the pages of this handbook, these dedicated workers and volunteers share their ideas with others.

Compiled by

HGA SERVICE COMMITTEE

LOIS K. EDWARDS, CHAIRMAN

A SUGGESTION ABOUT THIS HANDBOOK . . . .

HELPS AND HINTS is already three-hole punched. Why not insert it in a three-ring binder? Then you can add to the binder your personal record sheets, your notes about projects you have set up, clippings of other ideas which might be helpful. And you'll have a useful permanent record -- all in one place -- easy to find -- easy to refer to when you wish to set up a new project.

**A REQUEST FOR FURTHER HELP . . . .**

As you use HELPS AND HINTS, perhaps you'll put one of the loom projects to use a little differently. Or perhaps you have ideas and suggestions that you too would like to share with others active in service programs.

Please send your projects and ideas to:

HELPS AND HINTS  
HGA Service Committee  
998 Farmington Avenue  
West Hartford, Connecticut 06107

When enough have been received, they will be compiled, printed, and made available as an addition to HELPS AND HINTS.

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FIVE IMPORTANT HELPS IN THIS HANDBOOK . . . .

SECTION I. HELPFUL HINTS ABOUT TEACHING WEAVING . . . .

You will find specific, down-to-earth suggestions for how to teach weaving to the blind, the physically handicapped, the emotionally disturbed, the mentally retarded.

Even though you may be teaching weaving to just one of these groups, please read all the suggestions and refer to them again and again. Many of the suggestions can be used equally well in other situations. By familiarizing yourself with them, you can adapt for your own use the ideas best suited to the people you work with.

SECTION II. LOOM PROJECTS . . . .

You will find drafts and plans of weaving projects in use now in various service programs. Please read them all. They are often interchangeable too. A place mat woven in a retirement home might equally well be woven at a VA hospital, for instance. Or a pillow done at a rehabilitation center might well be woven at a retirement home.

And, of course, the plan for a place mat can be enlarged to become a table runner. Or the plan for a pillow can be changed so that a poncho results.

Different threads too can be substituted. There are infinite possibilities.

SECTION III. SUGGESTED SETTINGS FOR YARNS OF VARIOUS YARDAGES . . . .

This useful chart can help you solve your thread interchange problems.

SECTION IV. SCHOOL DEMONSTRATIONS . . . .

This section is devoted to descriptions of school demonstrations of various fiber manipulations.

WEAVING RECORD SHEET . . . .

Included for your consideration is a weaving record sheet. These useful sheets are a service of Handweavers Guild of America, Inc., proceeds go to the HGA Scholarship Fund, and the cost is \$2 for a pad of fifty. You may wish to insert your copy of HELPS AND HINTS in a three-ring binder and add these Weaving Record Sheets as part of your permanent record. The sheets may be ordered from:

Louise Jacobson  
17 Laurel Court  
Norwich, Connecticut 06360

STATEMENT OF PURPOSE . . . .

Weaving can be a source of contentment, of personal fulfillment, of a sense of achievement for those who sometimes have little else to be joyful about. Weaving can provide healthful and beneficial exercise for those in need of physical therapy. It can be an escape for those with emotional disturbances. It can be a learning process.

There are weaving programs in retirement homes, in nursing homes, in community centers; in general hospitals, VA hospitals, extended care facilities; in schools for the handicapped; in mental hygiene clinics. And there is also an increasing demand for school demonstrations of weaving and spinning.

The teaching and demonstration of weaving and spinning in these facilities fall in the main to dedicated volunteers, who understand and are sympathetic with the benefits which accrue to those they assist.

It is for these volunteers, both present and potential, and for paid teachers of service programs, and for therapists in charge of such programs, too, that this handbook has been prepared.

Weavers and spinners who give service through the fiber arts were asked to share with others the projects and ideas they have found to be successful for those they help -- successful in terms of satisfaction, enjoyment, ease of accomplishment. This handbook is the result of their willingness to share what they have learned about helping others.

It is hoped that this sharing of ideas and suggestions will result in expanded programs for those now giving help to others through the fiber arts, and inspiration for those who want to give help in this way but haven't yet begun.

Lois K. Edwards, Chairman  
HGA Service Committee

"...For seventeen years I have taught weaving to a small class of old people at the Golden Age Center of Cleveland, a recreational facility for older people and a Red Feather agency...These years have been most rewarding to me and I feel I have gained far more than I have given. I wish more weavers would share their pleasure in weaving in some similar fashion and discover the rewards for themselves."

Statement of Rebecca P. Woods, a  
contributor to this handbook

SECTION I. HELPFUL HINTS ABOUT TEACHING WEAVING . . . .

This section includes practical suggestions from many weavers about ways to teach weaving to the blind, the aging, the physically handicapped, the emotionally disturbed, the mentally retarded.

Please read them all. They may not all be applicable to those you help, but many of them are useful in more than one situation. Become familiar with them, and adapt them for your own best use.

Especially, be sure to study page 11, "General Hints for Teaching Weaving in Service Programs." It contains hints suggested over and over by those helping in all service situations, no matter what the disability. You will note that all the suggestions on page 11 have the general purpose of avoiding frustration for the weaver. And when the weaver in a service program is having a good experience, those who are helping also know satisfaction.

WHEN TEACHING WEAVING TO THE BLIND . . . .

1. Use a lot of color. Many of the legally blind are able to distinguish some color.
2. Use a coarse grist.
3. Identify different colors of weft materials by using different sizes of shuttles.
4. Use treadling patterns which the weaver can easily memorize.
5. Let me tell you about a tiny, brisk lady in her 90's who is blind. She has been weaving since she was 40. When she became blind in her 70's she continued to weave, but relied at first on her friends to wind her warps.

Nowadays she does everything for herself but the denting. This is her method:

She winds her warp on a warping board, by touch alone. She dresses her loom from the front, first putting the ends through the reed to the general width that she wants, so that the reed acts as a spreader; then threading by touch to a 4-harness twill; then tying to the back rod and rolling on. A friend then does the final denting. She herself ties on in front and is ready to weave.

She uses perle cotton for the warp. She measures by counting weft shots, and also by using a tape measure with giant numbers which she can just barely distinguish. She weaves a good many place mats, often using weft stripes of color. She also makes attractive colonial-looking mats out of cloth strips sewn together.

Does her own finishing. Sells. And is a happy lady.

6. One volunteer who has worked with a young man who is a blind cerebral palsy victim, says this: "My personal feeling is that material should be selected with as much color and interesting texture as possible. Weaving is a craft and an art. The patient should be made to feel that it is a creative thing he is doing and not a piece of drudgery designed to develop coordination and muscle-building alone." (See page 17 for further comments by this volunteer.)



WHEN TEACHING WEAVING TO THE AGING . . . .

1. Be sure that weavers are comfortably seated. Backs tire easily.
2. Take a break. Midway in the lesson, encourage a relaxing break to look at others' work, have a cup of coffee, walk around a bit.
3. Plain black warps can be difficult for older weavers to work on. They tend to "glare". Plain white warps can be equally troublesome.
4. Older weavers often prefer simple treadlings but intricate-looking designs. This can be achieved by the use of pattern in the warp.
5. Older weavers often prefer something that weaves up fast.
6. On the other hand, some older weavers really enjoy working with fine threads.
7. Expect to do most of the dressing of the loom. Arthritic fingers and fading eyesight cause mistakes which can be a source of terrible frustration to the weaver, and of time lost to the volunteer.
8. Expect that you will have to do some of the finishing.

WHEN TEACHING WEAVING TO THE MENTALLY RETARDED . . . .

1. Use simple projects.
2. Use lots of color.
3. It is a help to the instructor to teach the patients to send the shuttle from the same side as the foot is pedaling -- left foot, left hand; right foot, right hand. In this way the teacher can supervise several weavers at the same time and catch mistakes more easily.
4. The mechanical action of a floor loom seems to be more satisfactory for the mentally retarded than a table loom.
5. Repetition and mechanical chores give the mentally retarded a sense of security and mastery.
6. When using simple equipment such as foam meat tray looms, tongue depressor looms, cardboard looms, and frame looms, it is a good idea to use alternating contrasting colors -- black and yellow, for instance. The patient can then be told: under black, over yellow, under black, etc.
7. When using table or floor looms, it is often good to work in teams of two patients. One patient presses the levers or treadles (preferably two alternating treadles) and uses the beater, and the other patient handles the shuttle.
8. In small groups and under close supervision, patients can wind warps on a peg board, help beam the warp, and wind flat shuttles.

WHEN TEACHING WEAVING TO THE EMOTIONALLY DISTURBED . . . .

1. Use plenty of color.
2. Try a brightly striped warp with a simple twill threading.
3. Use simple weaving projects.
4. One volunteer who works with psychiatric patients says that as a rule the patients are uninterested in any but the simplest weaving projects. If they show more interest, the therapist attempts to involve them in winding warps and doing threading.
5. One volunteer recommends a loom with a direct tie-up. She believes it helps the patient focus his attention on the weaving and away from his problems.
6. Another volunteer at a mental hygiene clinic where the majority of patients are alcoholics says that as a general rule alcoholics are either heavily sedated when admitted, or terribly shaky. Coordination is therefore poor, and weaving is too much for them or else is too slow for them.
7. The same volunteer comments that manic depressive patients have used two-harness looms with success. The mechanical aspect of the weaving and the speed of it seem to be satisfying to them.
8. The same volunteer has also had good results with a frame loom for some patients.

WHEN TEACHING WEAVING TO THE PHYSICALLY HANDICAPPED . . . .

1. Table looms are oftentimes better for the physically handicapped.
2. Table looms can be clamped to a table in the position which suits the patient's therapeutic needs best: farther away, higher up, etc.
3. Using yarn with a coarse grist can eliminate breakage problems, and thus frustration on the part of the patient.
4. One volunteer at a school for handicapped children encouraged the matron and the physical therapist to learn some weaving, and now they are extra pairs of hands when she is not there, and the weaving program is progressing extremely well.
5. A complicated treadling pattern is suggested for children physically handicapped but mentally alert. It keeps their interest high.
6. Handicapped persons with one arm and one leg, or any combination, are easily taught to weave if one gives lots of time and lots of patience and lots of love along with the instructions.
7. If a handicapped person has jerky movements so that he keeps breaking cotton warp threads, try him on a wool warp with a soft-beat weft -- for instance, a lacey scarf project. Oftentimes such a person will respond to a gentle beat and be more successful at his weaving.
8. For a person who has limited control of hands and arms, stick shuttles are sometimes easier to use than boat shuttles.
9. When using weaving as rehabilitation for certain disabilities, the beater can be weighted to help strengthen muscles.
10. Expect to dress the looms.
11. A one-shuttle weave is recommended.

GENERAL HINTS FOR TEACHING WEAVING IN SERVICE PROGRAMS . . . .

1. Use strong warp threads.
2. Use color.
3. Have samples available to choose from.
4. Stress a good product.
5. Expect the weaver to "un-weave" mistakes.
6. Expect the weaver to produce a good selvedge.
7. For troublesome selvedges you might try a "floating selvedge". This is an extra thread on each side of the warp which does not go through a heddle, but which is dented and tied in with the rest of the warp. In weaving, the shuttle goes over the floating selvedge as it enters the shed, and under the floating selvedge as it exits from the shed. Remember: "Over, under."
8. Have a helper. Work in pairs. It shares the burden, and each inspires each other.
9. Or try to interest the therapist or the person in charge of the program in weaving.
10. Suit the project to the weaver's capability. Some of your weavers will be able to do quite accomplished weaving. Others will be happier doing extremely simple projects.
11. In order to avoid collapsing warp edges, which are a terrible source of frustration and problems, do not beam a warp the full width of the loom. As a general rule, the weavers you are dealing with cannot cope with this problem.
12. Warp should be rolled on with paper. Make the paper wide enough so that the warp doesn't fall off at the edges.
13. It is suggested that ordinary warps should be set no closer than 16 ends per inch.
14. Warp no knots.
15. Treadlings should be written out on a 3 x 5 card and attached to the loom with masking or cellulose tape.
16. Measuring should be done with a cloth tape pinned to the weaving.
17. Be prepared to do most of the dressing of the looms.
18. Be prepared to help with the finishing of the woven articles.

## SECTION II. LOOM PROJECTS . . . .

This section presents thirty drafts and plans of weaving projects in use now in various service programs. Please read them all. They are often interchangeable.

A place mat woven in a retirement home might equally well be a good project for use in a VA hospital, for instance. Or a pillow cover done at a rehabilitation center might well be a good project at a retirement home.

And, of course, the plan for a place mat can be enlarged to become a table runner. Or the plan for a pillow might be used for a poncho.

Threads can be changed -- indeed they sometimes must be changed depending upon what is available to you in the program where you help. And a change in threads and sett can, of course, give a whole new look to a project. (For help with thread settings, see pages 49 - 51.)

There are infinite possibilities.

Also, at the end of this section, pages 47 - 48, there are some additional ideas and suggestions for loom projects which may help with your planning.

PLEASE NOTE: Drafts are arranged for rising shed (jack) looms.

PROJECT #1  
STRIPS TO SEW TOGETHER  
in 2-Harness Finnish Weave  
From Jean Milne, Ontario, Canada

Woven by the Physically Handicapped

Reed: 15-dent

Sett: 15 ends per inch

Warp: 8/2 or 8/4 cotton -- L = Light color  
D = Dark color

										1	2
L	L	L	D	D	D	D	L	L	L	O	O
L	D	D	D	D	L	L	L	L	L	O	O
										/	/
										/	/

Note: Some handicapped weavers may do better with a more widely-spaced warp. In that case, use a 12-dent reed and a sett of 12 ends per inch.

Weft: The following suggestions are made:

1. Weft of same shade as light warp.
2. Weft of deeper shade of light warp.
3. Combination of threads using colors that go with light warp.
4. Combination of thick and thin, or shiny and dull.
5. Combination of #3 and #4 above.
6. Light and dark weft alternated.

Threading Directions:

1. For 2" - 3" strip, repeat threading x 3 = 36 total ends.
2. For 3" - 4" strip, repeat threading x 4 = 48 total ends.
3. For 5" - 6" strip, repeat threading x 6 = 72 total ends.

Weaving Directions:

1. Weave in plain weave, using one of the weft suggestions above, for the desired length. See below.

Finishing Directions:

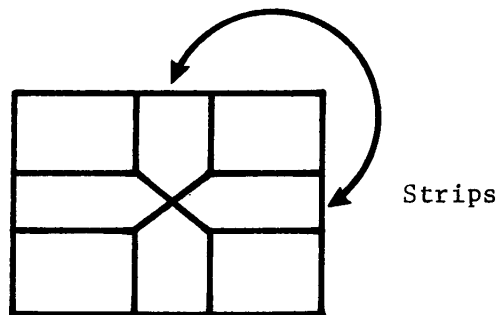
Strips can be used in the following ways:

1. 2" - 3" strips:
  - a. Yardstick holders.
  - b. Sewn together for shopping bags.
  - c. Sewn together for shoulder bags.
  - d. Pin cushions.
  - e. Tray holders. Sew to dime store plastic bracelet.
  - f. Bookmarks. Weave 7", leaving 1" of warp at top and bottom for fringe. Finish with a dab of white glue to hold the fringe in place.
2. 3" - 4" strips:
  - a. Eyeglass cases.
  - b. Shopping bags.
  - c. Shoulder bags.
  - d. Tray holders.
  - e. Yardstick holders.

(continued on next page)

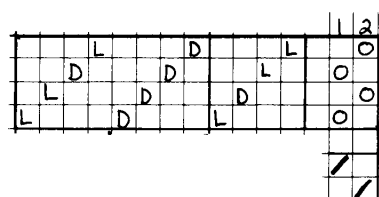
PROJECT #1 (continued)  
STRIPS TO SEW TOGETHER

3. 5" - 6" strips: a. Tissue holders for purse-size tissue packets.  
 b. Shopping bags.  
 c. Shoulder bags.  
 d. Sewn together for cushion covers. One possibility is to arrange the strips attractively on a piece of velvet or a larger piece of woven fabric, as illustrated below:



Comments:

1. This project comes from the Handicapped Workshop in London, Ontario. The weavers there, in general, are people with limited movement -- use of one arm or leg, or use of arms only. Some have jerky limb movement, and some have limited concentration span because of strokes or accidents.
2. The Workshop instructors have found that this strip project works well for a good many of the weavers. They have a person try each width to see which one he can handle best.
3. The Workshop instructors have learned that those with limited movement -- just one arm, just one leg, an arm and a leg -- "are easily taught to weave if you give lots of time and lots of patience and love along with the instructions."
4. This threading is also attractive when woven as drawn in. Although it is seldom woven in this fashion at the Handicapped Workshop because of the weavers' physical problems, it could easily be woven as drawn in by someone with good concentration and good use of the hands.
5. This threading can be expanded for a 4-harness loom, as follows:

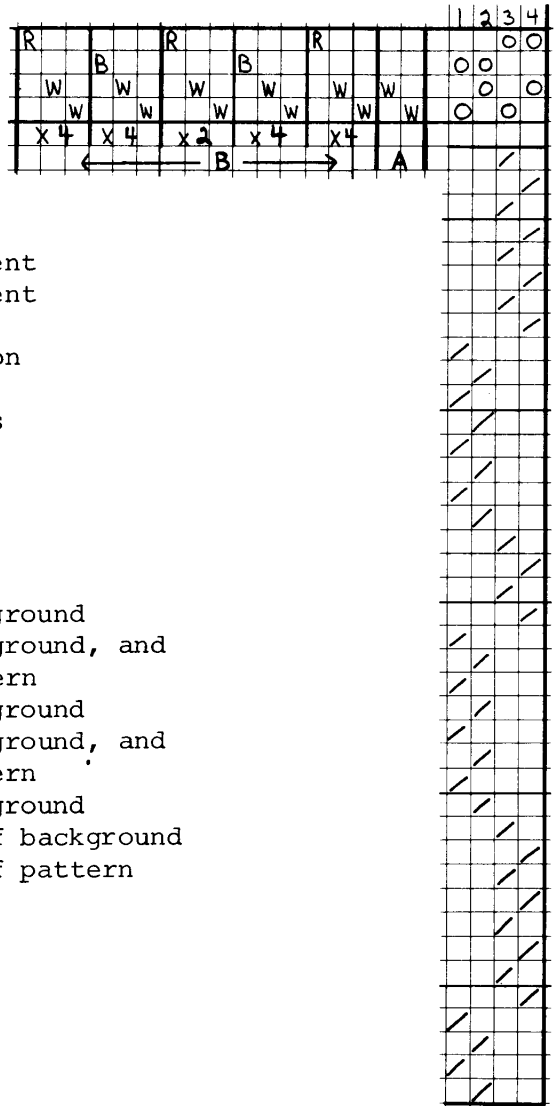


PROJECT #2

Woven at a VA hospital

PLACE MAT in Warp Pattern Resembling Monk's Belt

From Anne Booher, New York



Reed: 15-dent, 13" width in reed

Sett: Block A -- 30 ends per inch, 2 per dent  
Block B -- 45 ends per inch, 3 per dent

Warp: W = White, for background, 24/3 cotton  
R = Red, for pattern, 6-strand floss  
B = Blue, for pattern, 6-strand floss

Weft: 24/3 cotton, white

Threading Directions:

1. Repeat Block A x 30 = 60 ends of background
  2. Repeat Block B x 1 = 36 ends of background, and  
18 ends of pattern
  3. Repeat Block A x 100 = 200 ends of background
  4. Repeat Block B x 1 = 36 ends of background, and  
18 ends of pattern
  5. Repeat Block A x 30 = 60 ends of background
- 392 total ends of background  
36 total ends of pattern

Weaving Directions:

1. Repeat treadling for 20".

Finishing Directions:

1. Turn under 1/4" and hem under 3/4".
2. Finished size approximately 13" x 18".

Comments:

1. This project produces a mat with two colorful, attractive border stripes. It fits beautifully into the Helpful Hint (see page 8) that weavers in service programs enjoy weaving which is intricate-looking yet simple to do.
2. A pick-up design to match the warp pattern can be made across the top and bottom of the mat by raising harnesses 3 and 4. Some weavers in service programs would enjoy accomplishing this extra touch.
3. 3/5 perle or 10/3 perle may be used in place of the floss for the pattern threads.
4. The idea for this project came from an early Lily "Practical Weaving Suggestion" by Osma Couch Gallinger Tod.

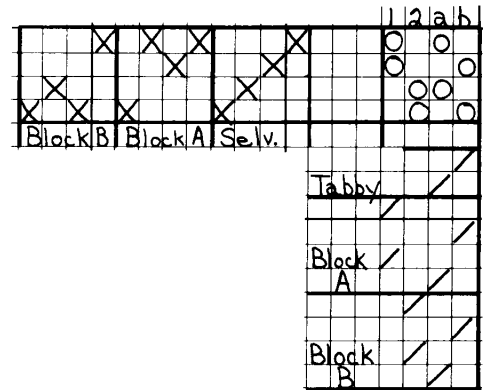


PROJECT #3

Woven at a Retirement Home

PLACE MAT in Summer & Winter -- "Textured Squares"

From Margaret L. Smith, Pennsylvania



Reed: 12-dent, 11-1/2" in reed

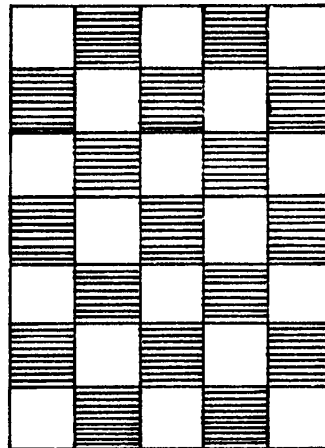
Sett: 24 ends per inch, 2 per dent

Warp: 10/3 cotton, natural

Weft: 10/3 cotton, blue-green

Threading Directions:

1. Selvage x 1 = 4 ends
  2. Block A x 14 = 56 ends
  3. Block B x 13 = 52 ends
  4. Block A x 13 = 52 ends
  5. Block B x 13 = 52 ends
  6. Block A x 14 = 56 ends
  7. Selvage x 1 = 4 ends
- 276 total ends



Weaving Directions:

1. Weave 1" in plain weave at each end for hems.
2. Weave Block A to square, Block B to square, and repeat for desired length, ending with Block A to balance. Length will be about 17", plus hems.

Finishing Directions:

1. Hem.
2. Approximate finished size 11" x 17".

Comments:

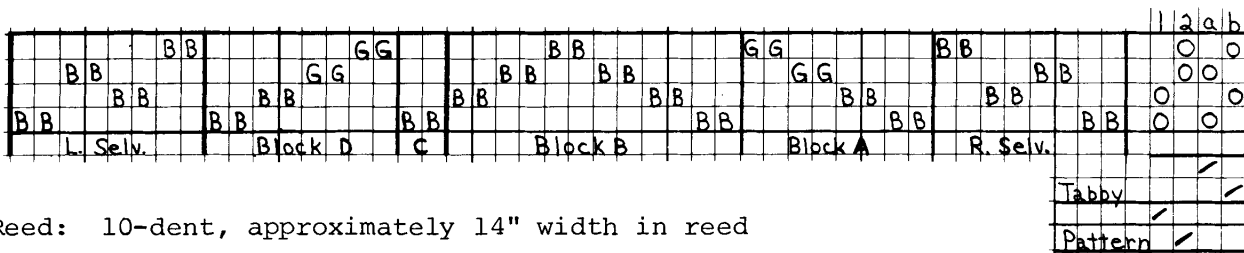
1. This mat is attractive also with a finer warp and weft used for the tabby shots, and a heavier pattern thread.
2. The threading blocks can be enlarged, or can be increased in number, for a larger, more formal mat.

PROJECT #4

Woven by a Blind Cerebral Palsy Victim

TABLE MAT in Twill and Pointed Twill

From Margaret Spangler, New York



Reed: 10-dent, approximately 14" width in reed

Sett: 20 ends per inch -- 1 per heddle, 2 per dent

Warp: Mercerized cotton with frost-like finish -- B = Blue  
(size similar to 5/2 perle, or 3/2 cord) G = Green

Weft: Same as warp, blue

Threading Directions:

- |                   |                 |                       |                |
|-------------------|-----------------|-----------------------|----------------|
| 1. Right selvedge | x 1 = 8 ends    | 4. Block C to balance | x 1 = 2 ends   |
| 2. Block A        | x 5 = 40 ends   | 5. Block D            | x 5 = 40 ends  |
| 3. Block B        | x 15 = 180 ends | 6. Left selvedge      | x 1 = 8 ends   |
|                   |                 |                       | 278 total ends |

Weaving Directions:

1. Leave 2" of warp at each end for fringe.
2. Weave 1-1/2" of plain weave at each end.
3. Weave pattern treadling for 11".

Finishing Directions:

1. Knot and fringe, or hemstitch, or machine stitch edge.
2. Finished size approximately 13" x 18", including fringe.

Comments:

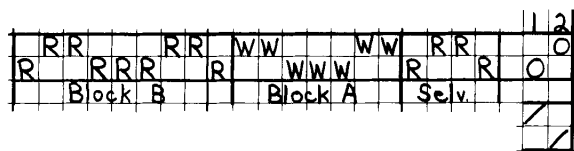
1. The volunteer states: "This project was designed specifically for a blind young man about 28 years old. He had been taught to weave by another volunteer. The materials were drab and colorless. The volunteer was using what was available at the center. Materials donated to the center are usually cast-offs no one wants.

"My personal feeling is that material should be selected with as much color and interesting texture as possible. Weaving is a craft and an art. The patient should be made to feel that it is a creative thing he is doing and not a piece of drudgery designed to develop coordination and muscle-building alone.

"Even though the young man was blind, I explained the color to him, using words such as cool -- warm -- pretty. I had him feel the texture. We talked about it. He became quite animated talking about the colors, and asked me many times to repeat what I had told him. Others in the group told him how beautiful his work was. Co-workers in other departments were delighted with his table mats and talked about them with him."

PROJECT #5  
PLACE MAT or POT HOLDER  
 From Vernie Peterson, Illinois

Woven at a Retirement Home and also  
 at a School for Handicapped Children



Reed: 15-dent, 14" in reed for place mat  
 9" in reed for pot holder

Sett: 15 ends per inch

Warp: 10/3 cotton, red and white -- R = red  
 W = white

Weft: Cotton rug yarn, white

Threading Directions:

	PLACE MAT	POT HOLDER
1. Selvage	x 1 = 4 ends	x 1 = 4 ends
2. Block A to Block B	x 12 = 192 ends	x 8 = 128 ends
3. Block A to balance	x 1 = 7 ends	x 1 = 7 ends
4. Selvage	x 1 = 4 ends	x 1 = 4 ends
	<u>207 total</u>	<u>143 total</u>

Weaving Directions:

PLACE MAT

1. Leave 1-1/2" of warp at each end for fringe.
2. Repeat the 1,2 treading for 19".

POT HOLDER

1. Weave 1" at each end with 10/3 cotton, white, for hems.
2. Repeat the 1,2 treading for 8".

Finishing Directions:

PLACE MAT

1. Use a zig-zag machine stitch to secure the ends.
2. Finished size approximately 12-1/2" x 19", plus 1-1/2" fringe at each end.

POT HOLDER

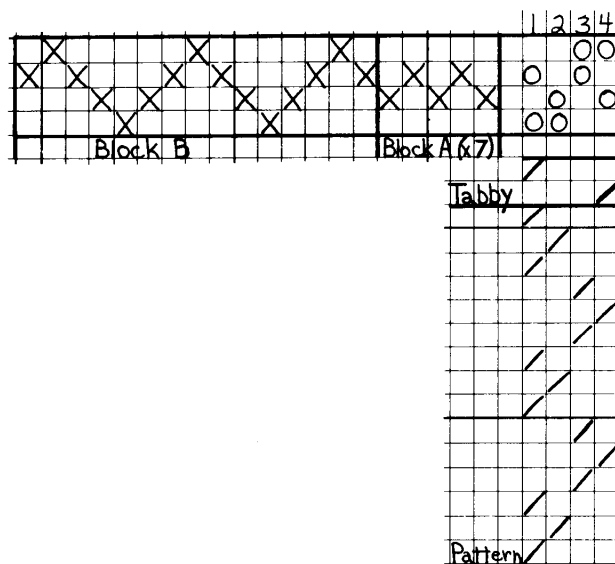
1. Use zig-zag machine stitch to secure the ends.
2. Roll the hem.
3. Finished size approximately 8-1/2" x 8".

Comments:

1. This project produces a handsome striped mat or pot holder which looks intricate but is simple to weave.

PROJECT #6  
PLACE MAT in Huck Lace  
 From Rachael Bellamy, New York

Woven at a Church Home for the Elderly



Reed: 10-dent, 16-3/4" width in reed

Sett: 20 ends per inch, 2 per dent

Warp: 5/2 mercerized cotton, white

Weft: Same

Threading Directions:

Note: Each time Block A is threaded, it is repeated 7 times.

1. Block A + Block B x 6 = 300 ends
  2. Block A x 7 = 35 ends
- 335 total ends

Weaving Directions:

1. Weave 1-1/4" of plain weave at each end of mat.
2. For body of mat, weave pattern treadling once, then weave 1" of plain weave. Continue alternating the pattern treadling and the band of plain weave for about 20", ending with the pattern treadling to balance.

Finishing Directions:

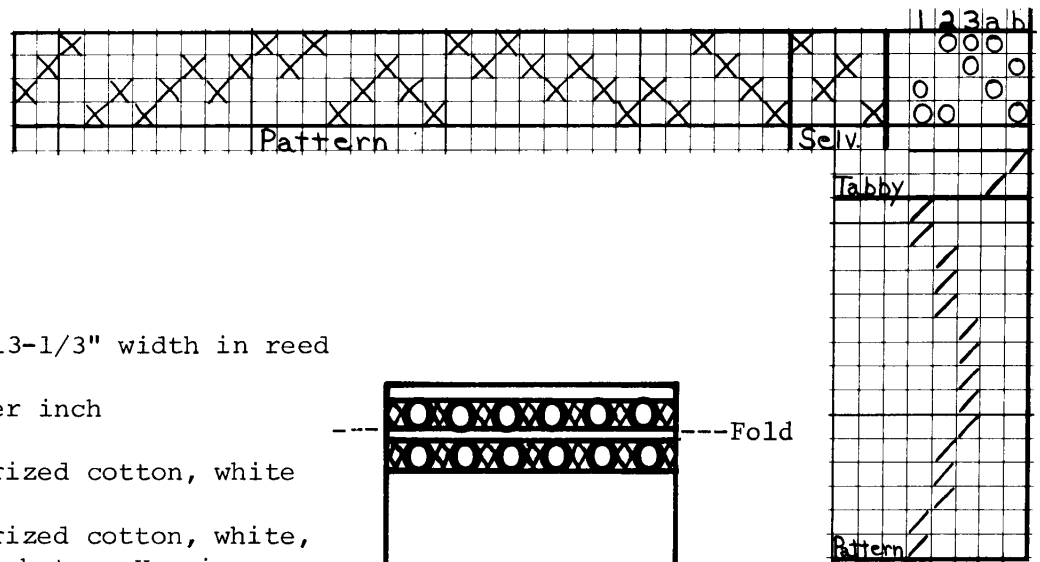
1. Turn under 1/4" and hem under 1".
2. Finished size approximately 15" x 19".

Comments:

1. This project and the three which follow are more difficult to weave than most of the projects in this handbook. Their complicated treadlings would put them beyond the capabilities of weavers with emotional difficulties or limited concentration spans, of course. However, don't dismiss these four projects out of hand. Remember that there are weavers in service programs who are perfectly capable of this kind of weaving, and who would experience a real sense of joy and achievement from weaving these lovely mats. The secret is to fit the project to the weaver's capabilities.

PROJECT #7  
REVERSIBLE PLACE MAT  
 with Honeysuckle Border  
 From Rachael Bellamy, New York

Woven at a Church Home for the Elderly



Reed: 15-dent, 13-1/3" width in reed

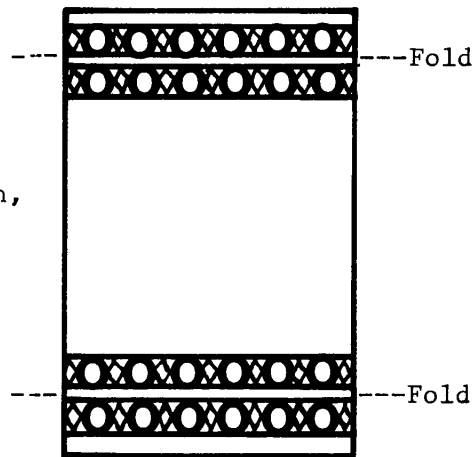
Sett: 15 ends per inch

Warp: 5/2 mercerized cotton, white

Weft: 5/2 mercerized cotton, white,  
 for tabby shots. Heavier yarn,  
 blue, for pattern shots.

Threading Directions:

1. Selvedge x 1 = 4 ends
  2. Pattern x 6 = 192 ends
  3. Selvedge x 1 = 4 ends
- 200 total ends



Weaving Directions:

1. Weave 1" in plain weave at each end for turnunder.
2. Weave pattern sequence once, using alternating tabbies between pattern shots.
3. Weave 1/2" of plain weave.
4. Weave pattern sequence once, using alternating tabbies between pattern shots.
5. Weave 19" in plain weave for center of mat.
6. Repeat steps #2, #3 and #4 for second honeysuckle border.

Finishing Directions:

1. Fold mat at each end between the two pattern sequences.
2. Hem carefully by hand.
3. Voila! You have a reversible mat.

Comments:

1. This mat is attractive with white for the background and color for the honeysuckle borders. It is also nice with color for the background and white for the borders.
2. See Comment #1 under Project #6.

PROJECT #8

Woven at a Church Home for the Elderly

PLACE MAT in Huck "Bead and String"

From Rachael Bellamy, New York

Reed: 12-dent, 13" width in reed

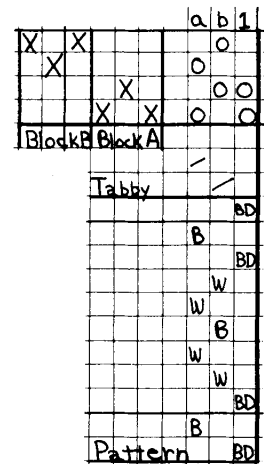
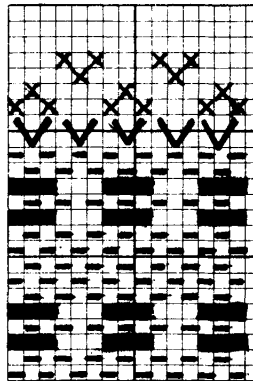
Sett: 18 ends per inch  
3 per dent, skip 1 dent

Warp: 5/2 mercerized cotton, white

Weft: W = 5/2 mercerized cotton, white  
B = Cotton rug yarn, blue  
BD = Cotton rug yarn, blue, doubled

Threading Directions:

1. Block A + Block B x 39 = 234 ends
  2. Block A to balance x 1 = 3 ends
- 237 total



Weaving Directions:

1. Weave 2" in plain weave for hems at each end with mercerized cotton.
  2. Weave a 20" overall length, repeating the pattern treadling 3 - 5 times at each end for borders and using plain weave for center of the mat.
- Note: The pattern treadling sequence must be preceded by and followed by tabby b.

Finishing Directions:

1. Make a double 1" hem.
2. Finished size approximately 12-1/2" x 17-1/2".

Comments:

1. "Bead and String" refers to the appearance of the finished fabric, with the "Bead" being a nub, and the "String" an overshot. Actual beads are not used.
2. The pattern treadling sequence can also be used effectively throughout the mat with alternating plain weave stripes.
3. This project requires excellent concentration on the part of the weaver. The tabbies change direction, and it is a 2-shuttle weave.
4. When the double cotton rug yarn shot is called for -- BD -- catch the outside warp thread so that it isn't necessary to use 3 shuttles.
5. See Comment #1 under Project #6.

PROJECT #9  
PLACE MAT with Bronson Lace  
 "Picture Frame" Border  
 From Rachael Bellamy, New York

Woven at a Church Home for the Elderly

Reed: 18-dent, 14" width in reed

Sett: 18 ends per inch

Warp: 10/2 linen, any color

Weft: Same

Threading Directions:

1. Selvedge x 6 = 12 ends
  2. Block A x 4 = 24 ends
  3. Block B x 3 = 18 ends
  4. Block A x 2 = 12 ends
  5. Block B x 20 = 120 ends
  6. Block A x 2 = 12 ends
  7. Block B x 3 = 18 ends
  8. Block A x 4 = 24 ends
  9. Selvedge x 6 = 12 ends
- 252 total ends

Weaving Directions:

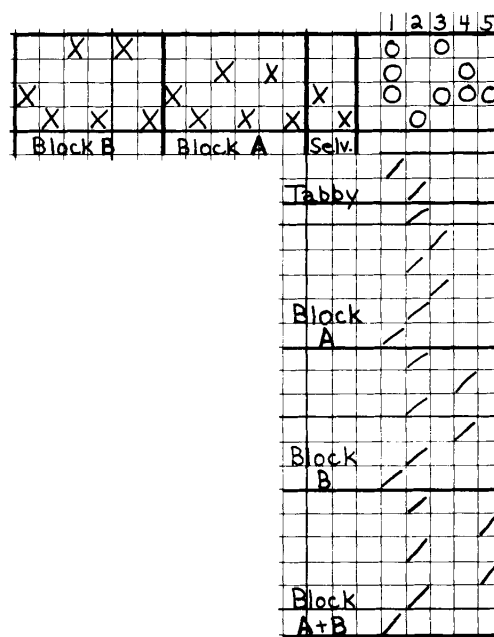
1. Weave 3" in plain weave.
2. Treadle Block A + B for 1".
3. Treadle Block A for 13".
4. Treadle Block A + B for 1".
5. Weave 3" in plain weave.

Finishing Directions:

1. Turn under 1/2" and hem under 1/2" for a narrow double hem.
2. Finished size approximately 13" x 19".

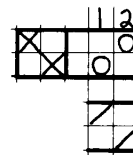
Comments:

1. This mat and those of Projects #6, #7 and #8 sell very well at the Church Home's annual Craft Fair.
2. See Comment #1 under Project #6.



PROJECT #10  
TABLE RUNNER on a 2-Harness Loom  
From Margaret Spangler, New York

Woven by a Child Victim of Cerebral Palsy



Reed: 15-dent, 8" width in reed

Sett: 15 ends per inch

Warp: Crochet cotton, pink, blue, black

Weft: Crochet cotton, white with silver thread

Threading Directions:

1. Blue = 15 ends
  2. Black = 2 ends
  3. Pink = 27 ends
  4. Black = 3 ends
  5. Blue = 27 ends
  6. Black = 3 ends
  7. Pink = 27 ends
  8. Black = 2 ends
  9. Blue = 15 ends
- 121 total ends

Weaving Directions:

1. Weave for 60".

Finishing Directions:

1. Knot and fringe.
2. Or, hem.

Comments:

1. This was a learning project for a 10-year-old girl severely handicapped by cerebral palsy. The family situation was unfortunate. The girl was being neglected. Learning to weave gave her a sense of accomplishment and self-confidence, and earned her the respect of her family because she could at last do something that none of them could do.
2. The warp was planned to be both colorful and strong -- colorful so as to appeal to the child's eye, and strong so that with her poor coordination she would not suffer the added frustration of broken threads.
3. The suggestion is made that flat shuttles are easier to use than boat shuttles for a person who has limited control of hands and arms.



PROJECT #11

Woven at a Rehabilitation Facility

TABLE RUNNER in a 2-Harness Weave  
From Helen Kolts, California

	T	T	T	S		S	N	W	S		S	T			1	2
W		W		b	N	W	b		b	N	W	b		W	O	
L.		Block				Block							R.			
Selv. C	B					A							Selv. I		/	/

Reed: 8-dent, 11-1/2" in reed

Sett: 8 ends per inch

Warp: 8/4 carpet warp, tea rose = T  
8/4 carpet warp, white = W  
Novelty yarn, white = N

Weft: Cotton rug yarn, white or tea rose

Threading Directions:

1. Right selvedge x 9 = 18 ends
  2. Block A x 1 = 6 ends and 4 skipped dents
  3. Block B x 18 = 36 ends
  4. Block C x 1 = 1 end
  5. Block A x 1 = 6 ends and 4 skipped dents
  6. Left selvedge x 9 = 18 ends
- 85 total ends (93 total dents)

Note: In Block A use separate heddles for N's and W's.

Weaving Directions:

1. Leave 3" of warp at each end for fringe.
2. Using carpet warp, weave 8 shots at each end for heading.
3. Using cotton rug yarn, weave 36" -- or desired length.

Finishing Directions:

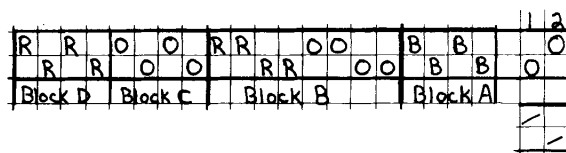
1. Knot and fringe warp ends.
2. Finished size approximately 11" x 36".

Comments:

1. This project is woven in the rehabilitation clinics of a general hospital by patients who are in need of therapy to help regain their strength.
2. The weaver-volunteer and her partner suggest that small table looms be clamped to a table in the position which suits the weaver's particular therapeutic needs best.
3. Be sure that the novelty yarn used in the warp is a sturdy one, so as to avoid breakage problems.
4. This threading has also been used successfully for place mats and bags.

PROJECT #12  
TABLE RUNNER in a 2-Harness Weave  
 From Elsa Seebode, California

Woven at a County Hospital



Reed: 8-dent, 11-1/4" width in reed

Sett: 16 ends per inch, 2 per dent

Warp: 8/4 carpet warp -- B = Beige  
 O = Orange  
 R = Rust

Weft: Cotton rug yarn, one of the warp colors or a contrasting color

Threading Directions

- |                                  |                                  |
|----------------------------------|----------------------------------|
| 1. Block A x 9 = 36 ends         | 7. Block C x 5 = 20 ends         |
| 2. Block B x 1 = 8 ends          | 8. Block D x 3 = 12 ends         |
| 3. Block C x 3 = 12 ends         | 9. Block C x 3 = 12 ends         |
| 4. Block D x 3 = 12 ends         | 10. Block B x 1 = 8 ends         |
| 5. Block C x 5 = 20 ends         | 11. Block A x 9 = <u>36</u> ends |
| 6. Block A x 1 = 4 ends (center) |                                  |
- 180 total ends

Note: Adjacent warp threads on the same harness should be threaded in separate heddles.

Weaving Directions:

1. Leave 3" of warp at each end for fringe.
2. Weave 36".

Finishing Directions:

1. Knot and fringe the warp ends.
2. Finished size approximately 10-1/2" x 36".

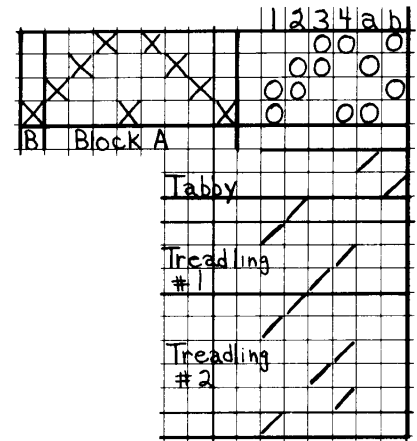
Comments:

1. This project is woven at six rehabilitation clinics of Harbor General County Hospital, Torrance, California, by patients recuperating from burns, accidents, operations; and by those suffering from arthritis, multiple sclerosis, and other ailments.
2. The project is woven on a table loom. A table loom is useful in therapy situations because it can be positioned with a clamp to make the patient reach higher or farther, according to his particular need.
3. This project has also been used successfully for place mats, bags, and wall hangings. For a wall hanging, weave 18" and finish with macrame or decorative knotting.



PROJECT #14  
POT HOLDER in Rosepath  
 From Mary Unger, Wisconsin

Woven by Mentally Retarded Children



Reed: 15-dent, 8" width in reed  
 Sett: 15 ends per inch  
 Warp: 8/4 carpet warp, blue  
 Weft: Cotton rug yarn, white or colored

Threading Directions:

1. Repeat Block A x 15 = 120 ends
  2. Thread Block B to balance x 1 = 1 end
- 121 total ends

Weaving Directions:

1. Using carpet warp, weave 1" in plain weave at each end for hems.
2. Weave the pot holder in plain weave or in one of the treadlings.

Finishing Directions:

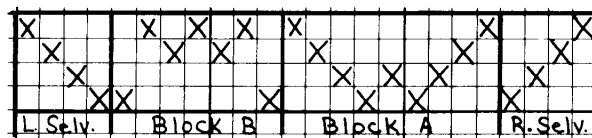
1. Turn under and machine stitch the hems.
2. Finished size approximately 8" x 8".

Comments:

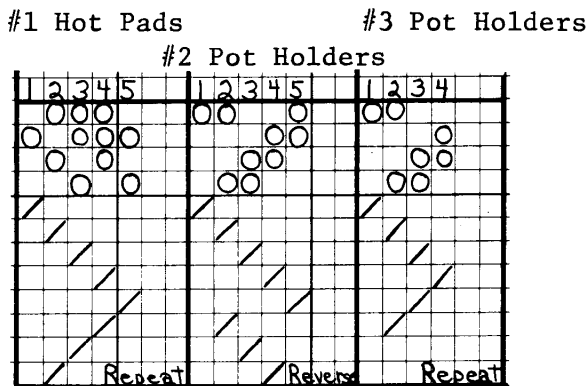
1. The suggestion is made that children begin this project by weaving in plain weave, and then advance to the more complicated treadlings.
2. It has been the experience at the school where this project is woven that mentally retarded children weave best on a floor loom.

PROJECT #15  
POT HOLDER and HOT PAD in "Pop Corn" Pattern  
 From Des Moines Weaver's Guild, Iowa

Woven in a Rehabilitation Program



Alternate style  
 Tie-up and Treading



Reed: 12-dent, 10" width in reed, OR  
 15-dent, 8" width in reed

Sett: 12 ends per inch in 12-dent reed  
 15 ends per inch in 15-dent reed

Warp: 8/4 carpet warp, white

Weft: Cotton rug yarn, any color

Threading Directions:

- |                      |       |         |                       |       |                |
|----------------------|-------|---------|-----------------------|-------|----------------|
| 1. Right selvedge    | x 2 = | 8 ends  | 3. Block A to balance | x 1 = | 9 ends         |
| 2. Block A + Block B | x 6 = | 96 ends | 4. Left selvedge      | x 2 = | 8 ends         |
|                      |       |         |                       |       | 121 total ends |

Weaving Directions:

- Weave 1" with carpet warp at each end for hems. For Tie-up #1, use treadles 2 and 5. For Tie-ups #2 and #3 use treadles 2 and 4 (a simulation of tabby).
- Following the treading of your choice, weave article to square.

Finishing Directions:

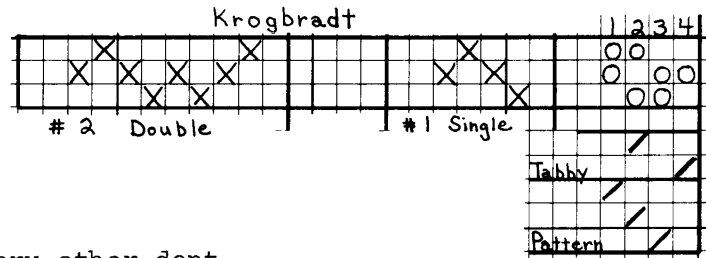
- Roll hems to make the article reversible.

Comments:

- This project is woven by aging, disabled, and handicapped folk in a rehabilitation program sponsored by the Easter Seal Center of Des Moines, Iowa.
- The project requires a hard beat, and thus can be excellent therapy for someone whose muscles need strengthening.

PROJECT #16  
PILLOW TOP in Krogbradt  
From Mary Unger, Wisconsin

Woven by Physically Handicapped Children



Reed: 12-dent, 14" width in reed

Sett: 6 ends per inch, 1 end in every other dent

Warp: 8/4 carpet warp or rug wool, natural

Weft: 3- or 4-ply wool -- G = Green I = Ivory  
B = Brown T = Tan

Threading Directions:

1. For # I -- Single Krogbradt, repeat threading x 21 = 84 total ends.
2. For #II -- Double Krogbradt, repeat threading x 10 = 80 total ends.

Weaving Directions:

1. Weave a 1" heading in plain weave at each end of piece for seams.  
(Tabby a is Treadle #2; Tabby b is Treadle #4.)
2. Follow the treadling below for 14".

<u>Treadle #1</u>	<u>Treadle #2</u>	<u>Treadle #3</u>	
G	B	B	4x
G	G	B	4x
I	G	G	4x
I	I	G	4x
T	I	I	4x
T	T	I	4x
G	T	T	4x
G	G	T	4x
B	G	G	4x
B	B	G	4x

Note: Each sequence of 3  
shots is repeated  
4 times.

Finishing Directions:

1. Sew 3 sides to a backing fabric -- either purchased or handwoven.
2. Insert pillow form. Sew fourth side by hand.
3. Finished size approximately 14" x 14".

Comments:

1. Krogbradt, which means "Crooked Path", is a 3-harness bound weave. When done in fine yarns, a bound weave is slow going. But done in heavier wools, as this project is, the weaving moves right along.
2. The physically handicapped but mentally alert children who weave this project really enjoy the challenge this complicated treadling presents. It keeps their interest high.
3. This project is also pleasing to the eye when woven with four shades of a color rather than four different colors.
4. Many interesting variations of Krogbradt can be found in weaving reference books.

PROJECT #17  
PILLOW COVER in Modified Honeysuckle  
 From Elsa Seebode, California

Woven at a County Hospital

														1	2	3	4	a	b	
E	E	E	E	E	E	E	E	G	G	G	G	E	E	E	E	E	E	0	0	0
E	E	E	E	E	E	E	E	G	G	G	G	E	E	E	E	E	E	0	0	0
E	E	E	E	E	E	E	E	G	G	G	G	E	E	E	E	E	E	0	0	0
L.Selv.	Block B		Block A								R.Selv.									
														Tabby						
																Pattern				
																Alternate Treadling				

Reed: 15-dent, 18-1/2" width in reed

Sett: 15 ends per inch

Warp: 8/4 carpet warp -- E = Emerald  
 G = Gold

Weft: Cotton rug yarn, emerald, gold  
 or light blue

Threading Directions:

1. Right selvedge x 3 = 12 ends
  2. Block A x 14 = 252 ends
  3. Block B x 1 = 3 ends
  4. Left selvedge x 3 = 12 ends
- 279 total ends

Weaving Directions:

1. Using carpet warp, weave 1" in plain weave at each end for headings.
2. Using rug yarn, weave in the pattern treadling for 34".

Finishing Directions:

1. Sew selvages on machine.
2. Fill with purchased pillow form or polyester fiber.
3. Turn in headings and sew by hand.
4. Finished size approximately 17" x 17".

Comments:

1. This project can also be used for ponchos, seat cushions, and wall hangings.
2. It is woven in the Harbor General County Hospital, Torrance, Calif., by patients who are recuperating from accidents, burns, operations; who have arthritis, multiple sclerosis, and other ailments.
3. The patients weave as part of their therapy. When they go home, they take their woven articles with them for their own use.
4. The weaver-volunteer and her partner set up looms at six clinics in the hospital -- 30 looms in all. They stress the importance of doing this sort of thing as a team.

PROJECT #18  
PILLOW in Modified Periwinkle  
 From Hazel Pensock, Illinois

Woven at a Recreational Facility for  
 Older People

B	B	B	G	G	G	G	G	B	B	Skip	Y	Y	B	Y	Y	Skip	B	B	B	G	G	G	G	0	0
		G	G	G	G	G	G			7	Y	Y			Y	Y	7			G	G	G	G	0	0
Block B											Block A														
G	G	G	B	B	Skip	Y	B	Y	Y	Skip													/	/	
	G	G	G		7	Y	Y	Y	Y	7													/	/	
Block C																									

Reed: 15-dent, 19-1/2" width in reed

Sett: Spaced warp. See "Threading Directions" for denting.

Warp: 8/4 carpet warp -- G = Green  
 B = Brown  
 Y = Yellow

Weft: 4-ply knitting yarn, cream

Threading Directions:

1. Block A x 1 = 13 ends. Dent: 2-2-3-2-2-2
2. Block B x 9 = 279 ends. Dent: skip 7, 2-2-1-2-2, skip 7, 2-2-2-3-2-2-3-2-2-2
3. Block C x 1 = 22 ends. Dent: skip 7, 2-2-1-2-2, skip 7, 2-2-2-3-2-2  
 314 total ends

Weaving Directions:

1. Repeat treadling for 38".

Finishing Directions:

1. Fold woven piece in half and machine stitch on three sides. Insert a zipper on the fourth side. Fill with pillow form.

Comments:

1. Weavers of the North Shore Senior Center meet every Tuesday morning for 1-1/2 hours. There are ten 4-harness looms in use.
2. The Center holds an annual bazaar. Pillows are the best sellers.
3. Weaver-volunteers pass along these suggestions:
  - a. The participating weavers enjoy working with heavier threads because the weaving progresses more rapidly.
  - b. It is helpful to have samplers available for the weavers to see and choose from.
  - c. The weavers prefer a simple treadling but an intricate-appearing design.
4. This pattern came from the Wisconsin Federation of Handweavers. It is believed to have been one of Ona James'.



PROJECT #19

Woven at a Retirement Home

PILLOW in Summer and Winter

From Barbara Keller, New York

				1	2	3	4	a	b
N	N				o	o			c
		w	w				o	o	o
	N		w			o	o	o	o
	N		w			o	o	o	o
Block B		Block A							/
				Tabby					/
					G				
						G			
							R		
				Pattern				R	

Reed: 12-dent, 15" width in reed, 180 total ends

Sett: 12 ends per inch

Warp: W = White crochet cotton  
N = Navy durene cotton

Weft: R = Red polypropylene or nylon filament  
G = Gray cotton with metallic

Threading Directions:

1. Block A x 3 = 12 ends.
2. Block B x 3 = 12 ends.
3. Continue alternating Blocks A and B as above 6 times more.
4. Conclude with Block A x 3.

Weaving Directions:

1. Using a warp thread, weave 1" of plain weave at each end of piece.
2. Follow treadling for 30".

Finishing Directions:

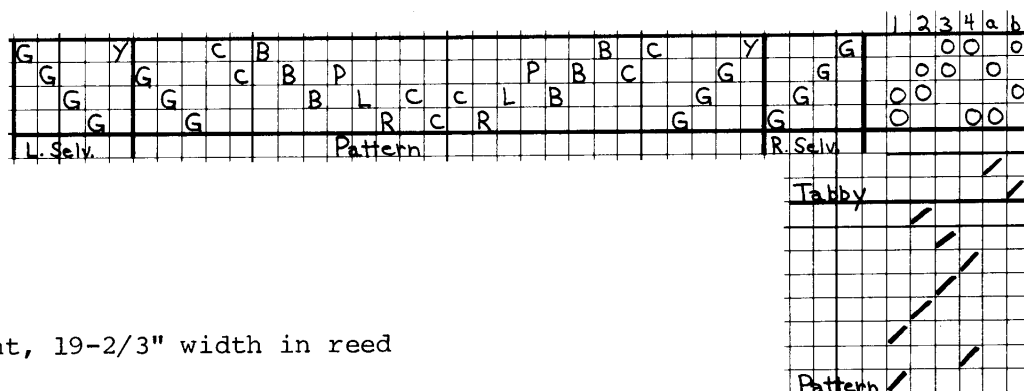
1. Sew three sides on machine, insert pillow form or polyester fiber, and sew the fourth side by hand.

Comments:

1. At the retirement home where this pillow is woven, the weavers weave one for themselves and one for the home's annual craft sale. Pillows are always good sellers.
2. Other suggestions for warp threads are rayon, acrylics, anything about 10/2 cotton size.
3. Other suggestions for weft threads are heavy rug yarn, craft yarn, knitting worsted.

PROJECT #20  
BATHMAT in Honeysuckle Arrangement  
 From Mary Funkhouser, Ohio

Woven in Retirement Homes,  
 Hospitals, Nursing Homes



Reed: 15-dent, 19-2/3" width in reed

Sett: 15 ends per inch

Warp: 8/4 carpet warp, 7 colors -- G = Green  
 Y = Yellow  
 C = Cherry  
 B = Blue  
 P = Purple  
 L = Lavender  
 R = Rose

Weft: Cotton rug yarn, off-white

Note: This project gives a handsome result, impossible to reproduce in a drawing. The fitting of the color into the pattern of the warp threads results in an intricate-looking design which is pleasing to the weaver and is easy to weave.

Threading Directions:

1. Right selvedge x 1 = 4 ends
  2. Pattern x 11 = 286 ends
  3. Left selvedge x 1 = 5 ends
- 295 total ends

Weaving Directions:

1. Leave enough warp at each end for a 2" knotted fringe OR
2. Weave a 2" heading at each end with carpet warp in plain weave for hems.
3. Repeat pattern treadling, using cotton rug yarn, for 41". (There is a great deal of shrinkage in this weave -- perhaps 5" in one yard.)
4. Note that no tabby is used with the pattern treadling.

Finishing Directions:

1. Knot and fringe, or hem.
2. Finished size approximately 18" x 36".

(continued on next page)

PROJECT #20 (continued)  
BATHMAT in Honeysuckle Arrangement

Comments:

1. Any available combination of colors pleasing to the eye can, of course, be used instead of the color combination suggested. An excellent way to use up small amounts of carpet warp!
2. This warp arrangement can also be used successfully for place mats, bags and rugs by adjusting the size accordingly. If used for rugs, omit two ends from the center of the pattern area of threading in order to avoid a heel-catching overshoot.
3. The eye-pleasing appearance of this project depends upon the fact that the arrangement of warp colors follows the pattern of the warp. It is not an easy warp to wind, and is best done with a paddle.
4. Fewer colors can be used in the warp, but they should always fit into the pattern of the threading.
5. The idea for this pattern came from the late Nina Humphrey.

PROJECT #21  
RUG on a Twill Threading  
 From Helen Kolts, California

Woven at a Rehabilitation Clinic

				1	2	3	4	a	b
B		G		N				O	O
B		G		N				O	O
	B		G		N			O	O
	B		G		N			O	O
Block C	Block B	Block A							
									/
									Tabby
									/
									Treadling #1
									/
									/
									Treadling #2
									/
									/
									Treadling #3
									/
									/

Reed: 15-dent, 24" width in reed

Sett: 15 ends per inch

Warp: 8/4 carpet warp -- N = Natural  
 G = Gold  
 B = Brown

Weft: Cotton rug yarn, weaver's choice of color

Threading Directions:

1. Block A x 18 = 72 ends
  2. Block B x 30 = 120 ends
  3. Block C x 42 = 168 ends
- 360 total ends

Weaving Directions:

1. Leave enough warp at each end for fringe.
2. Using carpet warp, weave 1/2" in plain weave at each end for headings.
3. Weave 36" for body of the rug in treadling of the weaver's choice.

Finishing Directions:

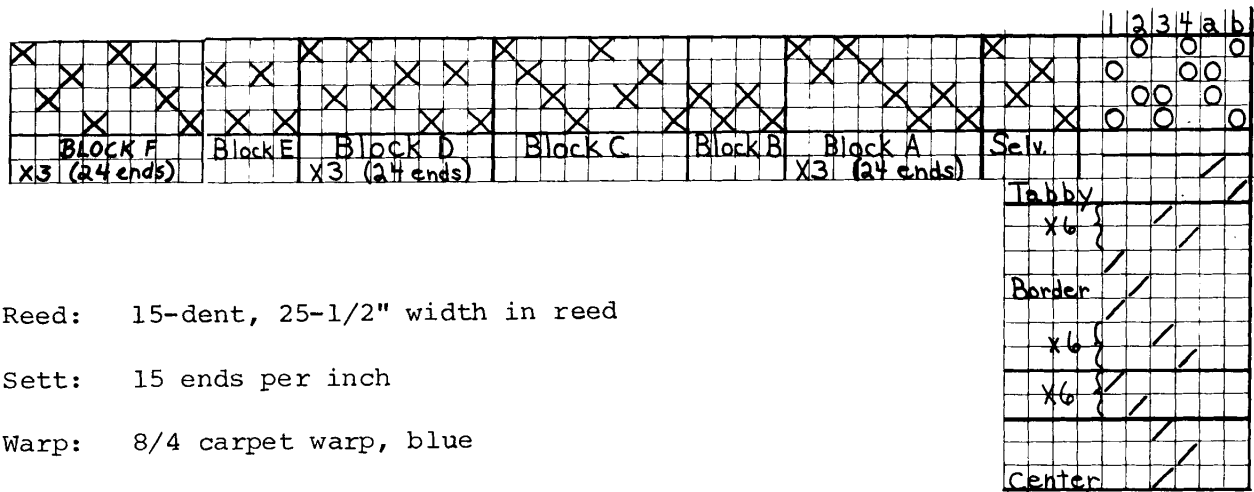
1. Knot and fringe.
2. Finished size approximately 24" x 36".

Comments:

1. This rug is woven at a rehabilitation clinic in Harbor General County Hospital, Torrance, Calif., where the patients are recovering from broken arms, arthritic surgery, and other injuries and ailments.
2. The beater is weighted to help strengthen muscles.
3. The weaver-volunteer suggests the following guidelines for a therapeutic weaving program. They are good for any weaving service program.
  - a. Warp should be set no closer than 16 per inch.
  - b. Warp should be rolled on with paper.
  - c. Paper should be wide enough so that warp doesn't fall off at edges.
  - d. Warp no knots.
  - e. Wefts should be heavy.
  - f. Threading should be simple.
  - g. Treadlings should be written on a 3 x 5 card and attached to loom.
  - h. Measuring should be done with a tape pinned to the cloth.

PROJECT #22  
RUG in M's and O's with Borders  
 From Anne Booher, New York

Woven at a VA Hospital



Reed: 15-dent, 25-1/2" width in reed

Sett: 15 ends per inch

Warp: 8/4 carpet warp, blue

Weft: 4-ply rug filler, red

Threading Directions:

1. Selvedge x 1 = 4 ends
  2. Block A + B + C x 1 = 36 ends
  3. Block A + B x 1 = 28 ends
  4. Block D + E + F x 6 = 216 ends
  5. Block D + E x 1 = 28 ends
  6. Block A + B + C x 1 = 36 ends
  7. Block A + B x 1 = 28 ends
  8. Selvedge x 1 = 4 ends
- 380 total ends

Weaving Directions:

1. If desired, leave 4" of warp at each end for fringe.
2. Using carpet warp, weave 1" in plain weave at each end for heading.
3. Weave the border treadling.
4. Repeat the center treadling for approximately 44".
5. Conclude the center by repeating the first twelve shots of the center treadling to balance.
6. Weave the border treadling.

Finishing Directions:

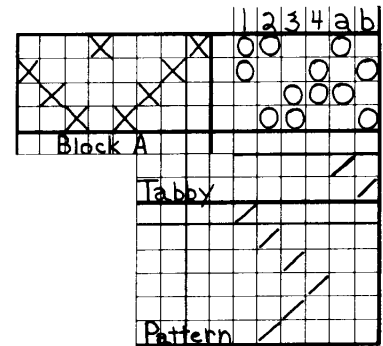
1. Knot and fringe. Or hem, if desired.
2. Finished size approximately 24" x 45".

Comments:

1. This project is used for patients with physical problems, not mental problems.
2. The project produces an attractive "picture frame" rug, with the warp predominant in the "frame" and the weft predominant in the center and corners.

PROJECT #23  
RAG RUG in Rosepath  
From Jennie B. Snider, Kansas

Woven at a Nursing Home



Reed: 12-dent, 24" width in reed

Sett: 12 ends per inch

Warp: 8/4 carpet warp, natural

Weft: 1/2" - 3/4" cotton strips, multi-colored

Threading Directions:

- |  |                 |
|--|-----------------|
| 1. Block A                                 | x 36 = 288 ends |
| 2. To balance, 1 final thread on harness 4 | = <u>1</u> end  |
|  | 289 total ends  |

Weaving Directions:

1. Using carpet warp, weave 1-1/2" - 2" in plain weave at each end for hems.
2. OR, leave enough warp at each end for fringe.
3. Using cotton strips, repeat pattern treadling for 36" - 40".

Finishing Directions:

1. Hem, or knot and fringe.
2. Finished size approximately 24" x 36".

Comments:

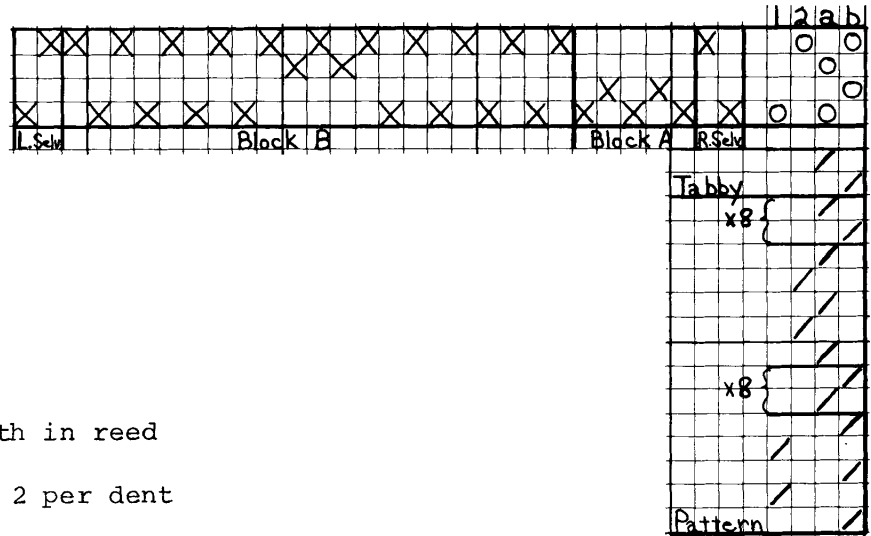
1. For variety the warp may be striped.
2. If there are only white rags available for the cotton strips, use a multi-colored warp.

PROJECT #24

Woven at a Recreational Facility for Older People

GUEST TOWEL in Huck

From Rebecca P. Woods, Ohio



Reed: 15-dent, 11+" width in reed

Sett: 30 ends per inch, 2 per dent

Warp: 20/2 mercerized cotton, any color

Weft: Same

Threading Directions:

1. Right selvedge x 5 = 10 ends
  2. Block A + Block B x 12 = 312 ends
  3. Block A to balance x 1 = 5 ends
  4. Left selvedge x 5 = 10 ends
- 337 total ends

Weaving Directions:

1. Weave 2-1/4" in plain weave for hem, ending on tabby b.
2. Put in 2 tabby threads of perle 5 to be pulled out for hemstitching.
3. Repeat pattern treadling for 14", ending with 16 tabby shots to balance.
4. Put in 2 tabby shots of perle 5 to be pulled out for hemstitching.
5. Weave 2-1/4" in plain weave for hem.

Finishing Directions:

1. Hemstitch.
2. Turn under 1/4", and hem under 1" to the hemstitching line.
3. Finished size approximately 10" x 15".

Comments:

1. The hemstitching may be omitted if desired. In that case, omit the shots of perle 5. Substitute a plain hem or fringe.
2. At the Golden Age Center in Cleveland, where this project was woven, a majority of the weavers preferred weaving with fine threads. They attained a great sense of satisfaction and accomplishment thereby.
3. This pattern came from Mrs. Hebe Brown.

PROJECT #25

Woven at a Church Home for the Aging

TOWEL in Plain Weave

From Kathryn W. Bahler, New York

P		Y		B		a	b
P		Y		B		O	O
	P		Y		B		O
	P		Y		B		O
Block C			Block B		Block A		
							/
							/

Reed: 12-dent, 16" width in reed

Sett: 20 ends per inch, 2 per dent, skip every 6th dent

Warp: 8/2 or 10/2 mercerized cotton -- B = Blue  
Y = Yellow  
P = Pink

Weft: 12-cut chenille, white or colored

Threading Directions:

1. Block A x 27 = 108 ends
  2. Block B x 27 = 108 ends
  3. Block C x 27 = 108 ends
- 324 total ends

Weaving Directions:

1. Using warp thread, weave a 2" heading at each end.
2. With chenille, weave in plain weave for 32".

Finishing Directions:

1. Turn under heading, and hem.
2. Finished size approximately 15" x 30".

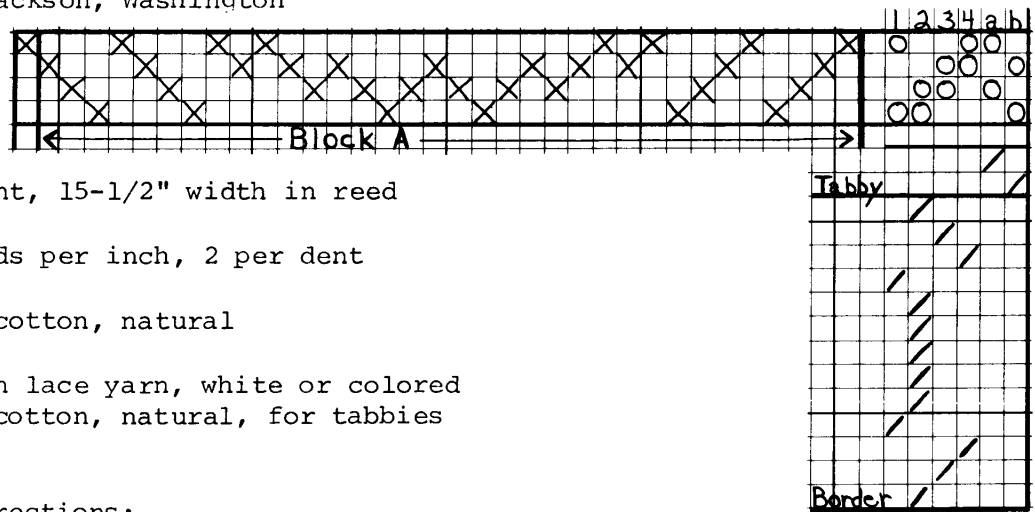
Comments:

1. Instead of a hem, warp ends can be knotted and fringed.
2. The width of the warp stripes can, of course, be changed to suit the weaver's taste.
3. This is easy weaving, and the end result is pleasing to the eye.



PROJECT #26  
HAND TOWEL with  
Modified Honeysuckle Twill Border  
 From Ethel Jackson, Washington

Woven at a Recreational Center for  
 Older People



Reed: 12-dent, 15-1/2" width in reed

Sett: 24 ends per inch, 2 per dent

Warp: 10/2 cotton, natural

Weft: Cotton lace yarn, white or colored  
 10/2 cotton, natural, for tabbies

Threading Directions:

1. Block A x 11 = 374 ends
2. Add 1 final thread on harness 4 to balance =  $\frac{1}{375}$  end total ends

Weaving Directions:

1. Leave 1" of warp at each end of towel for fringe.
2. OR, weave 1/4" of plain weave with 10/2 cotton for turnunder.
3. Weave 3" of plain weave with cotton lace yarn.
4. Weave border pattern with cotton lace yarn using alternating tabbies of 10/2 cotton.
5. Weave 18" of plain weave with cotton lace yarn for center of towel.
6. Weave border pattern with cotton lace yarn, using alternating tabbies of 10/2 cotton.
7. Weave 3" of plain weave with cotton lace yarn.
8. Weave 1/4" of plain weave with 10/2 cotton for turnunder.

Finishing Directions:

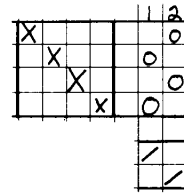
1. If using fringe at the ends, machine stitch along the edges.
2. If using hems at the ends, turn under 1/4", then hem under 1".
3. Finished size approximately 15" x 22".

Comments:

1. Cotton lace yarn is similar to cotton boucle, but softer. If cotton lace yarn is not available, substitute boucle or another textured cotton.
2. The recreational center in Seattle, Washington where this project is woven has an annual bazaar. Hand towels sell very well.

PROJECT #27  
PONCHO in Plain Weave  
 From Joyce Lemin, Michigan

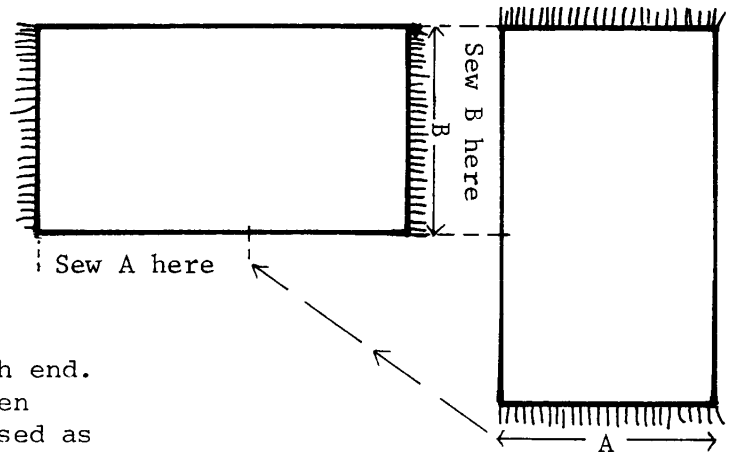
Woven by the Emotionally Disturbed



Reed: 8-dent, 20" width in reed  
 Sett: 8 ends per inch  
 Warp: Heavy 3-ply wools, 4 colors  
 Weft: Same

Threading Directions:

1. 7" beige	=	56 ends
2. 1/2" dark brown	=	4 ends
3. 1" mustard	=	8 ends
4. 1/2" dark brown	=	4 ends
5. 7" beige	=	56 ends
6. 2" yellow	=	16 ends
7. 2" beige	=	16 ends
		<u>160 total ends</u>



Weaving Directions:

1. Allow 4" of warp for fringe at each end.
2. Weave 36". This poncho can be woven with just one of the warp colors used as weft. OR, it can be woven as a plaid by following the color arrangement of the warp.
3. Make a second piece the same.

Finishing Directions:

1. Knot warp ends. Wash and press.
2. Size of pieces after washing about 18" x 34".
3. Sew pieces together as shown in diagram.

Comments:

1. These directions are for a medium-sized poncho. Size can be varied to fit a particular person.
2. The poncho also has been done successfully using 2-ply wools set 12 ends per inch, 2 per dent, in a 6-dent reed.
3. Thrums can be used to fringe remaining edges of the poncho if desired.
4. This project is woven at the Kalamazoo State Hospital by patients with emotional and physical problems.

PROJECT #28  
BELT OR STRAP for an Inkle Loom  
 "Stars and Stripes"  
 From Jo LeMieux, Wisconsin

Woven at a Home for the Elderly  
 and by Grade School Children

	R	R	W	W	R	R	W	W	R	R	R	N	W	W	W	B	B	W	W	W	N	N	N	1
	R	W	W	R	R	R	W	W	R	R	N	N	B	B	W	W	W	B	B	N	N	N	0	
center																							/	
																								/

Warp: 3/2 mercerized cotton -- N = Navy blue  
 W = White  
 B = Royal Blue  
 R = Red

Weft: Should be heavier than the warp: a soft-spun acrylic rug yarn, a soft, thick rayon/cotton mixture, or a soft, thick cotton. Navy blue OR royal blue.

Threading Directions:

1. Follow threading to center and reverse -- 87 total ends.

Weaving Directions:

1. Weave for desired length.

Finishing Directions:

1. Knot and fringe.
2. OR, a belt buckle may be sewn to one end of the belt, if desired.

Comments:

1. This pattern produces a very attractive belt or strap, with red and white "stripes" running down the center, and borders of white "stars" on a blue field.
2. The suggestion is made that the inkle loom, unless it is a very heavy one, be secured to the table with C-clamps.

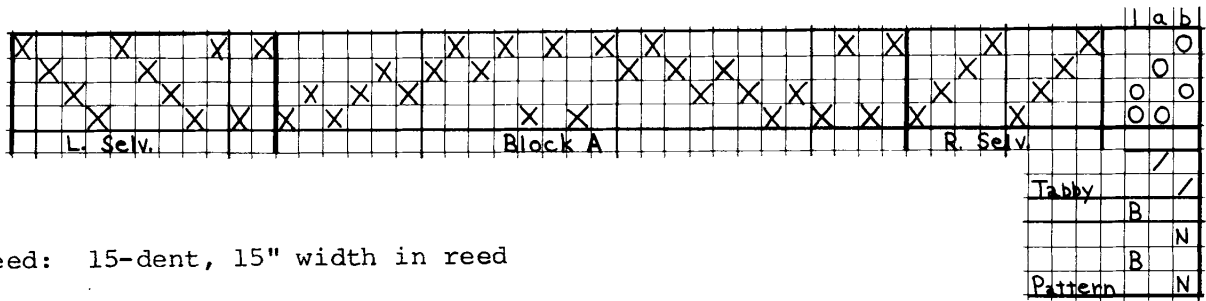
PROJECT #29

Woven at a Center for the Blind

NYLON SELVEDGE BAG in Overshot

From Rock River Handweavers, Illinois

by Constance Benston



Reed: 15-dent, 15" width in reed

Sett: 15 ends per inch

Warp: 10/2 cotton, natural

Weft: Nylon selvedge -- B = Black  
N = Natural

- Notes:
1. Other color combinations have been used successfully, such as shocking pink and black, chartreuse and pale yellow.
  2. The weft on the tabby b treadle should be the same color as the warp thread.
  3. Since nylon selvedge comes in varying widths, experiment to get a good balance with the warp. Sometimes a single strand of nylon selvedge is satisfactory; other times it may be necessary to use a double or triple strand.

Threading Directions:

1. Right selvedge x 1 = 8 ends
  2. Block A x 8 = 208 ends
  3. Left selvedge x 1 = 11 ends
- 227 total ends

Weaving Directions:

1. Using 10/3 cotton, weave 1" in plain weave at each end for turnunder.
2. Using nylon selvedge, weave 36" in pattern treadling.

Finishing Directions:

1. To make the bag three-dimensional, form a 2" bottom and sides by mitering corners and sewing up sides.
2. Turn under 1" heading, and hem.
3. Braid two strands of each color of nylon selvedge for handles. Make two handles, each 20" - 24" long.
4. Attach handles at the sides of the bag on the outside. Finish handles by making a tassel or a rosette of the braid ends.
5. Finished size approximately 13" x 17".

(continued on next page)

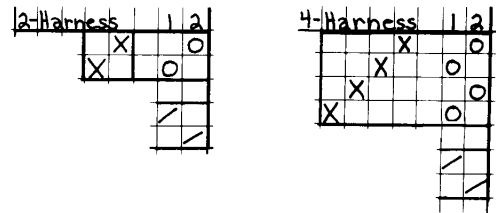
PROJECT #29 (continued)  
NYLON SELVEDGE BAG in Overshot.

Comments:

1. Rock River Handweavers hold classes in weaving at the Winnebago Center for the Blind three times a year, 8 - 10 weeks each. Favorite projects among those participating are tote bags, rugs, bathmats, pillows, placemats, table runners and belts.
2. Rock River Handweavers suggest the following as aids to helping the blind with weaving:
  - a. Accent on color. Blind weavers like to know that the colors they are using are beautifully combined and fashionable.
  - b. Treadlings which the weaver can easily memorize.
  - c. Different-sized shuttles for different colors of weft.
3. They stress a good product. They expect the weavers to "un-weave" all mistakes and produce a good selvedge.

PROJECT #30  
DUSTER MITT in Plain Weave  
with Ghiordes Knots  
 From Jean Milne, Ontario, Canada

Woven by the Physically Handicapped



Reed: 15-dent, 10" width in reed

Sett: 15 ends per inch

Warp: 8/4 cotton, natural

Weft: Nylon selvedge for plainweave background, any color.  
 3-1/2" pieces of any cotton, any color, for knots. (Good use for thrums!)

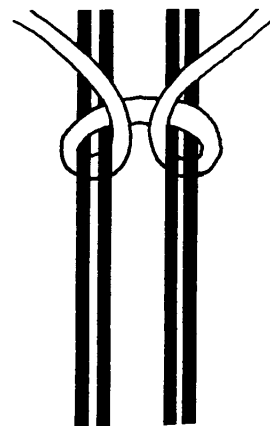
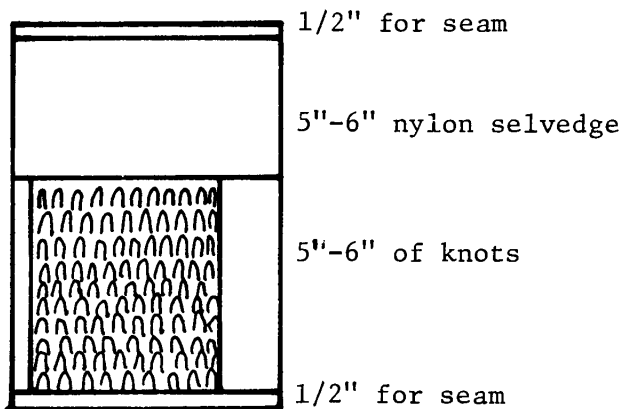
Note: Use a different color for each row of knots for an attractive mitt.

Threading Directions:

1. For 2-harness loom, repeat threading x 75 = 150 ends
2. For 4-harness loom, repeat threading x 38 = 152 ends

Weaving Directions:

1. Using 8/4 cotton, weave 1/2" at each end for seams.
2. Weave 5" - 6" with nylon selvedge in plain weave.
3. Then begin knots, weaving 3 shots of tabby with nylon selvedge after each row of knots. Continue knot rows for 5" - 6".
4. Knots should start 3/4" from the left selvedge and end 3" from the right selvedge.
5. Use 5 or 6 pieces of cotton cut to 3-1/2" for each knot.
6. Using 4 warp threads for each knot, go around the 4 and under the outer 2. (See illustration below.)
7. Skip 2 warp threads between knots.



GHIORDES KNOT

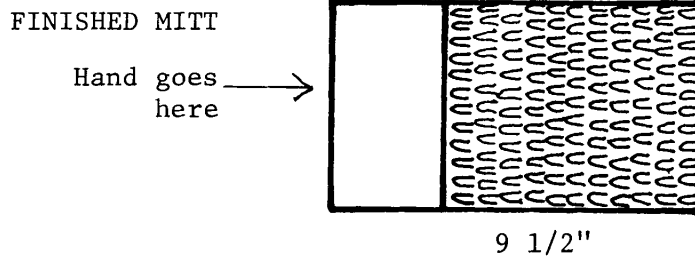
Precut weft  
 tied over four  
 warp ends

(continued on next page)

PROJECT #30 (continued)  
DUSTER MITT in Plain Weave

Finishing Directions:

1. Use white glue on the top and bottom edges.
2. Turn mitt inside out and machine stitch the narrow selvedge edge and the glued edge in a 1/2" seam, using seam binding if you wish.
3. Trim knots if necessary.



Comments:

1. This project comes from the Handicapped Workshop in London, Ontario.
2. The project can be accomplished very well by handicapped persons who have good use of the hands.
3. Directions for the duster mitt came originally from Mrs. Grace McDowell of Kincardine, Ontario.

MORE WEAVING SUGGESTIONS . . . .

1. A FRAME LOOM. Try frame looms with those you teach. Suggested size 18" x 24". Use #2 pine, 3/4" x 2". You can have them made at your local lumberyard, or do it yourself. Set finishing nails in two parallel rows, the rows 1/2" apart, the nails 1/2" apart, and the two rows staggered:

. . . . .  
. . . . .

Dress the looms with carpet warp, continuously wound. On the frame loom, patients can do loop pillows, weave tapestry, learn twining or make a handwoven web to which can be added stitchery and applique.

2. ANOTHER FRAME LOOM. A handbook contributor who works at a health clinic tells of rya pillows made on 14" x 14" frame looms. Cotton warp is used. The patient finger-weaves or needle-weaves four rows; then one row of rya knots with pre-cut yarn; then four rows of weaving, etc. The yarn used for the rya knots is a mixture of colors and textures -- a good way to use odds and ends of yarn. When the rya side is finished, the loom is warped again with the same cotton yarn and a backing is woven. The two pieces are then stitched together by hand with a double row of stitches for extra strength, and stuffed with stockings and other soft materials. Finished size approximately 10" x 10".
3. AN EVENING STOLE. Weavers in retirement homes, if they can work with fine threads, may enjoy this, for themselves and for gifts. Use a 2/20's worsted, threaded to a 4-harness twill, set 30 ends per inch, and woven plain weave. Use a metallic thread for decorative twill borders. Fringe the ends. Weave approximately 72" -- more for a taller person.
4. ANOTHER EVENING STOLE IDEA. Use 2/20's worsted set 30 ends per inch again, but threaded to one of the larger overshot patterns, such as Blooming Leaf. Weave the ends and the center of the stole in plain weave; do matching borders in the pattern with a heavier yarn of the same or contrasting color, or with a metallic thread added.
5. TWILL POT HOLDERS. A weaver-volunteer reports that physically handicapped children she works with enjoy making pot holders on a brightly striped warp threaded to twill. Use cotton rug yarn for the weft.
6. SHOULDER BAGS. The same children have done shoulder bags, again using a brightly striped warp threaded to twill and a cotton rug yarn for the weft. Add a braided shoulder strap.
7. BANNERS. At a psychiatric hospital, one of the patients did a tapestry banner for his rock group. He used carpet warp for the warp, using two threads as one for strength; 3-ply wool for the weft. He planned his design on paper and marked with a felt-tip pen on the warp threads where the joinings were to be made. He added symbols cut from leather by applique, wove in a rod at the top, then knotted and fringed the bottom.



MORE WEAVING SUGGESTIONS (continued) . . . .

8. SCARVES. Use a soft 2- or 3-ply worsted and make a striped warp -- evenly striped, striped according to the Golden Mean, or striped for a pleasing plaid. Weave it with just one of the warp colors for a striped scarf, or follow the color arrangement of the warp for a plaid scarf.
9. REPLICA OF AN ANTIQUE TOTE BAG. Preparation for making this bag can be a pleasant group project. The weft is made of rags -- but the nicest rags you can find -- velvets, silks, a little felt, linen, lace -- multi-colored, some geometric prints, some fine stripes -- anything that pleases. The rags need to be cut into strips about 1-1/4" to 1-1/2" wide so as to crush to about 3/8" when woven.

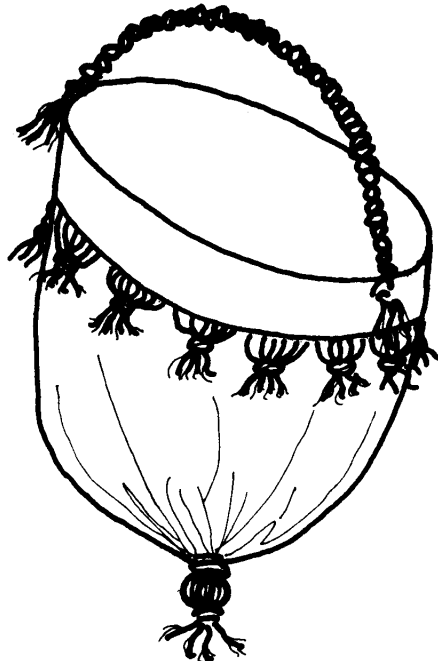
The warp of the original bag is in color blocks threaded randomly -- 4" of brown, beige and rust; 8" of brown, beige and natural; 8" of brown, beige and rust; 8" of brown, beige and natural; 4" of brown, beige and rust. The warp thread is carpet warp set 9 ends to the inch -- 288 ends for a 32" warp

Weave 20" in plain weave with the already prepared rags in a color and texture blending that is pleasing to the weaver, leaving at least 12" of warp at each end for fringes.

To finish the bag you will need an oval embroidery hoop with a circumference of 32". (Match the width of your warp to the circumference of your hoop.) Butt the selvages for the seam, and place the seam a little off-center from the end of the oval. Insert the woven piece inside the hoop, turn 4" over the hoop, and fasten with concealed hand stitching. Knot the warp ends attractively.

Braid a handle 33" long, using 24 warp threads for each of the 3 strands of the braid. Wrap the ends and leave 6" tassels. Attach over the seam and directly opposite that.

To finish the bottom of the bag, knot the warp ends in groups of 8, then gather together and wrap just above the knots and just below the knots. Leave a 6" tassel.



SECTION III. SUGGESTED SETTINGS FOR YARNS OF VARIOUS YARDAGES . . . .

This section contains a useful chart showing suggested settings for yarns of various yardages.

Because it is unfortunately true that weaving service programs are often the repositories for donated yarns that no one wants, this chart can be of great help to you in finding substitutes for some of the yarns suggested in Section II, Loom Projects.

Also, this chart can be of help to you if you are in charge of a weaving program but have not had much experience in the purchase of yarns.

Another suggestion for those of you who find yourselves in these predicaments is to consult the HGA Suppliers Directory and write to suppliers for information about yarns. If your weaving program is on an extremely limited budget, suppliers who sell mill ends will be of particular interest to you.

The HGA Suppliers Directory is available at \$2 per copy from:

HGA Publications  
998 Farmington Avenue  
West Hartford, Connecticut 06107

SUGGESTED SETTINGS FOR YARNS OF VARIOUS YARDAGES . . . .

Compiled by Helen Cronk, Connecticut

Yarns and Articles	Yards per Pound	Setting
<b>BAGS</b>		
Cotton 20/2	8400	16 (w/wool weft
Linen 40/3	4000	24 packed
Egyptian cotton	6720	30 down)
Perle 10/2	4200	24
Carpet warp 8/4	1200	8
Perle 5	2100	20
<b>BELTS</b>		
Carpet warp 8/4	1200	use double at 8, 10
Perle 3	1350	10, 12
Wool	1200	8, 10
Wool	945	6, 8
Perle 10	4200	26, 28
Perle 5	2100	18, 20
Crochet cotton	2400	16, 18
<b>BLANKETS, PONCHOS, ETC.</b>		
Wool	4800	20, 24
Wool	4000	18, 20
Wool	2000	15, 16
Wool	1200	10, 12
Wool	945	6, 8
<b>RUGS</b>		
Carpet warp 8/4	1200	16
Linen 10/5	600	7-1/2, 8
Perle 3	1350	16
<b>RAG RUGS</b>		
Carpet warp 8/4	1200	10, 12
<b>PILE RUGS</b>		
Double carpet warp 8/4	1200	8
Linen 10/5	600	7-1/2, 8
<b>TABLE LINENS</b>		
Linen 40/2 round	6000	30, 32
Linen 50/2 round	7500	36, 40
Linen 40/3 round	4000	24, 26
Linen 30/2 round	5000	26, 28
Linen 18/2 round	2700	20
Linen 20/3	2000	16, 18
Linen 15/2	2250	18, 20
Linen floss	1500	16
Cotton 5/2	2100	16, 18
Cotton 10/2	4200	24, 28
Cotton 20/2	8400	32, 34

SUGGESTED SETTINGS FOR YARNS OF VARIOUS YARDAGES (continued) . . . .

Yarns and Articles	Yards per Pound	Setting
TABLE LINENS (continued)		
Cotton 30/2	12600	35, 36
Cotton 24/3	6720	30
Cotton 16/3	4500	30

In computing the yardages for yarns not listed, remember that a singles cotton No. 1 has 840 yards in a pound. A cotton No. 10 singles has 840 yards x 10, or 8400 yards. A 10/2 cotton has 840 yards x 10 ÷ 2, or 4200 yards. A singles wool is measured the same way.

In computing linen yardages, linen singles No. 1 has 300 yards per pound, and a 20/2 linen has 300 x 20 ÷ 2, or 3000 yards. A linen 30 singles, or 30/1, has 9000 yards per pound.

The chart on pages 50 - 51 is meant to be a guide and not the final word, as type of finished fabric will determine the final setting. The type of weave also helps determine the number of threads per inch. For example, a plain tabby fabric will have the warp set farther apart than a twill. The closer the warp is set in any weave, the more it shows in the finished fabric. The wider apart it is set, the more the weft will show.

If the size of the yarn is unknown, it is possible to arrive at a satisfactory setting by winding the yarn around a ruler with the threads as close together as possible but not overlapping. Count the number of threads in one inch and use half that number for a twill or pattern fabric. A tabby weave will require a few less warp threads per inch, the number depending on the fineness or coarseness of the yarn.

If possible, try out the estimated settings, remembering that a narrow piece will beat down more firmly than a wide piece on the same loom. There is more friction on the wide piece.

Beginners and those working with beginners and with the handicapped should be certain that the warp yarns are of good quality -- strong, evenly spun, and if wool, resilient. (More beginners are frustrated by poor warps than by anything else in the process of handweaving.)

A final note -- Anything and everything can be and is used for weft, including rags, weeds, tinsel, plastic, scrap metal, and lovely yarns not strong enough for warps.

SECTION IV. SCHOOL DEMONSTRATIONS AND PARTICIPATION . . . .

Because of a great resurgence of interest in the colonial past and its arts and crafts, interest is high nowadays in a study of fiber manipulations as they were practiced during that period. More and more, teachers and school administrators are inviting weavers and spinners to come to school and instruct the children in weaving and spinning.

Included in this section are some of the ways that weavers and spinners are finding effective in demonstrating weaving and spinning in schools, in helping children to relate to the past through these demonstrations, and in encouraging active participation on the part of the children.

SPINNING FOR KINDERGARTNERS . . . .

"For the last couple of years I've been demonstrating spindle spinning to the children in the kindergarten classes in a school in our area. I shouldn't use the word 'demonstrate' because this is complete involvement with the hundred or so children who participate.

"I cut ten or twelve of the smallest dowels I can get (less than 1/4") in 12" lengths. One end is sharpened with a pencil sharpener, the point blunted with coarse sandpaper, and the other end roughed a bit with a rasp. The pointed end is jabbed into a small potato, about 1-1/2" in diameter, with the end protruding.

"Each spindle is started with a manageable wad of wool. The children come in groups of not more than ten at a time, accompanied by a mother or teacher. I explain how the fleece is sheared from the sheep and how it's fluffed out so it can be spun, and then show them what they're going to do. Their enthusiasm is terrific and they do remarkably well.

"I take the spindles home, skein, wash and ball the yarn, and give it to their art teacher, who has them weave it on cardboard looms. Incidentally, the spinning is part of a harvest festival 'happening'. The children also make butter, dip candles, knead bread, etc."

M. Edith Rigby, Wisconsin

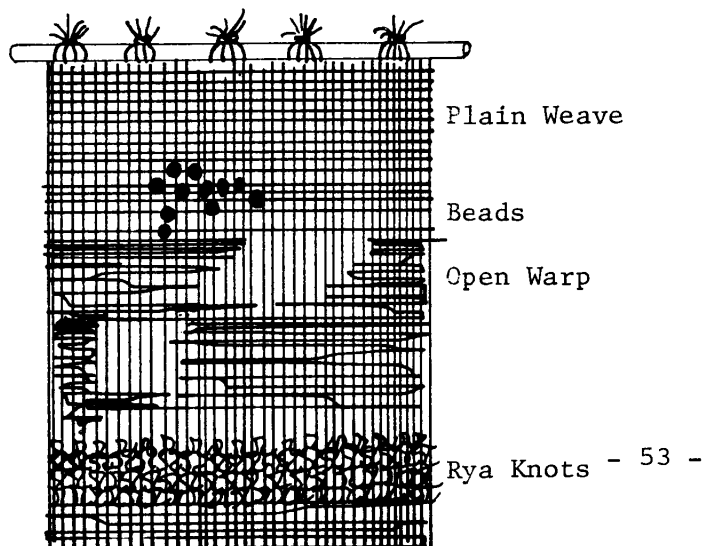
SMALL HANGING ON A FRAME LOOM . . . .

As an art project for third graders, the weaver-volunteer and the teacher worked together to teach the children to make these hangings. The children's interest was high and their satisfaction great. They were able to finish the project in two afternoons, including threading the looms, and learning plain weave and rya knots.

Nails on the frame looms were set 1/4" apart. For the warp, carpet warp. For the weft, worsted and novelty scraps. The beads, which are strung on the weft, are large wooden ones which can be purchased at the dime store. Finished size of hanging was approximately 8" x 12".

In the city where this volunteer lives the schools have enough frame looms for each third grade child. All third graders learn weaving as part of a year-long study of their pioneer past.

Laurie Kosky, Illinois



SPINNING AND PIONEER LIFE  
A DEMONSTRATION FOR GRADES 3 to 6 . . . .

"I do the demonstration informally so the children may ask questions as we proceed. The teacher often reminds the children of related things they have already studied.

"First the children, teacher and I talk about how mothers had to spin their own yarn and thread before they could weave it into cloth. Then I pass a handful of various fibers around the class for them to feel -- wool in the grease, scoured wool, dog hair, cotton and flax. I also have samples of these fibers, plus a woven or knitted piece of each fiber, on large printed cards so the children can see how they look after being spun and made into fabric. I also show them cotton and flax plants, or pictures of them when the plants are not available.

"When the children have had a chance to feel the fibers, I show them how the fibers are picked clean and carded, allowing any who wish to try the combs to come forward after the demonstration. Spindle spinning is demonstrated first, then how it is done on the wheel, together with an explanation of the need for faster production of yarn.

"I believe the need of the young child to feel and touch should be fulfilled as part of a learning experience, and find this to be especially true in spinning demonstrations. The expressions of surprise on feeling some of the fibers are noteworthy.

"Although time usually does not allow it, I feel that a follow-up demonstration of making fabric on a loom out of the spun yarns would be an extremely valuable part of pioneer study."

Muriel Williams, Wisconsin

MINIATURE HANGING OR SAMPLER . . . .

This project was done in connection with a 6th grade study of the crafts and guilds of the Middle Ages. Eight girls chose weaving as a craft to learn, and met with their volunteer instructor for a total of eight hours during the course of the four-week study.

They made cardboard looms 8-1/2" x 11", and wrapped linen warp around tight enough to bow the cardboard. They were taught several techniques -- straight tapestry, making vertical and horizontal lines, slits, twining, chaining, rya knots, loops and Brooks bouquet -- so that they could make either a mini-hanging or a sampler. They used heavy stainless steel forks purchased at the dime store to beat the weft, although fingers worked well too.

At the conclusion of their study of crafts and guilds, the children held a fair, where they exhibited what they had made and demonstrated their new skills.

Marilyn Ruck, Illinois

FIBER DEMONSTRATIONS FROM TWO POINTS OF VIEW  
THE COLONIAL PERIOD vs THE INDUSTRIAL REVOLUTION . . . .

"We go together into classrooms -- one a spinner, the other a weaver -- at the request of the teacher. We attempt to tailor our presentation to the age of the children and the goals projected by the teacher.

"When we appear before children of 2nd, 3rd and 4th grades, they are usually studying our colonial period, and trying to understand the problems faced by the early settlers in this country. It is our aim to point out to them that while the settlers who came from Europe brought with them the skills they had already learned, these skills had to be applied to what they found in their new environment; they had to seek out the plants and animals which produced fibers suitable for spinning, and use them as best they could. After I have shown spinning, my partner, Louise Bull, takes the yarn which I have prepared from either linen or sheep fleece and explains how it is converted into fabric. Along the way we stress how everyone in the family was involved, and why textiles were so precious.

"If, however, we have 6th, 7th or 8th grade students, they are usually studying the effects of the Industrial Revolution. In this case, we stress the enormous amount of time and effort involved in preparing yarns and fabrics -- and that the Industrial Revolution was unavoidable in the face of increasing population.

"We seldom have more than 45 minutes for our presentation, so everything is necessarily compressed. There is no time for the children to try either weaving or spinning. We do take many samples to show as time permits."

Dorothy J. Magos, Illinois

\* \* \* \*

"Many times in my early life on a farm in Canada I saw my uncle shear the sheep and my grandmother wash, card and spin the wool into yarn. We try in our demonstrations to help the children understand this process and learn that a sheep is more than just an animal in a picture.

"We have been back to many of the schools several times since we began our demonstrations three years ago. This past year I suggested the children make their own frames or looms, and this has tied into their craft programs and study programs very well."

Louise M. Bull, Illinois



#### POTHOLDERS, PURSES AND PATCHES . . . .

"My son, a master's candidate, was teaching inner-city 7th graders about fur-bearing animals, fibers, and so on, and weaving somehow became involved. At first, the children thought it rather silly to be weaving when all one had to do was to go to the store and 'buy some material.'

"Beforehand, I prepared cardboards with notched edges. We warped with all kinds of yarn I brought from home. To preserve peace, I doled out the yarns. The first weaving projects were just simple weaving. But when we took them off the cards they magically became potholders, purses, and even a patch for a torn pair of blue jeans.

"I presume I was successful, since I was invited back. I was especially pleased when a child on her own came up with a fairly good twill, on a card, without instruction from me."

Adele Scott Sullivan, Illinois

#### SPINNING WITH THE HIGHER GRADES . . . .

"I take my spinning wheel, drop spindles, dowels and potatoes enough for each student to fashion his or her own drop spindle, and raw fleece for student use, to a junior or senior high school classroom. Fifth and 6th graders do very well too.

"In a 90-minute period it is possible for each student to put together a spindle and to catch on sufficiently well to the use of the spindle to have a continuous thread in hand. Students get to keep spindle and yarn. In the last 15 minutes I demonstrate the spinning wheel. By that time, the students are tired enough to watch, and because they have already used the spindle understand quite well the process involved. Very successful with junior high age students!"

Gisela Evitt, California

#### ARTIST-IN-RESIDENCE PROGRAM . . . .

"I have participated for 1- and 2-week periods in 'Artist-in-Residence' programs at the junior and senior high school level, and have been delighted with the results. In effect, I move my weaving studio into the school, and so am able to show the youngsters what really goes on before the shuttle-throwing begins.

"My larger pieces of equipment will already have been transported to school by truck and placed in an art classroom. The first day I weave on a nearly-finished warp. The children get acquainted with me, ask lots of questions, and investigate the workings of the loom. The second day I wind a warp. I show my plans, figures, diagrams, preliminary thread and design experiments. Also, the children have some opportunity to weave on the nearly-finished warp.

"The third day the children and I remove the finished warp and dress the loom with the new warp. The fourth day I thread, dent and tie in. And the last day I weave. For a two-week program I plan a larger project involving more warp-winding, more threading, more denting, more tying in, more weaving.

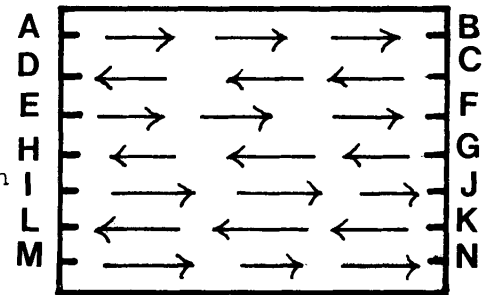
"Since I am located in an actual classroom, there is a constant flow of students as the periods change. Also youngsters come in on passes during their study halls and in groups from home economics classes. The students are inquisitive, interested in the continuing process, and they learn a lot about the day-to-day life of an artist-craftsman."

EASY-TO-MAKE LOOMS FOR STUDENT USE . . . .

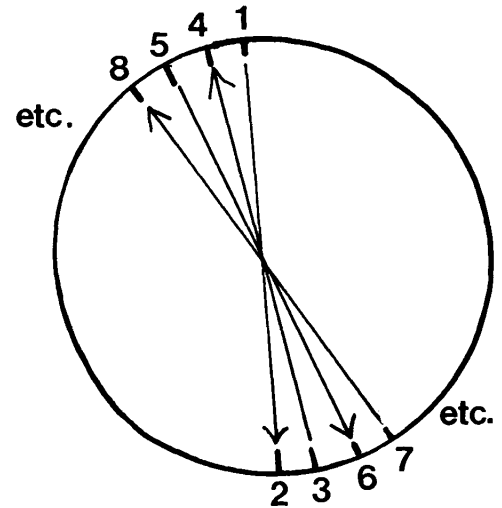
The Las Aranas Spinners and Weavers Guild in Albuquerque, New Mexico, conducts a continuing demonstration program for Albuquerque schools. Guild members visit grades 1 - 12 singly, in pairs, or occasionally in larger groups to demonstrate spindle and wheel spinning and weaving. At a workshop held recently for Albuquerque teachers, the Guild instructed teachers in the construction and use of several simple and inexpensive looms. Described below are three cardboard looms, a meat tray loom, and a Hungarian loom which they suggest for school use.

THREE CARDBOARD LOOMS

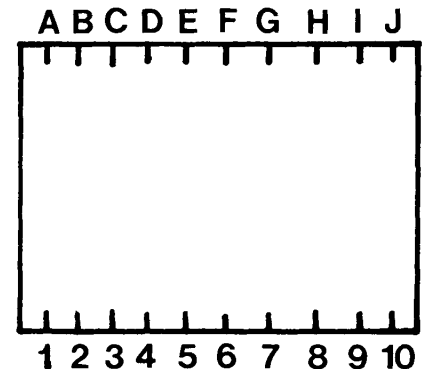
1. **FLAT LOOM.** On a piece of cardboard cut to desired size, notch ends 1/4" - 1/2" apart depending on size of yarn. Thread warp up through A, anchoring underneath. Go down through B and up through C; down through D and up through E, etc. Weave weft back and forth on one side cardboard, using assorted yarns, string, ribbon, rick rack, etc. When finished, slip piece off cardboard.



2. **CIRCLE LOOM.** Notch edge of a circle of cardboard cut to the desired size. Thread warp up through 1, anchoring underneath, and down through 2; up through 3 and down through 4; up through 5 and down through 6, etc., all the way around. Have an uneven number of notches. Weave from the center out. This can be woven round and round, or in free form, doing a section at a time.



3. **PURSE.** Notch edges of cardboard as shown. Anchor warp behind A; carry thread down front side through 1 and up back side through A and across to B. Carry warp from B down the back side through 2 and up the front side through B and across to C. Carry warp from C down the front side through 3 and up the back side to C and across to D. And so on. Make sure to follow these warping directions correctly. When weaving, go across front, around end, across back, around end, across front, etc.



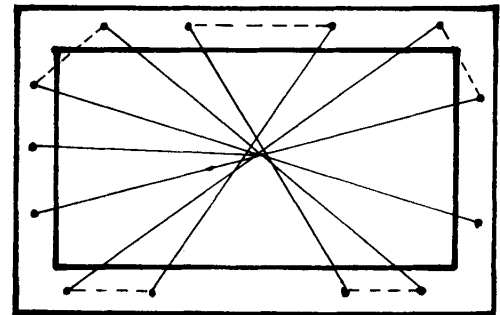
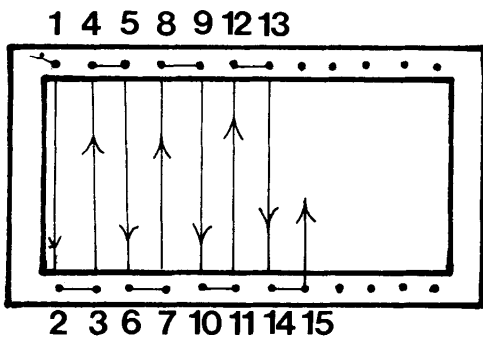
MEAT TRAY LOOM

Use a styrofoam meat tray, any size and remove the center. Reinforce on the back with several layers of masking tape. Mark dots across top and bottom inner edges about 3/8" from edge, 1/8" apart. Thread tapestry needle with long piece of white cord for warp threads (crochet cord is good for this). Knot end and insert needle up through dot 1, down through dot 2, up through dot 3, down through dot 4, up through dot 5, etc. There should be an uneven number of warp threads. Do not pull tightly, but try to have an even tension. (See illustration on next page.)

MEAT TRAY LOOM (continued)

There are several ways to weave.

1. Thread the weft on a needle and go back and forth, over and under. Colors can be changed to make a picture or design.
2. For a tighter weave, wrap once around each warp thread.
3. Ghiordes knots can be used to make a loop or fringe effect. The whole piece can be woven this way, or it can be used in combination with one of the other ways.
4. A spiral weave can be used, but the tray then needs to be warped differently. Using the needle and cord as before, place an uneven number of warp threads across the tray from all four sides at fairly equal distances so they converge at the center. Starting at the center, weave around in an outward spiral. Weaving can be kept close, or it can be loose for a cobweb effect. The rim of the tray makes a frame for the finished piece.



For spiral weave

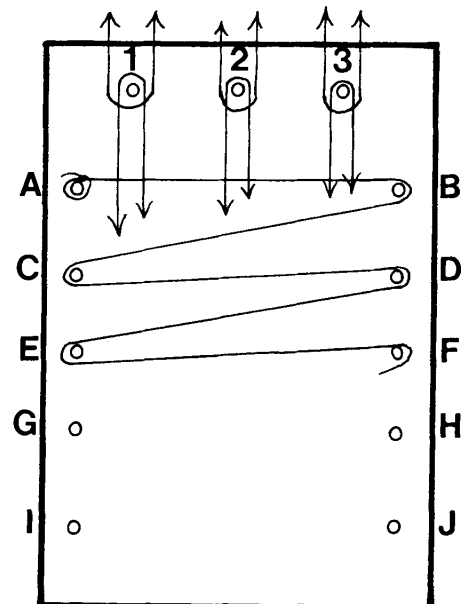
HUNGARIAN LOOM

Place finishing nails in a piece of 2" x 4" as shown in diagram. Fold warp thread in half and place around nails 1, 2 and 3, carrying ends up away from you. Next, place another warp thread folded in half around the same nails, bringing these yarns down toward you. This forms a shed.

To weave, place weft across this shed between nails A and B. Then, bring upper warp ends down between lower warp ends, and lower warp ends up to outside on each nail. Carry weft from B to C.

Continue making new sheds in this way for each weft shot. When weft reaches end of loom, move loops from I and J to A and B. Thus, the piece can be made any length desired.

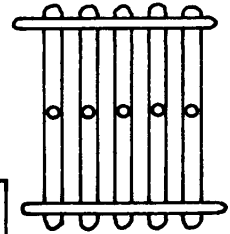
With 2 or 3 nails at the top, this loom makes belts and bands, or strips which can be sewn together for a wider piece. Or, the loom can be made wider, with more nails at the top, for a wider piece.



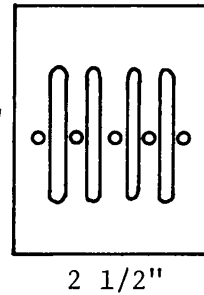
STRAPS AND BRAIDS FOR GRADE SCHOOL CHILDREN . . . .

"Here are three quick, simple projects which grade school children love. The guitar strap can be completed in a few sessions, and the belts in just one."

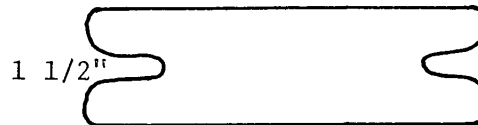
- I. NINE-STRAND GUITAR STRAP on a Simple Rigid Heddle Loom  
First, suggestions for making simple rigid heddle looms:



1. Glue popsicle sticks to popsicle stick crossbars, leaving space between for yarn to go through, and drilling a hole in each upright stick.
2. Cut a piece of cardboard 2-1/2" x 5". Cut 4 slots just wide enough for yarn to go through 5" easily. Punch holes in the cardboard.



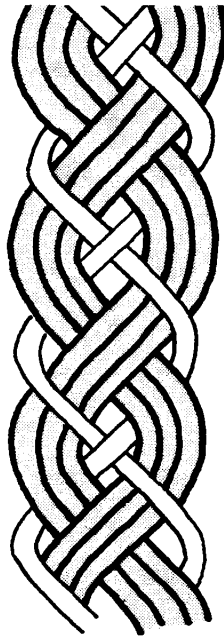
3. Make a cardboard shuttle.



To make the guitar strap proceed as follows: 5"

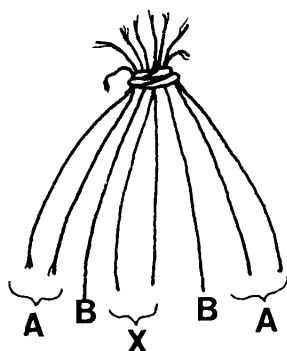
1. Use a thick rug yarn or craft laces. Cut 9 strands to desired length, choosing several colors because the warp threads will show.
2. Make sure ends are even, tie all strands in a knot. Fasten an extra double strand about 20" long through the knot to serve as a tie to child's belt while weaving. Thread strands through holes and slots. Make a knot at other end and include another double strand 20" long in the knot.
3. Wrap weft on cardboard shuttle, using same color as outside warp color. This will make a neater looking edge.
4. Using the extra 20" double strands, tie one to a table leg or door knob, and the other to child's waist. Lean back a little for tension.
5. Raise loom, which will pull up one set of threads and form the first shed. Put shuttle through, leaving weft end long enough to be threaded into knot to make secure. Don't pull in too tightly against edge.
6. Lower loom, which raises the other set of threads and forms the second shed. Use edge of shuttle to beat first weft shot into place. (Don't beat hard, or warp threads will be covered, and nothing will show but the solid color of the weft.) Put weft through, and adjust edge.
7. Repeat until the shed is too narrow for the shuttle to pass through. Final shots may be put through by hand.
8. Leave ends long enough to fasten in knot. Untie knot and remove loom. Retie knot. Happy strumming!!

- II. EIGHT-STRAND BRAID -- for Belts and Headbands -- overall length about 34", braided area about 27".
1. Using thick rug yarn, or long craft laces, cut 8 strands of yarn 44" long -- 6 of one color, and 2 of another.
  2. Make sure ends are even and tie all together about 4" from one end to form tassel.
  3. Pin knot securely to a firm pillow. (One from a sofa or chair works well, or a bed pillow covered with a terrycloth towel will help keep strands of yarn straight.)
  4. Separate yarn by placing 3 matching strands on left side, 3 on right side, and the 2 different-colored ones in the center.
  5. Starting at left, place first 3 strands over left center strand.
  6. Next, place right 3 strands under right center strand, and cross the 6 strands in the middle, with the right 3 strands on top.
  7. Lay left center strand over left 3 strands, then right center strand under right 3 strands and cross them in the middle with right center strand on top.
  8. Repeat all steps, being sure to keep yarns from twisting so that strip will lie flat.
  9. Leave enough yarn at end to tie and match tassel at first end.
  10. The secret is to keep saying, "Over, under, and cross in the middle. Over, under, and cross in the middle." Good luck!



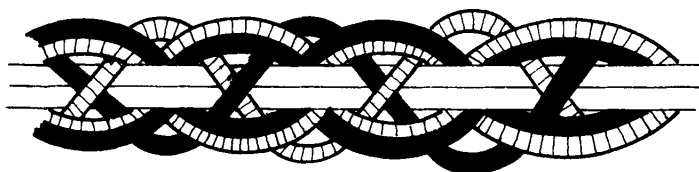
III. TRI-COLOR BRAID -- for Belts and Headbands -- overall length about 34", braided area about 27".

1. Using thick rug yarn or long craft laces, cut all strands of yarn 44" long. You will need 3 strands of a dark color, 3 of a light color, and 2 of a contrasting color.
2. Making sure all strands are even, tie together about 4" from one end to form a tassel.
3. Pin knot securely to a firm pillow. (One from a sofa or chair works well, or a bed pillow covered with a terrycloth towel will help keep strands of yarn from twisting.)
4. Separate the strands so that you have 2 dark and 1 light to left, 2 light and 1 dark to right, with contrasting color in the middle.
5. Arrange strands into 5 groups for easy handling, as shown below. Using blue as the dark color, white as the light color, and red as the contrasting color, the color sequence from left to right would be:



Left A	Blue and White
Left B	Blue
X (center)	Red
Right B	White
Right A	White and Blue

6. Lift X and lay up over knot. Cross right A over left A.
7. Lay X down straight. Bring each B under each A and cross over X with left B on top.
8. Lift X and repeat all steps.
9. Leave enough to tie at end to match first tassel and ends.
10. The secret of this belt is to remember that right A is always on top of left A, and left B is always on top of right B. Have fun!!



Marcile Kolterman, Nebraska

THESE PEOPLE HELPED . . . .

The HGA Service Committee expresses its grateful appreciation to the following persons who have so willingly shared their projects and their suggestions for ways to give assistance through the fiber arts in service programs.

Kathryn W. Bahler  
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