

the

curious

# Weaver



ISSUE 3  
NOVEMBER 1995

## IN THIS ISSUE!

Free sample art silk  
embroidery threads with  
the compliments of  
RAJMAHAL

**NATIVE DYE PLANT GARDEN ■ JAPANESE CARD BRAIDING**

**MAKING WEAVING TOOLS ■ BEDOUIN SAHA WEAVE**

**THE DEMENTED TWILL ■ NEPALESE TAPESTRY SASHES**



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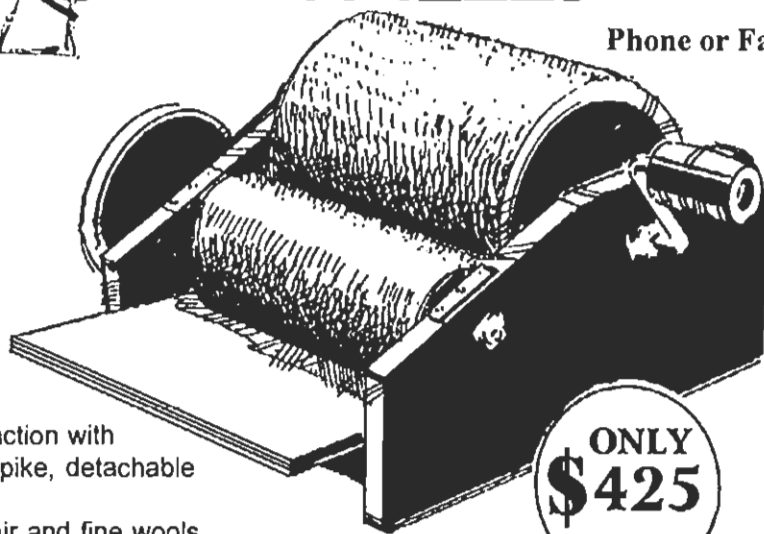
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Anne Field 1986  
*The Ashford Book of Spinning*

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*Nepalese Tapestry Sashes*  
 See page 16 for how to make them.

Back cover illustration  
*Saha weave band, woven on the inkle loom in 5/2 perle cotton, see page 13.*

the curious **Weaver**

Issue 3, NOVEMBER 1995

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Karen Madigan

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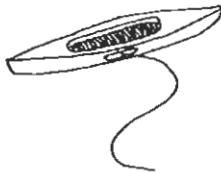
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THE CURIOUS WEAVER is published twice a year in May and November. Yearly subscriptions are \$A10.00 in Australia, \$A11.00 in New Zealand & Oceania and \$A13.00 overseas. All post paid. Two year subscriptions can also be paid. An annual copy of the supplier data base is included.

**Please make cheques payable to Karen Madigan**

The Editor welcomes and invites your ideas and contributions to this publication. Modest advertising rates are available to all suppliers and the editor will design an advertisement to your requirements at no extra charge.

Production deadlines for all advertising and articles are March 1 for the May issue and September 1 for the November issue.

*The projects in this publication are presented for your personal use. Exact reproduction for sale or production would be unethical.*

**Weaving** is such an interesting craft that it can encompass many aspects of life, history and the arts.

In this issue there is Bedouin saha weave, native dye plants, tapestry, braiding and knotting, making equipment and a pattern library. Techniques or further references to information are always included. Fantasy dyeing with synthetic dyes has been held over until the next issue.

The Rajmahal art silk threads included in this issue have been supplied with the courtesy of Rajmahal. This lustrous yarn can be used for the *Pyramid Christmas Tree Decorations* on page 7. It can be woven as an inlay thread, brocade or soumak stitch. Alternatively you could embroider or embellish a woven textile with the threads.

The 1995 suppliers' database is included on the inside back cover. If you know of any deletions or additions or would like to have your business added to this list please contact me.

Karen Madigan

**ERROR!!!**

In the first mail out of the last issue, May 1995, there was an error in the tie up draft for the *Lavender Sachets* on page 14. Thank you to Pat Walker from Foster in Victoria for picking this up.

The error was in the plain weave tie up and does not affect the pattern but the corrected draft is below.

END				9X																																			
4	4	4		4	4	4		4	4	4		4	4	4		3	3	3		3	3	3		3	3	3		0	0	0		0	0	0		0	0	0	
2	2	2		2	2	2		2	2	2		2	2	2		1	1	1		1	1	1		1	1	1		0	0	0		0	0	0		0	0	0	

Plain Weave

Congratulations! The Curious Weaver is a delight to read and is long overdue. May you continue to grow and expand.

I am a spinner and weaver, with a particular interest in ethnic work. I spin on an Alinga wheel and Navajo spindle, and have a Navajo loom and a 45" Rio Grande loom from Rachel Brown in New Mexico. I am working on a tapestry at the moment.

Wishing you and your publication every success.

*Pam Hutley*

Homebush via Mackay, QLD

Go for it!! A new publication for weavers and one produced in Australia. I know it will be a success. Having only just started weaving myself, I am hoping that we will grow together.

Please find enclosed my subscription for the two years and wishing you every success.

Looking forward to the next issue.

*Jane Stipcevic*

Nook TAS

It will be great if it (The Curious Weaver) pulls us all together. Weaving can be such a lonely 'addiction', and there are SO MANY 'mysteries' to explore.

Your quote from the first issue will go up on my notice board.

*Jill Lynch*

Auchenflower QLD

I find the process of weaving a wondrous experience, learning more about my approach to life than anything else. I'm encouraged by my two neighbours in their 70's. We meet over a cuppa to discuss our projects and share our different skills.

I wish your publishing venture every success.

*Carolyn Rolls*

Jamison ACT

The information given so far has been very interesting, the diagrams very clear and easy to follow. I lost no time in making myself some bobbins from the last issue (May 1995) and was pleased to find they work well and are easy to make. The suppliers listed are very helpful for beginners. This should save self-taught weavers much confusion as it is often difficult to find Australian equivalents of overseas yarns and suppliers. Keeping this updated would be helpful also.

*J P Buggy*

Kingsgrove NSW

We are a group of 25 members who enjoy weaving as a hobby. We are extremely fortunate in having our own weaving room in The Vancouver Arts Centre with about 20 looms available for us to use. The looms are mostly four shaft table looms, but there are six floor looms, and three looms have eight shafts.

Wishing you well in this new venture.

*Verna Rowbotham*

*The Albany Weavers Inc*

Albany WA

## A NOTE ABOUT PROJECTS IN THIS PUBLICATION

**METRIC AND IMPERIAL MEASUREMENTS:** Metric measurements are used throughout and where possible imperial conversions are included in brackets. EPC (Ends per centimetre) and EPI (Ends per inch) for the warp are both included. PPC (Picks per centimetre) and PPI (Picks per inch) for the weft are also included. Metric and imperial reed measurements are given where possible, but sometimes conversion may not be as accurate as required. Projects will specify what type of reed was used. Both measurements are provided because Australians use weaving literature, reeds and equipment from both metric and imperial systems.

**DRAFTS:** Threading drafts read from right to left and treadling drafts read from top to bottom. Threading repeats are indicated by brackets. Sometimes, smaller pattern repeats are shown within larger bracketed repeats. All tie-ups are for rising shed or jack looms. Each square in the tie-up with a circle in it, indicates that the shaft referred to rises when the corresponding treadle is pressed. To convert the tie-up for a sinking shed or counterbalanced loom, tie the treadles to match the blank squares on the tie-up. To convert for a countermarch loom tie the lower lamms to correspond to the squares with circles in them and the upper lamms to the blank squares. For a table loom follow each square on the tie-up with a circle in it to select the shafts to rise.

**WARP LENGTH:** The given warp length for each project includes the finished length of the project and an allowance for take up, shrinkage and a 70cm loom waste. Take up is the amount of warp used in the woven interlacing and shrinkage is the warp length lost in the finishing process. A 70cm floor loom waste is allowed for, but your loom may differ from this. A table loom, for example, requires less loom waste.

# Japanese Card Braiding

Ursula Wohnlich



There are so many fascinating sidelines and off shoots to weaving, both old and new; and many more people would enjoy them if only they knew about them.

*Japanese Card Braiding* is one of these. It produces a two-coloured, patterned, solid, circular woven "cord". The braid is created using a card as a tool which holds the threads in an organised manner. The numbering on the card indicates the order in which the threads are exchanged to build the braid. These braids can also be made on a *marudai* (braiding stool) and instructions follow for this. *Japanese Card Braiding* is great for beginners as it doesn't require any equipment.

## TO MAKE THE CARD

Cut a 10 cm x 10 cm square of stiff cardboard, with a 1 to 2 cm circular hole in the centre. Cut 1cm deep slits around the sides as indicated in diagram 1. Label each slit and star exactly as shown.

## YARN REQUIREMENTS

A total of 16 lengths of two colours "A" and "B", length and thickness to suit the project. Cut eight lengths of colour "A" and eight 8 lengths of colour "B".

## PREPARATION

Place the 16 yarn lengths into each of the slits as indicated for the chosen pattern (see page 5 for patterns). Place the short ends (approximately 15 cms) towards the centre and the long ends hanging down on all four sides (see diagram 2). Pass the short ends through the hole and hold them together below the card with a clip or rubber band (diagram 3).

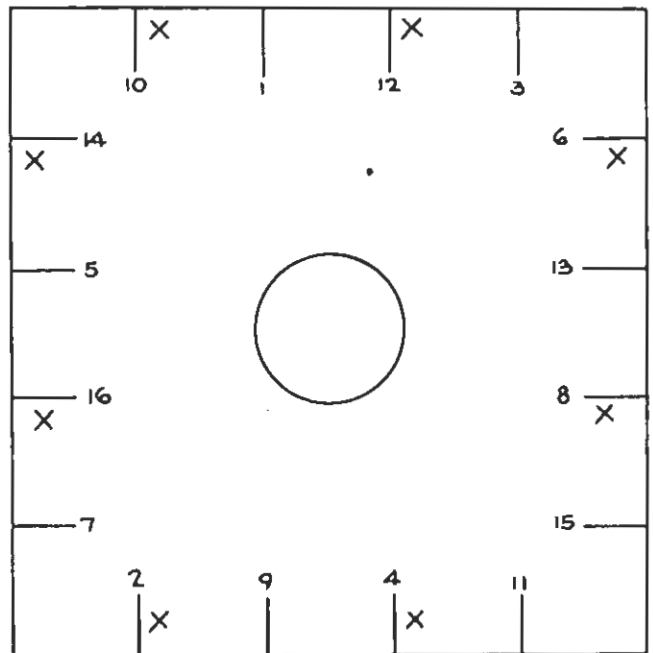


Diagram 1: Braiding card. Not to scale

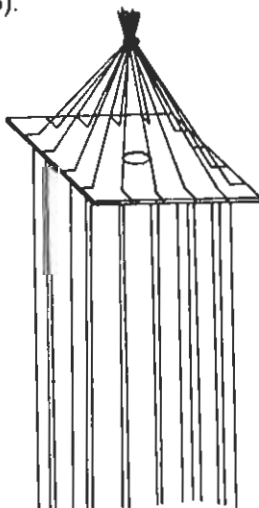


Diagram 2

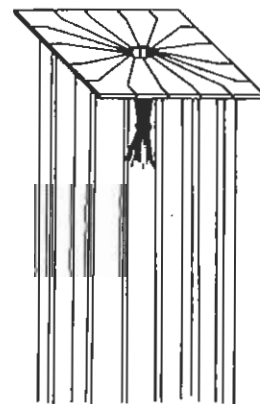


Diagram 3

## WORKING METHOD

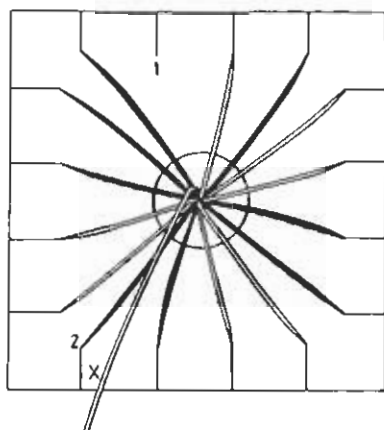


Diagram 4

Take the first pair of yarns (1 and 2) out of their slits and reverse them, making sure they cross on the side marked by the star. For example, remove yarn 1 from its slit and bring it across the card to the star near yarn 2, as seen in diagram 4.

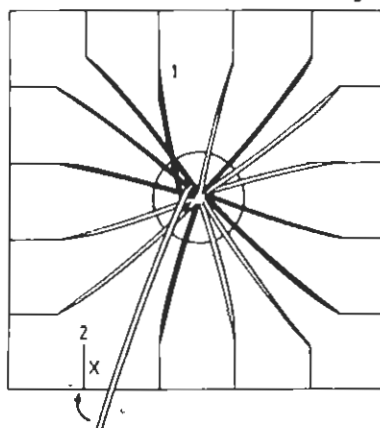


Diagram 5

Take yarn 2 and place it in slit 1, place yarn taken earlier from slit 1 into slit 2 as seen in diagram 5. Now repeat for the pair 3 and 4, then 5 and 6, 7 and 8, etc. until 15 and 16, then start again with 1 and 2, 3 and 4 and so on. Each round of 16 yarns makes one pattern repeat.

© Ursula Wohnlich

## JAPANESE BRAIDING PATTERNS

### CHEVRON:

Colour A in 1,4,6,7,11,12,13,16.  
Colour B in others

### PEBBLES:

Colour A in 1,2,3,4,13,14,15,16.  
Colour B in others

### LOVERS KNOT:

Colour A in 1,2,3,4,5,8,10,11.  
Colour B in others

### PLAIN STRIPES:

Colour A in 1,2,3,4,9,10,11,12.  
Colour B in others

### DIAMONDS:

Colour A in 1,2,3,4,5,8,9,12.  
Colour B in others

### WANDERING VINE:

Colour A in 1,2,4,5,8,10,11,14.  
Colour B in others

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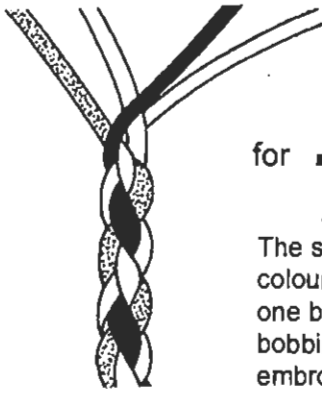
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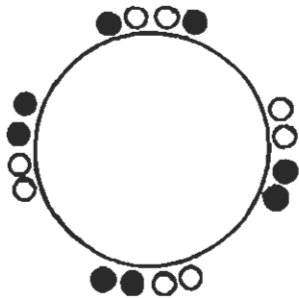
# Marudai Instructions



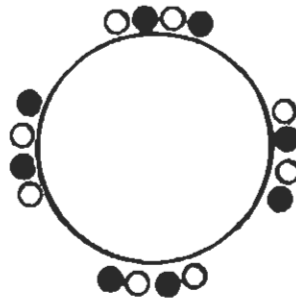
## for Japanese Card Braids

Japanese card braiding can also be done on a marudai or braiding stool. The set up for each pattern is shown below, using 16 bobbins. Only two colours are used although several shades of a colour can be combined on the one bobbin to create more depth and interest in the braid. I used 16 x 70g bobbins and a 560g counterweight. Each bobbin held three complete strands of embroidery thread. For further information on how to use the marudai see *The Big Book of Sling and Rope Braids* by Rodrick Owen or *Kumihimo* by Catherine Martin.

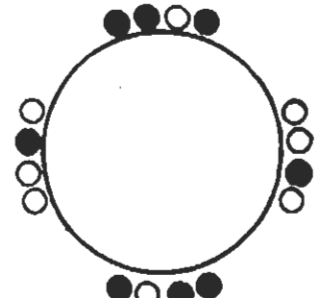
### PATTERN SET UP:



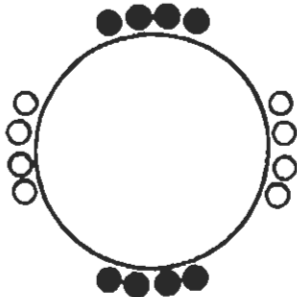
Chevron



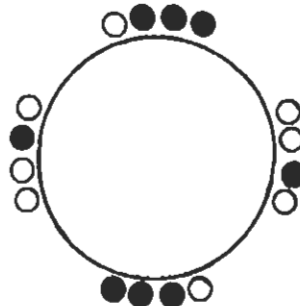
Pebbles



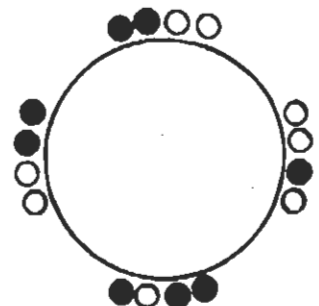
Lover's knot



Plain stripes



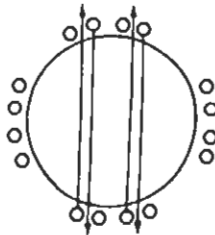
Diamonds



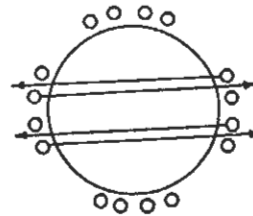
Wandering vine

### WORKING METHOD:

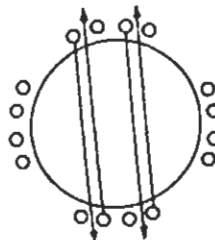
STEP 1



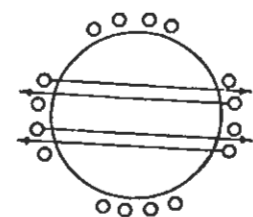
STEP 2



STEP 3



STEP 4

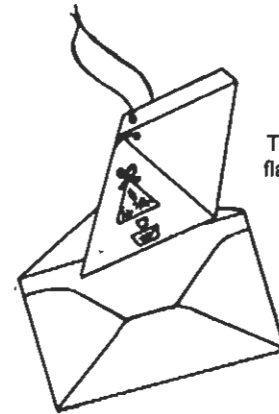




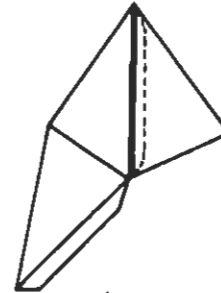
# PYRAMID CHRISTMAS TREE DECORATIONS

Free sample art silk embroidery threads are included with the compliments of RAJMAHAL

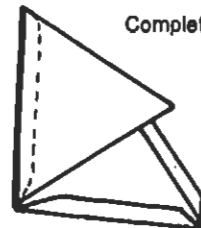
For further information on these threads and other products, send a SAE for a free colour brochure to RAJMAHAL, Fosterville Road, Bagshot East, 3551 VIC Australia



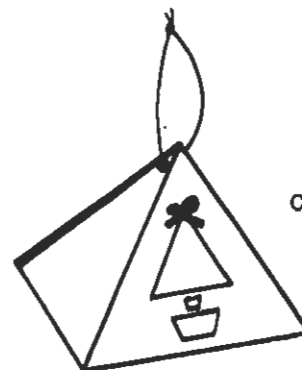
The decoration can be folded flat and posted in an envelope



**TO ASSEMBLE**  
Fold along all scored lines  
Glue the first flap as shown



Complete the pyramid by glueing the remaining flaps



The completed Pyramid Christmas Tree Decoration

How to assemble the tree decoration

This card can be folded and glued into a pyramid Christmas tree ornament decorated with a tree of handwoven fabric. Your personal Christmas greeting can be written on the inside of the card, folded flat and mailed in the matching envelope. The receiver can fold and glue the greeting into a pyramid shaped tree decoration to be used for years to come.

The fabric can be woven on the narrowest of table looms or an inkle loom. Almost any pattern (such as Swedish lace, twill, huck or plain weave) can be used, provided the woven fabric is fine. Very small glass beads can be threaded onto the weft and inserted into the weave randomly to look like tiny lights on the handwoven tree.

These cards are also good for using small scraps of handwoven fabric cut from another project. Other alternatives could be hand painted fabrics, embroidered cloth, miniature tapestries or for basketmakers - natural grass weaving.

## WARP AND WEFT REQUIREMENTS:

For best results, plan to use a 20/2 mercerised cotton or a 60/2 silk to produce a fine fabric with a lustre. The width and length of the fabric depends on how many cards you want to make. Allow a 7 cm square piece of fabric for each card.

**MATERIALS REQUIRED:** For assembly of one card you will need:

- A piece of good quality coloured cardboard measuring 10 cms x 25 cms
- A matching envelope
- Clear quick-drying fabric glue
- A sharp blade or craft knife
- 8cm square calico or plain cotton fabric for backing
- A piece of polyester dacron wadding cut to size of the Christmas tree opening
- Matching 3 mm satin ribbon for decorative bow
- Lurex thread or cotton to hang decoration
- One-hole punch

## TO MAKE:

Following the template provided (see page 8), cut the tree decoration from the cardboard. Use the sharp blade to cut out the shape of the Christmas tree where shown.

Lightly score along all broken lines. Cut a small triangular piece of handwoven fabric large enough to fit behind the Christmas tree shaped window, trim so that it doesn't interfere with the folds on the card, and glue into place behind the Christmas tree window.

Cut a small piece of polyester wadding the same size as the window and lightly glue this onto the back of the handwoven fabric to give the Christmas tree a slightly raised, padded look.

Glue a piece of the cotton to the back of the entire decorative section to conceal the polyester wadding and to give a neat finish.

## TO FINISH:

Place three holes in the card with the hole punch in the positions shown. A short length of lurex thread or cotton can be threaded through the holes to hang the decoration.

Glue a small ribbon bow on the top of the Christmas tree on the front of the card.

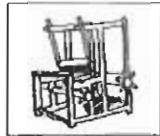


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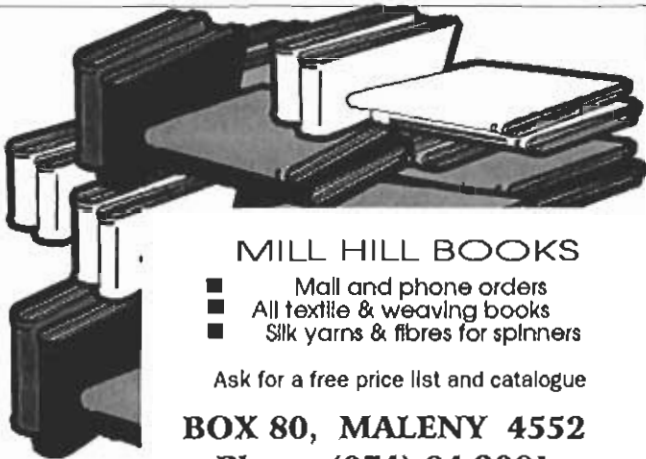


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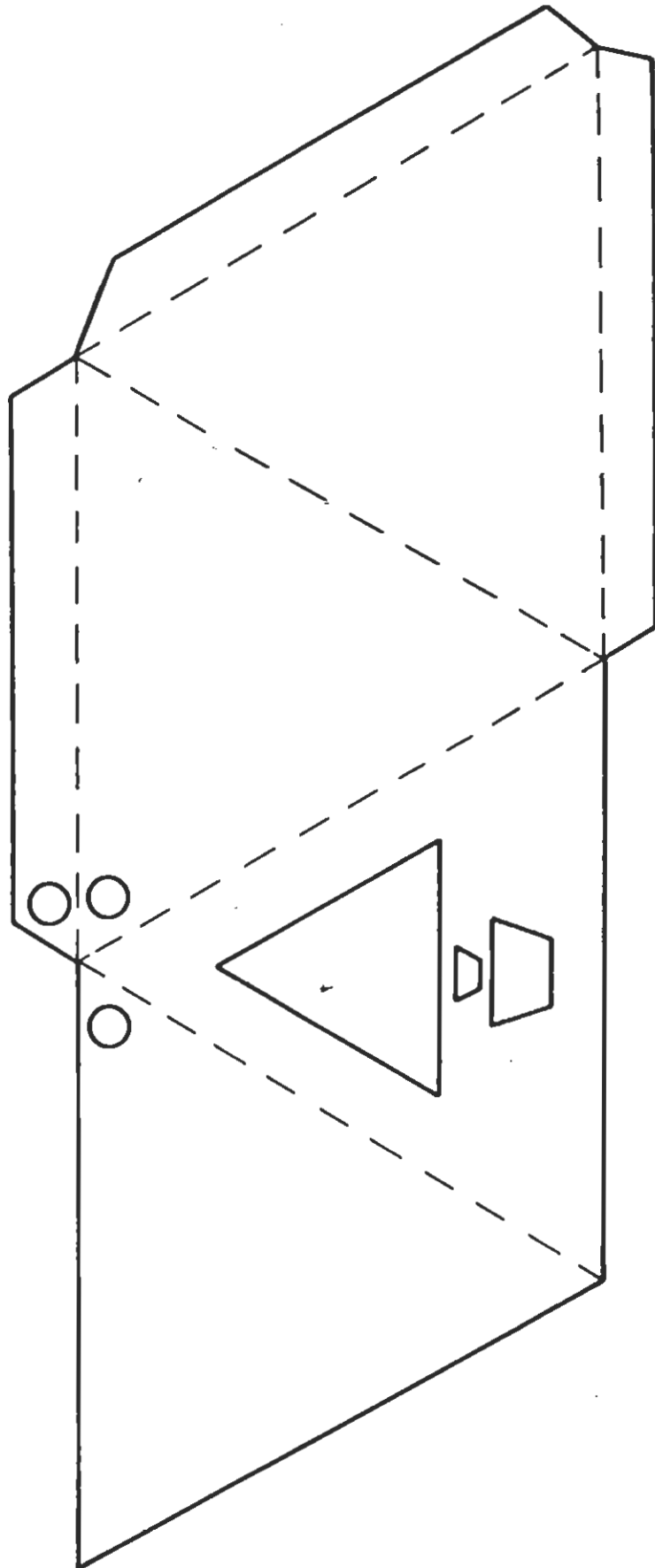
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Template for 'Pyramid Christmas Tree Decoration'  
Actual Size

## EASY ELECTRIC BOBBIN AND SPOOL WINDERS

In this, the second in this series, we look at electric bobbin and spool winders. The increase in speed and convenience makes the small outlay in time and money well worth the effort. I will only deal with bobbin winders here as the only difference to spool winders is the size of the spindle used. A simple household electric drill is used and the only problem I had with the winder was the fact that I needed the drill for other jobs, which meant taking it out of its stand each time and then replacing it!

### TO MAKE THE WINDER

The electric drill used is the same as one used around the home and if it has a variable speed so much the better. The bobbin spindle is a length of steel rod just thick enough to allow the bobbin to slip over it without being forced. Insert the rod in the chuck and wind a small piece of tape around the chuck end so the bobbin is held tight when pushed on (diagram 1).

Place the drill and stand on a bench. Place the yarn on the floor below. If using a ball of yarn place it in a box (diagram 1).

Wind a turn or two of yarn around the spindle and push home the bobbin until it and the yarn are secured. Hold the yarn in your right hand slightly out from the bobbin and operate the drill with your left hand.

## MAKE YOUR OWN WEAVING TOOLS

by Earl Ingleby - Part 2

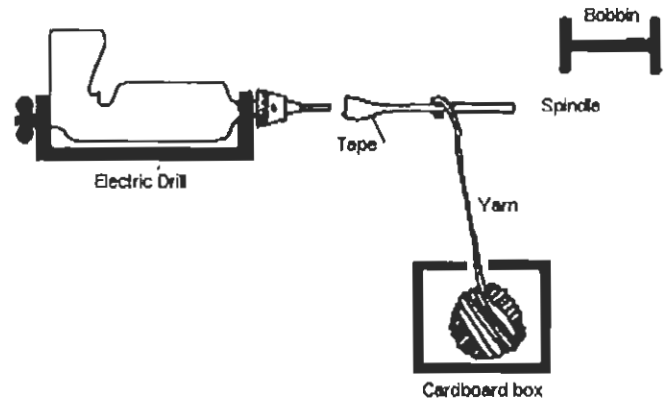
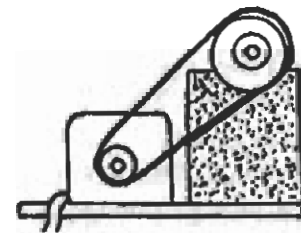
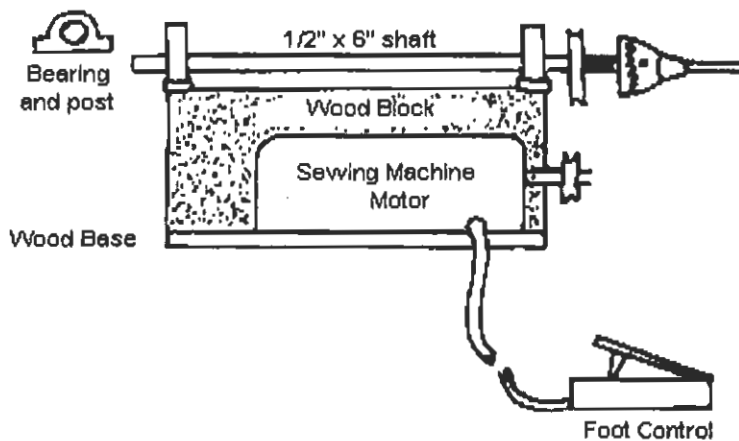


Diagram 1: An electric drill can be used as a bobbin winder

## A PERMANENT SPOOL AND BOBBIN WINDER



Side View

This winder was made from second hand parts and cost \$35.00 (in 1993). The motor and foot control were from an old sewing machine and the chuck from

a burnt out hand drill. I purchased one 1/2" x 6" steel rod threaded to suit the chuck, two bearings and posts, one small pulley and a sewing machine belt.

© Earl Ingleby

# Native Dye Plant Garden

## at the Top End

by Chris Jakku

An Australian Native Public Dye Garden was established by Linda Wirf and Chris Jakku in Darwin, Northern Territory in 1994. Some of the plants are used traditionally by the Aboriginal basket weavers to dye string made from pandanus fibre. Other plants have been found to yield dye by the late Jan Elder, a Darwin River resident, who experimented extensively with native plants in the Darwin River Dam/Berry Springs area. The garden is dedicated to Jan in recognition of her research. Many of the plants are also 'bush tucker' plants and the *Morinda citrifolia* or Cheesefruit plant was once cultivated in Asia for batik dye production.

During 1993, *The Year of the Indigenous Peoples*, Linda and I were asked to get together a proposal to establish a public Dye Plant garden within the Litchfield Shire, near Darwin. This great idea had been tossed around in the past and now seemed the time to apply for funding to get the garden started. We were successful with our proposal and we began working on site before the rains started.

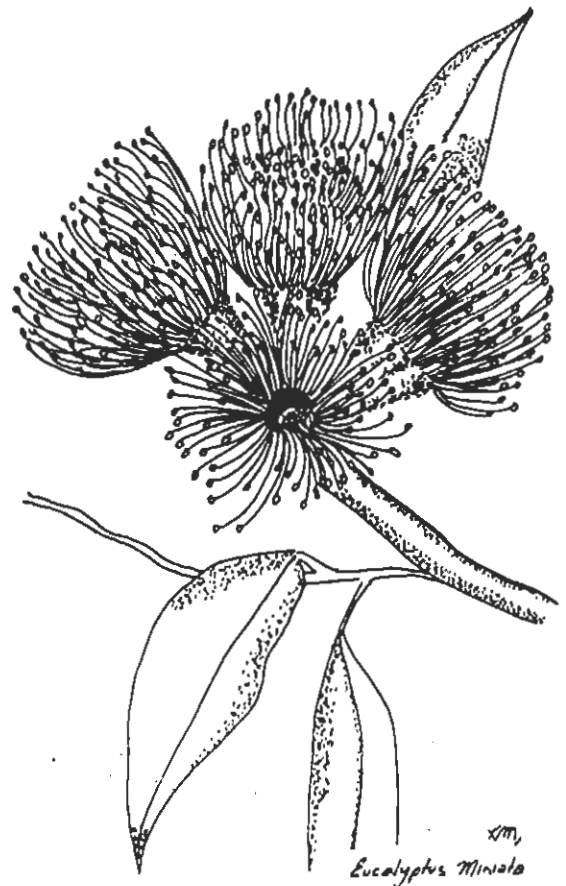
The plan for the garden was based on a skein of wool - a figure eight. The garden was outlined by a path of laterite and the irrigation trenching was dug. The garden was situated at the Fred's Pass Reserve, and the grounds had extensive irrigation so water wasn't going to be a problem. With the arrival of a monsoon trough, the planting began. Most of the plants were obtained through a local nursery specialising in native plants but the *Haemodorum coccineum* (Bloodroot Lily) and *Calytrix exstipulata* (Turkey Bush) were potted from the bush at Bees Creek.

Each plant was identified by a paving tile cemented into place near the plant. The name, dye colour and source of research, Aboriginal or Jan Elder, is indicated.

Linda and I wove a small tapestry using samples of wool dyed by Jan Elder and this was set into a small memorial plaque at the gateway of the garden.

This special garden is only a short drive from Darwin (approximately 35 kms) along the Stuart Highway. It is open to the public and we hope that people interested in dyeing with native plant material will take the opportunity to visit this garden. In the future, it is envisaged that the plants within the garden could be used for educational purposes.

© Chris Jakku 1995



Eucalyptus Miniata

Chris Jakku is the weaver's representative for the Fibres & Fabrics committee based in Townsville. They hold their exhibition during the TOWNSVILLE PACIFIC FESTIVAL in November. For further information contact : Fibres & Fabrics, P O Box 329, HERMIT PARK 4812 QLD Australia

Below is a list of the dye plants included in the

## Litchfield Shire Dye Plant Garden in Darwin

### *Acacia auriculiformis*

(Black Wattle)

Large tree with dense foliage; yellow flowers in dense cylindrical spikes.

Leaves and bark are boiled to yield browns.

Researched by Jan Elder.

### *Antidesma ghaesmbilla*

Small spreading shrub or small tree. Small cream flowers followed by smooth fleshy purple black berries.

Purple dye obtained from boiling fruit.

Traditional Aboriginal Dye.

### *Banksia dentata*

Small straggly tree. Large dense cylindrical flowers.

Flowers are boiled to yield brown/beige.

Researched by Jan Elder.

### *Calytrix exstipulata* (Turkey Bush)

Erect bushy shrub with tiny needle like leaves, deep pink to purple flowers.

Leaves boiled to produce a deep grey/brown dye.

Researched by Jan Elder.

### *Coelospermum reticulatum* (Colour Bush)

Small straggly shrub with stiff coarse leaves and cream tubular flowers. Fruit are small globular berries; green turning blackish.

Roots are crushed and boiled to produce a strong yellow dye. Pink fruits are boiled to produce black dye.

This is one of the main Aboriginal Dyes.

### *Eucalyptus clavigera*

Medium sized tree with rough bark on lower trunk. Profuse cream blossoms.

Dye obtained by boiling red leaf tips to produce strong yellows to browns.

Researched by Jan Elder.

### *Eucalyptus miniata* (Woollybutt)

Large erect tree with rough bark on lower trunk. Bright orange blossoms followed by large gum nuts.

Bark and flowers are boiled to yield beige/yellows.

Researched by Jan Elder.

### *Eucalyptus papuana* (Ghost Gum)

Moderate sized tree with smooth white bark. Small cream flowers followed by small cup-shaped capsules.

Bark is boiled to obtain olive brown dye.

Researched by Jan Elder.

### *Grevillea pteridifolia*

(Fem leaved Grevillea)

Slender tree with narrow lobed silvery leaves. Bright orange flowers.

Dye obtained by boiling leaves to produce olive/greens.

Research by Jan Elder.

### *Haemodorum coccineum* (Bloodroot Lily)

Perennial herb to one metre in height and deep red flowers. Dormant during the dry season. Purple-red and browns obtained from boiling the flowers and roots. Traditional Aboriginal dye.

### *Ixora tomentosa*

Spreading shrub with white tubular flowers, followed by small black berries.

The roots are boiled to yield an orange dye.

Traditional Aboriginal dye.

### *Livistonia humilis* (Sand Palm)

Slender fan palm with cream flowers on arching branch followed by purple-black fruit.

1. Fruit is boiled to yield a purple or black dye.

Traditional Aboriginal dye.

2. Leaves, flowers and berries boiled to dye yellow.

Researched by Jan Elder.

### *Morinda citrifolia* (Cheese fruit)

Small tree with large glossy leaves. Small tubular flowers followed by fleshy pear shaped fruit.

Bright yellow dye obtained by boiling roots.

Traditional Aboriginal dye.

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# CRAMMING and SPACING

2 SHAFT WEAVE

Simple plain weave can be enhanced by introducing a 'cramming and spacing' effect. Pseudo checks and stripes can be achieved using the technique and it only requires a 2 shaft loom and one shuttle colour for the weft. Further developments and variations can achieve open netlike structures, suitable for curtains or window transparencies. Light is introduced as a design component.

The 'cramming and spacing' can be planned in the warp and / or the weft. The warp is spaced at designated intervals by skipping a dent (or more) in the reed. The weft wise spacing is created by inserting a thick cord at intervals during weaving. These cords are pulled out and re-used as the weaving progresses, leaving a gap in the weave.

To add further interest to the textile, fancy yarns are easily incorporated in the warp or weft. Below are instructions for a length of summer weight fabric for a shirt.



Weave simulation

**WEAVE DESCRIPTION:** Plain Weave  
**FINISHED DIMENSIONS:** 236 x 66 cms wide (93" x 26")  
**WARP REQUIREMENTS:** 20/2 mercerised cotton  
**WEFT REQUIREMENTS:** 20/2 mercerised cotton

**REED USED:** 12 DPI (50/10)  
**SLEY:** 2,3,3,0.  
**E.P.C:** 10.1 **E.P.I:** 24  
**WIDTH IN REED:** 29" (74cms)  
**TOTAL WARP ENDS:** 696 + 4 extra for doubled warps at each end  
**WARP LENGTH:** 3.5 metres (149") includes 70 cms loom waste

**P.P.C:** 11 **P.P.I:** 29  
**TAKE UP AND SHRINKAGE:** 10% in width / 6% in length  
**TO WEAVE:** Weave as directed on the draft shown. Lengths of 12/6 cotton twine were used to space the weft after every eight rows of plain weave. Cut about five x 85cm lengths of twine and insert each one as required. After you have used the five begin to pull them out of the weave and re-use them as you go.  
**TO FINISH:** Machine wash in warm water and spin dry. Steam press.  
**ASSEMBLY METHOD:** Cut and sew a shirt of your choice.  
**SUPPLIERS:** 20/2 mercerised cotton 'Britt' is available from Taxtors Trading Co., 15 Brighton Street, RICHMOND 3121 Vic.



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Send SAE for further information to:

Karen Madigan  
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★ Thick cord to be inserted after every 8 rows

# BEDOUIN SAHA WEAVE

An ANCIENT WEAVE  
for  
Contemporary Weavers

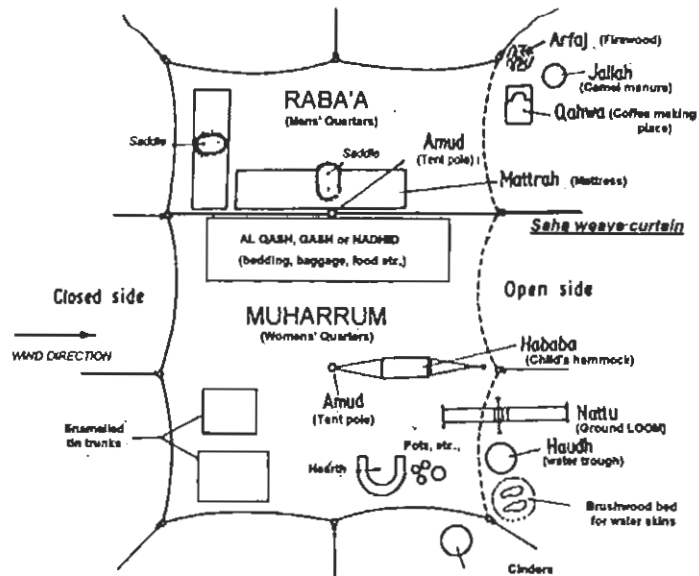


Diagram 1: The tent of the Bedouin

## The Bedouin - Who are they?

The word 'bedouin' is an English version of *badawi* which means 'desert dweller' in Arabic. The Bedouin nomadic Arabs who live in the deserts of the Middle East and North Africa, alongside the Tuareg. They lead a nomadic existence camel herding, keeping sheep and goats. Each year they migrate into the desert during the rainy season and gather in the towns in the dry. Today the lives and traditions of the Bedouin are undergoing dramatic changes. With the discovery of oil under the deserts and new courses of employment in the Middle East their arts and skills are also under threat.

Traditionally the *badawi* live in black tents which separate the inhabitants from the harsh environment of the desert. It has side sections closed all round and provides shelter from the wind. It is waterproof as it is woven from wool which expands when wet, and is easily patched. The refuge of the tent is further enhanced by the ornately woven internal wall sections. The *saha*, which is highly patterned, is the curtain dividing and creating a demarcation between the man and his guests from the family's living quarters (diagram 1). It hangs to the floor with its top edge being about shoulder height.

The *Saha* is woven by the women on a horizontal ground loom, which in its simplicity is suited to the transitional necessity of their lives. The loom consists of two pieces of wood staked apart to form warp beams just off the ground level. One heddle rod is propped up on stones on both sides of the warp to support it and a shed rod positioned just behind the heddles (diagram 2).

Each section of densely spaced, warp patterned cloth is set between areas of plain unpatterned weave. Usually woven in white cotton and black goat's hair, the design is selected and picked up using a pick up stick or the hands. As the weaving progresses the weaver sits on the woven cloth as it is completed beneath her.

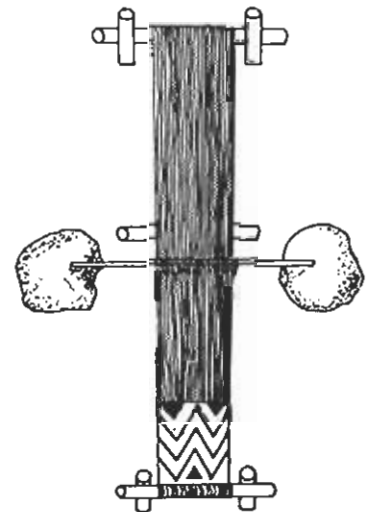


Diagram 2: The ground loom

The warp patterning is a pick up technique. This lends itself best to designs with diagonal features such as triangles, diamonds, zigzags etc. Designs can be plotted on squared graph paper, but often the angles will be quite different in the woven cloth. The angles of the woven design can be more accurately plotted on a diamond grid paper instead of a squared graph paper. Martha Stanley writes 'design is always strengthened as the weaver's intimacy with the cloth grows and paper becomes less significant' (*In Celebration of the Curious Mind*, page 78).

For contemporary weavers, the technique can be woven on any 2 shaft loom including the inkle loom. This loom is easy to warp and provides a good introduction to the technique.

The 4 shaft loom offers more selection in how the pick up can be approached and would be more versatile when using fine threads. On this loom the warp is sleyed twice as close as normal, similar to double weave. Diagram 3 and 4 illustrate two different ways of threading the loom. In diagram 3, a dark and light warp are threaded together through the heddles, achieving a set up similar to the traditional method of saha weave. Diagram 4 makes better use of the four shafts and the dark and light warps are separated across the shafts.

Diagram 3

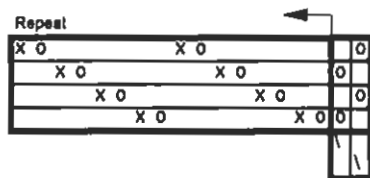
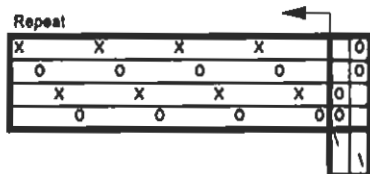


Diagram 4

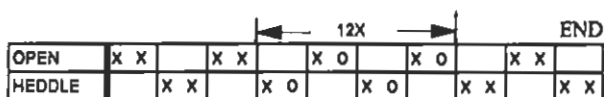


The yarn chosen must be tightly twisted and I would suggest at least a 5 ply thickness to begin, in either cotton or wool. However, choose a yarn that will not stick together or pill at the heddles as the threads are set very closely together.

This textile has long floats on one side and is suitable for a decorative panel such as the saha, but is impractical for a working item like a camel girth, where strength and firm weave is required on both sides.

### SAHA BAND on the Inkle or 2 Shaft Loom

To thread the inkle loom for saha weave, follow the draft below in diagram 5.



KEY : X = DARK, O = LIGHT  
54 doubled ends in total

Each open and heddle thread will actually be two threads, a dark and a light one. There are 54 doubled warp ends which will produce a band 3.5 cms wide in 5/2 perle cotton. The first three doubled threads are all dark, being the border. More than two colours can be used in the one saha band but retain the dark vs light distinction for clarity when picking up the threads and to achieve the geometrical design

that is inherent and natural in this weave. Diagram 6 below shows a geometric patterned textile from a narrow saha band from Afghanistan.

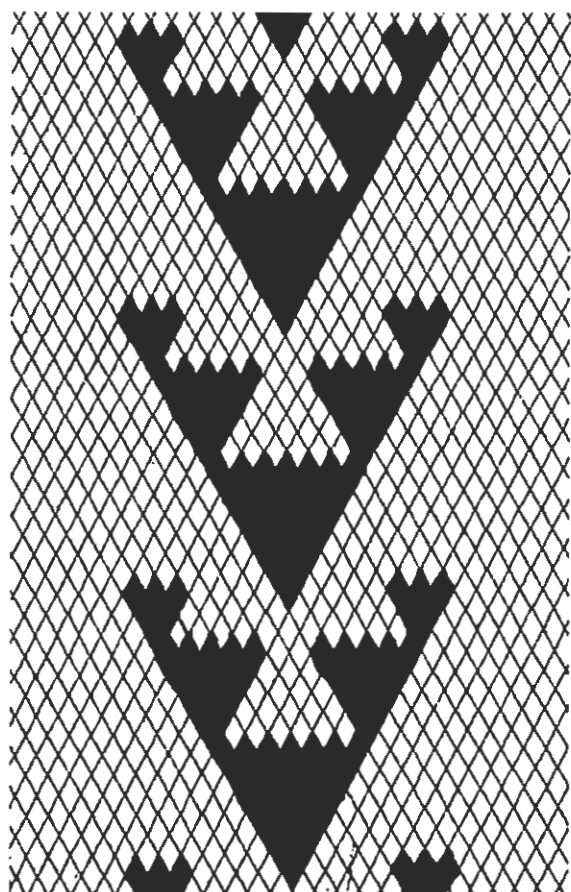


Diagram 6

### TO WEAVE

Open the first plain weave shed on the inkle loom (or 2 shaft loom). Taking each pair of threads (dark and light) in their turn, use a pick up thread to select the colour required for the design (diagram 6). Try to keep the threads ordered by always keeping the light thread on the right of the dark one (diagram 7). This will prevent a twisting of the threads in the design. Insert the weft thread through the shed, where the pick up stick lays. Open the alternate shed, and once again select the coloured threads required.

Continue in this manner, weaving each pick up row as the design develops. This technique will produce a warp faced textile with floating threads on the back, however a one weft double weave textile is easily made by an ingenious development of the process.



Diagram 7

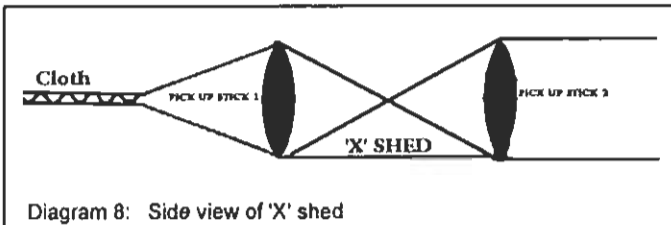


# DOUBLE WEAVE ON 2 SHAFTS !

Normally, basic double weave needs at least a four shaft loom. The following simple extension of the saha weave requires only two shafts!

Warp the loom in exactly the same way as the SAHA weave.

1. Open the first shed on the inkle or 2 shaft loom and select the threads required by the first row of design, as before, with a pick up stick.
2. Insert the weft as before but DON'T remove the pick up stick. Push the pick up stick down to the fell of the cloth and leave it in the shed.
3. Change to the alternate shed, and insert another stick into this shed without selecting any threads yet.
4. Look at the edge (side) of the weaving to see the cross formed by both pick up sticks. You will notice another triangular shaped passageway directly underneath the cross formed (diagram 8). This is called the "X" shed, insert the weft through this passageway to weave the back of the cloth.



5. Remove both the pick up sticks and beat down firmly on the cloth.

THESE TWO ROWS COMPLETE ONE ROW OF WEAVING  
IN BOTH LAYERS

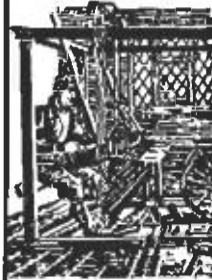
6. Re open the alternate shed and select the threads required by the 2nd row of the design with a pick up stick. Repeat from 2 to 5.

You will notice that this technique differs from many other double weave pick up techniques in that only the front threads need to be selected for the design. The back threads are taken care of automatically by the ingenious 'X' shed.

Kay, S. 1978, *The Bedouin*, The Jacaranda Press, Milton.  
Stanley, M. 1983, 'The Bedouin Saha Weave and its Double Weave Cousin', *In Celebration of the Curious Mind*, Interweave Press, Colorado, pp 69-79.  
Collingwood, P. 1968, *The Techniques of Rug Weaving*, Faber and Faber Ltd, London, pp. 449-450.

© Karen Madigan

## IN 1799 Colonial Wool and Linen Cloth Sent to England



Samples of the first woven fabrics made in New South Wales were sent by Governor Hunter to Sir Joseph Banks and Lord Sydney in England in 1799.

The weaver was Irish convict Andrew Cunningham.

He wove several bolts of fabric, the first of linen from flax he had grown from wild seed, and another from locally produced wool.

Another cloth was woven from the bark of a tree, (unknown) but Governor Hunter described it as "very carelessly made".

At this time the cabbage-tree hat was also in production in the colony. It was a flat, broad-brimmed hat woven from the leaves of the cabbage palm.

Reference: *Chronicle of Australia 1993*



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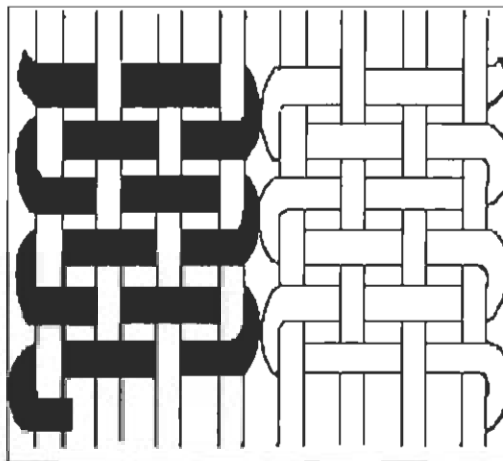
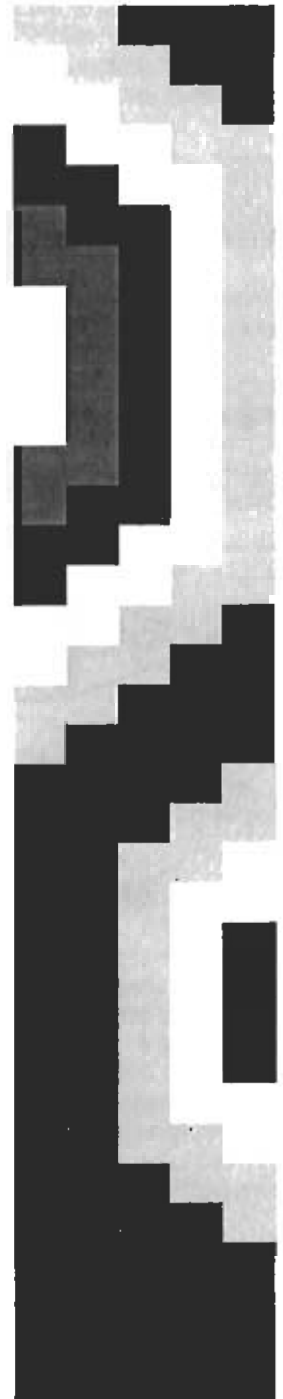
# NEPALESE TAPESTRY SASHES

These striking, yet simple tapestry sashes combine slit tapestry weave and natural wool colours in a beautiful design.

Tapestry is a weft faced 'plain' weave, weaving under and over each warp in its turn. Although this structure is referred to as a plain weave, its potential is incredible. A simple frame loom can be used to weave these and you will need a kitchen fork to help beat the woollen weft firmly into place.

Four shades of natural wool were used, ranging from a very dark brown, mid brown, light grey and white. This project would especially suit handspun wool. The simple design could also be multiplied to create a wider tapestry for a runner or wall hanging.

The warp consists of ten ends of doubled cotton twine. Each sash measures 122 cms long including a 10 cm twisted fringe at each end. The finished woven length is 102 cms and they are each 3.5 cms wide.



Slit tapestry technique

## TECHNIQUE

Slit tapestry technique is used on these sashes to weave different colours on the same row.

Slits are formed when two wefts from two different directions change direction at adjacent warps and do not interlock or overlap.

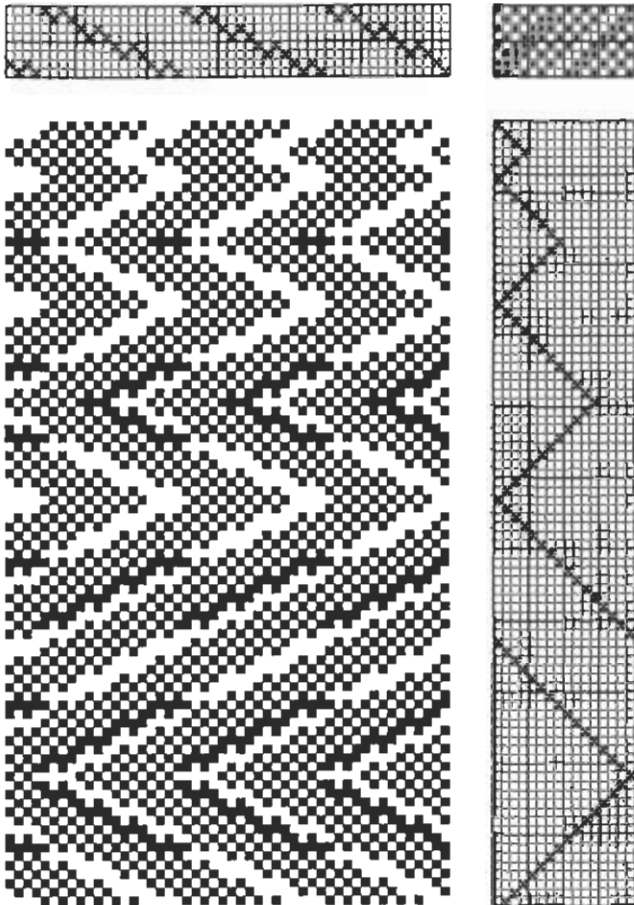
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See front cover for photo of the Nepalese  
Tapestry Sashes

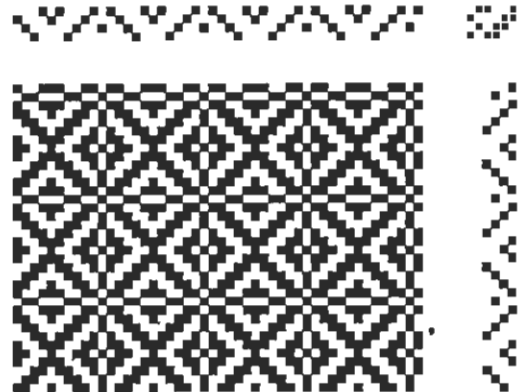
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**THE DEMENTED *TWILL***

by Trudy Newman



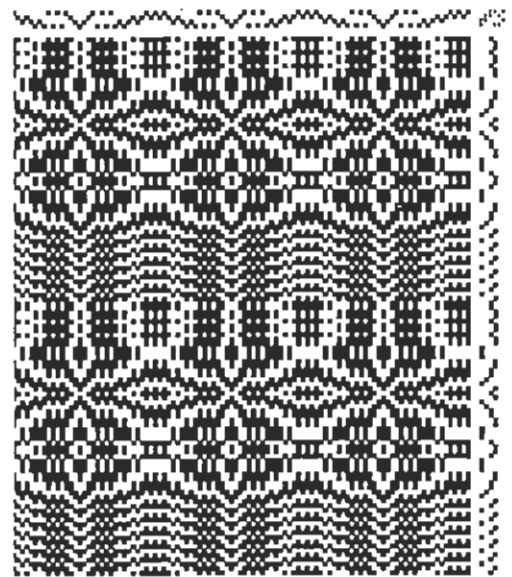
**A German Bird's Eye Twill**



a four shaft pattern from "A Handweaver's Pattern Book" by M. Davison

**Bushfire**

An Australian pattern draft by Jocelyn Burt, 1975.



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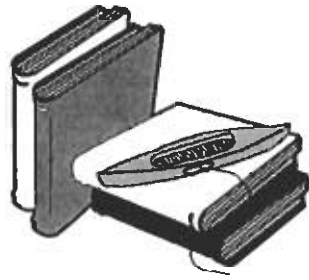
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# REVIEW

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## THE ART OF TASSEL MAKING

by Susan Dickens

Published by Allen & Unwin Pty Ltd. St. Leonards 1994

---

This beautiful Australian full colour gloss book will be especially popular with tassel lovers. Following the creative book *Tassels and Trimmings* by Effie Mitrofanis, Susan is more inspired by the traditional french passementerie industry. Her book details many techniques that are not readily known and have previously been difficult to source.

Simple, clear line drawings illustrate every step in the construction of tassels; skirt treatments, mould coverings, simple braids and wraps, multiple tassels and poms poms.

A unique and very helpful feature of the book is the 'flip section'. Here seventeen pages illustrate different tassel styles that are displayed on a split page allowing various skirts, necks or cords to be 'mixed and matched'. This gives a very good idea of how the tassel will look on completion and complete reference is given on each flip section as to where the construction technique can be found in the book. This is very well planned element that adds to the clarity of the books presentation.

A shopping guide is included and lists suppliers in all states except Northern Territory. English and American suppliers are also listed.

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## THE BIG BOOK OF SLING AND ROPE BRAIDS

by Rodrick Owen

Published by Cassell, London 1995

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This clearly written comprehensive manual contains information for the beginner and advanced braider. A

beautiful book to own, it will inspire anyone who reads it.

Rodrick begins with a history of braiding in Japan and Peru, which provides a good basis for the practical instruction in the book as many of the braids are linked in construction. Equipment and materials are thoroughly covered and he provides alternatives to a *marudai* or braiding stool for braiding. The first is a cardboard *marudai* which uses weighted 35mm film canisters as bobbins. The second is a selection of cards with slits in them, followed by instructions for making a slotted board. This ensures that anyone picking up the book will be able to braid with a minimum amount of equipment. Many finishing techniques and embellishments for braids are simple to follow with the aid of clear line drawings. Simple tassel ends, tassels with a ferrule, loops and Bolivian pom poms are included. Over 250 braids are photographed incorporating over 50 different braid design techniques. Within each braid design there are complete setting up instructions and working method diagrams for the *marudai* and card methods.

I recommend this book for anyone even vaguely interested in braiding. I found it helped me to better understand braid construction and its technical connection to different braid traditions in the world.

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## FIBERWORKS PCW VERSION 3.06

Weaver's drafting software by Bob Keates, Canada. Available in Australia from Karen Madigan, 3 Paradise Close, OLD BAR 2430 NSW

---

This tool is almost as exciting as weaving! Patterns and textile designs can be created on a computer screen ready to transform into cloth. Drawdowns can be

created for 2 to 32 shafts with 2 to 64 treadle options or a liftplan of 4800 bars without a repeat. This is especially useful for a table or doobby loom which is not impeded by the number of treadles. Designs of great complexity, even for 4 shaft looms, can be created instantly.

The program has many great features such as a heddle count, automatic repeats and reversals within a design, instant display of front and back views of the weave, warp and weft emphasis fabric views, fabric analysis and a profile draft mode that is linked to a comprehensive block substitution library. This can create a simulation of lace weaves, summer and winter, crackle, damask and many others in seconds. All designs can be printed for clear record keeping and design portfolios. Drafts can be viewed as cloth structure, conventional drawdown, colour and weave, warp faced, weft faced, bound weave or even double weave. Colour can be applied instantly to designated warp/weft threads to really get a good idea of how the woven cloth will look. This feature helps to achieve the results required before expensive mistakes can be woven on the loom.

With increasing computer use and ownership in Australia and New Zealand today, many weavers will find this a wonderful opportunity to enjoy weaving more while learning about computers. The best way to learn about computers is to have a real use for them and this program is not only an introduction to computer use but is the ultimate weavers design tool. A 142 page manual is included and it incorporates basic information for beginner computer users.

# Aho Whenu Yabba

## West - Warp - Talking

CLASSIFIED advertisements will be accepted at 35c per word. (\$A5.00 minimum) Payment should accompany advertisement. Send to Karen Madigan, 3 Paradise Close, OLD BAR 2430 N S W. Phone: (065) 537004

### EIGHT PLUS!

I was fortunate to be able to attend one of Madelyn van der Hoogt's (Editor of Weaver's Magazine (USA) and author of *The Complete Book of Drafting for Handweavers*) workshops during her teaching tour of Australia in 1994.

I was amused to hear her say that American weavers think that no one in Australia weaves on more than four shafts! In fact many of us do, including the 17 who are currently members of EIGHT PLUS!, a group started in 1994 to provide mutual support for weavers.

EIGHT PLUS! works like this.... Twice a year members receive a study package of material which focuses on a particular weave structure or theme, and a set of recording sheets. By a specified date, members send to the convenor 10 samples of the project they have woven on the set theme. The convenor then posts to all members who have contributed samples, a set of nine samples each, with the tenth posted to the NSW Spinners and Handweavers Guild library in Sydney for all to see.

Weavers who have eight shafts or more, who are serious about their weaving (but not necessarily expert) are invited to join this keen weavers group.

Please contact:

The Convenor  
Margaret Small  
"Yandawood"  
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THE CURIOUS WEAVER. Back issues of the first sample issue (November 1994) and the May 1995 issue are available for \$A5.00 posted in Australia or New Zealand.

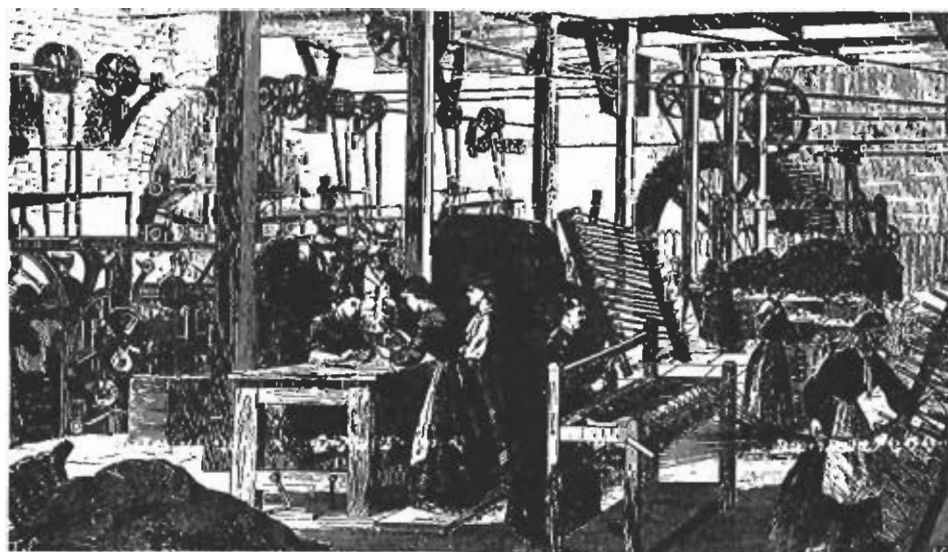


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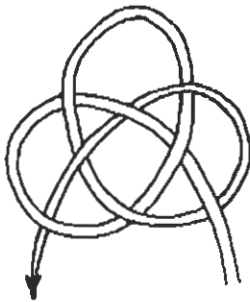
1868 Weavers at the new woollen mill at Geelong. The company began in 1866, and was subsidised as part of a Government policy to encourage local industries

# CHINESE 'DOUBLE COIN' KNOT

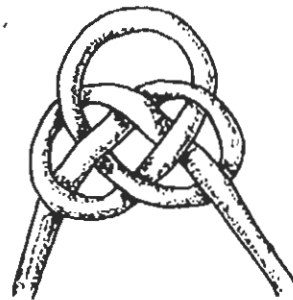
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The tying method



The completed knot

Reference: Chen, L. 1993, *Chinese Knotting*, Echo Publishing Co. Taipei

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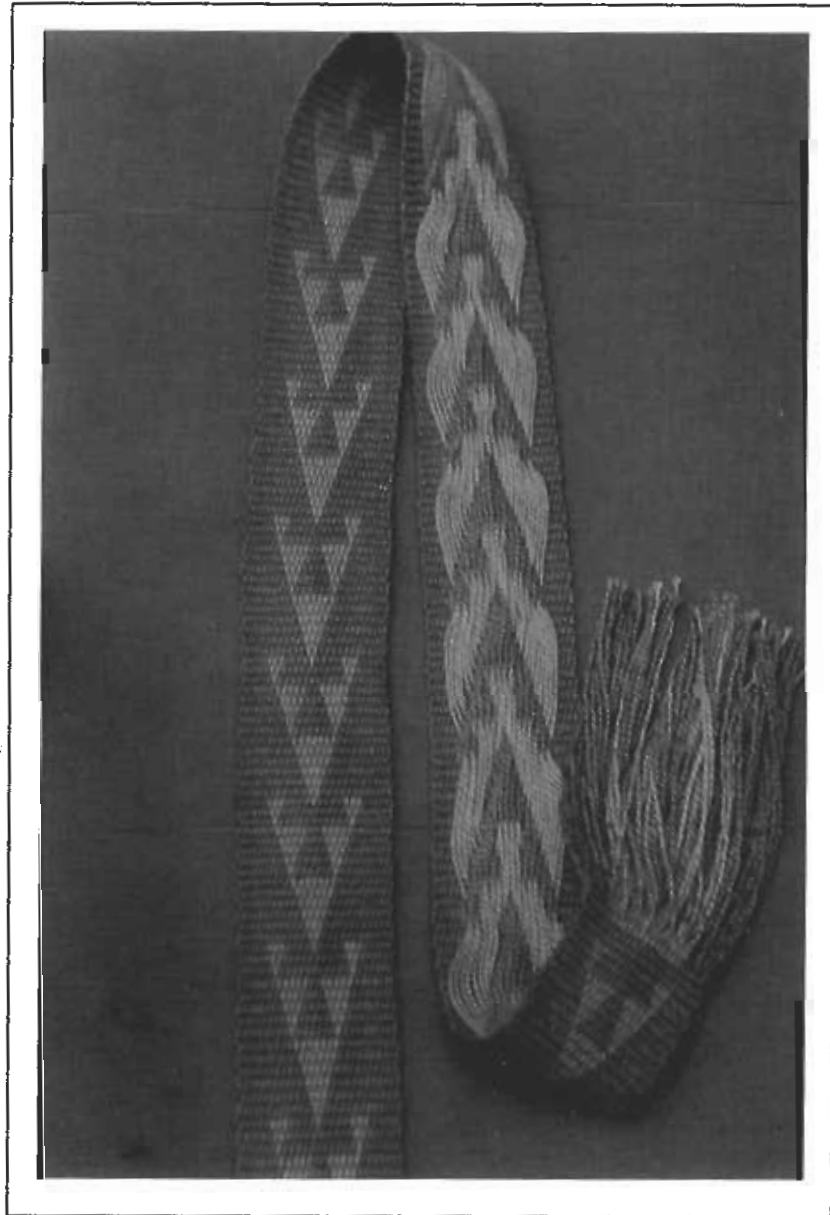
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