



Schacht Rigid Heddle Looms Better Than Ever

Two recent changes have made this versatile loom a better value and easier to use.



Weaving Loom with Accessories

Now you can order our 20" and 25" Rigid Heddle Looms with all the equipment you need to start weaving. When you order our Rigid Heddle Loom with the Accessories option you receive the loom; your choice of an 8, 10, or 12-dent rigid heddle reed; threading hook; 12" stick shuttle; table clamps; 1 warping peg; as well as excellent instructions for warping and weaving on the rigid heddle loom.

Table Clamps

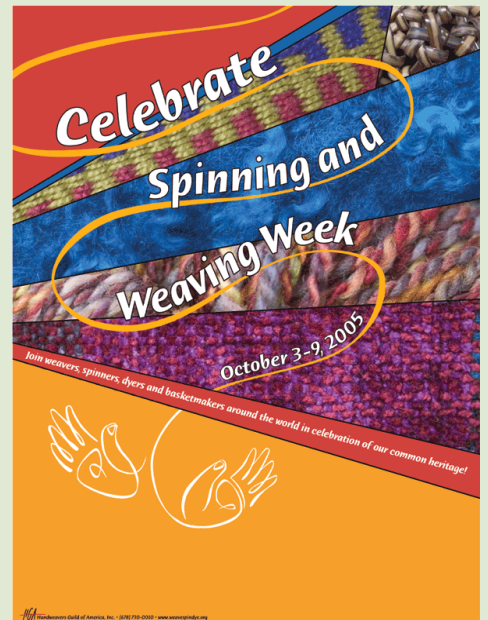
Our table clamps are now available for the Schacht Rigid Heddle Loom you currently own. These new clamps make it possible to attach any of our rigid heddle looms to a tabletop at chair height.

Not all rigid heddle looms are created equal.

Our rigid heddle loom's features set it apart from the rest:

- ♦ Warp and cloth beams allow for ample warp and fabric storage.
- ♦ We have separate warp and cloth beams, important for maintaining a good and sufficient shed (on looms where the warp and cloth beams are the same as the back and front beams, warp and cloth buildup diminish the function of the shed).
- ♦ Heddle block allows for the use of two rigid heddles.
- ♦ Well-designed ratchet gears and pawls hold tension firmly.
- ♦ Sturdy construction.
- ♦ Trestle stands and table clamps can be added at any time.

(The Rigid Heddle Loom Explained [next page](#))



Spinning and Weaving Week
October 3 - 9, 2005

Weave-and-Spin-In

Join the Spinning and Weaving Association and the Handweavers Guild of America in celebrating Spinning and Weaving Week. This year, we encourage weavers and spinners to celebrate with a community Weave-and-Spin-In. Gather up your looms and spindles, your weaving and spinning friends, and spend a day sharing your enthusiasm with your community. To learn more about Spinning and Weaving Week visit these websites:

HGA website at: www.weavespindye.org

SWA website at: www.spinweave.org

We'd love to hear about your event. Send pictures and a report to janep@schachtspindle.com to be considered for a featured article in an upcoming newsletter.

[Newsletter in PDF Format](#)



Meet Jessica Knickman

Our Summer Intern, Jessica Knickman, talks about her Schacht Spindle Co. experiences and the textile program at the Kansas City Art Institute.

This summer I have the opportunity to work as an intern at Schacht Spindle Co. In the office I am helping with projects and articles for the online newsletter, and also learning about the different departments and their functions. Outside the office I am helping Jane Patrick with her upcoming book, a how-to weaving book with step-by-step instructions. As part of my internship, I am also visiting related textile businesses, museums, and events to see what else Colorado has to offer. I recently attended the (Jessica continued [page 5](#))

The Rigid Heddle Loom Explained

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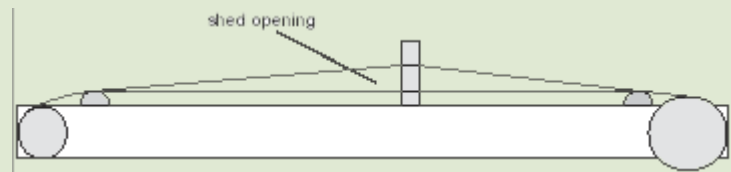
by Jane Patrick

I like to think of the rigid heddle loom as a “tween” loom—a loom in between a frame loom and a harness loom. A rigid heddle loom has some of the features of a harness loom, such as a beater, warp and cloth storage, and the ability to make a shed. It has the economy of a frame loom.

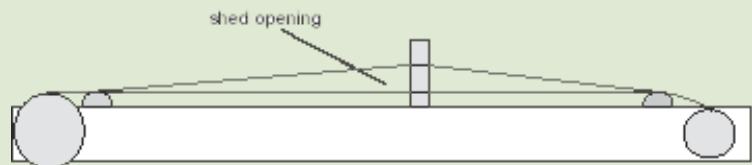
As the name implies, the rigid heddle loom has a heddle that is rigid. That is, instead of individual heddles that hold warp ends on harnesses, a rigid heddle loom has a heddle composed of alternating slots and holes that are fixed in a frame with a predetermined sett (ours are available with 8, 10, or 12 dents per inch). Warp yarns are threaded alternately through the slots and holes, and the shed is made by placing the heddle alternately in up and down positions to weave plain weave (tabby). The rigid heddle is also used for beating, thereby performing the dual function of heddle(s) and beater.

Often weavers think only of plain weave when they think of a rigid heddle loom, but the rigid heddle loom is ideal for pick-up patterns because of the ease of manipulating the slot threads. Pick-up patterns with a pattern stick on the rigid heddle loom offer more pattern possibilities and are simple to accomplish (see the project in this newsletter featuring a shawl woven on a rigid heddle loom using a pick-up pattern).

Before you buy a rigid heddle loom, keep in mind that not all are created equal. Be sure that the loom you buy has warp and cloth beams separate from the back and front beams. This is important because when the warp and cloth beams are the same as the front and back beams, the function of the loom is diminished, as illustrated here (sidebar).



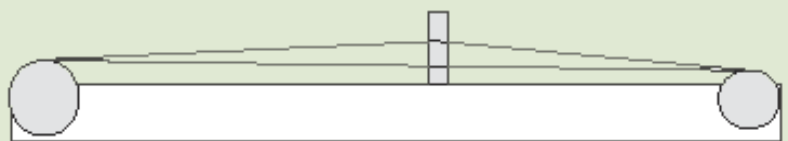
Rigid heddle loom with separate front and back beams; before weaving



Rigid heddle loom with separate front and back beams; after weaving



Rigid heddle loom without front and back beams; before weaving



Rigid heddle loom without front and back beams; during weaving shed narrows as cloth builds up

Jane Patrick is the Sales and Service Manager at Schacht Spindle Co. She is a former editor of Handwoven magazine. She is currently working on a beginning weaving book for Interweave Press to be published in 2006.

Pulled Thread Pucker Shawl

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Designed by Jessica Knickman



For this shawl I wanted to explore pick-up on the rigid heddle loom. In addition, I wanted to create a fabric that changed appearance after the finishing process. After sampling, I developed a design that could be manipulated into a highly textured and draped fabric after it was woven. Floats in the weave structure intersect with plain weave over one warp end that is pulled after the fabric is woven. I used tencel yarn for warp and weft. An alternative that merits exploration is to weave this same structure using wool for the pull thread, first pulling the thread and then washing the fabric in hot water to shrink the wool. The wool should hold the puckers in place after washing.

Equipment

Schacht 20" Rigid Heddle Loom with a 12-dent reed, one 20" pick-up stick, one 20 ½"x 2" strip of cardboard, warping board or warping pegs, one stick shuttle.

Materials

Warp: variegated 8/2 tencel at 3,360 yd/lb; 960 yards of color Spice Adobe
 Weft: 8/2 tencel at 3,360 yd/lb; 900 yards of color French Sienna

Warping

Warp length: 4 yards
 Warp width: 19 ¼"
 Number of warp ends: 228
 Warp ends per inch (e.p.i.): 12
 Weft ends per inch (p.p.i.): about 12

Using the Pick-up Technique Is Sooo . . . Easy on a Rigid Heddle Loom

The design of the rigid heddle loom makes it ideal for pick-up. If you look at the rigid heddle reed, you'll see that it has alternating slots and holes. It is easy to manipulate the ends that are threaded through the slots since they are free to slide up and down.

You can use the pick-up stick to force the yarns out of their usual plain weave pattern and thus create sections in your weaving where the weft thread does not interlace with all of the warp threads. The threads that don't weave are called "floats," and they create an interesting texture in your weaving.

In this shawl, the floats help create loose vertical spaces at intervals across the weaving. After the fabric is woven and removed from the loom, one of the threads in each vertical section is pulled to gather the fabric and create puckers.

Weaving the Shawl

Wind a warp, then beam it and thread it as usual on the rigid heddle loom.

Weave a heading of a contrast yarn to spread the warp ends evenly.

Pick up the pattern as described in Step 1.

Weave two rows, as follows, for the entire scarf, about 3 yards.

Step 1: Place the heddle in the down shed, and working directly *behind* the rigid heddle on the top layer of warp ends, use the pick-up stick to pick up the pattern as follows:

4 up, *2 down, 1 up, 2 down, 6 up, repeat from * until end, ending with 4 up in the last repeat (not 6)

Step 2: Slide the pick-up stick behind the heddle, and place the heddle in neutral.

Step 3: Turn the pick-up stick on edge to create a shed and weave Row 1.

Step 4: Turn the pick-up stick that is holding the pattern to the flat position and slide it to the rear of the loom, next to the warp beam.

Step 5. Place the heddle in the up position and weave Row 2.

Repeat Steps 2 through 5 for the entire scarf (about three yards).

Remember to keep the pick-up stick under the pattern threads (step 4) so you don't have to re-insert the stick for every repeat. If you accidentally remove the stick, just install it again as in Step 1.

Finishing

Cut fabric off of loom, remove the header and tie off the ends. Hand wash the fabric in a hot bath, then ring dry for the next step. To make the pulled warp puckers, begin at one end of the weaving, separate the single warp threads between the weft floats from the rest of the ends. Hold them all in one hand and begin pushing the fabric up these strands to create the puckers, or pleats. Push and spread the pleats until the desired effect is reached. Secure these ends along with the other warp ends with overhand knots for fringe and trim to desired length. Due to the slick nature of the tencel, the puckers are moveable, allowing them to form around the wearer's shoulders and bunch up in heavy puckers toward the ends of the shawl.



Meet Jessica Knickman, continued

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Estes Park Wool Festival where I saw alpacas, llamas, angora goats and bunnies, cashmere goats, and sheep. Everybody at Schacht has been very kind and helpful. I've learned a great amount in the first couple weeks of my six-week internship.

My art training began when I was about ten years old and I took my first formal lessons. When I was 13, my mother and I moved to Kansas City, Missouri, where I continued my art education, primarily in drawing and painting through middle and high school. Later, I took a fiber class and immediately felt a connection with the processes and materials. I knew I wanted to major in fiber and textiles in college. After attending Portfolio Day and touring the campus, I decided to attend the Kansas City Art Institute (KCAI). I was particularly drawn to the freshman foundation program that all students are required to complete before entering their chosen departments. Foundations ensures that all students start from the same point by giving them an overview of the basics of art training, such as drawing, 3-D work, composition, and conceptual thinking. During our sophomore year, we learn the basics of dyeing and weaving, and attend workshops with visiting artists. Our junior year consists of workshops that deal with issues such as installations and clothing construction. During our senior year, we are pushed to work on our individual projects, using much of class time for teacher guidance and class critiques. All seniors are required to give a workshop and a slide presentation of their work, and to have a solo show.

Besides the main studio classes, students are required to take liberal arts classes to fulfill art history, history, philosophy, science, sociology, and literature credits. Studio electives allow students to learn more or expand on specific techniques and can be taken in any department. During our junior and senior years, we begin a series of weekly seminars in professional practice. All the aspects of the art world outside of school are covered, including gallery art, commissions, and taxes. Students can also attend optional weekly seminars by visiting artists. Another plus of attending KCAI is its location between the Kemper Contemporary Art Museum and the Nelson Atkins Art Museum. Another art perk offered by Kansas City is art gallery openings the first Friday of every month.



Heading into my senior year at KCAI, my mind is racing about what my senior thesis will be, where I will have my show, and what I'm going to do when I graduate. Currently I am working with woven felt and structures woven in wool and then fulled in the washer. I like to push one structure as far as I can to see how many variations I can come up with. My most recent discoveries are weave structures with long floats that can be manipulated into dimensional surfaces.

About the faculty at [Kansas City Art Institute](#)

The KCAI Fiber and Textiles Department, headed by Jason Pollen, has three full-time staff members. Jason received his BFA and MA from the City College of New York. Before he began teaching at KCAI in 1993, he taught at the Royal College of Art, London, Parsons School of Design, and the Pratt Institute, NY. Jason is currently the president of the Surface Design Association that brings the biannual conference to our campus. This conference provides students an opportunity to participate and meet artists from around the globe. Professor Pollen works with dyes on silk to create vibrant, abstract designs that have sold to such designers as Yves St. Laurent, Oscar de la Renta, and Perry Ellis.

Pauline Verbeek-Cowart is the weaving instructor at KCAI. Though native to the Netherlands, she pursued her education here in the U.S. Pauline received her BFA from the Maryland Institute and her MFA from the University of Kansas. Pauline has been teaching at KCAI since 1997; previously she taught at the University of Kansas. Pauline was named one of the six top innovative emerging artists in the textile field by the American Textile History Museum of Massachusetts. She is interested in jacquard weaving, and when she has the chance, she works on industrial looms in the U.S., the Netherlands, and Canada. Through structure, material, image and surface treatments, Pauline's work is concerned with the woven surface.

The third member of our fiber-instructor team is Carolyn Kallenborn. Carolyn received her BS in textile and apparel design and also her MFA in textile art from the University of Wisconsin, Madison. Before coming to KCAI in 2001, Carolyn taught at the University of Wisconsin. Carolyn works with fabric and metal, creating flowing garments and sculptural pieces. This year she organized the Surface Design Association Conference at our school. All three instructors have won numerous awards and have shown their work both nationally and internationally.