

QUARTER

FROM H&G

Notes

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Extra-Warp Woven-Pile Jacket

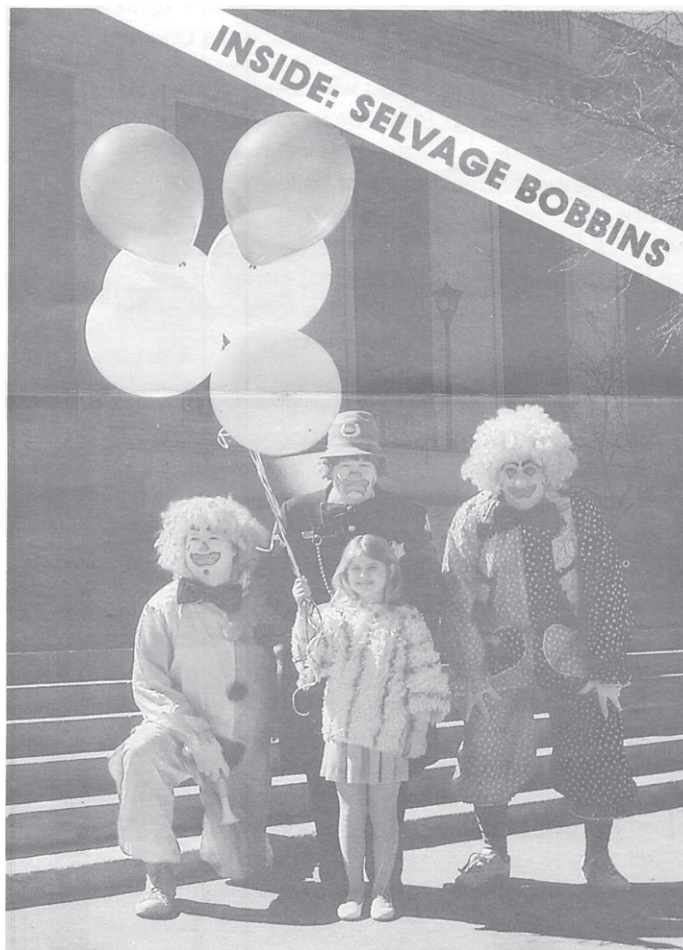
by Donna Sullivan

Cotton is soft, pliable, and a good fiber for warm weather. Although pile often seems heavy, its weight can be reduced somewhat by using a fairly short pile (1" high), a fairly fine cotton for the foundation fabric (10/2), and the same fine yarn for the pile. Pile will appear less bulky if slenderizing longitudinal stripes are woven in.

The warps

Diagram 1 shows the draft used for the jacket. The measurements given here will make a women's size 10-12 jacket; adjust the proportions for a child's garment accordingly. The complementary colors were yellow and thin stripes of gray-violet. Extra-warp woven-pile requires a pile warp in addition to a foundation warp. Several smooth wooden or metallic bars, slightly longer than the width of the warp, are also required. They should be as wide as the highest desired pile height. You can use strips of extruded aluminum trim, folded into a U-shape, and sharp single-edge safety razor blades to cut the pile.

For the foundation fabric, wind a warp 10' long, 24"



wide, set at 24 e.p.i. I used 10/2 yellow cotton (Halcyon item #84, color #109, 4000 yds./lb.).

The color order

Use two separate pile warps: one for the body and one for the sleeves. For both pile warps, I alternated $3\frac{1}{3}$ " of the 10/2 yellow cotton with $\frac{1}{3}$ " stripes of 10/2 violet cotton

(Halcyon item #84, color #125, 4000 yds./lb.). See Diagram 2 for the color order of the pile warps. Wind a pile warp for the body of the jacket 42' long, 24" wide, at 12 e.p.i.; wind a pile warp for the sleeves 22' long, 16" wide, at 12 e.p.i. Temporarily set aside the pile warp for the sleeves. Beam the pile warp

for the body separately from the foundation warp. Sley as in Diagram 1, using a 12-dent reed.

Forming the pile

Diagram 3 is the weaving plan for the jacket. Weave 44" for the body of the jacket. Six bars, 1" wide x 30" will be needed in order to make the pile. The following procedure is used to form pile. Release the tension on the pile warp. Raise harness 3 and insert a bar; drop the pile warp and take up the tension. Do not cut the pile until each of the six bars has been inserted. Use a firm beat to maintain a balanced 24 picks per inch.

Weaving the jacket

Shape the neck on the loom. Use two shuttles to weave the neck area and both sides of the front of the jacket. When the body of the jacket has been completely woven, remove the thrums of the first pile warp. Cut the jacket body from the loom, but leave the foundation warp in place. Beam on the second pile warp. Weave 20" with two shuttles to form two sleeves each 8" wide.

Darn the warp ends of

Diagram 1. Draft selv. repeat selv.

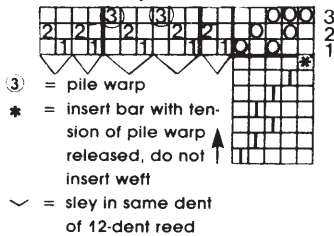


Diagram 2. Color order

balance	←repeat x5→	balance
20y	· 4v · 44y · 4v · 20y	

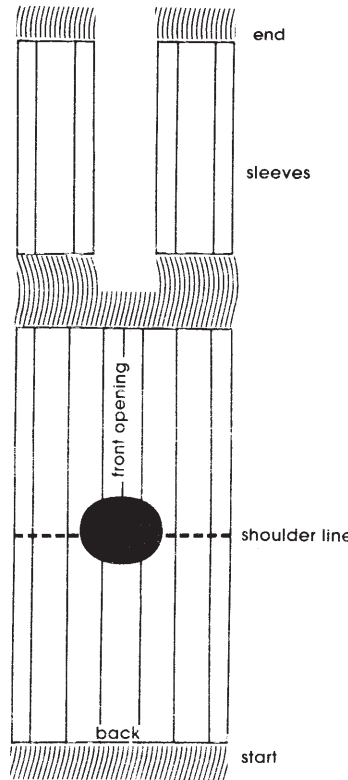
Diagram 2a. Color order for jacket body

v = violet	y = yellow
20y · 4v · 44y · 4v · 20y	

Diagram 2b. Color order for pile warp for one sleeve; repeat for other sleeve.



Diagram 3. Weaving plan for pile jacket



the neck back into the fabric for a few threads and then pull them through to the top as pile. Finish the neckline with one row of knotted buttonhole stitch. Tie the warp ends at the bottom of the jacket with an overhand knot and cut them. They should be 1" long so they appear as a continuation of the pile. Tie the warp ends of the sleeves with square knots; they should be cut 1" long so they add to the pile. First, baste the sleeves to the body with a running stitch, then use an over-

casting stitch on the inside to form the seam. Finish the side seams in the same manner: a basting stitch followed by an overcasting stitch. If you prefer, your own favorite method of joining seams can be substituted. Machine-wash the jacket in warm water on the gentle cycle and tumble dry on low. The finished dimensions will be 22" wide x 40" long for the body and 7 1/4" wide x 20" circumference for the sleeves. This works well for women's size 10-12, although adjustments will

have to be made for other sizes.

Costs

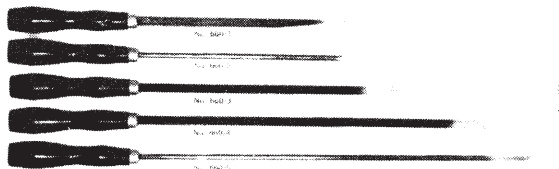
You will need one mini (600-yard) cone of violet yarn. You will need 7400 yards of yellow for the warps and 1000 for the weft, or three 12-ounce (3000-yard) cones of yellow. The total cost of the jacket will approximate \$40. ■

Watch for Donna Sullivan's article about "extra-warp woven-pile" (Irene Emery's terminology) in the Winter 1985 issue of SS&D.

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Garment Design Decisions Checklist

by Dee Stille

Design elements

- loom-shaped
- cut from pattern
- loom-shaped with some cutting and sewing
- other
- single-layer cloth design
- double-layer cloth design
- loose fitting
- generally fitted garment
- emphasis on color
 - contrasting colors
 - colors of equal value
 - mostly one color
 - bright colors
 - soft colors
 - dark warp
 - light warp
- stripes
 - warp stripes
 - wide
 - narrow
 - combination
 - weft stripes
 - wide
 - narrow
 - combination
 - plaid
 - bold
 - subtle
 - combination of stripes and plaid
- emphasis on texture
 - texture through yarn choice
 - texture by treadling
 - texture through pattern threading

Other design elements

- leno accents
- laid-in design
- tapestry accents
- slits
- wrapping
- rya knots
- embroidery
- needle-weaving
- crocheted additions
- knitted additions
- cut fringe
- loop fringe

Selecting the warp

- length needed
- reed
- width desired
- denting
 - single denting
 - multiple denting
- texture stripes through denting
- use of a mixture of yarns

(List the yarns you plan to use, and on a separate sheet of paper, lay out a sample of the order in which they will be threaded.)

Garment opening

- front opening
- side opening
- back opening
- other

Pockets

- yes
- no

- size
- woven
- visible
- hidden
- other

Shoulders

- shaped
- dropped
- tapered by sewing

Armholes

- shaped by sewing
- wide
- fitted
- gusset
- other

Facings

- contrasting
- decorative
- hidden
- visible
- woven on loom
- cut from pattern
- other

Neckline

- shaped on loom
- cut from pattern
- type
 - collar (woven on or added later)
 - V-neck
 - square neck
 - slit neck
 - other

Sleeves

- long
- medium
- short
- cuff
- single-layer cloth

- double-layer cloth
- knitted
- crocheted
- other
- wide
- narrow
- gathered
- pleated
- shaped

Length of garment

- short (to waist)
- medium (bottom of hips)
- dress-length (below knee)
- floor-length
- other

Closures

- front opening
- side opening
- back opening
- other
 - buttons
 - clasps
 - ties
 - zipper
 - other

Trims

- braids
- leather
- ribbon
- other

Belt

- woven
- braided
- slits woven in garment for belt
- other



TRY A PAIR OF SELVAGE BOBBINS

by William Koepf

A straight and strong selvage is the mark of a fine weaving. But how do you maintain proper tension? Weights, such as bottles of water or rods, can be hung behind the loom, but they have to be watched and adjusted. Self-tensioned selvage bobbins, on the other hand, do not have to be watched, and are easy to construct.

Before you start, make sure that your loom has room for the bobbins. If you do not have a wood lathe, you may know someone who does woodworking either professionally or as a hobby and could turn out the bobbins for a modest fee.

The bobbins shown in the photos were made from kiln-dried Douglas fir. The frames and beam supports are white oak, although almost any dry wood should work. Since damp wood has a tendency to split, even days after being turned on a wood lathe, make sure to purchase only dry wood for the bobbins.

Each bobbin is 7" long, with a selvage warp area 4½" wide and 1¼" in diameter. The brake groove is 1" wide, 3" in diameter, and ⅛" deep. This groove should be sanded with a fine 200 or even 400 grit paper (available in auto supply stores), but not finished; bare wood provides a more uniform braking effect. The remaining ends of the bobbin are ½" wide

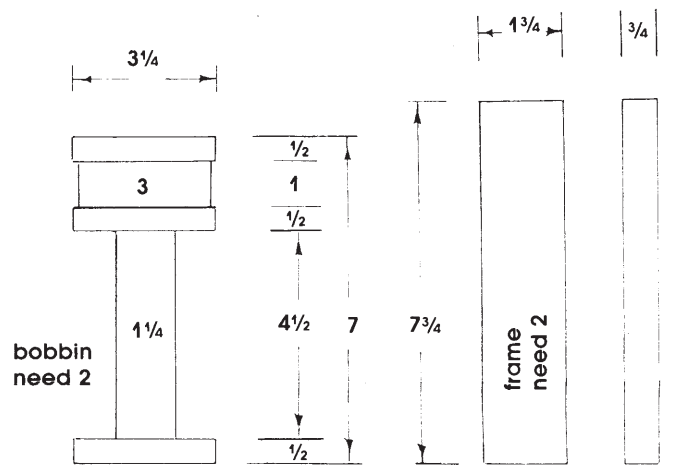
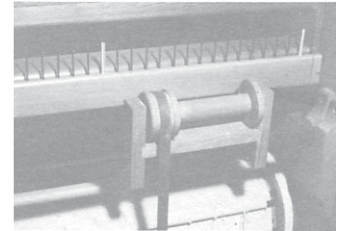
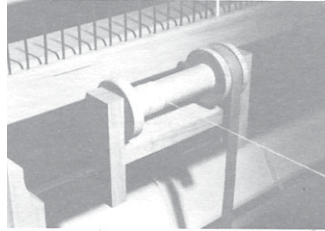
and ¾" in diameter. The bobbins have axles, which are ¼" lag screws. The shank of these screws must have 1" free of thread. Place a good sized pilot hole in the exact center of each bobbin-end, wax or soap the lag screw and turn it in until only a little over an inch of the shank is left. Then cut off the head with a hacksaw blade and file the shank/axle smooth. I put bronze bushings over the axles, but they are not important and can even be added later if desired. Since no glue is used, the whole thing comes apart with a screwdriver.

Make the frames, allowing ⅛" clearance at both ends of each bobbin and ¼" clearance beneath the bobbin. Be sure to make the axle holes square and true to the frame; there should be nothing binding on the bobbin.

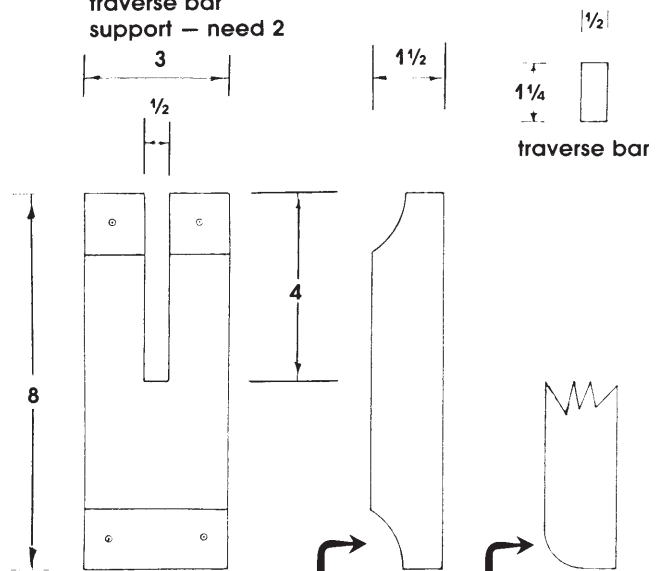
Obtain a steel bar, ½" thick, by 1¼" or 1½" wide. The bar must be ¼" shorter than the inside width of your loom frame, to be easily removable.

Each brake belt is an 18" to 20" length of cloth strap, ¾" wide (preferably cotton, but absolutely not nylon, which is too slick for this purpose). A loop is sewn or riveted at one end; the other end is attached to the frame with a short screw and a washer.

The brake-weights are merely ⅝" steel washers, stacked onto a ⅝" dowel. The dowel is 5" long, with



(adjust design to fit different looms)
traverse bar support — need 2

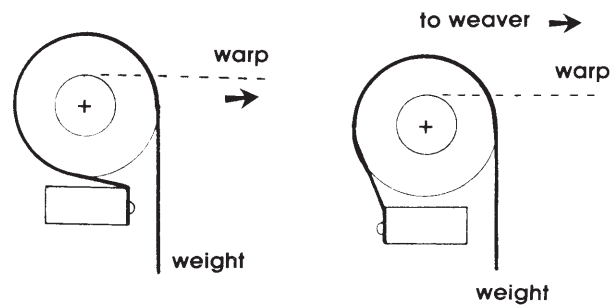
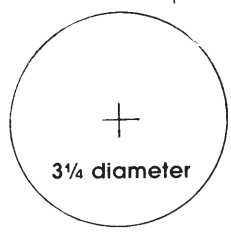
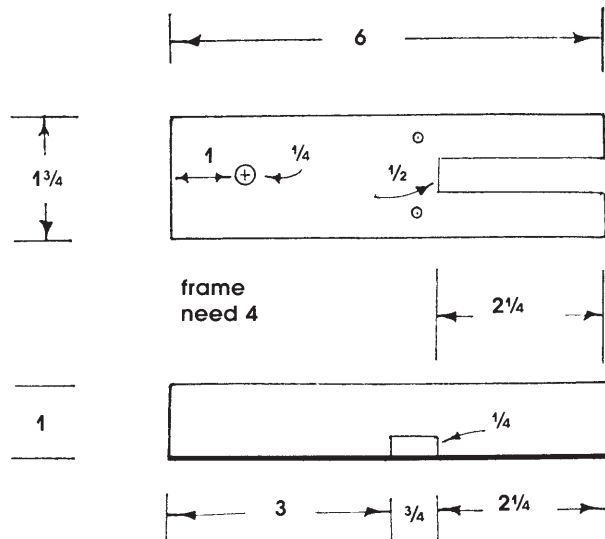
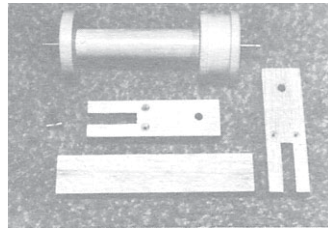
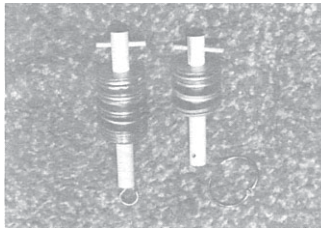


(cove or round the corners)

a short ⅜" dowel as a stop at the bottom and a screw-eye or ring at the top, where the dowel attaches to the brake belt.

The traverse bar supports

are attached to the inside of the loom frame and the traverse bar is dropped into place. (Use a cardboard shim if the bar rattles.) The selvage bobbins



are then set onto the bar, with the brake belt coming over the bobbin, from back to front. The brake weights should be on the weaver's side, and the

selvage warp should come from the top of the bobbin, straight to the heddle, or heddles, if you are using a tabby selvage. If the warp you are plan-

ning will be under a great amount of tension, and you fear that the brake weights may not hold it, just turn the bobbins around and run the selvage warp to the rear, around the back beam, then forward to the heddles. This really provides a lot of tension, however, which I find unnecessary.

You may also consider making a third bobbin, which could be used on those rare occasions when a heddle is skipped and left empty. Rather than rethread back to it, just add a warp thread on the third bobbin, tensioned to match the rest of the warp on the loom.

To use your self-tensioned bobbin, measure enough warp for the selvages and attach the warp to the bobbin by driving a tack into its edge. Tie the warp end with a simple slip knot. Unhitch the brake belt from the large bobbin end, and rapidly turn on the warp by spinning the large end with your finger. Replace the brake belt, thread the selvage warp through the heddle or heddles, and begin weaving.

The bobbin should be aligned with the heddles it services, and it should be mounted so that it is just under the main warp-line of the loom, which is a level line from back beam to breast beam.

The weaver can add weights until the correct selvage tension is found, usually after about two moves of

the cloth toward the cloth beam. If the cloth brake belt shows any tendency to snag or release warp in a jerky, erratic manner, just rub a little talcum powder on the belt, where it touches the bobbin.

The steel traverse bar needs no special attention, other than checking for sharp edges, or burrs, and smoothing them with a file. A loom less than 40" wide could probably get by with a wooden traverse bar instead of a steel one.

One last remark. If you plan a long period of inactivity, take the weights off the brake belts and then replace the exact amount when you resume weaving. ■

William Koepp is a woodworker and weaver from Bakersfield, California.

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Look for Mr. Koepp's article, "A Simple Selvage System," in the Fall 1985 issue of SS&D.—Ed.

CALENDAR

Priority will be given to calendar listings of events sponsored by non-profit organizations with proof of tax-exempt status. Announcements are limited to conferences and exhibits only. HGA regrets that space will not accommodate all information submitted. We reserve the right to publish information according to our budgetary and policy limits. Deadline is six weeks preceding publication dates of November, February, May, and August. Address to "Calendar," **QUARTER NOTES**, HGA, 65 La Salle Rd., West Hartford, CT 06107.

ARIZONA

Prescott. *Shuttles & Spindles II.* Through June 15. Mountain Spinners & Weavers Guild. Sharlot Hall Museum.

CALIFORNIA

Oakland. *Festival Craft Market.* May 31, June 1-2. Festival at the Lake Craft Market.

Torrance. *Spinning Guild.* June 8. First Christian Church.

CONNECTICUT

South Norwalk. *The Creative Process: Fiber Artists at Work,* a national profile show. Through May 26. The gallery of the Brookfield Craft Center.

GEORGIA

Athens. *Georgia Folk Festival.* May 26-27. Rock Eagle 4-H Center.

HAWAII

Honolulu. *4th Annual Pacific*

Friendship Fibre Arts Conference. June 11-16. Ilikai Hotel.

ILLINOIS

Chicago. *Heavenly Bodies, Earthly Delights,* co-sponsored by the North Shore Weavers Guild of Illinois and the Weaving Workshop of Chicago. Through May 31. Weaving Workshop's Textile Galleria.

INDIANA

Bloomington. *Fibers Alive in '85,* Midwest Weavers Conference. June 7-10. Indiana University.

Madison. *Indiana Folk Lore Days and Founders' Days.* June 1-2. Chautauqua of the Arts.

KENTUCKY

Louisville. *Kentucky Threads.* Through June 1. Louisville Art Gallery.

MARYLAND

Timonium. *Art Through the Eye of the Telescope.* May 5-June 1. Maryland Fiber Center.

MASSACHUSETTS

West Springfield. *The ACC Craftfair West Springfield* (formerly Rhinebeck). June 17-19. Eastern States Fairgrounds.

MICHIGAN

Midland. *Michigan League of Handweavers' Divergence '85 — Focus on Design.* June 21-23. Northwood Institute.

Niles. *3rd Annual Fiber Fest.* June 1. Fernwood Center.

MISSISSIPPI

Biloxi. *2nd Annual International Crafts Festival.* May 31, June 1-2. Coast Coliseum, Convention Center.

MISSOURI

Springfield. *8th Annual Conference of the Missouri Fiber Artists.* May 31-June 2. Drury College.

NEW MEXICO

Santa Fe. *Art Thru The Loom Weaver's Guild Exhibit.* Through May 31. Santuario de Guadalupe.

NEW YORK

New York. *Sheila O'Hara New Works.* Through June 4. Modern Master Tapestry Inc.

PENNSYLVANIA

Womelsdorf. *Fleece Day at Amazing Acres.* June 1. Amazing Acres Custom Wool Processing.

TENNESSEE

Chattanooga. *Art and the City,* 5th Annual Downtown Arts Festival. June 1-2. In and around Miller Park.

VERMONT

East Burke. *Sixth Annual Vermont Sheep & Wool Festival.* May 25. Burklyn Barns.

Montpelier. *Time Warp: New Interpretations of Time-Honored Weaving Techniques,* sponsored by the Vermont Weavers Guild. June 4-29. Wood Gallery.

WASHINGTON

Tacoma. *Northwest Weavers Conference.* June 9-16. Pacific Lutheran University.

WISCONSIN

Menomonie. *Festival of Fiber Arts & Crafts.* June 28-30. University of Wisconsin-Stout.

CANADA

Guelph. *Ontario Handspinning Seminar.* June 8-9. University of Guelph.

Montreal. *Annual Conference of Quebec Weavers.* May 24-25. Holiday Inn (Downtown).

NETHERLANDS

Venlo. *Meine 4 Jahreszeiten* ("My 4 Seasons"). Through June 1. Culture center "De Maaspoort."

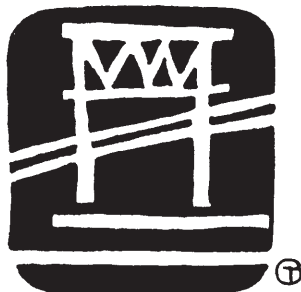
Where To Show

Entries are listed by deadline date whenever possible.

June 1. *Crafts: National.* Showdates: Oct. 6 - Nov. 15. \$15 entry fee, slides. Prospectus: Chairperson, Design Department, S.U.C.B., 1300 Elmwood Avenue, Buffalo, NY 14222. (716) 878-6032.

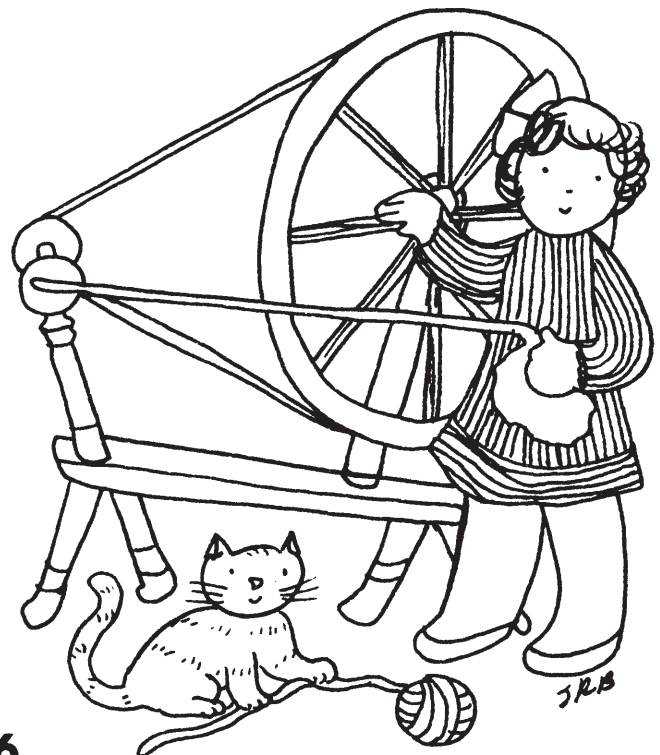
June 3. *Annual International Juried Art Competition.* All media. Write: IJAC, Box 584, Bronxville, NY 10708. (914) 835-4484, (914) 668-2572, or (914) 939-1177.

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Guild View

by Ruth Nordquist Myers

The 1985 Conference of Northern California Handweavers offered new choices to guilds for their exhibits. One was the Guild Option of putting up a traditional booth or choosing another type of display. These displays could show a guild's or weaver's transition or a collection of ethnic or historical textiles. It could be a how-to display of a particular process; a performance or audio-visual presentation; or a special project such as a study group, a historical study, a collaboration of two guilds, etc. The other new idea was the Weaver's Choice, which included what was formerly called the Art Gallery. The Weaver's Choice was a place for weavers to display something that might not ordinarily fit into their guild's booth. Even if their guild was not displaying this year, they could enter a piece in this category.

EVENING GUILD? Karen Soltes, formerly of Topeka, Kansas, tells about forming an evening weaving guild. She wanted more contact with other weavers and a way to continue studying weaving. Topeka had a day guild, but offered few opportunities for working weavers to meet.

"After quite a bit of subtle insistence, bordering on nagging, we finally convinced the day guild to support us in our efforts to organize a night group. We would be responsible for organizing our programs and making the group into what we wanted it to be. We managed to gather about five other interested weavers and the **WARPED WEAVERS**, as we called

ourselves, began.

"At our first meeting we discussed our interests and what talents and experience each of us might share. We also developed a program for the year. In many ways we were more like a study group. It was an inexpensive operation because we met at members' houses, provided our own programs and had no outside speakers. We functioned separately from the day guild but did print monthly reports from our meetings in the guild newsletter and participated in the workshops and projects of the larger group."

Lou Tate was an internationally known master weaver. She taught weaving from her home, the Little Loomhouse, on Kenwood Hill near Louisville, Kentucky, and accumulated the largest collection of weaving drafts in the country, as well as fine examples of early coverlets and textiles of all kinds. Upon her death in 1979, the Lou Tate Foundation was formed as a non-profit organization to continue teaching the joys of cloth-making and to preserve the art and craft of handweaving. Three small cabins are on the National Register of Historic Places; they are also Kentucky and Louisville landmarks. For information, write to the Lou Tate Foundation, Inc., 328 Kenwood Hill Rd., Louisville, KY 40214.

FELTING WITH YOUR STEAM IRON: To produce felt you need heat, moisture, and pressure. Procedure: Card wool, and place one layer with fibers running up and down and the next layer with fibers running side-

ways. Keep alternating layers (six is probably the minimum). Use a steam iron at the hottest steam setting and press with your weight on the iron for 15 seconds. Move to a new, overlapping location and press again. Repeat until the whole piece is pressed, then turn it over and repeat pressing on the other side. This will produce a very soft, yet still lofty piece of felt. You might try this with scoured fleece or with unscoured (but washed) fleece for different effects. Also try wetting the fleece before ironing it. A press cloth will help protect your iron. This process was described by Linda Youngblood in the Shenandoah Valley Handweavers newsletter.

From the Handweavers and Fiber Arts Guild of Huntsville, Alabama: "I recently started a large project made of 100% long shafted mohair, and was trying to prevent matting and tangling of the yarn as I changed the shed. I needed something smooth, tubular, lightweight, inexpensive and reusable. Why not drinking straws? It worked! Thread your warp through the drinking straws between the heddles and the reed. (I made a loop from a 14" piece of rubber-coated wire, which we used to pull the warp end through the straws.) The straws being used may advance as you

advance your web, but simply push the straws back with your hands or reed."

THOUGHTS ON DEMONSTRATING AT CRAFT SHOWS. The editor of The Potomac Craftsmen News reports: "I really enjoy demonstrating at craft shows, whether it be spinning or weaving. When I am demonstrating, however, no one buys, at least my things, and when I do not demonstrate, my things sell well. Is there a lesson there somewhere?"

"The best part of demonstrating, however, is that I educate the public and get some work done to boot. There's laughter in my heart when I hear, 'Look, she's making wool' when I'm spinning angora. Other comments range from 'Oh, it looks so relaxing,' 'Oh, how boring and tedious,' and 'Where did Sleeping Beauty prick her finger?'"

"Then there are the men who try to climb into the loom to see how it works, the people who are transfixed by the whirring of the spinning wheel, and the kids who want to help you treadle (from the wrong side).

"Sometimes the ultimate, 'Oh, how beautiful! You certainly do wonderful work!' as they walk past to spend their money at the very next booth, which is usually, but not always, refrigerator magnets or food."



Woven Works by Claire Westerink

by Ann R. Frimmet

Impressionistic tapestries by Claire Westerink were recently shown at the Beaux Artes Festival of the Women's Clubs at Rye, New York. The imaginative Ms. Westerink uses unspun flax in unique ways to express feeling and to create a variety of textures. Her works reveal sensitivity as well as humor. The mixture of somber seascapes with whimsical pieces like a loop

woven heart or a tulip growing on a sisal ground arouses curiosity about the personality of the artist. This is not an uncomplicated woman.

Ms. Westerink's wall hangings are executed on an adjustable frame loom that can be opened up to a 7' square. She sets her warp at about one e.p.i. The weft is flax that is sometimes handspun to a tight cord-

ing, but usually laid in as a heavy roving about three quarters of an inch in diameter. She creates special effects with various loop and knotting techniques.

Claire Westerink's weaving career began when her youngest child started school. Loom-controlled work and experiments with abstract pieces left her unsatisfied. Dyed flax and frame weaving brought out

her creativity, she believes.

Since her arrival from Holland about a year and a half ago, Ms. Westerink has continued to develop her ideas into tapestries. She now plans to market flax in the U.S. She has been very successful, selling everything she can produce, largely to businesses. She says that tree-shaped hangings with looped flax foliage are her biggest sellers.



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