

## Woven Monograms

**Vol. XV**

Nothing expresses pride of ownership so completely as marking our treasures with our initials or monograms. Though we may be willing to have our belongings come from the modern assembly line, we have our silver engraved, our handkerchiefs and other articles of clothing embroidered, and many have initials painted on automobile doors.

It is even more personal to have the initials an integral part of the design. If we weave for ourselves,

**by Berta Frey**

a woven monogram is insurance against that moment of weakness when we are tempted to give the article to a friend who feeds our conceit with undue praise. There is no higher compliment to the recipient than a gift not only made for him but also designed and planned for him — or her. And if we weave for sale, initials of necessity must be custom made and therefore can command a higher price.

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There are many ways to weave initials — some easier than others but none too difficult for the average weaver. For initials, we cannot write out a treadling order and pin to our loom to be followed implicitly, but we learn the technique and then follow the pattern as it is drawn out on squared paper.

A most worthwhile project is to weave a sampler. We need not weave all of the alphabet in every technique, though it is almost a must if we wish to do custom weaving. It is well to do all the various techniques on a single sampler, for only in this way can the different types be compared for size and general effect.

The sampler shown is woven of Lily 16/3 natural cotton warp yarn, Art. 314 set at 30 ends per inch. The heddles may be threaded in any pattern that will give a plain tabby weave — a two-harness loom does just as well as the most elaborate multi-harness loom.

Perhaps the simplest is that type of weaving known either as Bratton Lace or Picked-up Bronson. A little practice before starting the initial will make us familiar with the technique and will make the actual weaving easier.

With the shuttle at the right edge, enter the shed and bring the shuttle

to the top about an inch from the edge. Then with the shuttle, skip two top shed warps and pick up one. Continue to skip two and pick up one across the web, weaving plain through the shed at the left, the same distance as at the right.

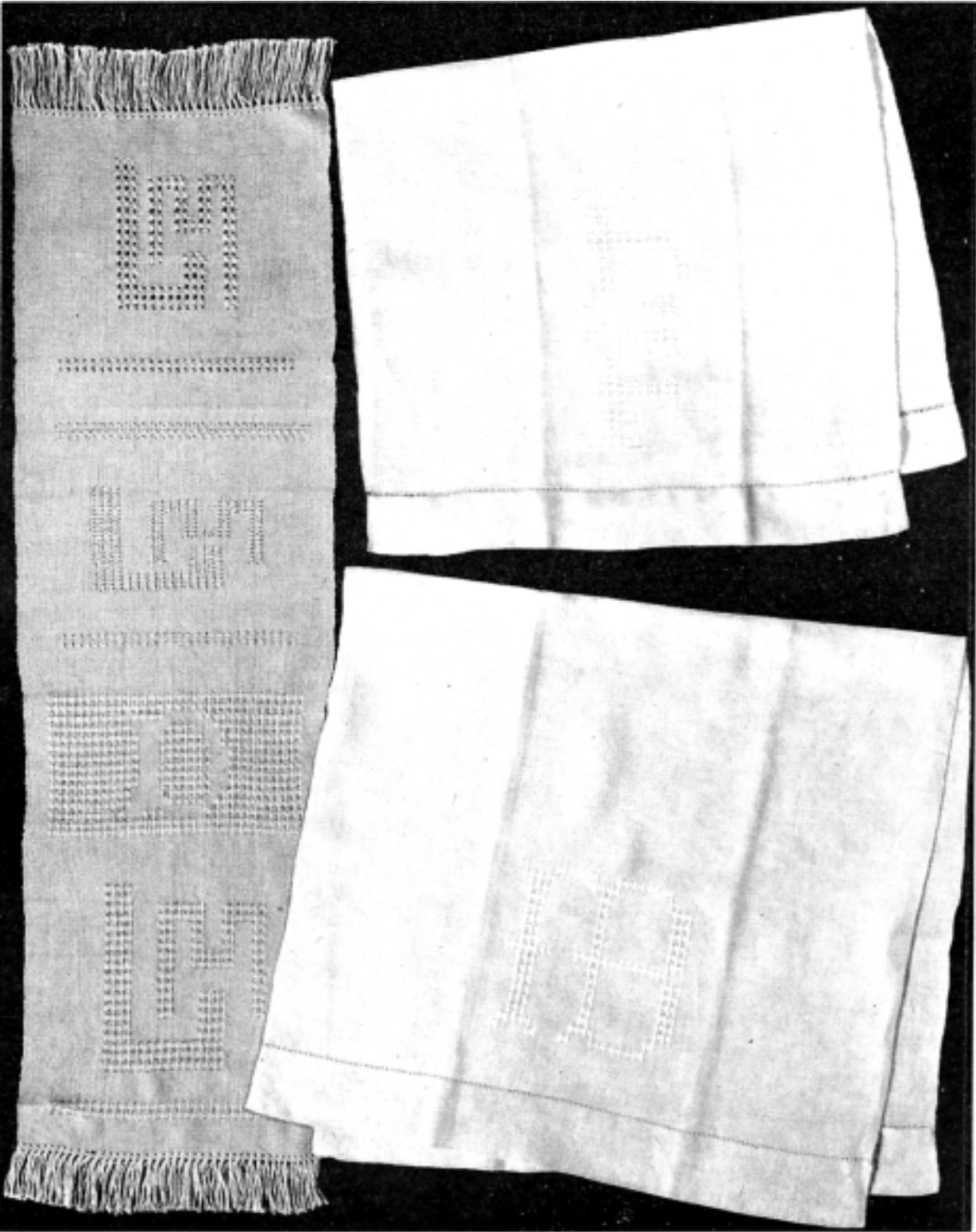
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PICK UP  ←-----
TABBY    -----→
PICK UP  ←-----
TABBY    -----→
TABBY    ←-----
TABBY    -----→
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Change the shed and tabby left to right. Change the shed and pick up as before. BE SURE to pick up the same warp threads every time and to skip the same warps every time. It takes six shots to make one square of pattern, three tabbies being woven after the second pick up. When making a pattern for picked up Bronson, remember that a single square will not show up well — it takes two squares to make an open space. A small intricate pattern is never as effective as a larger and bolder design.

The letters may be in Bronson, or the letter can be in tabby with a Bronson background.

Draw the initials on squared paper and follow the pattern from that; one square of the pattern representing one skip of two warp threads. Cross-stitch and filet crochet books often have good alphabets, but it is likely that they will need a bit of adjusting for weaving.

**A sampler and two towels showing Brooks and Danish Weaves, woven of Lily 16/3 Natural Cotton Warp Yarn set at 30 ends per inch.**



In our sampler, we see that the yarn is a bit heavy for 30 ends per inch. 40/2 linen, Art. 107 or No. 20 Pearl Cotton, Art. 114 will work better at 30 and for some things even these can be more attractive at 24 per inch.

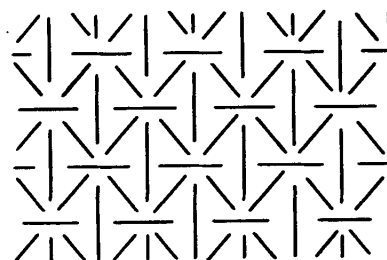
Remember that the picked-up Bronson, like its sister the harness controlled type, is never attractive on the loom — it must be washed before the yarns group together and make the lacy effect. A softer yarn is often better than a hard twisted one.

Another form of lace that is good for initials is "Brooks Bouquet" sometimes also known as "Sheaf Stitch" or "Backstitching" on the loom. There are two types of Brooks Bouquet — square and diagonal. The method of weaving is essentially the same, the difference being in the number of warps picked up and the number of tabbies between the pattern rows.

**SQUARE** — Enter the shuttle at the right edge and bring it out of the shed to the top about one inch from the edge. Count three warp threads to the right and enter the shuttle into the shed at this point. Bring the shuttle to the top three top warps to the left of where it came out before. This is essentially "back-stitching" over three warp threads and progres-

sing three warps—all on the top shed. The weft should be drawn tightly enough to pull the three warps together but not so tightly that the weft cannot be beaten back. Weave **THREE** tabbies. On the next row, backstitch over the **SAME** warp threads as before. In square Brooks you may backstitch over an even or an odd number of warps; but there must be an **ODD** number of tabbies between the rows of "Bouquets" and the backstitching is always done from right to left. The lace can follow a pattern or it can be a straight band.

**DIAGONAL** — Backstitch as before over three top warp threads (or any **ODD** number of warps). Weave an **EVEN** number of tabbies — two if three warps have been tied together. From left to right backstitch over three warps, being sure that the center warp thread of the



three around which the backstitch passes is the warp thread that was **NOT** wrapped around in the previous backstitching row. In diagonal Brooks, you **MUST** backstitch over

**(Cont. on Page 6)**

(Cont. from Page 3)

an ODD number of warps, and there must be an EVEN number of tabbies between the backstitching rows. The backstitching is done first from right to left, and the next time from left to right. Watch the tension and be careful that the same warp threads are always picked on every right to left and the same ones on every left to right. Always in diagonal the center warp of the group being wrapped around (or backstitched over) is the warp that was NOT wrapped around in the previous row.

On the sampler, the square Brooks is below the monogram and the diagonal is above it. The monogram has been woven with only ONE tabby between the backstitching rows. With the heavy yarn, this is more effective, for three wefts between the rows of backstitching spreads them so far apart that they do not seem to belong together.

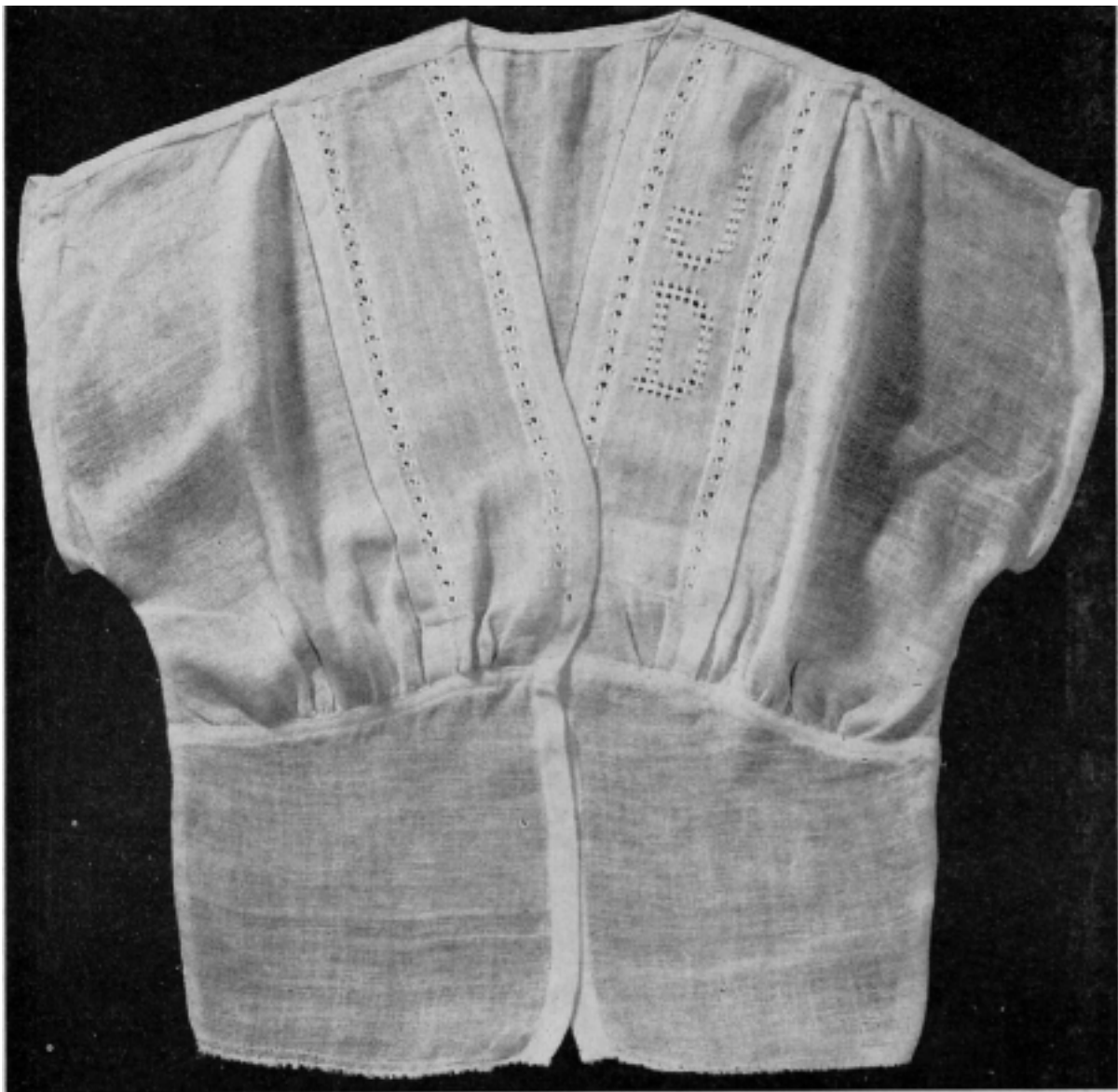
The diagonal type makes good letters to be put in the corners of napkins or scarves. And too, some initials respond quite well to the diagonal direction. The square and the diagonal can be combined in some instances — but be careful!

Perhaps the trickiest initial, but in many ways the most satisfactory, is that made with a combination of

Brooks and Danish Medallion. These two weaves combine nicely, for Danish gives an opening in the warp direction and Brooks gives an opening in the weft direction. A little experimenting is always needed to establish the number of wefts to be woven between the Brooks ties so that the effect will be balanced. This is a good way to weave initials for they can be smaller than in most other weaves. This is not a true Brooks, but for the sake of simplicity, it will be called that. To make the row of Brooks, start in the regular way by entering the shuttle in the shed and bringing it to the top shed at the proper distance; go back over three of the top shed warps and instead of entering the shed again, go UNDER it, picking up the same number of lower warp threads; then enter the shed and progress three more warps before bringing the shuttle to the top again. Wrap the weft around both the top and bottom warps and progress three warps in the shed. As the weft comes out of the shed, the warp immediately to its right is a top shed warp thus

	1	3	5
weft	2	4	6

Wrap the weft around the lower warp — the No. 6. This is important. Continue to the left to wrap and progress. Weave an EVEN number of tabbies, four if the warp has been



A blouse woven of 40/2 linen, Lily Art. 107, or Lily Pearl Cotton, Size 20, Art. 114.

*Lily*  **YARNS** for **HANDWEAVERS**



**ART. 114**  
**PEARL COTTON**



**ART. 314**  
**COTTON WARP YARN**



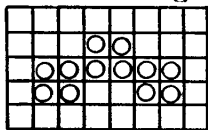
**ART. 107**  
**LINEN WARP YARN**



**ART. 207**  
**LINEN WEFT YARN**

around three top shed warps. Weaving from left to right is a Danish row. Bring the shuttle to the first or left edge of the last Brooks tie made and make a Danish knot. To make a Danish knot: put a crochet hook from the top of the web to the under side and below the weft that made the Brooks ties, catch up a loop of the weft and bring to the top of the cloth. Pass the shuttle through this loop to make a slip knot. Pull tight — always pulling the weft toward the reed. The knot should lie between the two warp threads and NOT on the top of the cloth. NOTE: Watch that there are never two wefts in the same shed; all Danish loops in any one row are tied in the same shed. And remember — tension is all important. Pull the knot tightly enough to make a round medallion, but not so tightly as to weaken the weft. Weave to the next opening of Brooks and make another

A Simple Practice Design:

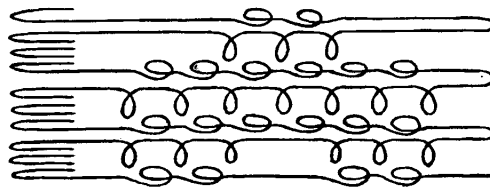


knot. Continue as the pattern requires and weave to the right edge. Then weave the modified Brooks as in the first row. This makes a series of "buttons" tied at the top and bottom with Brooks and at each side with Danish. Note that one Danish is common to two adjacent buttons and if a second row of but-

tons were woven, one row of Brooks would be common to two adjacent rows of buttons. When weaving initials in this way, it is essential to watch the pattern closely for every row of Brooks finishes a row of buttons as well as beginning a new row.

Be very careful to count the warps correctly on the first row — it is next to impossible to make corrections later in the design. The design starts with a row of Brooks and ends with a row of Brooks whether the design be one row or a dozen rows. One row of Brooks serves as a beginning and an end of two adjacent rows. A Brooks row always follows immediately after a Danish row, and there are an EVEN number of tabbies between the Brooks and the Danish.

**A very simplified and schematic drawing of the weft threads NOT including the four plain tabbies between the rows of Brooks.**



Summer blouses with a lace trim and that "personal touch" are definitely worth while. Of course it is easier to make the blouse if the material is 27 or more inches wide, but a little ingenuity on the part of the seamstress can design a blouse even

from 12 inch material so that the piecing is part of the whole design. A warp of 40/2 linen, Art. 107 could provide any number of shower and wedding presents.

All lace weaves provide opportunity for creative design but initials

combine discipline with creativeness. Initials must be accurate and finished looking — they just don't tolerate sloppiness. Best of all, they are most rewarding for they show careful thought and personal pride.



Lily Mercerized Pearl Cotton and Floss, Art. 114. A lustrous, richly colored thread, always a favorite with handweavers . . . especially popular as a weft when quality place mats, tablecloths and household cotton fabrics and dress goods are woven.

Available in Sizes 3, 5, 10, 20 and Six Strand Floss in fast colors in one pound cones and 2 oz. tubes:

79 Old Gold	522 Navy	908 Sal. Rose	1446 Silver
85 Peach	524 Saxe Blue	920 Skipper Blue	1447 Raspberry
402 Orange	536 Pistache	933 Delft Blue	1448 Light Jade
404 Yellow	539 Steel	952 Lt. Blue	1449 Medium Jade
406 Lt. Yellow	562 Battle Green	984 White	1450 Dark Jade
407 Violet	574 Old Rose	992 Blue	1451 Light Olive
408 Lavender	607 Lt. Rust	993 Medium Blue	1452 Olive
409 Diadem	617 Lacquer	1019 Pink	1453 Reseda
429 Emerald	635 Copenhagen	1211 Brown	1454 Grotto Blue
438 Red	637 Purple Navy	1260 Rust	1455 Peacock
440 Scarlet	645 Cork	1261 Dk. Orange	1456 Heliotrope
441 Black	654 Mahogany	1262 Lt. Pink	1457 Burnt Orange
444 Deep Red	655 Maroon	1402 Linen Color	1458 Crab Apple
458 Dk. Rose Pink	656 Chili Brown	1411 Tarragon	1459 Canary Yellow
459 Green	766 Pekin Blue	1416 Claret	1460 Topaz
476 Turquoise	767 Lt. Green	1431 Taupe	1461 Beaver
479 Beauty Rose	773 Pimento	1432 Buff	
501 Jade	892 Natural	1441 Henna	



**YARDS PER POUND**

Pearl Size 3	-----	1260
Pearl Size 5	-----	2100
Pearl Size 10	-----	4200
Pearl Size 20	-----	8400
Six Strand Floss	..	2240



Lily Cotton Warp Yarn, Art. 314. Use the one pound cones for convenience and economy. Available in the following colors and sizes in one pound cones and two ounce tubes:

These colors available in Sizes 10/2 - 20/2 - 24/2

402 Orange	920 Skipper Blue	5/2 Natural	20/3 Natural
404 Yellow	992 Blue	5/2 White	20/3 White
409 Orchid	993 Medium Blue	10/2 Natural	24/2 Natural
438 Red	1019 Pink	10/2 White	24/2 White
441 Black	1260 Rust	10/2 Mercerized Natural	24/3 Natural
501 Jade	1402 Linen Color	10/2 Mercerized White	16/3 Natural
522 Navy	1431 Taupe	20/2 Natural	16/4 Natural
539 Steel	1432 Buff	20/2 White	16/3 Natural Egypt
574 Old Rose	1450 Jade	20/2 Mercerized Natural	16/4 Natural Egypt
655 Maroon	1457 Burnt Orange	20/2 Mercerized White	
656 Chili Brown	1458 Coral		
767 Lt. Green	1460 Topaz		



Lily Linen Warp Yarns, Art. 107 and Lily Linen Weft Yarns, Art. 207, available in one pound cones and two oz. tubes, in a variety of colors and sizes.

**LILY MILLS COMPANY**

**SHELBY, NORTH CAROLINA**