

SYLLABUS
for
TEXTILE DESIGN

Family Life and Home Economics Education 381R

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Home and Family Life
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PARTS OF THE LOOM AND THEIR PURPOSE

- A. Loom Frame
1. **Warp beam** - to hold unwoven warp.
 2. **Back beam** - to hold warp at desired height for weaving.
 3. **Front beam** - to hold warp at desired height for weaving.
 4. **Cloth beam** - to hold woven web as it is made.
 5. **Castle** - supports the shafts.
- B. Shedding Mechanism
6. **Shaft or Harness** - to hold the heddles.
 7. **Heddle** - to hold individual warp threads.
 8. **Lamm/lam** - the bar that connects each shaft and treadle.
 9. **Treadle** - a foot lever used to push shafts up in various combinations. A four shaft loom usually has six treadles; an eight shaft has at least 10 treadles and can have as many more as the space under the loom will allow. A dobby system or computer dobby system can replace the treadles and allow all possible combinations.
 10. **Ratchet/ Brake** - The cloth beam has a ratchet and pawl(s). The warp beam has either a friction brake or another ratchet to control the tension on the web. The levers that control tension are located on the right side of the loom.
- C. Beating Mechanism
11. **Beater** - holds the reed and is used to beat the weft thread into place.
 12. **Reed** - metal comb device placed in the beater; spaces the warp.
 13. **Dent** - individual spaces in the reed. The number of dents per inch in the reed indicates the size. We have 8, 10, 12, and 15 dent reeds.
 14. **Shuttle race**- the narrow shelf on the beater on which the shuttle travels.

Weaving Vocabulary

15. **Sett/epi** - the number of warp ends per inch.
16. **ppi** - the number of weft picks per inch.
17. **Sley the Reed** - place the warp threads in the reed.
18. **Tie-up** - connect lams and treadles so that shafts will rise.
19. **Draft** - graphic representation of weaving information in one of the following formats or a combination of formats. 1. Threading, Tie-up, and treadling. 2. Threading and lift plan. 3. Drawdown.
20. **Warp faced, warp emphasis, balanced, weft emphasis, weft faced** - amount of warp vs. weft appearing on the surface of the cloth.

Home and Family Life 381R Assignments

SAMPLES:

- 1. Loom set-up.** Check to be sure that you have the correct reed in the loom. Center the reed. Find the center of the reed and mark with a string. Most samples will be eight inches wide. Mark the starting point in the reed, on the right if you are right handed. Pin (or tie) the beater and proceed to dress the loom. If working with more than one color in the warp, please see me about color placement. Complete grading sheets as you go.

Warp length _____ yards. Number of ends _____. Reed _____.

- 2. Take notes and read text.**

- 3. Select yarns** that provide a learning experience - use different textures, sizes, etc. in order to discover what works best for each piece. Don't be concerned about colors coordinating; however, use enough of each yarn type to show the specific pattern, etc.

- 4. Weave.** Most samples are 4 inches in length. Begin and end each of your samples with 1/4 inch of plain weave then place an odd colored yarn in the last shot of your sample so we can tell where to cut. Label each sample with the small tag. Attach using weft yarn sample.

- 6. Finishing.** Secure warp ends with glue, tape, serging, or machine zigzag.

- 7. Mounting.** Use cardstock pages. Attach at one side only, so both back and front can be examined.

- 8. Record Sheet.**

- Draft information from loom. Most are preprinted.
- Sett - Check the number of dents on reed used.
- Weft shots per inch - count 1/2" and multiply by 2. Count ppi for two samples.
- Weft yarn sample - save weft samples.
- Notes - Record any special instructions or ideas you would like to remember. Errors

- 9. Assemble** mounted samples in notebook in order they were woven

- 10. Complete** the sample grading sheet.

- 11. Design Wrappings and Woven Samples**

- a. Color/object or Picture— Wrappings and Sample**

Select an item that can be brought to class to be the inspiration for a woven sample. This could be an object, an ad, an illustration, a photo, etc.

Do three different striped wrappings on folded index cards that show the colors, textures and proportions to be used. Yarns should be laid close together so card does not show.

Remember to apply the principles of composition and design.

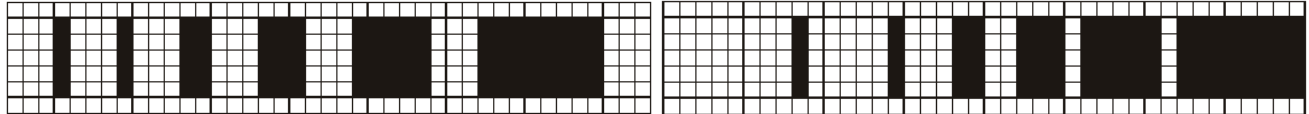
Write at least one paragraph explaining the effect you were trying to achieve and how well it worked. How could it be improved?

Weave sample using your favorite wrapping as a guide.

Write evaluation. Include wrappings and evaluation with weaving in sample book.

b. Color/fibonacci — Wrappings and Sample

Use the Fibonacci series (1, 1, 2, 3, 5, 8, 13, 21,...) to design a stripe sequence.
Do three different wrappings. Use same size yarns or measure - proportion is important.
Write an evaluation of your wrappings and explain your use of the Fibonacci series.
Weave a sample using your wrappings.
Write evaluation. Include in sample book.



3. COLOR HARMONY — WRAPPINGS AND SAMPLE

Use the assigned color harmony for your wrappings and sample.
 Monochromatic Analogous Complementary Triad Tetrad Split Complementary
 Warm Cool
Do three different wrappings.
Write an evaluation of your wrappings and explain your use of the color harmony.
Weave a sample using your wrappings.
Write evaluation. Include in sample book.

PROJECTS:

Project Plans

Preliminary—simple sketch, dimensions of finished item, edge finishes, yarn, sett, ppi, color, yarn calculations and questions. Yarn calculation page.
Final—complete draft, loom and reed assigned, epi, heddle count, tie-up, float length, warping technique, weaving techniques, ppi, length to weave on the loom, needed equipment, shuttles and bobbins.

KEEP A COPY OF THIS INFORMATION IN THE FILE IN THE LAB.

Bibliography: Include information for at least two sources for each project.

Magazines: *Handwoven*, Library and Weaving lab; *Weaver's Craft*, Weaving lab; *Weavers' and Prairie Wool Companion*, Library; *Shuttle, Spindle, & Dyepot*, Library

Yarn Order/Materials List. Turn in on assigned day.

Progress Check. Loom projects should be checked by instructor after you have begun weaving (1" to 1'). Count your picks per inch, ppi; check for threading errors.

Two week check for off loom project.

Draft and/or Instructions.

Project Report and Grade Sheet.

Design Notebook

Drafting: Do drawdowns and fabric analysis, computer drafts are encouraged.

Fabric Design: Analyze and evaluate a woven piece of fabric. No plain weave prints, no knits.

- a. Fiber; yarn
- b. color (added to yarn or fiber)
- c. weave structure
- d. Sett/Beat
- e. Surface Design - piece dyeing, printing, and other techniques.

Name Design/CAD Design: Use graph paper or the computer programs.

Name Draft—Be sure to include your letter assignments. Or if you use Fiberworks PCW, include your phrase, coding scheme, tieup, and repeat pattern.

Grid Design—create design using variable grid squares.

Color Design—create color stripe or plaid using any media including computer software.

Profile Draft and Block Substitution

Original Design—using a technique of your choice. Draft may be a profile or thread by thread design. Write evaluation.

Exam/Quizzes

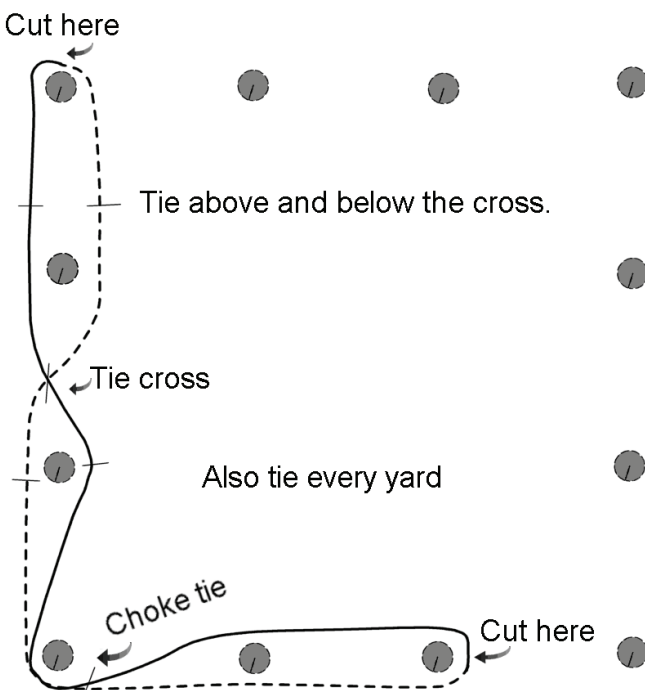
Final: Written exam on designated day.

Quizzes: Points given for class preparation, often open book, open note, open project plan.

Lab Maintenance: Loom cleanup after project, re-order lab during last day of class.

Warping the Loom — Front to Back — Review

1. Prepare the loom: Change the reed if needed. Stabilize the beater using the pin on the right side of the loom. Count the heddles and distribute extra to each side.
2. **Measure** the warp. Make a cross. Count.



3. **Tie** warp as indicated in diagram.

4. **Sley the Reed.** The warp should be centered in the reed and the beater. Find the center of the reed. If the sample will be 8 inches wide, measure 4 inches to right of center. Mark this dent as a starting point for slewing. (This assumes that you are right handed.) Tie the warp to the front beam at the choke tie. For most samples, sley one end/dent; for most projects there will be more than one thread/dent. Make slip knots in groups of yarns to keep them from falling out of the reed. Don't skip any dents.

5. **Thread the heddles.** The beater can now be brought forward to give you more room to work. For projects, count heddles and add/remove as needed. If threading the straight draw draft, the first yarn goes through a heddle on the first shaft (or harness). The second yarn is placed on shaft 2. The third yarn on shaft 3 and the fourth on shaft 4, etc. This is repeated. Each yarn goes

through one heddle. After you have threaded 8 heddles, even the ends of the warp and tie in an overhand knot at the end of the yarns. This keeps the yarns straight and double checks the threading. If you find problems with the slewing, move a yarn to where it needs to be. If an error in slewing is found after threading, it is easiest to correct after the warp is wound on the beam.

6. Tie the warp to the back beam. Use a square knot and tie groups of warp threads to the back apron rod. Knots should contain 1" to 1.5" of warp. The warp should be same width as it is in the reed.

7. Beam. Beam the warp in class.

8. Tie to the front apron rod. Tie the warp in 1" widths to the front apron rod, using the first half of a surgeon's knot. When the tension is even, tie the second half of the knot.

9. Spread the warp by weaving 3 picks of plain weave without beating. Beat. Repeat once more. Then weave normally, beating after each pick.

10. See front to back warping article from Handwoven magazine's web site. http://www.interweave.com/weave/projects_articles.asp



Surgeon's knot – first half

Abstract example:

Marston, Ena, "Selvages," Shuttle, Spindle, & Dyepot, Issue 40, vol. X, No. 4, Fall 1979, 26-27.

Although much emphasis was placed on selvages in weaving in the early days of the art, less emphasis is now placed on them. Most weavers today use what is called a single floating selvage which is easy to create for projects where the selvage is used as a finished edge. A single floating selvage is made by threading a single thread through the reed on each side of the warp, but not threading it through the heddle. As the shuttle enters the shed, it is thrown over this thread and as it leaves it is taken out under the thread on the other side and so on.

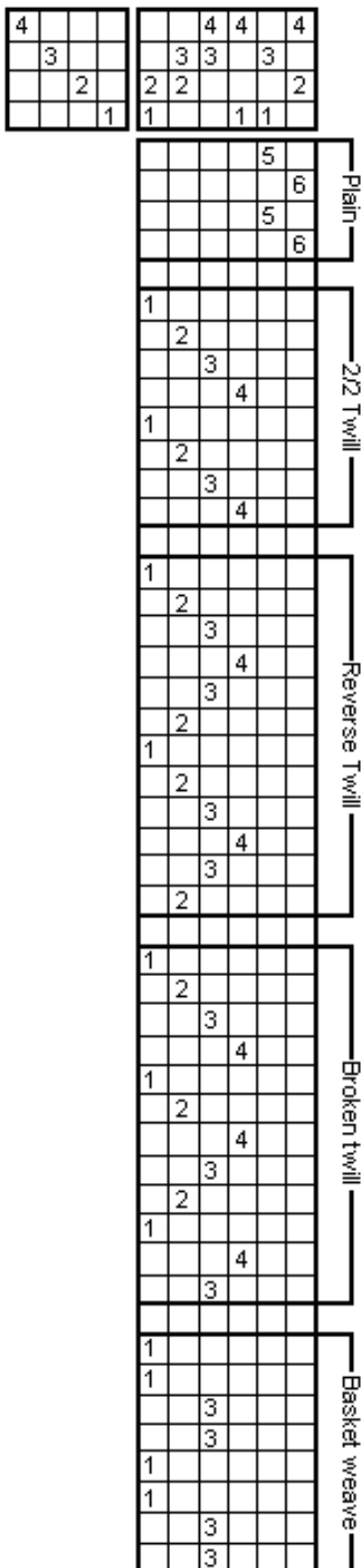
The best way to form a good selvage however, is to follow these steps:

1. every warp end should be the same length with no tension on the ends
2. warp should run smoothly onto the warp beam, tightened every few revolutions
3. sticks or stiff cardboard should be wound in the warp with about 1/2" fold along both edges to discourage the edge warps from sliding out of place
4. after warp threads are threaded through the heddles and reed, tie them onto the breast beam in small bunches
5. check tension with the two edge sections being slightly tighter than the rest
6. the weft will weave straight in a tight section and will crawl up in a looser one, which should be tightened for good web

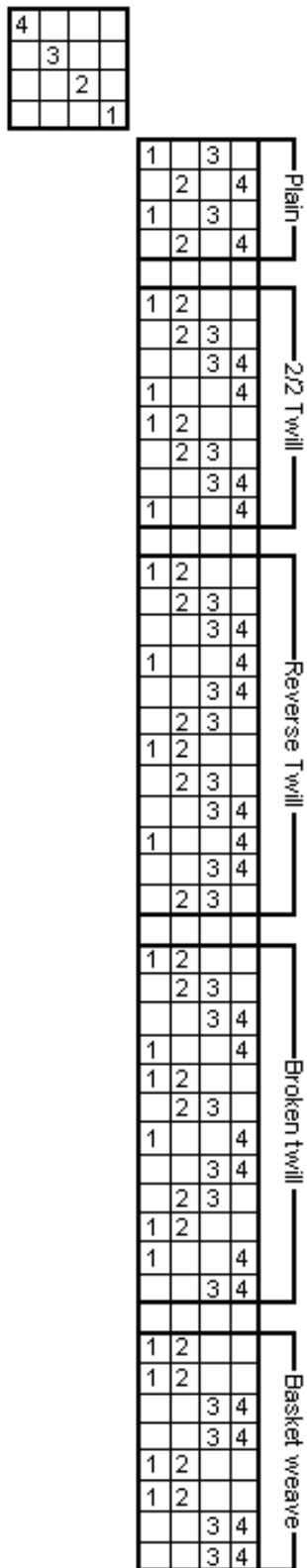
Good selvages take practice but are important in creating a high quality project. They are distinguished from the body by (1) use of different weave, (2) use of different colored ends, (3) increased twist, and (4) doubling up ends.

DRAFTS FOR BASIC THREADINGS IN THREE FORMATS

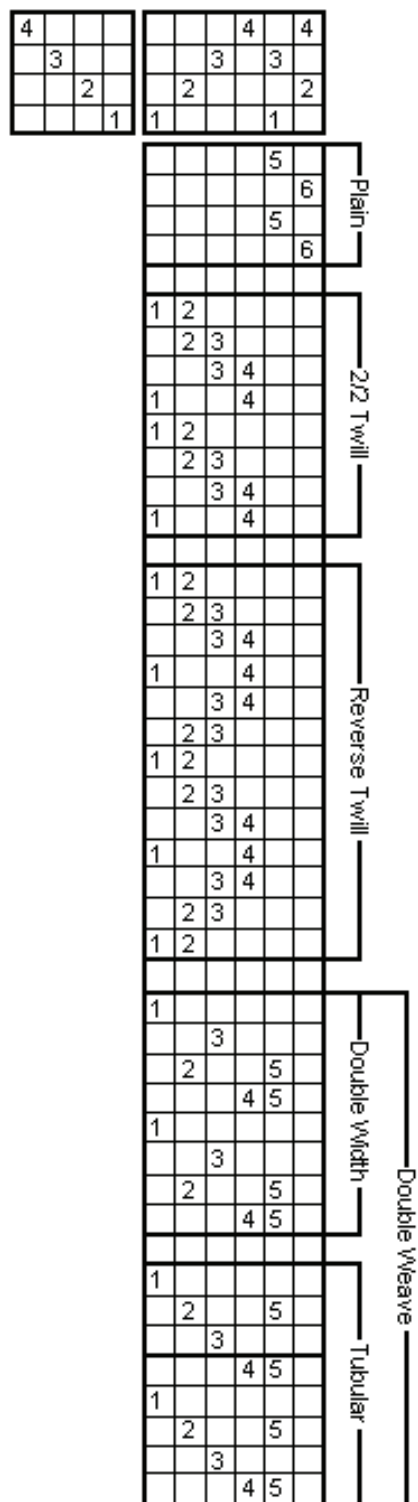
Tie-up and Treadingling



Lift Plan



Skeleton Tie-up



CALCULATING YARN QUANTITY FOR WEAVING

1. Total width = Finished width + shrinkage + draw-in. Actual reed width is the maximum.
2. Number of warp ends = Total width in inches x ends per inch.
3. Warp length = Finished length + shrinkage + take-up + loom waste; converted to yards.
4. Yardage for warp = Warp length x number of warp ends.
5. Yardage for weft = Yardage for warp (for balanced weave structures).

For rugs, 1/3 to 1/2 pound per square foot.

Things to keep in mind:

Draw-in - Amount warp yarns move together during weaving. The usual amount is .5 to 1" in width. The wider the piece, the more chance there is for draw-in. The stretchier the yarn, the more chance for draw-in. Never more than 2".

Ends per inch - The type and size of the yarn, the structure and drape of the fabric determine the best sett. Too many yarns per inch for the size of yarn makes for a stiff fabric. Choose a reed with the number of dents/inch that will allow easy slewing. See chart on the right.

Dents	6	8	10	12	15
0-1	3	4	5	6	7.5
0-1-1	4	5.3	6.7	8	10
1	6	8	10	12	15
1-1-2	8	10.7	13.3	16	20
1-2	9	12	15	18	22.5
1-2-2	10	13	17	20	25
2	12	16	20	24	30
2-2-3	14	18.7	23.3	28	35
2-3	15	20	25	30	37.5
2-3-3	16	21.3	26.7	32	40
3	18	24	30	36	45

Take-up - Part of the length of the warp is used in going over and under the filling yarn. Add 10%, or more if filling yarn is considerably larger than warp.

Loom Waste - Use 27 inches for a regular size floor loom.

Weft - It is difficult to calculate weft yarn accurately for your first few warps. You need to know the picks per inch for your project. A good estimate is to order the same amount for the weft that you do for the warp. This is a generous estimate, and you may have some left over since there is not the same loom waste in the weft. If you are weaving a project that uses tabby, you need to calculate needed yarn for both tabby weft and pattern weft. Rugs usually require 1/3 to 1/2 pound of weft per square foot of finished rug.

Yardage in Put-up - Put-up refers to how the yarn is sold. Most yarns intended for weaving give an estimate of yardage per pound or ounce. Knitting yarns are sold by weight and do not always give yardage. When buying knitting yarns, it may be necessary to purchase one skein and measure the yardage.

Shrinkage - Add 10% or more in both width and length.

Mail Orders - Use a credit card, it saves a week of time in delivery of the order.

SOURCES OF YARN

Local

Heindselman's Knit Shop - 176 West Center Street, Provo 373-5193

Cotton weaving yarns, DMC pearl cotton. Miscellaneous wool and mohair and acrylic knitting yarns. Books, looms, and weaving equipment.

Other: Wall-Mart, ShopKo, department stores, fabric stores, and craft shops in the area have knitting yarn of wool, mohair, and acrylics. They also carry cotton crochet yarns that work well.

Salt Lake City

Black Sheep Wool Company - 1417 S 1100 East, variety of knitting yarns. Unusual yarns. (801) 487-9378.

Out of State

Halcyon Yarn - 12 School St., Bath, Maine 04530, See samples - beautiful yarns in lovely colors. 1-800-341-0282. <http://www.halcyonyarn.com/>

V. Web Pages

<http://www.weavenotes.net> Judie's Weaving Notes, class notes

<http://www.halcyonyarn.com/> Halcyon Yarn

<http://www.royalwoodltd.com/> Royalwood Ltd., basket supplies

<http://www.dharmatrading.com/> Dharma Trading Company, dye supplies

<http://www.pikespeakweavers.org/> Weave Design, weaving draft program

<http://www.haven.com/proc/index.html> Paul O'Connor, double weave

<http://www.cs.arizona.edu/patterns/weaving/weavedocs.html> Digital Archives

<http://www.interweave.com/weave/default.asp> Handwoven, articles, index

<http://www.weavershand.com/> Links for Card Weaving, Inkle Weaving, software and others

<http://www.weavingworld.ca/weave.htm> Ruthe Stowe's page Links to everything

<http://www.weavespindye.org/c/?loc=1-55-00> Handweavers Guild Articles

<http://handweaving.net> Drafts as Wif files

<http://www.lindahendrickson.com/> Linda Hendrickson, instruction, tablet weaving, ply split braiding

<http://www.yarnbarn-ks.com/> The Yarn Barn, many weaving supplies

<http://www.harrisville.com/> Harrisville Yarns, wool yarns

<http://www.stringpage.com/index.html> Instructions band techniques

<http://www.qvade.dk/palette/Swap4.htm> a Kumihimo project

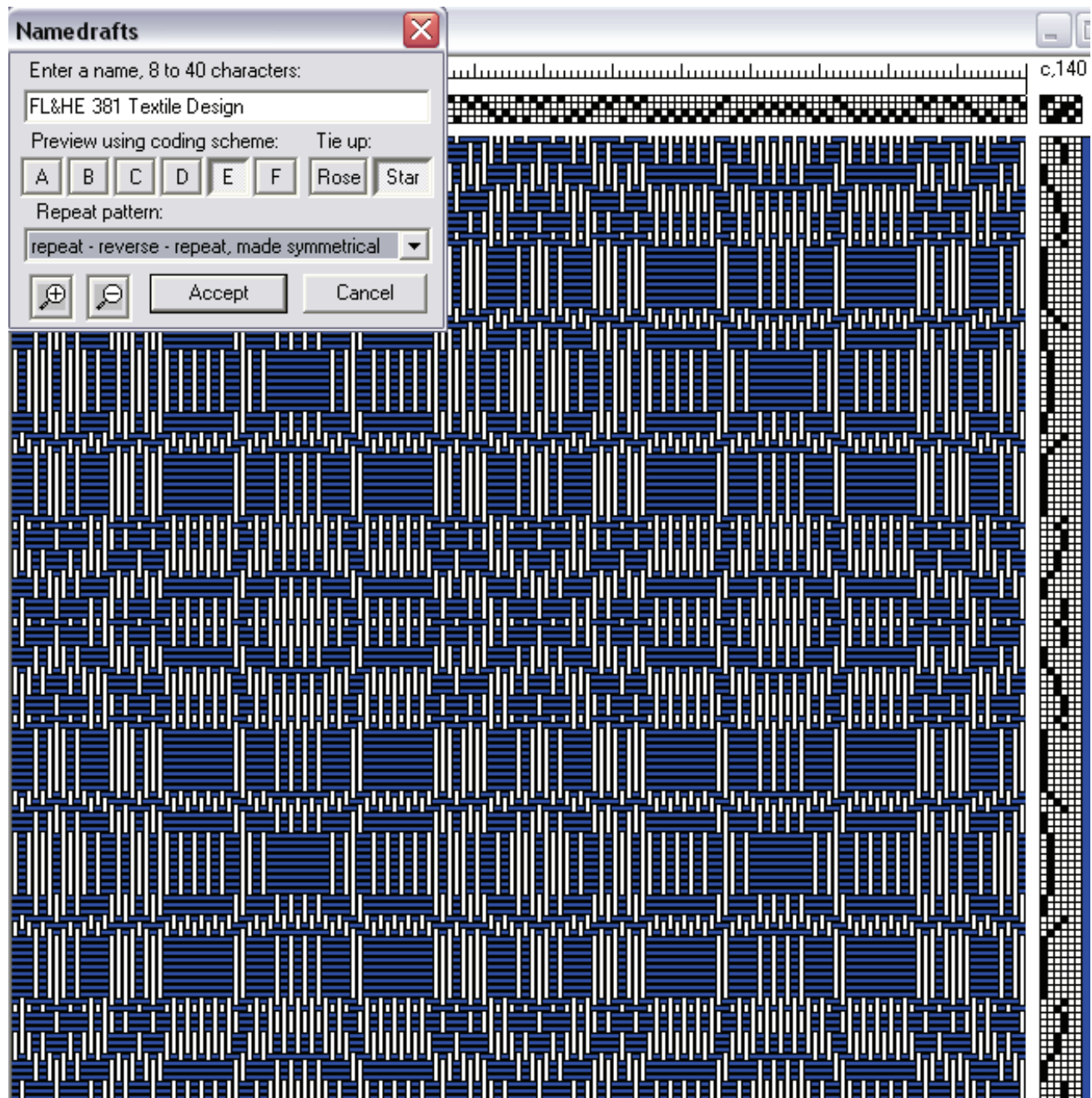
BIBLIOGRAPHY — Some Books in the BYU Library

	<i>A Rug Weaver's Source Book</i>	TT850 .R847 1984	
Albers, Anni	<i>On Designing</i>	746	A1140
Albers, Anni	<i>On Weaving</i>	677.022	A1140
Alderman, Sharon D	<i>A Handweaver's Notebook</i>	TT 848 .A6497 1990	
Alderman, Sharon D	<i>Handwoven, Tailormade</i>	TT848 .A6498 1982	
Atwater, Mary	<i>Byways in Handweaving</i>	746.1	At94b
Atwater, Mary	<i>Recipe Book, Patterns for Handweaving</i>	746.1	At94r
Atwater, Mary	<i>The Shuttlecraft Book</i>	746.1	At94
Black, Mary E	<i>Key to Weaving</i>	TT848 .B5 1980	
Bradley, Lavinia	<i>Inkle Weaving</i>	TT848 .B68 1982	
Bradley, Lavinia	<i>Inkle Weaving: a Comprehensive Manuel</i>	TT848	B68
Bronson, J.	<i>The Domestic Manufacturer's Assistant...</i>	646.1	B78
Brown, Rachel	<i>The Weaving, Spinning & Dyeing Book</i>	TT 848	B75
Burnham, Harold B.	<i>Keep Me Warm One Night</i>	TT848 .B85	
Collingwood, Peter	<i>The Techniques of Rug Weaving</i>	746.7 C691t	
Creager, Clara	<i>All about Weaving</i>	TT848 .C636	
Gallinger, Osma C.	<i>The Joy of Handweaving</i>	746.1	G13
Harvey, Nancy	<i>Tapestry Weaving</i>	TT 849 .H37 1991	
Hooper, Luther	<i>Hand-loom Weaving</i>	746.1	H766h
Jarvis, Helen N	<i>Weaving a Traditional Coverlet</i>	TT 848 .J37 1989	
Kroncke, Grete	<i>Weaving with Cane & Reed</i>	746.41	K922w
Macdonald, Agnes	<i>Simple Tartan Weaving</i>	746.1	M14
Mayer, Anita Luvera	<i>Clothing from the Hands That Weave</i>	TT848 .M388	
Muller, Donna	<i>Handwoven Laces</i>	TT848 .M77 1991	
Neher, Evelyn	<i>Four Harness Huck</i>	746.1	H358c
Oelsner, Gustaf H.	<i>A Handbook of Weaves</i>	746.1	Oe6h
Prizzuto, Joseph J.	<i>101 Weaves in 101 Fabrics</i>	646.103	P68
Redding, Debbie	<i>Learning to Weave with Debbie</i>	TT848 .R33 1984	
Regensteiner, Else	<i>The Art of Weaving</i>	746.1 R262a	
Searles, Nancy M	<i>The Technique of Freeform Design</i>		
Selander, Malin	<i>Swedish Swatches: Red Series</i>	TT848 .S41x	
Selander, Malin	<i>Swedish Swatches</i>	TT 848 .S35x	
Selander, Malin	<i>Swedish Handweaving</i>	746.109	Se48s
Selander, Malin	<i>Swedish Swatches</i>	TT848.541x	
Selander, Malin	<i>Weaving Patterns</i>	746.1	Se48w
Stewart, Donald C.	<i>The Sets of Scottish Tartans</i>	929.2	St49s
Strickler, Carol	<i>A Weaver's Book of 8-shaft Patterns</i>	TT 848 .W365 1991	
Strickler, Carol	<i>American Woven Coverlets</i>	TT 848 .S767 1987	
Strickler, Carol	<i>Weaving in Miniature</i>	TT848 .S77	
Sutton, Ann	<i>The Structure of Weaving</i>	TT848 .S89 1982	
Sutton, Ann	<i>The Structure of Weaving</i>	TT 848	S89
Wilson, Sadye Tune	<i>Of Coverlets</i>	TT848 .W534 1983	
Worst, Edward .	<i>Foot-power Loom Weaving</i>	646.1	W89
Zielinski, S.A.	<i>Encyclopedia of Handweaving</i>	746.103	z63e

NAME DRAFT WORKSHEET

Name

Create a draft from your full name or a phrase and do the drawdown.



Open Fiberworks, File, New. Then go to Tools and select Namedraft.

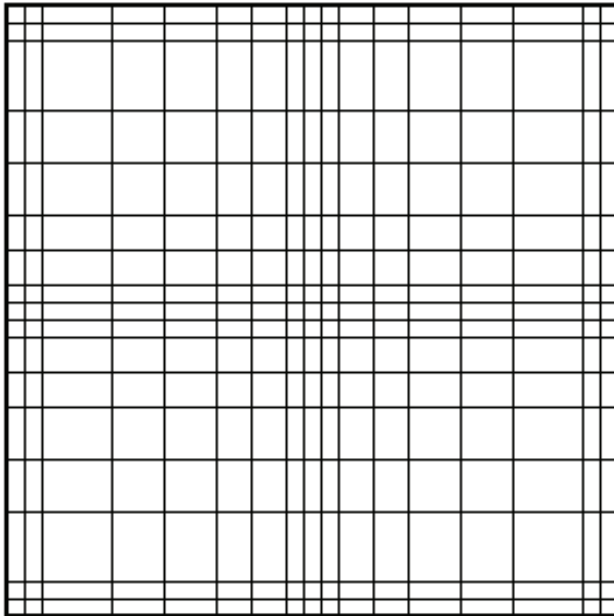
Type in the phrase you would like, click on one of the lettered buttons, A-F. Experiment with rose and star drafts, and various repeat patterns. Accept the design. Go to Cloth, Notes and Records and type in your name and phrase. Save the file and print with notes.

GRID DESIGN WORKSHEET

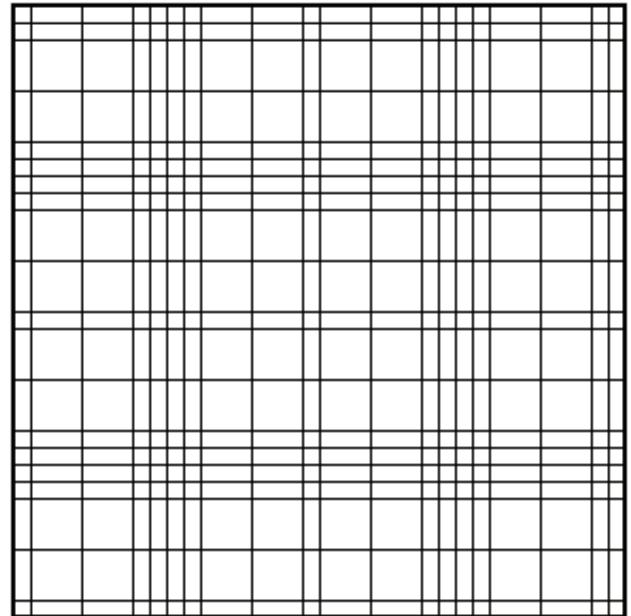
Name _____

Use the four grids provided to design profile drafts. In two grids do a two block profile design labeling the columns A and B. Do a three block profile, labeling the columns A, B, C. Do a four block profile, labeling the columns A, B, C and D.

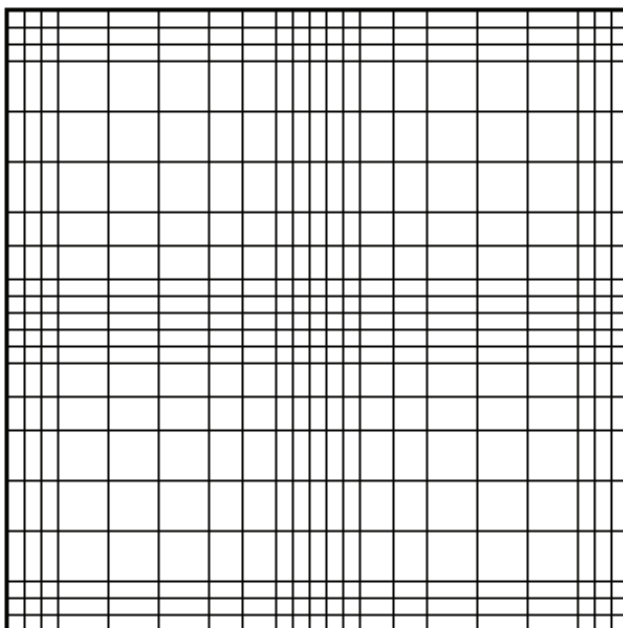
Or use the computer software to try this experiment. Enter a draft of about 20 ends. Then put the cursor at the top right hand corner of the draft. Enter thickness by using the number keys. Go to Weft and choose Weave As Drawn In. Choose Draft, Thickness, and Exactly As Drawn.



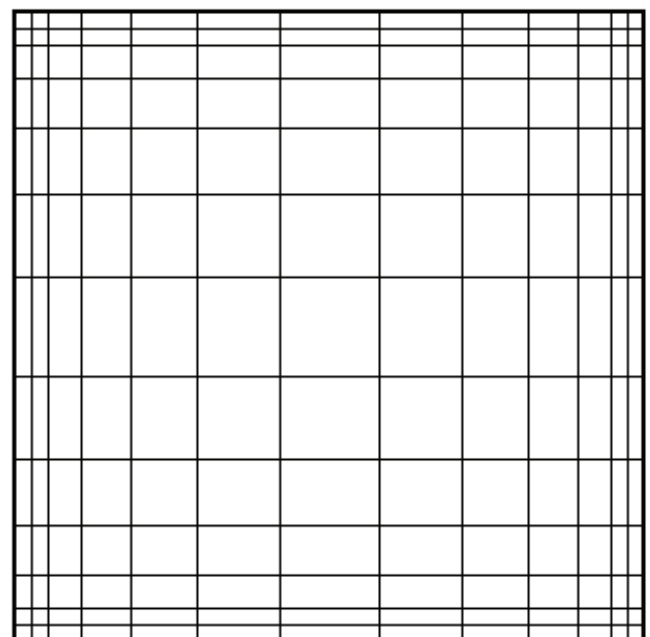
1,1,6,5,4,3,2,1,1,1,2,3,4,5,6,1,1



1,5,5,1,1,1,1,5,5,1,5,5,1,1,1,1,5,5,1



1,1,15,5,5,3,3,1,1,1,1,1,3,3,5,5,5,1,1



1,1,2,3,4,5,6,5,4,3,2,1,1

SECOND YARN CALCULATIONS WORKSHEET

NAME _____

Plan a project for 3 or more napkins, placemats, or scarves. Indicate size, finish and yarn, structure. Use your articles for appropriate information. Use more than one color of yarn in the warp.

fiber/yarn information	finished size	structure	hems, fringe, etc
SETT	epi		
WIDTH CALCULATION		LENGTH CALCULATION	
	finished	+	finished
+	shrinkage	+	take-up
+	draw-in	+	shrinkage
=	TOTAL WIDTH (inches)	=	loom waste
			TOTAL LENGTH (inches)
			TOTAL LENGTH (yards)
# Warp ends:		x	=
	ends/inch		TOTAL WIDTH (inches)
Warp yardage:		x	=
COLOR 1	TOTAL LENGTH (yards)		# warp ends
Warp yardage:		x	=
COLOR 2	TOTAL LENGTH (yards)		# warp ends
Weft yardage:			

How much yarn would you need to purchase?

PLAN FOR LOOM PROJECT

NAME _____

1. Project _____
2. Reference used as source of instructions _____
 Reference used as source of instructions _____
3. Finished dimensions _____
 with edges to be finished with (fringe, hems, etc.) _____
4. Type of yarn to be used _____
5. Source of yarn _____
6. Put-up (yardage of yarn/unit) _____
7. Yardage needed for yarn: _____

SETT	epi	LENGTH CALCULATION
		finished
		+
		take-up
		+
		shrinkage
		+
		loom waste
		=
		TOTAL LENGTH (inches)
		=
		TOTAL LENGTH (yards)

WIDTH CALCULATION	LENGTH CALCULATION
finished	finished
+	+
shrinkage	take-up
+	+
draw-in	shrinkage
+	+
TOTAL WIDTH (inches)	loom waste
	=
	TOTAL LENGTH (inches)
	=
	TOTAL LENGTH (yards)

# Warp ends:	x		=
		ends/inch TOTAL WIDTH (inches)	
<hr/>			
Warp yardage:	x		=
		TOTAL LENGTH (yards) # warp ends	
<hr/>			
Weft yardage:			
<hr/>			
Yarn to order	÷		=
		total yardage yardage/unit # of units to buy	

8. Heddle count: 1 = ____; 2 = ____; 3 = ____; 4 = ____; 5 = ____; 6 = ____; 7 = ____; 8 = ____.

9. Reed ____ dents/inch; sley ____ ends/dent. Assigned reed # _____

11. Weaving information: _____ ppi

12. Color information:

PLAN FOR LOOM PROJECT

NAME _____

1. Project _____
2. Reference used as source of instructions _____
 Reference used as source of instructions _____
3. Finished dimensions _____
 with edges to be finished with (fringe, hems, etc.) _____
4. Type of yarn to be used _____
5. Source of yarn _____
6. Put-up (yardage of yarn/unit) _____
7. Yardage needed for yarn: _____

SETT	epi	LENGTH CALCULATION	
WIDTH CALCULATION		finished	
	finished	+	take-up
+	shrinkage	+	shrinkage
+	draw-in	+	loom waste
=	TOTAL WIDTH (inches)	=	TOTAL LENGTH (inches)
		=	TOTAL LENGTH (yards)

# Warp ends:	x		=
	ends/inch	TOTAL WIDTH (inches)	
Warp yardage:	x		=
	TOTAL LENGTH (yards)	# warp ends	
Weft yardage:			
Yarn to order	÷		=
	total yardage	yardage/unit	# of units to buy

8. Heddle count: 1 = ____; 2 = ____; 3 = ____; 4 = ____; 5 = ____; 6 = ____; 7 = ____; 8 = ____.

9. Reed _____ dents/inch; sley _____ ends/dent. Assigned reed # _____

11. Weaving information: _____ ppi

12. Color information:

PLAN FOR OFF-LOOM PROJECT

NAME _____

1. Article _____

Article _____

2. Type of loom _____

3. Finished dimensions _____

4. Materials to be used _____

5. Source of materials _____

6. Estimated amounts of materials needed _____

7. Reference used as source of instructions _____

8. Sketch of project showing design (if not loom controlled)

PLAN FOR OFF-LOOM PROJECT

NAME _____

1. Article _____

Article _____

2. Type of loom _____

3. Finished dimensions _____

4. Materials to be used _____

5. Source of materials _____

6. Estimated amounts of materials needed _____

7. Reference used as source of instructions _____

8. Sketch of project showing design (if not loom controlled)

YARN ORDER

NAME _____

PHONE: _____ Day; _____ Evening; _____ Cell

PROJECT _____

Finished dimensions _____

Yarn information: _____

SETT	epi	LENGTH CALCULATION	
			finished
		+	take-up
		+	shrinkage
		+	loom waste
		=	TOTAL LENGTH (inches)
		=	TOTAL LENGTH (yards)

WIDTH CALCULATION	
	finished
+	shrinkage
+	draw-in
=	TOTAL WIDTH (inches)

Warp ends: _____ x _____ = _____
 _____ ends/inch TOTAL WIDTH (inches)

Warp yardage: _____ x _____ = _____
 _____ TOTAL LENGTH (yards) # warp ends

Weft yardage: _____

Color information:

Item number/name	Color number/ description	yardage/weight skein or cone	#	@	Total

YARN ORDER

NAME _____

PHONE: _____ Day; _____ Evening; _____ Cell
 PROJECT _____

Finished dimensions _____

Yarn information: _____

SETT	epi	LENGTH CALCULATION	
			finished
		+	take-up
		+	shrinkage
		+	loom waste
		=	TOTAL LENGTH (inches)
		=	TOTAL LENGTH (yards)

WIDTH CALCULATION	
	finished
+	shrinkage
+	draw-in
=	TOTAL WIDTH (inches)

Warp ends: _____ x _____ = _____
 ends/inch TOTAL WIDTH (inches)

Warp yardage: _____ x _____ = _____
 TOTAL LENGTH (yards) # warp ends

Weft yardage: _____

Color information:

Item number/name	Color number/ description	yardage/weight skein or cone	#	@	Total

LOOM PROJECT REPORT

Name _____
 Date _____
 Project _____
 Technique _____
 Pattern _____
 Source _____
 Comments:

COST _____
HOURS REQUIRED:
 Threading _____
 Weaving _____
 Finishing _____
 Total _____

Warp: Fiber, Size, Colors , sample	Weft: Fiber, Size, Colors , sample
Sett: _____ epi _____ ppi	Warp Length _____
Reed: _____ Sley: _____	
Shrinkage:	Finishing:
yarn purchased:	
amount left:	

COLOR ORDER:

photo or scan

LOOM PROJECT REPORT

Name _____

Name _____
 Date _____
 Project _____
 Technique _____
 Pattern _____
 Source _____
 Comments:

COST _____
HOURS REQUIRED:
 Threading _____
 Weaving _____
 Finishing _____
 Total _____

Warp: Fiber, Size, Colors , sample	Weft: Fiber, Size, Colors , sample
Sett: _____ epi _____ ppi	Warp Length _____
Reed: _____ Sley: _____	
Shrinkage:	Finishing:
yarn purchased:	
amount left:	

COLOR ORDER:

photo or scan

HFL 381R - SAMPLES

NAME _____

Evaluate samples: Correct technique, selvages, beat, texture, color, mounting. 15 points each. Number samples in order woven.
 Overall Evaluation: Variety of yarns used, improvement in weaving technique, complete information, on-time.
 Loom Preparation: List those that you did. Use loom grading sheets for information.

SAMPLE	SAMPLE #	STUDENT SCORE	TEACHER SCORE	COMMENTS
Plain Weave				
Lace				
Twill				
Twill				
Basket Weave				
Overshot				
Summer & Winter				
Double Weave				
Hemstitching				
Leno, etc				
Inkle				
Card Weaving				
Kumihimo				
Overall (25)				
PPI – Count 2 (10)	List #			# #
TOTAL FOR SAMPLES (260)				

Note date and loom number for each assignment:

Measure Warp (10)	Sley Reed (10)	Thread heddles (20)	Tie on Back (5)
Beam (5)	tie on front (5)		
Change Tie-up (10)	Change Tie-up (10)	Change Tie-up (10)	Change Tie-up (10)
Warp belt (10)	Warp belt (10)	Kumihimo (10)	
		Re-sley (10)	Clean up loom, basket (10)
Total (115)			

Color Samples
 (5) wrapping
 (10) Written

 (15) sample and
 (10) written)

Object/Picture	Fibonacci	Color Harmony
Sample #	Sample #	Sample #

HFL 381R - LOOM PROJECT

NAME: _____

Evaluate your project in each of the following areas.			
PROJECT	STUDENT EVALUATION	TEACHER EVALUATION	COMMENTS
Project in progress:			
1. Project Plan Draft (50)			
2. Articles: List at least two articles in support of your project. (20)			
3. Yarn Calculation (20)			
4. Yarn order (20)			
5. 1" to 1' check (20)			
6. LAB PARTICIPATION (50) weekly progress lab participation; on time			
Finished Project Evaluation:			
7. OVERALL APPEARANCE (100) project looks attractive invites admiration			
8. CORRECT TECHNIQUE (20) structure is woven correctly technique shows skill			
9. SELVEDGE (20) uniform, even, shows skill Draw-in is appropriate			
10. BEAT (20) regular/ consistent appropriate to yarn and design			
11. FINISHING TECHNIQUES (20) errors are corrected/explained edge finishes are completed fabric has been finished			
12. PROJECT DESIGN (20) planning, thought and creativity good use of color and yarn changes were appropriate			
13. PROJECT REPORT (45) 1 copy of report for file Information complete; Draft			
14. TOTAL (425)			

HFL 381R - OFF LOOM PROJECT

NAME: _____

Evaluate your project in each of the following areas.			
PROJECT	STUDENT EVALUATION	TEACHER EVALUATION	COMMENTS
Project in progress:			
1. Project Plan (50)			
2. Materials order/list (20)			
3. Materials samples pattern information (20)			
4. Weekly Progress On time (20)			
5. Bibliography (two articles) (20)			
Finished Project Evaluation:			
5. OVERALL APPEARANCE (100) project looks attractive invites admiration			
6. CORRECT TECHNIQUE (20) structure is woven correctly technique shows skill			
7. SELVEDGE (10) uniform, even, shows skill Draw-in is appropriate			
8. BEAT (10) regular/ consistent appropriate to yarn and design			
9. FINISHING TECHNIQUES (10) errors are corrected/explained edge finishes are completed fabric has been finished			
10. PROJECT DESIGN (20) planning, thought and creativity good use of color and yarn changes were appropriate			
11. PROJECT REPORT (25) 1 copy of report for file Information complete; Draft			
12. TOTAL (325)			