

# The Roving

**March 2014**



## **President's Message**

I hope everyone enjoyed Judy Trimble's program "Weaving A-Z". The March program will be the 2<sup>nd</sup> part of "Weaving A-Z". I am hoping that some of you who don't weave will get the bug. Yes?

I also want to remind you we will be offering a short Alter Ego dye experience at the April Spin-in at Nancy Register's house in Bakersfield. For a \$12.00 materials fee (due at the March meeting) participants will dye 1 dotted silk/rayon scarf. The fee covers the cost of the scarf, shipping, dyes, and other materials. This is to give you a taste of this dye technique so you will know if this technique is for you.

If you plan on attending the spin-in in April you will need to let Nancy Register know at the March meeting. We will need a rough estimate since the Bakersfield group is providing morning snacks and a light lunch. We don't want anyone going hungry do we?

## **March Meeting**

### **Weaving A to Z part 2**

Judy Trimble

**Date: March 8**

**Location: Veterans Mem. Bldg.,  
Exeter**

**Time: 9:30 goodies and chatting  
10:00 meeting**

**Last names P-Z, it's your turn to  
bring the goodies!**

**Please carpool.**

Remember, there is a board meeting before the Saturday meeting. It will be in the other small room at the Veteran's Memorial Building at 9:00. If you have a report or other item for the agenda, be sure to send it to me by next Monday, the Monday before our meeting, so it can be on the Agenda. I will send out the agenda next Wednesday. My feeling about attending board meetings is it is nice if all can come, but I realize there are times it is just too early or hard to get there. Check the agenda when you get it so you will know what is going to be discussed.

Curling is a weaver's sport! Did you know that in Darvel, East Ayrshire the weavers relaxed by playing curling matches. The stones they used were the heavy stone weights from the weavers' warp beams, fitted with a detachable handle for the purpose. Many a wife would keep her husband's brass curling stone handle on the mantelpiece, brightly polished until the next time it was needed. I like it!!



## **2014 Meetings**

- March 8: **Weaving A-Z part II** presented by Judy Trimble
- April 12: **Spin-In** at Nancy Register's in Bakersfield and **Alter Ego Scarf Dying**
- May 11: **No Meeting**
- June 14: **Wool Day**
- July 12: **Spin-In at Camp Nelson** hosted by DeeDee King
- August 9: **Carding Machine Demonstration** presented by Nancy Reimer & friends
- September 13: **Show & Sale last notes**
- October 25 – **Show & Sale**, no regular meeting
- November 8: **Wool Dying Day** presented by Lindsay Dion and DeeDee King
- December 13: **Christmas party**

- Do you Facebook? HWOTV has its own Facebook page. Go check it out! If you have pictures you would like to add, send them to Judy Trimble. She's our Facebook Administrator.
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- **Squeekie Wheels** – the spinning group of Guild members meets the 1<sup>st</sup> Wednesday of each month in Porterville at Sierra Hills Retirement Community located at 2500 W. Henderson Ave from 10am-3pm, bring your lunch or get it there (\$7). They also meet on the 3<sup>rd</sup> Friday of each month in Exeter at the at Capella's Coffee House, 10-3ish.
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- **Kawaeah Konnection** meets on the second Wednesday at 10:00 in Three Rivers at the Presbyterian Church. Visitors always welcome!
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- **Dues** were due at the end of January - \$20/year single, \$25/year family. Membership cards will be issued for the new year. If you haven't paid yet, this is your friendly reminder. Please send your dues to Marlene Collins, Membership Chair, 543 West Cherry Ct. Visalia, CA 93277

## **Upcoming Fun!!**

**CNCH** is April 25-27 at the Marriott Convention Center in Oakland. The theme is "Branch Out with Fibers". Visit [www.CNCH.org/cnch2014](http://www.CNCH.org/cnch2014) for details and registration.

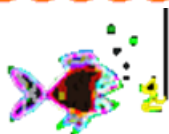
**Fresno Mini Maker Faire**, April 12, FAM+Radio Park located at First and Clinton.

**California State Fair**, the former Creative Arts division is now called California Crafts. This open competition for CA residents 18 and over. It will keep all the old categories and add some new ones for gourds, glass, and felting. The intention is to honor the traditional, celebrate the contemporary and look to the future. Contact Carol Buchanan, Exhibit Coordinator, 916-263-3161. The competition handbook and on-line entry information will be on the website in late February.

**6<sup>th</sup> Annual Paso Robles Arts Fest**, May 24, 2014. Deadline for exhibitors is February 15, 2014.

**360 XOCHI QUETZAL**, free summer Artist Residency in Mexico located in Chapala, Jalisco, Mexico. Apply for 1, 2, or 3 months residency, deadline for applications is April 5 at [www.callforentry.org](http://www.callforentry.org), more information at [www.deborahkruger.com/1/art-residency.html](http://www.deborahkruger.com/1/art-residency.html). They have a Facebook page - 360 Xochi Quetzal

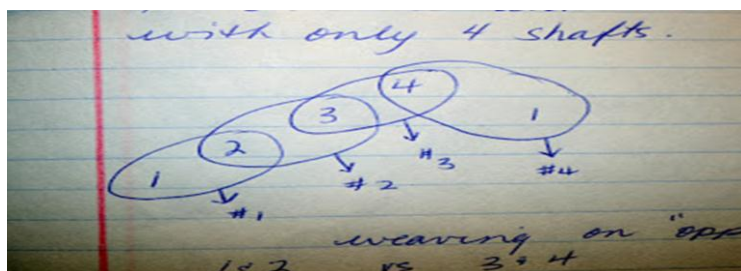
**Paradise Chocolate Festival** is excited to announce the 3rd annual Choc Full of Fiber Arts Show on Saturday, May 11, 2014. It would be appreciated if you would share the attached information with your members as an opportunity for them to be a vendor, a demonstrator or an attendee. The Chocolate Festival includes not only the Fiber Arts Show but a Wine and Chocolate Tasting, fine art, craft, commercial and community booths plus all things chocolate! Attached is information regarding the Chocolate Festival including a vendor/demonstrator application. As the proceeds from the Chocolate Festival benefit the children of Paradise a donation form is on the website in case any of your members have an item they could donate for the silent auction/raffle basket. Visit the Paradise Chocolate Festival on Facebook or contact [www.chocolatefest.us](http://www.chocolatefest.us) for any questions.



## *FISHING FOR INFO... OVERSHOT* with Lynda Bass

The study group within our guild is doing an overshot project for the guild sale and for each member of the group, this year. Some of the members involved in the project are new weavers, so I thought it would be good to research a bit and give some background for the project and for overshot. I found this in a blog <[weeverwoman.blogspot.com/2013/06/Overshot-from-past-to-present.html](http://weeverwoman.blogspot.com/2013/06/Overshot-from-past-to-present.html)>. The sketch reminded me of my first attempt at overshot in my weaving class at college.

Overshot is a twill derivative using two threads to create a unit block. This means you can have four blocks on four shafts. One thread in each block is shared by the next block. This one thread in common creates half units in between blocks of either all pattern or all tabby. (This can be expanded through to eight shafts but we'll stick with four shafts for this post) See what I mean by this in the picture below:



**Block A** is threaded on shafts 1 and 2.

**Block B** is threaded on shafts 2 and 3.

**Block C** is threaded on shafts 3 and 4.

**Block D** is threaded on shafts 4 and 1.

Overshot is actually two pieces of cloth, being woven simultaneously; one is a tabby or plain weave cloth, the second is the pattern that 'over-shoots' the plain weave. You throw one shuttle for the plain weave and a second shuttle for the pattern weft, beating 'very' firmly between each shot. If you were to take away the pattern weft, you would find a perfectly balanced 50/50 plain weave cloth. The pattern weft should compact well but be 'lofty' to cover and produce blocks of solid color with no plain weave peeking through. Normally the pattern weft is twice the size of the tabby yarn. Traditionally, cotton for tabby and with wool for pattern.

If the pattern weft is beaten properly into place, the circles are true circles (no ovals), twill lines are a true 45 degrees, and if there are three blocks of the same unit in the threading then it should make a square little box when three repeats of the treadling are complete (which equals 3 shots of tabby and three shots of pattern weft, so beat well!)

I keep the 'odd' tabbies of treadles one and three to enter from the left hand side, and the 'even' tabbies of treadles two and four from the right hand side. Also I work with both shuttles, tabby and weft, on one side

of the warp. If you end up with divided shuttles then you have a treadling error to find!. The shuttles can be awkward to coordinate at first but you soon develop a rhythm. Be aware that many overshot drafts may say "use tabby" but don't show it in the treadling. Then there are some that don't mention the tabby at all. They are assuming you know to insert it.

The tie up is a normal twill tie up { 1,2 2,3 3, 4 and 4, 1} Tabby treadles being 1, 3 and 2,4. You are working with six treadles. You can tie up the tabbies on the far left and far right, or side by side at the end of the run. What ever works best for you. I placed broccoli rubber bands on the two tabby treadles so my bare or socked foot could feel which one I was using. One band for tabby A and two bands for tabby B.

The majority of overshot is woven "as drawn in" which means you repeat the exact threading as your treadling. Old drafts say "tromp as writ" which is the same thing.

Wikipedia gave me this:

## WIKIPEDIA REFERENCES

- a supplementary-weft structure with a plain weave ground cloth. The supplementary weft floats over an entire block, under an entire block, or over and under alternate ends in a block to form halftones. Since the pattern area is limited by float length (blocks cannot form pattern independently), overshot is not a unit weave. Each pattern pick is alternated with a plain weave/tabby pick to form the ground cloth.

A **woven coverlet** or **coverlid** is a type of bed covering with a woven design in colored wool yarn on a background of natural linen or cotton. Coverlets were woven in almost every community in the United States from the colonial era until the late 19th century.[1]

Coverlets of 18th century America were twill-woven with a linen warp and woolen weft. The wool was most often died a dark blue from indigo, but madder red, walnut brown,[1][2] and a lighter "Williamsburg blue" were also used.

From the turn of the 19th century, simple twill-woven coverlets gave way to patterned hand-woven coverlets made in two different ways:[1]

- **Overshot weave coverlets** were made with a plain woven undyed cotton warp and weft and repeating geometric patterns made with a supplementary dyed woolen weft. Made on a simple four-harness loom, overshot coverlets were often made in the home and remained a common craft in rural Appalachia into the early 20th century.[3]



Detail of hand-woven overshot coverlet made in the traditional style, dark blue wool and natural cotton, 1970s

Coverlet in Double Bow Knot pattern, North Carolina, early 20th century

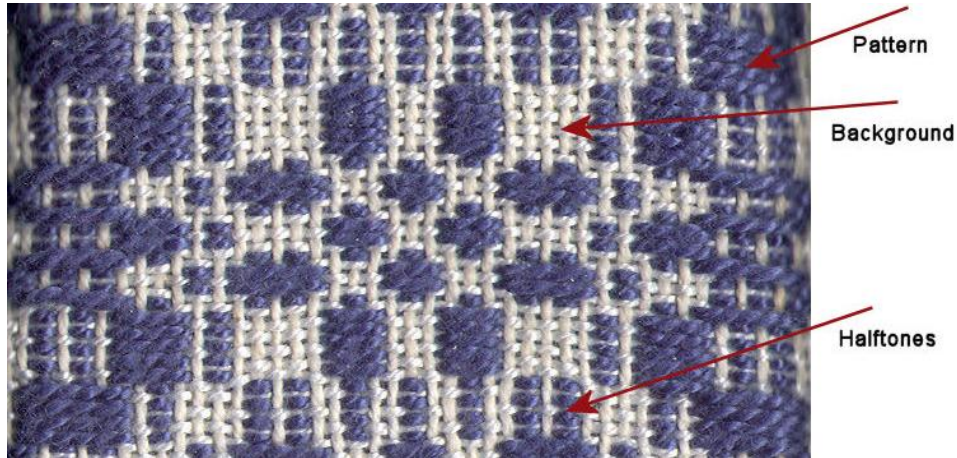
References: Madelyn van der Hoogt's, *The Complete Book of Drafting for Handweavers*; Mary Black, *The Key to Weaving*



Then, from Judie Eatough in 2007, I found this:

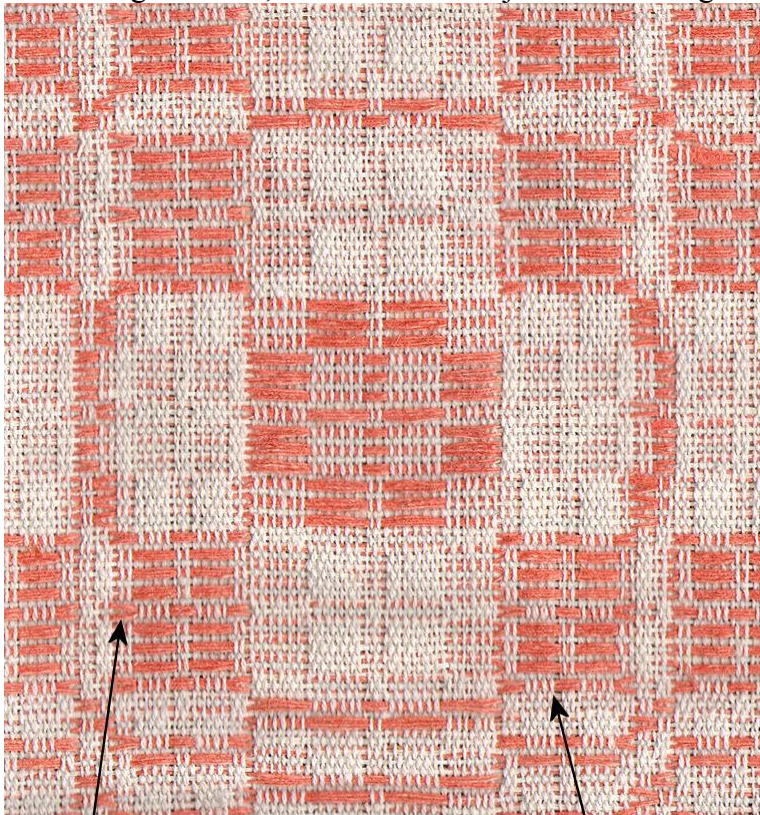
Overshot: A supplementary weft pattern weave.

Pattern = weft floats (pattern weft), background = plain weave (tabby weft), and the third appearance is called halftones.



When weaving overshot, you may notice that sometimes the edges of blocks have pattern picks that spread apart or are snuggled together. In the Blue overshot sample above you do not see this occurring. The orange sample is linen and in a handwoven cloth from Estonia. Here the pattern weft is smaller in comparison to the tabby. In the blue overshot above the pattern weft is larger and hides the differences. In order to make the blocks appear symmetrical even with the spreading pattern ends -- use an even number of pattern picks in turning blocks (or mirror points in the threading.)

In weaving overshot, I often need to adjust the weaving in order to square the design.



Pattern picks spread apart by the tabby

Pattern picks snuggled together by the tabby

Squaring a Design or making circles instead of ovals. The final samples must be tested at full width.

1. **Sett.** The sett can be adjusted to make it easier to weave a square design. Sometimes you cannot make the design wider due to limitations of loom size.
2. **Tabby yarn.** Change the size of the tabby so that more/fewer ends will help square the pattern.
3. **Adjust the number of picks.** Change the number of picks in some of the blocks to square design.

There is much on the internet about Overshot and it is fun to search out the history and what tips and techniques others use. I hope all involved will enjoy our journey into the past and connecting it to our present day weaving adventures.



And Sophie found some gems in the library

### **Variables in Weaving** by Mary E. Black

We are inclined to take much of our weaving for granted, but the more we weave the more conscious we become of the "variables", many of which may be hidden and which affect our weaving.

First, perhaps we should define the work variable. There are several definitions given in Webster's Dictionary but the one which seems to fit our need best reads as follows--"that which is variable; a thing which many vary, or is liable to vary".

One illustration of a variable is the stripe which is set an inch wide in the reed, but when measured in the body of the web is usually at least one or two threads narrower than the inch at the reed.

Another illustration is in beating. The width the warp is set in the reed does influence the result as we discovered when weaving the sample of the luxury fabric for the January issue [*Shuttle Craft*]. The original sample was set triple sley in a 16 dent reed, 7 inches wide on a small loom. The material for the actual portfolio samples was set 42" wide resulting in a much more loosely woven web than the original sample which had a brocade-like stiffness.

A similar variable we saw recently was where a weaver put a narrow wool warp on her loom and experimented with metallic pattern stripes for borders on cocktail skirts. When she finished weaving her stripes and color schemes on the small sample, she then set a 45" wide warp on her loom using the identical materials, slewing, threading and treadling. But what had been brilliant metallic bands of color in the sample now became rather lacy or shadowy bands of color - simply because it was not possible to beat the weft in as compactly on the wide warp as on the narrow one. Both fabrics were pleasing, but the latter effect was disappointing since it was not the desired one for the occasion.

And similarly, you will recall in the December issue we mentioned it was impossible to beat the sample of the reproduction of the old coverlet as we wanted it, on the small loom at our disposal. Quite different effects are obtained using the same thread and slewing on a small hand loom and on a foot loom.

These variables will perhaps help explain why your weaving is disappointing at times when you have been careful to follow directions.

- from *Shuttle Craft*, February, 1958. -