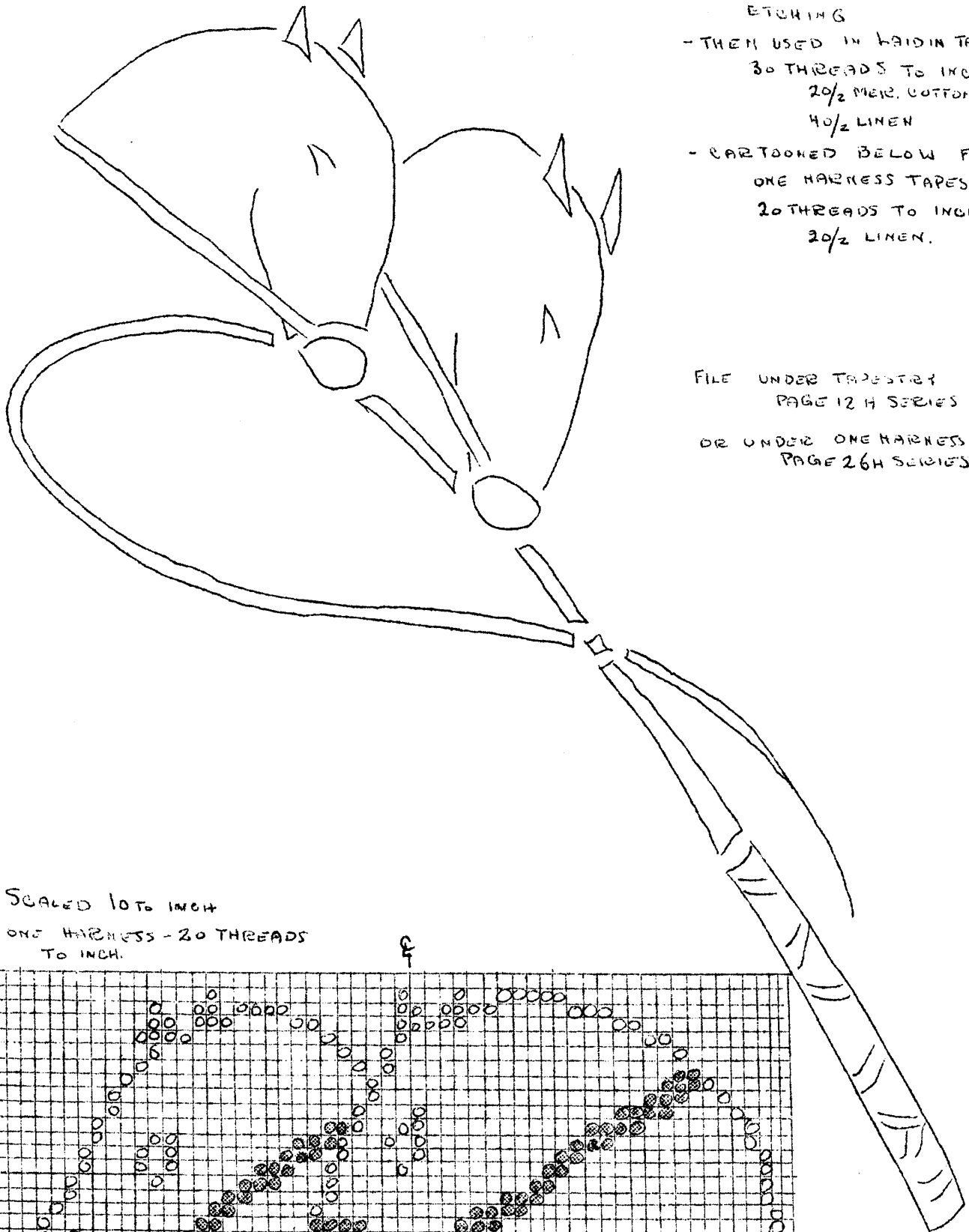


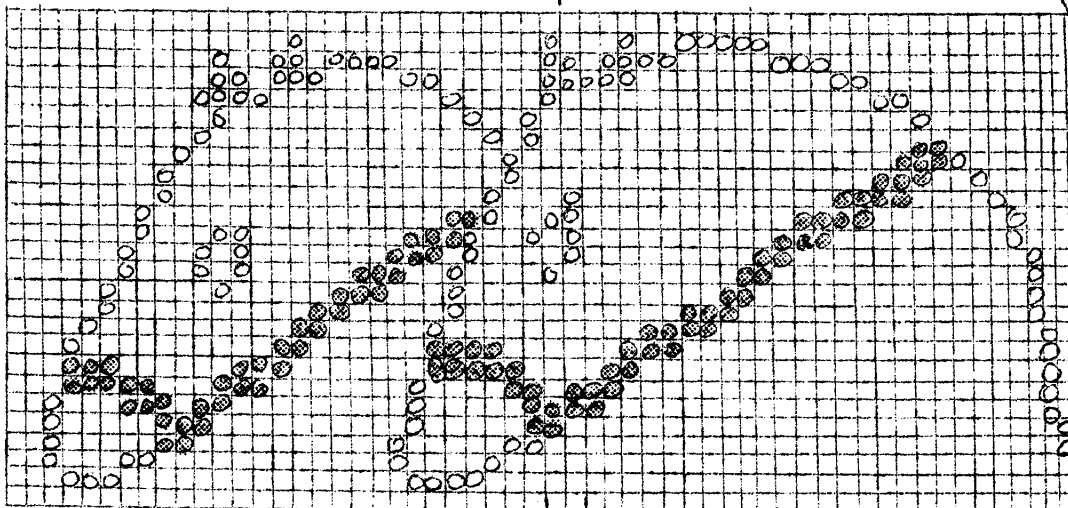
CARTOON FROM
MABEL PALMORE WAITMAN

- ORIGINALLY USED FOR AN ETCHING
- THEN USED IN HAIKIN TAPESTRY
30 THREADS TO INCH
20/2 MER. COTTON
40/2 LINEN
- CARTOONED BELOW FOR
ONE HAIKIN TAPESTRY
20 THREADS TO INCH
20/2 LINEN.



FILE UNDER TAPESTRY
PAGE 12 H SERIES
OR UNDER ONE HAIKIN
PAGE 26 H SERIES

SCALED 10 TO INCH
ONE HAIKIN - 20 THREADS
TO INCH.



Most scotties are charming. But Chris was particularly ingratiating. Many of you may remember her well-poised greetings. I particularly remember her bland air of innocence when we would enter the Palmore living room after being out on a chilly night. Giving most affectionate greetings, Chris would almost immediately "return" to her hard bed on a bare spot on the floor with an angelic expression showing resignation to her hard fate! Should, however, anyone be so harsh as to doubt Chris' sincerity and lay a hand on the petitpoint footstool, the exquisitely stitched wool cover would be nice and warm.

Mabel once laughed and said she had made two mistakes about the footstool- first, in having it of material too fine for a dog's nails in those seven turnarounds necessary before a good nap, and second, in thinking she convenience the beautifully mannered Chris that the stool was not made especially for a dog's use. Tho, we must be perfectly fair to Chris and admit no one ever saw her on the footstool.

Chris is a good design for use in small textiles as towels, cocktail napkins. The single "Chris" or several figures in the same series are excellent to use for children.

We wove Chris for little towels in 20/2 linen set 20 to the inch for 264 threads; and for party napkins in 20/2 colored linen set 20 to the inch for 108 threads.

Equally as good is 20/2 linen, 12/4 cotton (for new weavers), set 15 to the inch for 188 threads. If a 15 count warp is used, a few threads may need be added to the height- as at 8, 9, and 21.

Other warps are 20/2 linen or 10/2 mer. cotton, 20 to the inch;
30/2 linen, or 10/2 mer. cot. or 20/3 mer. cot., 24 to the inch;
35/2 or 40/2 linen, or 20/2 or 30/3 mer. cotton, 30 to the inch.

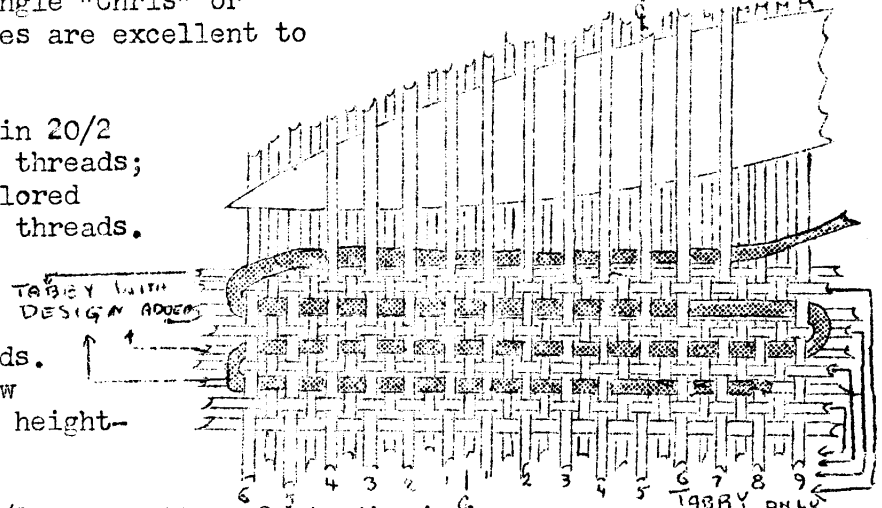
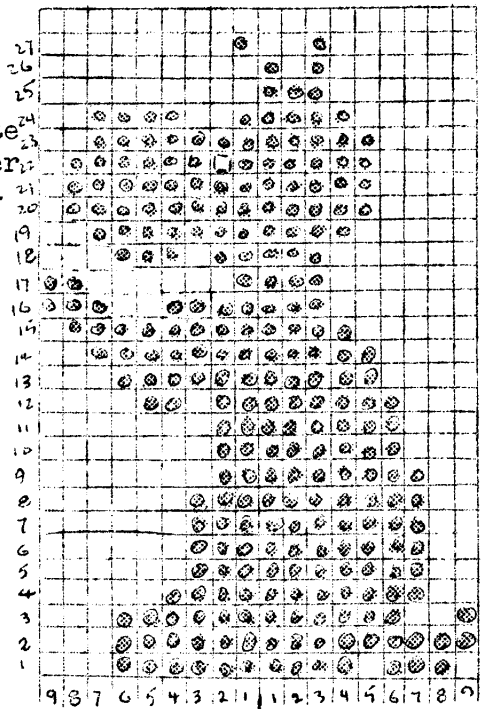
ONEHARNESSTAPESTRY is a technic for the new weaver and one muchly used by the skilled weaver. Each block on the cartoon represents the design shed which has a tabby thread plus a heavy design thread wherever indicated by the cartoon; each line on the cartoon represents the down haft of the shed, and when woven is always a tabby. Likewise, the same is indicated in weaving as the design progresses.

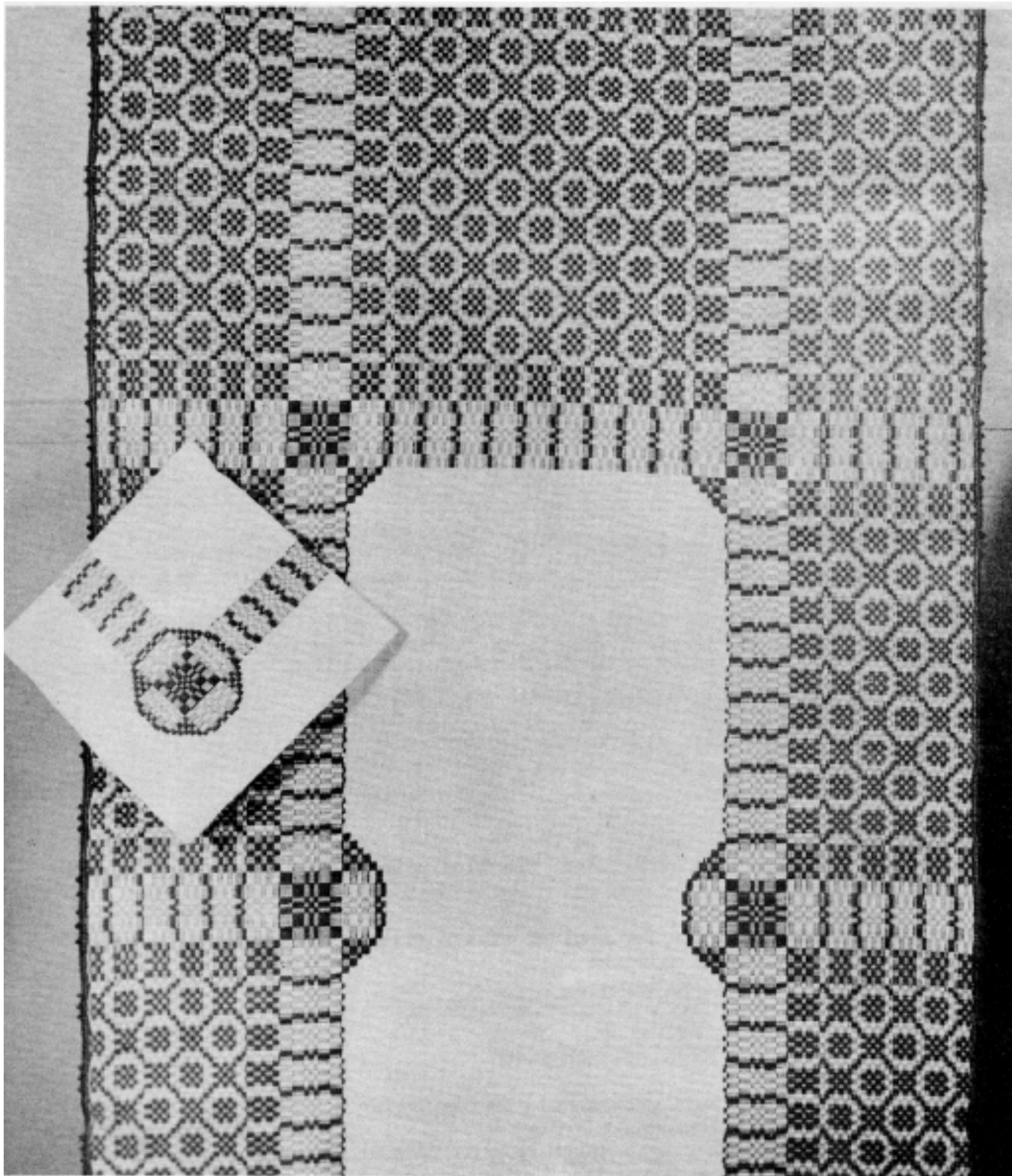
Tabby should be about the same weight of the warp; design should be from two to four times as heavy.

On the design shed, weave a tabby and beat; then lay-in the heavy design threads as indicated by the cartoon- as from the right 8,7,6, skipping 5 thence to the center-line and thru 6 to the left. (note the thread goes under the up threads)

Change shed to tabby shed and beat; weave tabby thread and beat. And so continue.....

Chris is 18x27 size. Use like size cartoons together for draperies for a child's room in doukagang with each block being a total of four threads.





For a cherry table made from lumber found in her home community, Mabel Palmore wove this refectory cloth in 40/2 linen set 30 to the inch. The EASTERN WHEEL pattern was drafted from a family coverlet.

A pattern shuttle is used on each side to leave the white center. Like other professionally trained weavers, Mabel Palmore wove the cloth with the wrong side up to avoid skips and to give ease and speed in weaving. The napkins carry a like inlay in the all around band and chariot wheel corners.

The Eastern Wheels is an early American coverlet pattern which has carried adventure to many early weavers. Known also as Four Wheels, Four Wheels of the World, Four Corners of the World, Western Wheels, and Four Wheels of the Western World as well as the familiar EASTERN WHEELS, this pattern is found in nearly every good draft collection. A family coverlet formed the basis for this refectory cloth woven by Mabel Palmore Waitman.

CHARIOT WHEEL				SNOWBALL				REVERSE SNOWBALL														
2	3	2	3	5	2	5	3	2	3	2	2	2	2	2	2	2	2	2	2	1	1	1
	3	3	2	3			3	3	2	3			2	2	2	2		2	2	1	1	2
2		3	3	5	2	2	5	3	3	2		2	2	2	2	2		2	1	1		3
2				5	5	2	2	5		2	2			2	2				1	1		4

← 124 THREADS → ← 56 THREADS → 20 THREADS SELVAGE ONCE

← 256 THREADS ← ← 2 TIMES 112 THREADS →

REV. S.B.		SNOWBALL					
2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2
	2	2		2	2		

20 THREADS ONCE 56 THREADS

← 4 TIMES - 224 THREADS →

← 244 THREADS ←

A - SELVAGE, 2 PATTERNS CHARIOT WHEEL — 256 THREADS

B - 4 PATTERNS, SNOWBALL — 244 (SNOWBALL TO COMPLETE)

C - CHARIOT WHEEL 2 PATTERNS, SELVAGE — 254

TOTAL THREADS 754

1	2	2	2	2	2	2	2	2	3	2	3	5	2	5	3	2	3	2	
1	2	2	2	2	2	2	2	2	3	2	3				3	3	2		
1	1	2		2	2	2	2	2	3	3		5	2	2	5	3	3	2	
1	1			2	2			2	2			5	5	2	2	5		2	2

18 THREADS ONCE 56 THREADS

← 2 TIMES 112 THREADS → ← 124 THREADS →

← 254 THREADS ←

The draft for 754 threads, set 30 to the inch gives about a 24 inch woven width. The warp and tabby weft is 40/2 linen; the blue pattern weft is about four times the size of the warp.

If you wish to use the draft for a wider width, you can either add more patterns or can increase by 2, each pairing:

A section will then have 360 threads	360	
B	366	- or same with six patterns
C	358	
	<u>1084</u>	36 inch width
	<u>358</u>	
	<u>1252</u>	41 inch

This draft is purposely left unbalanced; if you prefer a balanced draft and/or one with the more typical snowball having a small center, use the same basic construction with an EASTERN WHEELS draft from COUNTRY FAIR or one of the other books having an Eastern Wheels pattern.

The napkins were woven on the same warp but were set 40 threads to the inch. If you use a wider warp, you will probably want to set up a special napkin warp.

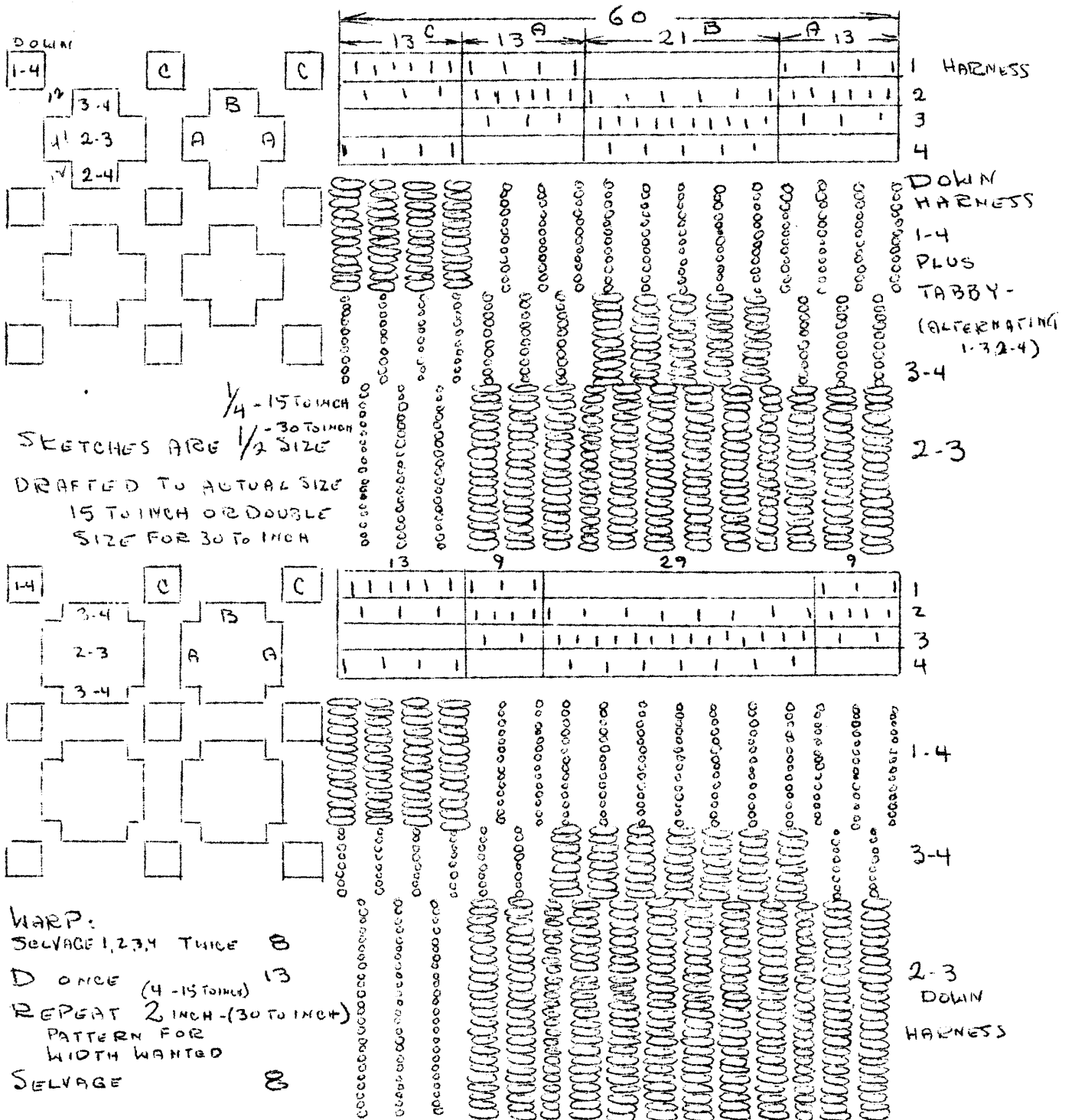
The inlay border is woven with two pattern shuttles. The inlay is easier to weave with the wrong side of the cloth up. At first, if you are not accustomed to weaving thusly, this may seem hard. However, remember you have the reverse (pattern in plainweave before you. Actually, your speed in weaving will increase considerably by using this professional method.



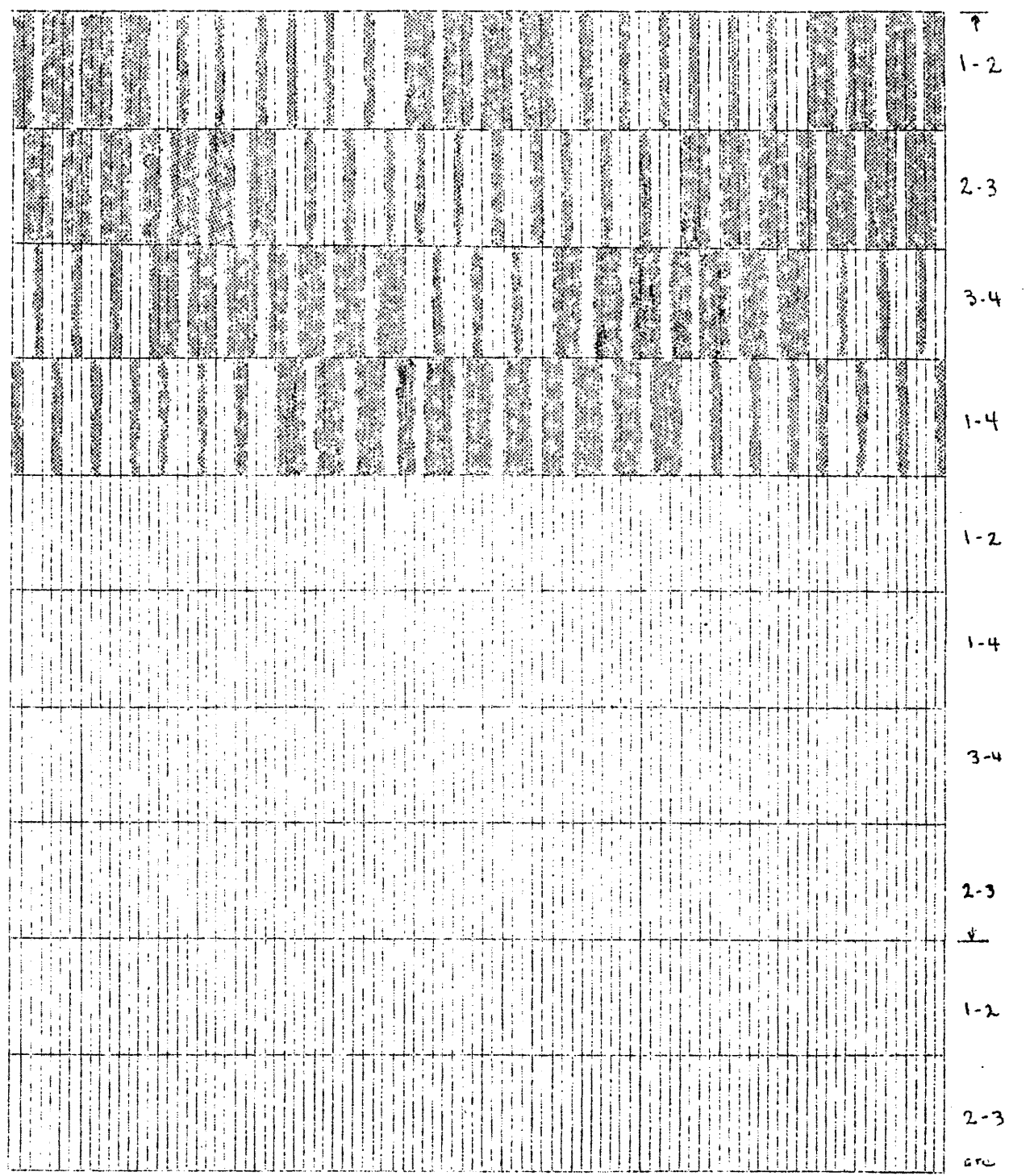
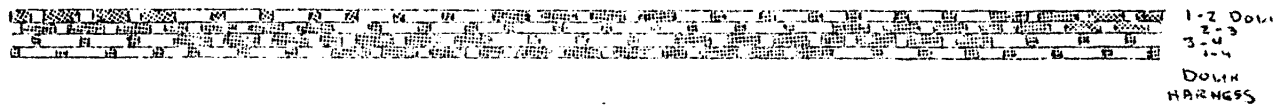
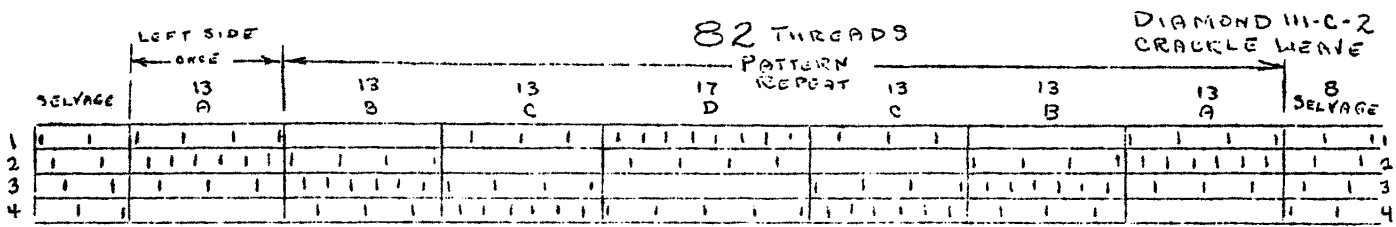
Margaret Bergman is second from the left. She is showing some of her new weavings and patterns to Florence Daniels of Chicago, Barbara Mayor of Arthurdale, West Va., and Lyda Boyd of Louisville. These before-the-war yearly visits of Margaret Bergman were looked forward to by all Little Loomhouse members within driving distance of Louisville. Here Margaret Bergman held court. Many weavers in this area treasure the patterns which they worked out under the guidance of Margaret Bergman.

With her death in July, handweavers felt the loss of a very generous friend and of a great loommaker and designer. Too few of her designs have been published. But many new weavers will feel the influence of Margaret Bergman's designing in crackle, in summer-and-winter, and in other eight to twenty harness weaves. As her type multiple harness designing tends to bring out creative interpretations by the users, many schools, like the Little Loomhouse, use certain of her designing as requirements for eight and other multiple harness courses. Just recently Elsie George of Bedford, Ind., who used to come for Mrs. Bergman's visits, brought some of her GI vocational patients to Wisteria Cabin to work with some of the eight harness weaves designed by Mrs. Bergman. So as a tribute to Margaret Bergman, several of her designs are shown. These have been selected to show how each weaver may give his own interpretation to the treading of the pattern.

This crackle weave pattern is designed for upholstery. The simplicity of the pattern is one which you can live with comfortably for a long time. You can proportion the draft as you best like. The pattern repeat is two inches when set 30 threads to the inch. A fine tabby, as silk, with a **boule** or like style yarn gives an interesting texture. If you prefer heavy yarns, you may like setting the pattern 15 threads to the inch. Then novelty or hubby yarn for the tabby gives an good background for a heavy pattern yarn.



WARP 25/4, 25/5 LINEN OR 8/4 COTTON 12 OR 15 TO INCH
 16/2, 20/2, 30/3 COTTON OR MER. COTTON 24, 28, OR 30 TO INCH



LITTLE LOOMHOUSE -
PRACTICE PAGE FOR DRAFTING & SIZES - III-C-2
DIAMOND PATTERN
CRACKLE LEAVE

FOR RUG 519 DENTS - SET 15 TO INCH
(537 WITH DOUBLE SELVAGE THREAD)

11	13 - 6 PATTERNS	11	1
11	A	11	2
11	6 x 82	11	3
11		11	4

12 DENTS
16 THREADS - 13 - 492 - 12 DENTS
16 THREADS

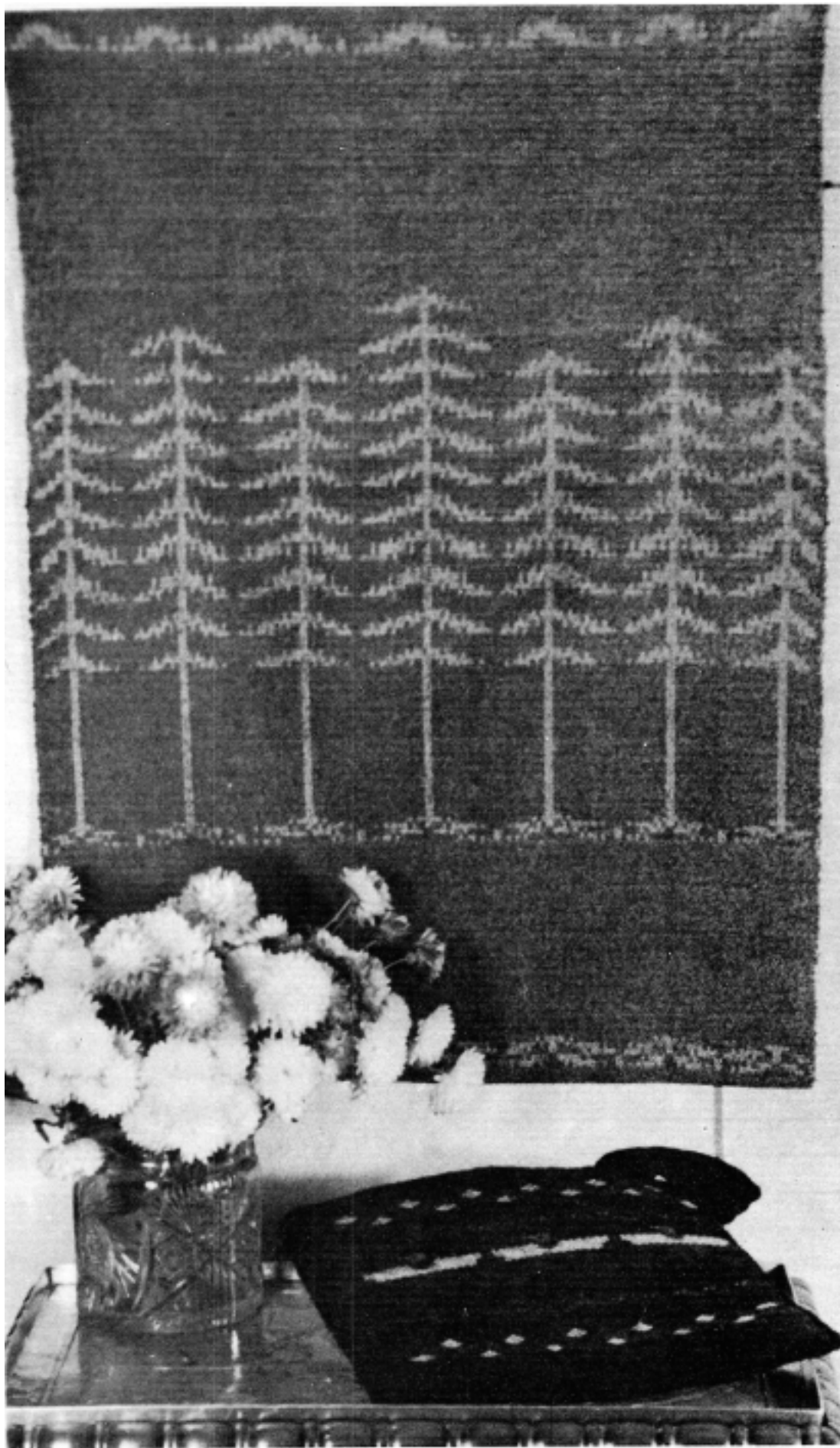
FOR 193 THREADS
OR 185 DENTS - BATH MATS OR

SMALL
RUGS -

11	13 - 82 - 82 -	11
11	A	11
11		11

Threads
2 PATTERNS
SELVAGE

12 TO INCH
- 2 THREADS PER HOLE & DENT FOR
SELVAGE

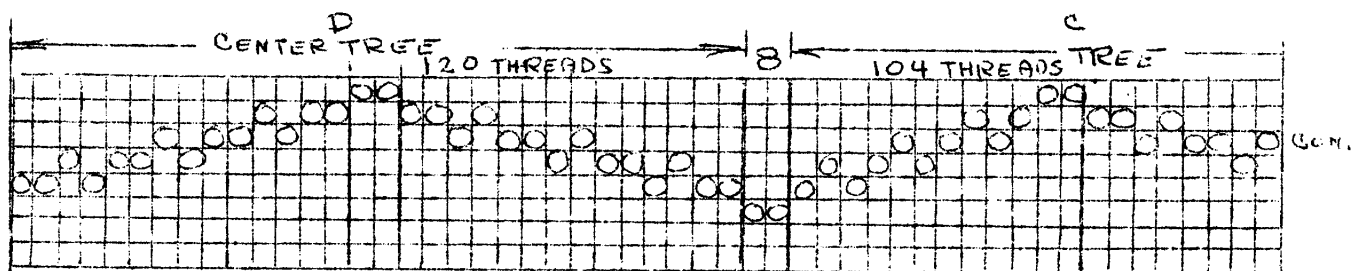
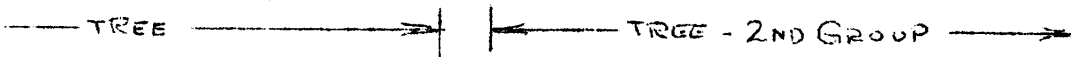
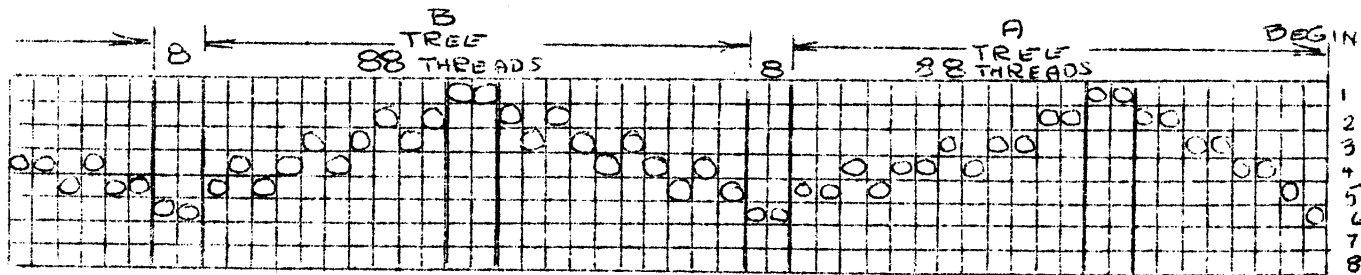


This eight harness pattern in summer-and-winter weave is from the 1945-6 COUNTRY FAIR book of Contemporary American Handwoven Textiles by permission of the copyright owner.

It is selected to show Margaret Bergman's type of tree design and to show her style of treadling the summer-and-winter weave.

One of Margaret Bergman's contributions to our contemporary American handweaving is her method of treading the summer-and-winter weave. Another is her style of designing- as this tree pattern- very fluid designs which give each weaver the opportunity of working out his own interpretations.

This pattern is designed and tied-up for two sets of trees- the seven tree pattern shown in the photograph, and the six tree pattern indicated on the lower part of the draft. The threading is regular summer-and-winter with each block on the draft being four threads- pattern harness, first summer-and-winter harness (7), pattern harness again, second summer-and-winter harness (8). In weaving, each block of the pattern is eight threads- four pattern alternated with four tabby or plain weave. If you have not used any of these tree patterns, you may enjoy sketching the pattern on a large sheet of squared paper- 8 or 10 to inch.



A - 88
 B - 88
 C - 104
 304

ABC 304
 D 120
 CBA 304
 728
 THREADS

CENTER

SET 30 TO INCH

- TREADING FOR EACH BLOCK OR UNIT
- 3 7-8 PLAIN WEAVE OR TABBY UP
 - 2 7 (PLUS PATTERN TREADLE) UP
 - 1 1-6 OTHER PLAIN WEAVE UP
 - 4 8 (PLUS PATTERN TREADLE) UP
 - 3 7-8 UP
 - 4 8 (PLUS PAT.) UP
 - 1 1-6 UP
 - 2 7 (PLUS PAT.) UP

(OR USE 1, 2, 3, 4, 1, 4, 3, 2)

WARP USED WAS 30/2 MER COTTON.
 PLAIN WEAVE OR TABBY LEFT
 WAS SOFT SILK-GREEN BLUE
 PATTERN LEFT-NOVELTY WOOL
 SPIRAL WITH RAYON
 IN RUST.

				1	1	1	1	1							1	1H
				2			2	2							2	2A
		3	3		3	3									3	3M
		4	4		4	4									4	4S
		5	5		5										5	5S
		6	6	6	6										6	6
															7	7
															8	8
14	13	12	11	10	9	8	7	6	5	4	3	2	1			
TREE 2ND				TREE AS WOVEN				TREADLES								

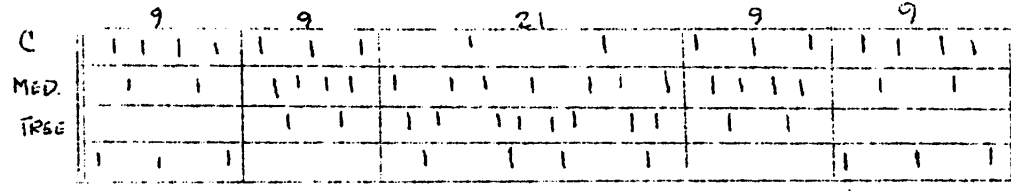
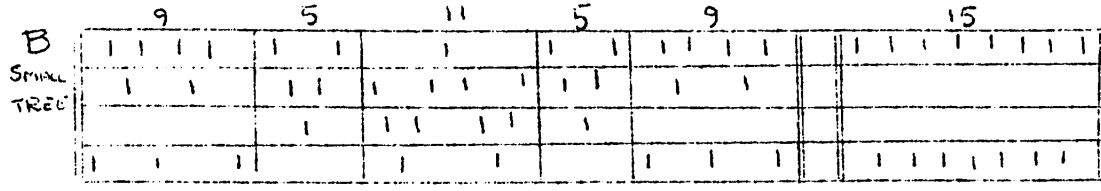
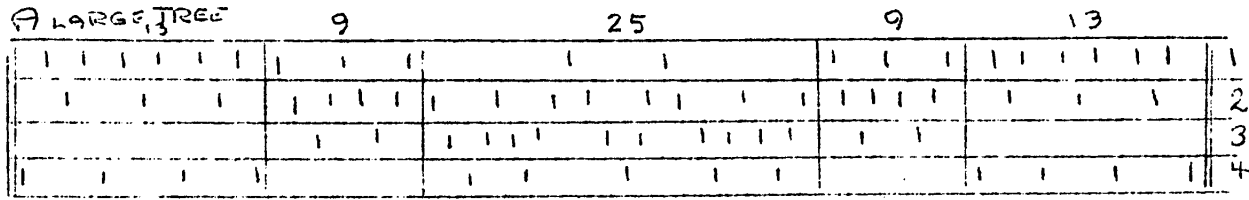
TIE-UP FOR RISING SHED - BY NUMBERS

FOR SINKING SHED, USE OTHER HARNESSES DOWN

PLAIN WEAVE OR TABBY 143 TREADLES
 SUMMER-AND-WINTER 244 TREADLES

I-9-112 "CHRISTMAS TREES" IN CRACKLE WEAVE FOR BORDERS.

PAGE 110 SERIES OF THE LITTLE LOOMHOUSE



D - THREADING BETWEEN TREES

THREADS
A = 69
B = 39
C = 57
D = 15

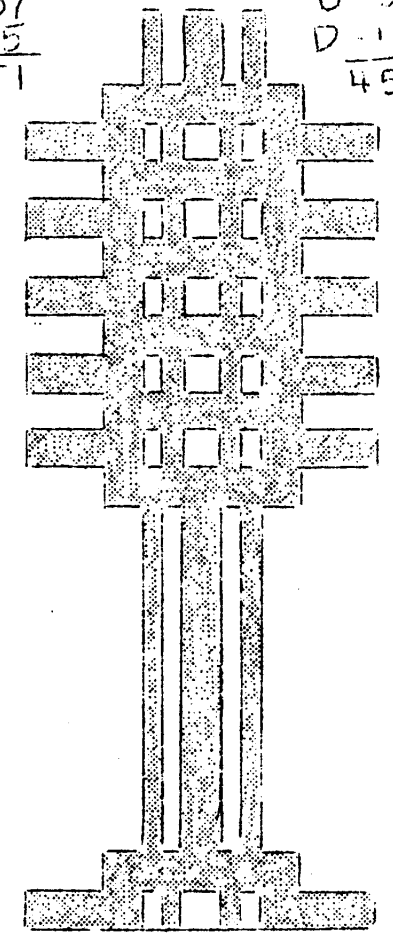
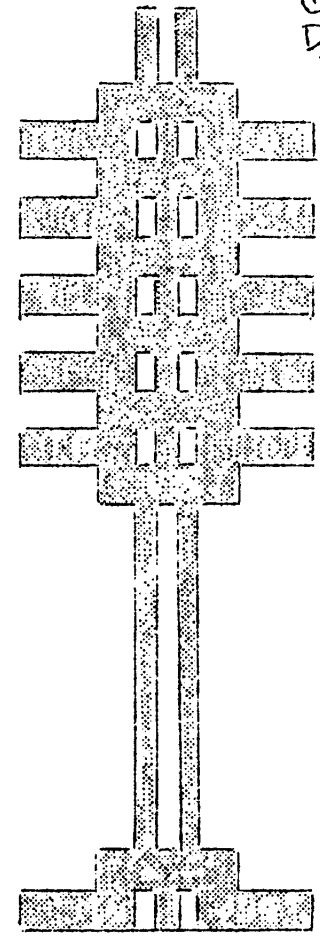
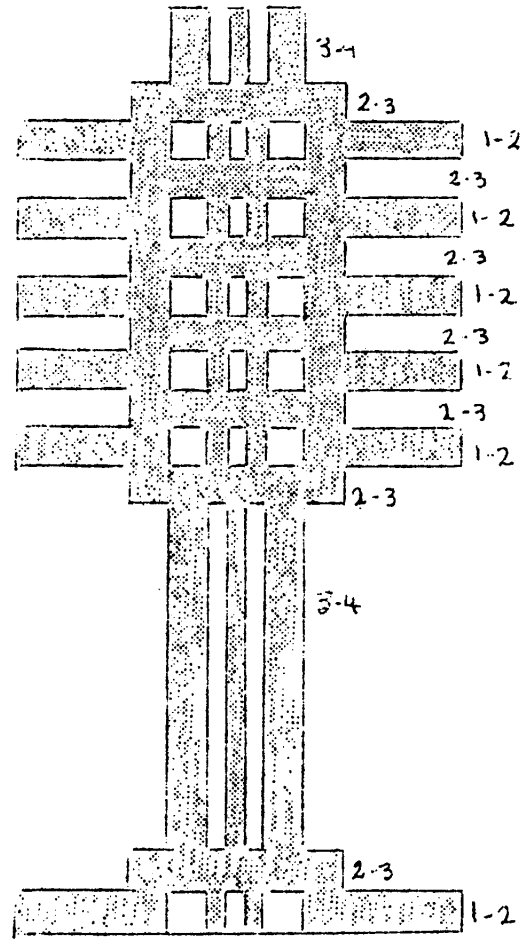
WARP
D - 15
B - 39
D - 15
C - 57
D - 15
B - 39
D - 15
A - 69
D - 15
B - 39
D - 15
C - 57
D - 15
B - 39
D - 15
459

WARP
D - 15
C - 57
D - 15
B - 39
D - 15
A - 69
D - 15
B - 39
D - 15
C - 57
D - 15
351

SET 30
THREADS
TO
THE
INCH IN
2 1/2 30/3
MER COTTON

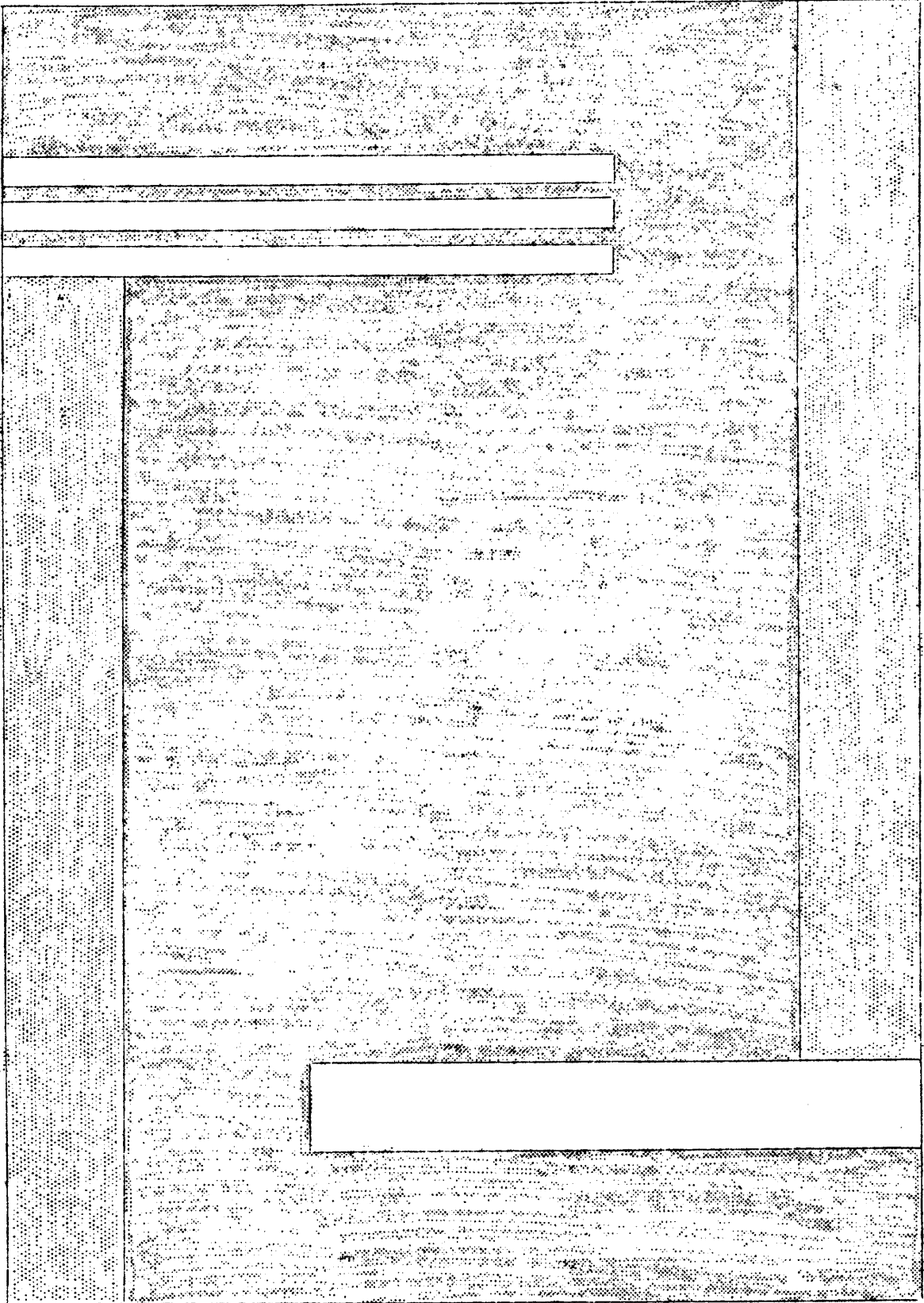
"CHRISTMAS TREES" - USE AS BORDERS FOR GAY TOWELS. THE C-21 IS STANDARD FOR OVERSHOT OR CRACKLE WEAVE

WEAVE PROPORTIONS INDICATED - WITH EACH PATTERN THREAD ALTERNATE TABBY



KENTUCKY WEAVER

BEGINNERS' CARTOON FONT SIMPLE TAPESTRY - ONE HAZZUS, LAND-IN, DOUGGANS, & CRUT



VOL. 1. NO. 10 - OCT. 1948

As the Little Loomhouse short beginning courses taught in nearby communities have been successful in introducing good weaving into the school or community, we get many requests for an outline of the essentials for beginning weaving. So we are using this October issue of the KENTUCKY WEAVER as an outline. Extra copies are being printed for use as a text.

The Little Loomhouse starts all its beginning work with a "WEAVING IS FUN" ten lesson course as a basis. It is expanded according to time and requirements of the group. College courses usually have 18 lectures plus weaving time: four sections- A-work correlated so designs from art courses are executed in weaving; Ex. & CW-recreational, community, and group work aspects coordinated with weaving; and HE- textiles woven in the weaves discussed in textile classes. For college courses, in addition to the above work, a "woven" term paper is required. Incidentally, the paper work of the term paper is incidental to the preparation of a good woven paper. The woven term paper enables the student to know how well he has covered the basic mechanics as well as how good his design and how functional is his finished work.

Community weaving can well be based on weekly lessons. The ten lesson courses are preferably taught once a week- the intensive courses of five days, or monthly lessons may be used. Whether weaving is taught in a school, community house, art center, or store, it is desirable to have quarters which can be used at other than lesson time. It is also desirable to have some portable looms for students to use at home. To speed up weaving instruction and to give students adequate weaving experience, the Little Loomhouse suggests a minimum of a loom per student; and itself uses several looms per student by rotating looms to give experience on different cotton, linen, wool, nylon etc. warps and different patterns. We use our own table looms on stands which convert them into two or four harness foottreadle looms. Boat shuttles should be used for most weaving. The Little Loomhouse considers the use of good boat shuttles so important that it put the slender boat shuttle designed by Sam Kendrick on the market at cost. Equally as important to good weaving and to pleasure in craftsmanship are sturdy loomtables, looms, and comfortable seats of proper height.

The pages in this issue contain much of the reference material a new weaver needs. In our classes, we use about three times as many- including the pages written by the class as a group or individually. Actually the pages are more used for reference and each phase is discussed in class with each person going thru the basic thought processes. Classes meeting daily can expand each phase and do real creative work.

Of major import is the stressing of creating functional textiles for everyday living. Too often just samples or smattering weaving is done. Too often class weaving has to be small textiles. But do help the student plan functional pieces. Then you will have your first term students doing good weaving tho in smaller textiles; your second term students coming to class in their own handwoven clothes; and your second year students developing a real style of their own.

KENTUCKY WEAVER-vol.I,no.10-Oct. 1948

Cover- cartoon for beginning work-113
 Beginning weaving.....114
 Outline.....115
 COLOR.....116
 TEXTURE.....117
 PICKUP..... 118
 BASIC LACE.....119
 KNOT.....120
 LENO LACE.....121
 TRANSPOSING.....122
 ONEHARNESS123
 LAIDIN.....124
 Yarn chart, warping frame-back cardboard.

The KENTUCKY WEAVER is published monthly.
 Little Loomhouse, publisher
 Lou Tate, editor

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 order in sets of 12 or more copies at 25 cents
 a copy for use as class texts.) -copyright
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Correspondence on weaving articles, etc.
 should be sent KENTUCKY WEAVER
 LITTLE LOOMHOUSE
 KENWOOD HILL
 LOUISVILLE 3, KENTUCKY

WEAVING IS FUN is the title suitable for a good beginning weaving course- much more preferable than a ponderous, pedantic one of more words and definitions than weaving.

FIRST- the prime objective of WEAVING IS FUN is to give the new weaver keen pleasure in learning a craft and in learning to be creative in that craft. If the weaving teacher can give the beginner a zest for weaving, the person will have more zest for living.

SECOND- WEAVING IS FUN is purposely limited to a few carefully selected basic technics. If the weaver is given mastery of the basic principles of several beginning technics, he can, within his own knowledge, master many other later. If the new weaver is given a smattering in dozens of technics, he is smattered down to a muddle, and seldom continues weaving after leaving the classroom.

THIRD- WEAVING IS FUN takes up various phases of yarns, warp estimates, warping a loom, and how to handle a loom without assistance. At registration, each person is told it is necessary to warp and handle a loom well in order to weave well after leaving class. Classes vary greatly how they handle warping- some warp every lesson; others put off warping till they want a special warp. Either way is satisfactory provided each person warps or partially warps a minimum of three looms.

FOURTH- and this is of import- a beginning weaving group, individually and as a group, need go thru the basic thought processes for each technic. The skill of the instructor here is vital- if a class is not following the thought fully, the teacher will both slow down and approach differently. As individuals go thru the thought processes and grasp the basic principles, they will begin developing as a group.

This outline cannot cover all the steps in a beginning weaving course. But the Little Loomhouse uses the following pages in all its beginning courses (plus about as many more showing more advanced steps and plus a number developed within each group):

COLOR- comes first as we first see color;

TEXTURE- is the next step. Just two or three textures should be used by the beginner who is also learning the mechanics of operating a loom. Later, some intriguing work in texture may be woven;

PICKUP and BASIC LACE- are two approaches to the same idea. Many classes prefer leno lace and oneharness first and come back to these technics. We place them in this order due to their value in design and their future use;

KNOT designs of a simple type come next due to ease in handling, design and texture value;

LENO LACE- apart from its value as a technic, is excellent for developing spacing and design. Leno lace, inexplicably, has popularity with all groups more than other technics. However, since it does not only give the beginner a medium for creating design but also produces designs suitable from transposing, we do not interfere when all of a class does a number of pieces of leno;

TRANSPOSING- is important. So we use designs made in class for discussion and execution in different technics. Here, a weaver can use the technics planned for the course or can take up other technics as spider and spanish lace etc. Thus, more able students can gain more weaving skill and experience whereas the slower student need not feel handicapped. The class gains by the group experience;

ONEHARNESS TAPESTRY- is used frequently as it is a rapid technic and one easy for the new weaver to handle. It is 2 to 4 times as rapid as other tapestry technics;

LAIIDIN TAPESTRY- is the technic most new weavers want to try after oneharness, tho a number like to try several different tapestry technics. This gives another opportunity for the adventurous beginner to try extra pieces.

NOTE- the warp called for on the following pages is 12/4 cotton set 15 threads to the inch for 12½ inches or 188 threads. The new weaver can weave with so much more ease on this width and type warp. However, a new weaver should use a minimum of five types in a beginning course so some of the alternates are listed; others are given in other issues of the KENTUCKY WEAVER as: 7,9-0,16,19-1,24,32-3,36,38,43-9,58,60-1,68-73,94-8,105-7, 127-136, 139-147 pages of the 1948 issues of the KENTUCKY WEAVER- vol.I.

COLOR is probably noticed on a piece of handweaving before design. Hence lets begin weaving with a little study of color. As you are learning to manipulate your loom as well to plan your colors, let us use a good border for towels or small runners.

12/4 cotton or 8/3 cotton, set 15 threads per inch for 188 threads or 12½ inches is an excellent beginning warp and warp width. Note the reed has 15 dents per inch with one thread in each dent or slit in the reed. Also note the warp is centered. This is planned so you will have easier weaving and can learn to throw your shuttle rapidly.

COTTON is based on 840 yards of size 1 to the pound. 12/4 means 12 times 840 or 2520 yards to the pound. 8/3 means 8 times 840 or 6720 yards to the pound.
 divided by 4
 divided by 3

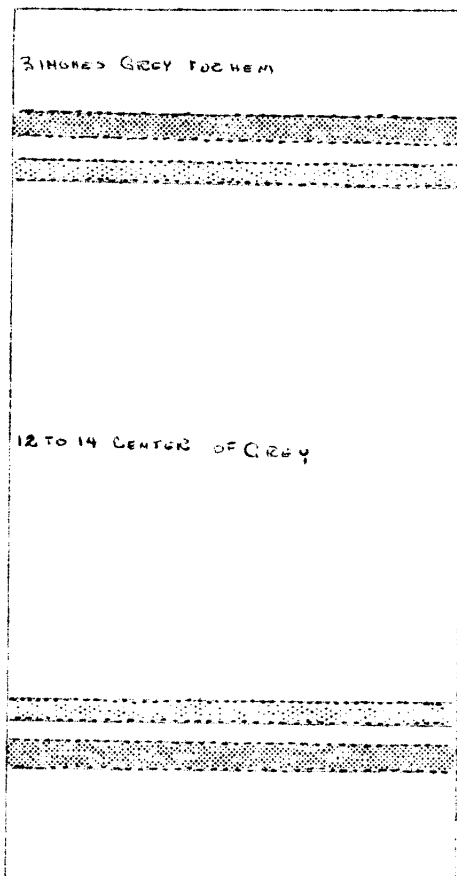
2240 yards to the pound. Either size makes a good warp for the new weaver.

For weft, lets use grey linen. LINEN is based on a different gage- on 300 yards of size 1 to the pound. 20/2 linen means 20 times 300 or 3000 yards to the pound.
 divided by 2

If you wish to draw conclusions, you will find 2000-2500 yards to the pound of good warp is suitable for a beginner. And 1600 to 3000 yards to the pound of weft yarns is suitable for that size warp threaded 15 to the inch. Wefts can vary widely in type.

PLAN YOUR COLORS CAREFULLY. Review your color principles- many pleasing results are possible from Analogous, Complementary, Split Complementary, a Triad, etc. Colors may adjoin or may be set apart by using a couple of light threads between, black, or a good dark color; or you may set apart with a texture effect as a triple strand of grey.

For colors with the grey, let us use yellow with two greens- a bluegreen and a yellow-green. Below is sketched a suggested towel; use it with the colors listed or tryout your own coloring with water color pencils.



Weave with 5 boat shuttles if available; otherwise use your 2 boat shuttles for the greys, and make 3 cardboard shuttles as s for the 3 colors. Start weaving from the right side of the warp on the shed having the first thread on the up half. (CONSIDER THIS YOUR FIRST SHED OR "DESIGN" SHED.) Weave a grey thread, lapping the end around the end thread and into the warp for ½ inch, beat, change shed, and beat again. (Later you may change beat.)

Weave a thread on the second shed, drawing the thread neither too tight nor too loose, beat, change shed, beat again (CONSIDER THIS YOUR SECOND SHED and later you may call it the tabby shed.) Weave three inches finishing on the second shed. On the design shed, weave the triple grey taking the point of the shuttle under the first four; then over 2 up threads, under 1 up thread etc. across warp, and under final four (see pg.21, WEAVING IS FUN, 1946). Fasten each end by lapping around end thread, and ½ inch into warp. WEAVE 17 of bluegreen, starting on second shed; weave triple grey as before on design shed; WEAVE 9 of yellow, starting on second shed; weave triple grey as before; WEAVE 13 of yellowgreen; weave triple grey; weave 12 to 1¼ inch center; reverse full border; finish with 3 inch hem. Hem towel back to first triple strand of grey.

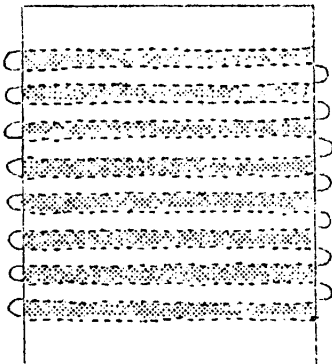
TEXTURES are fun to try. Next to color, texture gages the success of your woven material. Sometimes the texture is a smooth surface; sometimes, a rough surface. More often the texture will come from the harmonious use of several types of yarns- a trend in modern living. Just as the use of many colors is a skilled art, so is the use of many textures. Too often a jangled mixture is called texture. So to gain the skilled handling of texture, start with just two or three- as a metal and a rough surface one.

*** for warp, use 12/4 cotton(size 12, 4 strands- $\frac{12 \times 840}{4}$ for 2520 yds. to lb.), set 15 threads to the inch for 168 threads or 12 $\frac{1}{2}$ inches. Or to allow the weft to dominate more, use either 10/3 mer. cotton($\frac{10 \times 840}{3}$ for 2800 to lb.) or 10/2 ($\frac{10 \times 840}{2}$ for 4200).

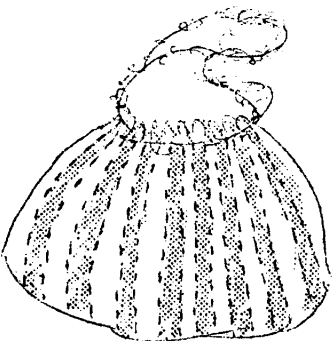
*** for main weft or tabby or plain weave yarn use a nubby yarn (yarn with a twisted nub at intervals), or a flake (yarn with a loosely or unspun yarn at intervals), or a noil (short fiber yarn, usually with bits of color or heavy places), or like novelty yarn. This weft yarn should be as heavy or heavier as the warp. A yardage of 2000 yds. (or from 1600 to 2500) to the pound is suitable. Many of the pieces in the study exhibitions are from Contessa Yarns, Ridgefield, Conn., in inexpensive cottons or mixtures.

*** for the metal weft, you have the choice of several types- Reynolds Metals has a number of non-tarnishable flat metals. Kaminow Bros., 3-5 Waverley Place has a wrapped tinsel available thru chain stores as F.W.Woolworth at 25 cents for 75 yds- enough for 2 bags. Terrace Yarns, 4038 S.W. Garden Home Road, Portland 1, Oregon, has Dobeckmun metallic yarns with nylon core.

In order to emphasize the metal, setoff the bands with a heavier yarn- made by winding three strands of the nubby weft together; you will need about 8 or 9 yards of the triple strand. For the bag and cord, you will use from 150 to 200 yards nubby-according to your beat and the length of the bag.



Weave 2 inches of the nubby;
 weave one row of the triple strand on the first shed. To give a rich texture, weave this row by taking the shuttle under 1 thread and over 2 threads- using just the up shed;
 weave a nubby on the second shed and then alternate a metal on the first shed with a nubby on the second until you have woven 5 metal threads (or whatever number you prefer- or you may want a solid metal band), finishing with nubby on the second shed;
 weave a triple strand as before- leaving a loop at the side to use later for holding the cord for the bag, on first shed;
 weave 11 nubby starting and ending on the second shed;
 repeat the bands till you have the desired length- you will want 14 to 18 inches. Finish with 2 inches of nubby.



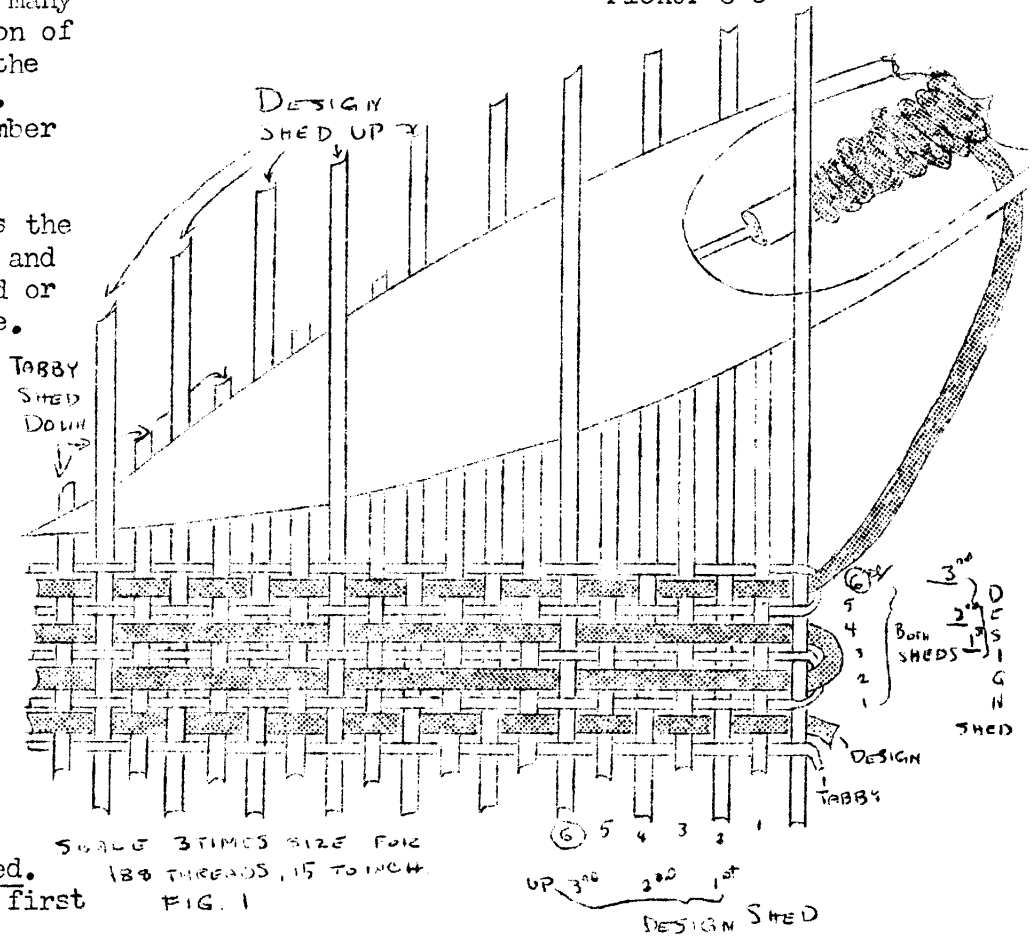
The bag can be lined with matching or contrasting color of taffeta or other suitable lining material. Make a braided, crocheted, or other cord- two 18 to 24 inch lengths- and run thru the loops.

This bag is the beginning of many an experiment you will make in textures. You may want to try some other ideas for this first bag. Bands of sequins may be used instead of the triple strand. Corsage ribbons are effective for the same purpose. Or you can make a braid of several different ribbons or materials. Or you may want to use several colors with the metal. We had fun on a neutral light brown 50/3 linen set 20 to the inch ($\frac{50 \times 300}{3}$ for 5000 yards to lb of linen), for 264 threads, by using vivid nubby yarns.

PICKUP is a weave with many uses. An early variation of this weave was one of the first weaves developed. It is the base of a number of weaves.

The key to the weave is the 6th thread of the warp and weft being used to bind or hold the weave in place.

In fine materials, a characteristic lace weave is obtained. In heavy materials, a decorative design is characteristic. As heavy materials are easier for the new weaver to handle, a 8/3 or 12/4 cotton warp, set 15 threads to the inch for 188 is good.



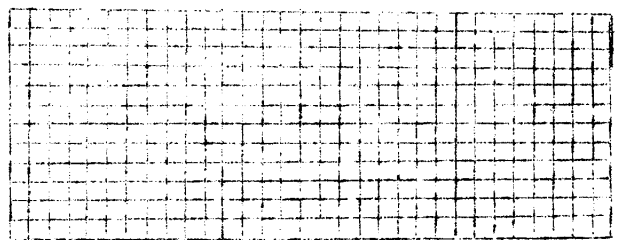
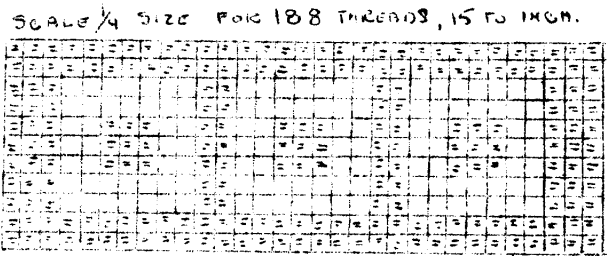
For PICKUP, the design is all woven on one shed. This may be called the first or design shed.

The other shed is always tabby or plain weave. This may be called the second or tabby shed.

Designs are effective in heavy material so you may like using candlewicking, heavy wool, or other heavy yarn suited to the purpose of your textile.

For tabby, use a thread about the size of the warp. This can well be a novelty yarn.

The 188 thread warp may be divided by 6 to give 31 design units (of 6 threads plus the two extra at one edge). For weaving, you need only consider the up shed of the design harness with each unit of the pattern being over two up threads and under one up thread- see fig.1. (Note when you go over two up threads, you actually have five threads under your shuttle- 2 up from the design shed, 3 down from the tabby shed). The design and tabby threads alternate according to shed- take care to place shuttles so ends will lock. Just as the 6th thread or the 3rd up design thread is used to lock the design in place, so every 6th weft thread or 3rd design weft thread is used to lock the design in place. If you forget this, you will have warp threads dangling at the back of your weaving.



You can weave any design cartooned within the 31 thread unit- usually several blocks used together are more effective (see WEAVING IS FUN-1946-pages 23-36). Make a border in the blanks above or an allover piece in blocks about 31x 45 to 50. Design for back ground with plain weave initials are good. Later you will want to explore the relation of this weave to multiple harness weaves of this same type.

UP-SHEDS
 DESIGN OF FIRST
 TABBY OF SECOND

32 HEDDLES
 BASIC HARNESSES
 FRONT HARNESSES

BASIC LACE is a continuation of PICKUP. The 6th thread binds or locks the pattern unit in place. The form given on this page is the base for tablelinens and curtains.

Use the previously used cotton warp or 20/2 linen set 15 to the inch for 188 threads. Linen being based on 300 yards of size 1 to the pound has $\frac{20 \times 300}{2}$

or 3000 yards of 20/2 linen to the pound. The same size is good for weft on either linen or cotton warp. Ederer, Inc., Philadelphia, is one of the companies making linen available to the small user at a reasonable price.

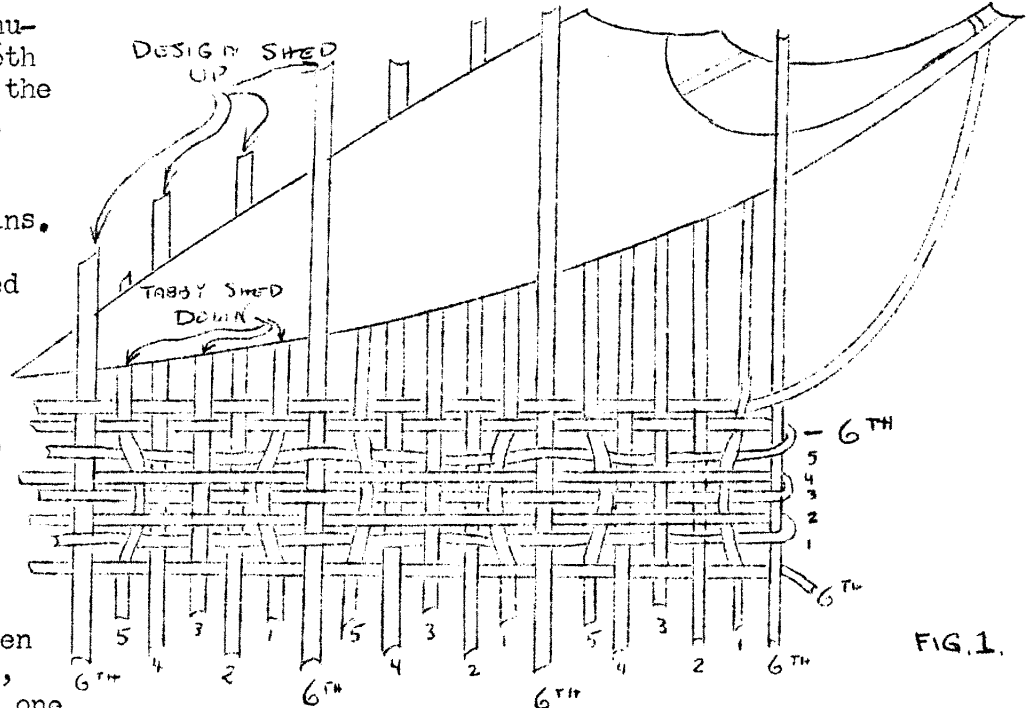
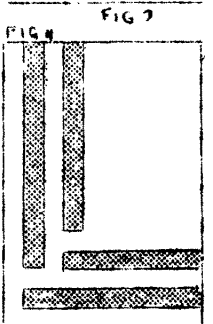
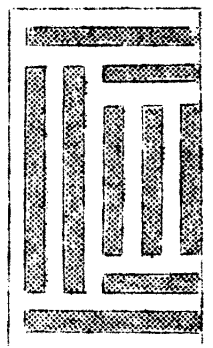
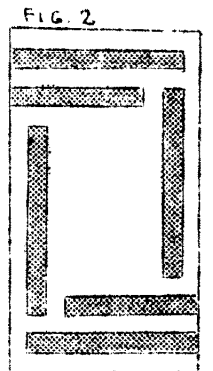


FIG. 1.

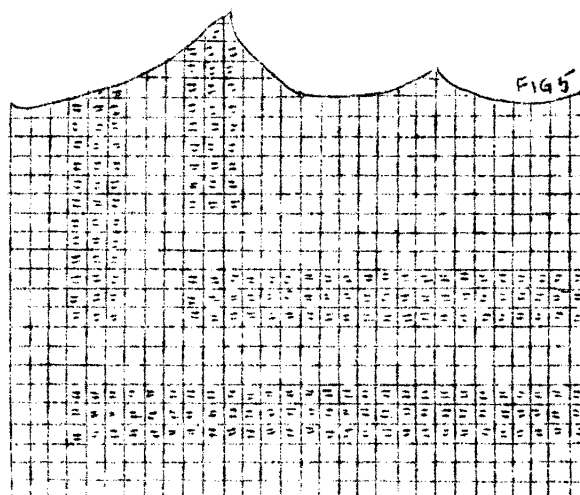
If you are setting up a linen warp for linen mats in this weave, add a 3rd harness to the loom by taking every 6th thread thru two heddles—a heddle on the back harness and a 3rd harness added to the back of the loom. The 3rd harness is free, and not attached to foot treadles in case you use loomstands as does the Little Loomhouse to make weaving easier.

Compare Fig. 1 with the previous page. Note that in using finer threads, the threads group together. This, when laundered, gives a very lacy effect. For curtains you will use finer yarns.

From this first piece, you may want to make your own design and gain training for later weaving whether you continue to use a small loom or go into four to twenty-four harness weaving. Use a size about 30 blocks by 45 to 50 blocks (as fig. 5) or a smaller size for rough sketches as 10 by 15 to 18 (as fig. 2,3,4). Note—fig.4. is the rough sketch for the detailed sketch in fig.5.



Basic lace is a very stimulating weave. With the 3rd harness added, you can design up to 30 harness. As the weave shows up better in patterns having several units together. The sketches at the right would be 8 to 12 harness weaves were they threaded into a multiple harness loom. With the 3rd harness added to your small table loom, you can experiment as much as you want to.



Lace may be used for the pattern or may, equally well, be used for the background with a plain weave design.

Knots can be woven in infinite variety. Knots may be the main design or simply the texture background. For your first weaving with knots, try a simple one which is just a loop made over a knitting needle or pointed stick.

For warp, use a 12/4 or 8/3 cotton set 15 to the inch for 188 threads or 12½ inches, or like size- such as a ratine having 2000 to 2400 yards to the pound.

For weft, use a tabby of any interesting yarn about warp size. A crinkly yarn, a nubby, flake, or noil will give good texture to your bag. Fairly light colored warps are best as it is easier to count threads. But any colors may be used for weft.

For the knots, use a heavy, very heavy yarn. Candlewicking, heavy wool, or a yarn you make yourself by twisting several different yarns together are suitable. At the Little Loomhouse, we like to use a fairly neutral background and place emphasis on the yarn we make. This yarn should be one which goes with the clothing of the weaver or user of the bag. A very heavy yarn, a nubby yarn, and a highgloss yarn or metal can be used for the three strands which are twisted into one for the knot design.

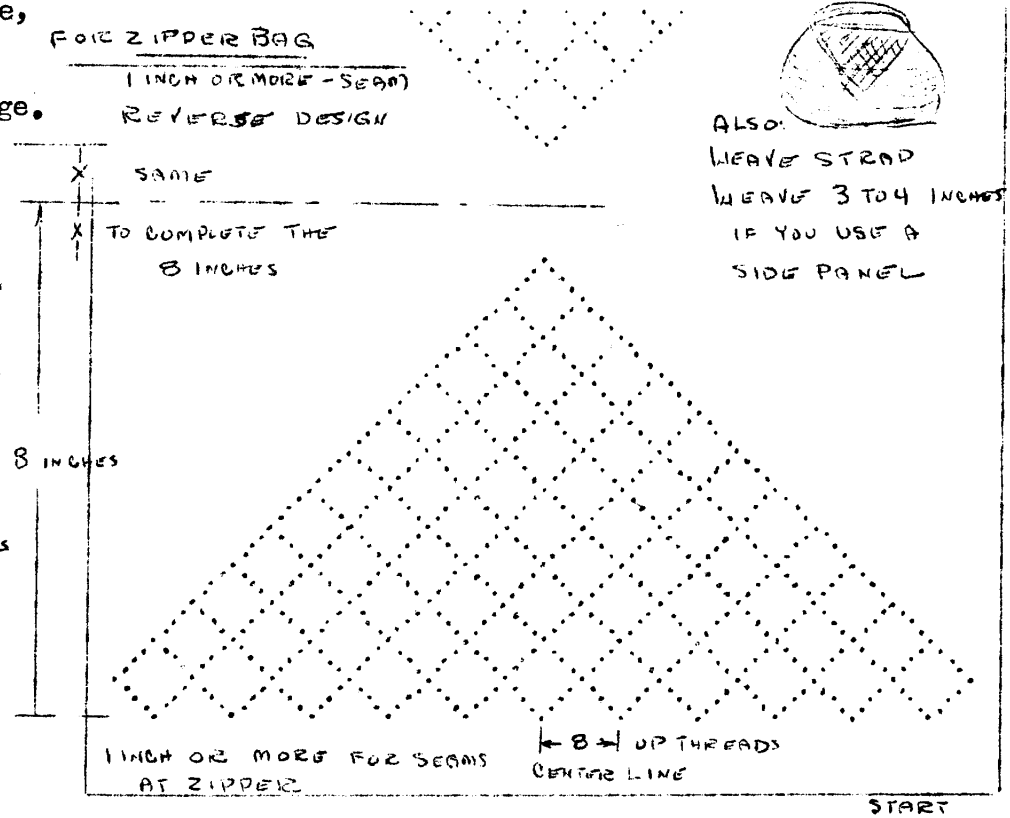
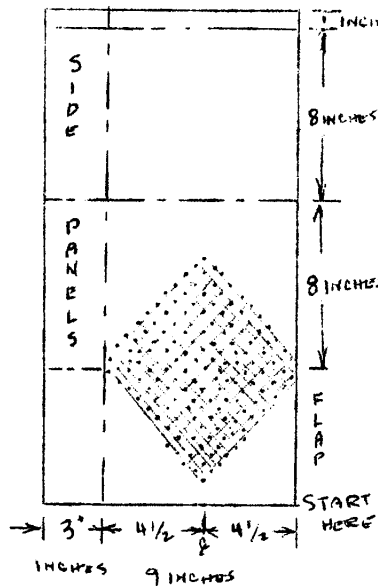
All design is woven on the same shed. For the bag below, you will use one shed for design and the other shed for tabby with the warp size yarn. For some knot designs, you will use heavy design and tabby on one shed, and just the tabby on the other; for other knot designs, you may use the design shed for design and then have 3,5, or 7 tabby threads before the next design thread on the design shed.

On the design shed, you work with the up threads only. The knots are pulled up between the up threads and looped loosely over the knitting needle. For example to start your first row of knots or loops, the center loop is between the two center threads with the next loops between the 8th and 9th threads from the center etc. to edge. Thus, in weaving on the 188 thread warp, you will find that you start making the loops (from the side away from the shuttle) by picking up the first loop between the 7th and 8th thread from the edge, the second loop over 8 up threads or between the 15th and 16th up threads from the edge, and thence across the warp, ending with 7 up threads on the other edge.

FOR FLAP BAG
 FROM KENTUCKY WEAVER
 AUG. 1-8-98
 ABOUT 22 INCHES

FOR ZIPPER BAG
 1 INCH OR MORE SEAM
 REVERSE DESIGN

ALSO:
 WEAVE STRAP
 WEAVE 3 TO 4 INCHES
 IF YOU USE A
 SIDE PANEL



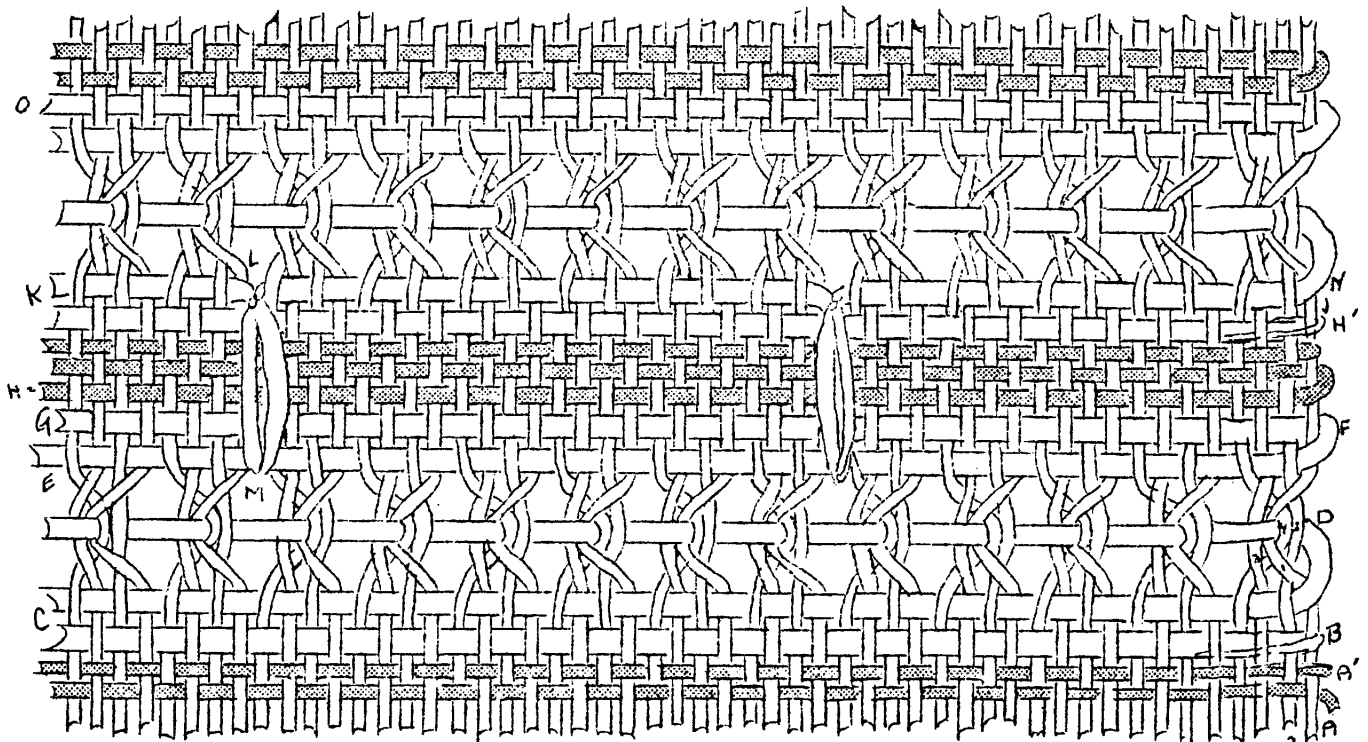
A weave using a twist or half twist is developed by every race making outstanding cultural growth. Today, LENO LACE is the name commonly used to cover various developments along this line, Reprinted from an earlier KENTUCKY WEAVER is a page giving some basic steps. On this page, the DANISH STITCH is combined with leno for place mats or towels. For weft use 20/2 linen; for leno lace and danish stitch, use a heavy thread- 12/2 linen or two strands of 20/2 linen for strength to equal the warp twist.

Start at the right on the shed having the first warp thread on the up half of the shed. Use this shed for all leno. Use the other shed for the return tabby; also, for the danish stitch. Weave three inches for hem, ending on the second shed- at A'.

For the lace, weave two tabby threads B-C, C-D of the heavy yarn. Start the leno D-E by taking the shuttle under two lower threads (2,4), bringing under to the right, and dropping the first two up threads (1,3) over the point of the shuttle. Continue across the warp, bringing your shuttle out only after you have made several inches of half-twists. Beat to within a quarter inch of the last tabby. Weave a tabby one the second shed (E-F) taking care not to beat too heavily; weave a tabby on the leno shed (F-G). Weave 3 tabby shots of the 20/2 linen like the body of your towel.

Weave the first thread of the second part of the border (J-K). Now you are ready to start the DANISH stitch from the left. As the 188 thread warp has 46 leno groups, you might use the Danish stitch every 6th group except at the edge- then it will be between the 5th and 6th from the edge. On this row (K-N), bring the shuttle under the up threads for ten threads or 5 groups; then out. With a crochet hook, reach thru the opening between leno twists just below (M); and draw a loop from under (L). Pass the shuttle thru the loop and draw the loop fairly tight at (L). Pass the shuttle under the next 12 threads and out for the next stitch. And thus across the warp for a total of 7 danish stitches. Weave a second row of leno and finish off with two tabby threads (N-O). Weave 15 inches of linen for center of mat or towel. Repeat the border, and finish with three inches for hem. Hem back to the first heavy thread.

Both this leno and the danish stitch have infinite variation. Try several bands of leno with good spacings between. Use it as a finish at the hem. For a color problem, try the danish stitch, either with the leno or by itself, in different colors.



Just as important as learning to weave is learning to handle different technics. Often as you work out a good design, you have the feeling it is not for the technic you are working in. At the Little Loomhouse, sometimes we like to take an idea and work it up into a cartoon and to then decide on the best technic to use. Often, members will try out the cartoon in different technics. This experience gives practical experience in knowing how to handle a cartoon later.

As you consider the technics already used, you will note PICKUP and BASIC LACE are just different applications of the same weave or technic with the pattern based on 6 threads.

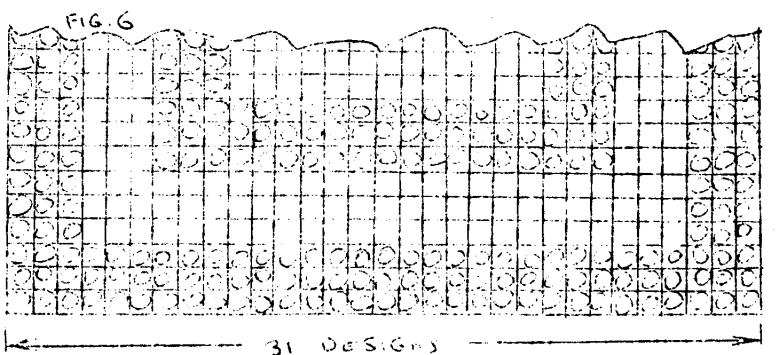
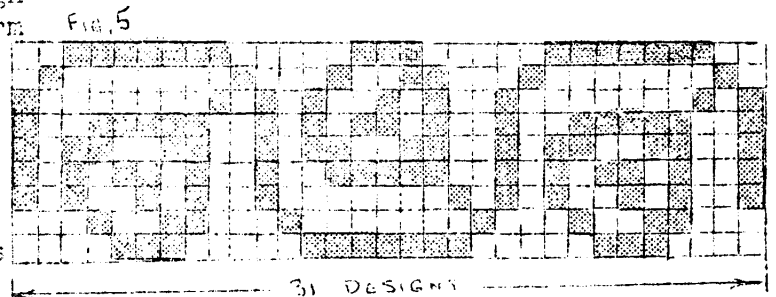
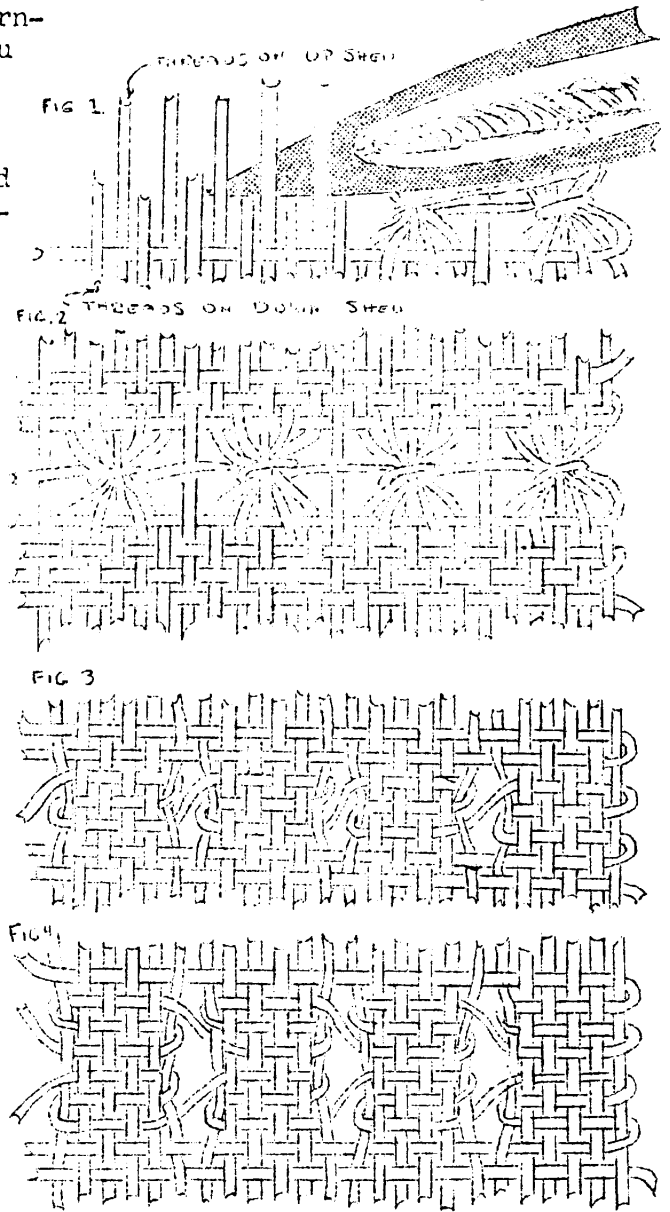
Two other technics often based on 6 threads are SPIDER LACE-fig.1,2; and SPANISH LACE or SPANISH STITCH-fig.3,4. When LENO LACE is used as the background for a plain weave design, it is usually based on multiples of 6 or 4 threads. ONEHARNESS uses 2 threads or multiples of 2; DUKAGANG usually uses 4 threads or multiples of 4; whereas LAIDIN is more flexible and uses any number.

Altho in a short weaving course, you will learn more by doing several pieces in the same technic to learn how to handle the technic, you will also want to know the relationship of different technics so as to use them later. For example, fig.5 lends itself to LENO, SPIDER, SPANISH, and ONEHARNESS; and fig.6 lends itself to PICKUP, BASIC LACE, and SPIDER. Try them out sometime.

SPIDER LACE, in its true form, is a highly skilled weave. However, a simple form is usually used by beginning weavers. The design is all woven on one shed. SPIDER LACE is woven by taking the shuttle under 3 up threads, out, around, and under the same 3 threads; and thence to the next group. Thus, each square on the cartoon is 6 threads of warp- 3 up, 3 down; and 4 wefts with the row of design followed by three tabby threads.

SPANISH LACE is based on a separation of threads at intervals by means of a buildup. Fig.3 shows the buildup of 2 extra threads- going from right to left. Fig.4 shows the double buildup of 4 extra threads- going from right to left and then from left to right.

Both SPIDER LACE and SPANISH LACE are effective as finishes as well as for the main design.



ONEHARNNESS tapestry technic is fun and is ideal to use as your first tapestry technic. As in other tapestry technics, the weaver places the design. In oneharness, all design is woven on just one shed which can be called the design shed. Plain weave or tabby is woven on both sheds to form the cloth, with the design being woven as decoration.

Even for your first piece of oneharness, you can draw your own cartoon for weaving- any design can be sketched on squared paper. Each square is an up thread on the design shed (or a set number of up threads), and the lines represent the other threads on the down shed. The cover design and Fig. 1 are both for oneharness. The warp may be 12/4 cotton or equal size warp set 15 to the inch for 188 threads. Tabby weft should be about the same size and may be of a different texture. Design weft should be much heavier- 2 to 5 times as heavy. Note the design thread which covers 1/4 the space must be strong enough to show properly over the warp and weft which occupies the other 3/4s.

In weaving ONEHARNNESS, one shed is design and has the design and a tabby; the second shed always just has the tabby. On the design shed, lay in the design wherever shown on the cartoon.

NOTE- weave a tabby on the design shed, beat, add design, change shed, and beat again; weave a tabby on the second shed, beat, change shed and beat again.

ONEHARNNESS, like many of the tapestry technics, should be woven from the wrong side. The Little Loomhouse has found that weavers who do not learn to execute designs from the wrong side seldom do much with the technic.

Your cartoon may be sketched to give spacings-fig.1, or it may be detailed- fig. 2. On fig.1, you will estimate number of threads needed for your design. The 188 thread warp has 94 up threads. The first color is 1/6 or 16 up threads; the second is 2/6 or 32 up threads. You will repeat 8 to 12 times according to the weight of your design threads or until you have slightly over an inch according to the proportions shown (write down number you use).

In oneharness, you can make almost any type of design- the snowman's head in fig.2 was roughly sketched on squared paper and then squared off. Try doing your friends in action- their amusement will equal yours.

Fig. 3 shows a detail of the snowman's head. Note, for the mouth, the two blocks are skipped; then you can weave in very heavy red before beating. Also note that the design covers only 1/4 of the warp and weft- so remember to make it fairly heavy and of a color which will have the proper value when woven.

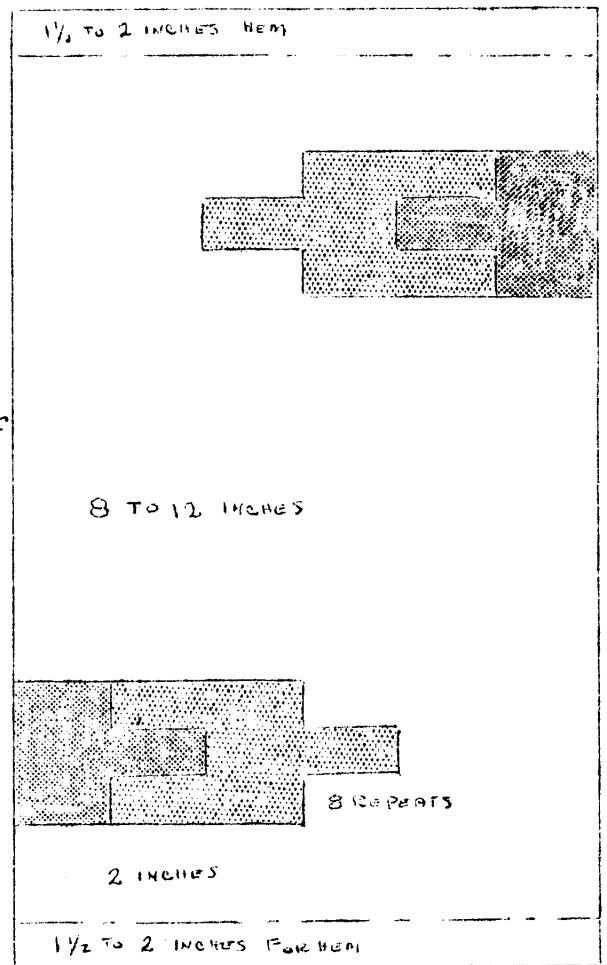
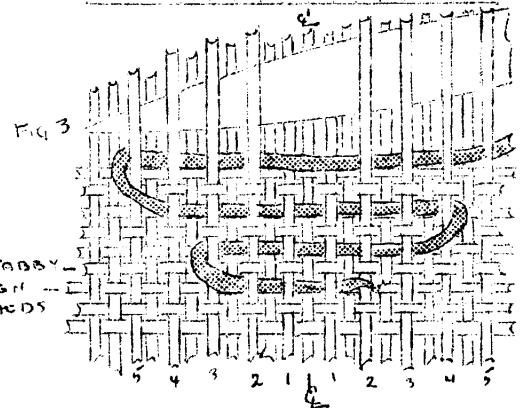
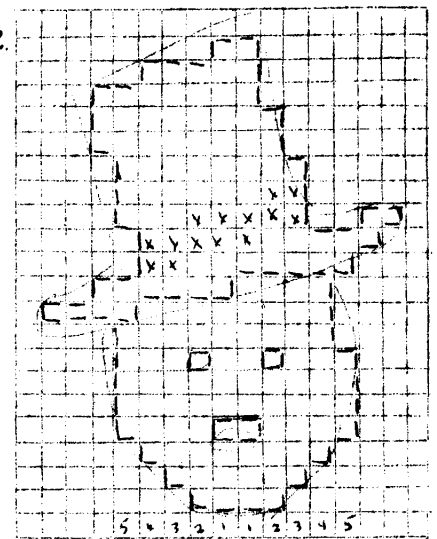


FIG. 1
 FIG. 2.



The technic commonly known as LAIDIN TAPESTRY is one of the most flexible for the weaver who likes to create his own designs. In LAIDIN, the heavier design threads are laid in addition to the tabby or weft thread which forms the body of the cloth. It is slower than oneharness as the design is laid in on each shed. But like oneharness, the design is controlled by the weaver and is in addition to the regular weft.

The same cartoons may be used for either. However, you may prefer developing a slightly different type cartoon for laidin. As in oneharness, you "lay in" wherever design is shown on the cartoon. However, as the design is laid in on both sheds, you may want to make a detailed cartoon showing each thread with every other space used to show the up shed.

As a new weaver, you may want to make your first cartoon for LAIDIN tapestry in a bold design having either horizontal, vertical, or diagonal lines. For a runner or place mats, the zig-zag shown in Fig. 1 is good. Does that suggest our Ameri-Indian designs as inspiration for cartoons?

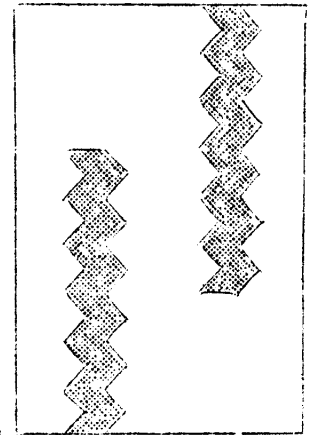


FIG. 1.

Often rough sketches as Fig. 1 may be used with your making a notation of the number of threads- as 15 up threads from the edge, 10 up threads for the design with the design moving to the right each time you change shed, for 10 threads.

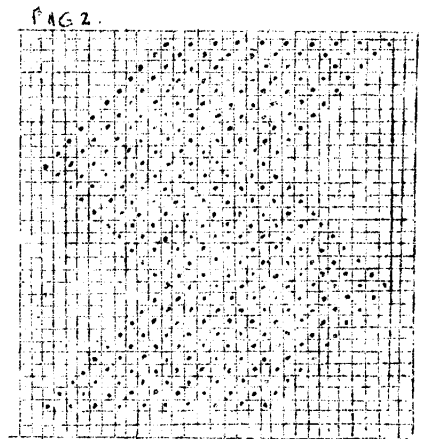


FIG. 2.

Fig. 2 shows the same design in detail. Note, the 10 up threads are on every other space to show the first shed, and on the between spaces to show the second shed. As each weaver varies in beat and as the weight of the yarns will cause variation, you may prefer learning to use the rough sketches and make necessary allowances as you weave. For an 18 inch place mat, you will weave as nearly 6 inches as possible and pickup the design at the right. That will give you the necessary information as to where to drop the left design after weaving about 6 more inches.

Fig. 3 shows the design being woven. Note-LAIDIN tapestry is woven from the wrong side. If at first in a simple design, you are tempted to weave with the right side up, just stop to consider that it is for your future ease in tapestry weaving to learn the best method and the one you will use for skilled tapestry weaving.

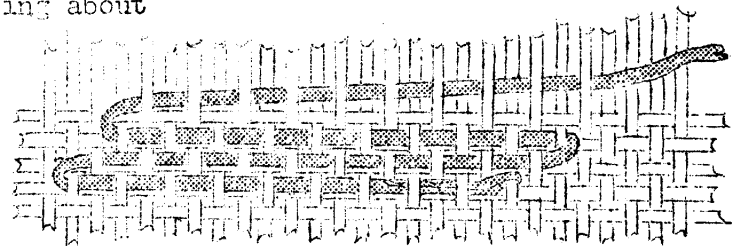
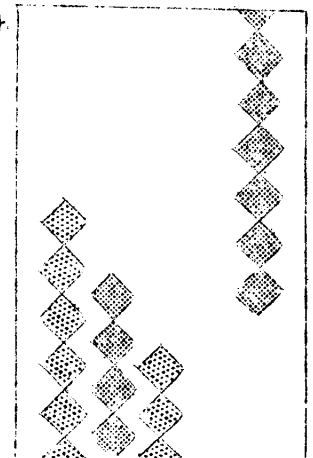


FIG. 3.

LAIDIN tapestry has the design laid in so you will select a yarn heavier than your weft for the design- usually it is about twice the weight. Weave a tabby of about warp weight, lay in the design and change to the other shed. On this second shed, weave a tabby and lay in the design according to cartoon. For the 12/4 cotton or for 20/2 linen set 15 to the inch for 188 threads, use 20/2 linen tabby weft and 12/2 or two strands of 20/2 linen or like sizes for design weft. We used aqua linen design on grey linen weft for the set in the exhibition schedule.

FIG. 4.



Since yarn knowledge is important to every weaver, the Little Loomhouse is reprinting this yarn page from **WEAVING IS FUN**, 1946....

Cottons make an excellent beginners warp. These, on a warp set 15 threads to the inch, should have a yardage of 2000-2500 to the pound preferably. Or they may range from 1600 to 3200. So, let us first consider the basis for cotton yarns or threads:

COTTON IS BASED ON 840 YARDS TO THE POUND OF SIZE ONE COTTON.

A number 2 size will have twice that yardage-2x840 or 1680, etc. Most yarns are several strands- ply, fold, twist, cord, strand. Several strands makes a better yarn for warp. Among the choice cottons for warps to be used by beginners are: 12/4, 10/4, 8/3-12/4 means 12 times 840 or 2520 yards to the pound; divided by 4

10/4 likewise follows as 10 times 840 or 2100 yards to the pound; divided by 4

8/3 similarly is 8 times 840 or 2240 yards to the pound. divided by 3

Thus, if your yarn is a given size, you can estimate yardage; or if you have the yardage to a pound, you can estimate size.

Cottons and mercerized cottons follow that rule. Yarns of mixed fibers cannot be computed by a chart; likewise novelty twists are difficult to compute by chart. But you can gage them by yardages in many cases. Strength and tendency to fray will guide you in the selection for warp yarns. Many are good wefts.

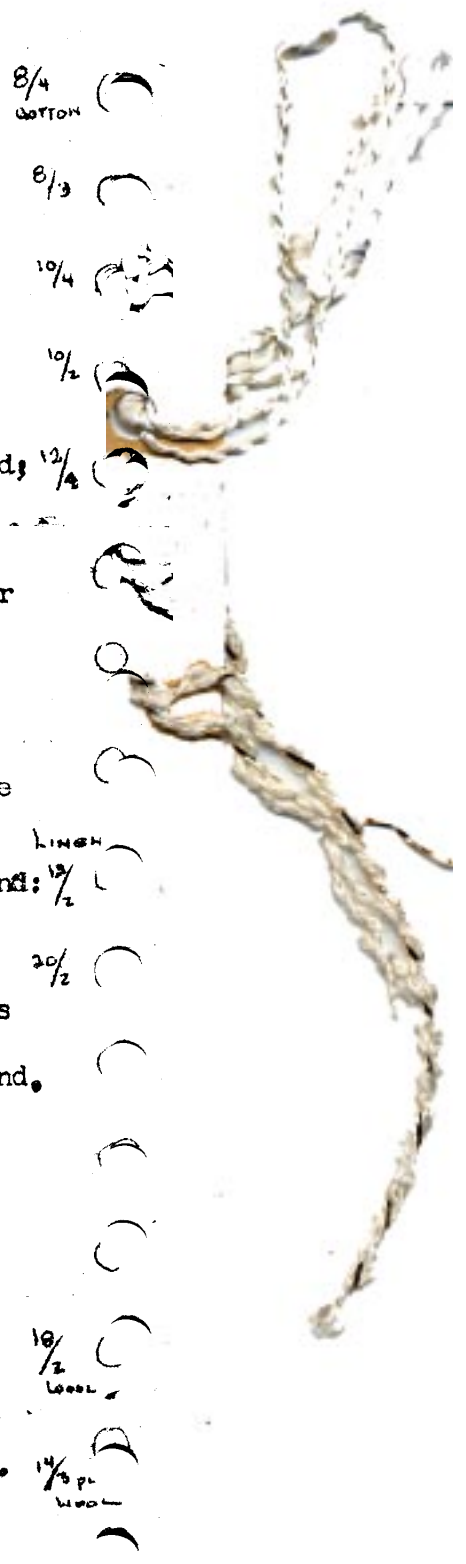
Many weavers continue to like linens for their lasting beauty and:

LINEN IS BASED ON 300 YARDS TO THE POUND OF SIZE ONE LINEN.

Sizes 15/2, 18/2, and 20/2 linens are favorites with new weavers with 20/2 being the most used. It may be warped either 15 or 20 threads to the inch. Yardage is 20x300 or 3000 yards to the pound. 2

Wool is based on two counts. Coarse wools have 300 yards to a pound of size one. But the choicer wools most used are on the worsted basis. WORSTED WOOLS are based on 560 YARDS TO THE POUND OF SIZE ONE. Often you will buy wools by the ounce and in novelty twists. But you can compute your yardages and proper sizes by chart. For ties and clothing, yardages will run 4000 to 7000 to the pound and will be set 15 to 30 threads to the inch. 18/2 or as many wool companies write 2/18's is a popular size. Homespuns are usually single ply with 2000-2400 yards to the pound and are preferred for tweeds and twill suits. Sports wools of 2 and 3 ply usually carry yardages from 2000-3500 yards to the pound and are excellent for new weavers. Utility wools of heavier four ply are useful for wefts.

For successful weaving, do try to know something of every yarn you use and check on the ones used by other members of your weaving group. You can have fun guessing yarn sizes and then checking to see if you really know your yarns. In the holes, add a sample of the yarns you use; and write in the size of those not listed.



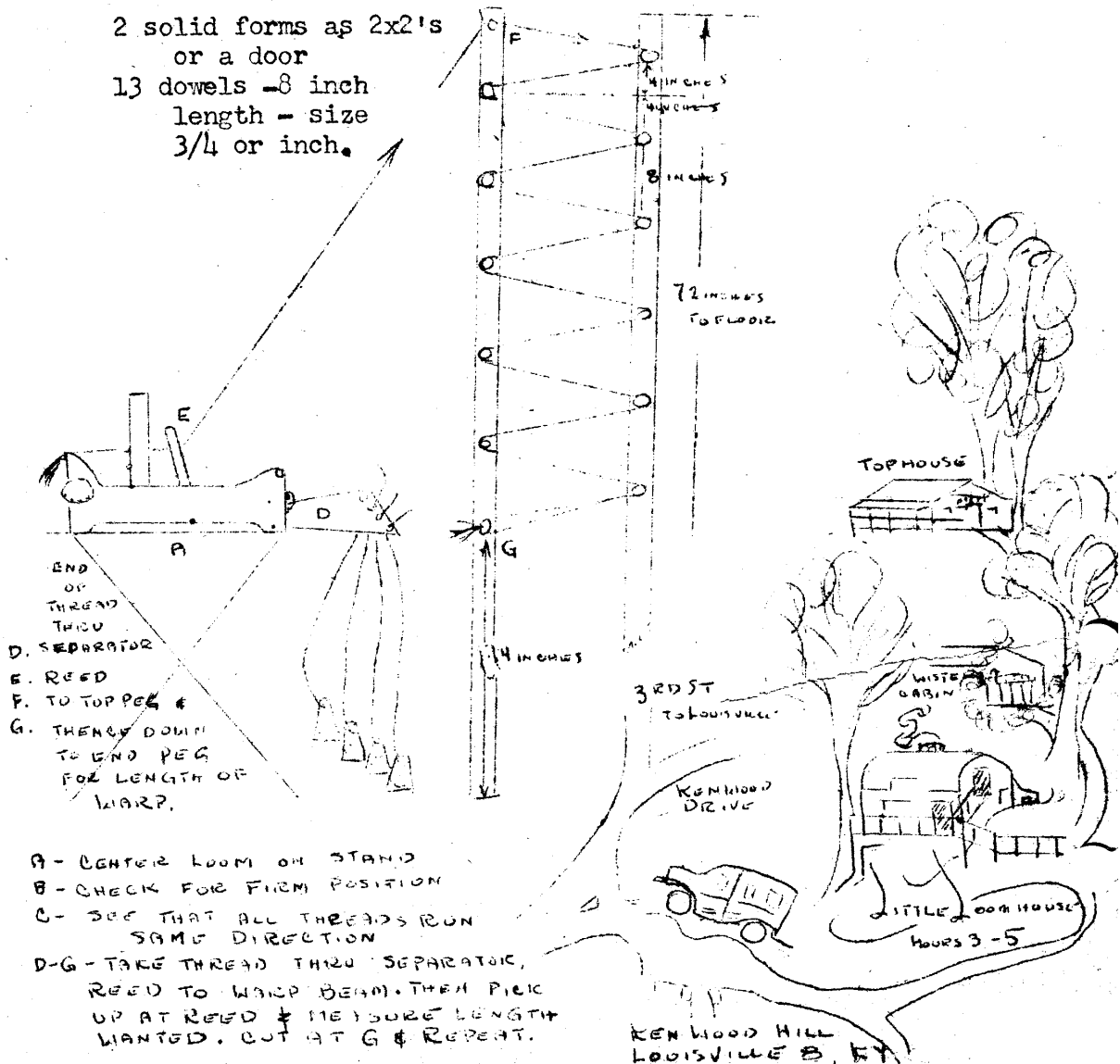
Everyone who likes to weave will want to own a loom. His loom may be homemade, a good inexpensive table loom, or a larger floor loom. Prices are from \$5. to 15. for homemade looms with equipment, from \$8.00 for light 12 inch to about \$25.00 for heavier ones meeting professional standards, from \$65.00 for floor looms. Before purchasing, try several types to ascertain the best for your use. Do not purchase a "gadget type" loom or one poorly made, or one not sufficiently large for weaving functional textiles.

The Little Loomhouse can furnish you free specifications for table loom and stand (send self-addressed stamped envelop). It knows you will do better weaving and have more fun using a loomstand with foot treadles to obtain the ease and speed of a floor loom.

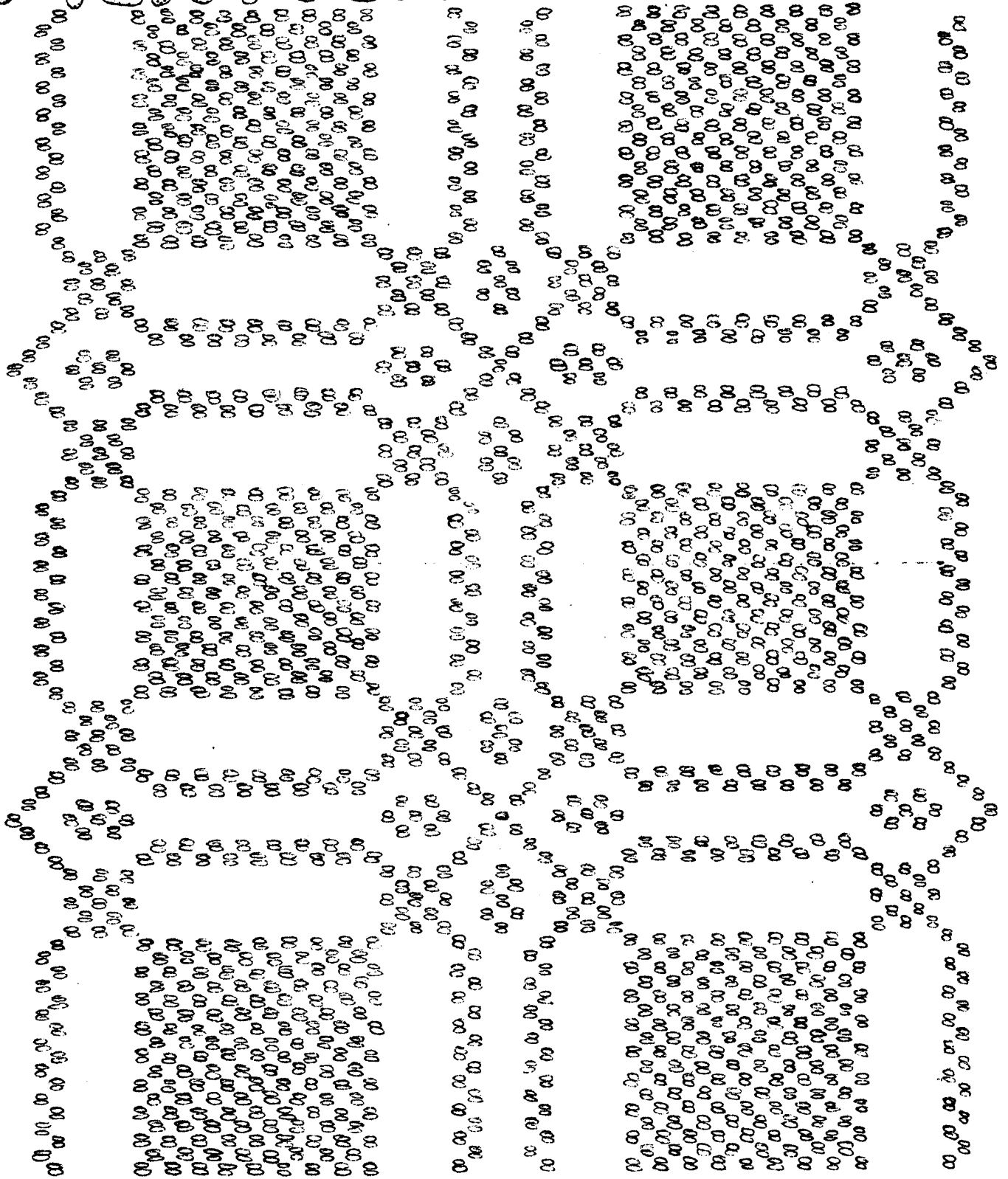
The Little Loomhouse uses some 500 of its homemade and manufactured Lou Tate looms for its experimntal work at Tophouse and for its weaving courses taught out from the Kenwood Hill cabins. Its loom has full 15 inch weaving width, removable metal reed, flat heddles, 64 page WEAVING IS FUN, hook, 2 boat shuttles, and new instruction pages from the work currently being done in classes and at Tophouse

The Little Loomhouse also finds everyone can have simple warping equipment set up where he does most of his weaving- pegs in the library shelves, on the kitchen door, as sketched below:

2 solid forms as 2x2's
or a door
13 dowels - 8 inch
length - size
3/4 or inch.



KENTUCKY WEAVER



2357 KENTUCKY BUILDING
WESTERN KENTUCKY STATE COLLEGE

SNOWBALL COVERLET FROM
MRS. Y. P. BRADBURN, WOODBURN

VOL. 1. NO. 11 - NOV. 1948

I wish to thank all those who sent telegrams and letters to mark the founding of the KENTUCKY WEAVER program just a year ago with some fifteen weavers or groups meeting at the Little Loomhouse to work out the organization of a state program—I am deeply moved,

Our Kentucky program is a truly democratic one—open to everyone interested in our weaving or our folk art growth. The steady increase of members is particularly gratifying; and the numbers who have already sent in their 1949 dues—when I am struggling to get the drawings for the remaining four 1948 issues finished—give the Little Loomhouse and me a stirring boost to our morale. When we went into the KENTUCKY WEAVER program we knew it would be a tremendous time and financial drain for at least two years—with the preparation of material, drawings, and even the simple mechanics of mimeographing and mailing, cutting our regular production down a third—and the Little Loomhouse, as well as I, "eats" thirty days a month. Once it looked as if the program would crackup over petty issues and all the labor would be lost. However, the worst is over and credits must go to all the weavers who have unselfishly given time and skill, the newspapers which have generously given space, the local and state groups also interested in Kentucky folk art growth, and the guest speakers who have given us their services.

The KENTUCKY WEAVER exhibitions are proving wonderful stimulation for weavers and for groups getting weaving started. At present exhibitions are at Independence, Paducah, and Winchester. We will welcome additional textiles—either those woven from previous issues or those to go into future issues. Emma Christiansen is adding a scarf from page 131 in grey and blue—using a variation of treading having a touch of scarlet and kelly green. She has woven a number of textiles from Ada K Dietz' algebraic approach to go to Denmark and Norway for Christmas gifts. It will be interesting to get reactions back from those countries so noted for their weaving.

When I asked Ada K. Dietz to share her ALGEBRAIC EXPRESSIONS IN HANDWOVEN TEXTILES with other weavers by doing an exhibition and a draft book, I expected a warm response from visitors as well as from weavers. However, her idea is going like wildfire—drawing even more attention than the annual COUNTRY FAIR exhibition. Ruth Foster (the other half of HOBBY LOOMS) suggested a color application—as used on pages 130–131. This idea is especially good for new weavers and has been used on several community programs with exceptional success. I hope to use one of the pictures taken of the program either in Ada K. Dietz' Draft Book or in a later KENTUCKY WEAVER.

It is wonderful to see the enthusiasm for Ada K. Dietz' algebraic approach—not only an enthusiasm for the beautiful textiles but also an exciting mental stimulation of exploring a new idea. It is not at all uncommon to see a man muttering to himself or scribbling on an envelop and then to share his thrill as he ties the equation to the fabric.

Rose Pero and Leeta Field have the clever idea of showing $(x+y)^3$ in grey and turquoise with the explanation at their Hobby Show next month. Then they plan a shirt or tie in $(x+y+z)^3$ in scarlet, kelly green, and tartan blue—to give everyone the fun of figuring the equation. As you all weave the textiles or have Ada K. Dietz' exhibition, you may want to use the same idea to share your weaving fun with the non-weavers in your community.

KENTUCKY WEAVER—vol. I, no. 11—Nov. 1948
 Cover—SNOWBALL coverlet from Mrs. Bradburn,
 Kentucky Building, W.K.S.T.C.....125
 Current news, contents.....126
 WARFACE bag from India.....127
 Sectional rug warping, TWILL.....128
 BIRDEYE TWILL for small pieces.....129
 ADA K. DIETZ' ALGEBRAIC EXPRESSIONS
 IN HANDWOVEN TEXTILES as applied
 in color.....130–131
 GOING TO THE DOGS—Edith Kennedy.....132
 WORKSHOP ON HONEYSUCKLE.....133–136

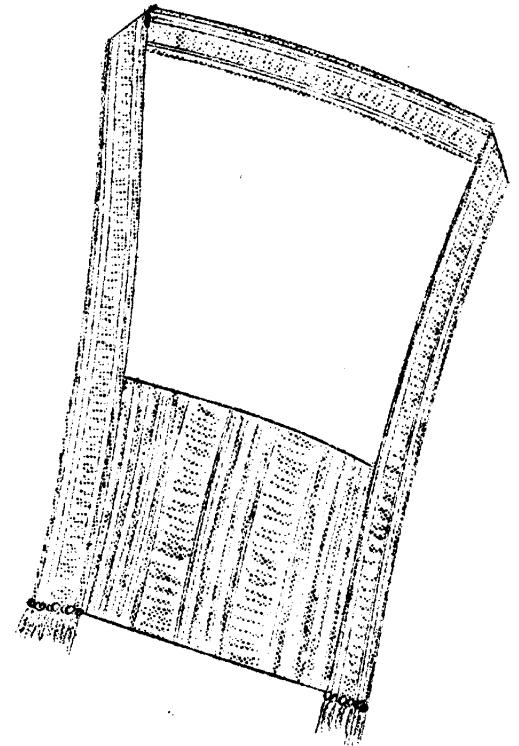
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Correspondence on research, weaving articles, book reviews, supply sources, meetings, etc. should be sent the KENTUCKY WEAVER, Little Loomhouse, Kenwood Hill, Louisville 8, Ky.

This warp-faced shoulder bag comes from India. When the KENTUCKY WEAVER program for the growth of community weaving in Kentucky was begun just a year ago we had no idea we would so soon be taking part in the exchanging of ideas among nation- but for the meeting celebrating the first year of community weaving in Kentucky, the Little Loomhouse has this shoulder bag from India on several looms. The Bishops Crusade of the Methodist Church gives outstanding students of other countries a year of study in a graduate college of the U.S. Among the students for 1948-9 is Ivy Chiles from India for a year of study at Scarritt College in Nashville.

KENTUCKY WEAVER-I-11-127
SHOULDER BAG FROM INDIA
90-I-1



When I returned from teaching in Nashville last week, I brought this bag for the college students to add to their groups of warp-faced weaves. However, everyone liked the bag- for shoulder bags, shopping bags, and school bags- so we are setting up a series of warps. For the warp-faced weave, warps are two harness plain weaves set 48 to 72 threads to the inch (advanced students have some multiple harness variants) with all straps being 4 inches wide and with center sections varying according to purpose- shoulder bags with 8-10 inches, shopping and school bags with 10-12 inch widths. Each warp should have the same number of threads to the inch.

This bag was warped by two members of the KENTUCKY WEAVER- Cora Mcchesney of Louisville and Margaret Montgomery of Vine Grove- in 12/2 cotton in green, dark green, yellow, and brown for the warps. As the warp covers the weft completely when set 48 or more threads to the inch, any soft twist brown weft is suitable.

	B	Y	G	G	Y	B	G	B	B	B	G
"A" REPEATED 64 THREADS	4	4	4	8	4	4	4	4	4	16	4
	4	4	4	8	4	4	4	4	4	16	4
	B	Y	G	G	Y	B	G	B	G	B	G
	"B" 64 THREADS						"A" 64 THREADS				
← 192 THREADS FOR SHOULDER STRAP 4 INCHES - SET 48 TO INCH →											

For 48 warp threads to the inch, use 8/2 to 14/2 cottons; for 56 to 72 threads to the inch, use 12/2 to 20/2 cottons or equivalents.

reed- 12 dent
4 to a dent
48 threads to inch

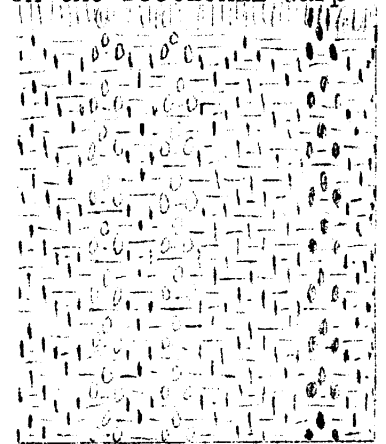
	B	B	G	G	B	Y	G	G	B	Y	G	B	Y	B	G	G
REVERSE "C" 132 THREADS	42	42	4	4	4	6	6	4	4	6	4	4	6	6	4	4
	42	42	4	4	4	6	6	4	4	6	4	4	6	6	4	4
	G	G	G	G	B	Y	G	G	B	Y	G	B	Y	B	G	G
	64 THREADS		84 THREADS													
← 496 THREADS FOR BAG - SET 48 TO INCH →																

Thread plain weave - colors are indicated

with the the wide stripes being threaded brown on back harness, green on front harness; and with the rest being threaded with the same color on back and front harnesses.

For the 192 thread strap, center the warp in the middle of the loom. Allow two yards for each strap- 4-5 inches fringe, about 60 inches length, 4-5. We warped 9 yards for four bags with a yard allowed for wastage and samples. For the 496 center, we warped 7 yards with 22 inches for the bag sketched, with a fringed bag having two strips of 1 1/2 fringe, 12 inches, 1 1/2 fringe for a total of 30 inches, with as much as 40 inches used for a deep shopping bag, and with 24 inches for zipper type envelop bags- for a total of 8 bags- four with the shoulder straps and four without.

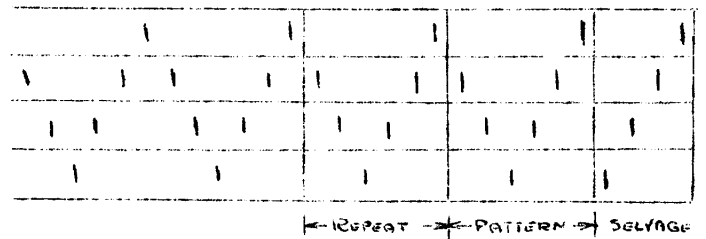
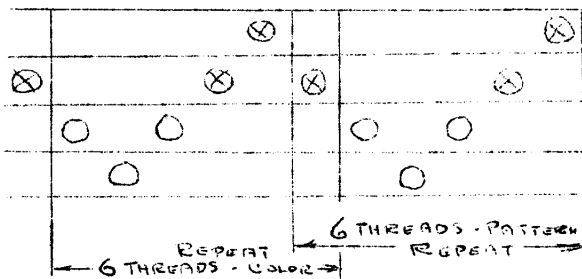
The Ursuline College meeting of the KENTUCKY WEAVERS is based on the sectional warping of a twill rug for the use of beginning students in weaving. As there are several good ways to warp a loom sectionally, the recent meetings under Mary Johnston and Cpl. Henley of Fort Knox, R.E. Landreth of Sellersburg, Ind., and Nancy McClaskey of Louisville have shown several methods.



For the college students, a twill warp in six colors has been selected to give practice in weaving and to give some of the basic fundamentals of twill construction.

The basic birdeye or herringbone twill- 123432 is used in a 15 dent reed, one per dent, in 3/4 rug cotton. First as we analyze the basic pattern, we find only six threads are used in a pattern repeat- 1-2-3-4-3-2. Second, if we use color in the pattern, we will find an excellent way is to use one color on 1-2 as 2-1-2 and another color on 3-4 as 3-4-3. Thus it will be good to use a pattern repeat of 2-1-2-3-4-3. Third, on the sectional beam, we will warp two inches at a time- or with 15 threads per inch, we will warp 30 threads at a time. So, it will be good to break the color pattern repeat into 30 thread units.

For this particular rug warp, we are warping only ten yards to give the students experience in making warps and in planning their colors. Note, on this pattern the lighter color is used on both the 2-1-2 and the 3-4-3 groups. Compare this page with the rug given on page 6 of the January issue and with the next page - 129. There is much skill used in planning good colors in the warps as the wefts often neutralize some of the colors. At Ursuline the art department offers close cooperation with the weaving department so designs are well planned before being woven.



B	B	B _L	T	T	B _L	B	B	B	B	
B	B	B _L B _L	T T	T T	B _L B _L	B B	B	B	B	
B	R R	R R	G G	G G	G G	R R	R R	R R	B	
B	R	R	G	G	G	R	R	R	B	
ONCE 14 THREADS			14 TIMES - 30 THREADS COLOR PATTERN REPEAT						ONCE 6 THREADS	
TOTAL OF 440 THREADS										

color	center	repeat	border	threads in each color	total for 10 yards
brown-	3	x 14	6 & 8	56	560
rust-	6	x 14	6	90	900
blue-	6	x 14		84	840
green-	6	x 14		84	840
tan or gold-	6	x 14		84	840
light green-	3	x 14		42	420

The twill is not only the oldest pattern development outside of variations of the plain weave but also the most used. The first basic twill-1-2-3-4 is written: h
a

The next basic twill is the birdeye (or herringbone) 1-2-3-4-3-2 and is written:

(The familiar ROSEPATH is another wellknown birdeye or herringbone twill-1-2-3-4-1-4-3-2 as was given on page 46 of the April KENTUCKY WEAVER.

1	1	1	1	1	1	
1	1	1	1	2	2	2
1	1	1	1	3	3	3
1	1	1	1	4	4	4

1	or	1	1	r
1		2	2	n
1		3	3	e
1		4	4	s

→ PATTERN ← 6 THREAD PATTERN

Among the KENTUCKY WEAVERS working on our Kentucky folk art program towards community arts and crafts is Mae Barlow of Nancy who warped the twill below while studying at Tophouse. It is designed for shopping bags and (in a narrower width) place mats; the wider width for rugs is given on page 128 of the KENTUCKY WEAVER. Warped in 8/4 rug cotton, the twill may be woven with candlewicking, rags, or rug warp. The waffle weave place mats in rug warp have a good tourist sale for communities combining their recreational weaving with weaving having a quick market sales value.

For a variation of weaves, the color can best be used with one color on the 1,2 harnesses and another on the 3,4 harnesses. Thus, the threaded pattern repeat of 1-2-3-4-3-2 need be combined with the color pattern repeat of 2-1-2,3-4-3: h
a

In planning your colors, consider that an effective waffle weave coloring can be woven by having all the 1,2's in dark color and all the 3,4's in light color. Mrs. Barlow and Mrs.

1	1	1	1	1	1	1		
1	1	1	1	2	2	2		
o	o	o	o	1	1	3	3	3
o	o	o	o	1	4	4	4	

← color → ← threading →

Viola Lee used an 18 thread color repeat-with 12 repeats plus selvages being warped for a shopping bag width- 230 threads set 15 to inch for 15 inch width. For a place mat width, use 194 threads set 15 to inch for 12 inch width.

Plan the colors which best suit your use of the warp. We used:

- | | | |
|---------------------------------------|----------|-------------------------|
| Heddles for each harness: | Brown--B | 6-12x3-5 for 47 threads |
| 1-36-2 for total of 39 on 1st harness | Rust---R | 12x3-3 39 |
| 2-72-2 """" 76 on 2nd harness | Green--G | 12x3 36 |
| 3-72-1 """" 76 on 3rd harness | Yellow-Y | 12x6 72 |
| 2-36-1 """" 39 on 4th harness. | Blue---E | 12x3 36 |
| | | total 230 threads |

B	B	E	E	B	B	G	G	B	B	1st harness	B
B	B	E	E	B	B	G	G	B	B	2nd	E
B	R	R	Y	Y	Y	Y	R	R	B	3rd	G
B	R	Y	Y	Y	Y	R	B	B	B	4th	I

8 threads left selvsage → color repeat of 18 threads, used 12 times for 216 threads → 6 threads right selvsage
 (8 plus 216 plus 6 for 230 threads)

This twill may be treadled as a birdeye or as a herringbone. Or it may be woven as an effective waffle weave with light centers and dark outline or with dark centers and light outline. Treadle: (harness numbers refer to down harness)

- Herringbone twill for shopping bags- 1-2, 2-3, 3-4, 1-4;
- Birdeye or diamond twill for bags- 1-2, 2-3, 3-4, 1-4, 3-4, 2-3;
- Waffle for place mats- 1-2-4, 1-2-3, 1-2-4 dark, and light 1-3, 2, 1, 2, 1-3; or for light outline and dark center- 1-3-4, 2-3-4, 1-3-4 light, dark 2-4, 3, 4, 3, 2-4.

For the tourist market, use the six colors most used for pottery and you will have a product a tourist can buy for practical use.

This page uses Ada K Dietz' approach to handwoven textiles in a two harness plain weave with color values being given the unknowns. This makes an excellent beginning textile for new weavers and forms a firm basis for taking the same equation into other weaves. The square of a binomial- $(x+y)^2$ - was selected by the participants in the KENTUCKY WEAVER as the starting point. After working out the equation, one group started warping a loom while others did the paper work on two following equations- the cube of a binomial $(x+y)^3$ and the square of a trinomial $(x+y+z)^2$.

For $(x+y)^2$ used with x and y being given color value, a 3/2 mercerized cotton warp in red and white, set 12 threads to the inch, was selected for use as place mats to be used with pottery, and as being suitable for school, club, and recreational weaving. After the red and white $(x+y)^2$ is set up, another group plan to set up the square of a trinomial in red, white, and blue.

For students studying color, experimental work in strongly contrasting or adjoining colors offers numerous possibilities for bags, scarfs, wool shawls, suiting etc.- as cerise and magenta, magenta and plum, or line and aqua.

The square of a binomial $(x+y)^2$ breaks down to $x^2 + 2xy + y^2$,

and in turn-xx xy xy yy,

or grouped- xxx y x yyy.

The resulting xxx y x yyy is the basis for our use of color in a plain weave and is also used as the basis for $(x+y)^2$ in overshoot, lace, or other weave.

The x and y can be given the color values you wish. If x is given a red color value r , and y is given the white color value w , the equation may also be written $rrr w r www$:

<u>y</u>	<u>x</u>	<u>x</u>	<u>x</u>	back harness
<u>y</u>	<u>y</u>	<u>y</u>	<u>x</u>	front harness

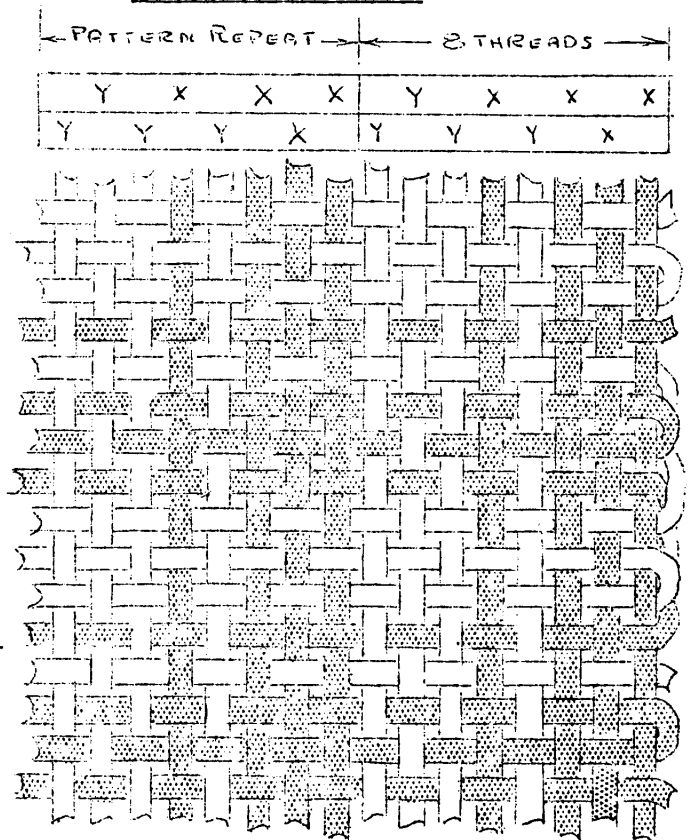
<u>w</u>	<u>r</u>	<u>r</u>	<u>r</u>	back harness
<u>w</u>	<u>w</u>	<u>w</u>	<u>r</u>	front harness

As the pattern is an 8 thread pattern, repeat for desired width. The KENTUCKY WEAVER group decided upon a 12-13 inch warp and used 19 repeats of the pattern for 152 threads, plus an extra x on the left selvage and an extra y on the right selvage. (By having the 4 threads in the edge groups which are slightly drawn-in in weaving, the edge groups appear like the 3 thread groups.) The warp thus require 154 threads- 77 of each color, set 12 to the inch for 12 plus inches. Nearly a pound of each color is needed for a seven yard warp and weft: 7x77 for 539 yards of warp in each color plus as much more for weft.

3/2 cotton has 1260 yards to the pound:

$$\frac{840 \text{ (yds. of size 1 to 1b.)} \times 3 \text{ (size of yarn)}}{2 \text{ (ply- used as the divisor)}}$$

For weaving, weave by the equation or the threading draft to get the true pattern. For an effective stripe, alternate the 3/2 red with a finer white interesting texture.

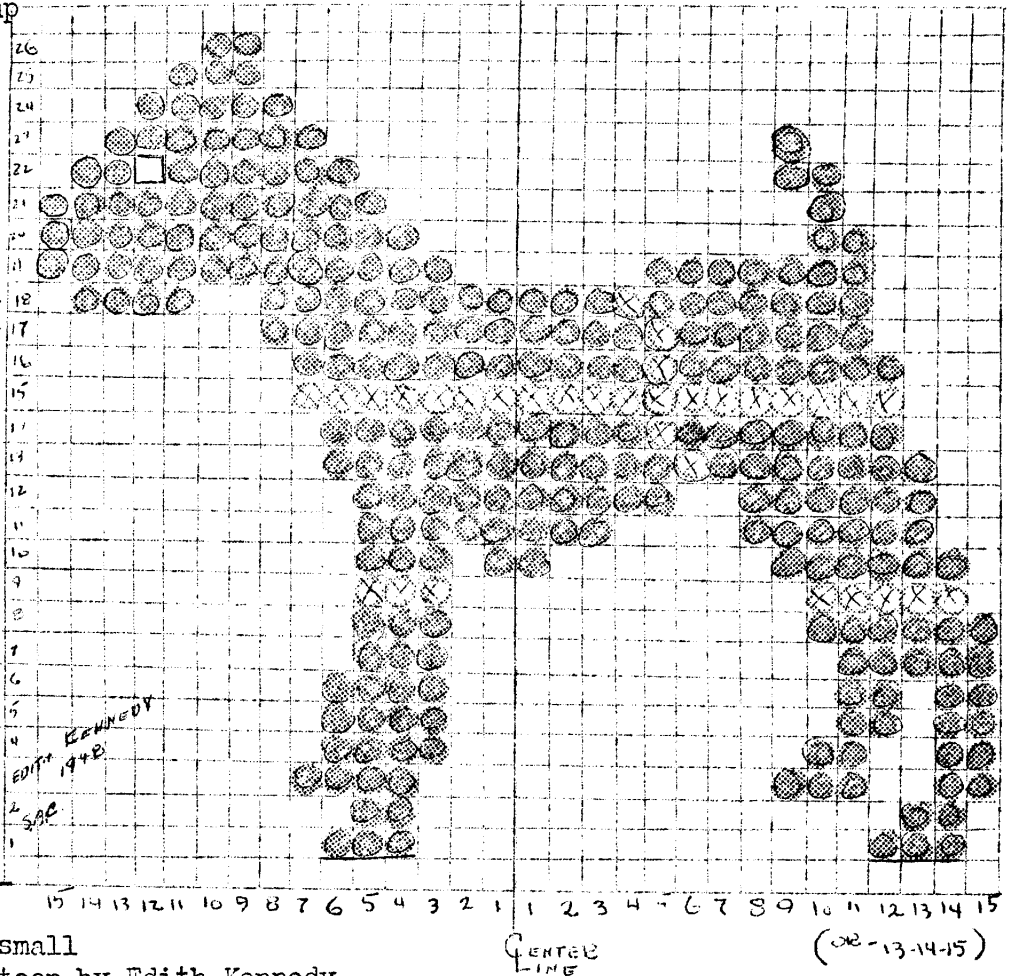


If you hear the SOUTHEASTERN ART CENTER is going to the dogs, dont be too alarmed- it is just the weaving group starting tapestry technics with ONEHARNNESS in dog cartoons.

ONEHARNNESS is a good starting technic for new weavers since all design goes in one just one harness and the weaver has ease in handling a cartoon.

Beginners learn easily by blocking out simple abstract, animal, flower designs on squared paper of 6,8, or 10 to inch.

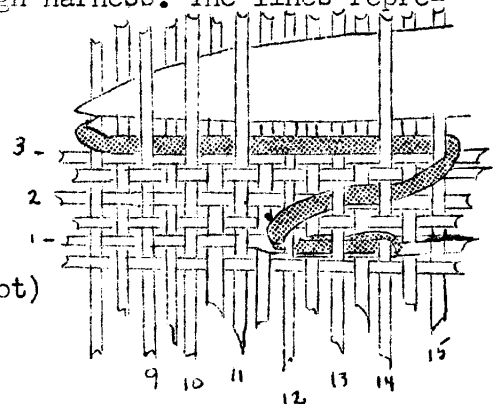
For group work, it is fun for several to use the same type design so as to compare results and to know how to make cartoon adjustments in weaving.



The Southeastern Art Center started with dog designs- small ones for small towels etc., as this cartoon by Edith Kennedy, and others as the wall-hanging Marjorie Crossman wove for her son Billy. This cartoon was used by several on 20/2 linen set 15 to the inch. Some used it just as drawn but Jane Allen found her beat required two extra rows (at 9 and 15) to keep the design squared. Nancy McClaskey, using 20/2 linen set 20 to the inch, found that with the width reduced from 4 to 3 inches, she needed delete several threads and deleted at the same rows- 9, 15. Others following her, added slight width by starting the back foot on up threads 13-14-15 from the CL so as to have one more up thread in the body at rows 5-7. The parts affected by the changes are (x)ed. As new weavers learn to cartoon and then execute their cartoons into cloth, they will soon acquire ease in making any adjustments needed for a finely woven design.

Basically there are several methods of executing the ONEHARNNESS technic. If you go deeply into weaving and technics, you will want to know three major methods. But for most oneharness, the beginning method is best and is simple. The cartoon represents the up threads of one shed, which is considered the design harness. The lines represent the down threads or the other shed which is always tabby. The design thread should be about twice the warp size. The tabby should be about warp size.

On the design shed, weave a tabby and beat;
 weave the design threads under the up threads as shown on the cartoon- under threads 12,13,14 from the center of the warp for the cartoon above; change shed and beat; (also 6-5-4 for other foot)
 weave a tabby on the other shed; change shed and beat;
 start the second row of design after weaving the tabby on the design shed- going under 13-14- etc. Like most tapestry technics, ONEHARNNESS is woven wrong side up.



So many requests have come to the Little Loomhouse for the various HONEYSUCKLE pages used on the teaching schedule and for the KENTUCKY WEAVER community program that we have assembled many of the pages in a FROM THE LITTLE LOOMHOUSE series for use by individuals or groups.

The Little Loomhouse is not interested in teaching by rote or dogmatically. Rather we are interested in putting essential information in the hands of an individual or group so he, or they, may go thru the thought processes involved. The HONEYSUCKLE being a small pattern and an exceedingly popular one is excellent for group work and for classes having only a few meetings on drafting.

If you use this program for just one workshop with a group, let the group go thru the analysis of the pattern with cloth, warping, threading, tie-ups, and weaving. Usually a minimum of four looms, the textiles in the HONEYSUCKLE pattern, and three pages- as 115-4,5,13- will be as much as can be absorbed by new weavers. (When used for several meetings or by an individual, pages can be studied carefully and in detail.)

It is of import to a successful group program for each person to take part and to go thru each step. Hence, a group program must be planned carefully with material prepared in advance to take care of the number of people working. At our KENTUCKY WEAVER meetings, we have such numbers that we needed about ten looms to give everyone the opportunity to go thru all steps as a majority did not know the pattern (to the extent of knowing all the ins-and-outs of the HONEYSUCKLE). You may prefer to start with warping so as to have it completed earlier. Or you may prefer the Little Loomhouse method of 30 to 45 minutes of analysis and draftwriting- paper work pays off in weaving.

115-PA-1 should be used with coarse material for each to select the pattern repeat. 115-PA-2 goes into more detail on the written draft by different methods. 115-PA-3 takes the same idea into tie-ups on different looms.

While the first ones in a group start a warp ($3/4$ cotton set 12 to the inch for 164 threads or $12/4$ cotton set 15 to the inch for 190 threads are good warps and since beginners have different tensions, use 3 to 5 yard warp length), others may work on colorings and points taken up on pages 115-PA-4,5,6,7. Then as the first warpers are ready to start threading, use looms set 20 or 24 to the inch in $10/2$ mer. cotton or $50/3$ linen so as to take care of 12 to 20 people on each loom- with each person checking the previous threading and threading an additional pattern. The heavy back cover is convenient for use by the warpers and threaders.

115-PA-8,9 takes up two methods of working out treadlings. These require too much time for a class period, but give a weaver mastery of the HONEYSUCKLE pattern.

115-PA-10,11 take up aspects of HONEYSUCKLE woven without tabby from a simple form for class weaving, community weaving, blind or hospital patients to subtle colorings.

115-PA-12,13 transposes the HONEYSUCKLE to crackle weave. Being able to transpose is important and it is well to start with a well-known pattern for more ease.

115-PA-14,15,16 transposes by reducing to a smaller scale.

115-PA-17 takes up the use of just part of the pattern for use as medallions or all-around borders. This may be threaded into a loom but most weavers prefer picking out the design. This is an unimportant aspect of weaving but most weavers like to have a few nice pieces for the fun of the thing.

115-PA-18 just touches on a field which could be a complete series in itself; we suggest tho that every weaver try color in the warp in some of the small patterns. Then the use of color in the warp becomes easier to handle.

The new weaver need look at a draft and ascertain what the pattern will be or, shall we say, "visualize the pattern". Towards this, we are using the Honeysuckle pattern as it lends itself to variation- in fact, its everlasting popularity is due to the infinite variety possible. On the previous page, we looked at the pattern and found several logical division points for writing the draft. On this page, take each draft and see how it came to be written- after all, they are all the same.

The Little Loomhouse will deem it a service to good weaving if you will drop us a postcard listing page 115-PA-2 and give your choice of a draft and the reason for your viewpoint.

Draft 5 and 1 are the forms we most use at Tophouse. Purposely, I used the term "most use" as each group works out its own draft.

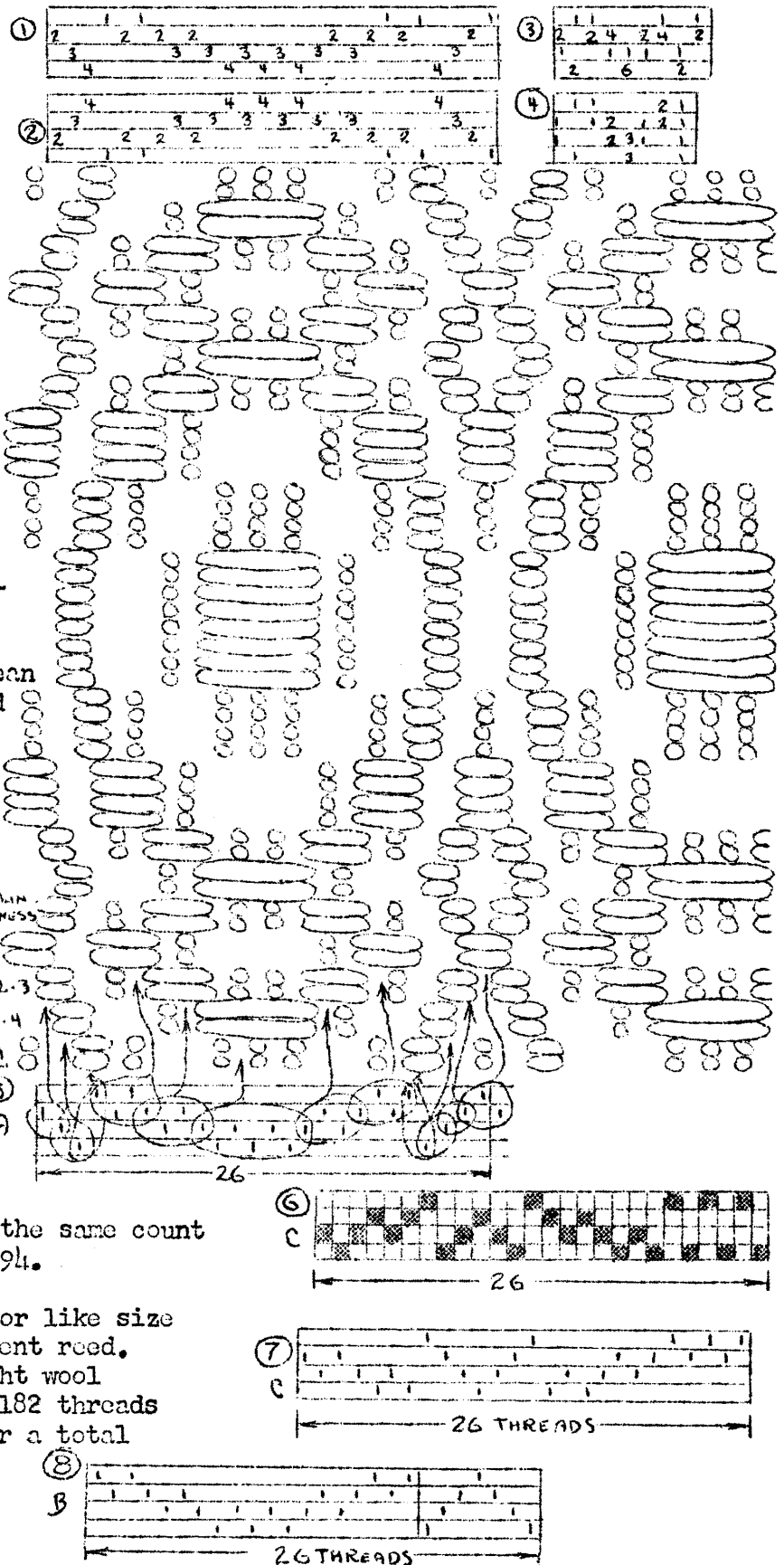
Drafts 1 and 2 are often used in schools- numbers indicate number of the harness.

Edward Worst, loved by many as dean of American handweavers, happened to drop by the Little Loomhouse today and commented upon the satisfaction weavers get from the Honeysuckle. He also warned those who use the Honeysuckle all the time lest they miss the exciting gamut of patterns possible.

Warp your loom in 20/2 linen, set one thread per dent in a 20 dent reed for towels. This will give you 11 pattern repeats or 286 threads plus 4 threads in each selvage for a total of 294 threads.

For bags, warp 18/2 dark wool to the same count and the same number of threads- 294.

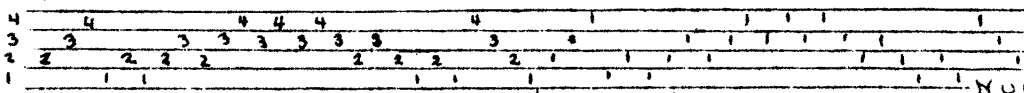
For scarfs, warp 18/2, 20/3 wool or like size set one thread per dent in a 15 dent reed. This will give you a lighter weight wool scarf- use 7 pattern repeats for 182 threads plus 4 threads in each selvage for a total of 190 threads. Either of the wool warps are effective with metal in the weft for dressy bags or scarfs.



1. HARNESSES

2.

KENTUCKY WEAVER-I-11-134
HONEYSUCKLE-115-PA-4



HARNESSES NUMBERED FROM FRONT EACH NUMBER IS ONE THREAD

NUMBERS FROM DRAFT 3 DOLLAR HARNESSES



WEAVE 1-2, 1-3, 1-2

WEAVE SEVERAL TABBY

2-4, 1-3, 2-4, 1-3, 2-4

3-4, 1-3, 3-4, 2-4

2-3, 1-3, 2-3, 2-4

1-2, 1-3, 1-2, 2-4

1-4, 1-3, 1-4, 2-4

1-2, 1-3, 1-2, 2-4

1-4, 1-3, 1-4, 2-4

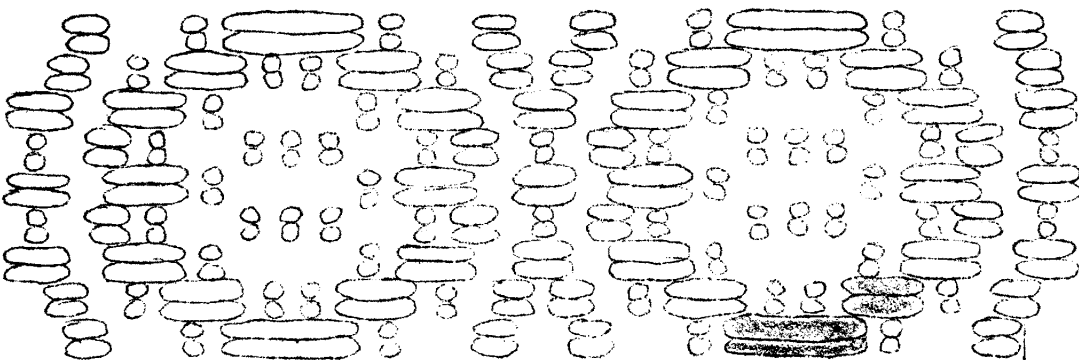
1-2, 1-3, 1-2, 2-4

2-3, 1-3, 2-3, 2-4

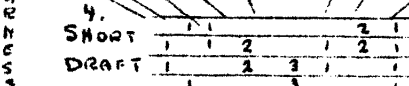
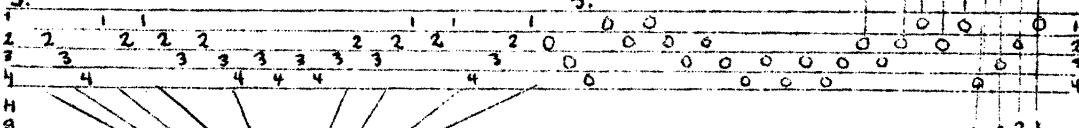
3-4, 1-3, 3-4

2-4, 1-3, 2-4, 1-3, 2-4

1-2, 1-3, 1-2, 2-4

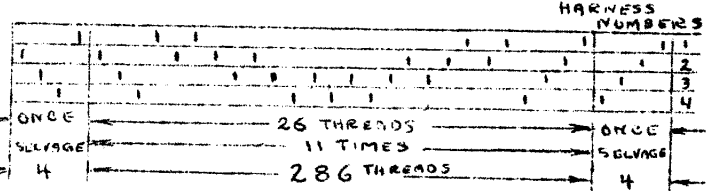


TREADLING ABOVE IS WRITTEN WITH HARNESSES NUMBERED BACK TO FRONT



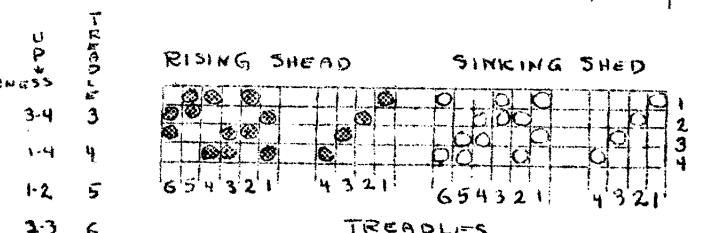
Each weaver should know the draft of the pattern he is weaving so well that he controls the weaving rather than blindly follows a set of treadling directions; tho, as a new weaver, he may gain by having treadling directions to use as his check. Any pattern may be written a number of ways- the relationship of the threads to each other static. The above sketch shows the HONEYSUCKLE pattern, in a "Single Wedding Ring" treadling, drawn double size or ten threads to the inch for overshoot weave, together with several forms of drafting.

The draft at the left is for 20/2 linen, warped one thread per dent in a 20 dent reed (or 20 threads per inch),



with selvage, 11 repeats of 26 thread pattern, and selvage for 29 1/4 threads.

Tie-up will vary according to your loom- whether rising or sinking shed, whether 4 or 6 treadles.



As you study the HONEYSUCKLE draft and drawing, you will soon be able to identify the four pairings of the harness used for the pattern (1-3 and 2-4 are the plain weave or tabby). When 3-4 are down (1-2 up on rising shed loom), you see the longest overshoot or the lower part of the scallop; when 2-3 are down (1-4 up on a rising shed loom), see about equal spacings; when 1-2 are down (3-4 up on a rising shed loom), you have three short overshoots close together; when 1-4 are down (2-3 up on a rising shed loom, you have very small overshoots.

One suggestion for a place mat, use 12/2 or two strands of 12/2 linen in pink on the pattern sheds; use 20/2 or 20/1 green for plain weave or tabby- either for all the mat or for borders with warp linen for the rest of the mat.

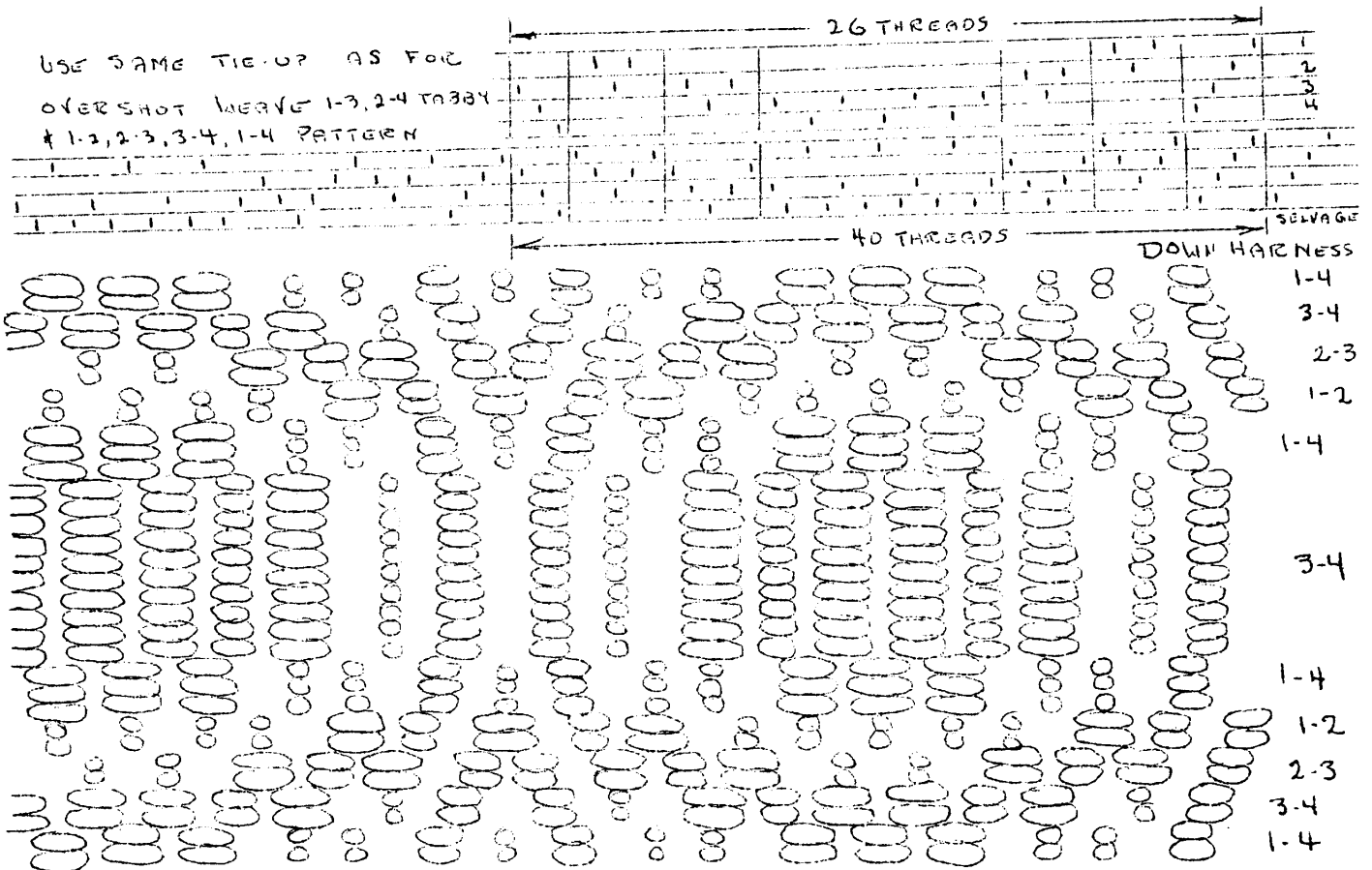
When the Little Loomhouse classes took the HONEYSUCKLE pattern to the crackle weave for practice in transposing, Mary Ida Bewley of Glasgow, worked out this page to fill requests to the KENTUCKY WEAVER for the HONEYSUCKLE pattern and for the HONEYSUCKLE in crackle weave. Briefly, the crackle weave is written on a twill construction with the blocks written on 2 harness in overshoot, being written on three harness in crackle:

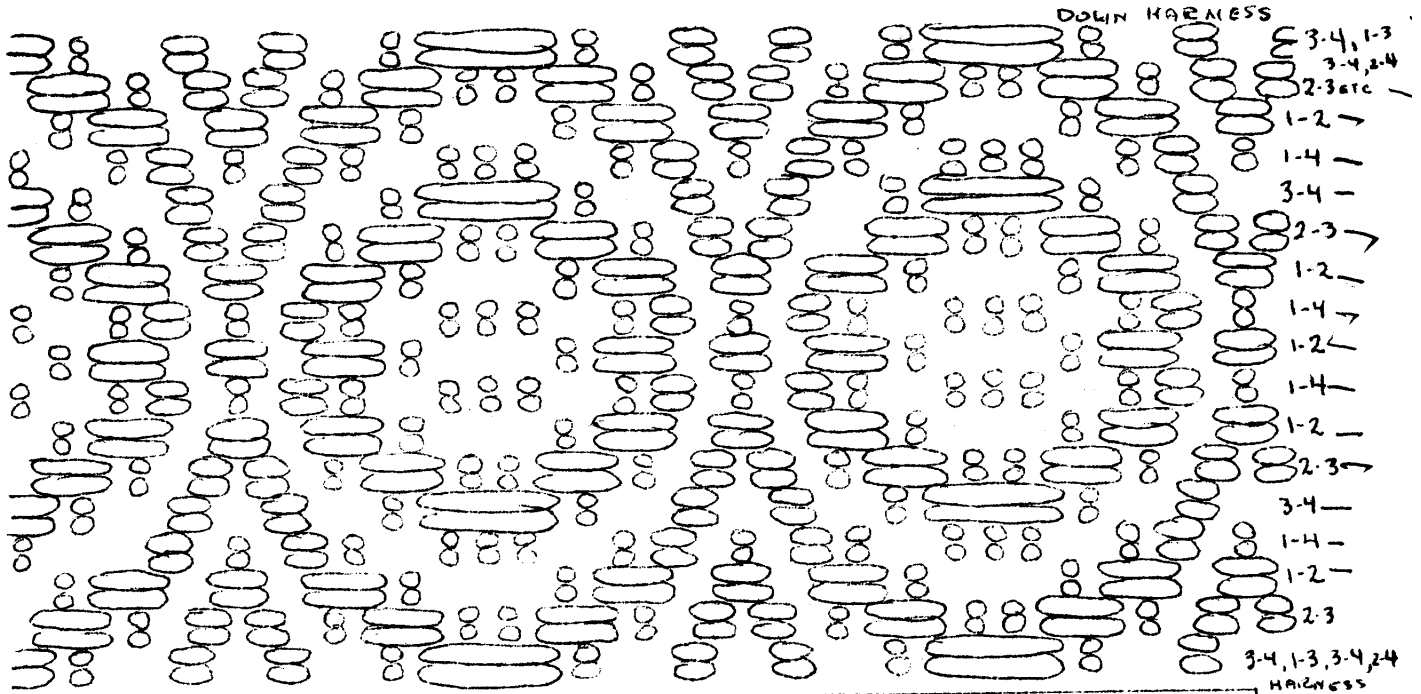
	1-4 becomes:	3-4 becomes:	2-3 becomes:	1-2 becomes:	B
1-2 becomes	1 1	1		1 1	1 E
2-3 becomes	1		1 1	1 1	2 G
3-4 becomes		1 1	1 1	1	3 I
1-4 becomes	1 1	1 1	1		4 N

The 26 thread HONEYSUCKLE pattern most used by weavers will need undergo several changes: the smallest blocks, already of twill construction, will remain the same, the intermediate blocks will become 5 thread blocks, the largest overshoot block will use two or three repeats to maintain proportion. The resulting pattern may be either a 36 or a 40 thread pattern repeat. The draft for the overshoot and the crackle variant is sketched below.

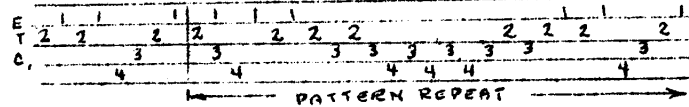
Mrs. Bewley used a 40 thread repeat for use at KENTUCKY WEAVER workshops- setting up a warp of 10/2 cream mercerized cotton, 20 threads per inch, with 9 repeats of the pattern plus 4 threads for each selvage for a total of 368 threads.

As we used this warp for workshops where the weaving time for each person was limited, we wove mostly change purses, bill folds, evening purses, and like small functional cloth. Altho the crackle weave has a number of tie-ups and treading variations, we used the regular overshoot tie-up and started with an overshoot type of weaver- a tabby used alternately between pattern threads of heavier size- pattern, 1-3, pattern, 2-4, etc. The characteristic of the crackle weave is its short overshoot skip of 2 to 3 threads, and it is particularly valuable where long skips are undersirable.





DOUBLE WEDDING RING TREADLING OF THE HONEY SUCKLE PATTERN IN OVERSHOT WEAVE



This page on the Honeysuckle pattern in overshot weave shows another variation of the pattern- a treadling variant which I used commercially in the thirties as the Double Wedding Ring.

The weight of the warp and weft and the width border desired often determine what you decide to treadle. This border in fine materials will be about two inches, or three if you "set" it off by an extra pair of pattern threads woven on either 1-2 or 2-3, as shown on the 115-PA-4 page.

This design is charming in fine linens. If you are a comparatively new weaver, warp 20/2 or 30/3 mer. cotton; or warp 35/2 or 50/3 linen, 2 threads per dent, in a 15 dent reed.

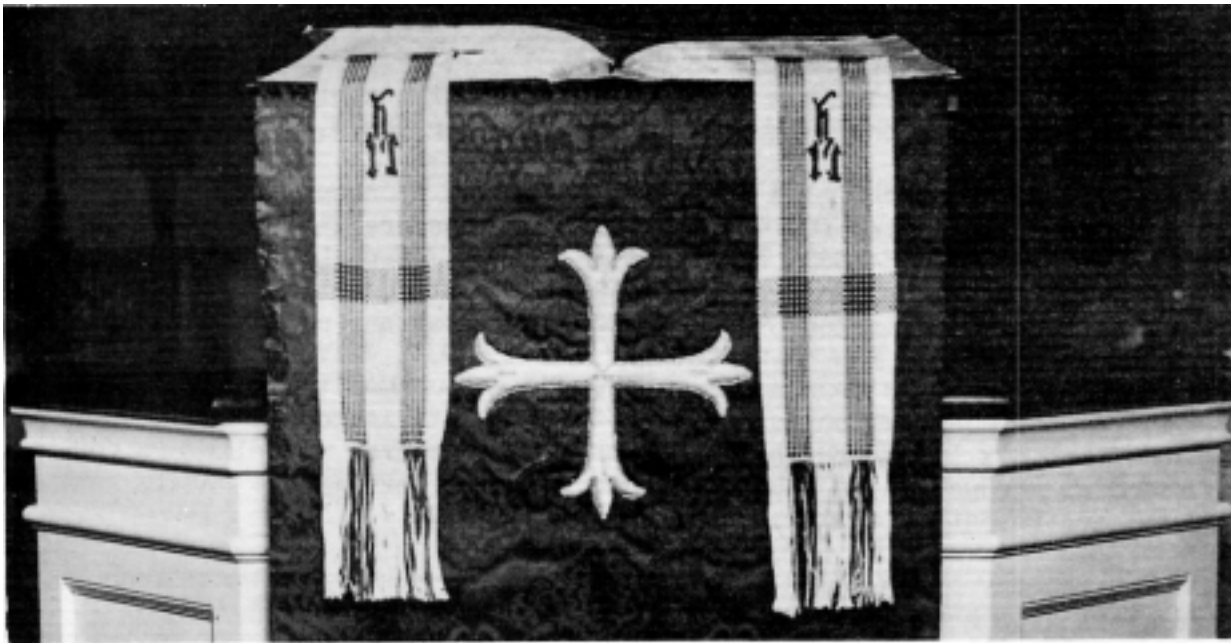
For a place mat warp, use 15 patterns with 4 threads selvage- 4, 15x26, 4- 398 threads
For napkins, towels, use 17 patterns with 4 threads selvage- 4, 17x26, 4- 450 threads.

Weft may be the same as the warp, or 12/1 or 20/1 linen or equivalent size.
Pattern weft may be 12/2 linen, embroidery floss, or equivalent size.

If you like one color, try a background as green with white design or a background as brown with cream design. If you wish to use several colors, try out your coloring by sketching on the drawing with watercolor pencils- you may have noted that all drawings in this series have been prepared so watercolor pencils could be used for testing colorings.

In weaving the pattern, remember a plain weave or tabby goes between each pattern shot, and the tabby alternates- 1-3, 2-4; as 3-4, 1-3, 3-4, 2-4
2-3, 1-3, 2-3, 2-4 etc.

A suggested place mat is: weave 3 inches hem, 2-3, 1-3, 2-3, 2-4, then 1-3, 2-4, 1-3, 2-4, border starting 3-4, 1-3, 3-4, 2-4 etc. ending on 2-4, then 1-3, 2-4, 1-3, 2-4, followed by 2-3, 1-3, 2-3, 2-4, center of 10 to 12 inches, repeat border, hem.



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DECEMBER
1948

VOL. I NO. 12

I-12-138 The cover for this December issue are some of the special weavings which Perthia P Anderson (Mrs. Lansdell Anderson) wove for the Lutheran Church of Red Bank, New Jersey. The upper picture shows one of the Bible markers woven in eight harness- of the eight woven in the four colors for the proper seasons of the Church year. The lower picture shows the altar hanging in white and gold silk with the design woven in dukagang. As Mrs. Anderson's work has received praise wherever shown, we thought you would enjoy having the pictures for the December cover.

Too often, we fail to give our religion the daily attention it should get. So it is with particular pleasure these two new church weaving groups are introduced to the other members of the KENTUCKY WEAVERS. For sometime Father Joseph Lubrecht has been planning more community activity along folk art lines for St. Cecelia Church at Independence. In November, he started building looms and used one of the KENTUCKY WEAVER exhibitions- those which you as members of the KENTUCKY WEAVERS have made available for new weaving groups to use- to arouse general community interest. The progress of this project can best be judged by notes from his letter of December 3rd- "...to know that six looms are in production...The Children actually are pestering us to speed up production so they can begin..... the weaving has surely gone the rounds... All are so enthusiastic...."

Another idea which you may enjoy using in your church is a workshop program such as Rev. Paul J. Schlueter has introduced in the Salem Evangelical and Reformed Church- the program is called "Worship and Workshop". This is exactly what it is- members of the church community gathering for worshipping and working together.

Little Loomhouse members enjoy weaving Christmas panels- a means of reflecting the spirit of the Christ Child just as our Church weavings show our offering of love. This year, we used the idea of the wondrous Star of Bethlehem drawing the deer of the forest towards the light. The doe nurses her fawn in the shelter of evergreens for the center of the panel (or for a center panel). From the side, other deer hasten towards the light. A new deer is given on page 140- taken from an early Pennsylvania jacquard coverlet of Helen Church. Some other deer are in COUNTRY FAIR, 1946, page 74-5; WEAVING IS FUN, 1946, page 40; 1947-8, page 40-1. The panels may be woven in oneharness with each block being one up thread or two threads for deer about 4 inches in size; for larger deer use oneharness with each block being two up threads or four threads or use doukagang on two or four harness with each block being four threads.

As we wanted a startled deer, we found that one was too startled- he was just ridiculous. So we used him for cocktail napkins. At our parties everyone takes his napkin home, and this startled moose is certainly a "collector" item.

Teachers have the problem of small handweavings to be woven in classtime that have top style. The bag by Louise Davis adds another good pattern for classwork.

New weavers ask for more draftwork. So since the SNOWBALL is typical of the drafts woven in reverse, four pages are given- the draft is similar to the one in the January issue, and these may be used for bags or runners. They may be used for class work. Also the patterns may be woven in class.

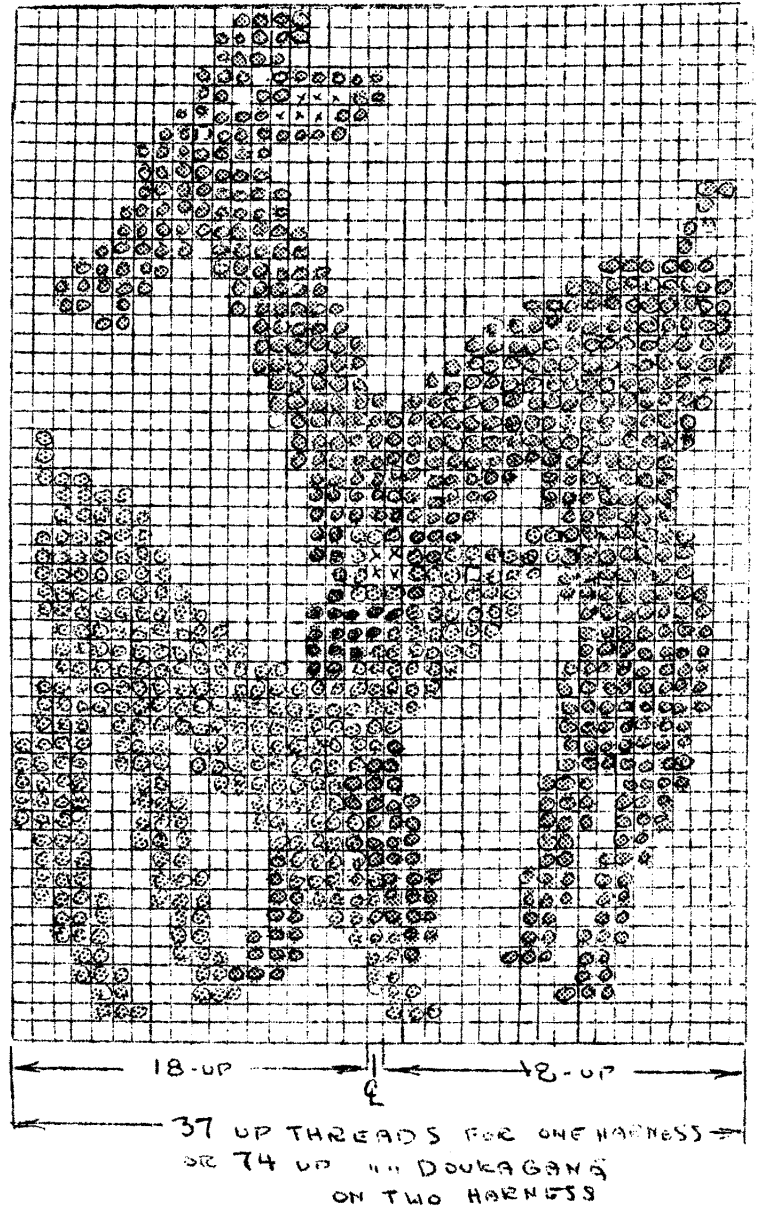
The rug draft may be used 2 or 4 harness. It, too, is good for classwork and offers a wide range of variation in the handling of color for the beginner.

KENTUCKY WEAVER-Vol.I, No.12-December 1949	The KENTUCKY WEAVER is published monthly.
Cover-CHURCH WEAVINGS, Mrs.L.Anderson..137	Little Loomhouse, publisher.
Misc. news of church groups.....138	Lou Tate, editor.
DEER-CHRISTMAS PANELS.....139-140	
The DEER who went astray.....141	\$3.00 annually; 50 cents a copy.
BAG pattern, Louise Davis.....142	
SNOWBALL drafting, patterns.....143-146	address-Little Loomhouse, att.Lou Tate
RUG pattern for twill or 2 harness147-148	Kenwood Hill, Louisville 8, Ky.

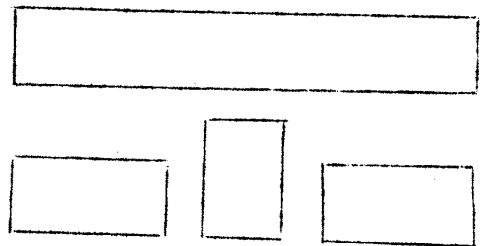
At the Little Loomhouse we are very fond of our annual Christmas panels. This year, we are using a deer panel with the wondrous Star of Bethlehem drawing all the deer of the forest.

This is an idea you will enjoy weaving as a group- in your weaving class, in classroom, or within a group of weaving friends. Each weaver designs a deer towards the complete panel. For class work, the panel may be woven in three parts- a center panel and two side panels; or it may be woven as one long panel- as sketched below. The cartoon at the right is suitable for the center panel or central part of the long panel. If three panels are used, use 12x18 or 14x20 size. To the cartoon given, add the sheltering trees and the star (with rays of light). The side panels will be the width of the warp- 12 or 14 inches, with a 20 to 28 inch length, depending on the place the panel is to be used and on the cartoon.

These panels are designed for ONE-HARNESS tapestry technic- with each block being two threads- one on the up harness, one on the down harness. As this technic was given recently in detail (KENTUCKY WEAVER- pages 123,132), no details will be given here.

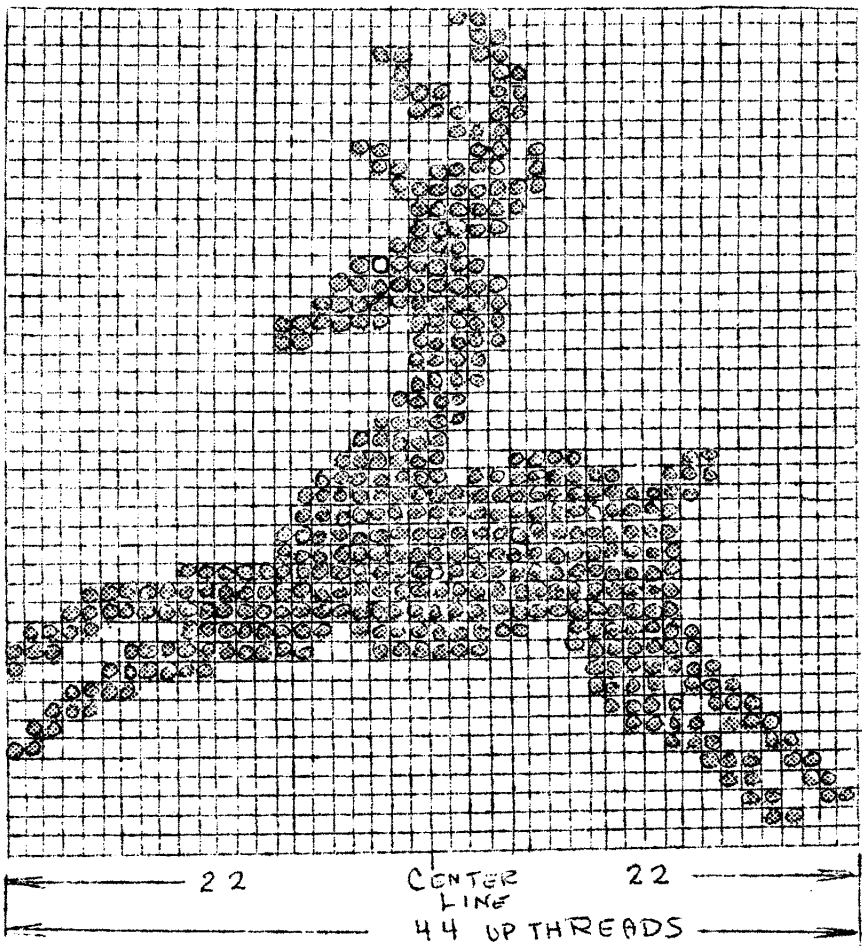


The central figure is 53 tall by 37 wide. On a warp set 15 threads to the inch, this will weave to about 7 inches tall by 5 inches wide. Suitable warps for a neutral background are 15/2, 18/2, or 20/2 natural linen; or 12/4, or 16/4 cotton or mer. cotton in tan or any deep ecru tone. For the center panel, the trees should shelter the deer, yet leave about 1/3 of the length for the star and rays of light.



The fairly skilled weaver can use separate sections of pattern for weaving. For an excellent class project, use a large sheet of squared paper, 8 blocks to the inch, for each complete panel- this will give a cartoon in the actual size of the woven tapestry. For the side panels, make like cartoon with the trees at the end and with the deer running towards the center- on these, the width of the warp will be the height. Personally, I prefer each side panel different tho in the same proportions.

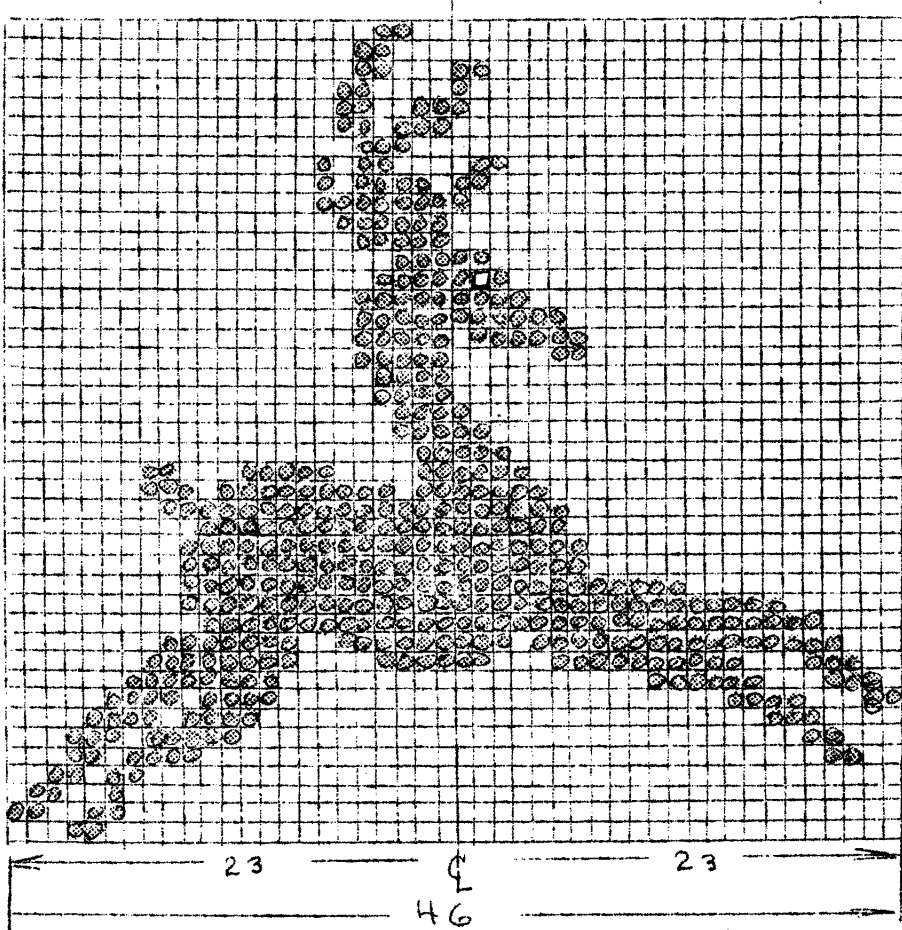
Christmas always brings people closer together as we pay homage to the Christ-Child. The comradeship in planning and cartooning this Christmas panel brings us together.



The Christmas deer panel should be planned with all deer in a fair proportion to the central figure. As the center deer was 53 tall, the other deer should be in line. For an exact proportion, a high degree of skill is necessary. For a good proportion, the average class skill is sufficient.

The deer given on this page is 54 tall. But being a full grown stag with antlers, an exact proportion would demand a larger deer. However, for group weaving, we have found the average group will have better success if they simply cartoon their deer to an approximate height.

Each member of Little Loomhouse groups cartoons a deer suitable for the Christmas panel. Then we each select the cartoons we best like for use on our own panels. Thus, as each weaver uses a different grouping, each panel is different- being a personal interpretation.



The more skilled members may want to transpose the cartoons he selects to the exact proportion. If you wish to use the exact proportion, you will want this deer 30 to 50% larger- depending on the size you personally prefer and the emphasis you want to place on the central figure.

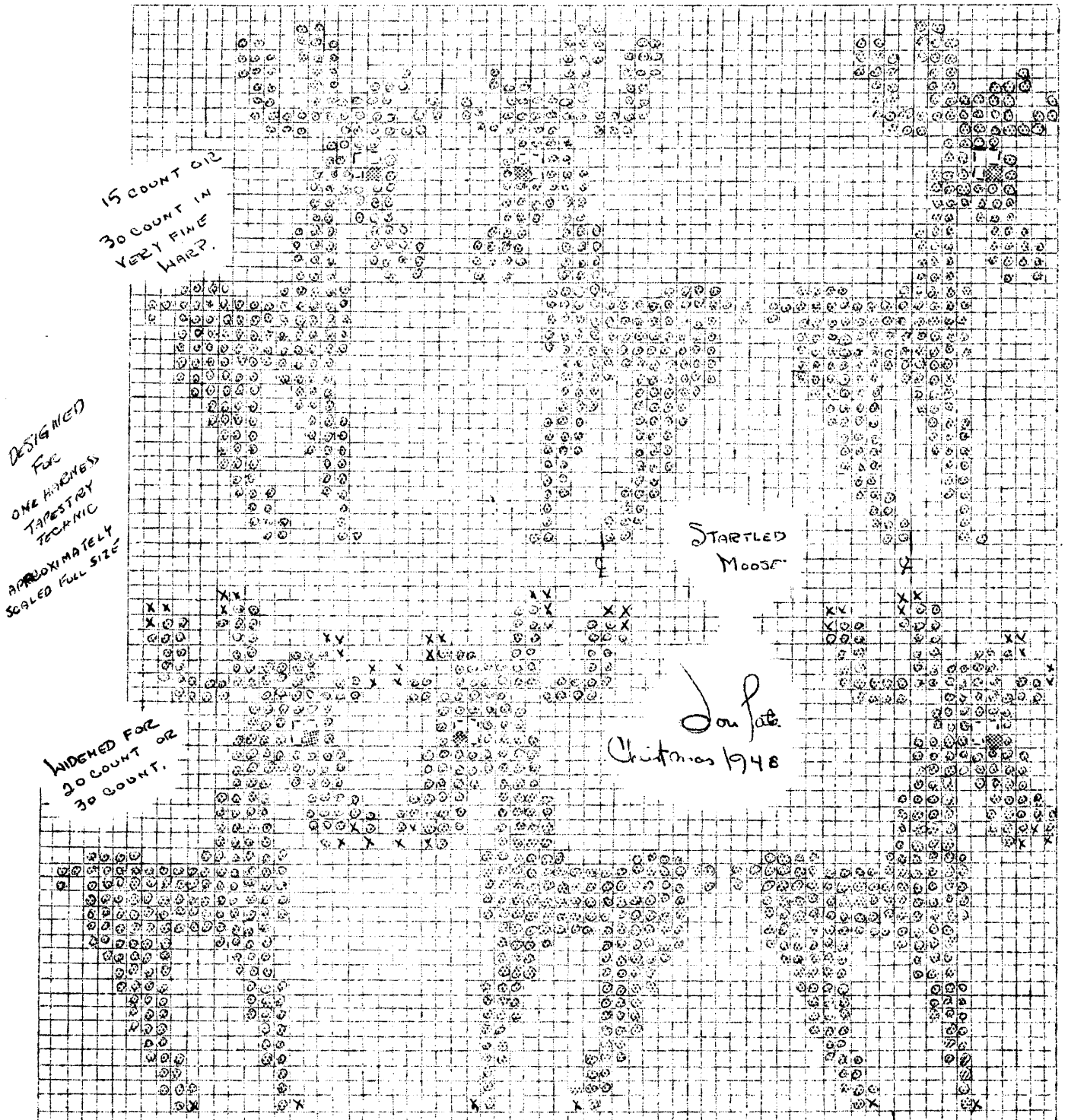
For transposing, take either your freehand sketch or this cartoon and trace to squared paper- 13 to the inch for a 30% or 16 to the inch for a 50% increase in size. Then square out the new deer cartoon.

This deer is from one of the KENTUCKY WEAVER and Little Loomhouse members- Helen Church. It was part of the border of a family coverlet- an early double woven jacquard woven about 1840 in Pennsylvania.

UP THREADS - ONE HARNESS
OR 92 UP THREADS FOR 2 HARNESS DOUKAGANG

A startled deer- to show the miraculous wonder of the star- was wanted for our Christmas panel. One troublesome sketch of a deer insisted on looking ridiculous. Here, he is- with antlers added to turn him into a moose- all cartooned for silly little party napkins.

Since the Little Loomhouse likes to weave names for our guests to have a very, very fine napkin to take home, we weave the name on a slant with the moose stopping with his silly surprized look. The upper figures are scaled for scarlet 20/2 linen set for 80 threads, 15 to the inch, with the moose being in bright green. The lower ones are for green 20/2 linen set for 108 threads, 20 to the inch, with the moose being in black except for fashionable scarlet toenails and horn tips.



At a recent Scarritt College weaving meeting, Louise Davis, weaving instructor at Watkins Institute, Nashville, Tennessee, carried this chic Pitcher Bag in Roman stripes. Miss Davis has generously sent the instructions for making as given below:

Weave two strips. On an 8 inch warp, each should be 36" long; on a $6\frac{1}{2}$ inch warp, 28" each; or on a $1\frac{1}{4}$ inch warp, weave one strip 28".

For the handle weave about a 3 inch strip (the warp width will be the length of the handle).

A bracelet serves as the closure. This may be made of cloth, cord, metal, wood, or plastic, but should be designed and made to "belong" to the bag.

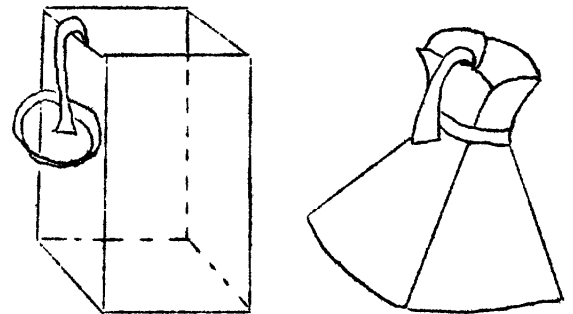
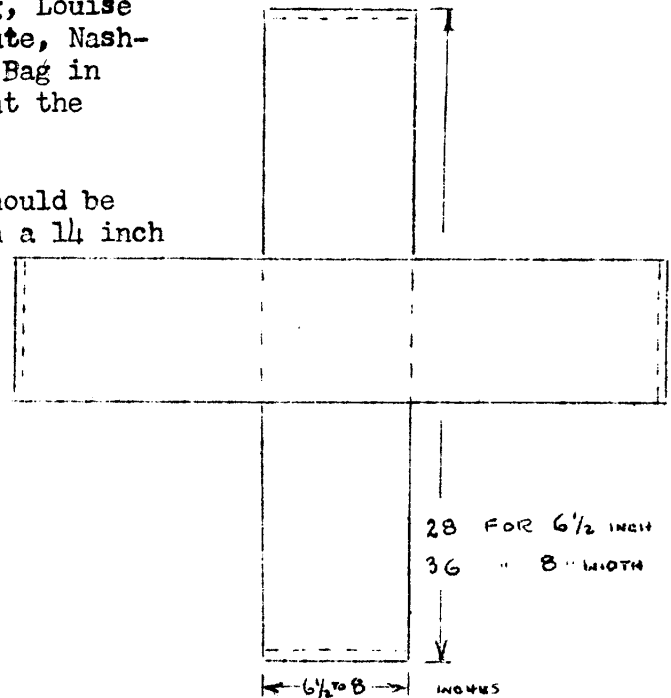
A cardboard square just smaller than the crossing of the strips serves to stiffen the bottom of the bag. If the crossing is sewed only on three sides and left open at one inside seam, the cardboard can be removed for washing.

The strips are interesting if the warp is striped. Or they may be woven in any small pattern, in checks, in weft stripes, or any other way you imagine.

Whether or not the bag is lined would depend on the sturdiness of the material and the desire of the individual. The edges of the bag are whipped together and the bag looks very much like a paper sack before the bracelet is slipped over the top to close it. Then it takes on its pitcher-like appearance.

From the number of requests by arts and crafts teachers coming to the KENTUCKY WEAVER, the need for small functional textiles which can be woven in class time is great. This chic bag by Louise Davis admirably coordinates two crafts. Miss Davis designed a copper bracelet for her bag. This bag, tho on a pattern like that of Nina Firmery in the August issue (pg.97), shows how divergent a style can come from a pattern. Likewise, a home economics teacher stressing weaves may have one student use it as a color example in warpfaced weaves whereas another uses it for weftfaced weaves. It is also a logical continuation of color or texture from pages 116-117- October issue.

The KENTUCKY WEAVER asked one of the college girls to work it up for a color example for the KENTUCKY WEAVER exhibition. Using $10/2$ mer. cotton ($10/3$ from the local store may be used) set 15 to the inch for 230 threads, she wove two yards for a bag and mitten set- from the scrap box of wool yarns (as well as a class problem in color, and Christmas gifts in bright Christmas colors). Any good mitten pattern may be used- allow slightly more seam and stitch once before cutting. Stitch well and add 5 to 10 rows of elastic thread (from your local notion counter) (91-C-2 pages).

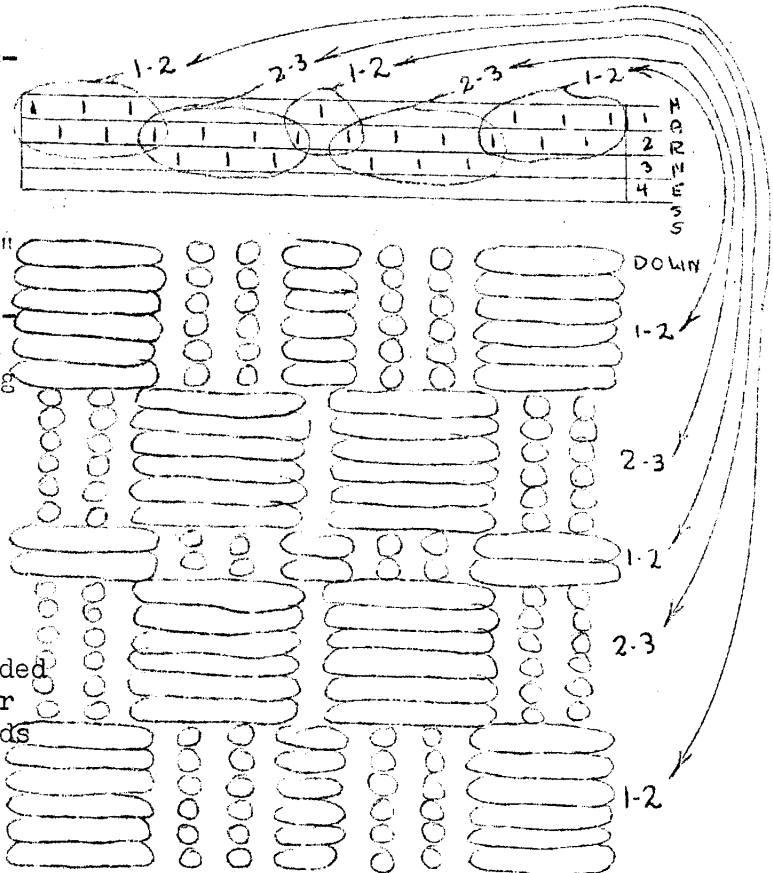


In studying draftwriting, we will do well to go into our rich American heritage of overshoot coverlet patterns for study of basic units. Soon, we will begin recognizing certain basic units in many patterns. One frequently found and easily recognized is the "SNOWBALL", "rose", or "flower" motif or unit. So let us look into the unit. It is written on two pairings of the harness, usually on adjacent pairings. On adjacent pairings, it may be written eight ways. On this page, we will write the draft on the 1-2 and the 2-3 harnesses. On the typical "snowball" unit written below, note how each thread falls on an adjacent harness.

When this draft is woven, the threading draft may be used to determine the harnesses to pull down. As the 1-2 harnesses are threaded for the first block, they are also pulled down for weaving the first block. Weave as many threads as needed to "square" the block. In the sketch six pattern threads are used (with an alternate tabby thread between each pattern thread). If you were using a heavy pattern weft, you might need but four threads to square the block.

A like number of threads are used in weaving the second group as threaded and woven on the 2-3.

The third group or block is threaded on the 1-2 harnesses but has fewer threads so only two pattern threads are woven to "square that block. The fourth group is like the second; and the fifth is like the first.

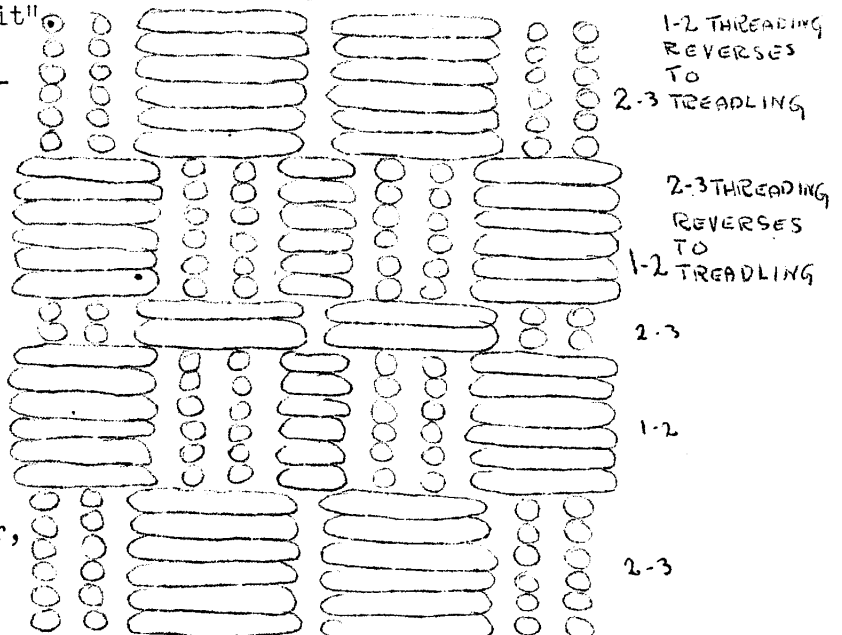


When a pattern is woven thus, it is "woven by the draft", "woven on the diagonal", or "tromped as writ"

However, the SNOWBALL unit is usually woven by a reversed treadling to give the characteristic motif shown in the lower sketch. Old weavers would tell you to weave "reversit"- and that is simply what we do. 1-2 reverses with 2-3; and likewise 2-3 reverses with 1-2; etc.

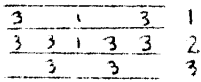
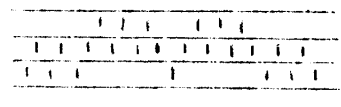
Whenever you see this unit, you can visualize it as shown on this page. Remember to identify it in any of the eight forms as on the next page. And do remember, each draft determines the reversing.

To weave as a SNOWBALL, reverse the treadling to 2-3, 1-2, 2-3, 1-2, 2-3.

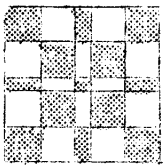




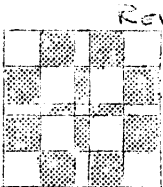
The eight ways of recording the SNOWBALL unit on adjacent harnesses are given on this page.



1
2
3
4



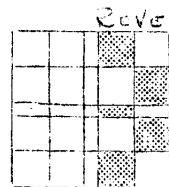
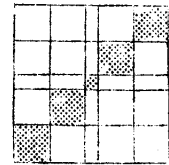
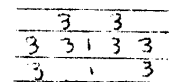
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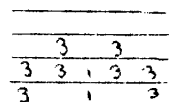
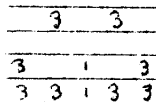
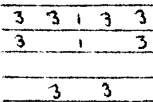
REVERSE
2-3
1-2
2-3
1-2
2-3

Draw them both woven as threaded (or on the diagonal) and by reversed treadling (or snowball or rose fashion).

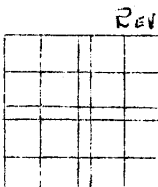
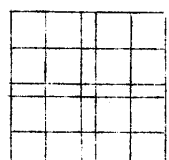
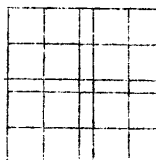
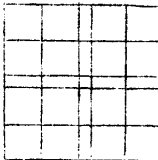
Altho these are all scaled to the same size, you will find wide variation- sometimes the center group of threads is the same size of the other groups; sometimes the snowball is very large in coverlets. But if you visualize these as the snowball unit, you will soon be able to look at a draft, see its different units, and visualize the complete pattern.



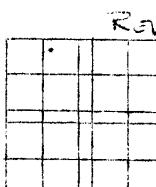
REVERSE



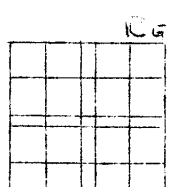
WRITE TREADLING BY THREADING DRAFTS



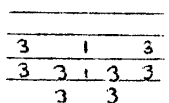
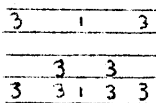
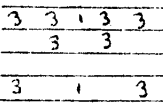
REVERSE



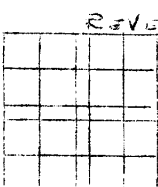
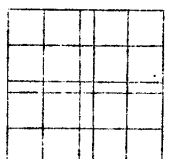
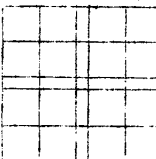
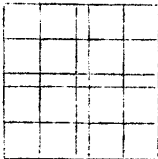
REVERSE



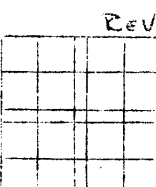
REVERSE



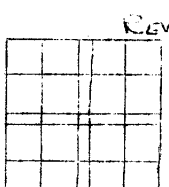
WRITE TREADLING BY THREADING DRAFT



REVERSE



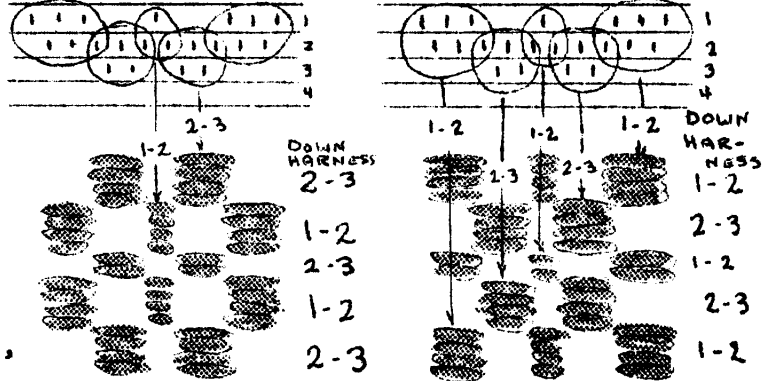
REVERSE



REVERSE

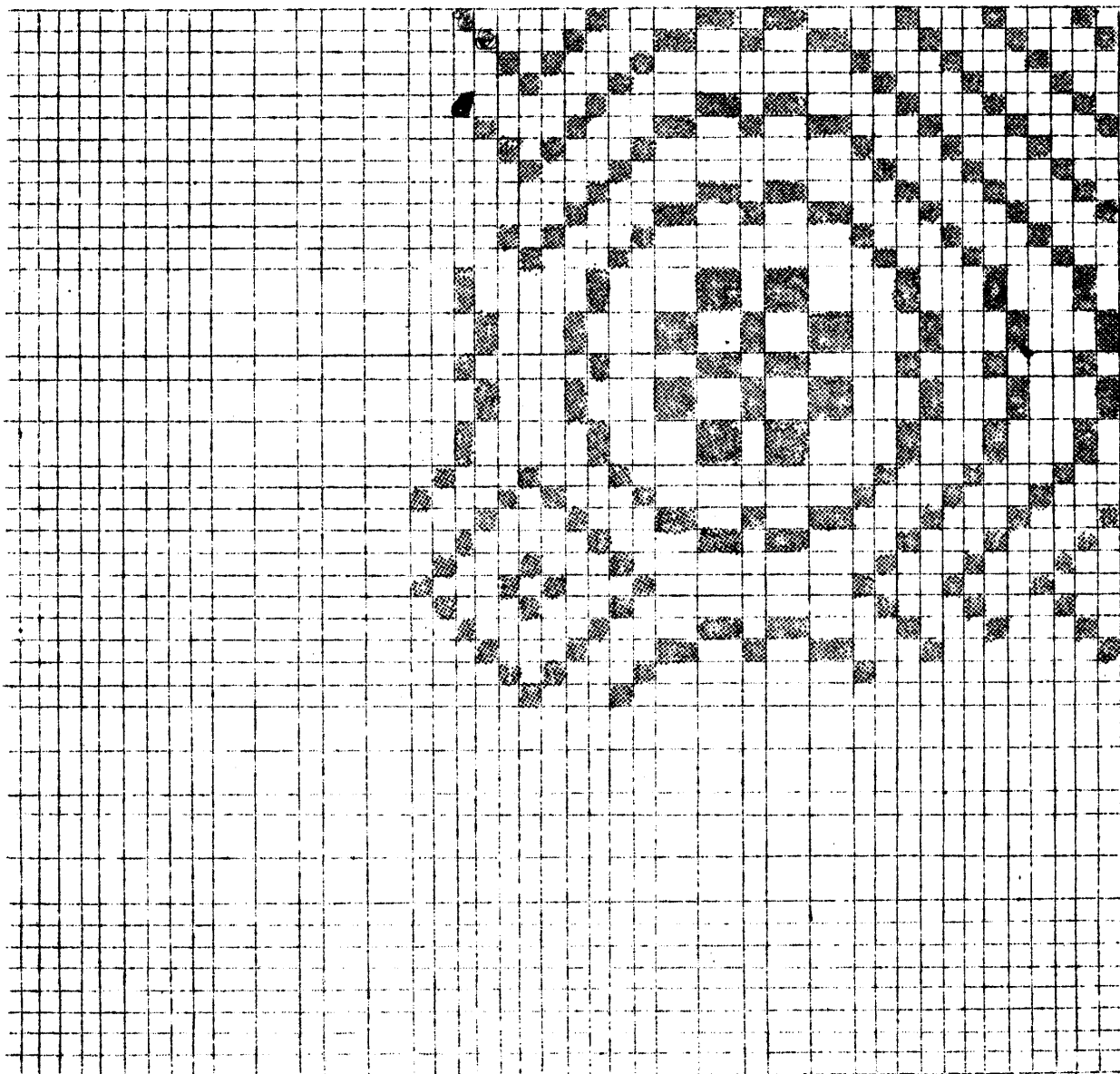
Using the same threading draft as that used on page 142-0-J-11, this page gives practice in reversing the treading to form the SNOWBALL. As shown on the previous pages, the SNOWBALL patterns, if woven as threaded, forms a star:

To form the SNOWBALL, the treading based on the threading draft:
1-2, 2-3, 1-2, 2-3, 1-2 etc.
is reversed to:
2-3, 1-2, 2-3, 1-2, 2-3.



Likewise, the trail and joining units are reversed. However, in reversing, note 1-2 reverses with 2-3, and 3-4 reverses with 1-4. Thus, where the threading drafts calls for:
1-2, 2-3, 3-4, 1-4, 1-2, 2-3, 3-4 etc.,
reverse is:
2-3, 1-2, 1-4, 3-4, 2-3, 1-2, 1-4.

E	2	1	2	1	2	2	1	3	1	2	1	2	2	1	3	1	2	1	2	1		
T	1	2	1	2	2	2	1	2	3	1	2	1	2	2	2	3	1	2	1	2	2	
C	2	1	2	1	2	2	1	2	1	2	1	2	2	1	2	1	2	1	2	1	2	3
	2	1	2	1	2	2	1	2	1	2	1	2	2	1	2	1	2	1	2	1	2	4



DOWN HARNESS
2-3
1-2
1-4
3-4
2-3
1-2
1-4
3-4
2-3
1-2
1-4
3-4
2-3
1-2
2-3
3-4
1-4
1-2
2-3
3-4
1-4
1-2
2-3
1-2
2-3
3-4
1-4
1-2
2-3
3-4
1-4
3-4
2-3

This rug warp is familiar to many weavers. Yet so many weavers have written in for the draft that we are including the two drafts with some suggestions for coloring.

First, for the best effect, you will use a coarse sleying- 8 warp threads to the inch is choice. For eight warp threads to the inch, use an 8 dent reed or sley. You can also use a 15 dent reed and skip every other dent- for 7½ to the inch. A 10 dent reed with a thread in every dent will give about the same result. Another alternate is a 12 dent reed with a thread in every other dent- or 6 threads to the inch (with very coarse wefts).

Second, the warp in this coarse sleying is almost covered. The warp may be regular 8/4 rug cotton, or heavier rug cotton, or 25/ 4 or 25/5 linen. As a varicolored warp is pleasing, you can well use up odds and ends.

Third, the warp may be threaded on- to either a two or a four harness loom. On a two harness loom, thread two warp threads on the back harness using a heddle for each thread; then thread two warp threads on the front harness, also using a heddle for each thread.

On a four harness loom, you will thread a plain twill- 1-2-3-4. Then in treadling, you will use 1-2 down together, and 3-4 down together. For hems, the regular plain weave of 1-3 and 2-4 can be used when the warp is used on a four harness loom.

In weaving with rags or other heavy material, the weft nearly covers the warp as two warp threads fall together, leaving space for the weft to beat down.

Fourth, weft yarns tends to be heavier than is usually used with rugs and should be soft. Many of the early American rugs were of worn rags- cotton or wool, cut to about an inch width. Many modern weavers like the blanket ends. This heavy weft gives an almost complete coverage of the warp and leads many to call these rugs "weftface".

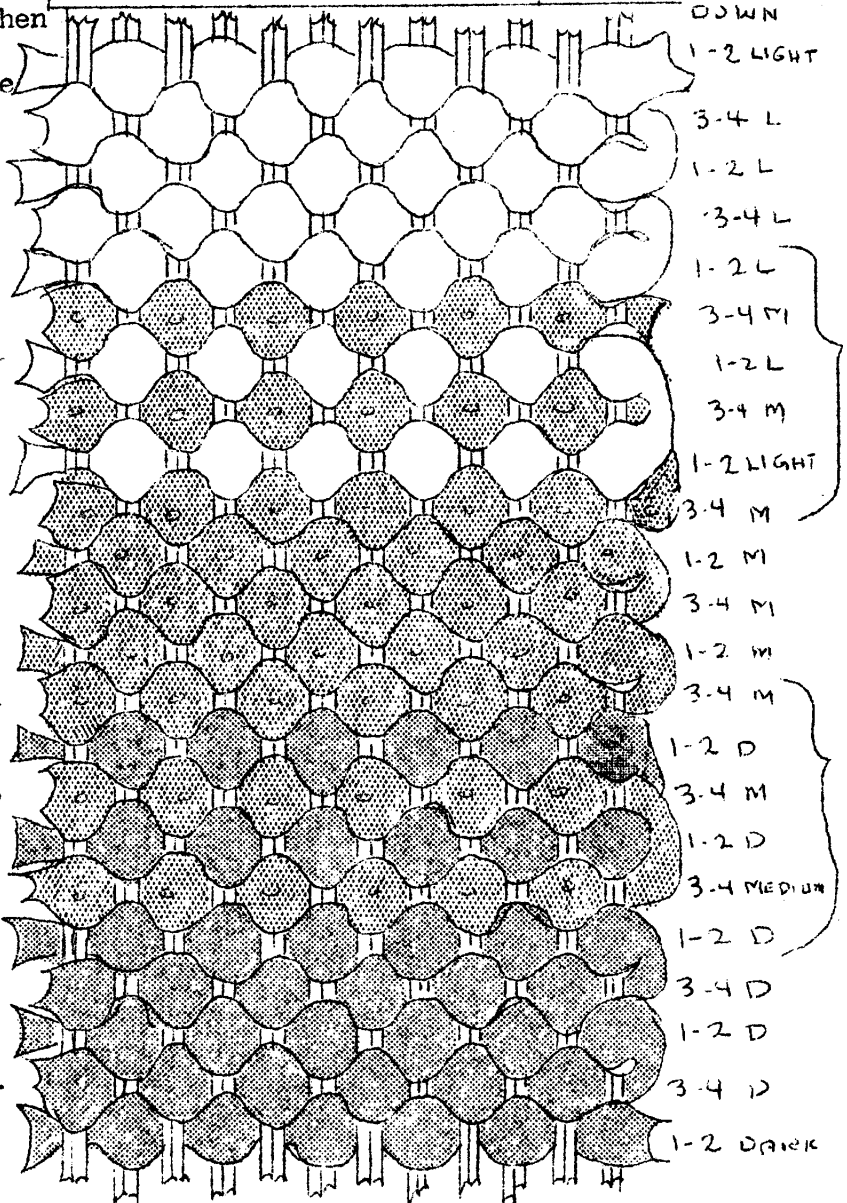
Sixth, note how you can handle different colors in your weaving- using one color on 1-2 (or back harness of 2 harness loom) and another color on 3-4.

TWO HARNESS LOOM

00	00	00	00	00	00	00	BACK HARNESS
00	00	00	00	00	00	00	FRONT

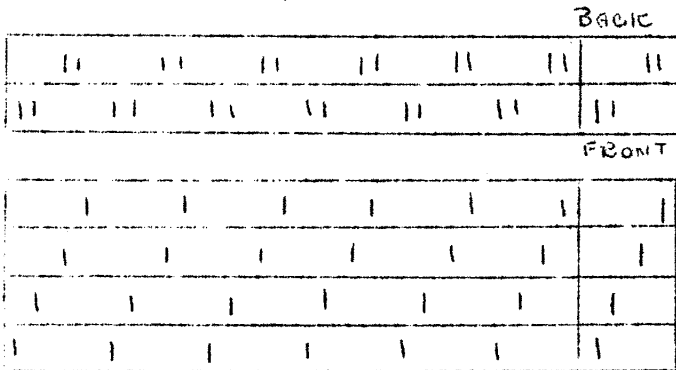
FOUR HARNESS LOOM

0	0	0	0	0	0	1	TWILL
0	0	0	0	0	0	2	100
0	0	0	0	0	0	3	PAGE
0	0	0	0	0	0	4	SERIES

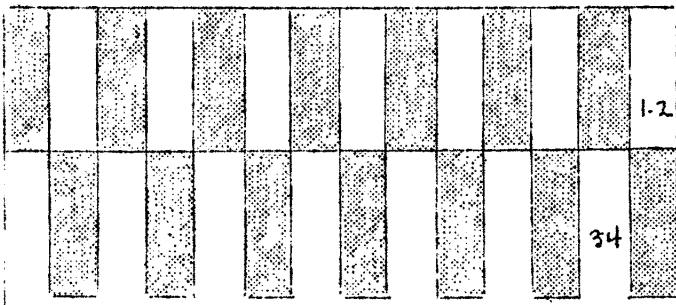


KENTUCKY WEAVER-I-12-148
 RUG- twill- page 100 series

For rugs set 8 warp threads to the inch, you will have four pairings to the inch. As the weft is heavy, you will weave four to six weft threads to the inch in blanket ends or in other very heavy yarns; or six to eight weft threads to the inch in soft cotton rags cut 3/4 to 1 inch in width and beaten heavily. Such rugs are good for commercial weavers as they weave up rapidly and are different from the usual rug.



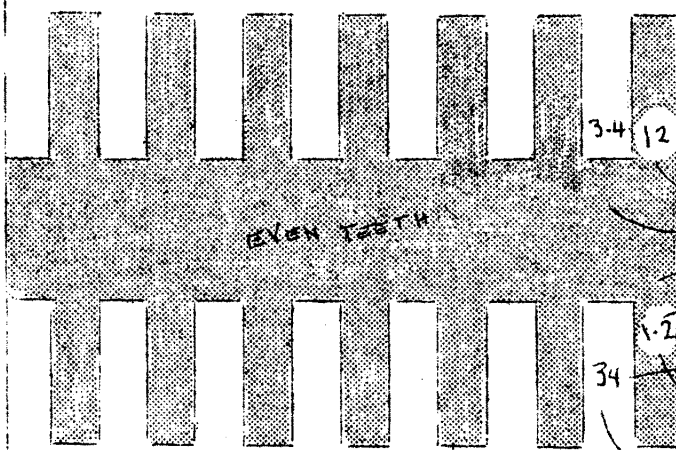
For some paper work that is fun as well as profitable, use squared paper of 4 squares to the inch. This is the size of your warp so your sketch will be about the same proportion of your woven rug.



1-2 LIGHT
 3-4 DARK

1-2 DARK
 3-4 LIGHT

The "teeth" are woven by alternate colors- one color on 1-2 (or back harness of two harness loom) and a contrasting color on 3-4 (or front harness of two harness loom). Three ideas in this line are sketched at the left.



3-4 LIGHT

1-2 ALL DARK OR SAME COLOR

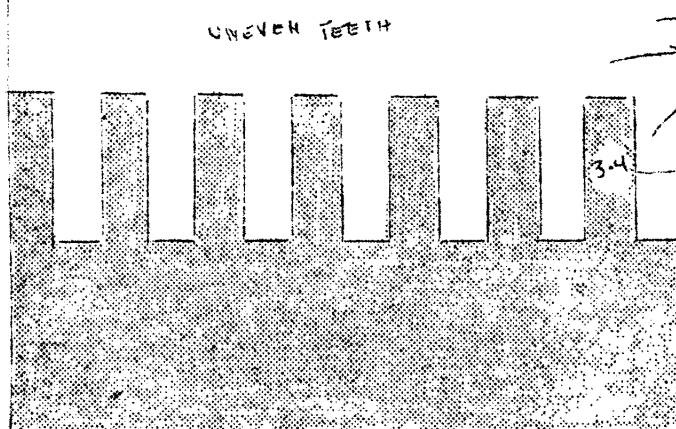
3-4 } FLR EVEN DESIGN OR "TEETH"

1-2

3-4 LIGHT

1-2 DARK

An even more interesting handling of the alternate colors is the use of muted tones and a subtle blending. One of the fine early American developments along this line were the allover carpets found in Allen County, Kentucky of home-spun and dyed wools. Some were masterpieces of muted colors subtly blended.



3-4 ALL SAME COLOR FOR UNEVEN DESIGN OR "TEETH"

1-2

3-4 DARK

India probably carried this subtle blending to the highest point. You can carry out the idea on your squared paper with watercolor pencils as deep blue deep blue and med. blue medium blue med. blue and bluegreen bluegreen b. green and greenblue greenblue g. blue and green etc.

If you dye your own wool or rag wefts, you can dye especially for such rugs.