

## AN OPEN-WORK WEAVE

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A very valuable weave of Scandinavian origin—useful for many special purposes, and apparently little known among American weavers—is the open-work or lace-work weave illustrated herewith. A study of the draft will make the structure of the weave clear, and many adaptations besides the ones suggested will occur to any weaver. The two uses illustrated, however, have proved particularly good.

The curtain fabric illustrated was made of linen floss in natural, the same material being used for both warp and weft. The tabby borders were set at 15 threads to the inch and the open-work portion at  $7\frac{1}{2}$  threads to the inch—one warp-thread through every other dent of a 15 dent reed. Plain parts of the fabric, it will be noted, are threaded 1, 4, 1, 4, etc. These plain portions may be increased or decreased as desired, and the figures may thus be set further apart or may be brought corner to corner, as preferred. In using the draft as written omit the tabby edge when repeating the figure for the body of the curtain, repeating from "X" to the end of the draft on each repeat.

During the weaving the pattern does not appear plainly, but is brought out when the fabric is taken from the loom and washed in the finishing process. In heavy weaving such as the suggested curtain material it is helpful to push the threads together with the fingers or a small instrument of some sort as the figures are woven. Otherwise it is quite possible to make ugly mistakes.

The width to make for curtains depends, of course, on taste and on the width of windows for which the weaving is planned. Material a yard wide is quite generally satisfactory.

The threading may be woven in a number of ways; when treadled as indicated on the diagram the effect is of "staggered" openwork squares, as shown on the sketch. An effect of openwork stripes, running lengthwise, may be produced by using the treadling for one figure or the other of the pattern, without alternating the figures.

A curtain with a middle part of plain tabby weaving and an openwork border along the sides and across the ends may be made as follows: After threading 45 or 60 threads 1, 4, 1, 4, etc., for a plain edge, thread the side border as wide as desired by repeating as many times as necessary the six-thread unit of Figure (a). Thread the entire middle section using the six-thread unit of Figure (b). Repeat the side border and the plain edge. In weaving treadle Figure (b) for as deep a border as desired, and weave the main part of the curtain in the treadling for Figure (a).

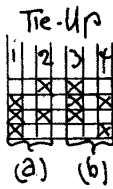
For a very wide curtain, to cover a large plate glass window, thread: Figure (a), Figure (b), Figure (a), omitting the six 1,4, threads that on the draft separate the figures. Then thread twenty or thirty threads 1, 4, 1, 4, etc. Either repeat the openwork figure as just given or else thread it thus: Figure (b), Figure (a), Figure (b), and follow with thirty 1, 4, threads. This latter arrangement produces a fabric flowered with alternate stars and diamonds in openwork. These are only a few of the possibilities.

This weave in the heavy linen makes a particularly handsome and striking effect. If openwork curtains of fine material are desired, however, the same threadings may be used and the figures made as large as desired by increasing the number of six-thread units in each figure. A "round" linen should not be used either for warp or weft. A fine linen warp usually set at 30 to the inch should be sleyed 15 to the inch for the openwork weave, except that the edges may be set at 30 as explained above.

The openwork weave is charming for scarves, for light-weight all-wool dress fabrics, for shawls and for filmy baby-blankets such as people love to use for a tiny baby. For dress-material Fabri yarn set at 20 threads to the inch works satisfactorily. The dress may be woven with a deep border in openwork and plain tabby above, or the openwork figures may be arranged in any of a number of ways. An all-white dress of this sort is lovely, and too a dress warped in one color and woven in another is very attractive. Black on a white warp gives a striking effect; peach-color over white, or tan and sand are delicate and lovely.

The material should be warped a good deal wider than the finished fabric is to be, as the shrinkage is very great. The woven material should, of course, be thoroughly washed and lightly pressed while still damp in order to give it a finish.

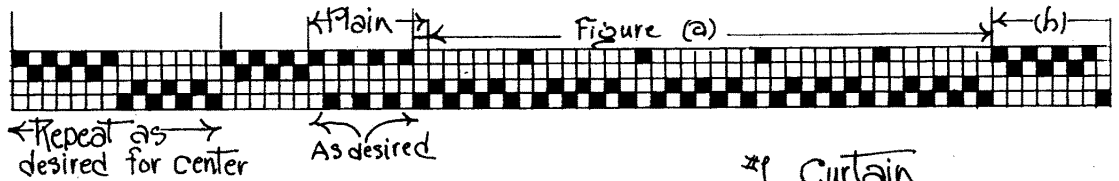
# An Open-Work Weave



## Threading #1. for Curtain-Material



## Threading #2. For a Scarf or Shawl



## #1, Curtain

### Treadle, Curtain:

Edge. plain tabby, 2, 4, 2, 4, etc., etc.

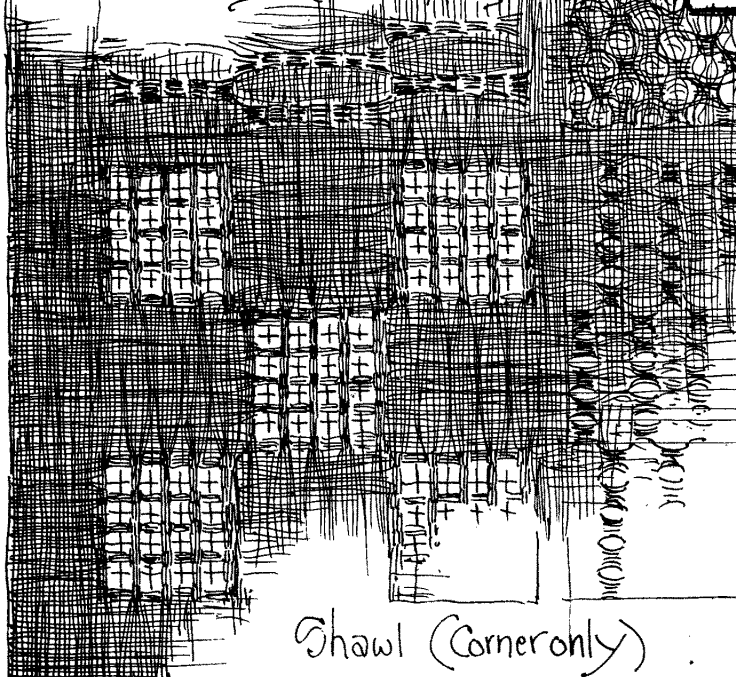
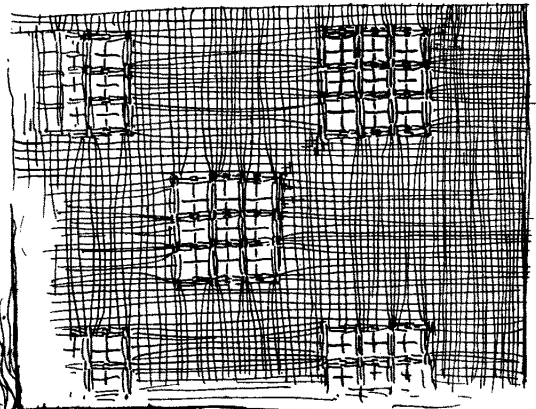
Figure (a) 2, 1, 2, 1, 2, 4.  
Repeat four times

Tabby, 2, 4, 2, 4, 2.

Figure (b) 4, 3, 4, 3, 4, 2.  
Repeat four times

Tabby, 4, 2, 4, 2, 4,  
Repeat from the beginning

Figure (a), tabby Figure (b)



Shawl (Corner only)

### Treadle Shawl:

Edge, plain tabby, - 2, 4, 2, 4

Figure (a) 2, 1, 2, 1, 2, 1, 2, 4  
Five times

Figure (b) 3, 4, 3, 4, 3, 4, 2, 4,  
Four times  
3, 4, 3, 4, 3, 4

Figure (a) as above

Tabby, 2, 4, 2, 4, etc

\* Center, 4, 3, 4, 3, 4, 3, 4  
2, 1, 2, 1, 2, 1, 2

Repeat as desired.  
For top border treadle  
from \* back to the  
beginning.

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For scarves and shawls such as the one sketched, Afghan yarn is better than Fabri. It should be set at 15 threads to the inch for warp and woven the same. In order to get a very open effect it is wise to increase the number of threads in each unit of the pattern from six to eight, as shown on the draft.

Shawls or wide scarves of this light fabric are very attractive and useful, especially for summer wraps. For the one illustrated warp 718 threads. Thread the first 60 threads 1, 4, 1, 4 for a plain edge and sley these threads at 30 to the inch. Thread Figure (a), Figure (b), Figure (a) as shown on the draft—118 threads—and sley at 15 to the inch. Thread 30 threads 1, 4, 1, 4, etc., and sley these at 30. This completes the border arrangement and should be repeated in inverse order for the other side of the shawl. Thread the entire center by repeating 21 times the 14 threads of the small figure as indicated on the draft, and sley at 15 to the inch. When woven "as drawn in" the effect, as indicated on the sketch, is of a shawl in a very soft, wavy weave with a border all around, and with corners in a large openwork figure.

This same threading is used for the light-weight baby blankets already referred to. These are usually best made all white, though if desired the tabby part of the borders may be in pink or blue.

For narrow scarves the threadings as given for curtain material are excellent,—the pattern unit, however, should be increased from six to eight threads if a very open effect is desired. As the fabric is very soft and light an extremely narrow scarf would be rather useless. Due allowance must be made for shrinkage, too. In the opinion of the writer a scarf of this sort should not be set less than 24 inches wide in the reed. It should be woven two yards or two and a quarter yards long.

An interesting color effect in scarves may be produced by setting certain threads in the warp of a color different from the body of the warp. For instance in a light colored scarf the four "4s" in Figure (a) and the four "1s" in Figure (b) may be warped in a darker shade or a contrasting color. When warped in this way the contrast color should also be used for the last shot of each unit in the weaving.

The treadlings, be it noted, are written as for the tie-up shown on the diagram. When weaving on a loom tied up "direct"—that is each of the four treadles tied to a single harness—the treadlings must be transposed.

For "1," read 1 and 2 and 3  
 For "2," read 2 and 4  
 For "3," read 2 and 3 and 4  
 For "4," read 1 and 3

Table loom weavers should transpose differently.

For "1," read 4, alone  
 For "2," read 1 and 3  
 For "3," read 1, alone  
 For "4," read 2 and 4

However, as the fabric is the same on both sides except that on one side the effect is predominantly warp while it is predominantly weft on the other, treadle loom weavers may use the table loom directions or table loom weavers can use treadle loom directions without inconvenience.

A tie-up of six treadles,—four as shown on the diagram and in addition "5," tied to bring down harness 4 alone and "6" tied to bring down harness 1 alone—gives an interesting variation in the treadling. For the curtain material treadle Figure (a) exactly as indicated on the draft but treadle Figure (b) as follows treadles 2, 6, 2, 6, 2, 4, repeated four times. Or treadle figure (a) as follows: 4, 5, 4, 5, 4, 2, repeated four times, and treadle Figure (b) as indicated on the draft. This weaves one figure in warp-effect and one in weft-effect and makes both sides of the fabric the same. It is especially good when two colors are used, one for warp and one for weft.

Still another treadling is possible. Change the tie-up so that treadle 1 brings down harnesses 1 and 2, treadle 2 as on the draft, treadle 3 to bring down harnesses 3 and 4 and treadle 4 as on the draft. Treadle Figure (a) as follows: 2, 1, 2, 1, 2, 4 repeated four times. Figure (b), treadle: 3, 4, 3, 4, 2, 4. This method weaves both figures of the pattern at the same time, one in warp-effect

and one in weft-effect. It looks best if the pattern has been threaded with a generous tabby space between the figures. It is not advised for the shawl-pattern but is attractive in dress-fabrics or scarves for which the warp is set closer than indicated for the shawl.

The openwork weave is usually made with warp and weft of the same or similar materials. It may, however, be used in the following way for a drapery material: Warp in fine, strong linen, setting seven threads to the inch. In threading use the 14-thread repeat indicated as for the center of the shawl. Sley the seven threads of each unit of the threading through two or three dents of the reed, leaving empty the remaining dents in one inch. The particular reed to use does not matter greatly, but each group of seven threads must be set close together with a space between it and the next group. Use Art Silk or a heavy strand of real silk for weft and treadle as indicated on the draft for the central part of the shawl. The effect is a rather curious criss-cross effect, the weft threads being drawn together in a group in one place and separated in the next. The fabric is loose and open and suitable chiefly for curtains. It is possible that in modified form—the warp groups set closer, a fine silk warp used and a soft strand of silk for weft—it might be interesting for scarves. The warp used must be exceptionally strong as otherwise it will give way and the fabric be ruined.

There are, of course, many other possibilities in this weave,—for instance any simple two-block pattern such as “Monk’s Belt” or “Sugar-Loaf” can be set in this open-work weave; and, too, a shawl almost entirely of lace-work may be made by threading (a) and (b) alternately for four figures and then threading the entire center like the (a) block; repeating (b), (a), (b), (a) for the other border. This if woven as drawn in gives a large square of open-work weaving surrounded by alternate bands of tabby and openwork. And so on, and so on.

