

TRANSCRIPT

Crafternoon + Live Office Hours // March 13, 2019

Hi, good morning everybody. I hope that you guys can hear me okay. I hope that you guys found the new link okay. Literally, everything that could possibly go wrong in the last two weeks, has gone wrong. In the last two weeks. It's been really quite not cool. So, today, it looks like we are back online, and the internet looks like it's working again. So far so good, things seem to be okay. Thank you so much for being here, thank you so much for staying to watch this. I really appreciate you guys switching over to come find us over here. Good morning, thank you guys for being here.

So if you guys have never joined us before, this is basically a livestream that I do about, I do the Live Office Hours once a month, then it's basically to help answer questions, if you guys are having any questions in the school. And this week, I didn't receive very many questions, and so this session is also going to be a combination of the Crafternoon that we normally do. The Crafternoon is also another livestream that we do once a month, and that is more talking about what we're actually making, what we're actually working on. And so this whole year, probably until about September, October, a big project that many of us are gonna be working on, this is Epic Cloth project, which is like a big Fibre Arts project that you can't possibly imagine ever doing. And giving yourself that opportunity to break it up into smaller chunks and actually go ahead and accomplish that.

So, that's one of the things that we're gonna be talking about today. Here, let me show you, let me show you a little agenda for today. So this is what we have on today. I just wanted to mention the carding for colour workshop, that's gonna be coming up in the school tomorrow. We're gonna talk a little bit about the Epic Cloth, this is month number three, this is March. And so for March, the thing that we're gonna be working on is calculations. Figuring out your gauge and your set and all those kinds of calculations that need to happen. And so, I'll have a conversation with you guys about what set is, how that works, and how to do your wrap calculations. If you're doing a weaving kind of project, you can hear a little bit about how, sort of, the project planning comes together for a weaving project. And we'll definitely talk more about weaving in the upcoming slides for sure. [Click here.](#)

And also, if you guys have any questions, please do just pop them into the chat. I can actually see the chat here and hopefully, that won't interfere with any of the recording or any of the livestream going on here, but I can definitely see all of your chat, and I see how you guys saying hello, thank you guys so much. If you guys do have a question about any of the content that we've released recently in the school, you're more than welcome to pop your questions in there.

Leah's also in there, say hi to Leah everybody. And Leah, she does help edit all of the videos, she's been working crazy, crazy hard getting all of these videos ready for you guys, and specifically the ones that are launching tomorrow. Let me to just send you a little bit of a preview of what that looks like. Let me remove my head from the picture.

So we have a new workshop that's we have a new workshop that is gonna be released in the school tomorrow, and it's called Carding for Colour. And so this is a workshop that is about fibre preparation and blending colours to create new colours. So Katrina Stewart, if you guys don't know her, she is Crafty Jak's online and on Instagram and

everywhere. Katrina, she has been a long time spinner and she started a business called Crafty Jak's several years ago, and she specializes in not only hand dyeing the fibre, but then also blending those fibres together to create gradients batts, to create all sorts of different fibre preparations to make batts and rovings and rolags. So, here are two photos that we snapped of some hand spun that she's spun up, and these hand spun has been spun from different colours or different colours of fibre that she's dyeing, so she has a conversation here about how to mix colours together, how to blend colours, how to get more vibrancy and what kind of formats you can make with your different fibre preparations.

So Katrina does a demonstration of how to use a drum carder. She does a blending board and how to make rolags from a blending board. She demonstrates how to use hand carders and card smaller amounts of fibre, and also looks at using a drum carder to create roving from that, to pull a roving off of the drum carder, the drum carder. So, all of the that stuff is coming out in six videos, I think it is, right Leah? We've six videos that are coming out and those will be on the school tomorrow. So hopefully you guys will go check those out, if you are at all interested in learning how to do more of fibre prep using this equipment, and perhaps even using that equipment to blend colours or just to make your own unique batts and things.

So now, the main part of what we wanted to talk about today was sort of working through the next challenge in this Epic Cloth project. So for March like I said, March is all about figuring out what are the calculations that you need in order to create this fabric that you're creating. So, I don't know many of you guys are doing a weaving project for your Epic Cloth project. Some of you guys are knitting your first sweaters, some of you guys are doing all sorts of things. I would love to hear in the chat, what you guys are making? And how you're getting along with that? That would be great to hear how you guys are doing. For my Epic Cloth project, I think I showed these mock-ups last month, where I had sort of put together a visual idea of what I wanted the fabric to look like, and where I wanted the colours to go, and how I was going to sort of structure this. So this is very broad strokes just looking at what does the fabric look like once it's done. And so my idea is to weave a warp-faced fabric.

So basically, a fabric where the warp threads are placed very very close together, so that you see only mostly the colour of the warp threads. And in order to produce those kinds of gradients that you're seeing on screen, in order to produce that, I have to basically hand-dye those in a gradient format. So I have to dip-dye or hand-paint my work threads in order to create those gradients.

What are the challenges that I've been thinking about is, if you've noticed a lot of hand-painted warp kind of projects, you'll see that people will wind their warp chains in bouts of like two inches or maybe four inches, or something like that. And then they'll dye those individually, and then when you put those onto a loom, sometimes those two inch bouts, the colours don't line up, and so there's kind of a shift in movement in all of those gradients. And so that might be the effect that you want to get, but for me, I kind of wanna get a very evenly, evenly smooth, even wide transition. And so in order to do that, I'm just thinking how wide of a warp chain do I have to wind? You know this is a lot of warp threads, this is gonna be quite big, and I don't wanna wind three pounds of yarn and realize that it's all gonna be one giant tangle. That will be really really not good. So I'm tryna construct in my mind how I'm going to do this, how I'm going to wind a warp that's quite wide, and then how I'm gonna dye it so that it's all super super even.

The other dilemma that I've been having is, as I mentioned me and a couple of girlfriends, we decided at a New Year's Christmas dinner with our husbands, we said that we were not going to buy anymore yarn this year, that we would only work from stash. No new yarn, and one of the things that I've come across is that I have acquired a lot of cotton yarn specifically for making a hand-painted, hand-dyed woven fabric. I've acquired a lot of cotton yarn, but all of this cotton yarn is unmercerized. And if you don't know about cottons, cotton comes in a couple of different formats. One format is where it is unmercerized, where it's a little bit more fuzzy, it's a little bit more rough on the outside, on the exterior. It is perfect yarn for making dish towels, dish cloths, place mats, because that unmercerized quality makes it really absorbent, so it can absorb a lot of moisture.

On the other hand, it dyes colour nicely but is not as vibrant and shiny and glossy as if you were using cotton that is mercerized. Cotton that's mercerized is like wool that has been super-washed. So cotton can go through this process called mercerization where they basically use a chemical process, I believe it is, to burn off all of that fuzz from the cotton and make it shiny and it's lovely, it looks silky and shiny and glossy and takes colour beautifully and very vibrantly. And so, you guys know all my colour preferences, I very much and leaning towards wanting to use a mercerized cotton for this project, but I have also made this commitment to not acquiring any new yarn.

And so I'm kinda at this crossroads like, from trying to make this epic thing that I wanted to make for so long, should I go out and make that investment and get some new yarn for this, and make some kind of exception or should I use what I have and make do, and I feel like I'm leaning towards this side. I'm leaning towards the second, I'm leaning towards using the yarn that I have and using this epic project as kind of a, as again like a sample, as a test right? Like I'm never gonna know how this is gonna turn out until I actually do it and try it, and then once I make it with this unmercerized cotton then I'll learn something out of this process, and then be able to go back and say, well next time I do a similar project like this, maybe I'll switch to mercerized yarn and it's slightly different weights, so I would have to change the set, I would have to change a lot of the technical specifications of this fabric, and it would be like working with a whole new animal. But at the same time, it would give me a little bit more experience, a little more background, a little bit more research or yes, just more research and to note some more data to base future plans on. So, that's an idea for you.

So I'm curious about you guys working on as well. Anne says she's about three months behind on the Epic Cloth project, but she's planning for her first weaving project. So that is very very exciting. And then Catherine has said that she tried to do a painted warp last years and ended up with lots of interesting, not correct warps, so I'll be interested to follow. I could sell the non-mercerized. I could I'm not very good at destashing yarns and reselling yarn from my stash, I've never really done that. I guess I could figure out how to do that. In any case, this is where the little bit of the dilemma is, and I don't wanna not make true on my commitment. So, I think we're gonna just work with the yarn that we have.

So I've mentioned this word before, set quite often and maybe you're wondering what I'm talking about, because we have not yet really gotten into a ton of the weaving content on the school yet. And so all of that kind of stuff is coming. Originally I was gonna start with putting out a rigid heddle workshop, but then I realized that in order for you guys to know the rigid heddle stuff, you need to know a little more before that, and then a little bit more before that. And so the course that I was planning ended up becoming four courses starting at the very very beginning. And so, what's gonna be coming in a couple of weeks is the first video bit of content that's coming out is gonna be

about frame loom weaving, it's just a very very simple way to get started and Leah and I are working on the videos for what coming out probably in, probably not gonna say exactly which date but very very soon, that's the first thing that's gonna be coming out.

And then the next thing that's gonna come out after that is a workshop that I'm working on called Essential Weaving. And my goal with that one is basically to give you the overview, the big picture idea of how all the various looms work and how they're different and how they're similar, and then also go through all the different tools that I use, all the different glossary terms that you may or may not be familiar with. So it's basically like an overview of how all this stuff works, before we can then dive in and actually start using the rigid heddle equipment, or the multishaft loom equipment. There is a lot of similarities and differences.

So I thought rather than talking about heddles and what a heddle hook is or what a reed hook is, talking about that in three different courses, I thought I would just talk about it in one big overview kind of workshop. So, set is definitely something that we're gonna be talking about in this overview workshop. Set is basically to weaving with gauge is to knitting. So you have your yarn when you're knitting with it, you can use very fine needles and then produce a very firm, very tight, very solid fabric, or you could take that very same yarn, use a much bigger knitting needle size and then you'll produce much more gauzy, and slinky and drapy sort of fabric. There's sort of, a minimum and a maximum that you can take your fabric when you're knitting with it. You know you'd knit so tight to the point where it stands up on its own and it's kinda like cardboard. I do that when I knit socks, I knit it really really really firm, but I can take that same fingering weight yarn and I can knit it on like a five millimeter needle, and make it a perfect fabric for a lacy shawl, something like that. But then, you don't wanna take that same fingering weight yarn, and use like 20 millimeter needles, because then you'll produce a fabric that is just gonna snag and it's gonna cause all sorts of problems. So, there is a reasonable minimum and maximum that you can take a knitted fabric this way or that way, to super tight, super loose.

It's the same idea with weaving. So with weaving, set is basically describing how closely all of your warp threads are placed together. If they're placed very very very very very close together, then you can make a very firm, very solid, very dense fabric. If you set it very very very wide, then you have the opportunity of making a very gauzy, a very airy fabric. Now the difference with weaving is that you also have the additional variable of adding the weft into it. So when add your weft yarn, you could pack it really really really really, you could beat it very very hard and make the fabric still very very dense, or you could beat it very very gently and very open, and still you're producing a very gauzy effect. So set is not the only thing that determines the texture of your fabric, but it is one very very significant decision to make about your fabric.

So here is an example of something that is like a balanced weave. I'm basically using a fingering weight yarn in the warp, and then using the same yarn in the weft. So, because it's the same yarn both ways, and I'm using probably about the same ends per inch. So that's your set, how many ends per inch? In this case, I believe it was 10 ends per inch, and then approximately putting in 10 weft picks per inch. So if you were to measure vertically on your scarf. One inch sort of length, you could count the number of weft picks in there, and there should be about 10, and that would make a balanced weave fabric. Now you could do something, like weft-faced fabric. Now this is something that is accidentally a little bit weft-faced.

You guys might have seen from previous photos or last Crafternoon livestream that we did, I showed a mock-up of the warp chains that I wanted to dye in order to create this blanket that's right now on the Louet Spring loom upstairs. So I hand-dyed these chains in kind of a gradient format, and initially I had decided to weave them, I'll

show you. I had initially woven a tiny little sample of what that might look like using that Swatch Maker loom from Purl and Loop, and I started at eight ends per inch and I wove this little sample, and I used the yarn and I love this fabric, and I made this fabric and then when I went to go and set up the loom and dress the loom, I thought well, it was already set up at six ends per inch, and all of those threads were already there and I got lazy, and I decided not to rethread the whole thing at eight ends per inch, and I thought oh I want the wider blanket, I don't want the more narrow blanket. And so, I set this all at 6 ends per inch and then when I started weaving in the mohair, I've discovered that because the warp threads are set a little wider apart, it gives more room for the weft to pack down. And so the weft is becoming a little bit more prominent and it actually obscures the effect of the hand-painted gradient warps altogether. So this is something that can absolutely happen.

So yeah, lots of decisions to be made about set. And so if I take this apart, if I cut out the weft yarn here, and I take out this reed, and then I reslay all of those ends, and I make it back to eight ends per inch, it is possible that it will be less weft-faced, and it will look a little bit more balanced, and then maybe the colours of the background will become a little more prominent and actually show.

So, this is something that I'm also considering and thinking about. But so many things to learn about how these colours interact and the colour interaction, there's so many variables and it's very very sensitive. this next project, I think I've shown before as well, this is an example of a warp-faced fabric, where the warp threads are placed so close together that the weft yarn is almost entirely obscured and you can barely see it. So in this case, the weft yarn is a very very thick, it's like it's mop cotton. Mop cotton is probably about like a chunky weight yarn, it's quite thick and you can barely see it, it is white, it just pops up a little bit in between the colour changes and you can definitely see it on the salvages on the edges, that's where you're mostly seeing this yarn, but mostly it's been covered entirely by the warp itself. Now, how do you figure out your set?

Now, this is something that I'm trying to figure out right now, because we have a potential new yarn that I'm thinking about bringing onto the SweetGeorgia line for this coming fall. And it's a fingering weight yarn, it is a, no it's not a fingering weight yarn, it's kind of a light fingering almost laced weight yarn. And before I decide whether or not we're gonna include it as part of SweetGeorgia, what I wanna do is I wanna weave a sample with it, but before I can weave a sample with it, I have to figure out what set do I do? So one of the first ways that you can try to figure out set, is by taking a one-inch measure.

So this happens to be a spinning gauge that has a one-inch marker and a half inch marker on it, but you can just wrap around a ruler and you do a wraps per inch measurement. so you take your yarn and you wrap it very very gently around a one-inch segment and you're just placing the yarn right next to each other, you don't need to squish them together, you're not trying to fit as many as possible in this one-inch space, you're just very gently very gently, very reasonably putting them close together and then you figure out how many wraps there are per that one-inch space. Now, when I wrapped this one yarn that I'm considering, I got 20 wraps per inch. Now if you want to weave a balanced fabric with this, what you do is you would divide that number that wraps per inch number in half. and that's kind of rough starting point to considering what your set might be. Because you need space for the weft yarn to go up and down and up and down and up and over all of those warp threads. So if there is 20 ends per inch in that space, 20 strands per that one-inch, then you just take out half of them, and then you'll have space for weft yarn to go through. So that's kind of a starting point. So 10 end per inch for this sort of a lace weight, light fingering weight yarn is possible, but from my experience, because we've used fingering weights before at 10 ends per inch, and it can be a little loose. I might consider also looking at 12 ends per inch. If I want a 15 ends per inch, it would make a

much firm fabric.

So, a lot of testing could happen to see what would work the best. So, if you don't know what the wraps per inch are, you can absolutely go and figure that out, but there are also charts that have been prepared by various sources, people who've used very standard yarns before. So this yarn that I'm considering right now sorry. So the yarn that I'm considering right now is still a lace weight that we've never really worked with, and I'm not sure that it fits into any particular standard category, but for the most part a lot of weaving yarns are very very standardized. So you might get like an eight two cotton or a 10 two cotton, three two cotton, it might be like an 18 over two wool, or 20 over two wool, a two over 20 wool, there is just very very standard yarns that people use over and over and over again for weaving projects, and so with that, there are charts that already tell you what you could consider setting your yarn at.

So in this case, you can go to interweave, there is three links here, you can go to interweave, and there is a master yarn chart that you can download and it shows you a photograph of each different yarn, and tells you a little about how many yards per pound they are, like what the yardage is, and what the fineness of that yarn is, and then also gives you a suggestion about what you could set it at. And generally, very roughly they'll give you an idea of setting it at a very wide set to make like an open fabric, a medium set which is to make a standard solid cloth, and then a closed set to make it a tight or a more firm sort of cloth. So looking at something that's eight two cotton, you might set it at 16 ends per inch, if you want it to be loose, or you might set it at 20 ends per inch if you want it to be just like a regular middle weight cloth, or you might set it at 24 if you want it to be a firm cloth.

This other chart here is significantly more detailed. This one is from a fantastic fantastic set of books by Peggy Oster Kamp. If you guys are interested in weaving, she writes the most detailed super super super detailed resource books, and it is something that I would encourage you guys to get if you guys are very interested in weaving. But she's prepared a number of set charts here as well. All the set charts are listed by the kind of fibre that you're using. So this one happens to be cotton, and she's got all the different yarns listed here, the eight two cotton is at the very very bottom, two ten two cotton and here, she's basically listed a several, one two three four five six seven different sets that you could consider using.

The first one is for the maximum plain weave, like the tightest it could go possibly go, that's the maximum, and then 90% of max, and she has under here, could be used upholstery, 80% of max could be used for production. 70% of max could be used for clothing. 65% of max could be used for woolen. 60% of max could be used also for clothing. 50% of max could be used a more delicate cloth. So she gives a significantly wider range, and you can see that you can make cloth at any of those sets, any of those densities. But the feel of that fabric is going to be different in every case, and ultimately depends on what you're looking for. So, I think that these are really really great places to start with when you're thinking about putting together your fabric, but again it's gonna ultimately depend on what you want for your final fabric, and you have to do some testing. So using a weaving calculator, how do you know how much yarn you need for weaving?

So in this case, what I wanted to do is I'm gonna go to, I'm gonna show you, my calculator that I have here. So I've created this weaving calculator here in Google Sheets, and I will be able to send you guys a link, so that you can use this as well. Let me see if I can zoom in on this, so that you guy can hopefully see the numbers a little bit better. But you can see here, I've made a weaving project calculator, and this is basically allows you to figure out exactly how much yardage you need, how much yarn do you need to buy or source in order to make your project.

So, there is two different parts to this. The first part is to figure out how much warp you need, what length of warp you need to wind, and then the next part of it is to figure out how much weft yarn you need. So, it starts here by looking at the warp length and the number of items that you want to weave. This is one is set up very very very standard for a scarf, very easy scarf. So in this case, number of items you want to weave, one. Finished length of one piece, about 72 inches, it's like standard for a scarf, 60 to 72 inches something like that. How much fringe do you want to have on your piece? maybe about five inches on each side, so I put 10 inches. And then if you want any additional yardage for sampling, if you wanna weave about 10 inches to find out what kind of weft colour you'd like, you can add a little bit of yarn to your warps, so that you have a little bit of space to do some testing.

There's also loom waste, so basically there is warp that's gonna be on the backside of your loom that you won't really be able to access, you won't be able to weave every single inch of your warp, it'll get stuck back there, you'll have to cut it off and that is loom waste, as you'll check it out, you use it for crumbs or something like that. So there's always about 18 to 36 inches, depending on what loom you're using. And then also the warp shrinkage, so if you weave your woolen scarf and then you wash it afterwards, it will shrink a certain amount, and this number is hard to know unless you do some sampling.

So this is one of the things that you could start to keep track of as you're doing your weaving projects. It is that you measure what your length is while it's still on the loom, and then you take it off the loom, you can measure it again and then you measure it again after you wash it, and then you compare that, so that you know what percentage of shrinkage there is when you go and you wash your final fabric.

Otherwise, you make your piece that's 72 inches long for your scarf, and then what if ends up shrinking, it ends up being 50 inches and then becomes a short scarf and that's not what you're intending. So this is where I love these calculations come into play in the first place.

There is also warp take-up, so as the weft yarn is going over under, over under, it's bending the warp threads, right? It's bending the warp threads every other, and so if you would unweave your project, it would look like little ripples. In order to produce those little ripples, there is that take-up, the warp yarn is going to look like it's shrunk, it's gonna look like it's shorter in length than it was when it was originally unwoven, because when you start to bend those warp threads, it contracts a little bit. So that is the take-up, and again you won't really know that unless you also do some sampling.

So these are very rough estimates, these are typical numbers, 10 to 15% is just a rough average, and then finally the number you add all of these things up together and then you get the number of inches that are required for your warp. You divide that by 36 and then you'll get 3.73 yards, and that's the length of warp that you need to wind on your working board or on your working mill. The next step is to figure out your warp width. So if you want your finished width to be say 10 inches, and then say, again there's gonna be a little bit of draw-in at the sides. When you're weaving, it's gonna pull a little bit of those salvage threads in close together, and that's gonna draw-in a little bit, and there's also again where the warp and the weft interlace, that's all gonna pull it in a little bit, and also shrinkage like I mentioned before, when you go and you measure your piece when it's still on a loom, it might be 10 inches but then when you go wash it, it might be eight and a half inches, depending on what the fibre is. It will shrink a little bit after you wash it.

And so taking those two things into consideration, then you'll want your width to be a little bit wider in the loom, so that way, when you go and you wash your piece, you'll get the final finished width that you're looking for. So if

you want it to be 10 inches, then you might have to start it at 11 inches in order for it to shrink down and become 10 inches later on. The next thing that you'll have to decide, all of these boxes that are yellow, those are the boxes where you need to make decisions, those are the boxes where you need to enter things. Everything else is calculated for you.

So the next thing that you have to decide is the number of ends per inch, and that's your set. So if we were using a fingering weight yarn like I was talking about before, we could set it at 10 ends per inch, and then ultimately we would need to wind 110 ends. If I wanted to set this at 12 ends per inch, then I would have to wind a 132 ends. So, that's where some of those considerations come into place. So I'll make this back to 10, total number of ends required, and then I have to wind those at 3.73 yards on a warping board. I'm gonna need 410, 411 yards of yarn for just the warp, so that's that part.

Now looking at the weft, again these calculations are basically looking at how much width there is in a loom. So we said it before, from 11 inches from up top, there is a takeup approximately five to 10%, that will basically tell you how much yarn is used in one weft pick. So when you put that weft yarn across, how much yarn is used for that one pick, and then if you're gonna weave a balanced cloth, you might wanna do 10 ends per inch, 10 picks per inch to match your 10 ends per inch. So 10 by 10, then you're gonna measure how many picks, so that length of yarn for the width of your warp times how many picks are gonna go in that one inch, it will tell you how many inches of yarn are required to weave one inch of cloth. And then extending that out the full length of your warp, you figure out that you need 15 hundred, 523 inches of weft yarn, and then if you divide that by 36, then you need 431 yards of yarn.

So, that is approximately two skeins of sock yarn. Our Tough Love sock is 425 yards per skein, so if I was saying oh I really really really only have these two skeins of yarn, and I wanna make sure that I can squeeze in enough, I need to squeeze in enough weaving, and I need to make it fit within these two skeins of yarn, then maybe I would make some adjustments to make sure that that 432 is actually less than 425, that it fits under 425. So I might make changes like, maybe I'll make it a little bit narrower. So if I make it a little bit narrower, that I only need 99 ends, and therefore at the bottom my number is 388 yards now. And so, I'll be sure that I won't use more weft yarn than I have available to me.

So, you have to make some adjustments, some compromises. If I said, of I wanted to make it actually 12 ends per inch, and I also wanted to make this one 12 ends per inch, I'm actually going to be using more yarn, so if I'm making it more dense, then I might have to make this ever narrower. And then I'm now 413 yards, so just barely barely fitting within that one skein of yarn for the weft. So these are just the kinds of things that you can do to sort of massage and look at your numbers, looks at your calculations that you'll need in order to create your hand-woven project.

So hopefully, that helps out some of you guys who are needing to do some different calculations. I know that there are lots of online calculators, and you do the online calculator and you take a screenshot, and then you save that, but I actually quite like having it in a spreadsheet format like this, because then if I wanted to I could duplicate this and say, I'm gonna make this one actually my Epic Cloth project, and then I'm just gonna make adjustments here. So in this case maybe, I want to weave three pieces, and each piece is gonna be 72 inches, and then maybe my finished width, I need it to be 24 inches, and I can start to go through and make adjustments, and not have to worry about losing them, I can have all my different projects all calculated here on a separate tab, and then do all sorts of record-keeping in this sort of format.

So hopefully that will help you guys out, I'll send you guys a link to that weaving calculator as well in the school. so hopefully, that has been helpful for any of you guys who are thinking about doing a weaving project, thinking about if you have two skeins of yarn in your stash, what are you gonna do with them, can you weave something with it? You can start to use a weaving calculator, and see how much cloth you can get out of a couple of skeins of yarn.

Yeah, if this is helpful to you, please do let me know and do let me know where you guys are at in terms of your projects as well and how are you're doing with that. Now, the last thing I wanted to mention, oh, it's just kind of fallen off the funnel. In the forum, we're talking about a couple of things, I've been recently been asking people about what's the most frustrating thing that they're finding about the Fibre Art, because I feel like many of us have similar frustrations, similar challenges, and it is very helpful to be able to talk about those challenges together with other people, because I feel like that's very much where we find a lot of solutions, or find other ideas for how we deal with things, and so lots of people've been emailing me and I'm sorry I haven't had a chance to reply to your emails, but I read them all and time and time again, the same topics, the same themes come up for people, that the frustrations are around time to do this work, how much it might cost, and being very very rude about things not turning out exactly perfectly. And so when you feel paralyzed by perfection, then it's really difficult to go ahead or start or feel like it's okay to go ahead and do those things.

So I think that yeah, we can actually have more conversations about mistakes and how mistakes are necessary in order to learn and improve. This is a very very real thing but because we're here focused on doing not just knitting but also spinning and weaving and dyeing, and this whole spectrum of the Fibre Arts, I feel like I can't have one without the other. I love all the different aspects of the Fibre Arts, but with that comes a challenge of being able to focus on things, and feeling like you're not scattered over a whole bunch of different crafts. So that theme comes up also very very often.

Again people are talking about the challenges of space, and so in the discussion of the moment. Right now we have a conversation about showing us your workspace, because perhaps your workspace might be small, it might be just a chair in the corner of your living room, or it might be an entire room, but I feel like seeing visual representations of how people set up their space, how people arrange their yarn or their equipment, how they arrange, how they do things, can be very very inspirational to other people.

So I encourage you guys to drop into that forum and leave your comments there as well, and then the last theme that's come up as well. Because many of us in the school are doing dyeing, not just for ourselves but we're also doing dyeing of yarns for sale either on Etsy or our own websites and things like that, there is a little bit of a challenge around doing the work that you love and also doing it for a living, and having those things not necessarily always align, and there is a lot of conversations about that.

So I will be actually very very interested to hear from you guys, maybe you might pop a comment in the forum or something like that, and tell me if you are doing this as a professional, if this is something that you're building a business around, building a Fibre Arts business around, I would love to hear about that as well. Because I've lots of things to say about that too. So thank you guys so much for being here for today and for this conversation and for this discussion today. On the next livestream, I thought that we would also do a combined one, on April 24th, that's again a Wednesday. It's kind of similar time. So the last Wednesday of April, we'll do one at 10 a.m. and hopefully

by that time, we'll have released a lot of our weaving content, that Essential Weaving course that I was talking about, maybe some of the rigid heddle cotton will start coming out, and then we can talk a little bit more about that kind of content, and to answer any questions that you guys have about that.

And then finally as always, you can find me on Instagram as felicialowong, and also the place where I'm posting all of my weaving work is now lomeetsloom on Instagram, so you can find that there. Yeah, my Instagram's become mostly pictures of our skiing. So, if you're not interested in that, you can follow lomeetsloom and find the weaving pictures there. Otherwise, the school is at schoolofsweetgeorgia, and you can hashtag schoolofsweetgeorgia with your projects, and then it will help Leah find the work that you're making through the school, and we can help feature that and share that with the other members of the school, and with people on SweetGeorgia as well.

So, that is it for this week. If you guys have any questions, please do email me or send me a message in the forums, let me know, but otherwise I'm super grateful that you're here to watch this.

Thank you guys so much for being here and I think I will talk to you guys in the next one. Alright bye, see you guys.
