

The Weaver's Journal

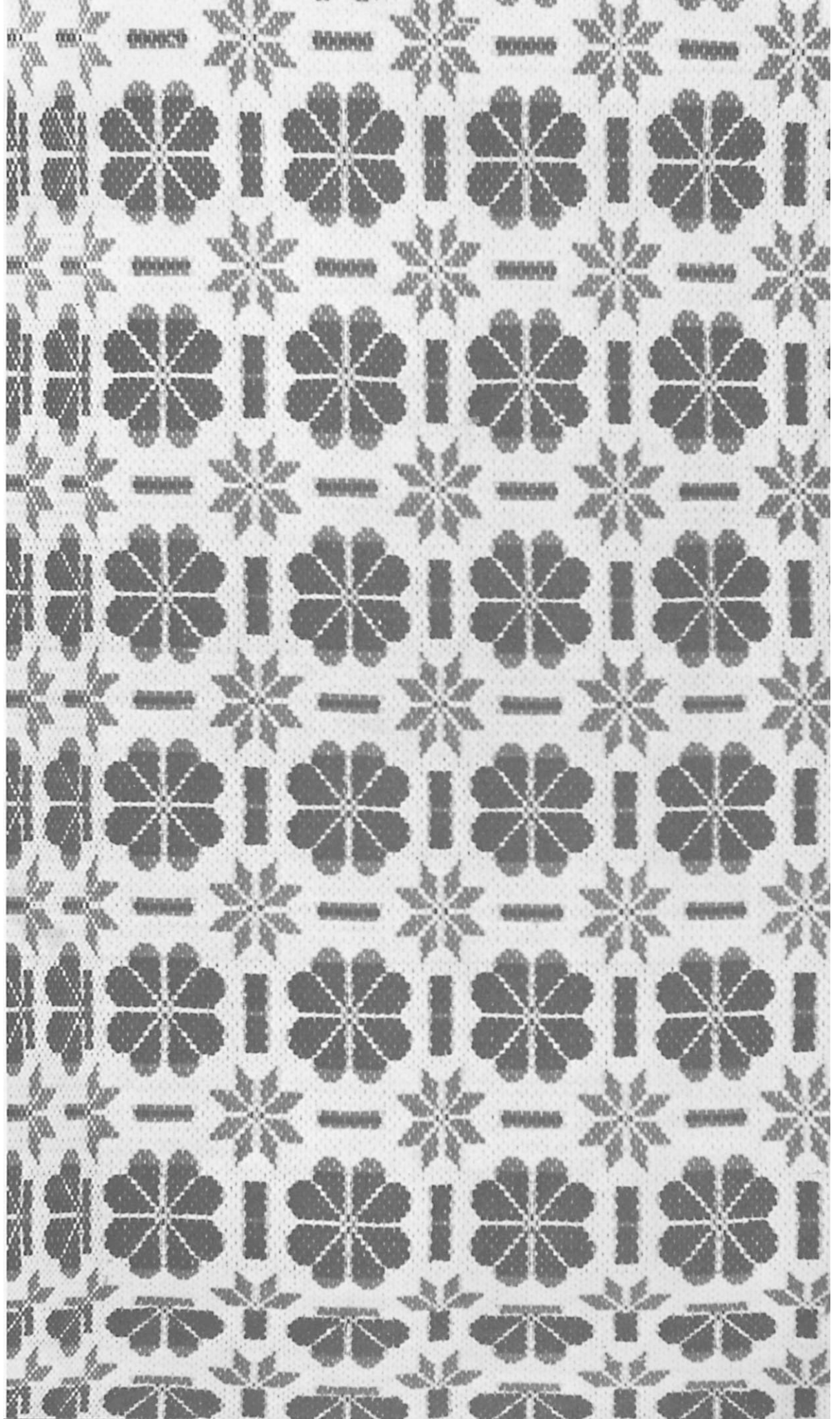
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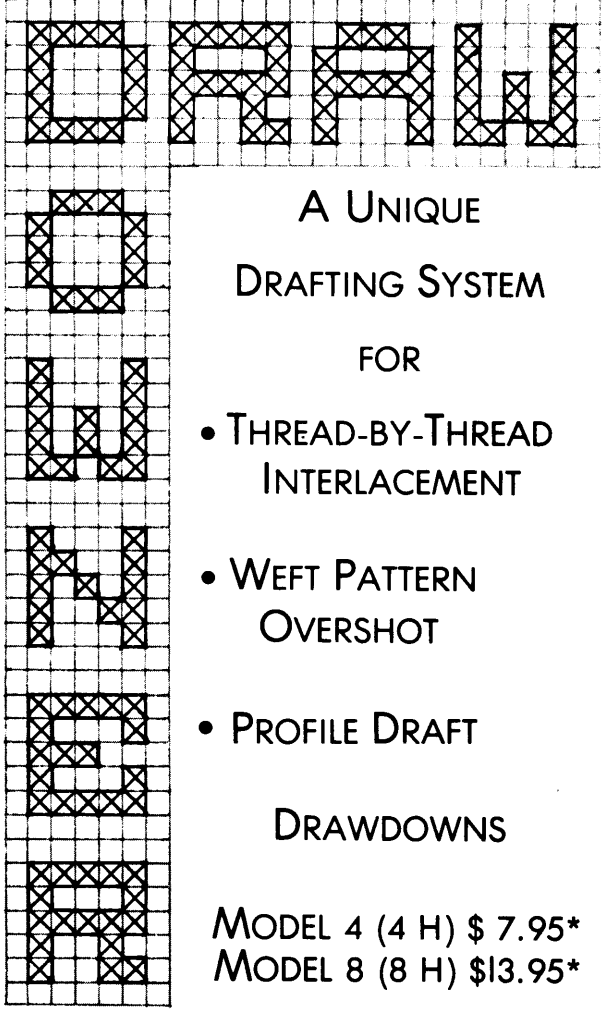
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NUMBER 4

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The Weaver's Journal

Quarterly Journal For Textile Craftsmen
Volume III, Number 4, issue 12 April, 1979

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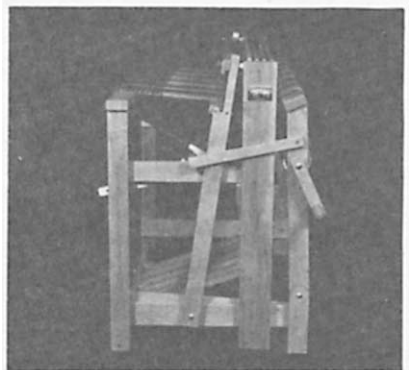
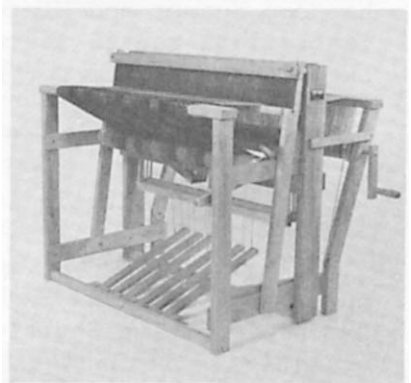
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Letter From the Editor

We are frequently asked if we plan to reprint the issues of *The Weaver's Journal* that are out of print. So far, we cannot foresee that we will do that; economics being the main reason. However, some of the information given in the earlier issues will be recaptured in a series of monographs published by *The Colorado Fiber Center, Inc.* Monograph No. 2, "Summer and Winter and Beyond," by Clotilde Barrett, is just off the press. It contains 56 pages, graphic drawings and photographs. The cover is durable 65 pound cover stock. It is a comprehensive study of weave structures that can be woven on four and multiple harness Summer and Winter threadings. This monograph is primarily devoted to instruction and to increase the weaver's awareness of the vast potentials of the popular Summer and Winter threading. Copies can be ordered from The Colorado Fiber Center, Inc. P.O. Box 2049, Boulder, Colorado, 80306. The cost is \$5 plus 50 cents for handling and postage.

Clotilde Barrett is currently working on a monograph on Shadow Weave.

During this time of inflation, it feels good to point out a real bargain: the low cost of *The Weaver's Journal*. For comparison, let's take a look at the price of The Shuttle Craft Guild Handweaver's Bulletin in 1954. This educational periodical had 12 issues per year with a total of about 108 full pages (8 1/2" X 11") of text at a yearly subscription rate of \$7.50; there were no photographs. *The Weaver's Journal*, which has 160 pages of instruction per year would, at that rate, have cost \$11.10 per year in 1954. Now, 25 years later, *The Weaver's Journal*, with its many photographic illustrations, costs only \$9.50 per year.

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We hope that *The Weaver's Journal* is helping you grow and realize your potentials in the field of textiles.



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Swivel explored and contradicted

"The term *swivel* was formerly applied to the type of loom in which several narrow fabrics such as hat bands, ribbons etc., were independently formed alongside each other."¹

"In *swivel weaving* as presently understood, a number of small shuttles work in conjunction with an ordinary fly shuttle, the latter inserting the ground weft which forms with the warp a foundation cloth upon which the shuttles produce figures in *extra weft*."¹

Thus, according to Watson, swivel weaving is a supplementary weft figuring technique. That means that, if the extra weft is pulled out of the cloth, there remains a ground cloth which keeps its structure unchanged. Weft brocade and inlay also belong to the group of supplementary weft figuring techniques.

The method of introducing supplementary weft by a swivel loom is a practical one because, in ordinary weaving, such as inlay or brocade, there may be long floats of the supplementary weft on the back of the cloth in the areas where it is not used to weave figures.

Plate 1 shows an inlaid figure woven on an industrial loom. The long floats between two such figures have been cut away. Cutting away the floats is only possible when the supplementary weft is well bound at the edges of the figures (such as in plain weave) and is wasteful of yarn.

Swivel for the handweaver has been discussed by Zielinski² and Tidball.³ Zielinski defines *swivel weave* as an inlay technique on a spot weave draft. For handweavers he recommends the Spot Bronson draft in which the ground weave is tabby and the pattern weft is laid in so that it appears as plain weave in the figures and makes long floats in the back. It is incorrect and misleading to call the weave, that Zielinski describes, "swivel" because this inlay technique predates the swivel loom. The swivel mechanism was introduced to avoid the long floats of pattern weft caused by inlay. Handweavers could simply call Zielinski's *swivel weave* a loom controlled inlay.

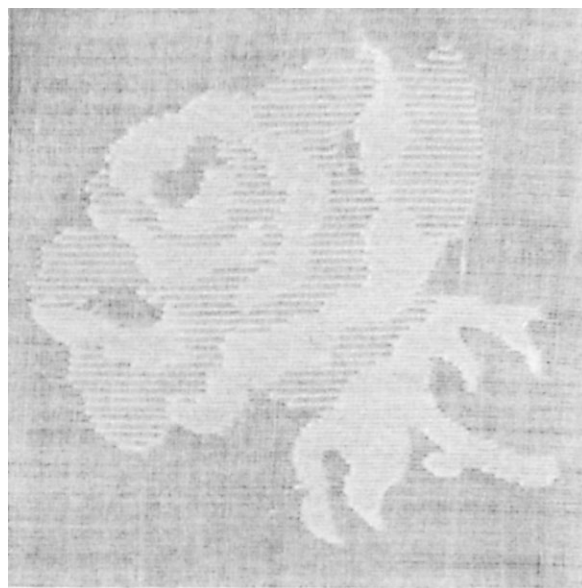


Plate 1

1. Watson, William - *Advanced Textile Design*. Longmans Leen and Co. Ltd., London, Impression, 1968, pp. 334.
2. Zielinski, Stanislaw - *Encyclopedia of Handweaving*, Funk and Wagnalls, New York, 1959.
3. Tidball, Harriet - *The Weaver's Book*, The Macmillan Co., Toronto, Canada C 1961, 5th printing, 1970, pp. 164.

Zielinski further confuses the issue of *swivel weave* by giving another tie-up and treading for swivel on the Spot Bronson threading which gives a "better texture and pattern." This technique results in a complementary weft figuring technique, having the texture of plain weave on one face and floats on the other. Structurally, the type of cloth produced with this technique is neither swivel, nor inlay, nor brocade but a complementary-weft tabby. The cloth appears as a perfect plain weave on one face and the figuring on that face is strictly a "color and weave" effect. The other side of the fabric has long floats. This cloth is woven with two sets of weft but they are equivalent and complementary to each other. If one or the other is pulled out of the cloth, the structure of the cloth falls apart because there is no ground cloth.

Complementary-weft tabby is an interesting weave that produces colored weft figuring on several threadings such as twills, overshot, crackle, spot Bronson, Summer and Winter.

H. Tidball's definition of swivel gives a complementary-weft tabby which is weft face.³ It is really an unbalanced boundweave. The technique which Peter Collingwood⁴ calls Skip Plain Weave is a pick-up version of complementary-weft tabby.

This study deals with loom controlled inlay and with complementary-weft tabby which can be done on a 4 harness loom.

The five main drafts which were used for the samples are:

- Spot Bronson Lace
- Overshot
- Miniature Overshot
- Crackle
- Summer and Winter

Other drafts that are considered are:

- 4-harness Twills
- 3-harness Point Twill
- Opposite Overshot (or Huck)
- Atwater Bronson Lace

The warp for all samples (except for Plate 10) is 20/2 Lily cotton.

The balanced tabby samples are sett 20 epi.

The weft-face samples are sett 10 epi.

All instructions are given for a rising shed loom and for cloth that is woven right side up (the floats are underneath). Often 3 harnesses have to be lifted against one, therefore the weaver may prefer to weave these techniques up-side-down by changing the tie-ups to their opposites.

LOOM CONTROLLED INLAY

This is a supplementary weft technique requiring a pattern weft P and a tabby weft T. Weft P may be heavier than weft T. The pattern weft weaves plain weave in the figure area and makes long floats between the figures. See Fig. 1.

4. Collingwood, Peter - *The Technique of Rug Weaving*. Watson-Guption Publications, New York 1968.

Each pattern weft pick is followed by two tabby weft picks.

See Plate 2 No. 4, Plate 6 Nos. 1 and 2.

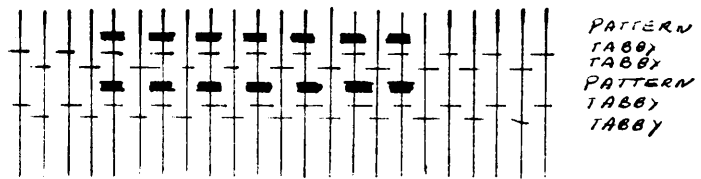


Fig. 1

COMPLEMENTARY-WEFT TABBY

This is a complementary-weft technique requiring two (or more) wefts P and G. All the wefts should be of the same weight but must differ in color and/or texture. One of the wefts (G for ground) is usually the same yarn as the warp. This color will then dominate and will appear as the ground color of the design. The figuring depends strictly on color effects because the entire cloth looks like plain weave on the right side. However, what appears on the face as a single tabby pick is, in fact, woven with the two (or more) wefts P and G, using a different shed for each color, as shown in Fig. 2.

Weft P floats in the back of the area where G appears on the face and weft G floats in the back of the area where P appears on the face.

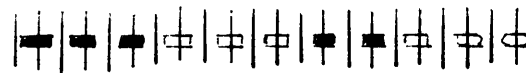


Fig. 2

The second tabby pick is woven similarly with wefts P and G, using a third and fourth shed as shown in Fig. 3a.



Fig. 3a

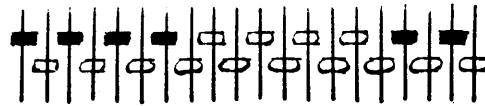


Fig. 3b

In the case of some drafts, such as Spot Bronson and Summer and Winter, the second tabby pick cannot be broken up and the entire pick has to be woven with one color and one shed. This color is usually the color G (same color as the warp) and will be prevalent in the design. See Fig. 3b.

There are thus two types of complementary-weft tabby:

- Type 1 Illustrated in Fig. 3a. Each of the two tabby picks on the face of the cloth is made with 2 (or more) complementary wefts. The four harness drafts suitable for this type of weave are Twills, Large Colonial Overshots, Crackle, Miniature Overshots and Opposite Overshot.
- Type 2 Illustrated in Fig. 3b. One of the tabby picks on the face of the cloth is made with two (or more) complementary wefts, while the other tabby pick is made with one weft only. The four harness drafts suitable for this type of weave are Spot Bronson, Large Colonial Overshots, and Opposite Overshots. Notice that overshots can be woven in either technique.

Polychrome Complementary-weft tabby

The complementary wefts that make up each tabby pick may be two pattern colors, P and Q, as in Plate 6, sample 5, or two pattern colors P and Q and a ground color G as Plate 2, sample 2, and Plate 3, sample 3, or three pattern colors, P, Q, R as in Plate 3, sample 4.

Complementary-weft tabby on Spot Bronson threading Plates 2 and 3, Fig. 4.

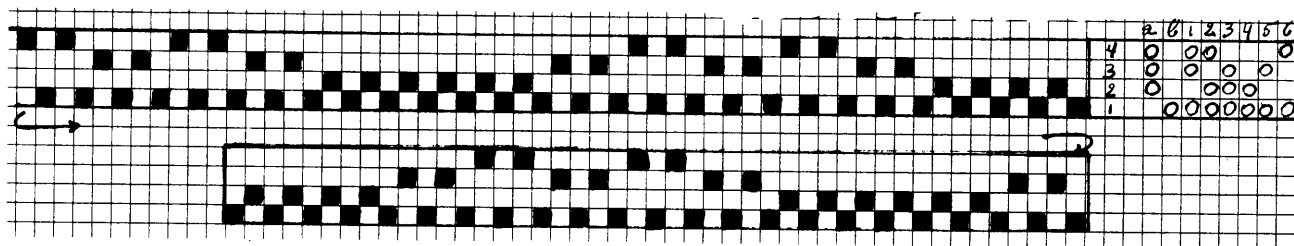


Fig. 4 Spot Bronson

We have already discussed the fact that only complementary-weft tabby of the second type is possible; thus the second tabby pick is always woven with one weft. There are three harnesses which, lifted together, make the shed for the first tabby pick. This complementary-weft pick can be woven in six different ways as shown in Plate 3, sample 2. This draft allows for the most possibilities for polychrome weave. See Plate 2, sample 2 and Plate 3, samples 3 and 4.

Samples 5, Plate 4 and Plate 5, show complementary-weft tabby on one block of Atwater Bronson threading. See Fig. 5.

The same tie-up and treadling is used as for Spot Bronson.

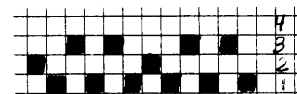


Fig. 5 Atwater Bronson

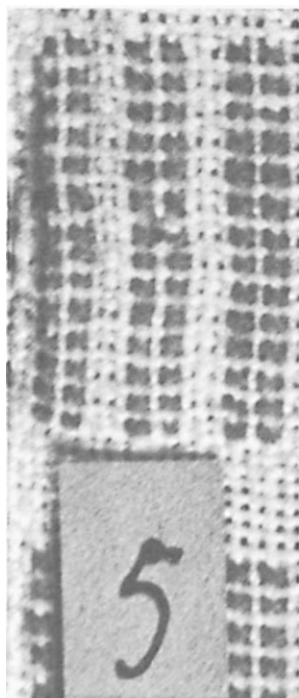


Plate 4

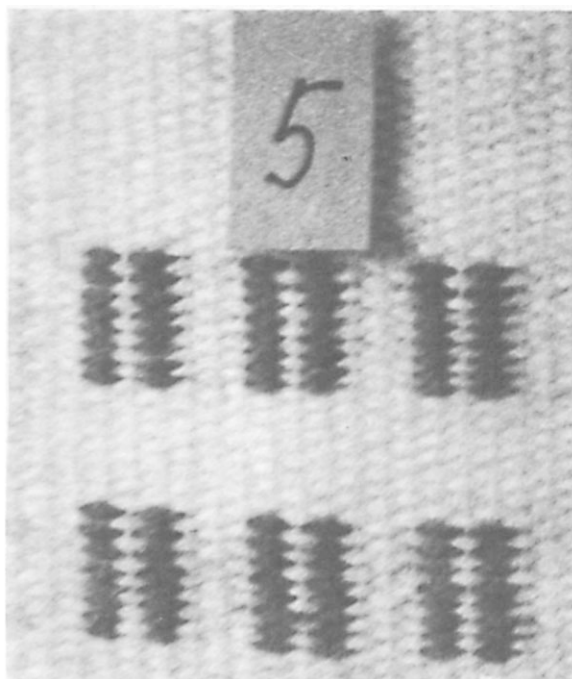
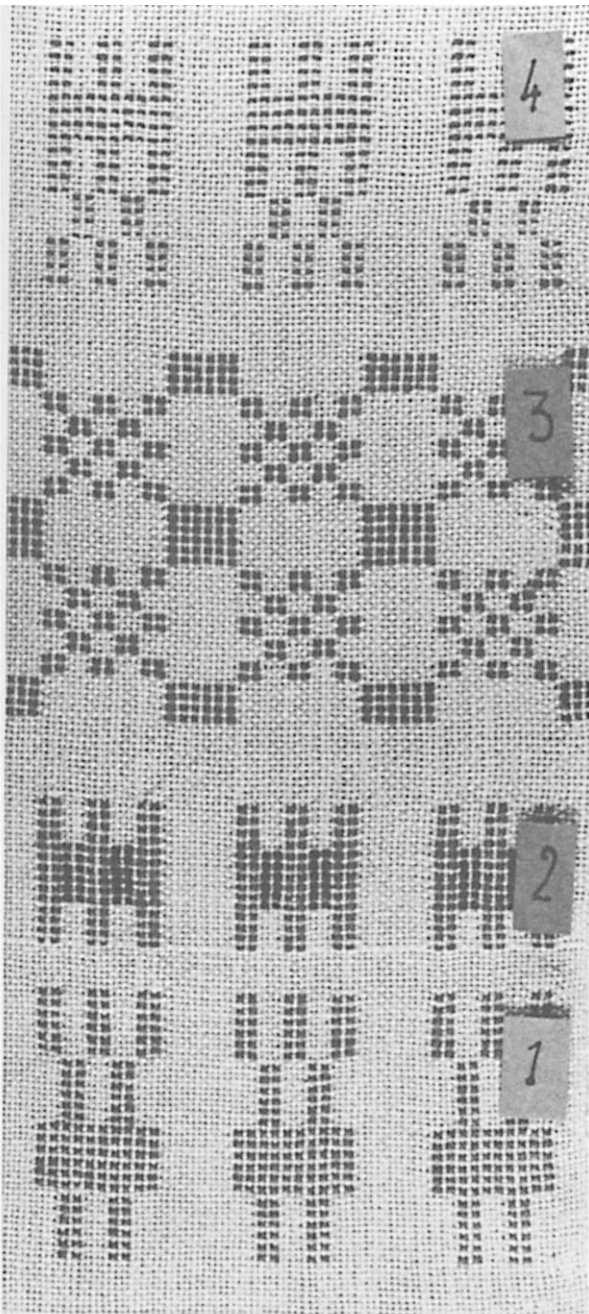


Plate 5

Complementary-weft tabby on Twills and Twill Derivatives Plates 6, 7, 8, 10, Figs. 6, 7, 8, 9, 10.

Complementary-weft tabby, type 1, in which each tabby pick is woven with two complementary wefts works well on twills, Colonial overshots, opposite overshots,

continued p. 11



Note: The numbers refer to treadles, the underlined sheds are woven with weft P, the others with weft G. □, ○ indicate pattern colors.

Plate 2 - Spot Bronson Threading, see Fig. 4

Sample 4. Loom controlled inlay.
2, a, b, repeat.
3, a, b, repeat.
2, a, b, repeat.
4, a, b, repeat.
2, a, b, repeat.

Samples 3, 2 and 1. Complementary weft face tabby.

Sample 3. Blocks are woven as drawn in.
1, 4, a - 4 X
2, 5, a - 2 X } repeat
3, 5, a - 2 X
2, 5, a - 2 X
1, 4, a - 6 X
 etc.

Sample 2. Polychrome
 ③, 6, a - 4X
 ②, ③, 1, a - 6X
 ③, 6, a - 4X

Sample 1.
3, 6, a - 6X
4, 1, a - 6X
3, 6, a - 6X
2, 5, a - 6X

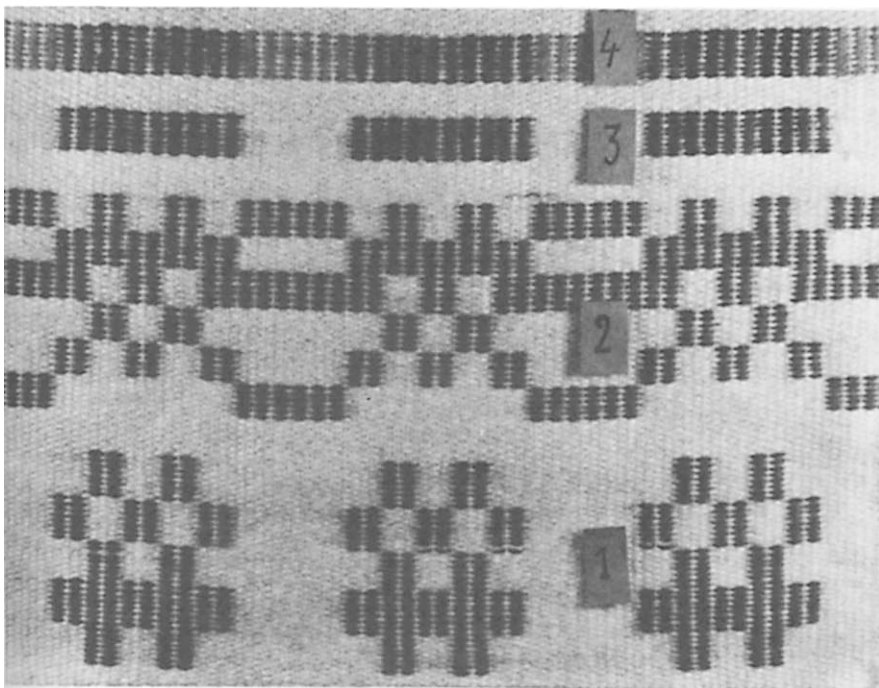


Plate 3 Spot Bronson Threading - Weft face, see Fig. 4.

Sample 4. Polychrome with 3 colors
 ①, ②, ③, a - repeat

Sample 3. ②, ③, 1, a - repeat

Sample 2.
1, 4, a - repeat
2, 5, a - repeat
3, 6, a - repeat
6, 3, a - repeat
4, 1, a - repeat
5, 2, a - repeat

Sample 1. Same treadling as Plate 2, sample 1.

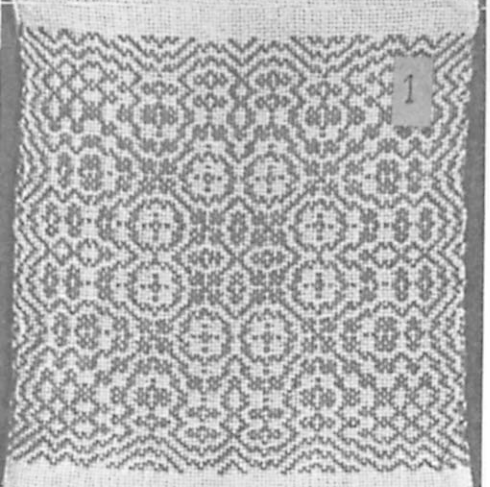
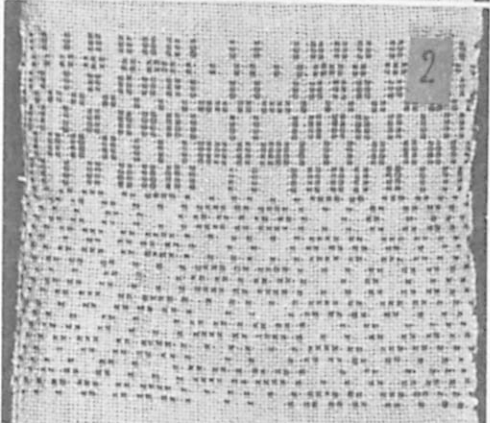
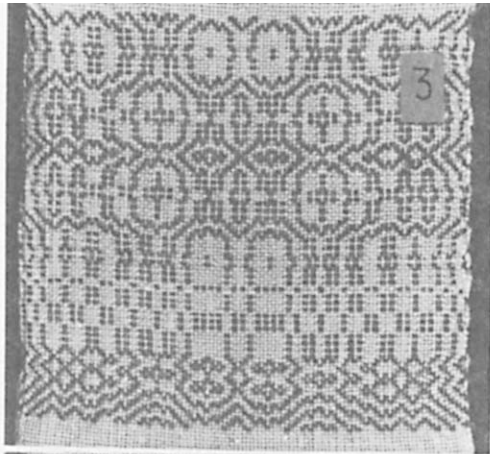


Plate 8 Draft Fig. 9
Miniature Overshot



Plate 7 Draft Fig. 8
Opposite Overshot

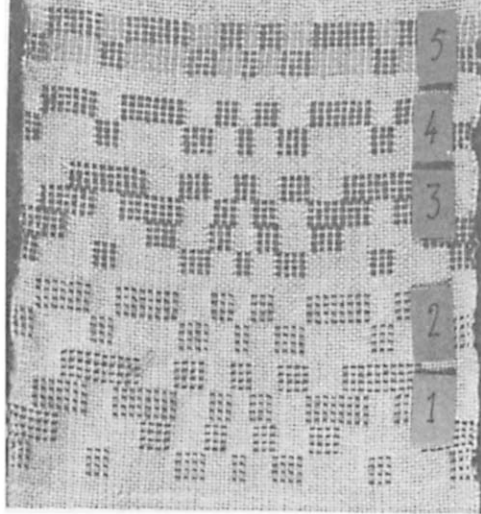
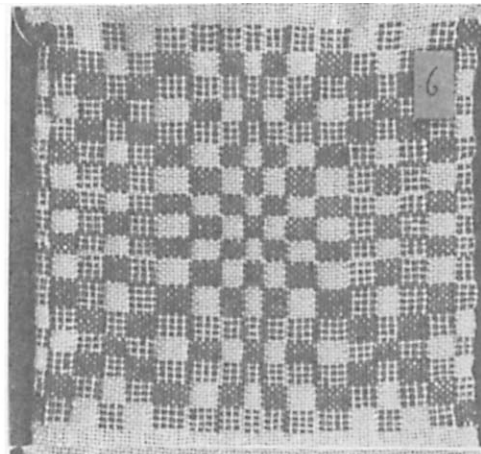


Plate 6 Draft Fig. 7
Overshot

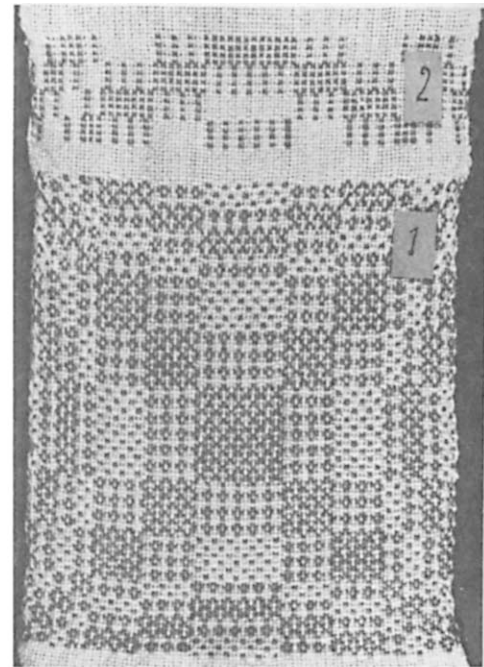


Plate 10 Draft Fig. 10
Crackle

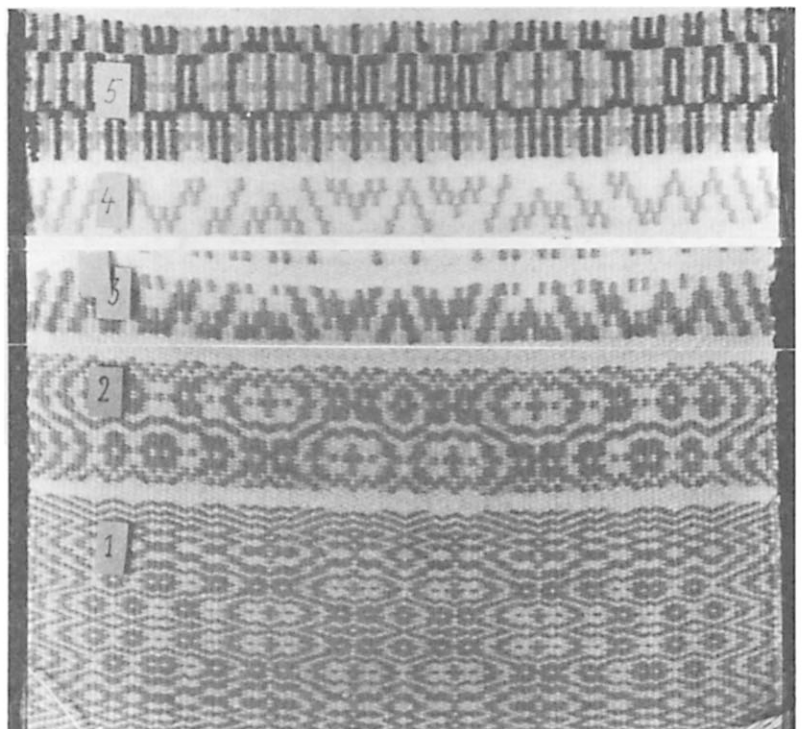


Plate 9 Craft Fig. 9
Miniature Overshot, weft face

miniature overshots (also called hybrid overshoot or twill overshoot) and crackle. The threadings and tie-ups are given in Figs. 6, 7, 8, 9, 10.

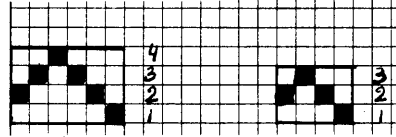


Fig. 6a 4H Point Twill Fig. 6b 3H Point Twill

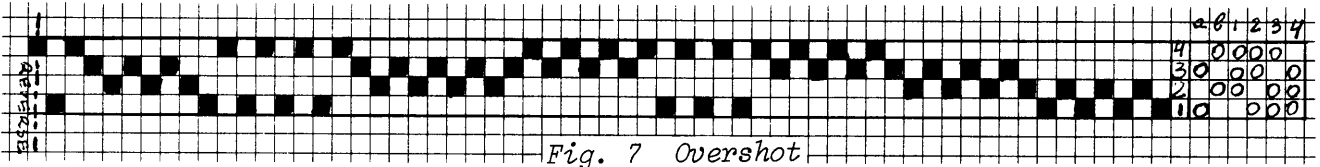


Fig. 7 Overshot

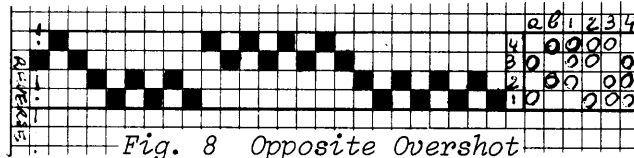


Fig. 8 Opposite Overshot

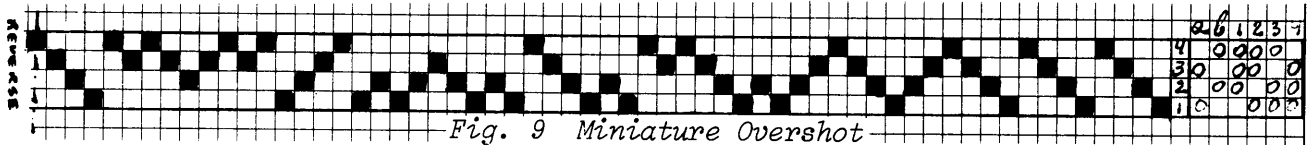


Fig. 9 Miniature Overshot

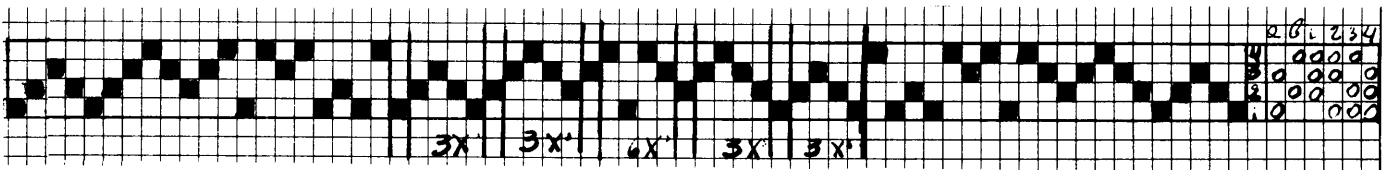


Fig. 10 Crackle

The weft order is pick and pick, alternating the colors P and G. For weft P, the treadling is "as drawn in," i.e.: The treadling order is the same as the threading order. However, each pick with weft P is followed by a pick with weft G according to the following rule:

- Tr. 1 weft P is followed by treadle 3, weft G.
- Tr. 2 weft P is followed by treadle 4, weft G.
- Tr. 3 weft P is followed by treadle 1, weft G.
- Tr. 4 weft P is followed by treadle 2, weft G.

See Plate 6, sample 6, Plate 7, sample 7, Plate 8, sample 1, and Plate 10, sample 1.

Weft Face Samples Plates 9, 11, 12.

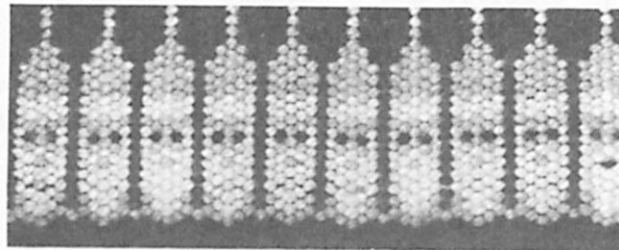


Plate 11
Draft Fig. 6a

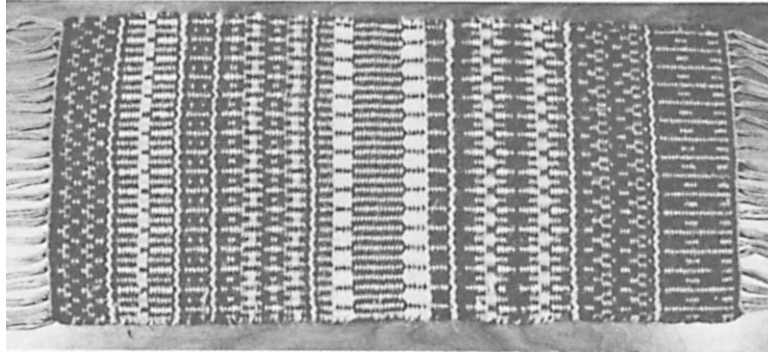


Plate 12 Draft Fig. 6b

The treading order given above can be successfully used on weft-face fabrics as shown in Plate 9, sample 1, in which the dark weft is woven as drawn in.

In sample 3 (Plate 9) "blocks" are woven by repeating 4 pick sequences as follows:

Block A	Tr.	1	3	2	4	5X	Do not repeat { 2 4 when passing P G from Block A to Block B.	
	Weft	P	G	P	G			
Block B	Tr.	2	4	3	1	5X		Do not repeat { 3 1 when passing from P G Block B to Block C.
	Weft	P	G	P	G			
Block C	Tr.	3	1	4	2	5X	Do not repeat { 4 2 when passing from P G Block C to Block D.	
	Weft	P	G	P	G			
Block D	Tr.	4	2	1	3	5X		Do not repeat { 1 3 when passing from P G Block D to Block A.
	Weft	P	G	P	G			

H. Tidball's definition of swivel is related to this manner of weaving complementary-weft tabby. The treading order she suggests is as follows:

Block A	Tr.	1	2	3	4	repeat
	Weft	P	P	G	G	
Block B	Tr.	1	2	3	4	repeat
	Weft	G	P	P	G	
Block C	Tr.	1	2	3	4	repeat
	Weft	G	G	P	P	
Block D	Tr.	1	2	3	4	repeat
	Weft	P	G	G	P	

Both treading sequences give basically the same results but the pattern wefts

pack in in a different order which cause subtle differences in the appearance of the figures. Tidball's method shows definite drawbacks if one wants to reverse the block order in order to weave symmetrical patterns (Plate 9, sample 2). The straight 1-2-3-4 treading order of Tidball's weaving sequence suggest a relationship between complementary-weft tabby and boundweave. Boundweave uses a balanced tie-up of Fig. 11a, while complementary-weft tabby uses the unbalanced tie-up of Fig. 11b.

Plate 9, sample 4, is a "key" to design boundweave type patterns in complementary-weft tabby.

The "key" is woven as follows:

Treadle		1	2	3	4	
Block A Weft	P	G	G	G	G	3X
Block B Weft	G	P	G	G	G	3X
Block C Weft	G	G	P	G	G	3X
Block D Weft	G	G	G	P	G	3X

use tie-up of Fig. 11b

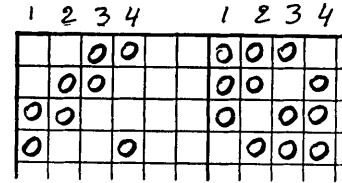


Fig. 11a Fig. 11b

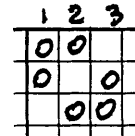
Plate 9, sample 5 shows a boundweave design based on this key (Ref. Boundweave by Jane Evans, *The Weaver's Journal*, April, 1977, p. 8).

Plate 11 shows a boundweave design on 4H point twill (Fig. 6a).

Plate 12 shows a boundweave design on 3H point twill (Fig. 6b).

In the case of 3 harness draft, the tie-up is: and the treadle order is 1, 2, 3, repeat.

This weave is known in Scandinavia as krokbragd.



Complementary tabby of the second type where a complementary weft pick alternates with an ordinary weft pick only gives good results on large overshots. These patterns are woven as blocks:

- Block A: ①, 3, 2-4 repeat
- Block B: ②, 4, 1-3 repeat
- Block C: ③, 1, 2-4 repeat
- Block D: ④, 2, 1-3 repeat

The circled thread is woven with the pattern weft, the other with the ground weft (Plate 7, samples 3 and 4, Plate 8, samples 2 and 3 and Plate 9, sample 2).

Before proceeding to an adjacent block, either omit the last pick of the repeat (Plate 8, sample 3), or throw an additional tabby pick on the opposite shed (Plate 8, sample 2).

This type of complementary-weft tabby is most successful when the blocks are

large, such as in large Colonial overshots.

Huck threading, for this study, must be considered as falling under the category of opposite overshoot threading.

Complementary-Weft Tabby on Summer and Winter. Plate 13, Fig. 12.

Only the complementary-weft tabby of the second type is possible. Every other pick will be woven plain with one weft; the opposite tabby pick will be woven with two complementary wefts. Basically, the weave is the same as complementary-weft tabby on a two-block Spot Bronson threading. The treadling is:

Block A: ①, 2, a; repeat

Block B: 1, ②, a; repeat

The only advantage of setting up a loom on Summer and Winter for weaving complementary-weft tabby is that the weave may be used in combination with others that require a specific Summer and Winter threading.

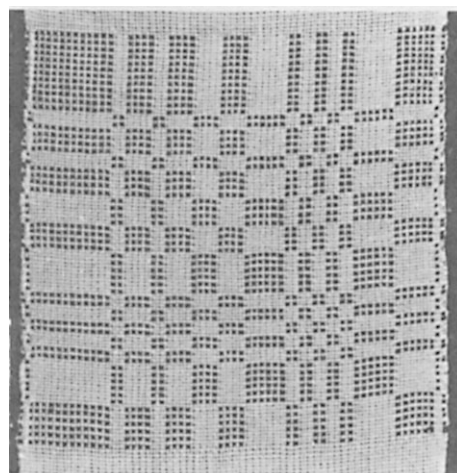


Plate 13

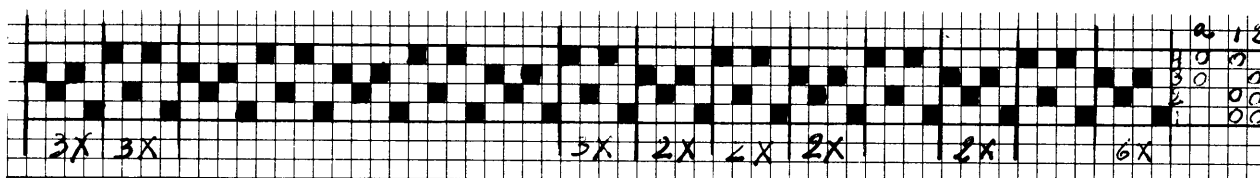


Fig. 12 Summer and Winter

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Coverlets for a regular double bed have a finished size of 7 3/4 feet (2.36 m) wide and 8 1/2 feet (2.59 m) long, which means that the size on the loom is 8 1/4 feet by 9 feet (2.52 X 2.74 m) to allow for take-up and shrinkage. In order to weave such projects for miniature houses these measurements have to be scaled down to 1 inch per foot (1:12). Full size Colonial coverlets are woven with fine yarns. When they are miniaturized it is most common to use a 50/2 cotton thread set at 60 epi (240/10 cm). Even so, the overshot patterns are too large for the total number of warp ends. Therefore, the overshot drafts are 'miniaturized' by reducing the size of the blocks and by cutting down the number of blocks in some patterns. (ref. *The Weaver's Journal*, Vol. I, April 1977, pp 18-20).

The weaving technique known as Swivel but more accurately named 'complementary-weft tabby', applied to miniature overshot drafts, will be explored in this article. It is suitable for weaving coverlets and rugs which retain the authenticity of the patterns and the delicacy of detail without the sett of 60 epi (240/10 cm). Complementary-weft tabby is dealt with on p. 5 of this issue of *The Weaver's Journal*. Here follow the instructions for the two coverlets and the rug illustrated in Plates 1, 2, and 3.

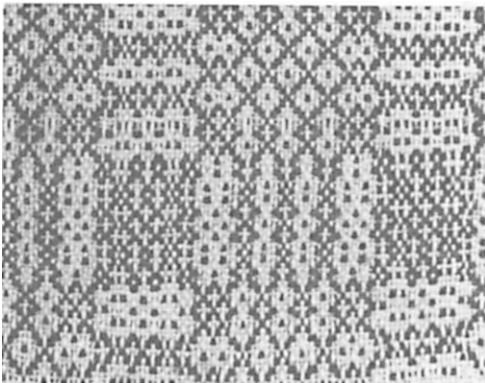


Plate 1
Detail of miniature coverlet

WARP: 20/2 cotton (Lily, natural) sett at 30 epi (120/10 cm)

WEFT: ground - 20/2 cotton
pattern - 2-ply Maypole

THREADING: (Young Lover's Knot) see Fig. 1. 259 ends or 8. 63" (21.6 cm) in the reed.

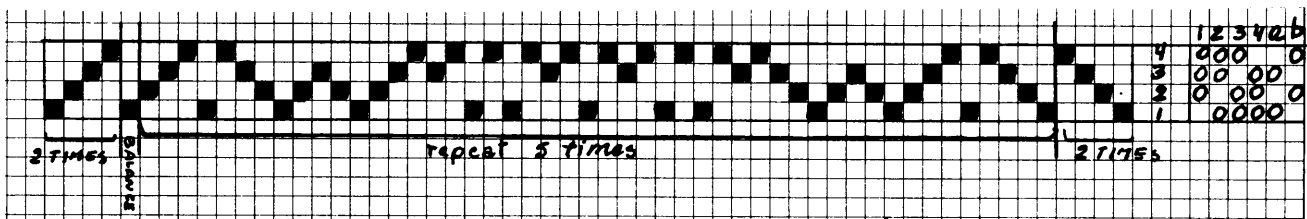


Fig. 1

TREADLING: With the pattern weft, treadle exactly as drawn in. After each pattern pick, weave a ground pick according to the following rule:

- Follow treadle 1 (pattern) with treadle 3 (ground).
- Follow treadle 2 (pattern) with treadle 4 (ground).
- Follow treadle 3 (pattern) with treadle 1 (ground).
- Follow treadle 4 (pattern) with treadle 2 (ground).

Thus, Tr. 1 (P), Tr. 3 (G), Tr. 2 (P), Tr. 4 (G), Tr. 3 (P), Tr. 1 (G), Tr. 4 (P), Tr. 2 (G); repeat 3 times.

Tr. 1 (P), Tr. 3 (G), Tr. 4 (P), Tr. 2 (G), Tr. 3 (P), Tr. 1 (G).
Tr. 2 (P), Tr. 4 (G), Tr. 1 (P), Tr. 3 (G), Tr. 2 (P), Tr. 4 (G).
Tr. 3 (P), Tr. 1 (G), Tr. 2 (P), Tr. 4 (G), Tr. 1 (P), Tr. 3 (G), Tr. 2 (P),
Tr. 4 (G), etc.

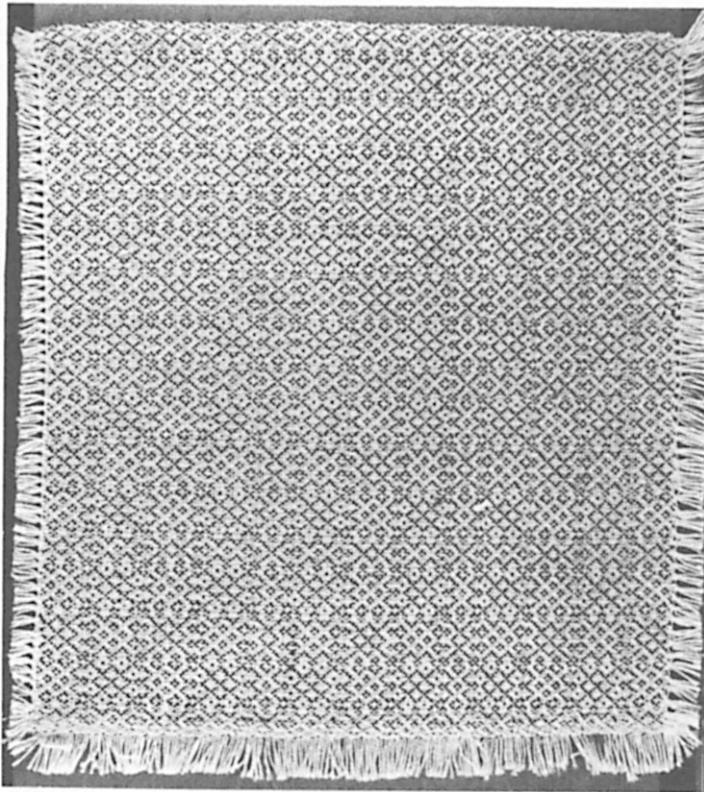


Plate 2
Miniature Coverlet

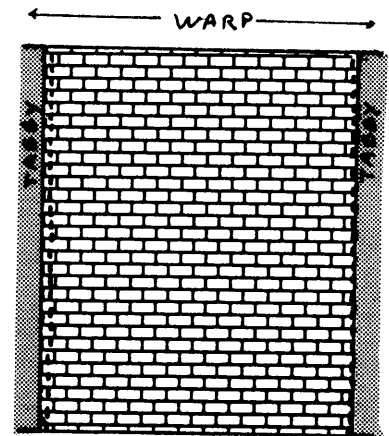


Fig. 2

In an attempt to solve the fringe problem this coverlet was woven with the warp running sideways (Fig. 2). A row of fine machine stitching or hemstitching by hand between the tabby heading and the pattern area allows the tabby to be unravelled to make a neat fringe on the sides of the coverlet. An extra inch of tabby is woven to make the bottom fringe of the coverlet. Sew the strip to the wrong side of the coverlet, Fig. 3. Then fold along the stitching line and top stitch the right side. Unravel the tabby cloth to make fringe (Fig. 4).

WARP: 20/2 cotton (Lily, natural) sett at 30 epi (120/10 cm).

WEFT: ground - 20/2 cotton pattern - 20/2 worsted wool.

THREADING: See Fig. 5 - 283 ends or 9.43" (23 cm) in the reed.

TREADLING: Refer to the treadling of Plate 1.

Start: Tr. 4 (P), Tr. 2 (G), Tr. 3 (P), Tr. 1 (G), Tr. 2 (P), Tr. 4 (G), etc.

The sequence of the pattern treadles is the same as the threading draft of Fig. 5.

Each pattern pick is followed by a ground pick according to the rule mentioned before.

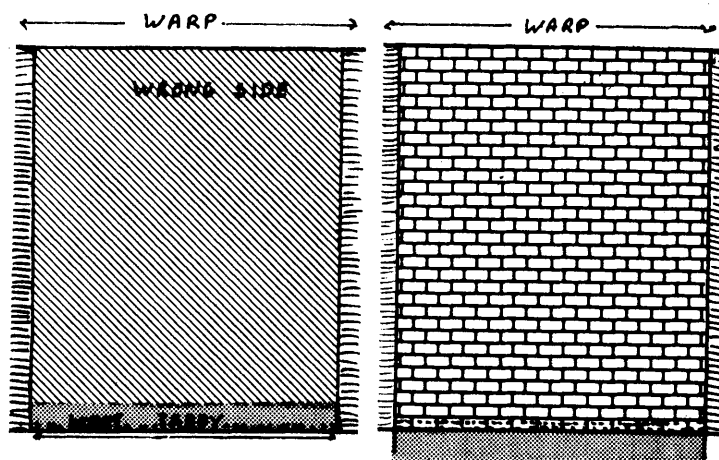


Fig. 3

Fig. 4

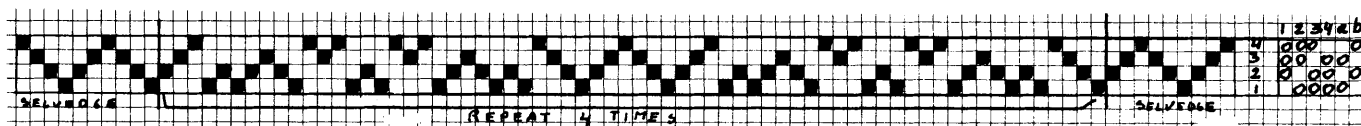


Fig. 5

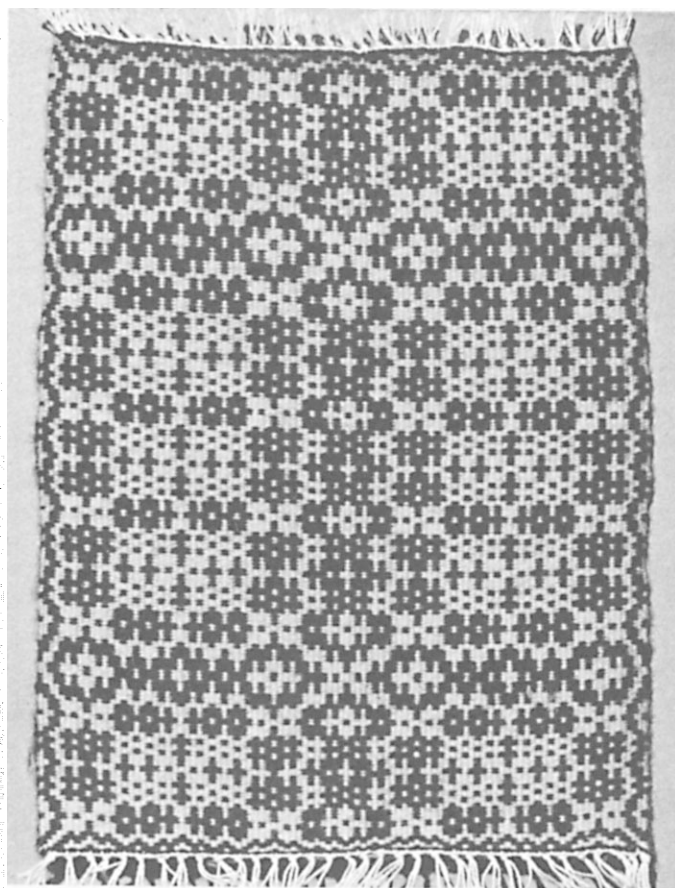


Plate 3
Miniature carpet in (weft face)
complementary-weft tabby

WARP: 10/2 cotton (Lily, natural), sett at 10 epi (40/10 cm).

WEFT: Softly spun wool size 2/6 in brown and Turkey red.

THREADING: See Fig. 6 - 99 working ends or 9.9" (24.8 cm) in the reed.

SELVAGES: Double the first and last warp ends (in the heddle and through the reed). Add a double thread floating selvedge on each side as shown in Fig. 7.

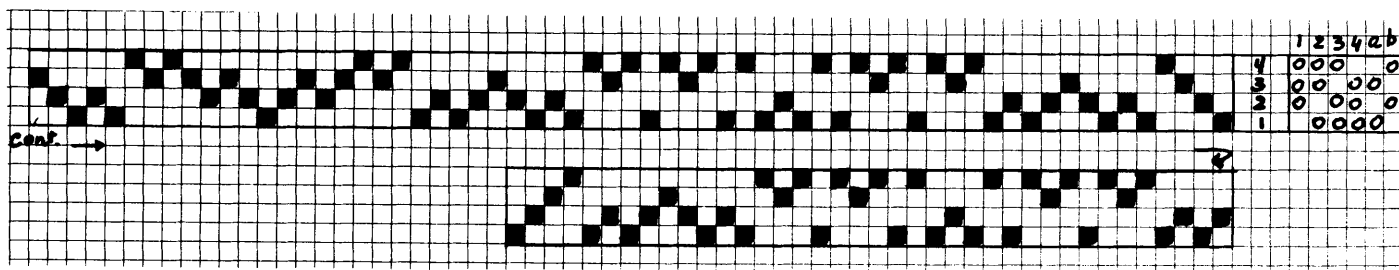


Fig. 6

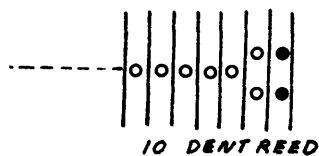


Fig. 7

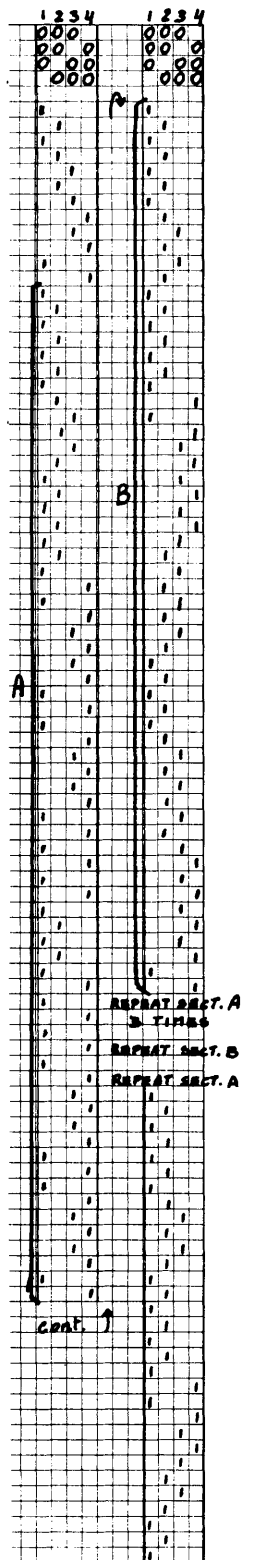
TREADLING: Start with 3 picks of tabby; a, b, a, in color B. For the pattern, use the treadling sequence shown in Fig. 8, but note that only the treadle sequence for the red weft is shown. Each one of these picks has to be followed by a pick with brown weft according to the following rule:

- Tr. 1 with red is always followed by Tr. 3 with brown.
- Tr. 2 with red is always followed by Tr. 4 with brown.
- Tr. 3 with red is always followed by Tr. 1 with brown.
- Tr. 4 with red is always followed by Tr. 2 with brown.

End with 3 tabby picks a, b, a. The rug is finished with the Philippine edge and overhand knots.



Fig. 8



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Jacob Angstadt Designs
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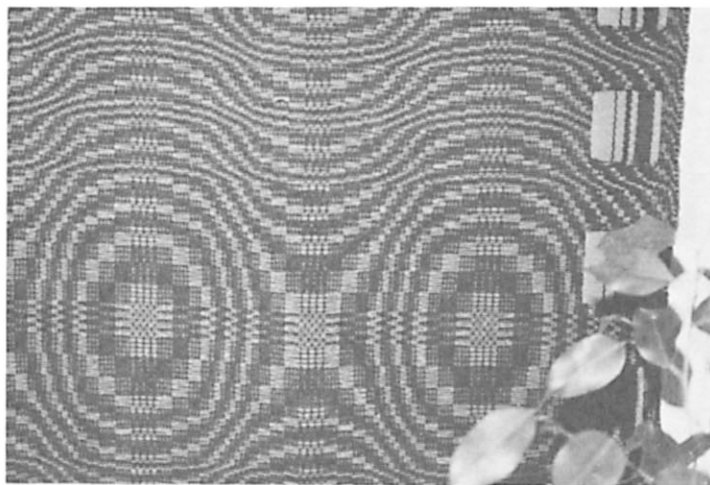
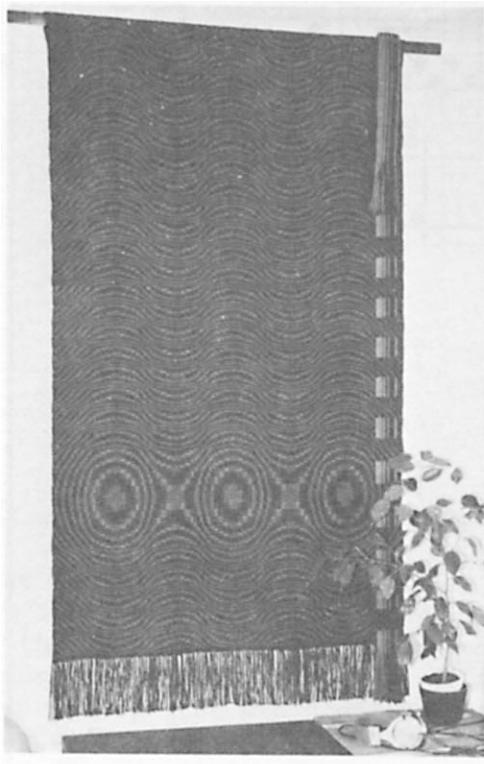
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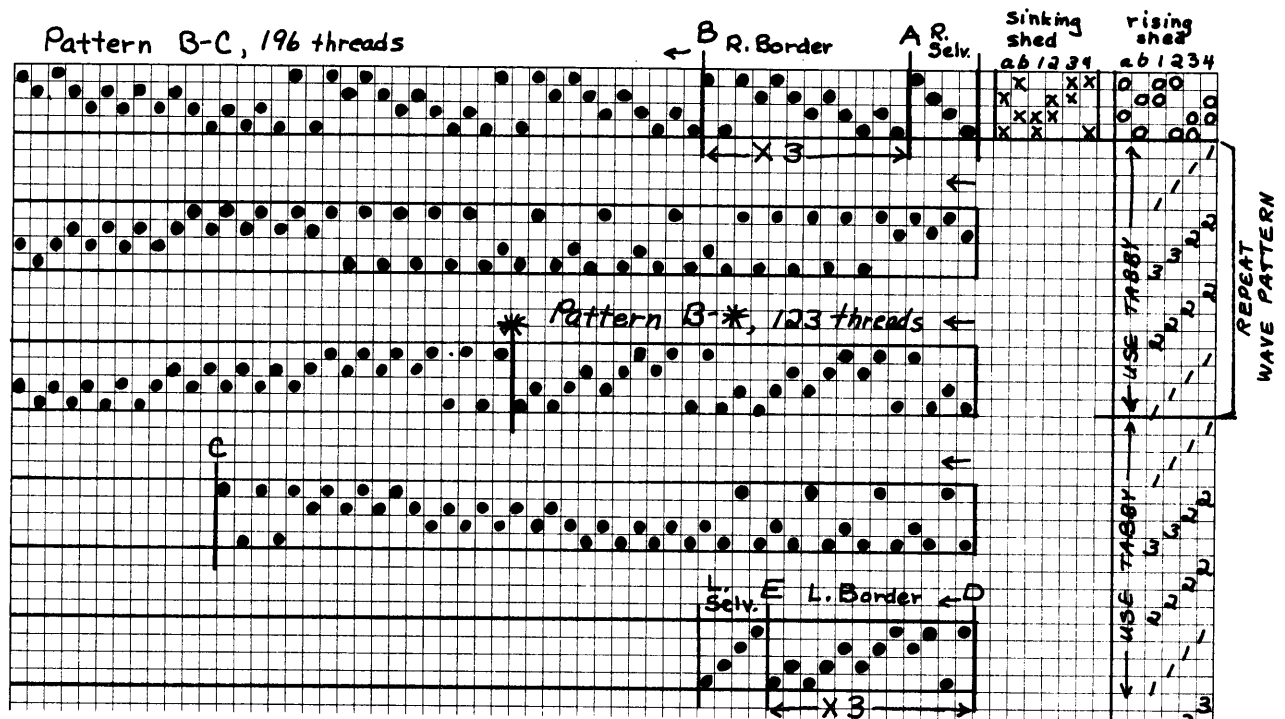
A Skirt for the Wall

Designing handwoven projects with a dual purpose presents an interesting challenge to any weaver. Among these, the wallhanging - garment combination has the greatest appeal.

The "Wheel of Fortune" also called "Cup and Saucer", is a Colonial overshoot pattern that Ellen Champion chose to design a hanging that is decorative on the wall and functional as a skirt. The skirt harmonizes with a blouse woven with the same yarns but in plain weave. See Plates 1 and 2.



*Plates 1, 2 and 3
"Sonic Waves" designed and
woven by Ellen Champion.
Wallhanging
Garment
Detail*



R. selvedge	4	= 4
R. border A-B	12 X 3	= 36
Pattern B-C		=196
Repeat B-C		=196
B-*		=123
L. border D-E	12 X 3	= 36
L. selv.	4	= 4

Fig. 1

595 threads

Description of Ellen Champion's project

WARP: Black Verel (Weaver's Way), sett at 15 epi (60/10cm).

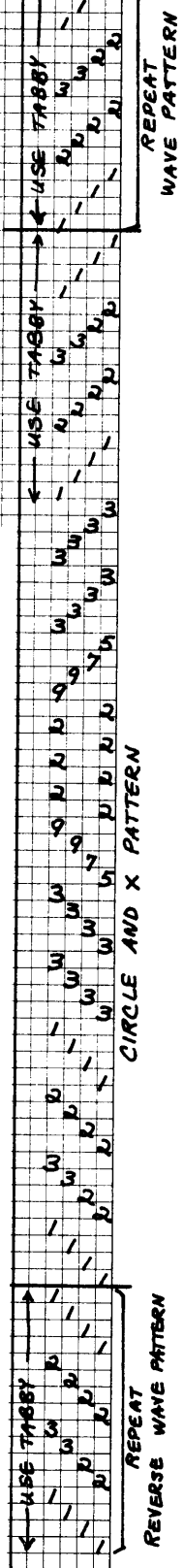
WEFT: Skirt - tabby; black Verel.
 pattern; turquoise silk noil (Contessa).
 Blouse - tabby; turquoise silk noil.

WIDTH IN THE REED: 40".

THREADING AND TIE-UP: See Fig. 1.

TREADLING: Blouse - treadle a, b; repeat.
 Skirt - See Fig. 1. Use tabby between each pattern pick.

WEAVING NOTES: On the left-hand side, the fabric for the skirt and wallhanging has horizontal slits every 2" (5 cm). The slits are 2" 5 cm) wide and 1" (2.5 cm) away from the selvedge, Fig. 2.



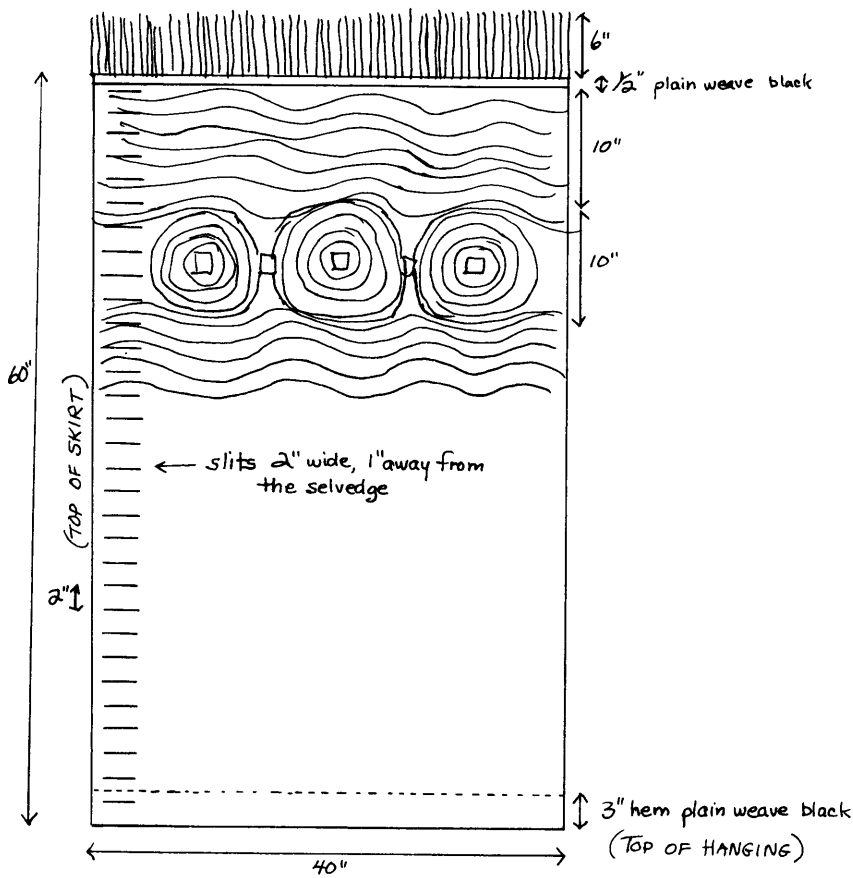


Fig. 2

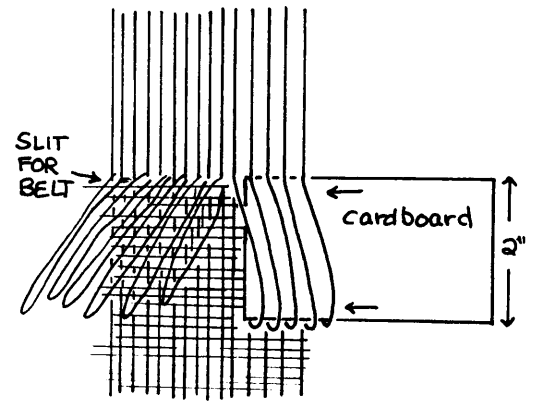


Fig. 3

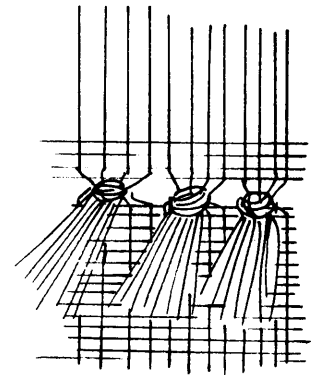


Fig. 4

A belt will be threaded through these slits.

To make horizontal slits, that section of the warp is made three times longer than the rest of the warp and is not beamed but put under tension with a weight. Every 2" (5 cm) a long warp loop (the width of the slit) is pulled up with the help of a 2" X 4" (5 cm X 10 cm) cardboard. A few shots are woven, then the cardboard is removed. These loops are then cut and temporarily retied in bunches. See Figs. 3 and 4.



Plate 4
Detail of slits and belt

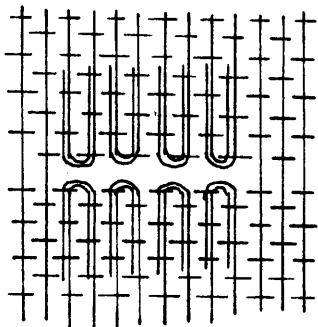


Fig. 5

After the project is taken off the loom, the knots are untied and the warp ends darned back in (Fig. 5).

The 3" (7.5 cm) hem makes a casing for a walnut bar when the skirt is hung on the wall, and is the vertical edge hidden under the wrapped skirt.

Belt

The belt is a warp face band 2" (2.5 cm) wide and 72" (183 cm) long, plus fringe.

WARP: The black verel and turquoise noil silk is used two-fold, sett at 30 epi (120/10 cm) in a 10 dent (40/10 cm) reed.

THREADING: Plain weave draft.

COLOR SEQUENCE: 19 T, 2 B, 10 T, 6 B, 6 T, 16 B, 6 T.

Neckband for blouse

For the neckband, the same warp is used as for the belt but the warp was re-sleyed at 20 epi (80/10 cm). The band is 3 1/4" (8.1 cm) wide and 56" (142 cm) long.

Blouse

After washing, the yardage for the blouse was 33 1/4" X 44" (85 X 112 cm). The pattern is shown in Fig. 6. A frog (*The Weaver's Journal*, Vol. III, No. 3, p. 45) is sewn on the front bands where they cross when worn.

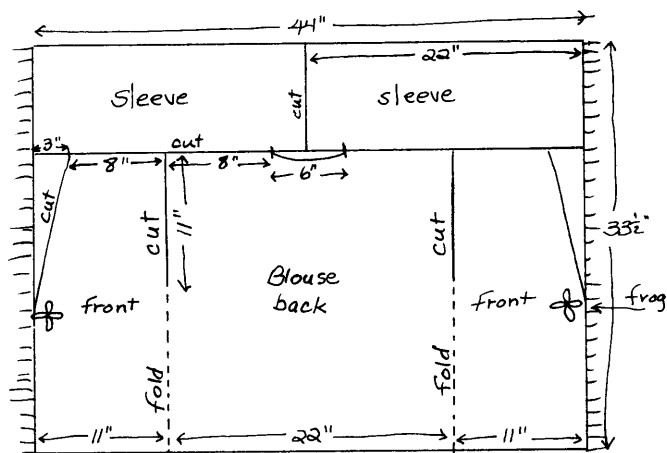


Fig. 6

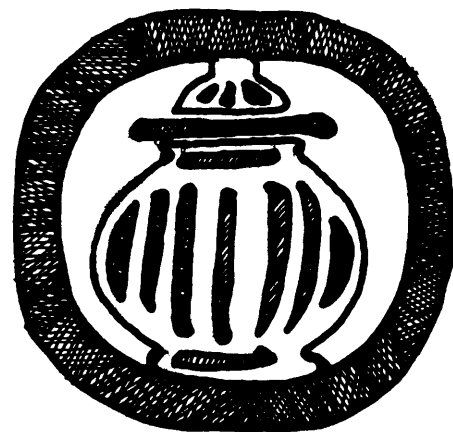
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Wandering With my Hands

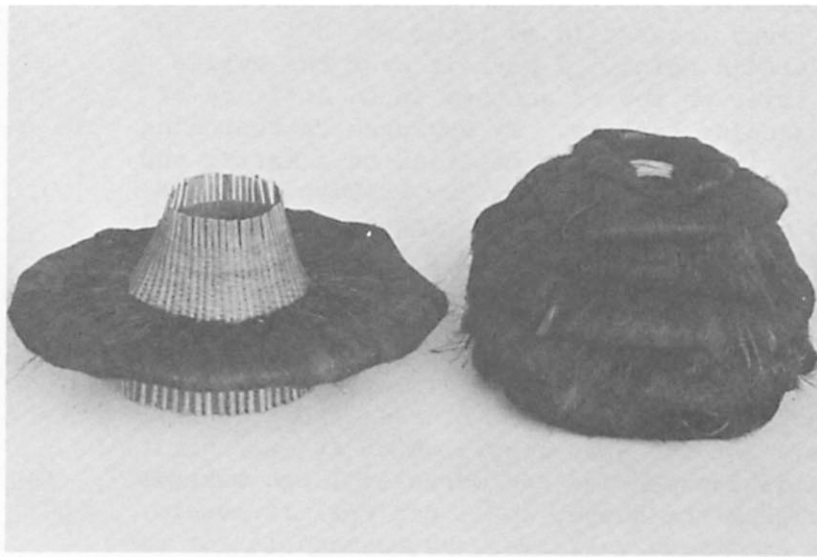
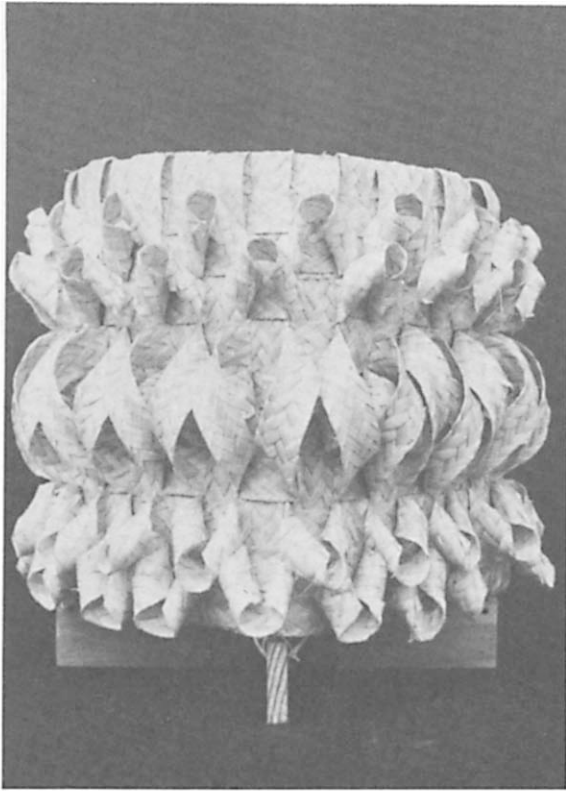
by Shereen LaPlantz

Photography by David LaPlantz

Technique is only the vocabulary through which a statement can be made. For years I have felt my work too shallow, simply an exercise in some technique. But I am beginning to realize that there just aren't any statements within me that need to come out. Instead I combine form and materials into a tactile container that creates a feeling. The traits that excite me in people are a passion for living, eccentricity, love for a medium, and a love of beauty. If I have a design resource, it is that. My baskets are alive to me and I try to make them into that kind of personality. It's like trying to train or raise a child, only my baskets are not my children; they are more like my friends, adults, each as fully developed as it can be right now.

Textures, primarily surface textures, provide the most excitement in my world. So it is only natural that they have been the primary interest in whatever fiber structure I am using. Basketry has supplied me with the structure that will support and encourage the rich, deep textures that I have always sought to use. Form, shape, the materials, all of these are important to my baskets, but secondary. The surface texture that has lived longest in my fiber world is "curly". I met it through some Penobscot baskets in Maine. I work it over the entire surface, sometimes even working one layer on top of another in an attitude of *horror vacui*. Recently I've been thatching baskets. My approach to thatching is that of a tailor, not a carpenter. I lay the flat material on a matrix and sew it in place. After playing with the textures, I want my baskets to speak of me, to give you a sneak peak into my loves. Perhaps a line from my journal best explains this: "I love the baskets that I'm collecting (from other countries); they have integrity, they have straightforward, simple, well shaped, clean lines, but they're also anonymous--and my work has to speak of me".

Since I do not enjoy gathering and preparing my own materials, I frequent grocery stores, the florist, yarn shops, marine hardware stores, and comb catalogs for likely and unusual supplies. For the past couple of years my favorite material has been a paper fiber. It is inexpensive and durable, I can make it do whatever I want, no matter how complex the shape, and I can curl it evenly. These qualities make the paper fiber exciting, reliable, and reasonable for experimenting. If I'm trying a new shape or technique that could be difficult, I always work it out first in the paper, or, if it's a multi-layered structure, in different colors of grosgrain ribbon. Lately, I have been using more natural materials. The surface qualities of reed are uninteresting and working wet is unpleasant. But I have been using it for naked foundations that are then dressed with the thatching. My more enjoyable materials include the braided fibers, bamboo, buri, wheat straw, some kinds of rush ropes, and then coir, corn husks, bamboo leaves, long cinnamon sticks, and dried flowers and lamb's tail. The most important considerations in my choice of material is that it have personality and can spark my imagination.



1. Basket - plaited with curly - braided bamboo, oak foot, - 9" X 6" X 6".
- 2 and 3. Lidded basket - twined and sewn, flat reed, round reed, raffia, coir fiber sheets - 18" X 18" X 18".
3. Shows the lid and the basket separately.
4. Lidded basket - openwork plaiting for base; twined and thatched lid; flat reed, round reed, and coir fiber sheets - 42" X 30" X 30".

Some of my forms are simply foils for the textures, some come from forms I see around me (loaves of bread, plants, architecture, my basket collection), and some are dictated by the materials. All of my baskets are made to be used. Even if they are the center of interest in a room, they are still containers. The most valuable part of my reference library is my basket collection, which I use in my daily life. Their structures and subtleties can be internalized when I see and handle them over a period of time. Another reference is architecture. I see houses as containers and, therefore, baskets.

I don't consciously attempt to force my basketry in any one direction so I don't at this point know where it's going, but I do hope to become more proficient in actual thatching techniques and to develop some braided baskets that I have just started. Experimenting, exploring, and inventing are my most successful methods of developing baskets. I live in a romantic, allegorical, and fanciful world where I indulge my psyche with luxuries daily. I see my baskets as an embodiment of that lifestyle.

Shereen LaPlantz will give a basketry workshop at the studio of "The Weaver's Journal", July 9-10-11-12, 1979.

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Coverlet Weaves Using Two Ties

by Clotilde Barrett

There are many Colonial coverlets whose weave structure bears a strong relationship to the Summer and Winter weave. The ground cloth is woven in plain weave. The designs are created by colored pattern weft appearing as floats either on one side or the other of the ground cloth and held down by "ties" threaded on harnesses 1 and 2. Their differences lie in the length of the skips and the arrangement of the binding points.

Most of the coverlets were woven by professional weavers because they require looms with large numbers of harnesses, jacquard looms or draw looms. The coverlet illustrated on the cover of this issue requires a 22-harness loom.

With the help of an apprentice grant from the National Endowment of the Arts, I decided to make a study of these weaves and apply them all to the same design, a typical colonial star.

Fig. 1 shows a series of star designs with their profile draft showing a range of from 3 to 10 blocks. The samples for this project were woven by Carmen San Juan on a twelve-harness loom. For each weave, a star was selected that had the maximum number of blocks possible. For warp, we chose 10/2 Belden Lily cotton sett at 24 e.p.i. (96/10 cm). The tabby weft was either 10/2 or 20/2 Belding Lily cotton and the pattern weft was either 6/2 worsted wool with low twist or molino rayon floss from Folklorico.

In order to reduce the number of harnesses that had to be lifted the samples were often woven upside down, using the opposite tie-up from the ones given in the drafts.

Harnesses 1 and 2 are the tie-down harnesses for all the samples.

Sample I, Plate 1 - Star in Summer and Winter weave.

Summer and Winter weave requires one pattern harness for each block. Thus we selected the 10 block design, Fig. 1 #9. Fig. 2 shows the threading, tie-up and treadingling.

We threaded two Summer and Winter units per block. Plate 1 and Fig. 2 illustrate the use of method I for weaving Summer and Winter as described in the article on Summer and Winter in *The Weaver's Journal*¹.

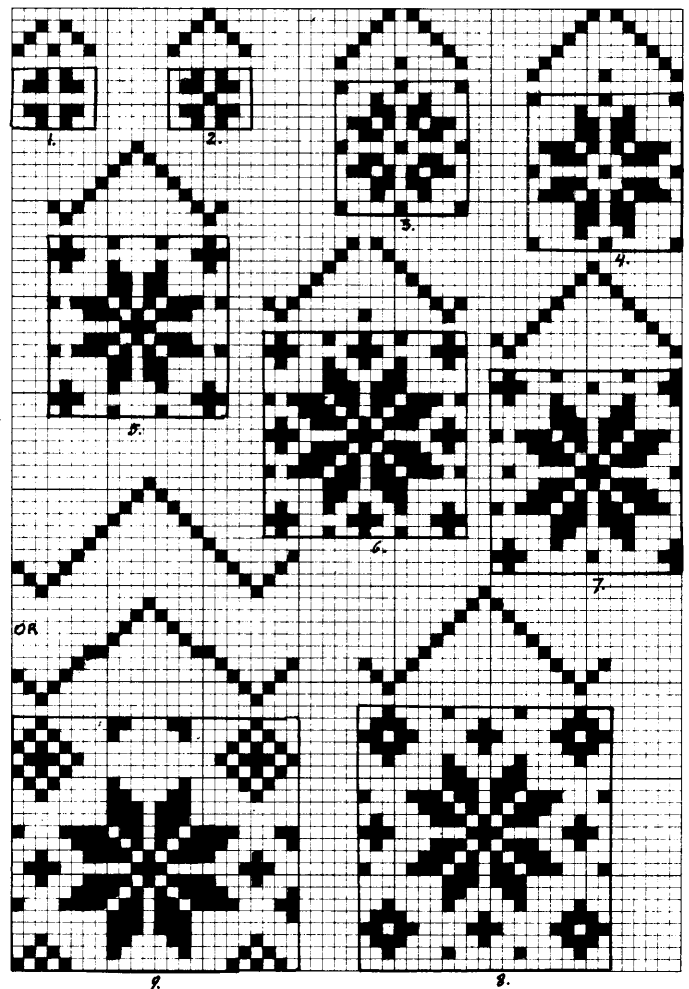


Fig. 1

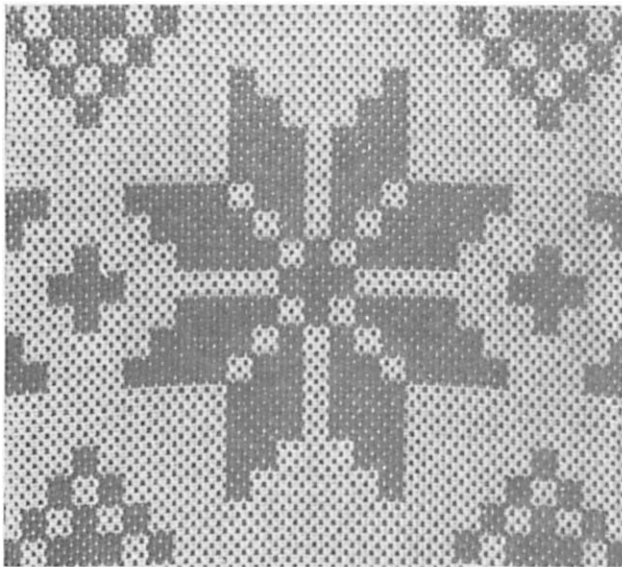


Plate 1

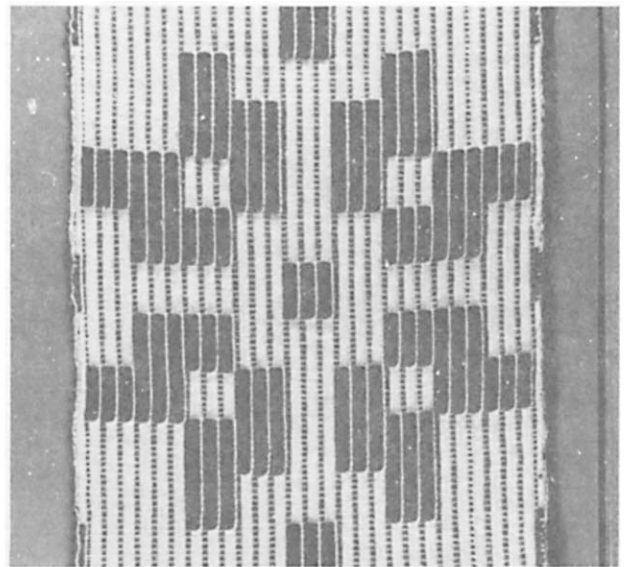


Plate 2

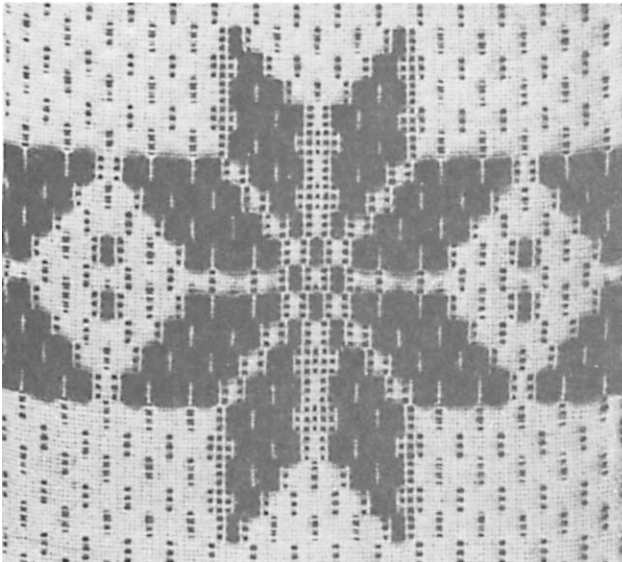


Plate 3

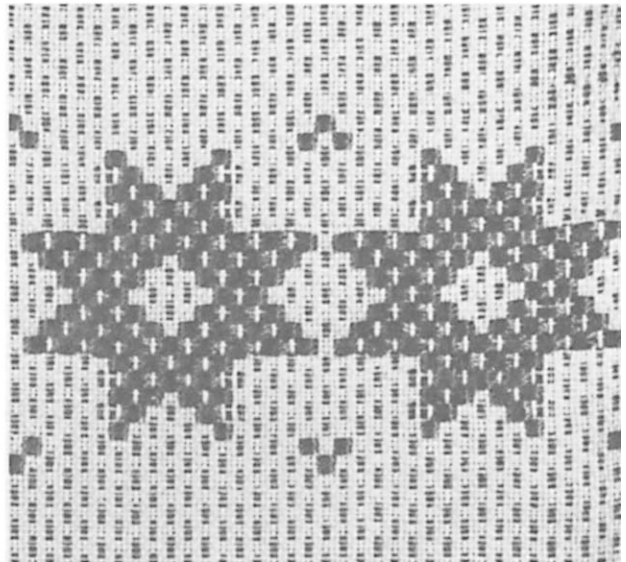


Plate 4

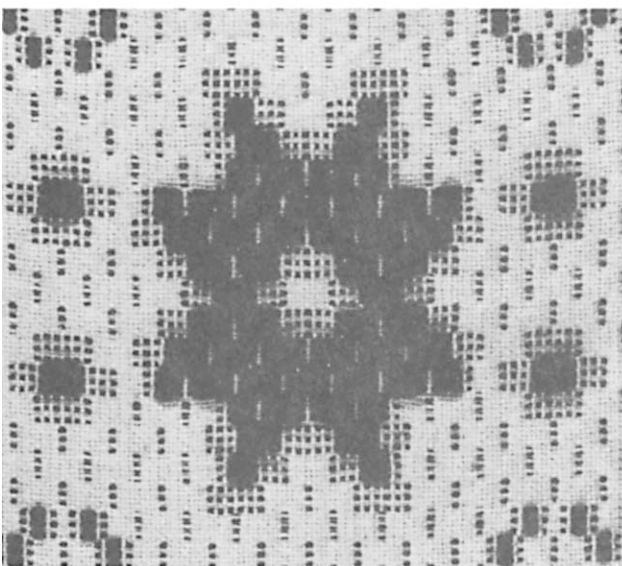


Plate 5

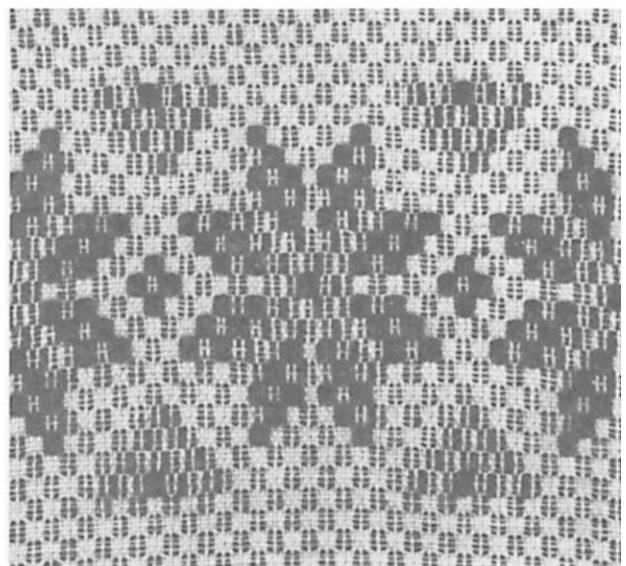


Plate 6

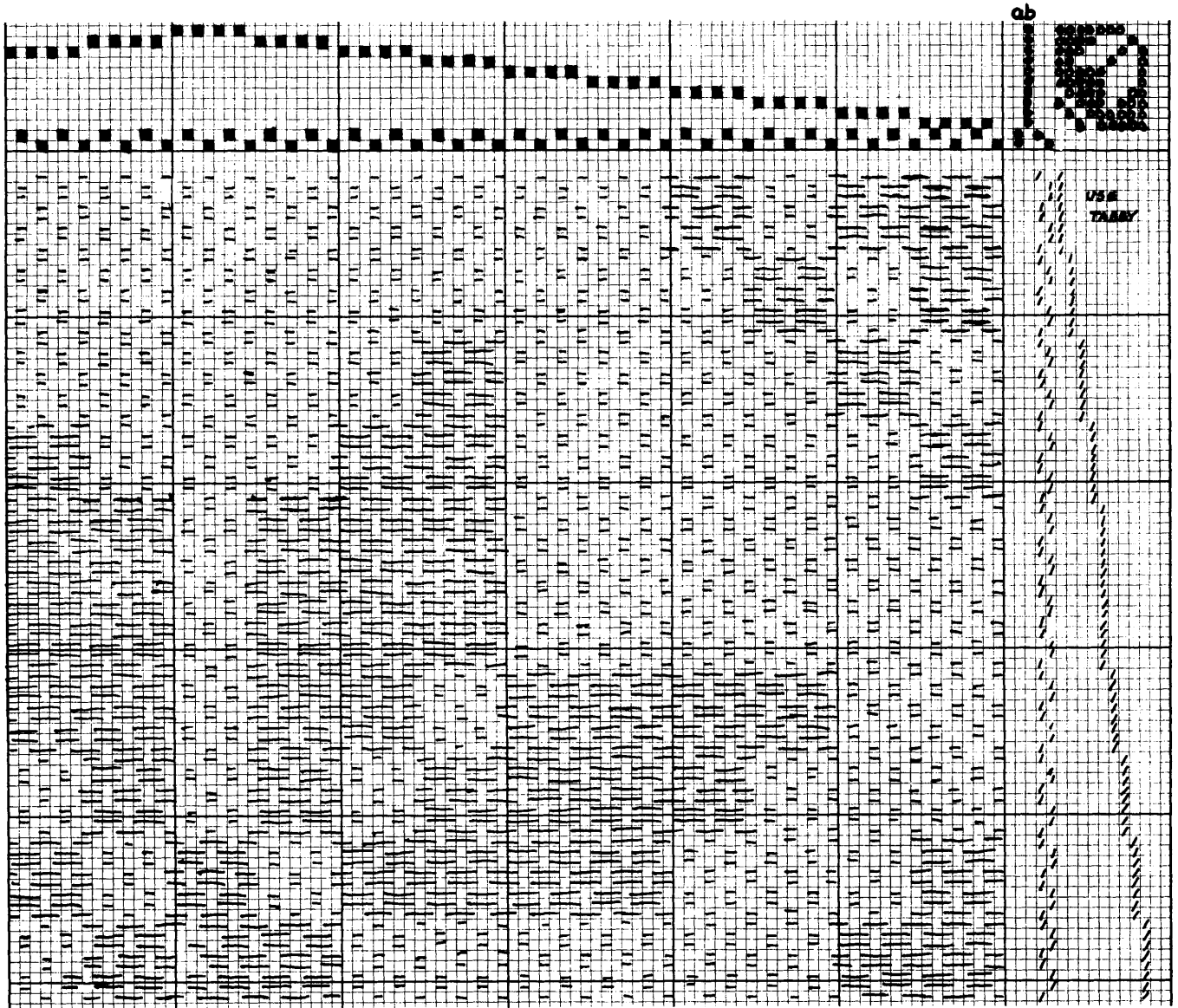
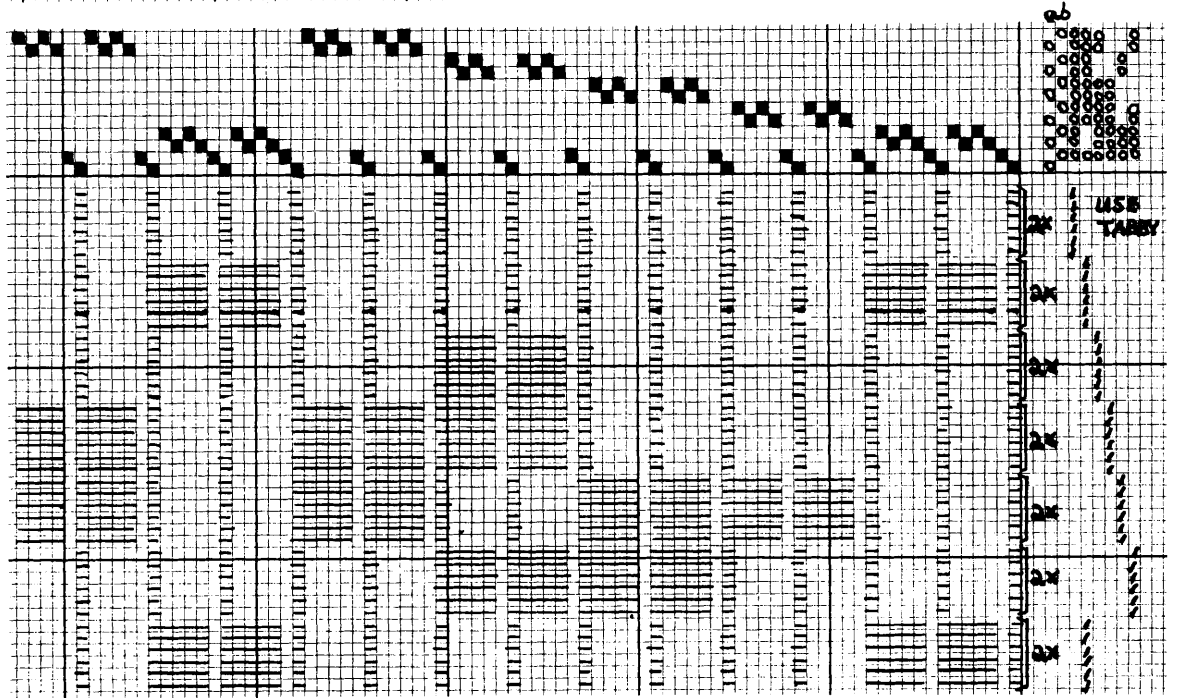


Fig. 2

Fig. 3



The first pattern pick is preceded by the a tabby.

Sample II, Plate 2 - Ref. "Keep Me Warm One Night"².

This weave requires two pattern harnesses for each block. We used the 5 block design, Fig. 1 #3. Fig. 3 shows the draft with 2 units per block. The star illustrated in Plate 2 has 3 units per block.

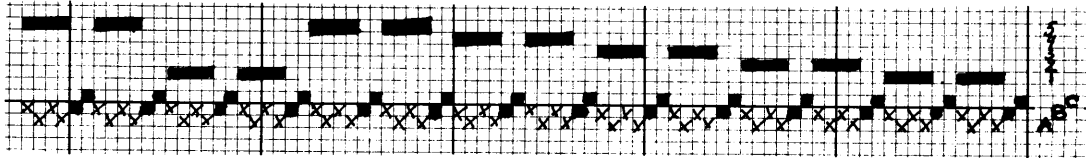


Fig. 4

Fig. 4 shows that the same pattern can be woven on an 8-harness loom if one uses long-eyed heddles.

Every X warp threaded on harnesses A and B is drawn through a long-eyed heddle. For this pattern, only one tie-down harness gets raised, the other always stays down. The ties to be raised are threaded on harness C and may be threaded on regular or on long-eyed heddles. The other ties are threaded on harness B. Harness 1-5 are the pattern harnesses and hold regular heddles.

Sample III, Plate 3 - Cover page coverlet.

On a 12-harness loom, this weave can be described as having 10 different half units, each having a pattern harness in common with the preceding and the following half unit. The star of the sample is related to the one of Fig. 1, #9 but the details of the pattern are governed by the interaction of the various half units.

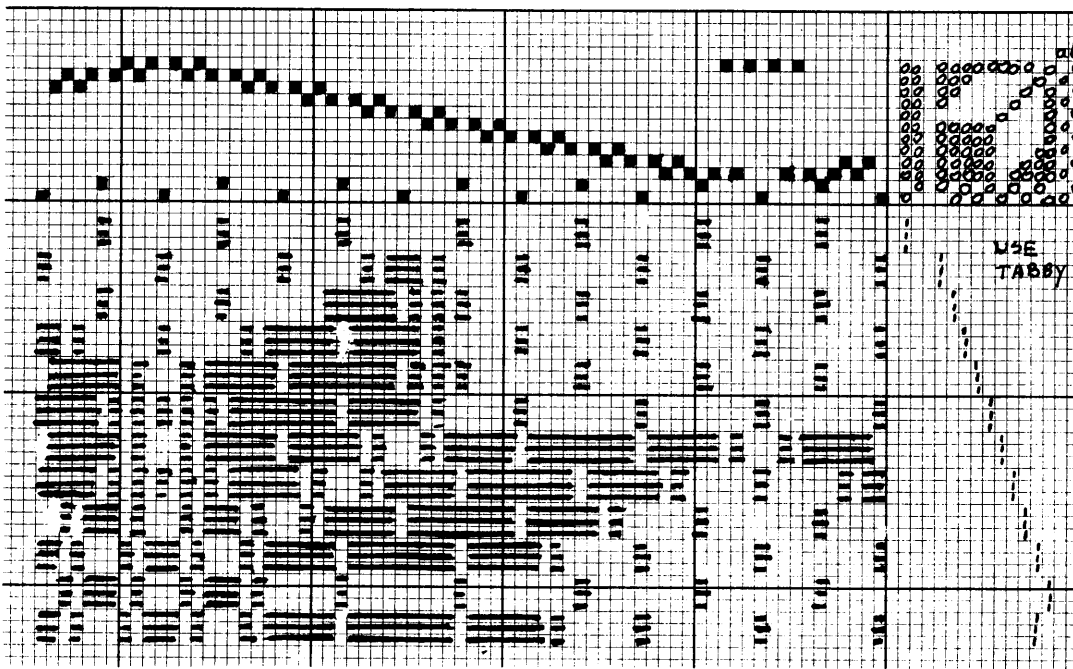


Fig. 5

Sample IV, Plate 4 - Ref. Landes Hybrid².

Fig. 6 illustrates the draft for this star. By comparing the threading of Figs. 5 and 6, one notices the similarity of the half units. The threading structure is the same but in Fig. 5 the pattern threading within the half unit is repeated. This not only lengthens the skips but gives an entirely different character to the designs. Plate 5 illustrates a star using the weaving technique of Fig. 6 woven on the extended threading of Fig. 5.

Sample V, Plate 6 - Ref. "Keep Me Warm One Night"³. This weave is referred to by H. Burnham as "stars and diamonds".

On a 12-harness loom this weave has 10 different half units; each half unit requires one pattern harness. The star design of Fig.

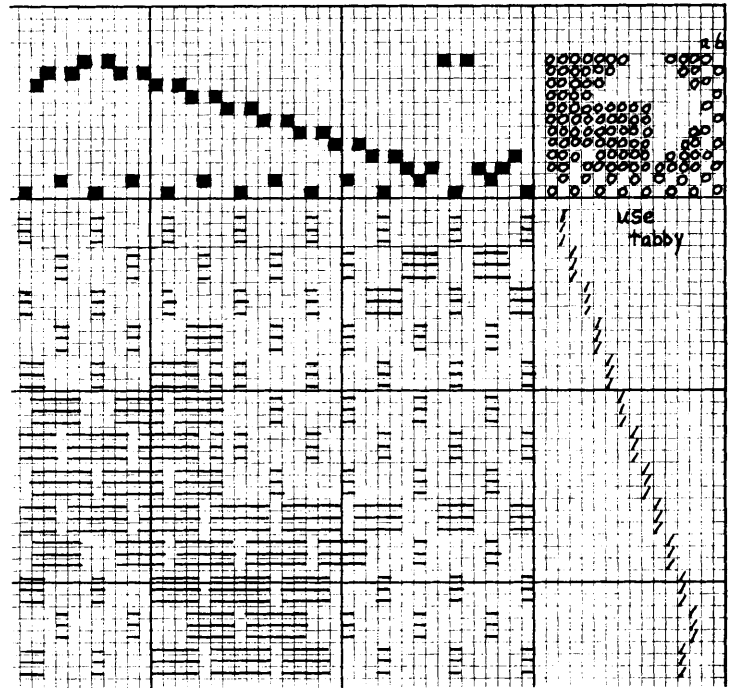


Fig. 6

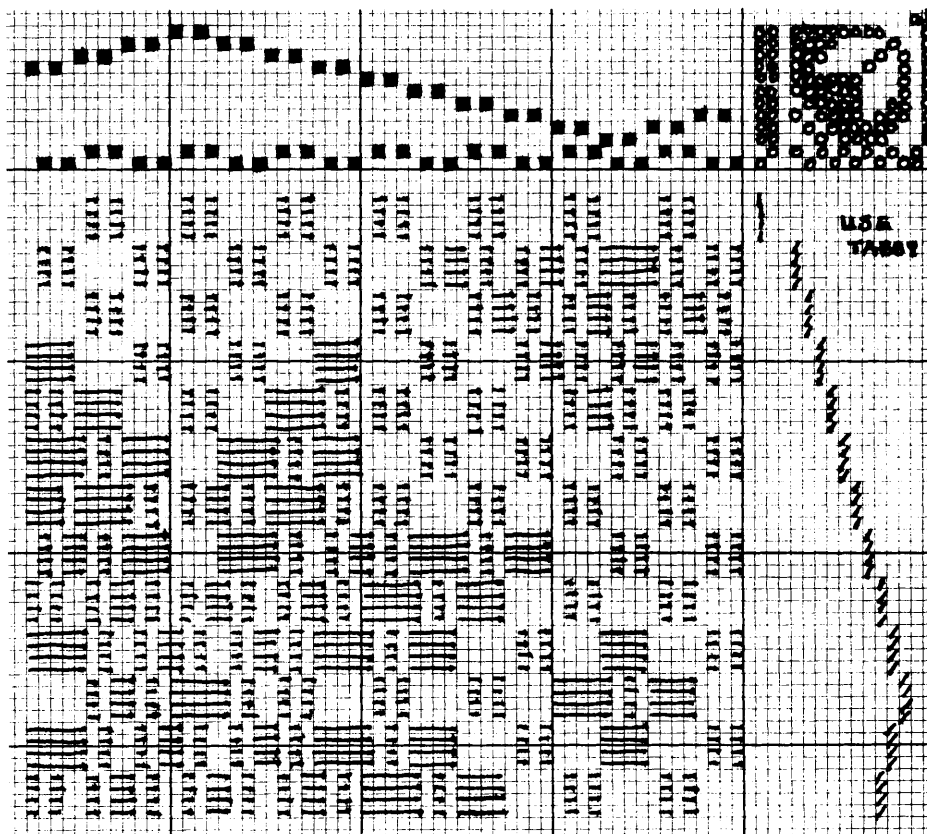
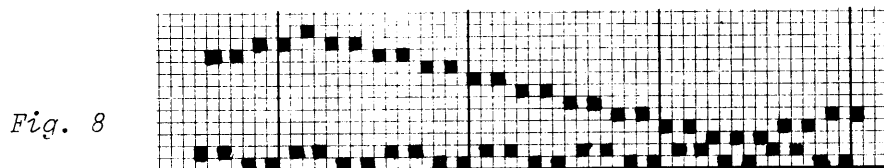


Fig. 7

1, #9, is used for the sample. The lack of symmetry in the center of the design is apparent in the draft Fig. 7 and in Plate 6. This could have been remedied by using the threading of Fig. 8. The half units of this star and diamond threading may be diminished or expanded. See sample VI.



Sample VI, Plate 7 - Double Summer and Winter⁶.

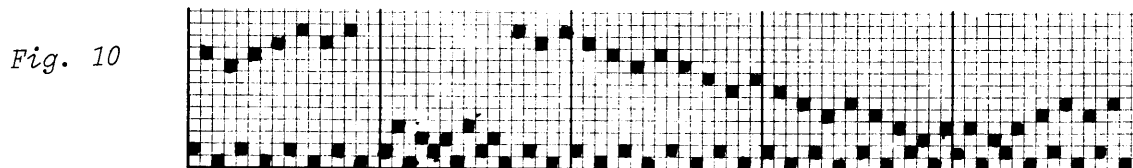
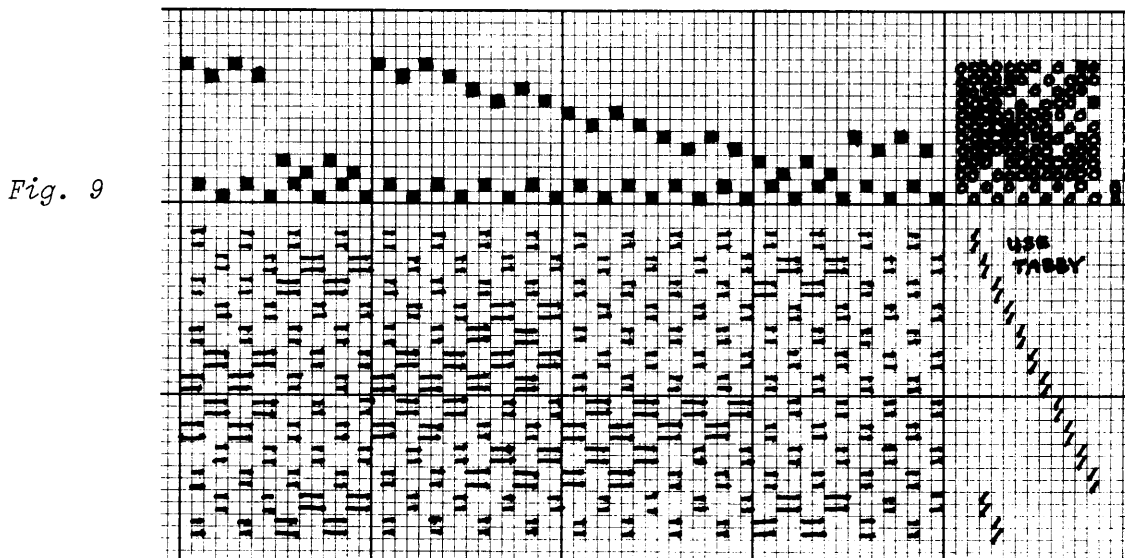
Double Summer and Winter can be derived from the weave previously described. If each half unit is reduced to two warp ends the weave acquires new characteristics, as shown in Fig. 9. In the draft Fig. 9 each *full* unit is repeated twice.



Plate 7

We selected the star with 5 full units. This fabric is not reversible.

Fig. 10 shows the threading for a more symmetrical pattern.



As the double Summer and Winter threading is related to the "stars and diamond" threading, a star may be woven using the treadling and tie-up of Fig. 7 by repeating the pattern sheds 2 times instead of 4. The draft is given in Fig. 11.

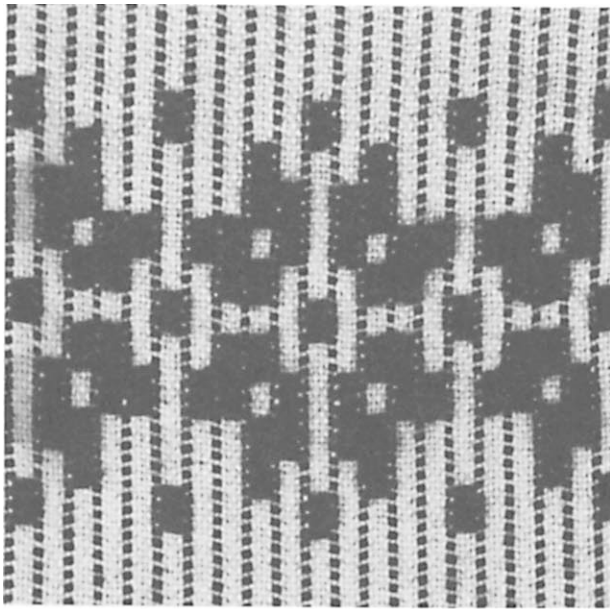


Plate 8

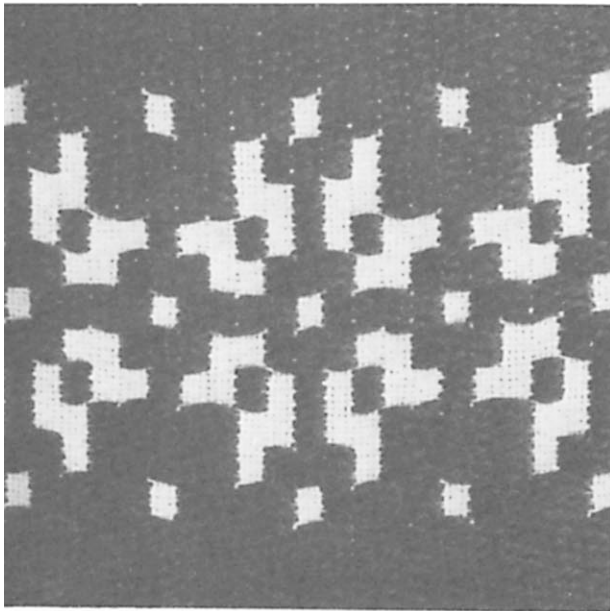


Plate 9 Reverse side of Plate 8

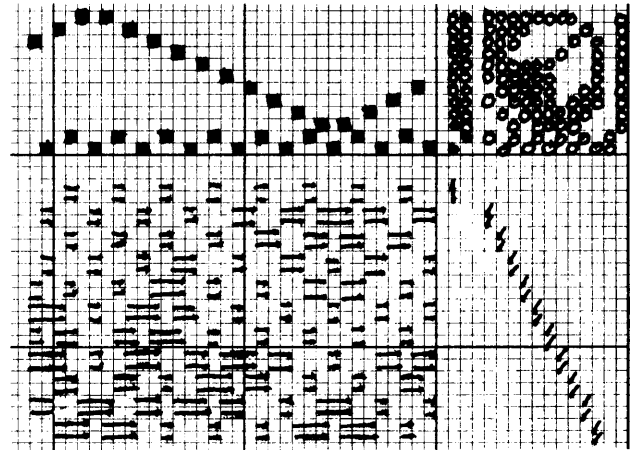


Fig. 11

Sample VII, Plates 8 and 9 - Biederwand and variations⁷.

Dorothy K. Burnham classifies this cloth as "free double cloth with tied areas or tied double cloth". This cloth has two elements: A. The background, which is a ground cloth with pattern weft pick floating at the back, alternately tied down by harness 1 and by harness 2. B. The pattern (5 block blue star) which is double cloth. The ground picks and the warp ends on the pattern harnesses weave one layer. The pattern picks interweave with the warp ends on the tie-down harness and form the top layer. Compare Plates 8 and 9. Each half unit requires two pattern harnesses. Elaborate designs in this technique are woven on jacquard looms.

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Fig. 12 shows the draft for Biederwand. Alternate each pattern pick with a ground pick x and y. These ground picks weave tabby with the warp ends on the pattern harnesses only.

By using long-eyed heddles and two-harness systems one could weave 8 half blocks on a twelve-harness loom. See Fig. 13.

The half units of this threading can be diminished or increased.

By tying treadle a to harness 1,4,5,8,9,12, and treadle b to harnesses 2,3,6,7,10,11, one can weave, on the Biederwand threading, cloth structures related to the ones studied in samples I through VI, which use tabby and pattern picks. These weaves are common among the coverlets and are referred to by Dorothy K. Burnham as "weft-patterned" tabby weave⁷.

Sample VIII, Plate 10

This is a two-tie-down weave which is not directly derived from Colonial coverlets but inspired by their study. I have used it to a great extent for wallhangings and have erroneously referred to it as Biederwand, see *The Weaver's Journal*, Vol. I No. 2.

It is a block weave that can easily be interpreted in a profile draft.

Plate 10 illustrates a 5 block pine tree.

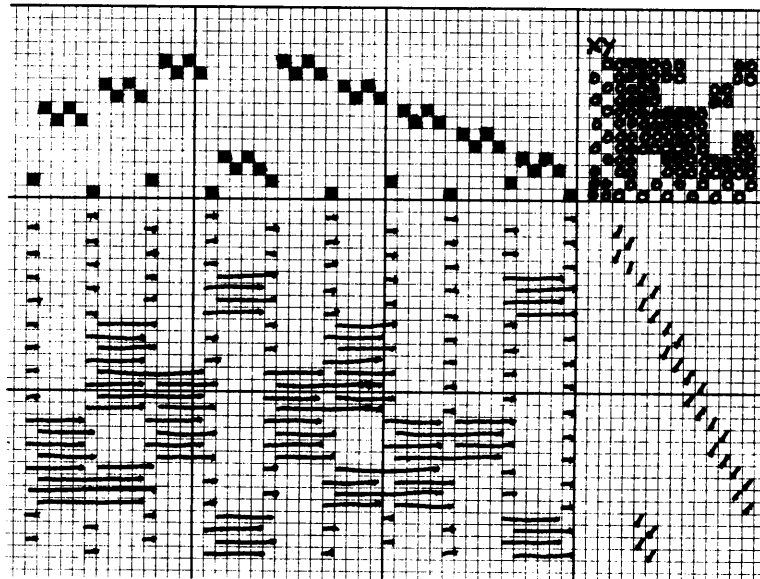


Fig. 12

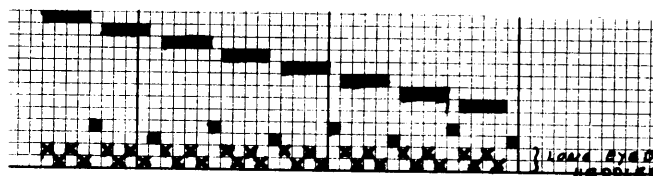


Fig. 13

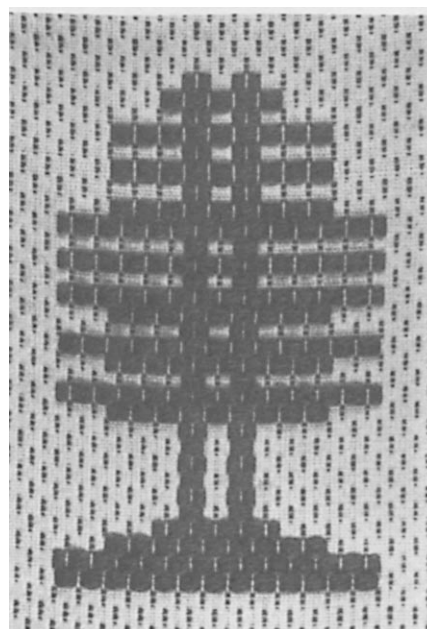


Plate 10

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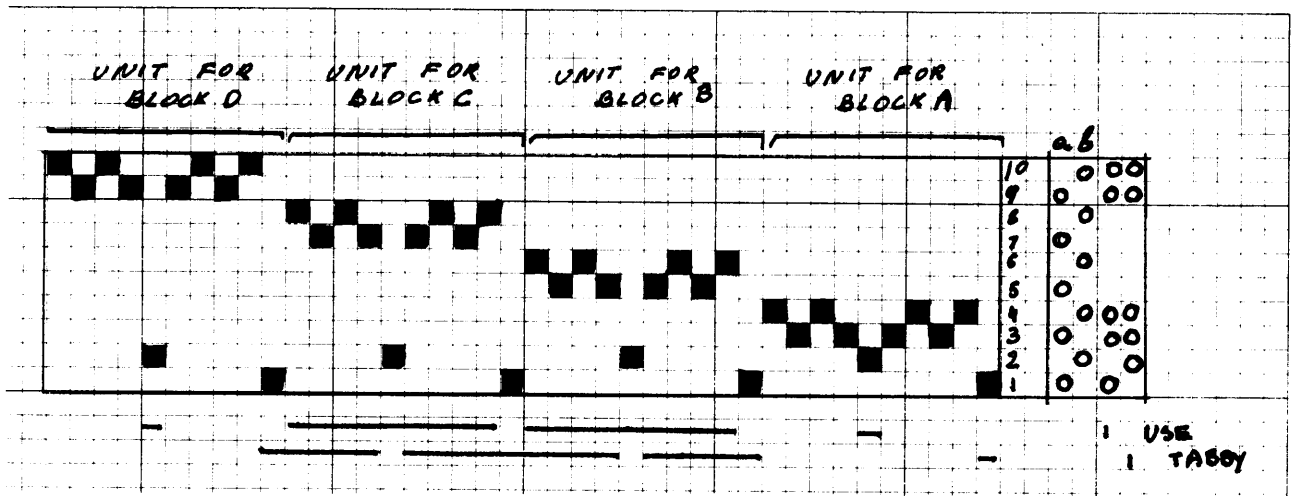


Fig. 14

Fig. 14 shows the units for the blocks; each unit may be repeated. The two pattern picks show how this structure resembles Summer and Winter but the skips are over 9 warp ends instead of over 3. This makes it possible to use very fine, well interlaced tabby ground and a very decorative pattern weft that appears to lie on the surface. Unit A alone can be repeated across a 4-harness loom. This threading is very suitable for inlay techniques similar to Theo Moorman's tapestry techniques.

References:

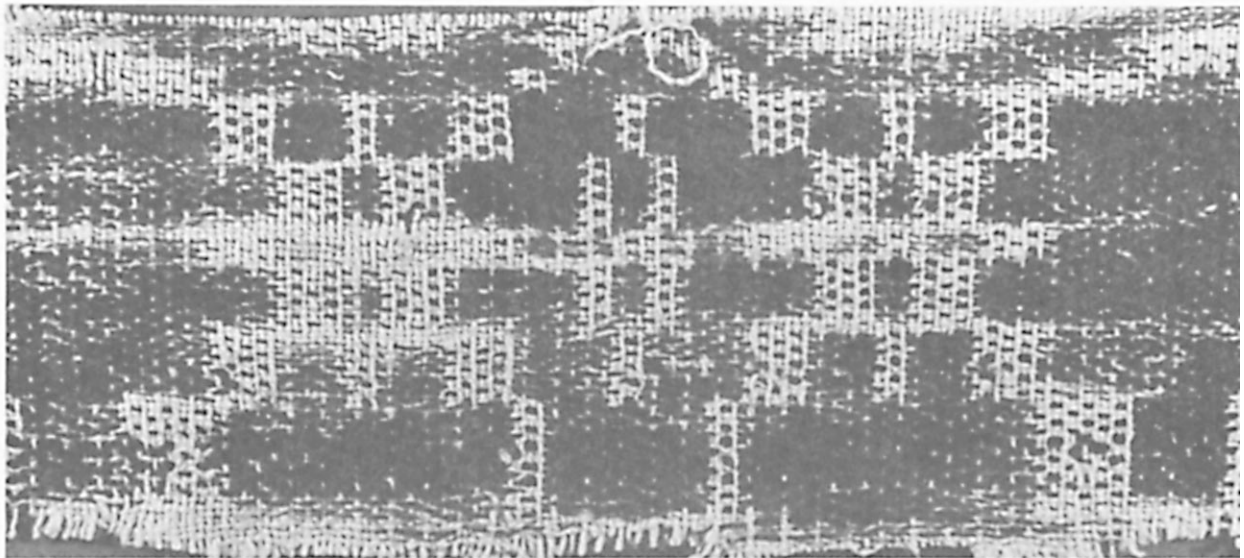
1. Barrett, Clotilde, Summer and Winter Weave, *The Weaver's Journal* Vol. II No. 4, Boulder, Colorado, 1978, pp 28-35.
2. Burnham, Harold B. and Dorothy K., "Keep Me Warm One Night", University of Toronto Press, 1972. Coverlet 377 p 281.
3. *ibid.* Coverlets 369, 370, 371, 372, 373, pp 277-279.
4. *ibid.* pp 326-327.
5. Strickler, Carol, Landes Hybrid, *Interweave*, Vol. 1 No. 3 pp 12-13, Loveland, Colorado, 1976.
6. Tidball, Harriet, "The Handloom Weaves", Shuttle Craft Guild, Lansing, Michigan, 1957.
7. Burnham, Dorothy K., "Studies in Textile History", edited by Veroniki Gervers, Royal Ontario Museum, Toronto, Canada, 1977, p 38.
8. *ibid.* p 35.



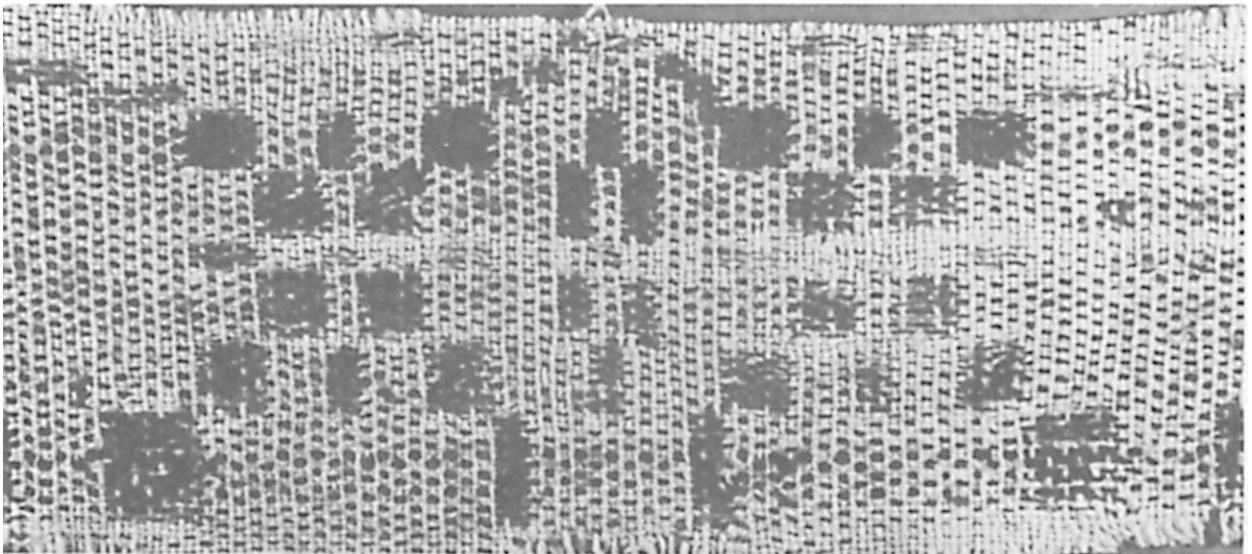
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Early American Coverlet of the Summer and Winter Type



Front



Back

"Piece from coverlet woven about 1799 by Lydia Poole at Bennington, Vermont. She was born in Massachusetts in 1779. Her father Oliver Poole, fought in the Revolution. Her mother, Sarah Ramsdell descended from Francis Eaton, ship's carpenter of the Mayflower.

In Bennington, Vermont, she married Francis Walbridge Wood and in early 1804,

they pioneered out to Cayuga County, New York. The coverlet was passed down. In 1934, my grandmother found it, badly worn, being used to cover a kitchen couch. In 1972, she cut it up and sent several pieces to me".

Kathleen Fenton, Boulder, Colorado

This four-block coverlet, for which the profile draft is given in Fig. 1, appears to be done in the well known Summer and Winter weave. The warp is a two-ply cotton sett at 16 epi. The tabby weft is a single cotton and the pattern weft is a single wool dyed with indigo. The four-block pattern of Fig. 1, woven in Summer and Winter, would require six harnesses.

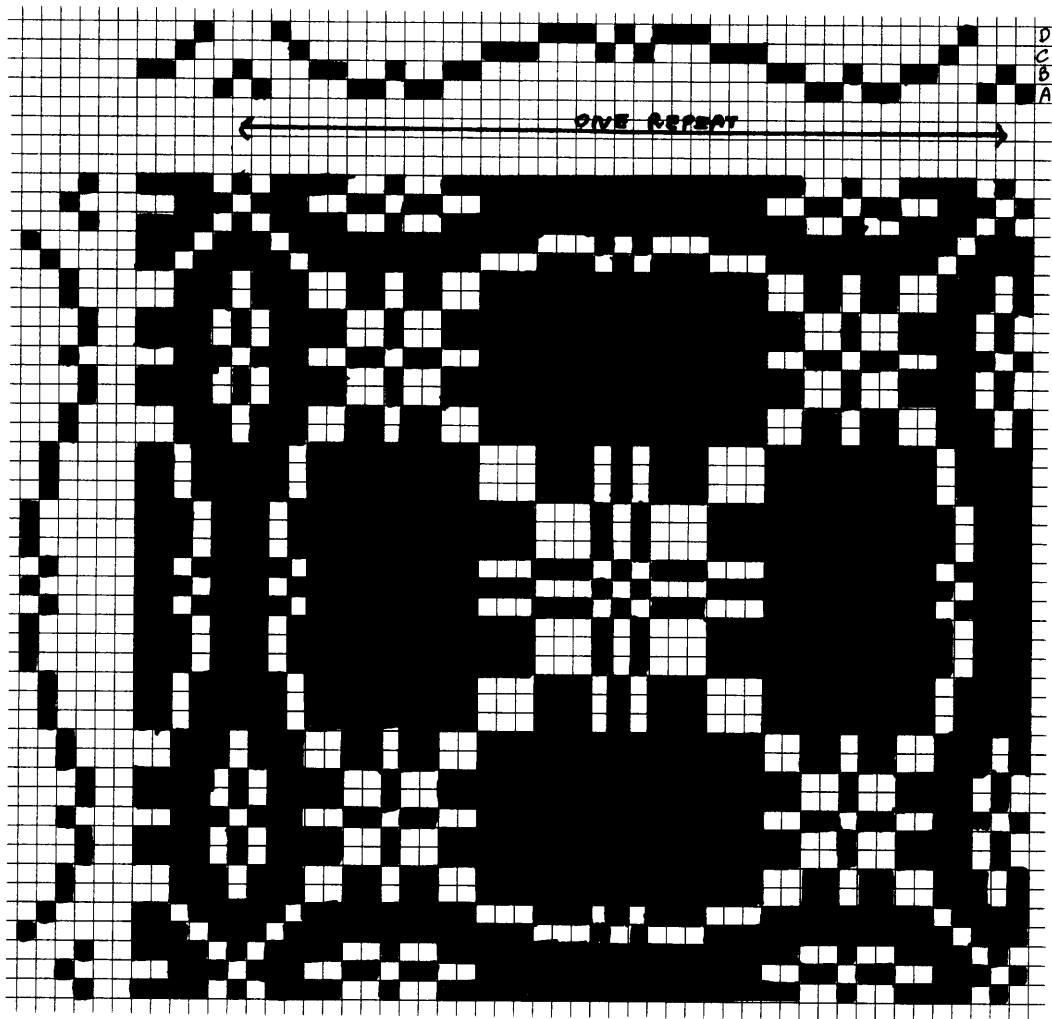


Fig. 1

A thread-by-thread fabric analysis, however, revealed that the coverlet woven by Lydia Poole is not Summer and Winter but a weave for which each block requires 4 harnesses. This coverlet must have been woven on a 16 harness loom. One can only speculate that the weaver of this coverlet was not aware of the Summer and Winter weave which would have produced an almost identical coverlet with much less effort. She might have seen a Summer and Winter coverlet and figured out her own draft in an effort to duplicate that coverlet.

The reason why the weave of this coverlet requires so many harnesses per block is that it is not a two-tie-down unit weave. All the warp ends are used as ties at one time or the other. For instance, when weaving block A, harnesses 1 and 2 are alternately used as tie-down harnesses and harnesses 3 and 4 are the pattern harnesses when the pattern weft floats on the right side of the fabric. But when the pattern weft floats underneath the fabric, it is harnesses 3 and 4 that are the tie-down harnesses and harnesses 1 and 2 are the pattern harnesses. See Fig. 2. As a result the blocks tend to have a sharp edge on one side and a fuzzy edge on the other, which seems not to be a desirable effect.

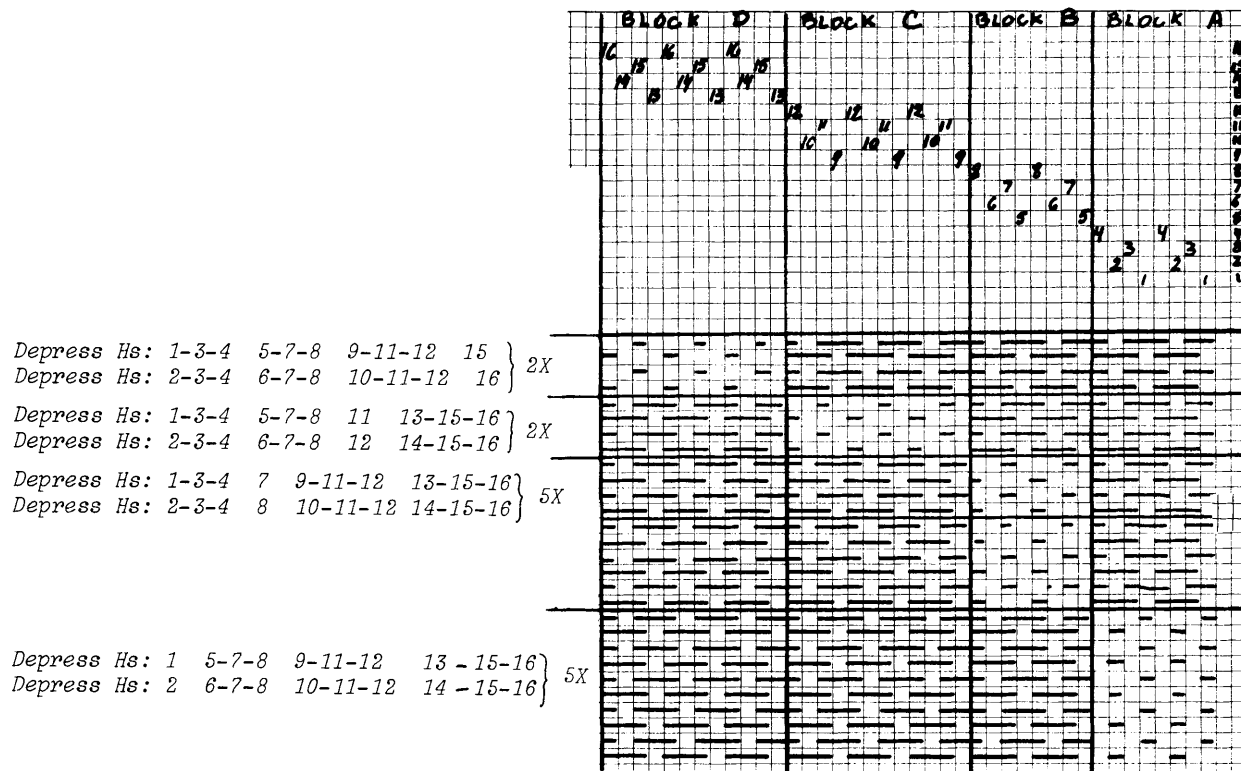


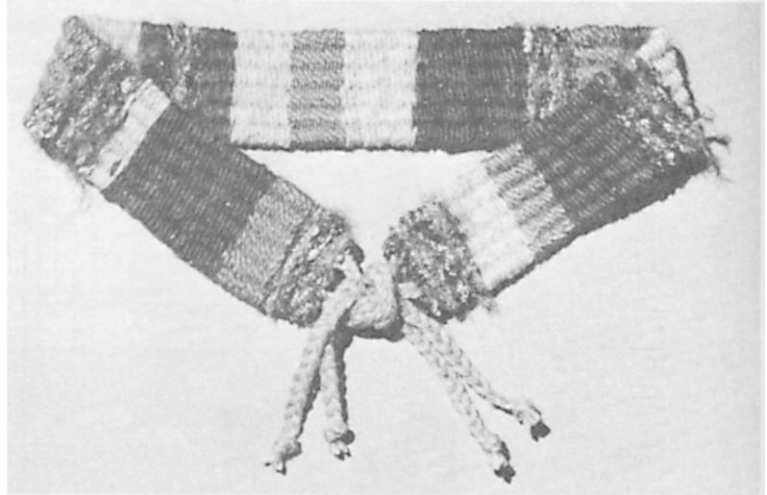
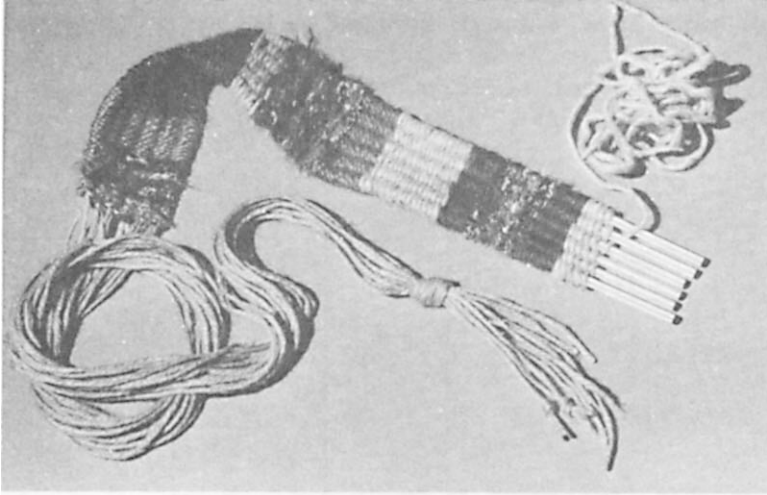
Fig. 2

The early date of this coverlet and the elaborate technique for translating a four-block design into a coverlet that has the appearance of Summer and Winter may give new insight on the history of early American coverlets. It seems to contradict a statement by Mrs. Young in an article published in the Ontario Handweavers and Spinners Bulletin, Vol. II, No. 2, who writes about the history of Summer and Winter weave. "Coverlets woven in a new technique, the Summer and Winter weave, appeared soon after the close of the Revolutionary War in 1781, as the era of the double weave was ending. This type of weave may have come from Scandinavia, perhaps from Denmark, where Summer and Winter coverlets may be seen at the National Museum".



children's corner

Children's Corner A Woven Strap or Belt



Children, grade 3 and up, enjoy weaving themselves a belt on this soda pop-straw loom.

Materials

Four or six plastic soda-pop straws.

WARP: 4 (or 6) warp threads 76" (193 cm) long. Use Aunt Lydia's rug yarn or a three or four ply rug wool.

WEFT: Assortment of yarns (no fine yarns).

Setting up the loom: Punch holes through one end of the straws with a paper punch with medium hole. Thread each straw with a warp thread. Fold the warp in half and tie ends with a knot, Fig. 1.

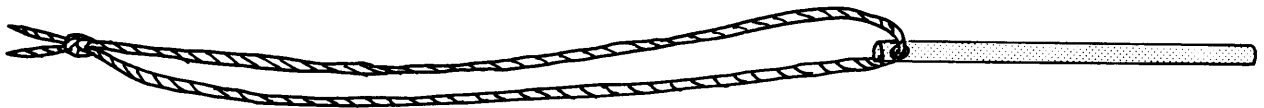


Fig. 1

Tie the entire bundle of warp threads in an overhand knot about 3" (7.5 cm) from the knot ends, Fig. 2.

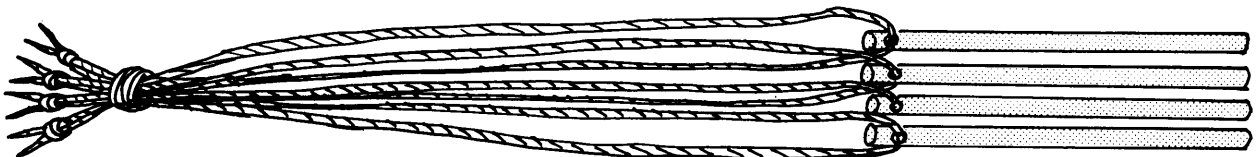


Fig. 2

Weaving

Tie one end of the weft yarn around one of the straws then weave the weft behind the second straw, in front of the third, behind the fourth. Turn and continue weaving in front and back of the straws, Fig. 3.

As the straws fill up, push the woven weft gradually down. Soon the weft will be pushed down over the warp threads.

When two wefts need to be spliced, overlap the ends for about 3" (7.5 cm) and keep weaving, Fig. 4.

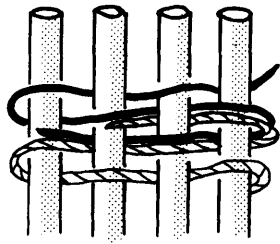


Fig. 4

With smaller children, just tie the wefts together with a knot.

When all but the last three inches of the warp are covered, cut the belt from the straws and tie the ends in an overhand knot matching the top and bottom fringes. The fringes may be braided.

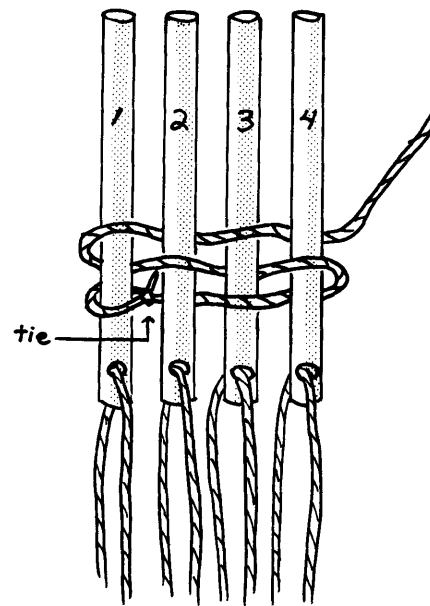


Fig. 3



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Spot Weave Rug

by Janet Hanley

Peter Collingwood, in his book "The Techniques of Rug Weaving"*, has adapted the threading of the Bronson Spot Weave to the weaving of weft face rugs. He also has shown how to develop a block weave suitable for rugs which is based on that threading.

Spot weave offers a tremendous variety of design possibilities for rugs. Not only does it permit a variety of geometric shapes but also gives a delightful sculpturally textured effect.

The basic threadings of the two blocks are given in Fig. 1.

For each block, the unit may be repeated ad-lib. Block A is balanced by a warp end on harness 1; block B is balanced by a warp end on harness 3. These are the circled threads in Fig. 1.

By comparing these threading units with the classical spot Bronson threading of Fig. 2 one notices that the threading of block A is a reduced version of the threading of Fig. 2. The threading of block B is of the same type as that of block A but the roles of harnesses 1 and 3 have been reversed.

The rugs are woven with the tie-up given in Fig. 3; one should notice, however, that the sheds 1-3 and 2-4 do not weave plain weave, but that they, too, are pattern sheds.

The rugs are woven on opposites using two colors X and Y. Therefore the rugs are reversible. The pattern color on the one side becomes the background of the reverse side.

Each pair of picks is repeated to give the desired length of the pattern block; interesting effects can be made by switching the colors X and Y on the same side of the rug.

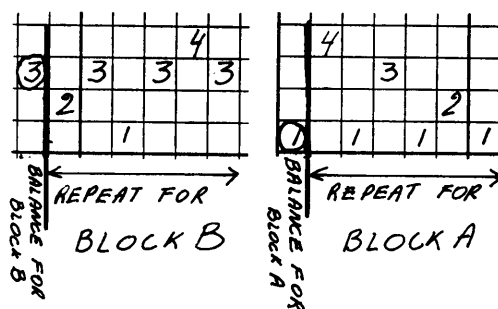


Fig. 1

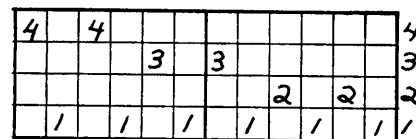


Fig. 2

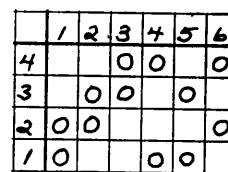
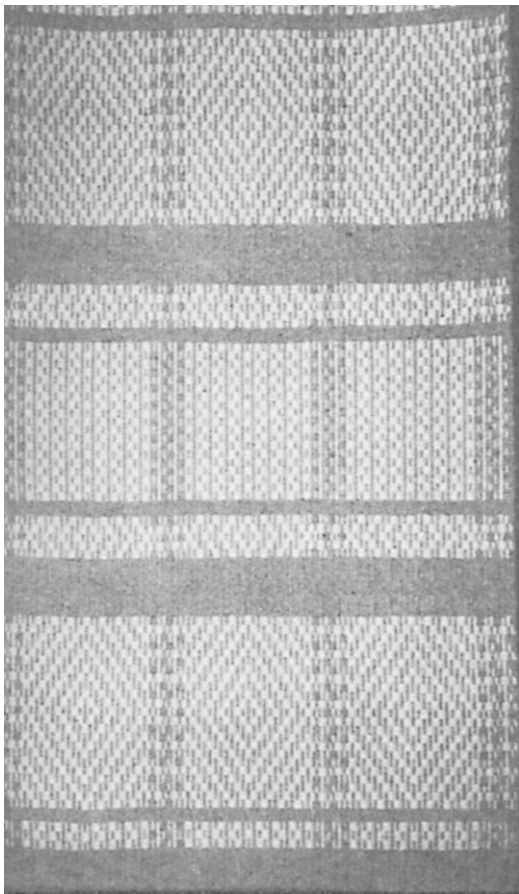


Fig. 3

* Collingwood, Peter, *The Technique of Rug Weaving*. Watson-Guption, New York, 1968.



Description of the rug illustrated in Plate 1

WARP: 2/12 wool from Clasgens

WEFT: 3 ply (heavy weight) rug wool from Henry's Attic in gray and white.

SETT: 5 epi in 10 dent reed (20/10 cm in 40/10 cm reed).

SELVEDGES: The first and last warp ends are used two-fold. In addition, a two-fold floating selvedge is used and sleyed in the dents adjacent to the first and last warp ends.

In order to achieve the diamond pattern, the threading within a block must be reversed at the center of the pattern. See Fig. 6.

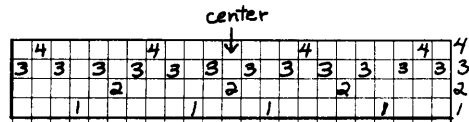


Fig. 6

Plate 1
'Spotweave #5', designed and woven by Janet Hanley

The threading for the rug thus becomes: (see Fig. 7)

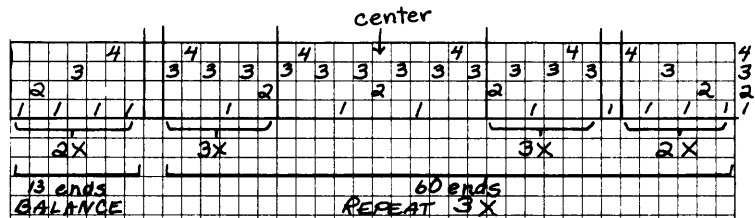


Fig. 7

Thus, repeat the 60 end threading unit three times and add the 13 end balance. Total 193 ends at 5 epi (20/10 cm); width in the reed is 38 3/5 inches (96.5 cm).

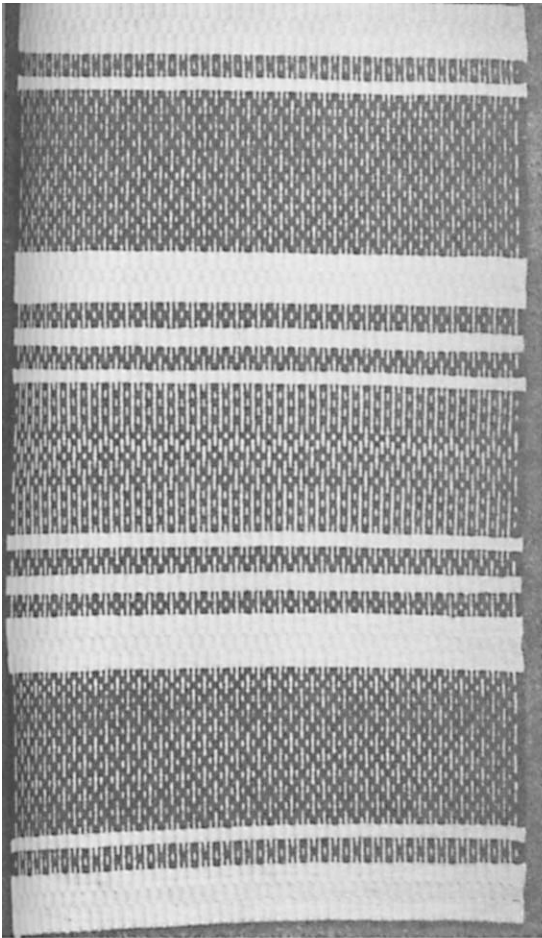
Weave a plain, flat border by treading 1-3, 2-4 in one color. The diamonds are woven in two colors X and Y on opposites.

Pattern block 1 3-4 gray repeat 6X
 1-2 white

Pattern block 2 1-3 gray repeat 6X
 2-4 white

Pattern block 3 2-3 gray repeat 6X
 1-4 white

This sequence of pattern blocks is repeated three times for a total of 9 blocks for half of the diamond and then reversed.



Description of the rug illustrated in Plate 2

WARP: 2/12 wool from Clasgens.

WEFT: 3 ply (heavy weight) rug wool from Henry's Attic in white and my own handspun black Karakul.

This rug was woven on block B only. The small diamonds are produced by reversing and repeating the same threading all the way across. See Fig. 8.

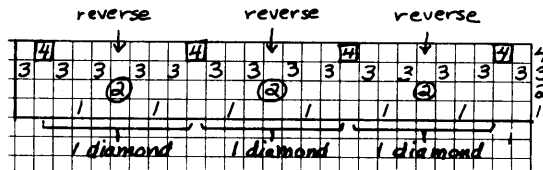


Fig. 8

Note that every other thread is on H3 which weights that harness very heavily. On my rising shed loom a compromise had to be made between the tension of the warp and the ability to maintain a weavable shed.

Plate 2

'Spotweave #8', designed and woven by Janet Hanley

Description of the rug illustrated in Plate 3

WARP: 2/12 wool from Clasgens.

WEFT: 3 ply rug wool from Henry's Attic in white and gray.

The effect I wanted here was one large diamond so I repeated the threading for block A sixteen times using the reverse repeat sixteen times.

These three rugs show some of the design possibilities that the spot weave offers.

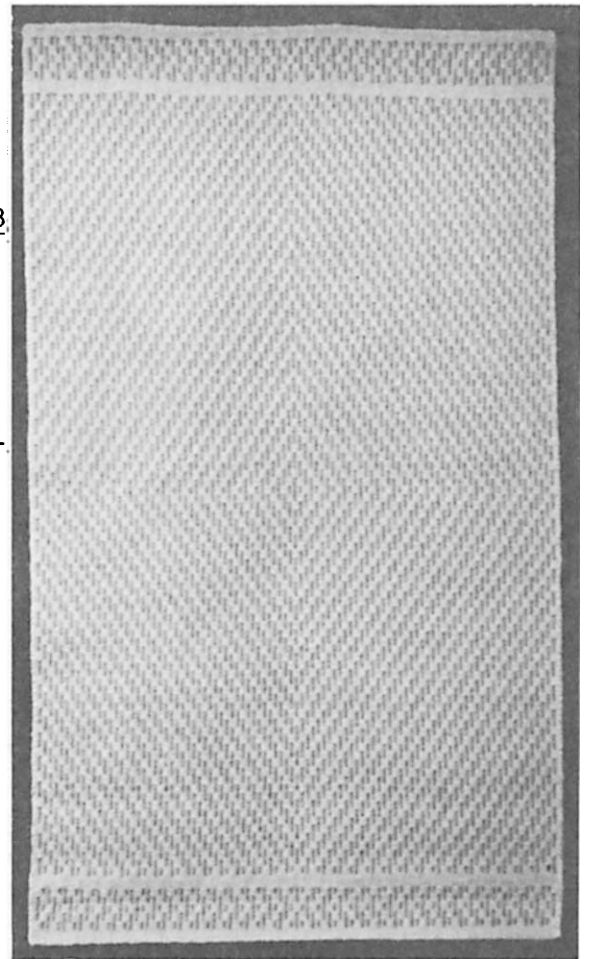


Plate 3

'Spotweave #10', designed and woven by Janet Hanley

Woven Garments

by Susie Henzie



"Good to the last inch" is the maxim that inspired me to create the blouse illustrated in Plate 1.

A cotton warp which I had on my loom was woven as far as possible. After washing, I saw that this would provide enough fabric for a sleeveless blouse if it could be stretched about two inches in width. Some antique lace inspired me to use lace inset on both sides of the garment to make up for the two inches. After cutting out two small half circles for the neck opening, I used these to make cap sleeves by adding 3 rows of antique lace; the sleeves gained in length and attractiveness. See Figs. 1 and 2.

Plate 1 - Blouse woven by
Susie Henzie

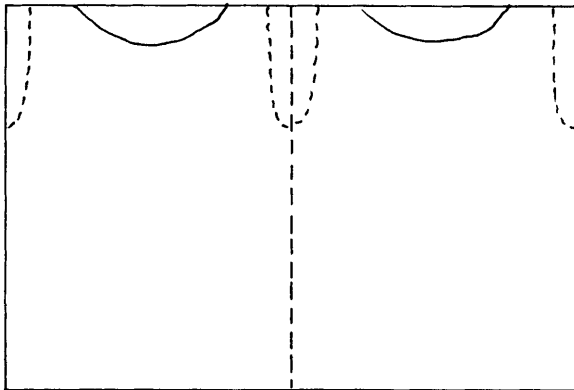


Fig. 1

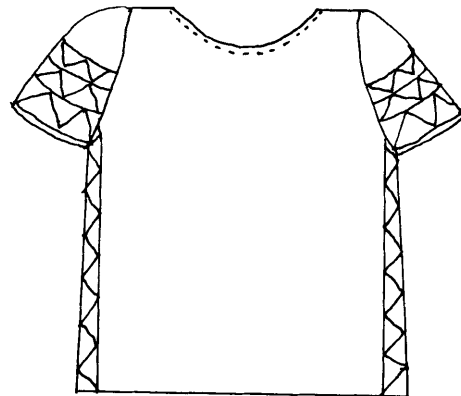


Fig. 2

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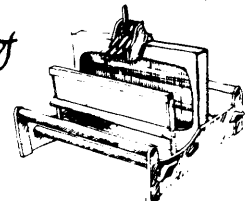


Plate 2 illustrates a patch work vest which was shaped on the loom.



Plate 2 - Vest woven by Susie Henzie

Each of the four sections of the warp was woven with a separate butterfly, using the interlocking weft tapestry technique to join one band to the next. The vest was shaped on the loom.

Washable black velvet ribbon was hand-sewn on top of the fabric to outline the squares.

For the warp I used an assortment of woolens and mohairs in four basic colors: Grey, black, beige and rust. The loom was threaded with four colored stripes, at 8 epi for a total of 20 inches. For the weft I used handspun woolens in light grey, white, dark grey, camel, dark brown and light brown. See Fig. 3.

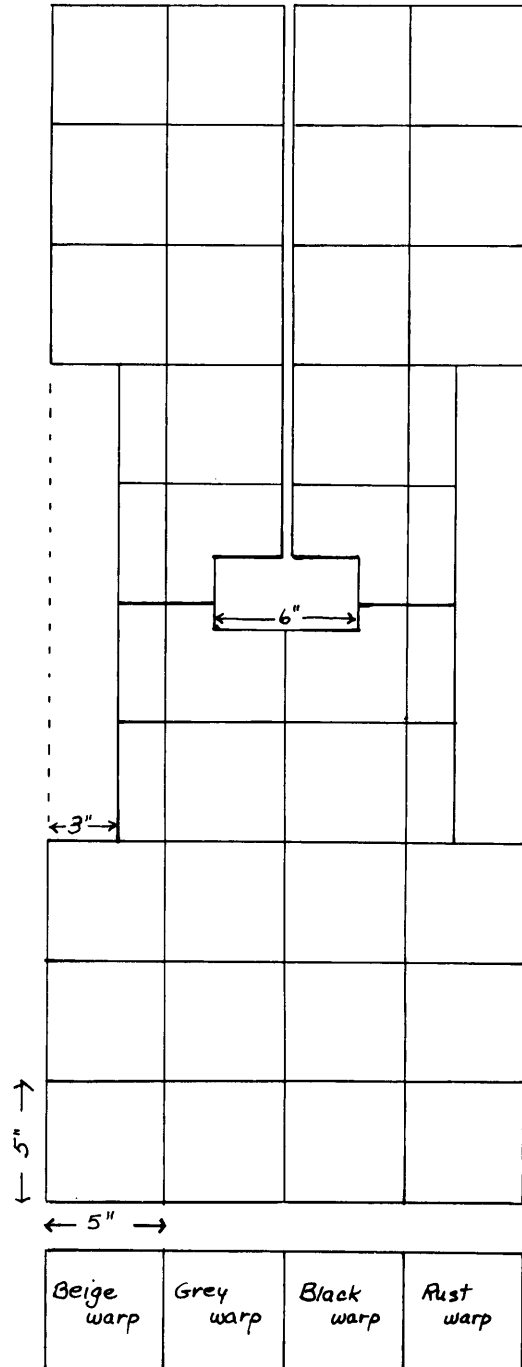


Fig. 3

Part of the text is adapted from "The Tie-up", Vol. XXVIII No. 10, Southern California Handweaver's Guild, Inc.

Handweaver's Guild of America

Book Reviews

1979 CRAFTSWORKER'S MARKET, Lynne Lapin, Ed. Writer's Digest Books, Cincinnati, OH, 609 pp. \$10.95.

For most craftsmen, selling is a necessary and often dreaded task. This book is designed to provide information craftsmen need to sell efficiently.

The book has three sections: the Profession, Markets, and Opportunities and Services. The section on Markets is the heart of the book and lists outlets which range from shops and galleries to department stores which sell hand-crafted articles. The entries are fairly complete, giving the type of craft sold, retail price range, and the name of the person in charge. These markets are, however, quite limited. The shows and fairs section will probably be more helpful to most craftsmen. These are grouped by states and include the dates, cost of entries and the name of the person to contact for entry forms.

The section on apprentice programs should make weavers and fiber craftsmen stop and think. In the very short list of such programs (32 in only 19 states), only three are concerned with the fiber arts. By contrast, metal workers can find 10 apprenticeships listed for them.

The last section of the book contains courses available to craftsmen, most of them offered by colleges and local art centers. Though they are arranged by state, most craftsmen would like to have them arranged by craft as well. A weaver must wade through a river of ceramics, metal working and woodworking crafts before finding anything in the weaver's field. Even a division by crafts in the index would help. Without this, the book is hard to use.

Mary L. Derr

CREATIVE OVERSHOT by Margaret B. Windeknecht. Shuttle Craft Guild Monograph No. 31, HTH publishers, Freeland, Washington, 1978, 56 pp.

What impresses first about this monograph is that it is done with a great deal of care. The layouts are logical and visually attractive. The graphs and the photographic illustrations are clear. The content of the book is well organized. The author has avoided repeating drafts and patterns associated with Colonial overshot because this has already been dealt with in quite a few books for the handweaver. The reader may, from time to time, have to consult other sources to fill in where the information of Ms. Windeknecht is a bit skimpy. For instance the paragraphs on swivel and boundweave.

However, this monograph is very valuable because the author *explains* overshot and how it relates to twills. She gives the reader enough of an understanding of the principles of overshot to enable him to make his own designs. This is the purpose of the book and this is successfully accomplished.

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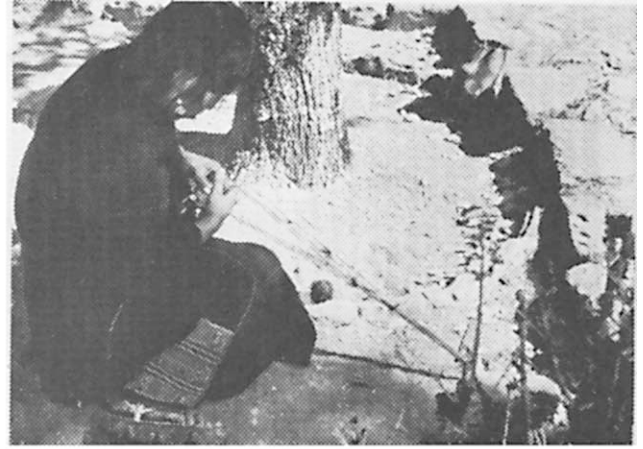
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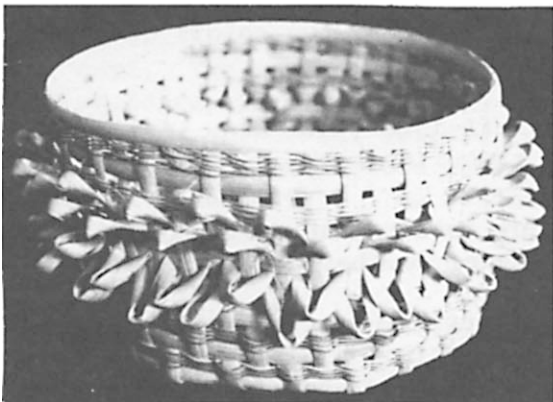
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