

The technical requirements of swivel weave are few. The warp is set closely, and the weft beaten firmly enough to obtain a 50:50 tabby. The pattern weft should be slightly heavier than the ground but not much heavier or the pattern will be distorted. The colours selected for the pattern must be dark or rather striking to show at all. The floats are cut after weaving about $\frac{1}{2}$ " from the fabric. After ironing and laundering they are cut again with very sharp scissors as close to the fabric as possible.

The only difficulty in weaving is the tendency of the ground and pattern wefts to twist together when they come into the same shed. It helps when the tension of both upper and lower part of the shed is exactly the same, when the shed is not opened too wide, and when the weft is soft and not too slippery.

Swivel with cut floats may be used for table linen, towels, scarfs, curtains, and even dresses. Floats should be left uncut for upholstery and cushion covers.

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      x x x x   x x x x   x x x x
    x x x x x x x x x x x x x x x x x x x x x x x x x x x x
  
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W H Y D O W E W E A V E ?

In our era of mechanised civilisation, hobbies based on more or less ancient crafts seem rather incogruous. We have such modern pastimes as photography, radio, telescope building, miniature railway, which are all in touch with the latest progress of science and go step in step with the march of time. How then can we explain that quite a large part of humanity takes delight in walking just in the opposite direction? In producing unnecessary goods in the most primitive and hard way? calling relaxation exactly the same occupation which was called hard work two or three centuries ago?

The answer to these questions is neither obvious, nor simple. The two following factors are usually given as an explanation. First that our emotional life develops or rather changes at a much slower rate than our intellectual life, which created the present Western civilisation. Emotionally we are neither adapted to, nor satisfied with our modern way of life, particularly with its speed and its superficiality. Emotionally we are much more attached to the past, than we realise. And crafts take us back to this past, to a deliberate and harmonious way of doing things, without any regard to the time involved, without a thought about efficiency. The second factor is connected with the fact that in most cases our work, such as performed in a civilised society, presents but a small fragment of the complex process of production. Whether it is publishing, or making refrigerateors, baking bread or even defending the country - the work of one man is so intricately interwoven with the work of others, that in itself it does not seem to make sense. Thus the worker is constantly frustrated, has no sense of achievement, and no pride in looking at the finished product. Now, how it all changes when he turns to crafts. He is performing the whole miracle of creating things all by himself, he develops a sense of responsibility since there is nobody to blame when he fails, but he takes all credit for success also. He is

often admired by his environment, and perhaps can even sell a few things, which removes all doubts about the value of his production.

Whether this explanation is right or wrong, we feel that there is more to it, and that these two factors are not the only ones.

It would be interesting to learn what is the opinion of other weavers on this rather controversial subject. Please write us, and we shall print some of your letters in the following issues, particularly these which present a different approach to the problem.

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      x x x x x x x x x x
     x x x x x x x x x x
    x x x x x x x x x x
  
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VARIATIONS OF FOUR-BLOCK PATTERNS

Those familiar with higher mathematics and particularly with permutations, can find the number of possible variations of any pattern from formulas. Those who are not, can only try to square all possible combinations of blocks. This is a tedious task, but gives us not only the number of all variations, but their appearance as well. Not to miss anything we proceed in a systematic way starting with single blocks, then pairs, and so on. The final result is often unexpected. For instance with patterns of 3 blocks plus ground which may be considered as a fourth block, not less than 64 square (i.e. symmetrical) patterns can be obtained. This means that on 5 frames 64 patterns may be woven from the same threading in Swivel or lace. Summer-and-Winter will require 6 frames for the same number of variations, and dimity (turned 1:2 twill) - 12 frames.

Here is an example of such a four-block pattern. In the profile the lowest line is ground, then come pattern blocks numbered 1, 2 and 3:

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      m m m m m m m m
     m m m m m m m m
    m m m m m m m m
   m m m m m m m m
  m m m m m m m m
  
```

3
2
1
G

Each variation is marked with the number of blocks used. Thus: 2,1,3 means that all three blocks were used in the order indicated; 2+1 means that these two blocks were combined into one, and so on.

