

KENTUCKY

WEAVER

MAY
1950
VOL. III NO. 5



50 Cover girls are Mrs. J.L.Hammer and Mrs. George Whiteside of the Glasgow Weavers. Mrs. Hammer's hat is made on a frame so material is removable for laundering. The cotton boucle weft has a very heavy nub; warp is neutral fine yarn. Mrs. Whiteside's hat with peanut and flower decoration goes with matching bag of raffia. The plastic raffias come in color- at your local school supply house or at larger craft houses.

At the right are other hats and bags. Mrs. Montgomery made a pillbox with gold bows and veil to add allure, of same material as her tailored "dressy" dress. Mrs. W.C. Bunnell, a new weaver, wove the hat and bag modelled by Anne Rogers Thorn. Bag patterns may be purchased; Butterick has a free pattern which makes up well with 7, 14, or wider material. Simplicity 2963 pattern was used for the hat and bag shown. Vogue 6831 pattern makes a stylish comfortable bag and hat for textured summer materials or for tweeds and soft wools or nylons for fall.

Many teachers who teach both weaving and millinery and dressmaking, coordinate their courses. Mary Kessler promises to have her classes send the KENTUCKY WEAVER some of their results of making hat patterns using handwoven materials. Other weavers report success using handwoven material with an old straw hat for a smart new bag with straw bottom and hat with woven crown- we will show one or two in October.

In mentioning research material, we are introducing Margaret Montgomery, research chairman wearing one of the popular twills from last year- the Argentine plaid from one of our Latin American visitors. Both it and the Montgomery tartan make up well in circular skirts or jumpers. If you are slender, you may want to make your Scotch plaid in boxpleats reminiscence of the early Scots who wore six to nine yards simply melted down. With tartan colors now made in cotton, linen, and nylon, you will enjoy summer clothes in the Scotch tartans- so practical for travel and sport wear.

Research being done by the KENTUCKY WEAVER and Little Loomhouse depends on spare time and cooperation of members. We can print only a limited amount- of the 100 odd items collected by the Marrowbone Valley Garden Club, we tabulated over 40 choice coverlets and are printing about a dozen with two SEA STARS in this issue. To preserve our heritage, let us each collect in our own community. As you record, I hope you will have time to make two copies for the KENTUCKY WEAVER- one for our files, one for the KENTUCKY BUILDING file. In return, we will send pages of different research drafts in duplicate- for your personal file and for your community file. Incidentally, we are also putting the new textiles you send the KENTUCKY WEAVER in the file at the KENTUCKY BUILDING as well as in our file so contemporary weaving will be preserved.

Many teachers report Ada K. Dietz' algebraic approach to draftwriting is excellent for students. A seminar of college teachers this summer used the idea for four weaves threaded onto an eight harness loom according to Donald Greenwoods blended drafts. The student is introduced to several weaves and also to several of the contemporary weavers- Margaret Bergman, Ada K. Dietz, and Donald Greenwood.

The place settings seem popular from the requests, so this month one of the simplest and one of the most popular place settings is given- with ideas for other application

There are many good sources for nubby yarns now. For the heavy nub in all white which many requested, we are including a sample thru the courtesy of William Hoffman, Eureka Yarn Co.Inc., 621 Broadway, New York. The yarn has 900-1000 yards to the pound and is \$1.00 lb.; include postage and insurance with your order. Several companies- Clifton, January and Wood, and Metlon have sent samples for the July upholstery and rug patterns to give you a better idea of the pictures and drafts.

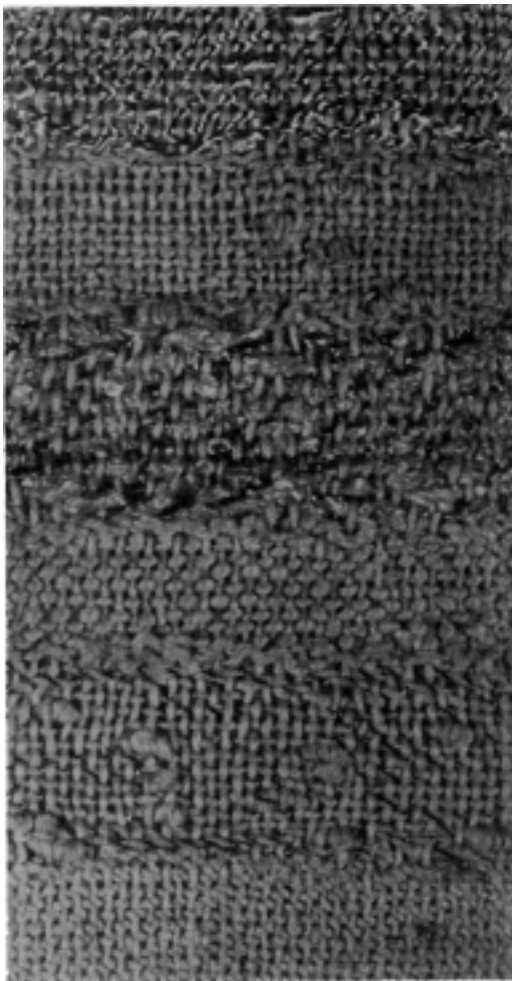
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Mrs. James Montgomery, left, wears a dress and hat of nubby rayon in a bright red, on a 50/3 neutral linen warp. Trimming on the sleeves and insets is gold metallic. Reinforced metallic should be used for this purpose. Linen warp needed was one half pound; rayon weft of the nubby type needed was two and a half pounds. Fifty to a hundred yards of the metallic is needed depending on the style of the hat.

Mrs. W. C. Bunnell of the Glasgow Weavers wove the hat and bag being modelled by Mrs. Anne Rogers Thorn of the Indiana University Southeastern Weavers. Both Vogue and Butterick have patterns for the bags-about four square feet of woven material is needed.



BRIGHT WHITE
RAYON WITH
HEAVY NUB - \$1.00

NATURAL COTTON
BOUCLE-NUB - .90

HEAVY RAYON
GOLD METALLIC
500 YDS+ - \$2.25

NATURAL COTTON
BOUCLE - \$1.15

NATURAL COTTON
WITH NUB AND
GOLD METALLIC
\$1.25

NATURAL COTTON
TIGHT TWIST

COTTON
BOUCLE

RAYON
NUB

COTTON
NUB

SAME
WITH
GOLD
METALLIC

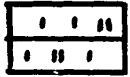
RAYON
WITH
GOLD
METALLIC

FINE
WHITE
COTTON
GOLD
METALLIC

The new weaver may want to weave hat and bag material in textured yarns on a 10/4 cotton warp, as shown at the left.

All textured yarns listed are inexpensive and are natural or white. Colored yarns will be some higher.

The 10/4 warp is set 15 threads to the inch. A 15 inch width cuts well for bags and hats if you need use a small loom.



At the right, the same yarns are shown on a darker warp of neutral 50/3 linen also set 15 threads to the inch.

The part of the warp at the left is threaded with two 50/3 linen threads per dent. You will find this practical in class weaving for a number of clothing uses.

The part of the warp at the right is threaded with a double thread in every 3rd heddle. The same idea is usable in many warps as the 3rd thread may be:

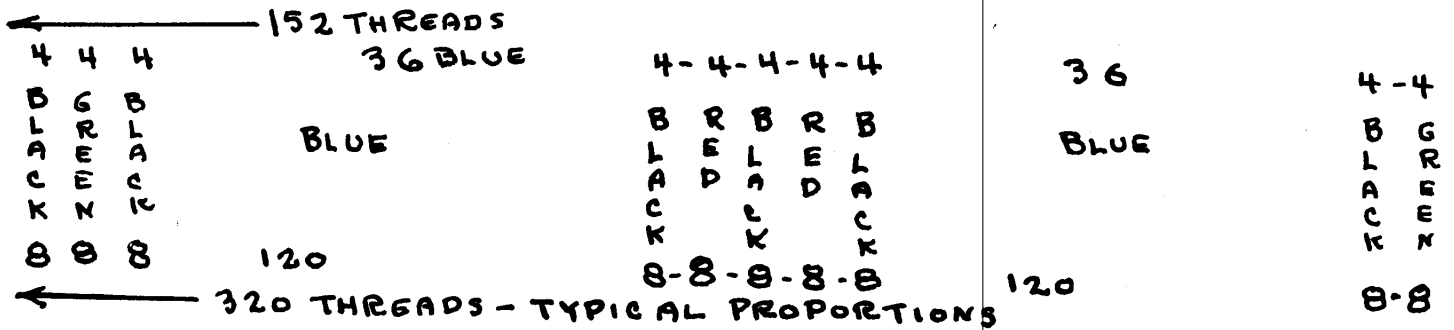
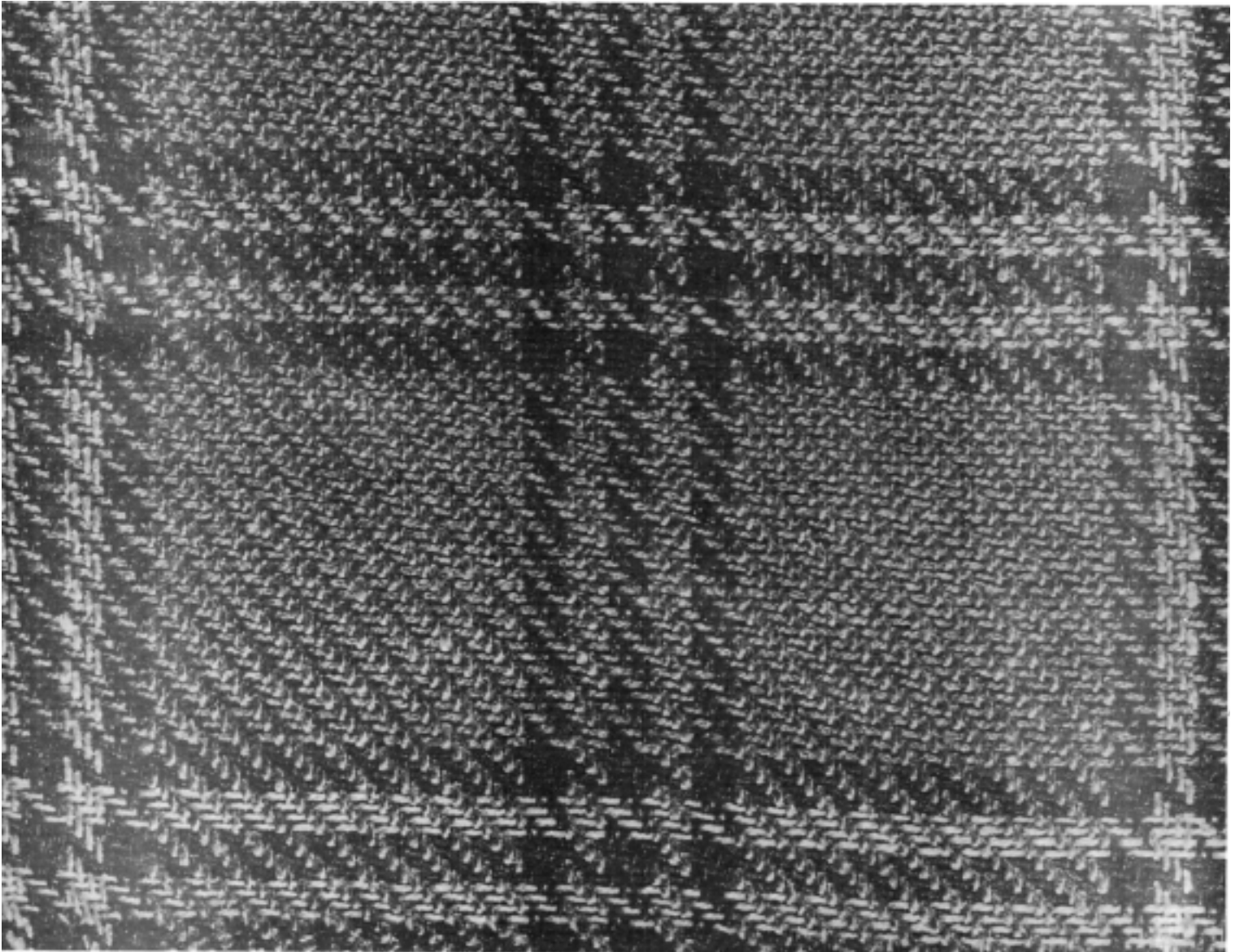
- doubled to give a heavier weight
- of a heavier thread
- of a different textured thread
- of a different color, etc.

Among sources for these yarns are:
Clifton Yarn Mills, Clifton Heights, Pa.,
Attn: Chris. Mitchell; for cotton boucle,
for heavy rayon and metallic for fine white
cotton and metallic.

Eureka Yarn Co., Inc., 621 Broadway,
New York 12, N. Y., Attn: William Hoffman,
for white rayon with heavy nub, and for
cotton boucle with nub and gold metallic.

Mrs. James Montgomery of Vine Grove has charge of assembling research material for the KENTUCKY WEAVERS. This material is housed in the KENTUCKY BUILDING, Western, Kentucky State College, Bowling Green. The October 22, 1950 meeting there will feature a tour of the galleries so weavers may see what has been accomplished in research. You may recognize the Argentine plaid (on loom in Aug. 49) and the leno lace blouse (March 50); the jacket is a plain twill, 24 to inch of 18/2 scarlet wool. Mrs. Montgomery is posting some of the research material sent in by Mr. Willis Pedigo and Mrs. Mildred Noble.



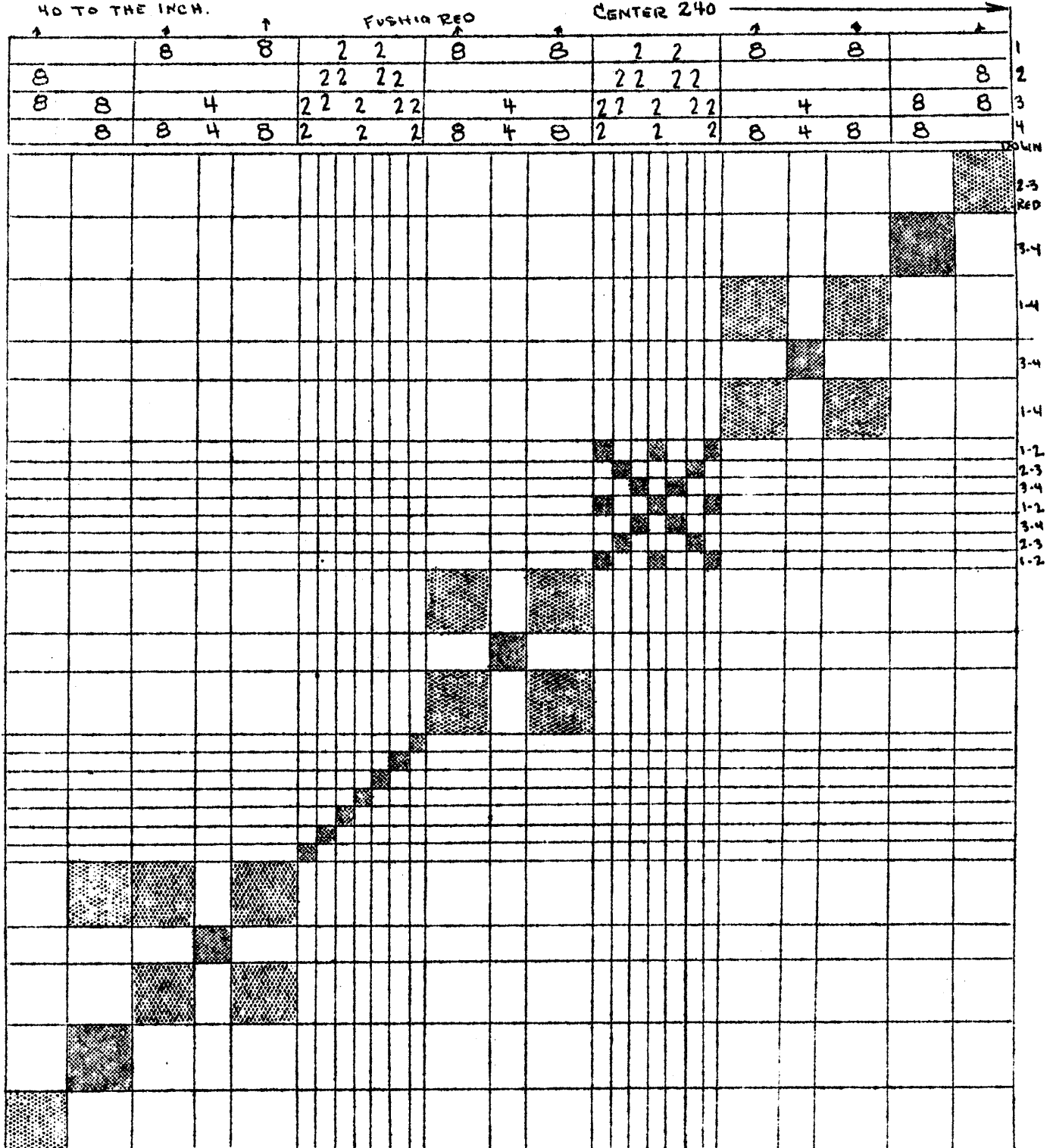


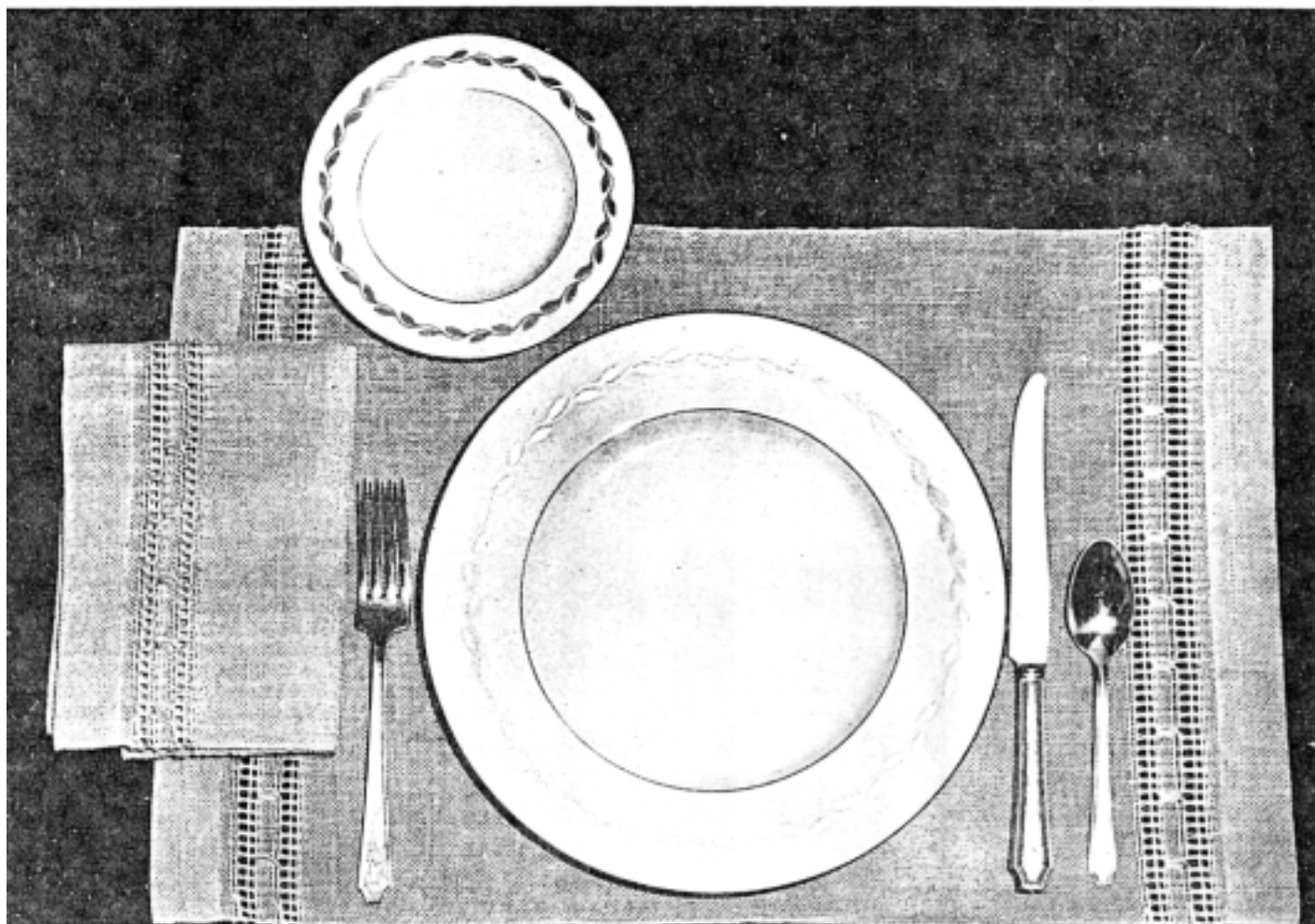
The MONTGOMERY tartan is typically set to 320 threads in the proportions given on the lower line. Wool is 18/2 size in tartan blue, green, scarlet, and black may be set 24 to the inch; 20/2, set 30 to the inch; or 40/2 set 40 to 60 to the inch for suitings or dresses. With linens now in the tartan colors, 20/2 linen may be set 24 to the inch for jackets. For the popular cocktail napkins, cut the pattern to 152 threads and set the warp to 172 threads with either the red or green used for the outer borders.

File this SEA STAR-139-SS-1 page serie. The SEA STAR is based on the PINEBLOOM pattern. This coverlet is unusual with blue warp for the "square" and white warp for the "center" pattern- tabby wefts are the same. Fushia red wool is used as indicated with deep indigo being the other wool pattern. For coverlet weaving, you will find the middle of the center section a good seaming line- it should be set about 40 to the inch to match the fineness of the early coverlet. It belongs to Mrs. S.B. Norris- compare with the SEA STAR on the next page, from the same family group.

SQUARE WARPED IN BLUE COTTON; CENTER WARPED IN WHITE COTTON - SAME TABBY WEFTS, PATTERN WEFTS FUSHIA AND INDIGO WOOL; SET 40 TO THE INCH.

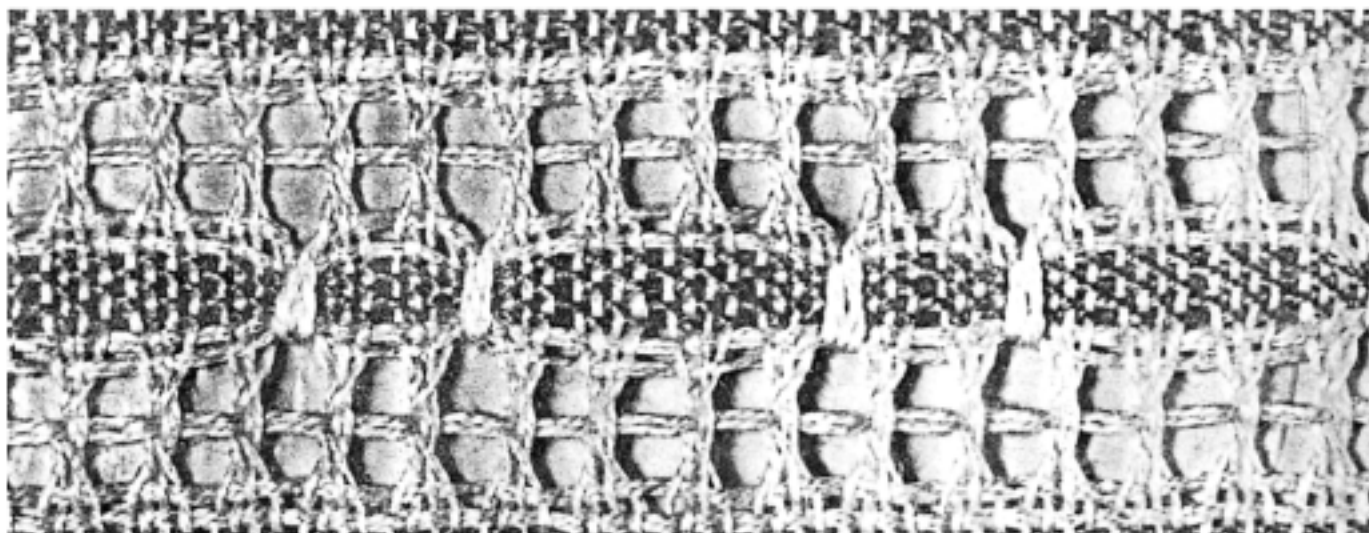
8	5	5	5	5	5	5	5	5	5	5	5	8
8	5	5	5	5	5	5	5	5	5	5	5	8
							FUSHIA RED WOOL					
							SQUARE 166					





LENOX CHINA. COURTESY STEWART DRY GOODS CO.

Simplicity of design in this leno lace with danish stitch serves to setoff any fine gold banded china and gives you place settings you will enjoy more and more each time you use them. The warp is cream 20/2 linen set 20 threads to the inch for 264 threads in the mats and 308 threads in the napkins. Remember the leno lace starts from the right on the shed having the first warp thread on the up half. The danish starts from the left. Weave 3 inches for hem; leno and danish as shown; 15 inches center; repeat leno and danish; finish with 3 inches. You will find a double strand of the warp weight thread is excellent for the all cream set, or for white or cream warp with a colored linen mat as shown below. Many variations may be given the danish stitch pattern.

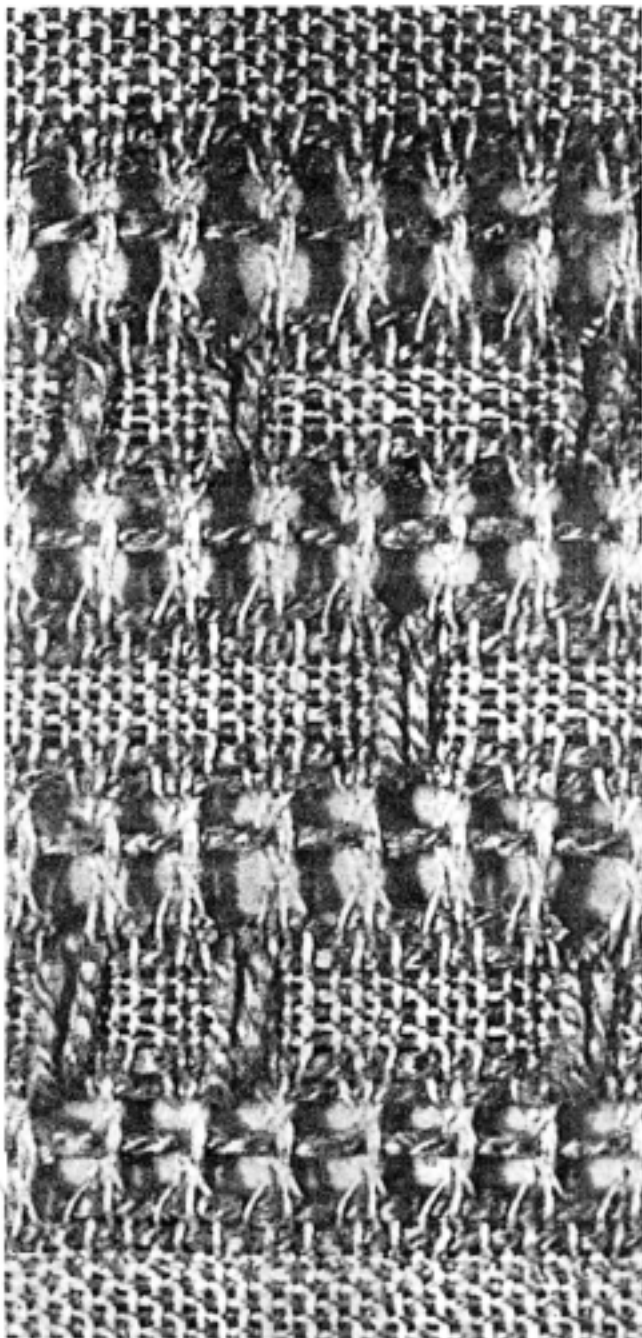
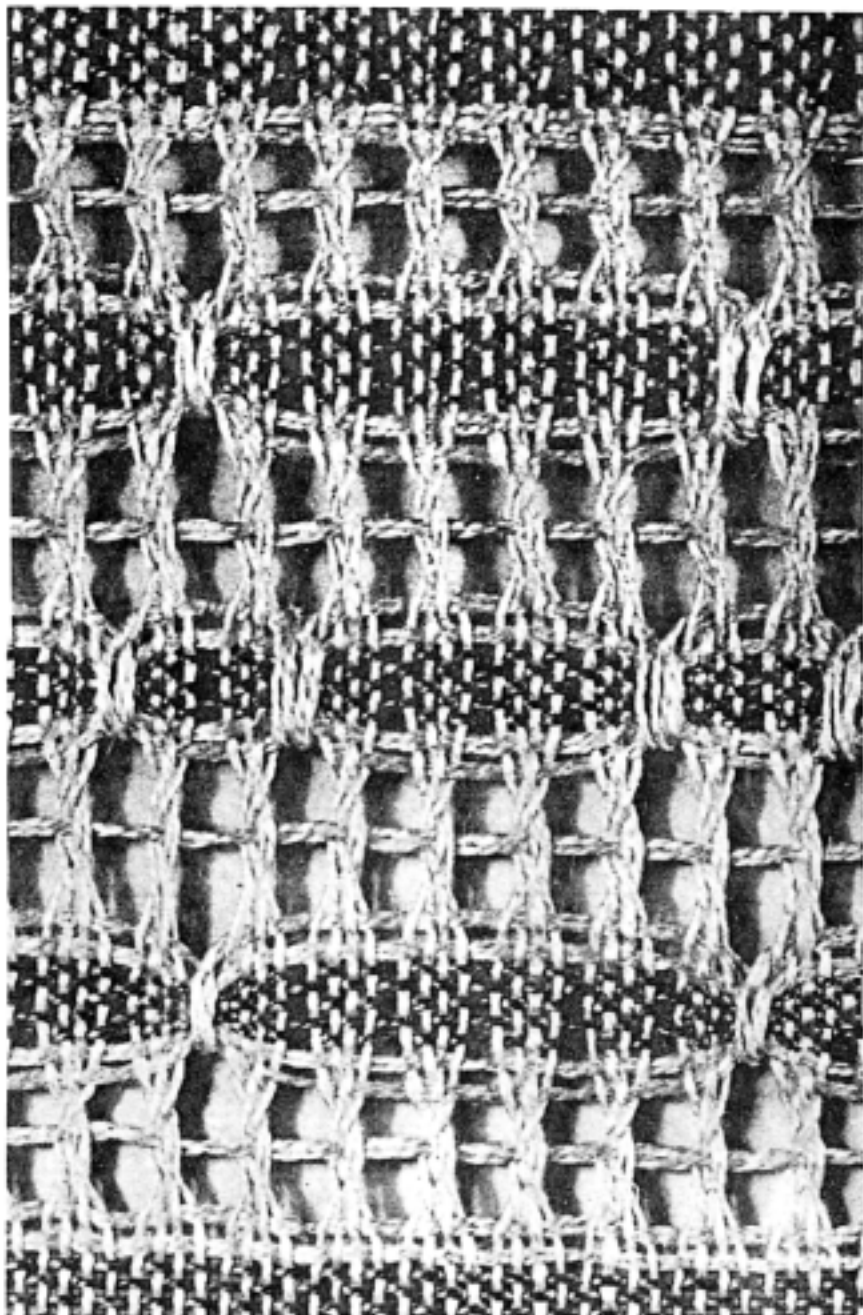


For place settings, the simplicity of the danish stitch with leno lace in even pairs cannot be excelled. However, the idea of leno and danish lace can be taken into many variants in table-linens, towels, runners, aprons, and curtains.

If you want the same texture as the warp, use two strands of the warp yarn together to balance with the even pairs - as shown at the right.

Very handsome is a heavy corded effect obtained by using a yarn three or more times heavier than the warp - as the spun silk shown on 20/2 linen in the picture below.

These pictures and the lower one on the previous page are nearly two actual size.



INDIANA UNIVERSITY
SOUTHEASTERN CENTER



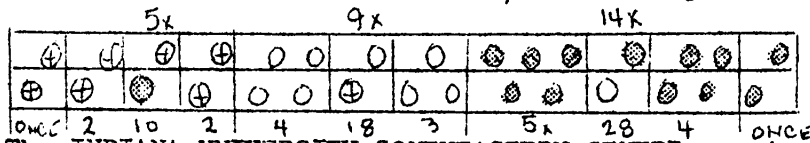
STYLE
SHOW

K
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JUNE
1950
VOL. III NO. 6

62 Cover girls are young Sue Garvey wearing her skirt designed and woven by her grandmother Mrs. Agnes Hudson, Clarksville, Ind.; and Mrs. Fred Marcum, Irvine, Ky., who is to be hostess to the KENTUCKY WEAVERS at the Aug. 20th meeting at the Marcum's Irvine, Kentucky. They were models in the KENTUCKY WEAVER Style Show at the meeting with the weaving class at INDIANA UNIVERSITY SOUTHEASTERN CENTER, Jeffersonville. Structural design by alternate color has been popular in the three color combinations set either 20 to the inch in 18/2 wool or 30 to the inch in 30/2 wool.



SERVAGE 2 ⊕ GREEN
 4 PATTERNS 304 ○ LIGHT TAN
 SERVAGE 2 ⊕ TAN
 308 THREADS - 20 to the inch

The INDIANA UNIVERSITY SOUTHEASTERN CENTER weaving class is one of the modern adult education classes based on group work. For its third term starting Oct. 6, 1950, the class will have three sections- beginners in WEAVING IS FUN, second term students in BASIC DRAFTWRITING, and advanced students working on individual projects. In addition, the class plans one open session each month for the advancement of community weaving. Altho there are many weavers in the southeastern area, there has been no group organization. Many modern adult education classes are using a similar system- as the Pinellas Guild mentioned on the next page. Such activity does much to build the weaving and cultural growth of the community.

So many weavers have asked for more basic work on draftwriting, we are including a page on basic diamonds with border developments and on patterns developing directly from diamond drafts. As mentioned, we are always glad to receive copies or samples of your results and try to send some of our Little Loomhouse pages which will interest est the sender. This month, we have added several mimeographed pages from class work and four from research in basic diamond drafts. As weavers like the thrill of drawing down the pattern, we record mostly by draft with skotah for drawing down.

Twills are ever popular so for this month is a year-round dirndl by Mrs. Harry Knickerbocker. Skirts, dirndls, and pinafore for all ages are scheduled in the rose-path- four and eight harness for a later issue.

Structural design by alternate color is given for a tailored dress. Whereas, the draft given above, started andhended each block in the same color for an odd number of threads, this design by alternate color uses the principle of even blocks with the end color of the first block being the starting color of the new block. Your Feb. issue used this principle in four colors. Altho, we decided not to use the upholstery by alternate color for the KENTUCKY WEAVER, we included one picture to show the same idea for upholstery; the same idea is popular for rugs- have you tried the color jutes and tow linens for summer rugs?

Two of the style show entries included the heart design from February; the sleeve pattern has been particularly popular by youngsters and adults alike.

From the exhibition of place settings are the leno and danish place settings. A number of weavers like metallics in their table linens. If you use metallics, be sure to use the reinforced ones and to observe laundering instructions (if you sell, be sure to include laundering instructions). Correctly laundered, metallics wear well- I am using some woven in the mid-thirties which have been laundered often. The heavy rayon-&-metallic is from Clifton Mills, Clifton Heights, Pa.

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The INDIANA UNIVERSITY SOUTHEASTERN CENTER weavers invited the KENTUCKY WEAVERS to meet with them for a style show and exhibition May 22, 1950. The class at the Indiana University Extension Center has run just two short terms but the group has developed into a most congenial cooperative group as well as into good weavers.

As part of their class program for fall, they plan the organization of the SOUTHEASTERN WEAVERS which will be open to all weavers in the southern Indiana area. There is no organization of weavers in the area altho there are many weavers scattered thru the area. Weavers who would enjoy a monthly meeting are asked to send their names to Miss Mae Flynn, 2412 Elm Street, New Albany so they may receive notice of the fall organization meeting.

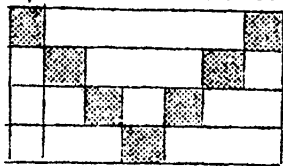
You will enjoy meeting members of the I. U. class in charge of the May meeting - Miss Elizabeth Stoy, Mrs. Mildred Fawcett, Mrs. Agnes Hudson, Miss Mary Stotsenburg, and Mrs. Jean Hansen. Don't you like the way the weaving is exhibited with the fine china, glass, and silver for which it was designed! Mrs. C. E. Rodgers arranged the flowers. The DIAMOND pattern on the loom at the right was woven in three pattern colors by Mrs. Hudson and is given on a later page.

Another new weaving group is the statewide TROPICAL WEAVERS GUILD OF FLORIDA. This is the outgrowth of a guild of the same name of weavers at Orlando and Tavares and of the Pinellas Weavers Guild. Miss Mary S. Clay of the latter guild is president and weavers thruout Florida are invited to contact her. - 1020 Granada St., Clearwater, Florida. Florida weavers are invited to join the guild and to assist in developing an outstanding statewide organization of weavers.

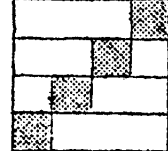
The Pinellas Weavers Guild developed from the progressive adult education classes of Pinallas County and now has 112 members. As many members live in other parts of the country during part of the year, they have been instrumental in getting weaving groups started in their home communities. Mrs. Harry D. Knickerbocker who has material in this issue is a member of the Pinellas Weavers Guild.

III-6-64 BASIC DIAMONDS (III SERIES) SHOWN IN BLOCK DRAFTS AS THEY DEVELOP INTO OTHER WELL KNOWN OVERSHOT PATTERNS.

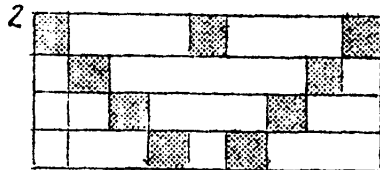
FIG. 1 BASIC DIAMONDS



TRAIL BORDER



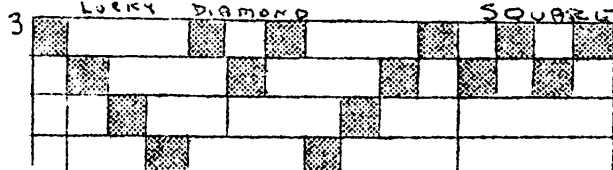
As the DIAMOND block draft is the background draft for many twill and overshot patterns, this page takes up a few basic block drafts for application as overshot drafts. The first block draft may be used for a birdeye twill; for a diamond in overshot weave. Today, we use many diamond patterns in even size blocks- borders may be a trail or a square. (Fig.1,2,3,4)5)



SQUARE OR TABLE FOR BORDER



In early coverlets, the diamond usually had the large block; borders varied widely. Best known coverlet pattern is the Governor Garden -fig. 5,6.



The different size blocks developed into other patterns as Honeysuckle (fig.12- compare with fig.4); as Bowknot (fig.10,11- compare with fig 5).

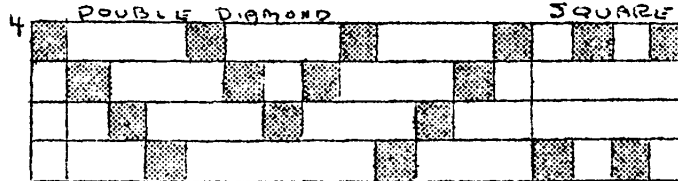
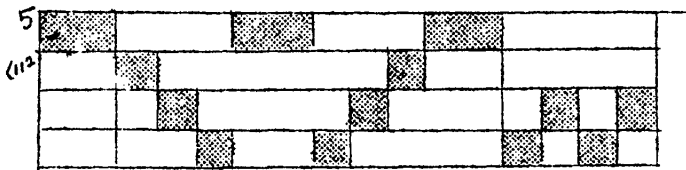
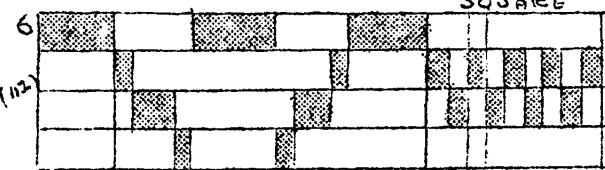


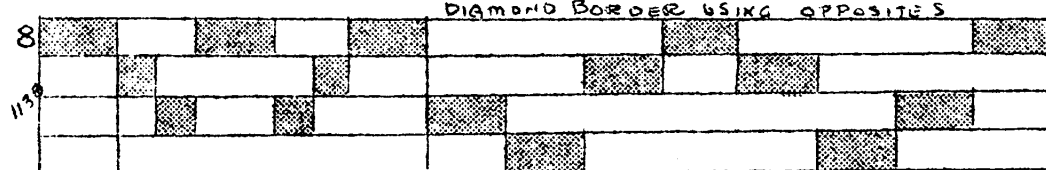
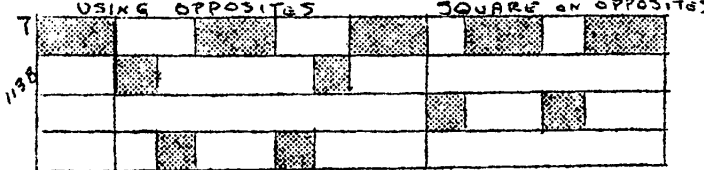
Fig.7,8,9 show use of opposites. Borders can be "trail" fig. 1;"square" or "table" fig.2, fig.3-using most used harness, fig.4,5- using less used harness, fig.7- using opposite harness, fig.8,9- using "cross" or "diamond" border.



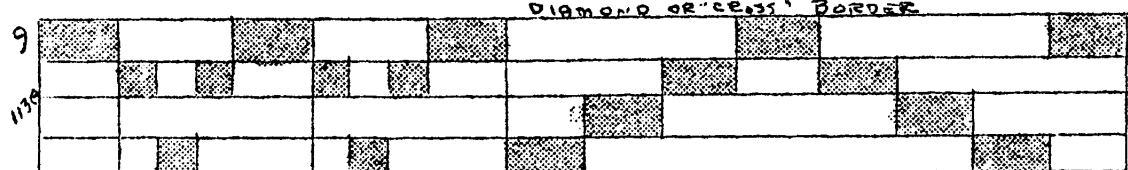
Weaving groups and classes wanting to have a mastery of draftwriting can have fun by studying the possibilities of the pattern and then each taking a different diamond to draft. If you make a good diamond draft which you think the KENTUCKY WEAVER should have on file, send us a copy (we like one to go to the KENTUCKY BUILDING and one to stay on file at the Little Loomhouse) or sample of materials woven. We will be glad to send in return some of the different diamond draft pages or samples already in our collection- specify your interests as we add a number from research and from class weaving each year.



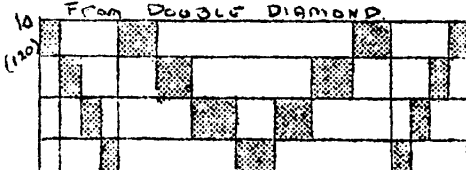
SQUARE



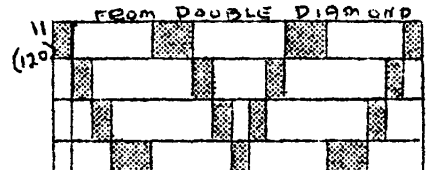
DIAMOND BORDER USING OPPOSITES



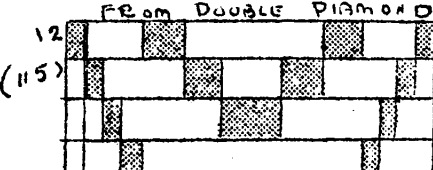
DIAMOND OR 'CROSS' BORDER



FROM DOUBLE DIAMOND



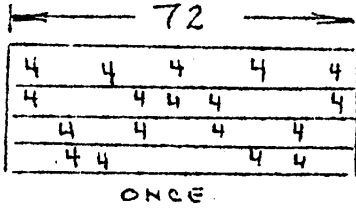
FROM DOUBLE DIAMOND



FROM DOUBLE DIAMOND

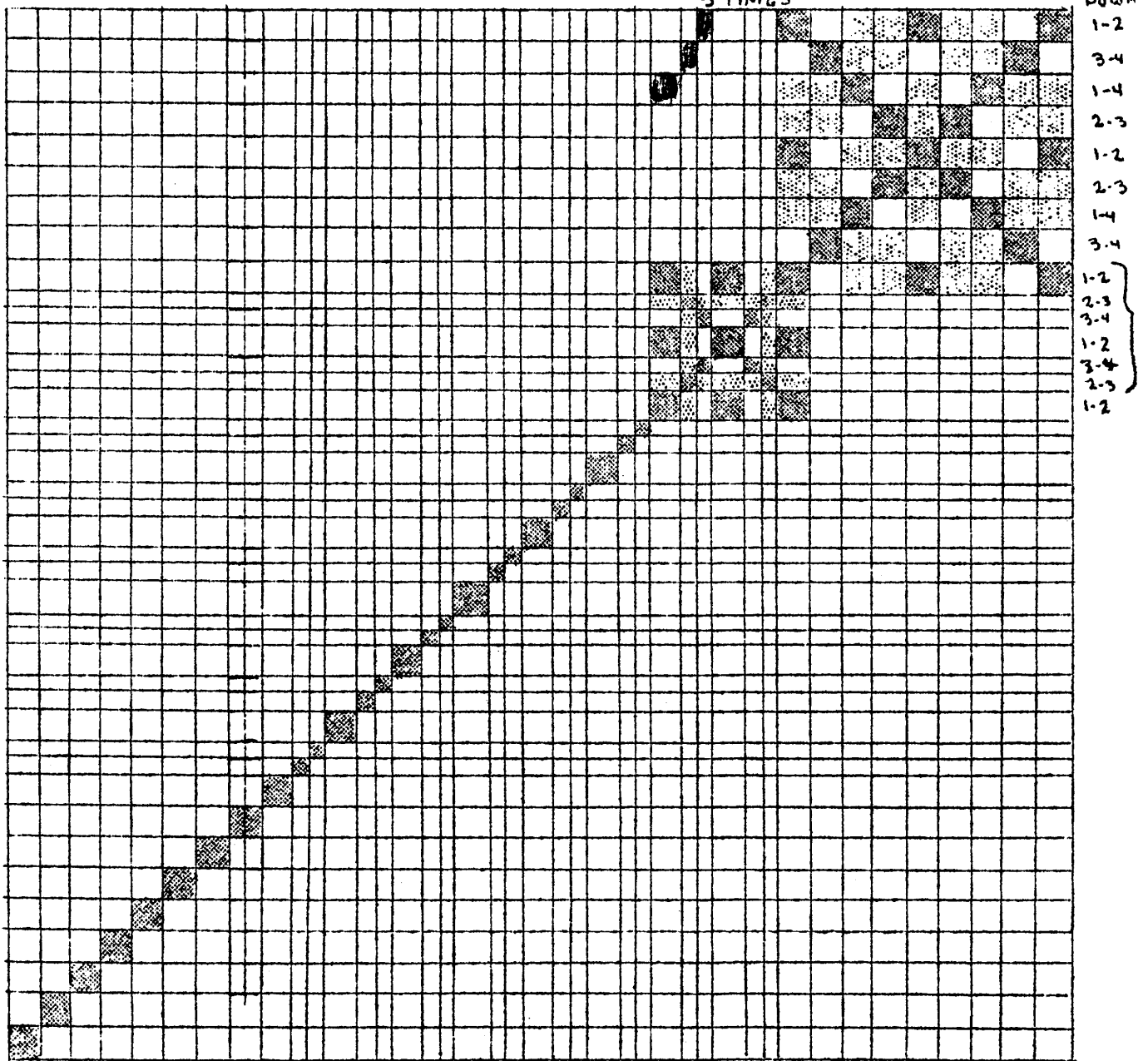
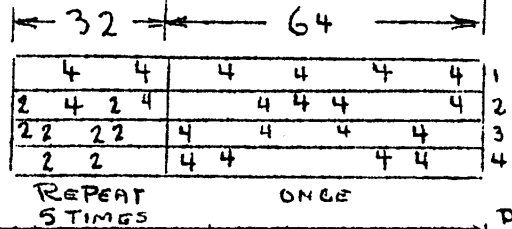
This pattern is developed from the basic diamond. The diamond has one pairing of harness deleted to give the use of opposite harnesses. This draft gives contrast the large block and a small block; the same idea on the next page, gives contrast between the small blocks. This pattern lends itself to two or three colors- in sketching, try rose on the large blocks, and chartreuse on 2-3, and mauve or darker chartreuse on 3-4.

For class weaving in the Little Loomhouse extension classes, the draft was set 20 to the inch in 10/2 beige mer. cotton for 308 threads. For warp 3/4 lb. is sufficient for a 9 1/2 yard warp. Some weavers used the beige for tabby; others preferred a textured yarn for tabby. For the KENTUCKY WEAVER collection, Mrs. Agnes Hudson wove a textile in dark green, medium green, and rust with beige tabby.



SILVAGE 6
 BORDER 64
 PATTERN 160
 BORDER 72
 SILVAGE 6

308 THREADS



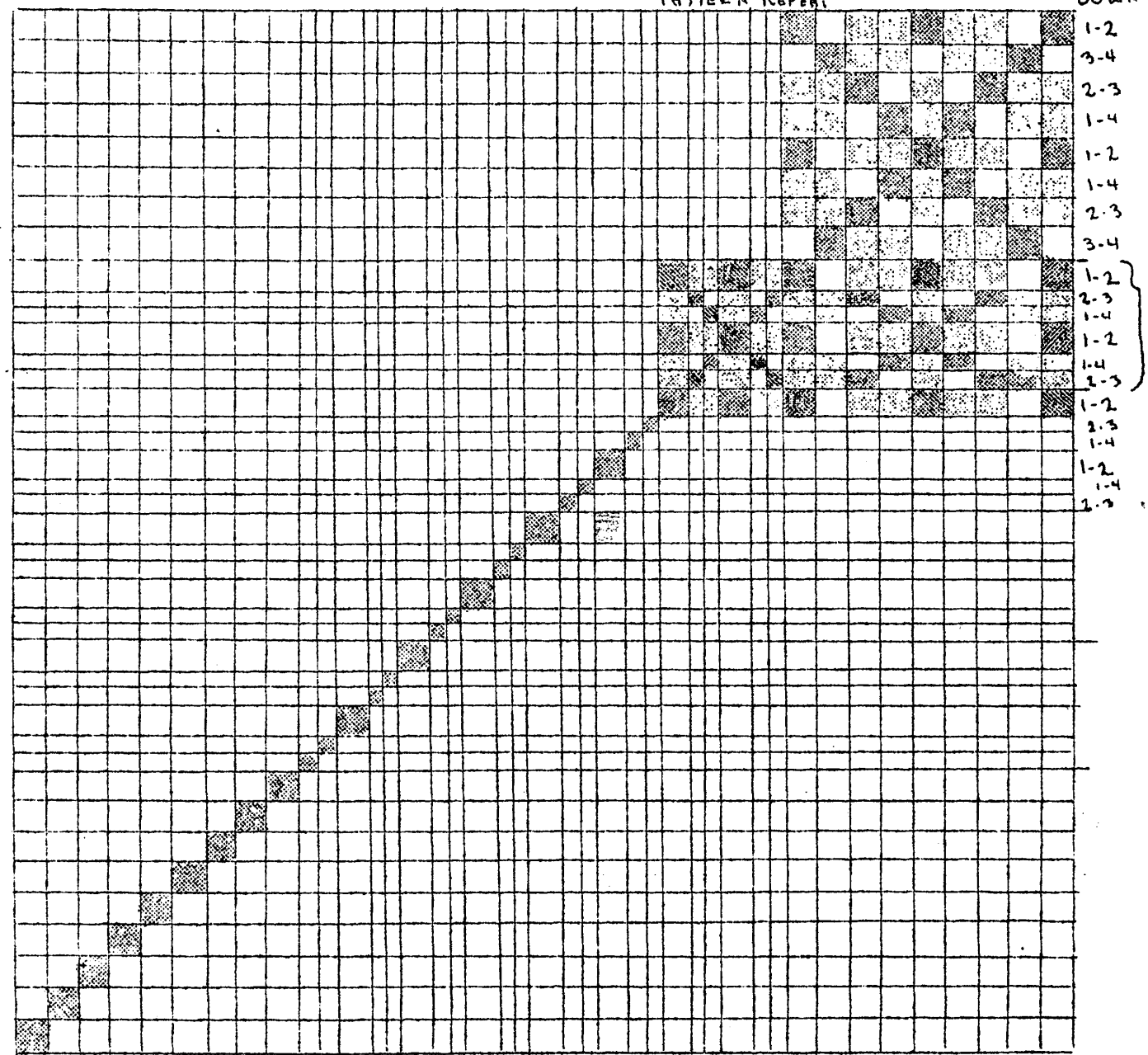
Most draftwriting classes study the development of overshot weaves from basic diamond patterns. This pattern shows a diamond using opposites- there are many combinations of pattern and border. You may want to try out several. These patterns all lend themselves to different colors- try different colors on 1-2, 1-4, 2-3 as you fill in the draft below. Use care in shading the mingled areas as much of the beauty of the designs in opposites are based on the mingled areas in contrast to the opposites. You can make quick rough sketches on draft paper with 10 squares to the inch.

BORDER 1.	BORDER 2.	BORDER 3.	BORDER 4.
4 4 4 4 4 4	4 2 4 . 4 2 4 4 2 4	4 2 4 2 4 2 4 2 4 2 4	2 2 2
4 4 4 4 4 4	4 4 2 4 4 2 4 4	4 4 4 4 4 4	2 2
2 2 2 2 2	2 2		4 4 2 4 4 2 4 4
2 2 2 2 2	2 2 2	2 2 2 2 2	4 2 4 4 2 4 4 2 4

72				
4	4 4 4	4		
4	4 4 4	4		
	4 4		4 4	
4	4 4		4 4	

SELVAGE 6
 BORDER 64
 5 PATTERN REPEAT 160
 BORDER 72
 SELVAGE 6
 308

32				64				BORDER 5.
2 4 2 4		4 4 4		4				1
2 4 2 4		4 4 4		4				2
2 2		4 4		4 4				3
2 2		4 4		4 4				4



Next to the plain weave, the most used weave is the twill. Of the twills, the basic or 1-2-3-4 twill is most used. Groups or classes will gain greatly by making a study of twills for several months. At the end of the time, I am willing to wager, you will have more ideas in twills to try out than you dreamed were possible. In our classes in basic twills, the weavers always find so many fascinating tangents that they are reluctant to change from twills into the next course. I know many of you weaving by yourselves or in communities where there is no weaving group and few weavers have especially liked the twill material given in the November issue and that many of the groups have asked for more of the pages suited for individual or group study. We will have this twill material on four and eight harness twills ready for a coming issue and will plan it so you can have the extra pages which we use in our classes in basic twills.

Among the twills in the style show, more were in the basic 1-2-3-4 twill than were in the various herringbone and other suiting twills.

College teachers interested in their students handling color, and texture well, will find their students can do an excellent sampler in color and texture on a twill warp. This may be planned for a hanging, runner, or bag. At the Little Loomhouse, we find the students like to do a bag; then, many find time to weave dirndl skirts based on the knowledge gained in making the sampler.

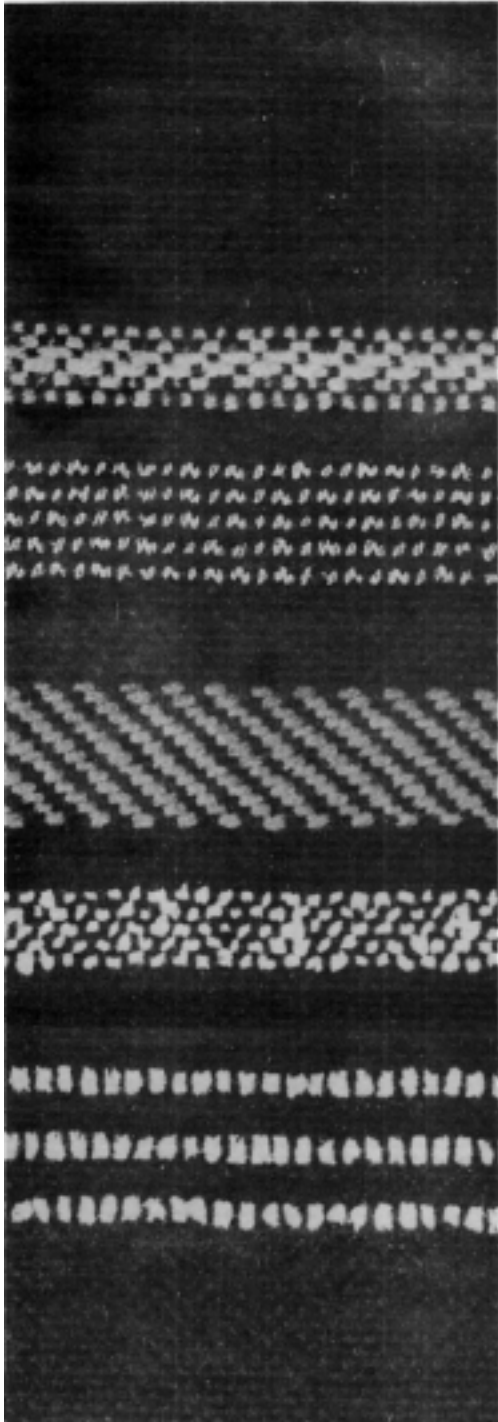
Mrs. Harry D. Knickerbocker of Bangall, New York and Largo Florida, sends details on a dirndl skirt which her daughter likes - as shown above.

Threading is 1-2-3-4 twill.

Warp - Bernat's navy blue fabri set 20 to the inch.
Weft - Same with yarns of different colors and textures as white chenille, yellow boucle, American beauty 3 ply wool, green rayon boucle, lavender 3 ply wool.

Needed lengths are: 4 skirt lengths (6 on small loom)
1 pocket length - 10 inches
2 belt lengths - 4 inches each

Details of the pocket are shown at the left. You may want to follow Mrs. Knickerbocker's pattern or to use it as an aid in planning your design. Skirt borders are wider. The twill bands are 1-2, 2-3, 3-4, 1-4; and 1-3, 2-4, 1-2-3 (down harness for weftface), 1-2-4, 1-3, 2-4, 1-3-4, 2-3-4, etc., ending with 1-3, 2-4 in color.

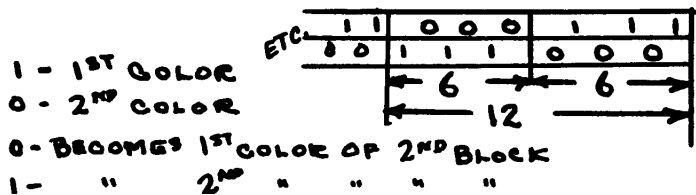
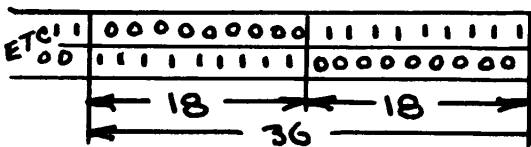


Alternate color is used for many patterns. Several of the dresses in the style show were based on structural design by alternate color. The dress shown by Miss Mary Waters is royal blue and scarlet used in 6 thread blocks.

Basic theory is alternate color in even thread blocks with the second block starting with the second color of the first block.

For tailored dresses, the small even blocks are good - 18/2 wool or like size nylon may be set 20 threads to the inch. Material cost for this wool dress is \$3.60 with the sq. ft. cost of materials being from 10 to 20 cents a square foot.

The same basic principle is used for the upholstery below in an 18 thread even block set 15 threads to the inch. Warp is white linen and blue rayon. Weft is heavy cotton wound with silver metallic and the rayon wound with green metallic. The heavy white rayon with nub would have been excellent. The metallics were in 1/64 size and add warmth to the fabric.

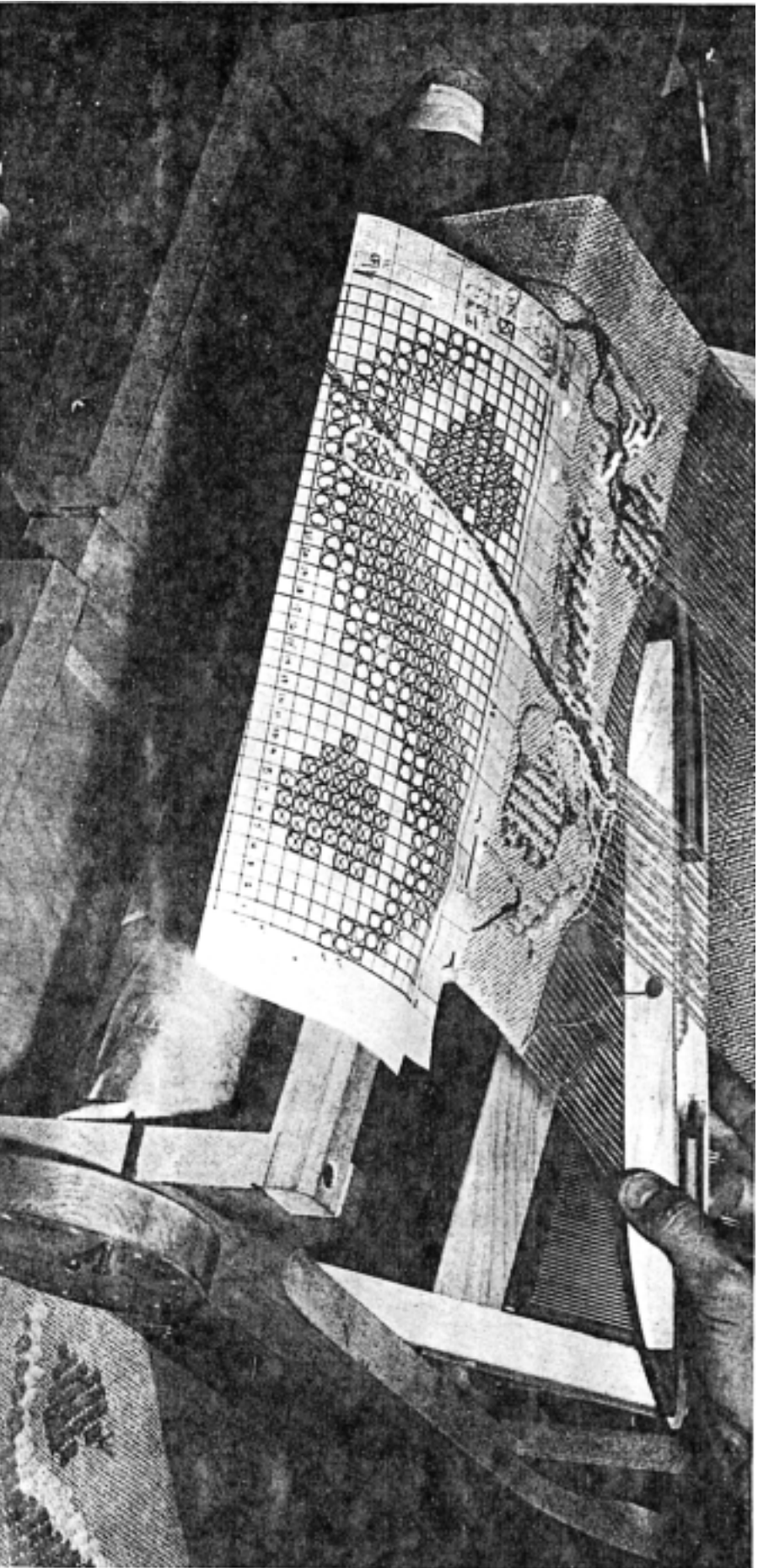




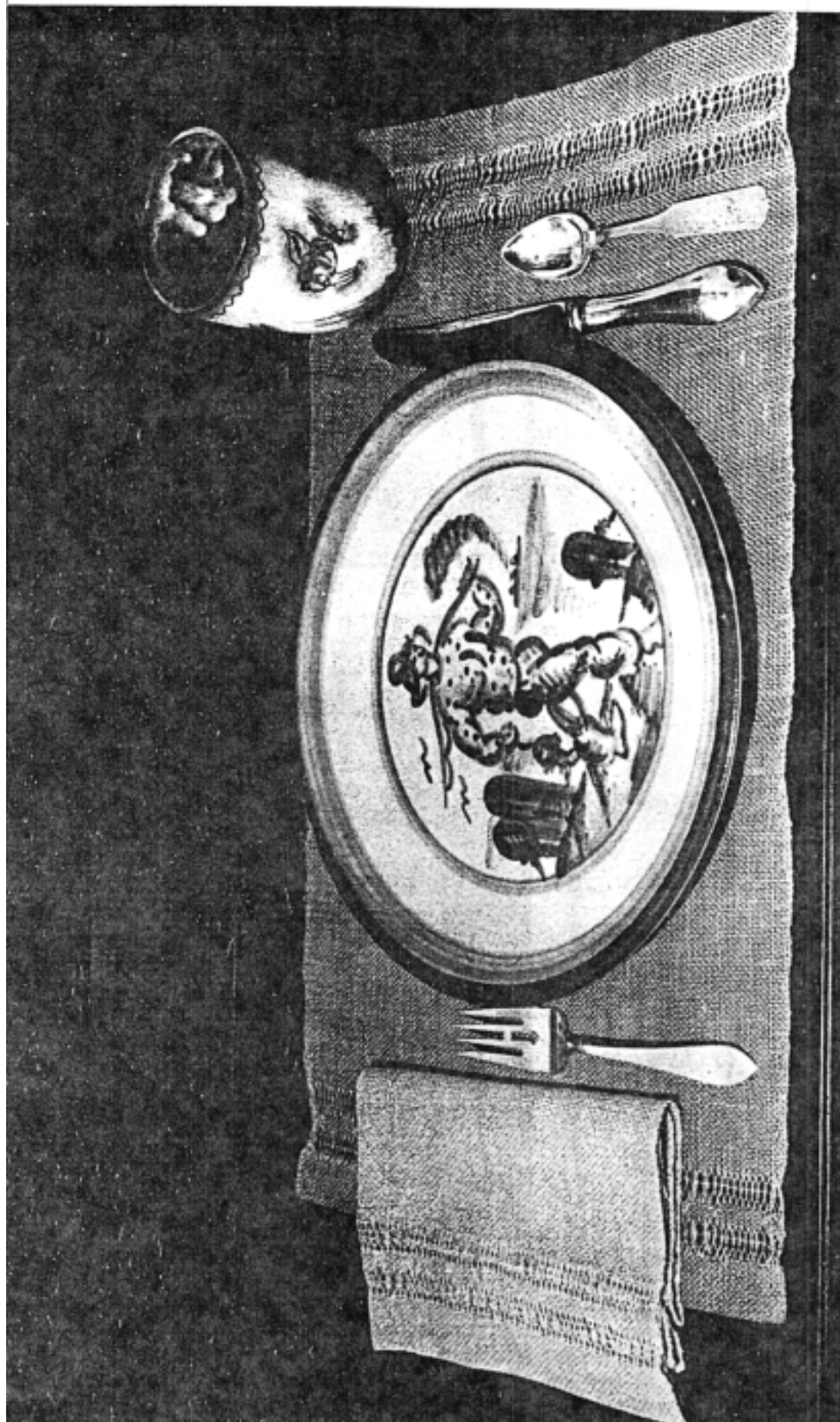
Mrs. Merrill Brinson models her dress and bag made of pigtail wool-and-rayon yarns set 15 to the inch with heart designs from the February issue. Note her woven lampshade-details of making given in the February 48 issue.

A very warm response has been given the heart patterns given in the February issue. Around the Little Loomhouse, we found the favorite was the heart design woven on the sleeve for summer linen blouses and for jackets for the youngsters so here it is for your use. We have these on mimeographed pages if any of the KENTUCKY WEAVER members want them. The dukagang is woven on two harness or any plain weave by letting each block of your pattern representing two up threads plus the down thread between. The other down thread represents the locking thread or the 4th thread when dukagang is done on a will, or rosepath threading with three threads together on the up harness.

At first, you may find it a little slow to slip the point of your shuttle under the middle thread on the down shed. However, after a few minutes, you will find your shuttle slipping thru quickly and easily. Personally, I find so little time difference in doing dukagang on two harness or other plain weave and on a threading having the 4th thread, that I use any loom having the color or type warp I want for the design. The blouses may be woven on almost any size looms - 15, 25, and 30 inch widths cut to advantage.

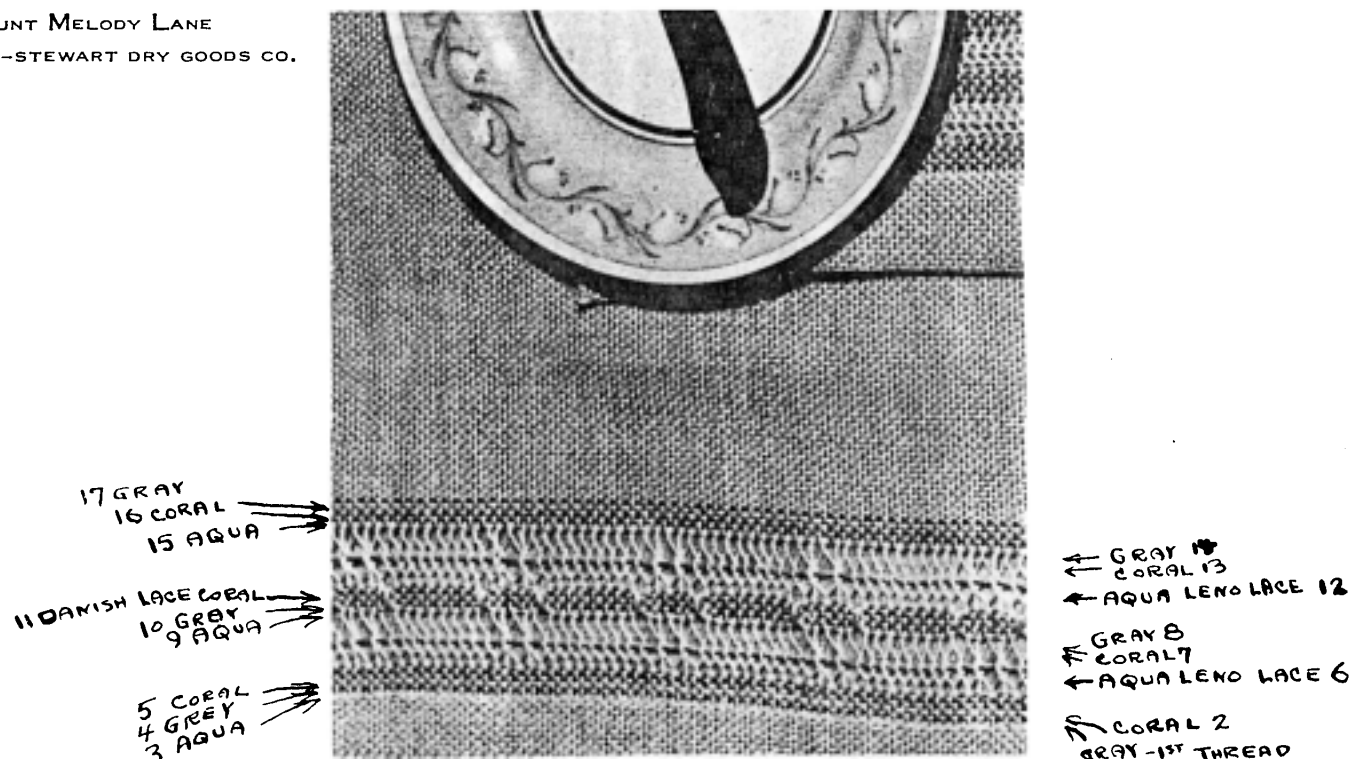


Linen yarns remain a favorite material for tablelinens. Today linen yarns come in many sizes, colors, and textures. One of the favorite patterns by popular vote in our current exhibition of tablelinens is the LENO AND DANISH LACE pattern given in the January 49 issue. It is given on two variations - blue linen for Mary Alice Hadley's Cape Cod Fisherman plate with mug by Gaylor of Florida. The napkin is in contrasting color. The linen is Ederer's Dream blue in 20/2 size set 15 threads to the inch.

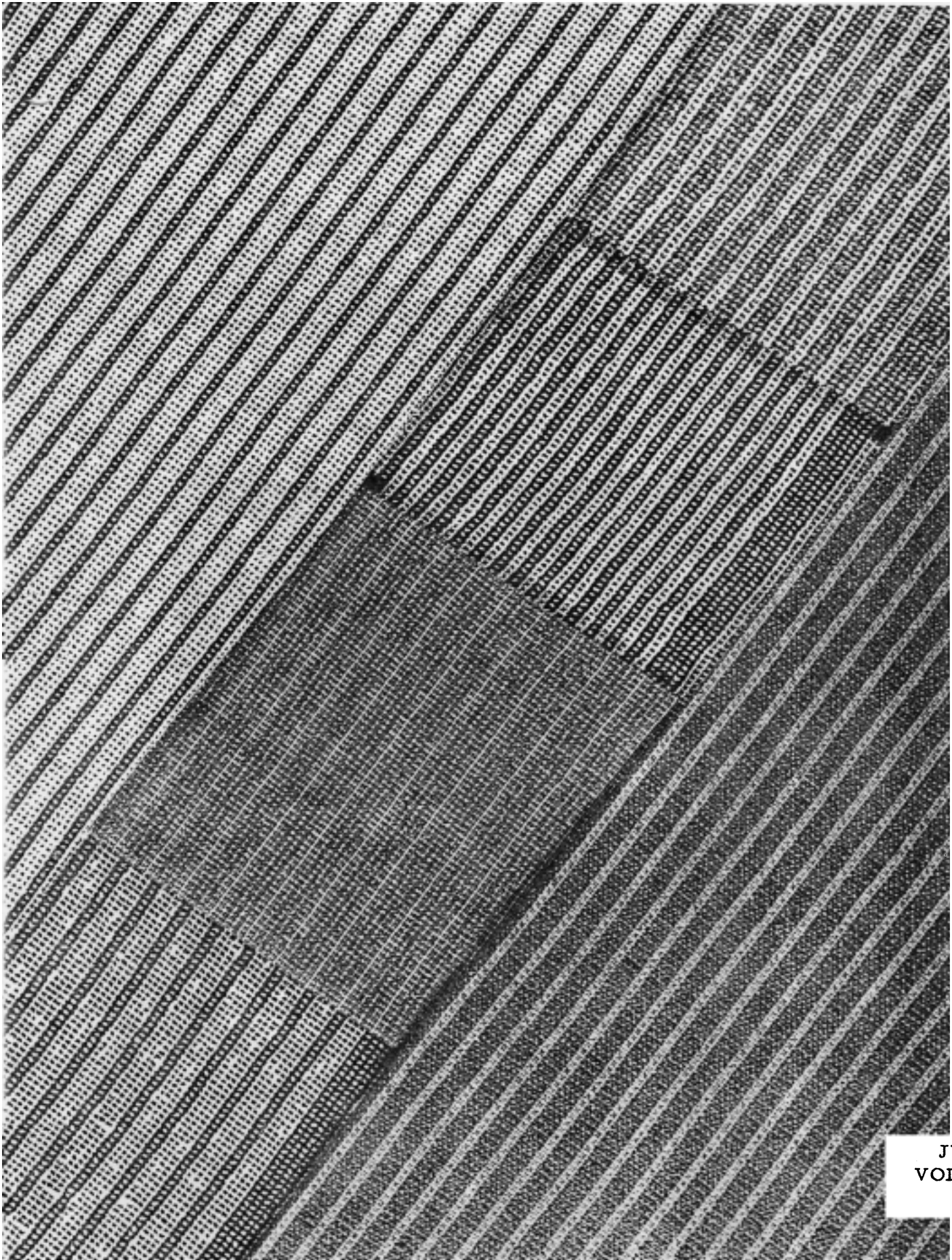




CHINA-PARAGON QUEEN ELIZABETH
 SILVER-LUNT MELODY LANE
 COURTESY-STEWART DRY GOODS CO.



The same LENO AND DANISH LACE is used for fine china. The delicate texture and color of the china require a very pastel peach or lime green on a white linen warp-set in 20/2 linen, 15 to the inch, for 188 threads. With peach, which we liked best at the Little Loomhouse, use heavier 12/2 linen in gray, lime, and aqua; with lime, use gray, coral, and aqua. Weave 2-1/2 inches; border; 15 inches lime for body of mat; border; 2-1/2 inches. The Leno Lace is the uneven pairing - pickup two, drop one; pickup two, drop two; then 9 singles and 2 doubles for seven repeats across the warp with the last double being the reverse of the starting twist. The Danish Lace is woven on either side of the doubles - with 8 and 5 threads between danish stitches.



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JULY - 195
VOL. III - NO

This issue is devoted to a washable upholstery material and to some of the underlying principles back of the design.

MARNA ENGELSTAD, one of the KENTUCKY WEAVER members in Oslo, Norway, sent us a bit of the upholstery she used for a chair. Emma Christiansen brought a glowing picture of the Engelstad's studio high over the beautiful Oslo Fjord. The deep rich brown wool and the high twist natural seine cord was set 18 threads to the inch in the 10 thread pattern repeat and made a very handsome material.

Do these pages offer ideas for your own use of the pattern? We have a number of samples from the ends of warps if you want one. We will also be glad to have a small sample of any variant you weave to go into the KENTUCKY WEAVER file. We group these under the page 57 series. Thanks go to the yarn companies who sent the yarns for samples on page 80. For most of the metallics, the weavers made their own combinations by twisting a 1/64 size with regular weft yarn - a simple way is to use the "two story" effect by placing the metallic on a cardboard circle thrust thru a knitting needle run into the regular cone. The spindle for the Singer machine is the work of George Wycoff, 104 North 9th St., Norfolk, Neb. - he makes them for about \$2.60. The Swedish winders may be obtained from Hughes Fawcett, Inc., 115 Franklin Street, N. Y. 13, N. Y.; and an electric winder may be made for about \$8.00. Mr. Wycoff made his eight-harness loom and enjoy weaving for relaxing.

We have included two work pages on alternate color in pairs of threads. The first page is for two harness and the second is for four harness in basic 1-2-3-4 twill. You will enjoy trying out colorings with water color pencils. Then set up a scarf or tie warp for Christmas gifts as each may be woven differently.

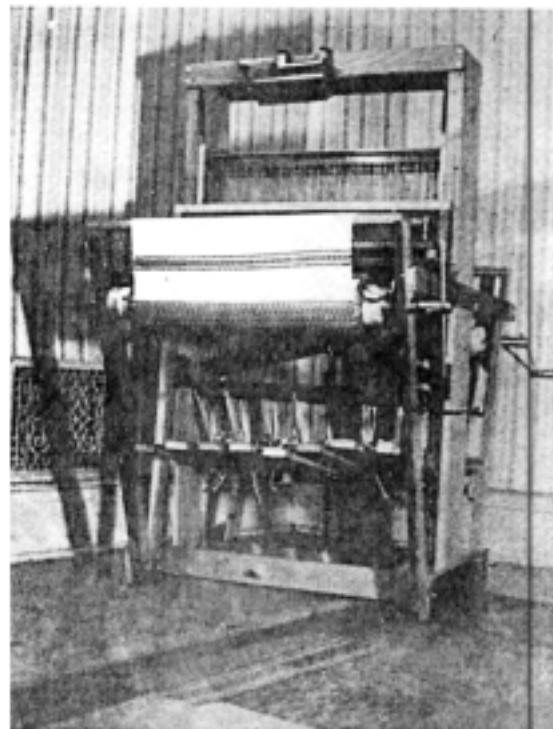
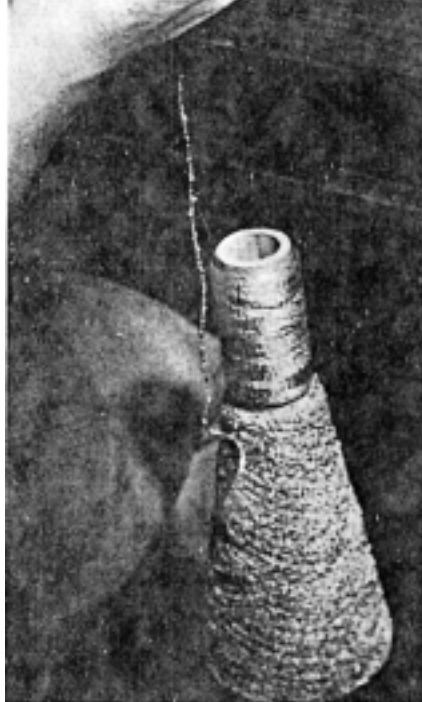
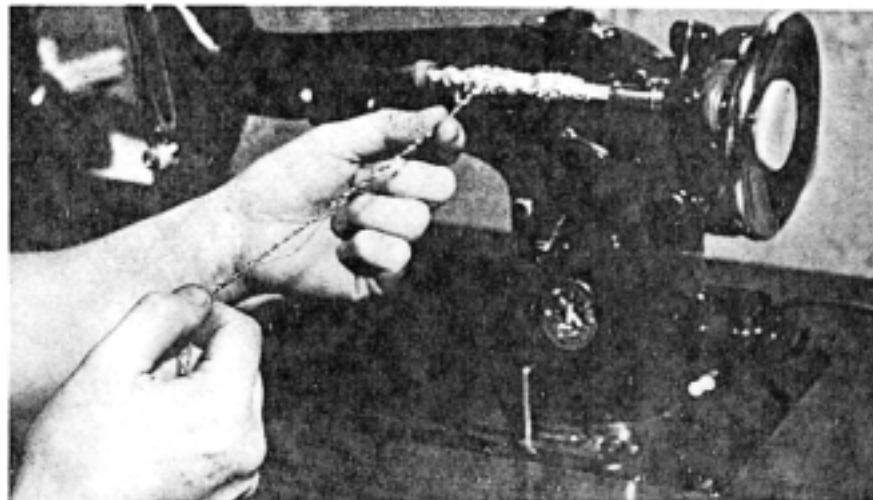
If you have had any unanswered correspondence, your letter was among the 12-14 taken daily from our mail. The postal inspectors feel they have the matter corrected now. If any order was involved, fill out postal form 1510, and let us know. We regret the inconvenience to you, - and you can imagine the nightmare it was to us. It will take the Little Loomhouse until next May to contact weavers on our list and we can never contact those writing us for the first time. We will appreciate your helping us by telling any weavers not getting answers what happened to their orders and letters.

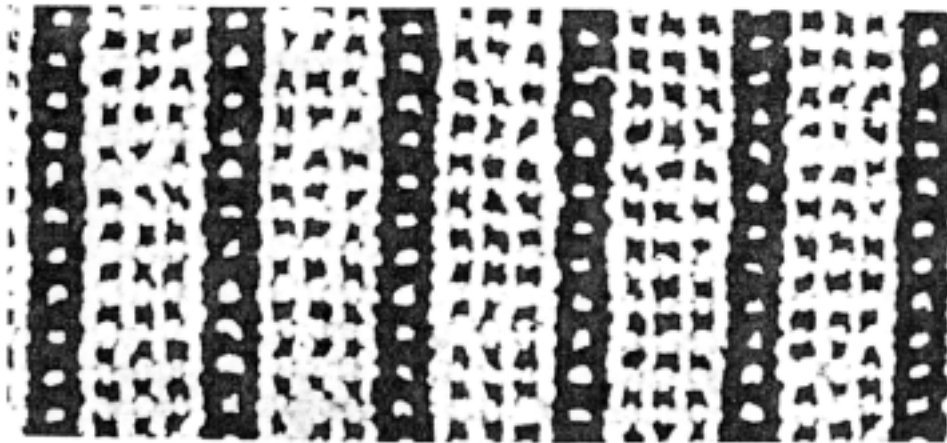
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Using the 10 thread draft from the previous page, the first material has the same warp and weft yarns. The dark is $3/2$ mer. cotton- $3/10$ s of the warp and $5/10$ s of the weft or $8/20$ s of total yarn.

The light is a natural cotton boucle and is $7/10$ s of the warp and $5/10$ s of the weft or $12/20$ s of the total.

The 3.2 has about 1200 yds. to the pound and costs about \$2.50. The boucle has 1400 yds. and costs about \$1.15.

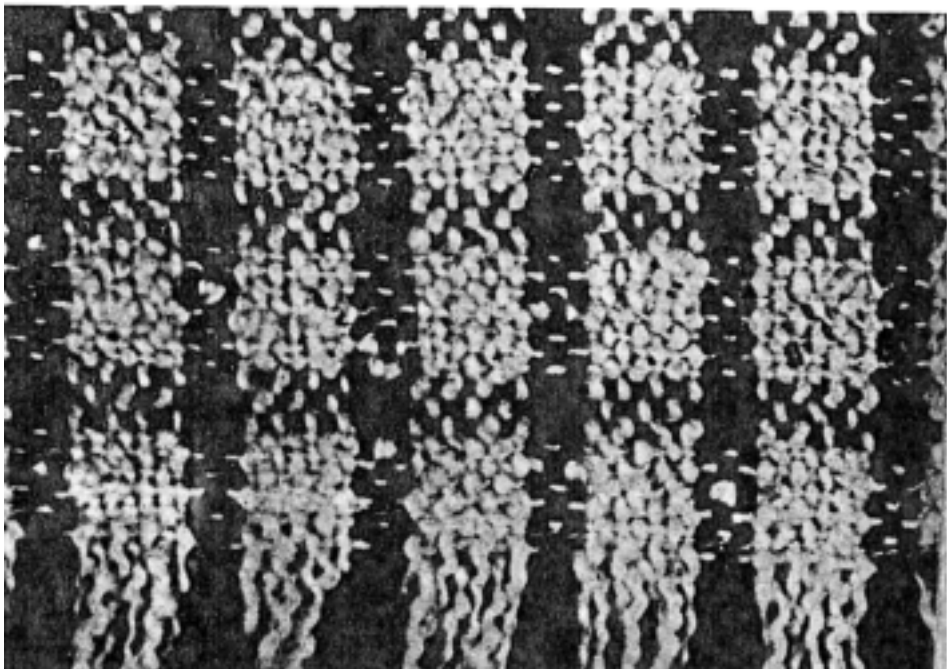
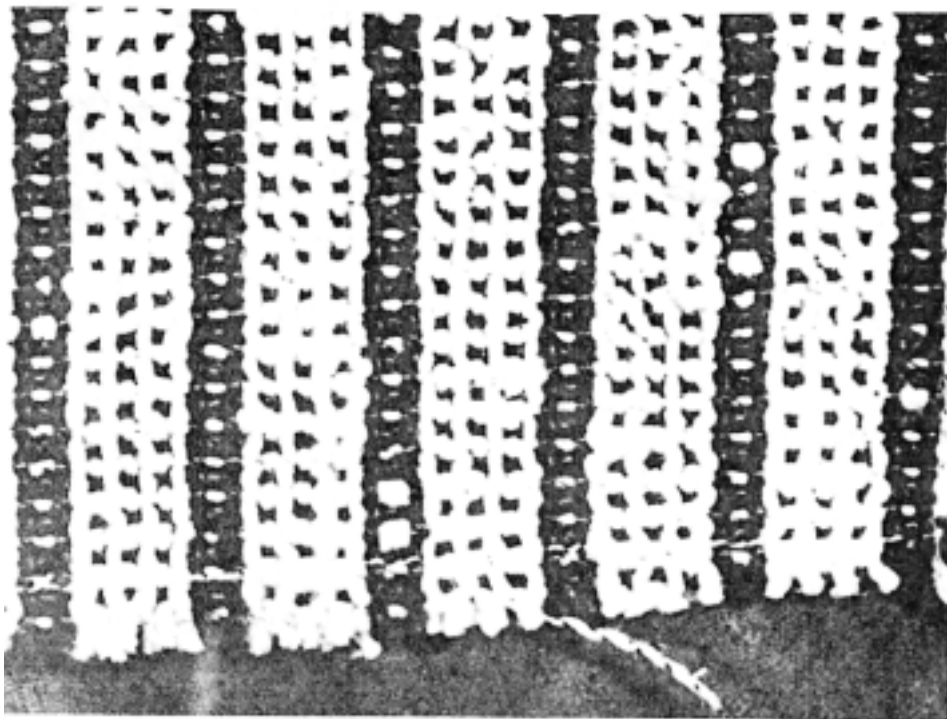
In the next material, the light weft is a nubby boucle having a metallic gold yarn twisted in. The nubby and metallic takes from the yardage so count on 900 to 1000 yards to the pound. Cost is about \$1.25.

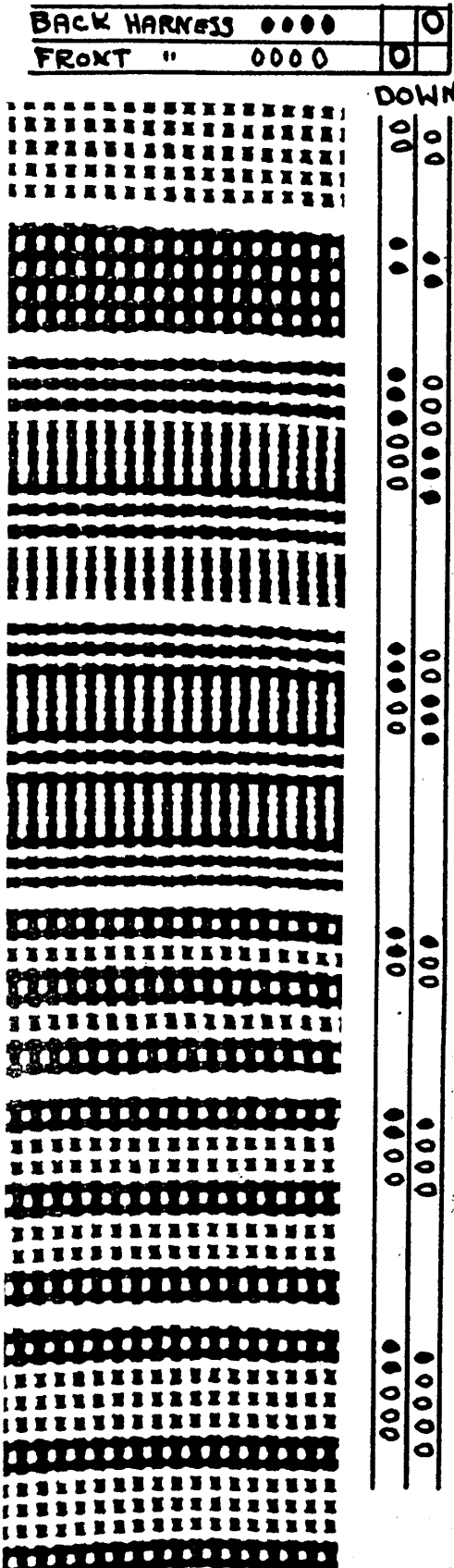
$3/2$ is $8/20$ s of total; boucle is $7/20$ s of total; nubby is $5/20$ s of total—for second material.

Upholstery is more popular in the material with the stripe but you may want to weave so extra small cushions in the even check according to the threading draft. The nubby with metallic is used for weft in the material shown.

You will set warps 15 to the inch with about 15 threads being woven to the inch.

Cost per square yard is about \$1.50. The natural is wonderful for summer. In case you prefer colors instead of natural, you can find good cottons and rayons in a slightly higher price range. For special colors, add about \$1.00 a pound for vat dyeing on lots of about 10 pounds.





Using the treadling drafts from the previous page for new threading drafts, you will find the first two are simply a plain weave in either a light or a dark color, and are woven with alternate dark and light weft. You can use any warp for these. We find the dark warps in four harness bag patterns can be used in tabby weave with alternate color and stripes for ties.



The third treadling draft uses alternate dark-light and alternate light-dark for the two sections of the pattern—all in even pairings. This is a popular pattern for scarfs, ties, and dress material and is usually treadled by the

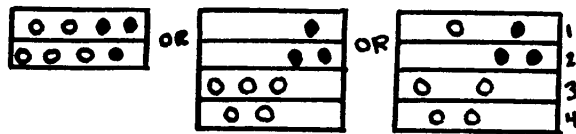
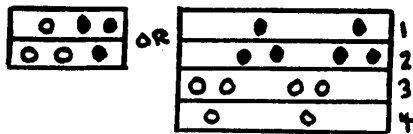


threading draft. This basic use of alternate color and that given in the draft below are frequently used with other alternate color variants and with solid color blocks. They are more often used in plain weave but you will also see them in twills.



This fourth draft has each section started and ended with the same color with an odd number of threads in each section. Usually the dark color predominates.

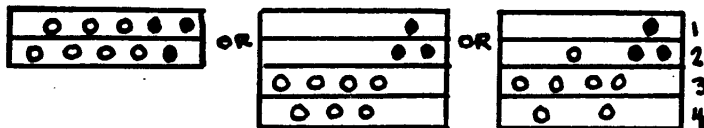
The fifth draft uses three threads of each color. Altho this issue stresses use of the drafts for upholstery, you will often see this variant in shirt-ing and suiting materials. This draft is often threaded to a basic bird-eye twill. You are familiar with it used for rugs. It is also handsome for heavy coating.



This sixth draft tries a different spacing and can be threaded to two or four harness.

For the four harness draft, use a bird-eye variant—a waffle weave or a rosepath.

The seventh draft is the ten thread pattern repeat which



is so popular. It is often used as a two harness weave. However, don't fail to consider it as a four harness bird-eye or waffle weave variant. The four harness draft lends itself to drapery material and you may want to use it with your upholstery material.



Washable upholstery is most practical - we used $3/2$ grey mercerized cotton and textured colonial blue for warp set 15 threads to the inch. Weft was the same $3/2$ with blue rayon. To get the color tone we wanted and to lend glamour to the fabric, we wound a soft green $1/64$ metallic with the rayon weft yarn. As the fabric is washable, no one worries when young Sally clammers up to investigate the new rayon rug yarns sent by January and Wood for the KENTUCKY WEAVER meetings on rugs.

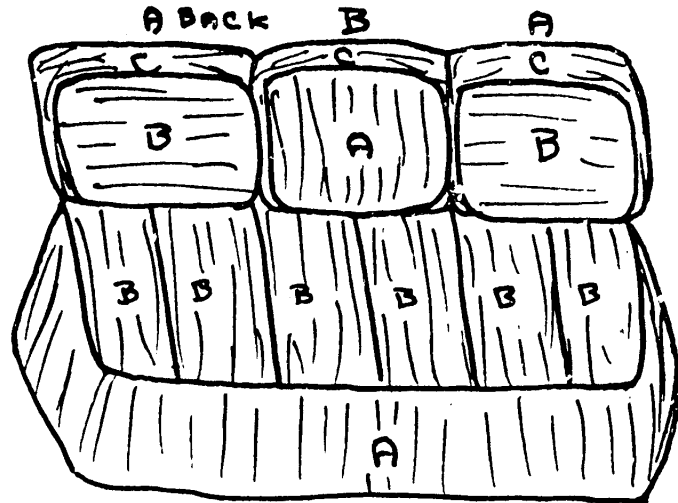
You can weave your upholstery on a 15 inch width, or on a 35 inch width for the average size couch. This will take about 60 square feet. Cost will range from 15 to 25 cents a square foot, according to materials used.

As we wove the couch material on a small loom, we setup three warps.

A rough sketch and the drafts are given at the right. For the first draft, you warp alternate threads for the warp, and weave three threads and seven threads for the weft.

For the second and third warps, you use the second draft. The pattern is threaded in the warp. You weave alternate threads in the weft.

For the washable blue and grey upholstery shown on the previous page, we used the yarns listed below:



3/2 silver grey mercerized cotton for warp and for weft - 3 pounds at \$2.50 a pound from the - CONWAY THREAD COMPANY, 14500 Burt Road, Detroit 23, Michigan

A - 4 YDS.

0
1

 0 - 116
 A - 3x24 2 1 - 116
 SHRINKAGE & WASTAGE 1 1/2 116
 7 1/2 232
 TIMES THREADS

textured colonial blue ratine cotton for the warp - 2 pounds at 90 cents a pound from - EUREKA YARN COMPANY, 621 Broadway, New York 12, N. Y.;

B - 6x45 5 YDS.

1	1	1	0	0
1	1	1	0	0

 230 - 72
 B - 3x24 2 1 - 16!
 1 1/2 23 TIMES 233
 8 1/2

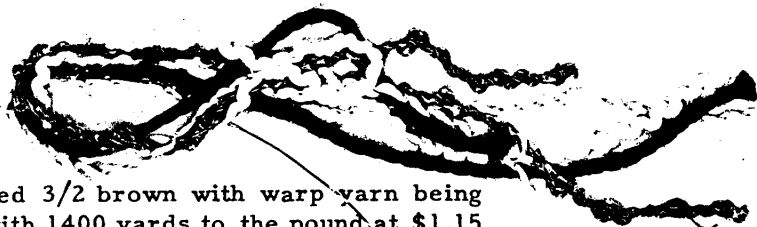
blue rayon ratine (which we wound with the green metallic) - 2 pounds at \$1.25 a pound from the same Eureka Yarn Company;

C - 3x84 7 YDS.

1

 100 ONCE 33
 1 10 TIMES 1 70
 8 103

and 1/64 artic green metallic wound with the rayon for weft - 1/4 pound from the - METLON CORPORATION, 31 Madison Ave., New York 10, N. Y.



For the popular brown and natural, we used 3/2 brown with warp yarn being textured natural cotton boucle - 12741/M with 1400 yards to the pound at \$1.15 from the CLIFTON YARN MILLS, Clifton Heights, Penna.; and with the weft yarn being a natural nubby cotton boucle with gold tinsel at \$1.25 a pound from the Eureka Yarn Company. The yarn samples included are from these same companies who also carry many other yarns suitable for upholstery and other weaving.

The KENTUCKY WEAVER feels these samples add to your use of the drafts. Do you like having the actual samples? If you do, express your appreciation to the companies when you order yarns and mention your KENTUCKY WEAVER magazine, as these companies have made 4400 yards of each yarn available to us for adding the samples and will want to know the yarns are of value to your use of the magazine.

The alternate color warps with variations in treading have been most popular. As many folding chairs are upholstered, the material may be woven in 6 inch widths (or whatever width the back requires) and a 15 inch width for the cushions. For fun, we wove the cushions with one side on a 3-3 spacing to match the backs and the other side on a 3-7 spacing.

For the chairs, we warped $3/4$ yards for each back on the 6 inch width (plus 1 yard for wastage). For the cushions, we warped $5/4$ yards for each cushion on the 15 inch width (plus wastage) - and an extra cushion or so can be used for gifts.

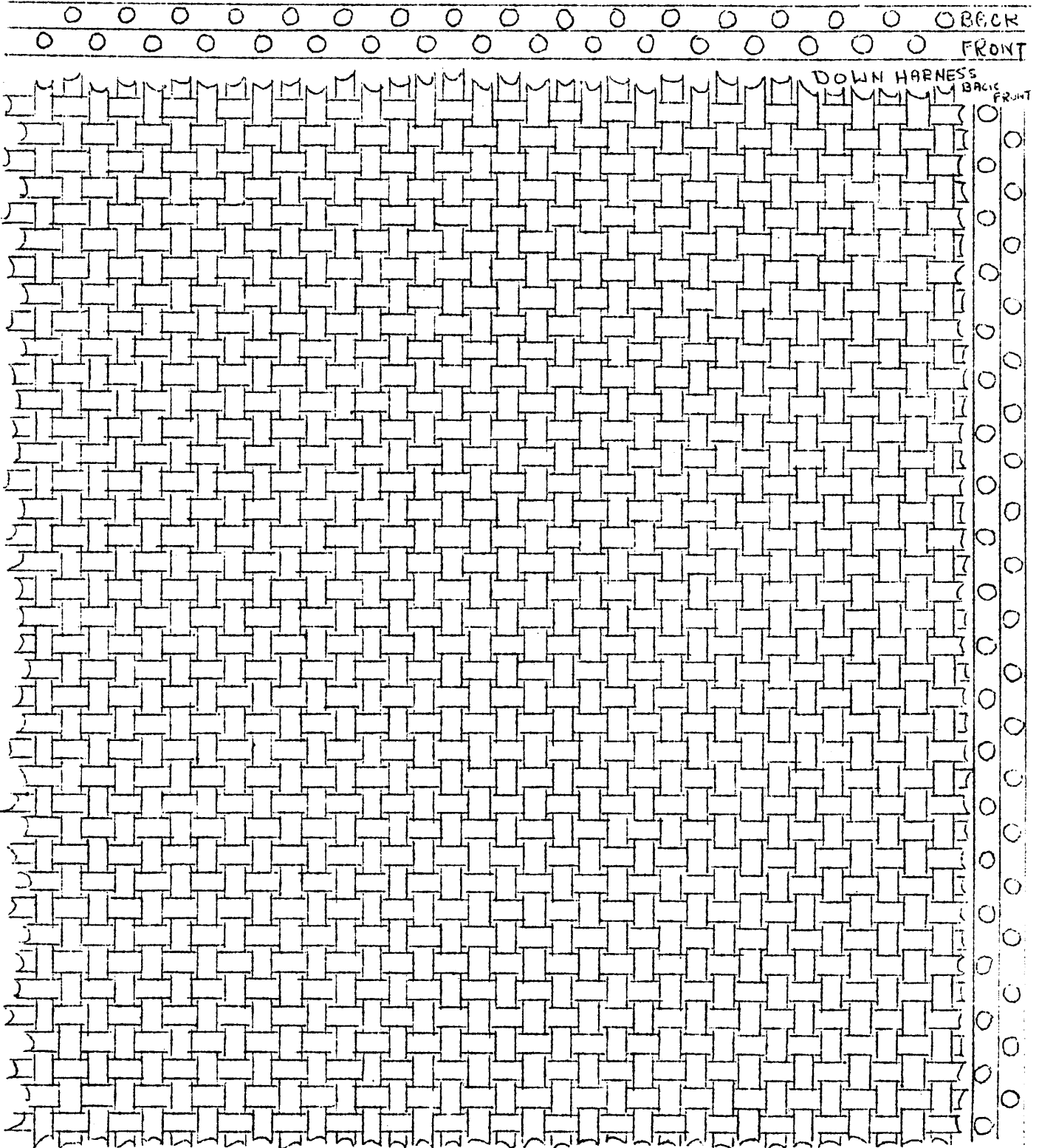
For classes or for weavers liking to experiment, an infinite number of color and texture variations can be worked out. For this use, setup two neutral colors which lend themselves for use with different colors. Use one even smooth yarn and one rough texture yarn.

You can use the workpage in the back of this issue to try-out ideas.



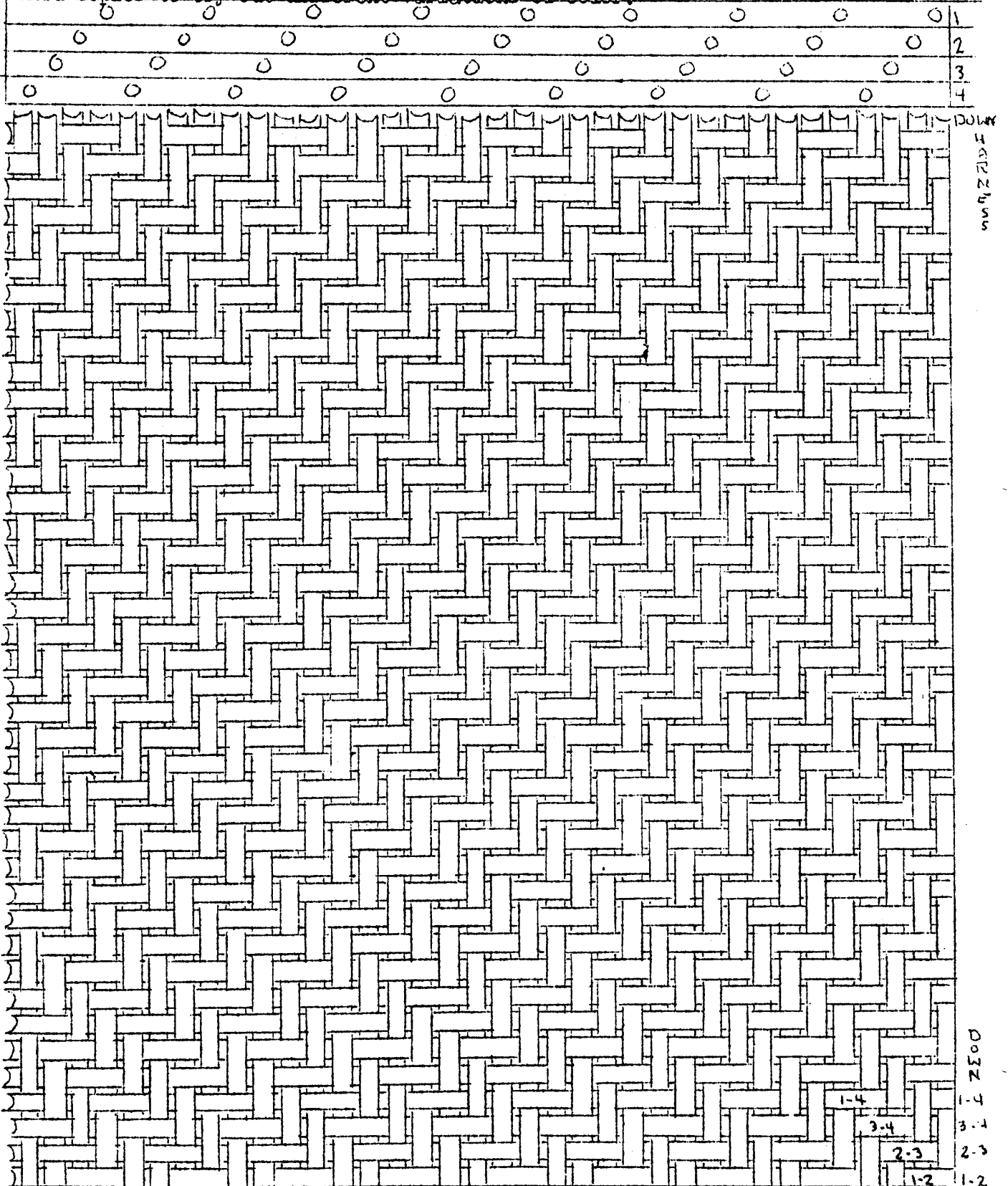
1. Warp alternate color in pairs on 2 harness loom, using a very light and a very dark color; weave same with 2 threads light, 2 dark.
2. On same warp, weave same light color with a different dark color.
3. On same warp, weave same dark color with a different light color.
4. On same warp, weave light hue of dark color, dark hue of light color.
5. On same warp, weave 2 threads of one color, 3 threads of second color- try with four principles as listed above.
6. On same warp, weave three colors in pairs. Then try other combinations.

Use water color pencils for trying out colors on this work page. For additional pages place a thin paper over this page to work thru, or order class pages from us.



Warp alternate color in pairs on a basic twill- 1-2-3-4, using a dark color and a different light color; weave same in pairs- trying out the pattern obtained by first color on 1-2,2-3 and second color on 3-4,1-4;or 1-4,1-2 and 2-3,3-4 first color on 2-3,3-4 and second color on 1-4,1-2;or 3-4,1-4 and 1-2,2-3.

On the same warp, try some of the pairings from the page 59 series- also applying the twill principles shown above for horizontal or vertical stripe. Use water color pencils on this page; order additional pages or use a thin paper over this page for extra copies to try out different variations of color.





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August
1950
Vol. III - No. 8

86 This month drafts in structural design by alternate color on two harness are used. The first group are based on alternate color by pairs of threads. Whether you use this magazine for your personal use, for teaching, with a group, or otherwise, you will enjoy setting up at least one warp. The idea is especially valuable as a basis for studying design by color and as a forerunner to four harness weaves using the same idea. Your test warp may try many yarns and may be made into bags, scarfs, etc.

A second group of patterns used alternate color by single threads in combination with alternate color by pairs of threads. In this group, we used several experimental threads- FIBER V, ORLON, NYLON. Compare these with the patterns in homespun wools. As soon as world conditions permit, KENTUCKY WEAVER members will have the chance of getting an experimental warp of a few pounds of yarn before it is placed on the regular market in a full color line.

As we planned this issue for weavers to experiment a bit, several of the warps were made up into small functional textiles as shown on the cover. KENTUCKY WEAVER members may thank the BUTTERICK COMPANY for the free pattern. Two others are on pages 95-96.

The cover also introduces you to your new staff photographer Mr. M.J.Robards. Our Mr. R.L. Kirkpatrick left Louisville to setup his own shop in the South. The KENTUCKY WEAVER feels we are lucky to have his former partner as our staff photographer. Mr Robards models a tie warped and woven in dark green and beige. The second tie from the same warp is woven in green, rust, and beige

Mrs. Robards models a mustard and blue-green homespun wool hat and bag warped and woven with 2 mustard, 2 blue-green. Margaret Montgomery made the bag by the Butterick pattern and will make a copy of the hat pattern for a later issue of the magazine. Young Miss Robards models a bag made on a small "oatmeal" box. Bag and scarf are drafted on page 90. She liked the nubby texture. Most yarn companies have similar yarns in a good range of colors; these may be obtained locally in ounce skeins.

You will find these pages usable on your local community projects. The youngsters can have fun weaving and making "oatmeal" box bags- from "scrap box" yarns or in cottons at about 30 cents an unlined bag made with poultry rings. At the Little Loomhouse, we like such projects as it brings out good group work, and everyone can create his own variation of pattern. We are using similar pages on the state program of arts and crafts in several states.

Mentioning pages, we will give datum on the Little Loomhouse "page series" numbers. The KENTUCKY WEAVER first number is the volume number- III for 1950; second number indicates the month- 8 for August; third number is the consecutive page number for the year as 85-96 for this month. At the Little Loomhouse, we print many pages on the same subject for our Little Loomhouse membership, for extension classes, as well as those in the KENTUCKY WEAVER. Thus, we assign a number so all pages in that type weave will fall together- as 58 for structural design by alternate color for two harness, as 59 for structural design by alternate color in pairs.

The mail loss on incoming mail has been very heavy. We are spending hours a day on reported losses- time we have rather spend on test warps and pages of the KENTUCKY WEAVER. But we are still in a quandary- if the postman does not deliver your mail to us, we cant fill your orders or answer your mail. You know how hard it is to go thru a few old records. Well, imagine our problem when a guild reports on from two to thirtyone people who have written us and whose letters we did not receive. We are having to change the September issue as we have had reports of twenty odd letters containing pictures and samples from our English members not arriving at the Little Loomhouse. These were sent for the September issue on twills.

KENTUCKY WEAVER-Vol.III.,No.8.,August 1950	The KENTUCKY WEAVER is published monthly.
Cover, misc. drafts of Aug. issue....85-86	Little Loomhouse, publisher.
Alternate Color in pairs.....87-88	Lou Tate, editor.
Alternate Color combined.....89-90	M.J.Robards, staff photographer.
Alternate color in homespuns..... 91	
Same in FIBER V, ORLON, NYLON..... 92	\$3.00 annual membership subscription.
Same for dress and tie material.....93-94	Little Loomhouse, Kenwood Hill,
Bag Patterns.....95-96	Louisville 8, Kentucky.

An early form of design is the use of color to create the pattern. In this issue, are a few of the possibilities of structural design by alternate color in pairs of threads.

The basic pattern is threaded in a regular plain weave with two threads of the first color alternating with two threads of the second color for a four thread pattern repeat.

In the July issue, several suggestions of treadling were made to show variations of patterns possible on the same warp. On this page are:

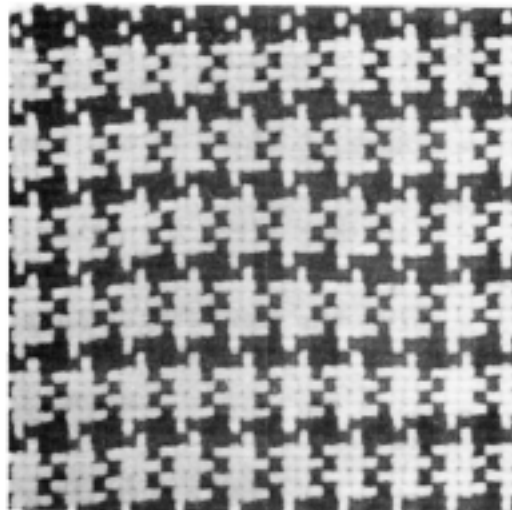
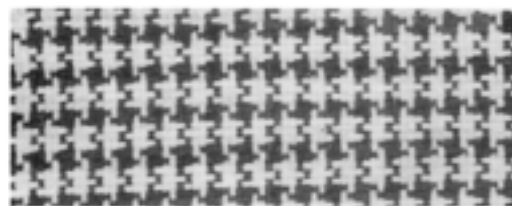
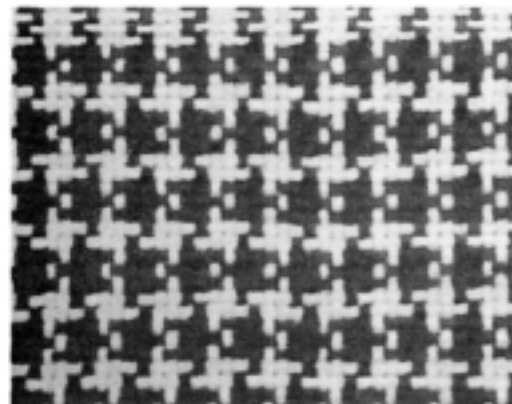
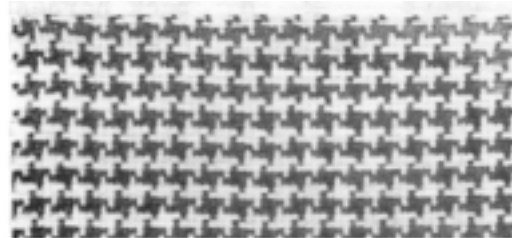
- ill. 1-woven as threaded with 2 dark, 2 light
- ill. 2-woven with 3 dark, 2 light
- ill. 3-woven with 2 dark, 3 light
- ill. 4-woven with 2 dark, 2 light, 2 third color.

The design may be used for background as shown in ill. 5 where texture is emphasized. See also the bag below. The warp was 2 lime green shiny rayon, 2 dull nylon chenille. Metallics were used in both wefts-green straw rayon-and-metallic, white dull rayon-and-metallic.

If you have not already tried this idea on a warp, you will enjoy a bag or a tie warp. For a fine tie warp, use 30/2 or 40/2 wool set 30 to the inch, 30/3 or 20/2 set 24 to the inch, 18/2 set 20 to the inch for ties, hats, bags, etc. For bags and hats, use heavier materials set 15 threads to the inch.

This idea, set-up in 8 to 10 inch width warps, is excellent for weaving or school groups to use with each weaver or small group setting up different variations of warp in type yarns, colors, etc.

The bag below is from one of the school weaving classes affiliated with the Little Loomhouse. A sixteen year old, who was to be maid-of-honor for her older sister, found the bridesmaids could not find evening bags to match their dresses. So she setup short warps in each needed color. Costs of all materials - yarns, lining, rings ranges from \$3.00 to \$1.50 for most wools, to 30 cents for unlined cottons used by recreation groups.



Draft	<u> x </u>	<u> o </u>	back harness	This draft of structural design by alternate color in pairs has two of the first color, then two of the second for a four thread pattern in plain weave.
	<u> x </u>	<u> o </u>	front harness	

You will find 2 very dark as navy, 2 light as rose makes an interesting warp for trying out different variations. Or for ties, use brown and light green set 20 to the inch in 18/2 wool for 308 threads. Each variant may be woven 27 inches for a tie, or a few inches for small change purses or glasscases. For scarfs, set 15 threads to the inch in 15/3 wool for a 144 thread warp. This warp may also be used for bags.

For school use, allow one yard of warp (72 yds dark, 72 yds.light) for wastage; 30 inches (120 yds. dark, 120 yds.light for warp and weft) for each bag; and 54 inches (216 dark, 216 light for warp and weft) for each scarf. Thus, if a group of students are working together, they can get the yarns locally in ounce balls of about 150 yards to the ounce. We suggest 3 $\frac{1}{2}$ to 5 $\frac{1}{2}$ yard class warps as being easy for new students to warp and wind. The class will thus have an opportunity to set up different colors using different color intensity or gradation.

For college classes, we suggest the same type warps plus the tie warps. As some college girls like to follow their first lesson (weaving color in the weft) with color in the warp, we have had a number of careful students to set-up wool warps on their second lesson and occasionally one will start weaving a suit (tho in this case, a skilled weaver warped and wound the 9 $\frac{1}{2}$ to 11 $\frac{1}{2}$ yards of 15 inch material in 18/2 wool needed for a suit) on her second weaving lesson. We use the 15 inch weaving space of the small portable looms as students can carry their looms home.

Try some of the variants listed below. When you make-up your material, the Little Loomhouse will be glad to have a 2 or 3 square inch sample, and will be glad to send you in return some of the additional pages in the page 58-59 series on structural design by alternate color.

In addition to the ties, you can weave change purses, glasscases, and billfolds on the 308 thread warp of 18/2 wool set 20 to the inch. Weft yarns may vary in size and type and texture. Ties require 27 inches; the others need only 4 to 9 inches of each variant according to the pattern you use in making up the material. For a warp of 2 dark and 2 light threads (as 2 navy blue, 2 light rose); weave:

- 2 dark, 2 light in the same color according to draft, as 2 navy, 2 light rose;
- 2 another dark, 2 light, as 2 plum, 2 rose;
- 2 dark, 2 another light, as 2 navy, 2 grey;
- 2 another dark, 2 another light, as 2 plum, 2 light grey;
- 2 dark of light color, 2 light of dark color, as 2 wine, 2 light blue;

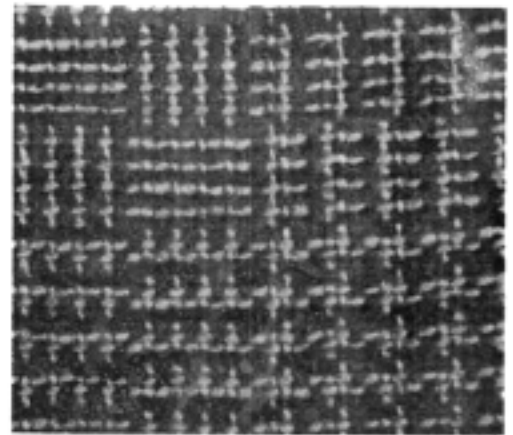
- using the same suggestions, 2 medium dark, 2 light, as 2 medium blue, 2 rose;
- using the same suggestions, 2 dark, 2 medium light, as 2 navy, 2 medium rose;

- using the same suggestions, 3 dark, 2 light;
- using the same suggestions, 2 dark, 3 light;

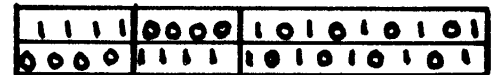
- using the same suggestions, 2 dark, 2 light, 2 different color;
- using the same suggestions, 2 dark, 1 light, 1 another light color;
- using the same suggestions, 1 dark, 1 another dark, 2 light
- using the same suggestions, 2 dark, 1 different color, 2 light, 1 different color, and thus infinitum.

It would be impossible to make suggestions for all possible variants in weaving on a warp threaded to structural design in alternate color by pairs on a two harness loom. However, try a few first in yarns of the same weight; follow with several treadling variations in yarns of different textures. You may like the simplicity of this draft for a suit for all year wear. If you like sophisticated design, try a textured yarn in one of the colors. In addition to the consideration of the value of this weave for weaving students thru the Little Loomhouse college extension classes and for those adventuring in weaving thru the KENTUCKY WEAVER, I personally like wearing suits in the weave- proper for "lugging" looms around (I should belong to the truckdrivers union) or for a dress affair (where the material "stars" if photographed or televised).

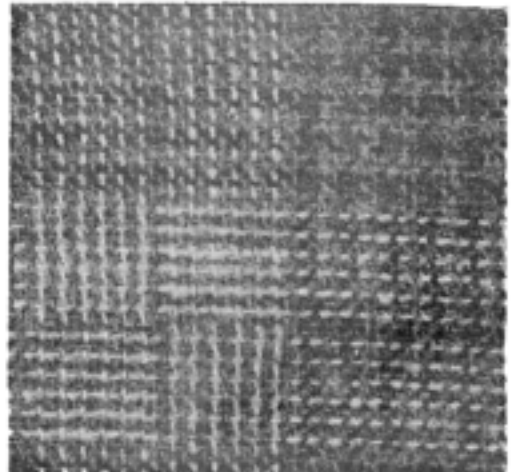
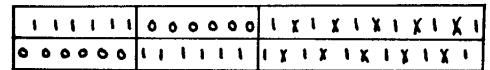
On this page are two drafts combining alternate color and alternate color in pairs. The warps show different homespun yarns from the U.S., Canada, England, and Scotland. Costs were from \$3.00 to \$4.50 - you will want to import your own yarn. Often to get the color, type, and size yarn, you will use homespuns from different sources. The suits and coats averaged a cost of \$10.00 to \$20.00 according to amount of yardage needed. At the Little Loomhouse, we always purchase an ample amount. The extra yarn is always used up - for bag warps, for testing out new ideas.



The first warp is a U.S. homespun in gold and black-yarn has about 2400 yards to the pound. It was set 20 threads to the inch - 2 per dent in a 10 dent reed. It was made into a top-coat for a gold suit. As the pattern repeat has 18 black, 16 gold, you will need about equal amounts - we used 1-1/2 pounds of each color.

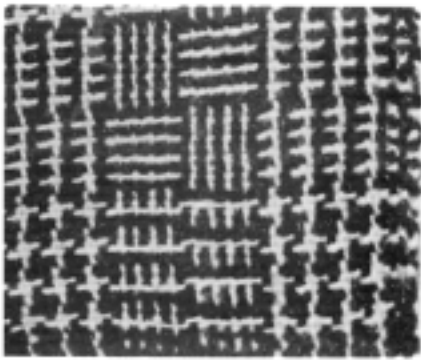


The second homespun was a heavier Canadian homespun - yarn has about 1800 yards to the pound. It was set 20 to the inch 2 per dent in a 10 dent reed, in heather brown, tan, dark red for one warp. It was set 15 to the inch in brown, tan, and kelly green for a second warp. The woven material was made into an all weather coat. The "sheepy" homespuns are almost waterproof but we had the coats treated with water repellent. As the pattern repeat has 24 dark, 12 light, 10 contrast, you will need 2 pounds of dark and 1 pound of each other color. Cost of \$2.60-\$3.00 per pound according to where purchased.

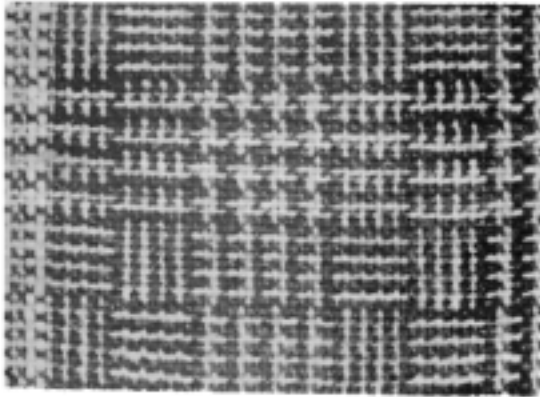


The third set-up is Scottish and English homespuns - brown flake yarn has 2400 yards to the pound, and tan and green English yarns have 3200 yards. It was set 24 to the inch - 2 per dent in 12 dent reed. Using the first draft but with 3 colors, the pattern repeat has 18 brown, 8 tan, 8 green. Of the Scottish flaky homespun, we had very little left over from 2 pounds, but a good amount from the pound each of the other homespuns. The bag below was woven from the left-over yarns and made up by the pattern on page 95.



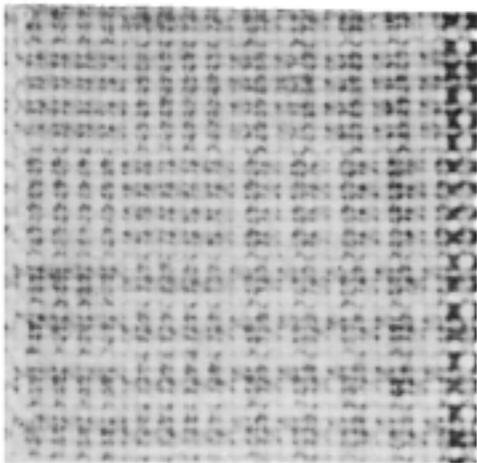


1. 1 Whether you plan to go to the seashore, the mountains, or the big city, these materials designed for dressmaker suits will serve you well for traveling and for all year ear. Using the 34 thread draft and weaving by the same raft, we set up four warps with 18 threads being the combination of alternate pairs of threads and with 16 threads eing the two 8 thread alternate color blocks. At the Little oomhouse, we used some experimental yarns which were ade available to us to show KENTUCKY WEAVER members hat could be woven with them - fiber V, orlon, and nylon. s soon as the yarns are ready for market, you will be given ourcees.



1. 2 The first warp (ill. 1) shows a smart cloth for making a dressmaker suit - very dark brown nylon cord and medium beige fiber V. The nylon is about twice the eight of the fiber V. The handwoven material has good body r suiting, and when made up, will pack well for traveling.

1. 2 shows a dark mountain green orlon combined with light reen fiber V - the orlon is slightly heavier. This cloth is ighter in weight and can also be used for dress material, oth orlon and fiber V stand heavy wear tests and, when they n be produced in sufficient quantity, will become much used irns.



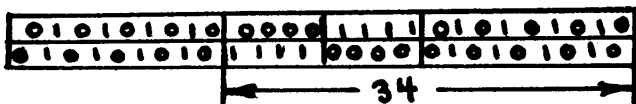
1. 3 This material, (in contrast to the above warps which use more of the darker color) has the light grey nylon edominate over the darker grey orlon. The light grey nylon also a heavier yarn - regular nylon knitting yarn of about 00 yards to the pound as against the darker grey orlon of out 4500 yards to the pound. The draft uses 18 of the heavier ght grey against the 16 of the darker grey. Compare with e warps in ill. 1, 2 where the darker color is heavier in ight and predominates with 18 threads against 16 of the ghter weight and lighter color threads.

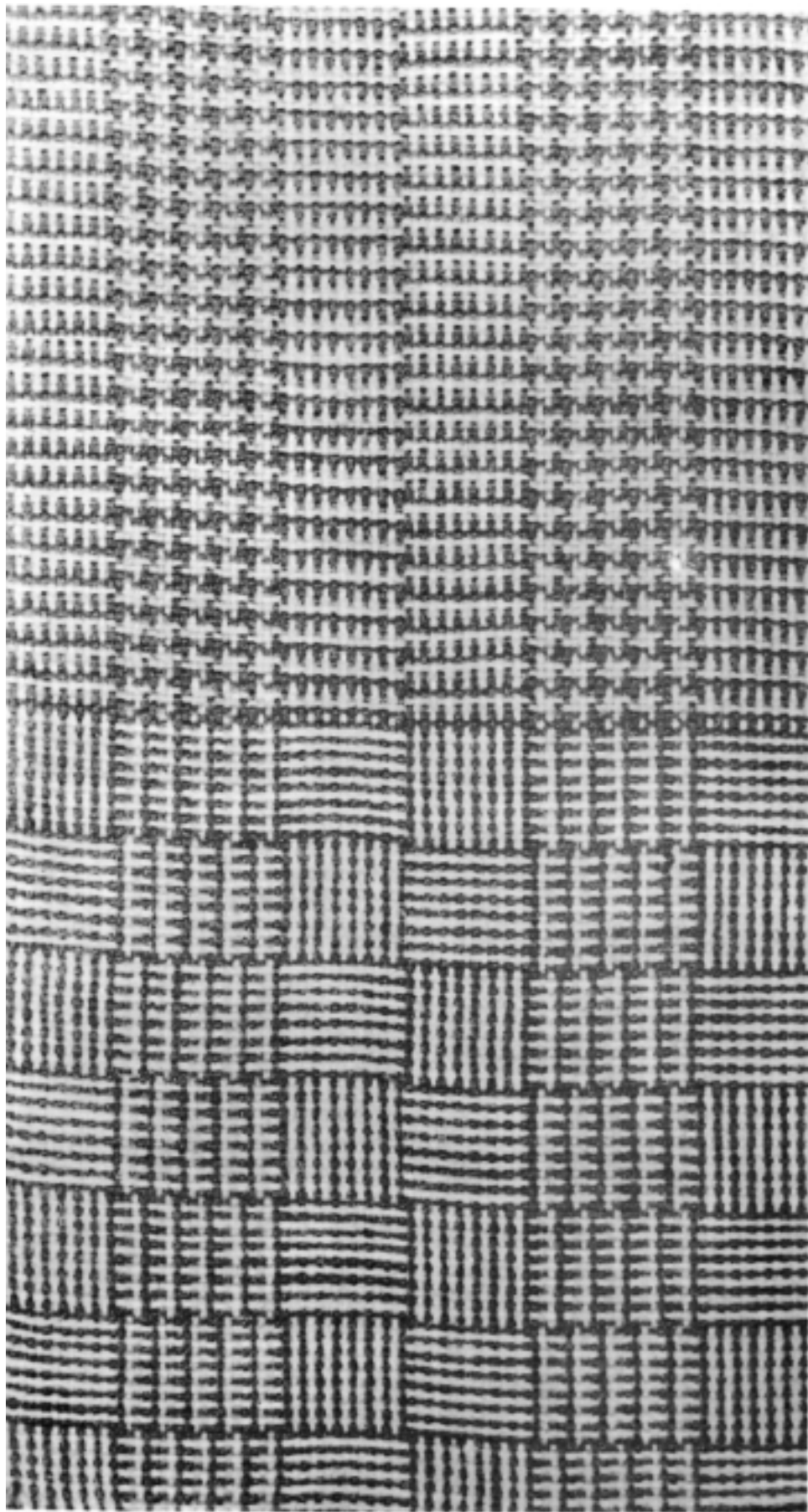
the Little Loomhouse, our favorite in this group of four aterials for dressmaker suits is shown in the lower illustration - frosty white nylon chenille used with seagreen orlon for a dressmaker suiting as fresh as the frothy waves riding in from the sea.



All materials were set 20 threads to the inch on the draft below, and were woven by the same draft.

Samples of both of these materials have been sent to you as used in a four harness draft. As soon as world conditions are better, the companies making the yarns available to you in samples (and in the test warps thru the KENTUCKY WEAVER) plan to provide you with ample quantity - first, a couple of pounds for a suit before being ready for the regular market; then on the regular market with full range of colors. We hope soon to tell you where you can buy them in any quantity.

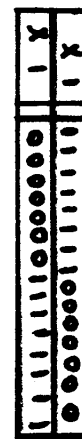




Usually for dress material the pattern is woven as warped. However for ties, you may want to weave just one part of the pattern.

Fig. 1 shows two dark brown alternating with two green. You may also want to try some of the color combinations as listed on pages 87-88.

This treadling of your warp is good for skirts to be made with coat in the true pattern as shown on the previous page.



REPEAT 2 OF EACH COLOR

REPEAT DARK, LIGHT 7 TIMES, THEN DARK;

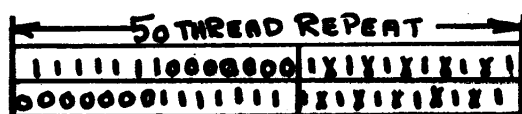
REPEAT - STARTING ON OTHER SHED - DARK, LIGHT 7 TIMES, THEN DARK.

Fig. 2 shows the "log cabin" effect. This is woven with an alternate dark and light with dark starting and ending the 15 thread block.

Another stripe effect for ties may be obtained by simply weaving dark and light for the 27 inches needed for ties.

As most men prefer the soft handwoven wool ties for winter use, a warp like this gives you opportunity to try several ideas.

DARK 1 - 26
 LIGHT 0 - 14
 CONTRAST X - 10

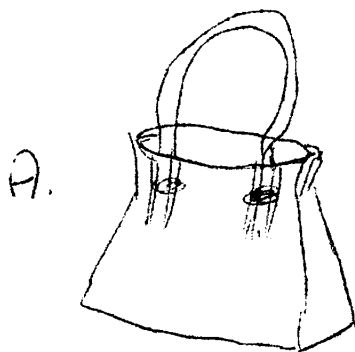


These two patterns were popular with our different school and recreational programs as they can be woven and made by the 12 to 18 year olds with little or no help. For each pattern, you will need about 33 inches of woven material from an 8 to 10 inch warp width. For bag and scarf sets, allow an additional 54-60 inches of warp in warping the loom.

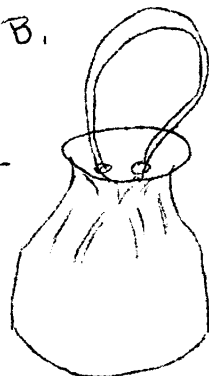
In addition to the woven material, you will need 1/4 yard of lining taffeta, plastic rings (6 for "oatmeal box" bag, 8 for oblong), and a little over a yard of cord. This cord can be made from the weaving yarns. If several use the same color of lining, 7/8 yards will give the lining material for 5 bags.

The round bottom may be made of buckram. Often the youngsters cut down an oat meal box to 2 1/2 to 3 inch height and so call the bags "oatmeal box" bags. The oblong bag needs a buckram or other stiff bottom.

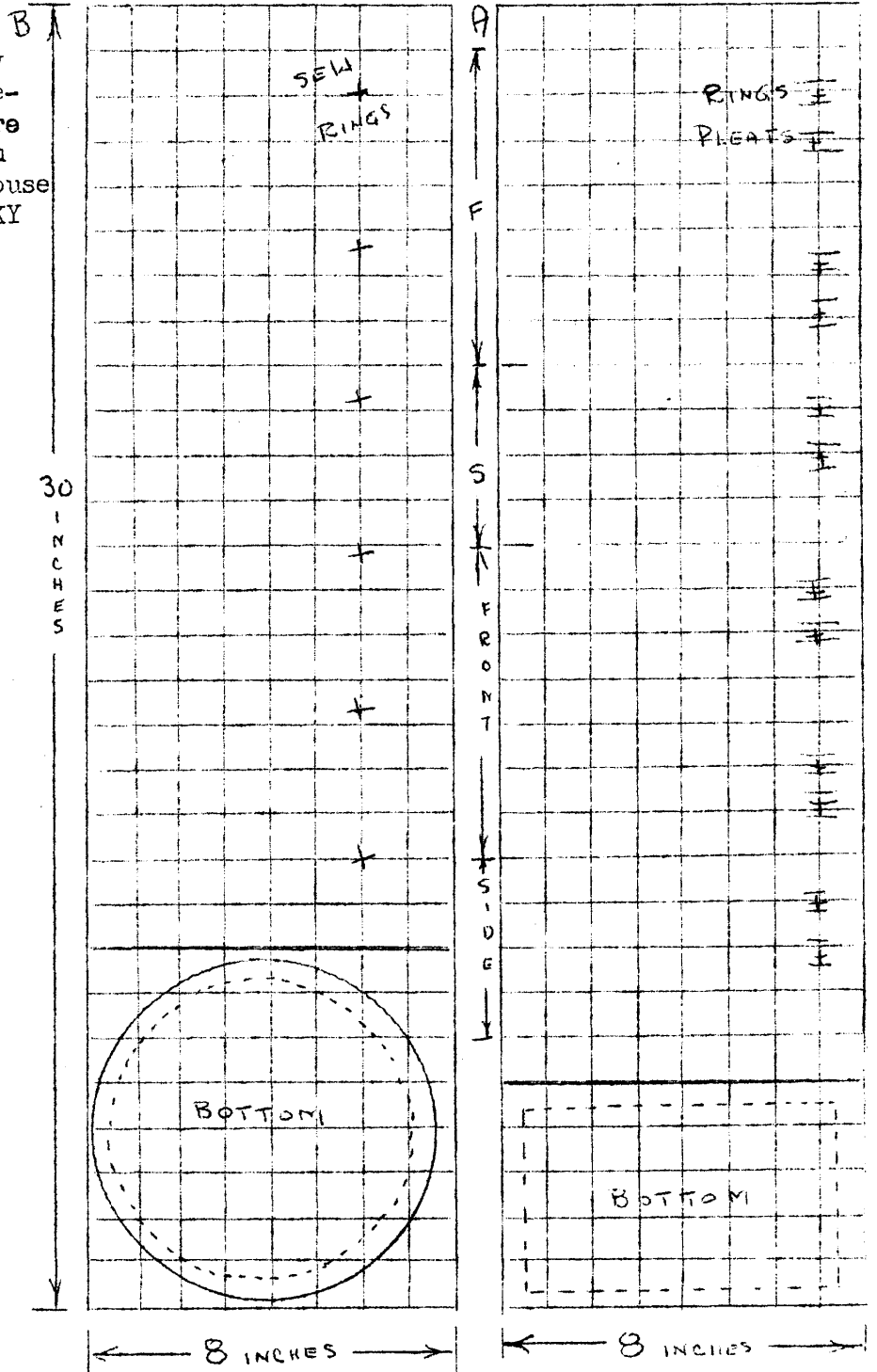
If you have a good bag pattern, especially one easy for school youngsters to use- which you would like to share with other weavers, will you send it to the Little Loomhouse for later use in the KENTUCKY WEAVER.



A.



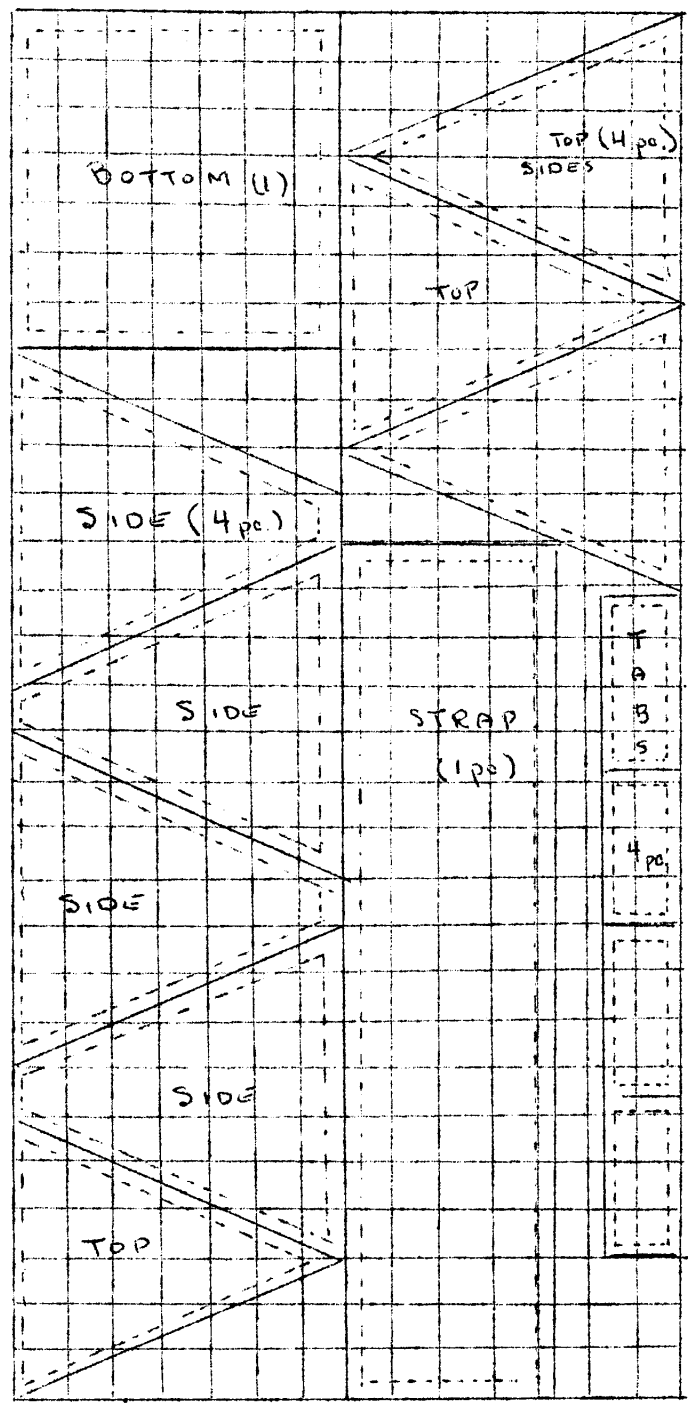
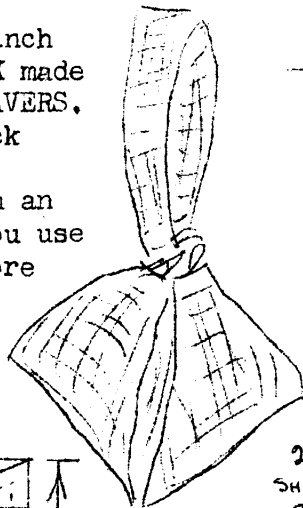
MADE ON OATMEAL BOX OR LIKE ROUND FORM



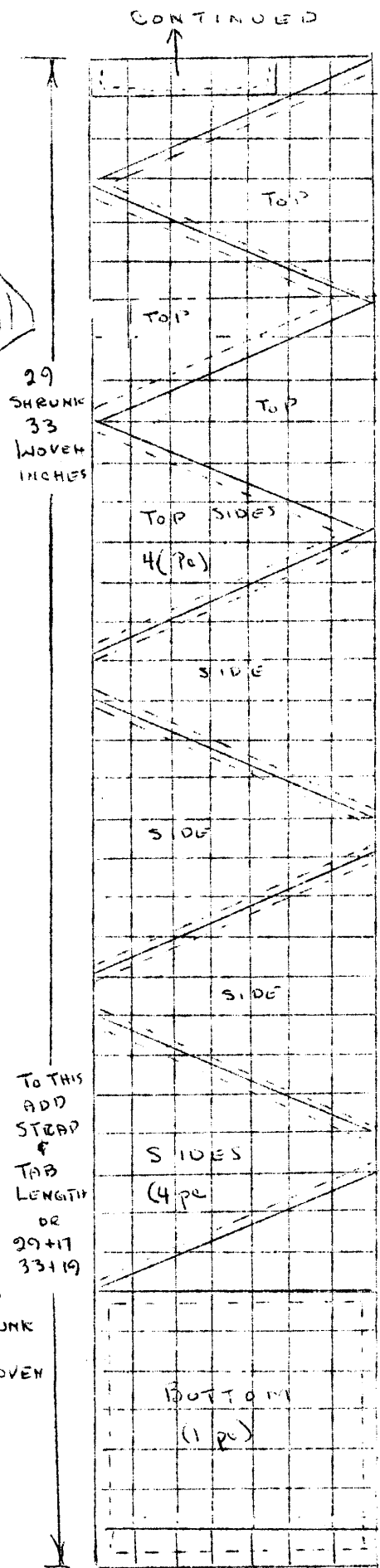
III-8-96 BAG PATTERN for 15 or 8 inch width warps

This shows layouts for 15(14) and 8(7) inch warps of the bag pattern which BUTTERICK made available to members of the KENTUCKY WEAVERS. It may also be obtained free at Butterick agencies. The pattern requires 33 woven inches on a 15 inch warp or 62 inches on an 8 inch warp for any small pattern. If you use a plaid or other large pattern, allow more in order to make each panel center well.

Pattern gives lining and buckram requirements as well as stitching instructions.



14 SHRUNK
SET 15 TO 15 1/2 ON LOOM



29 SHRUNK
33 WOVEN
INCHES

TO THIS
ADD
STRAP
&
TAB
LENGTH
OR
29+17
33+19

STRAP 8
4 TABS
17 SHRUNK
OR
19 WOVEN

7 INCHES
WIDTH

7 INCHES SHRUNK
8 INCHES ON LOOM