



Practical

# WEAVING

Suggestions

VOL. XXV

## *A Visit To Scandinavian Weaving Centers*

by Colonel John S. Fishback

The weaving consultant of Lily Mills Hand Weaving Department was fortunate in being a member of the Penland Craft Tour which visited the Scandinavian countries last April and May. The weaving we saw, and the many weaving schools we visited, cannot be described in a few words and certainly there is no intention of boring you with a travelog. However, it is believed that some of the things that impressed us most, and some of the patterns we found, might be of interest to other weavers.

In Denmark, Finland, Sweden and Norway we visited weaving schools, studios, and shops where crafts were sold. In all of these countries the seriousness

with which weaving is studied, and the cooperation of merchants, architects and craftsmen, were two points constantly in the mind of this member of the party.

Short courses to learn weaving, and looms that are advertised to almost weave by themselves, are unknown in these countries. The studios will take an experienced weaver for special work, but the important schools require a course of at least three and often five years. If the student expects to teach, additional work is necessary. Of course they do not spend all of this time at a loom. They learn spinning, dyeing, lace making, tailoring, and much design. None of us will ever forget a special ex-

hibit of the work of one young girl who was graduating from the Johanna Brunson School in Stockholm. Her work of four years, from spinning to tailoring, was on display for our party in a special room. The walls, tables and shelves were covered with pieces of tapestry, damask, materials of wool, cotton and linen, bobbin lace, and on a table her note books. These note books were beautifully done. As an example; one page for a woolen material gave the draft, tie-up and treadling, then a draw-down on cross section paper. There was then a sample of the natural wool, a leaf of the plant used for dyeing, and a sample of the finished yarn fastened to the sheet with scotch tape. A generous sample of woven material was attached to the back of the sheet. The example used here was just one of the many sheets in her four large note books. Her work was so impressive that she has been asked to come to Penland as a guest teacher. Although the Johanna Brunson School was one of the fine ones we visited, the same sort of work and note books can be found in any of the other first class schools in all of these countries. Is it any wonder there are so many careful and accomplished weavers in the Scandinavian countries.

The cooperation between craftsmen and those able to purchase craft articles can be described briefly by an example which is typical. One of the modern hotels will serve for this illustration. As we entered the lobby there was a large case along the wall displaying beautiful hand made silver pieces. Our rooms contained built-in furniture, designed by a real craftsman, then manufactured from his pilot models. A hand woven rug was on the floor, hand woven curtains at the windows, and hand made lamp shades on the lights. Down stairs there were hand printed curtains at the windows of the restaurant, breakfast room and bar; hand woven hangings on the walls of these



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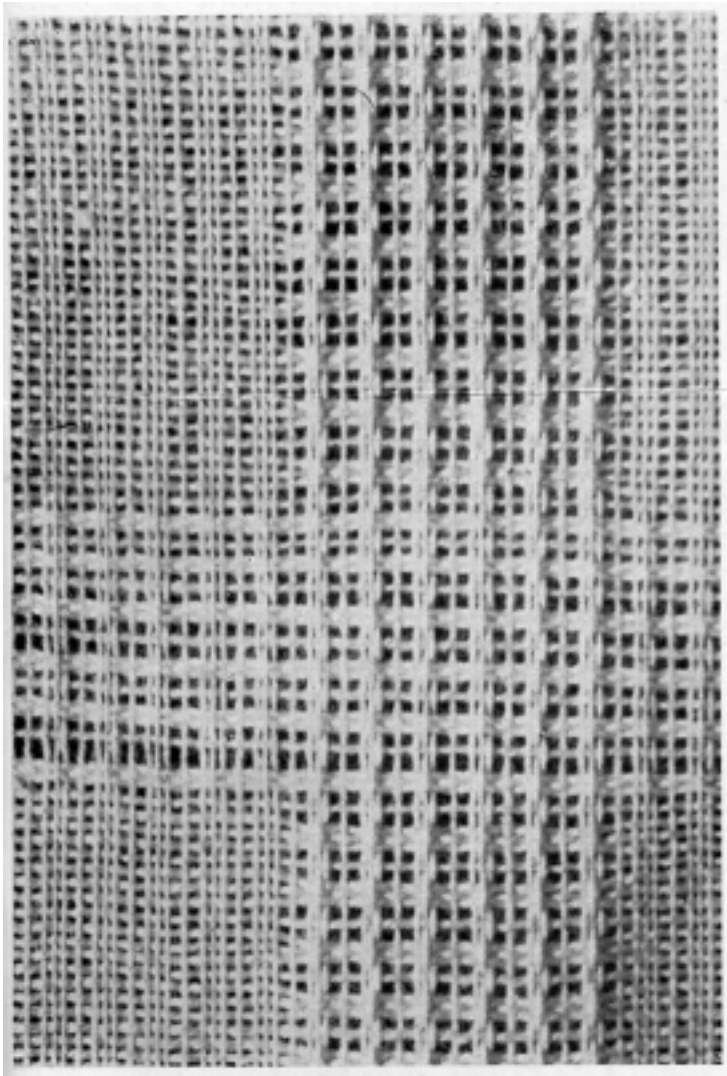
rooms, and a very large and beautiful hand carved wooden screen between the restaurant and breakfast room. This appreciation of craft work by the architect, interior decorator, and that important man with the capital, was a splendid thing to see. A recent article in one of our own craft magazines would indicate that here in the United States more hand woven material is being used in commercial buildings.

The many craft and gift shops in all of these countries sell well made useable articles done by real craftsmen. In Copenhagen there is a large store of several floors devoted to the work of Danish craftsmen. It is more like a department store than a craft shop. Here you may purchase most of the things to furnish a home. Many items are hand made by individual craftsmen and others are made on a production basis from the design of a master craftsman. The latter applies more to the furniture and pottery which is offered at quite reasonable prices.

A more concrete result of visiting the Scandinavian weaving centers is a very interesting folder of samples and drafts. Some are new treatments of old

patterns, some were new to us, and all were well planned as to proportion, color and yarn used. Of course the weaving was well done. We would like to share these with the friends of Lily Yarns. One is offered here as a Weaving Suggestion with the hope that you will try it.

The details of the pattern and the effect of the uneven slewing can be seen in the enlarged photograph reproduced below.



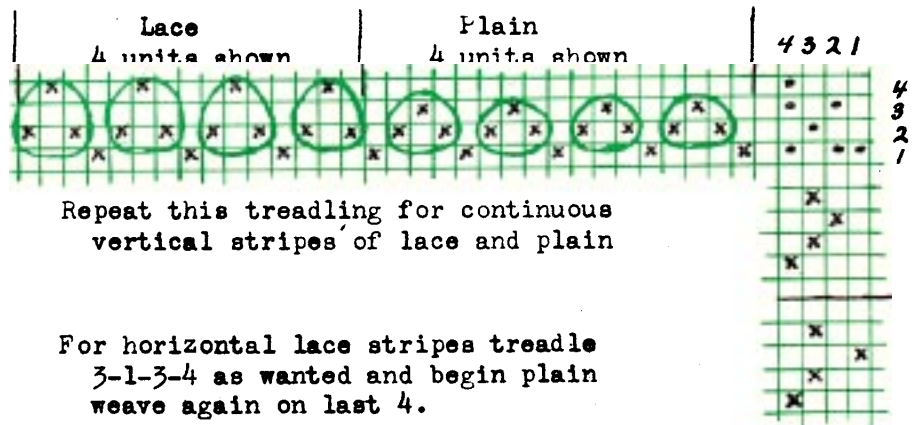
The original was made of linen for glass curtains using grey for warp in the lace stripes and bleached for warp in the plain stripes. It was woven with a bleached linen singles as weft. For

the sample, made after returning from the trip, a natural 20/2 cotton was used for the plain stripe warp and also the weft, while the lace stripe warp was 20/2 white cotton. This pattern is not limited to the making of glass curtains with an open set, nor is it limited to a certain grist of yarn. The width of the two stripes can also be varied to suit the individual weaver as the threading consists of two simple four thread units, one for the lace stripe and one for the plain. A place mat could be made using a heavier yarn with a close set and treading the horizontal stripe at each end.

But to get the warp on the loom and the weaving started, let us assume a glass curtain using Lily Art. 314, 20/3 cotton — natural for the plain stripe warp and white for the lace stripe warp. Note on draft that the 2-3-2 and 2-4-2 ends are circled. These three ends are sleyed together in one dent and the 1's alone in the next dent. If we use a No. 12 reed this would be 24 ends to the inch. For a three inch plain stripe you would warp 73 ends of natural as the plain threading must begin and end with a 1. For a one inch stripe of lace you would warp 23 ends of white as the lace threading must end with 2-4-2. Repeat for the desired width of material, but of course end with a plain stripe.

When the warp is on the loom begin threading according to the draft below using 18 units of 1-2-3-2 for 72 ends of plain weave, or natural warp and threading the 73rd end on harness 1. For the lace or white warp, thread 5 units of 2-4-2-1 for 20 ends and then 2-4-2. Repeat until entire warp is threaded, ending with plain stripe. Sley first 1 in dent, the group of three ends in the next dent and so on across the warp. Use the 20/3 natural for weft and beat so as to have a balanced material. For the glass curtains you would not use the horizontal stripe of lace

but treadle 3-2-3-4 for the entire warp. The enlarged picture of this weave shows the horizontal lace and the treadling for it is given below in case you should want to try the place mats. The tie-up given in draft is for a counterbalanced loom which will not give a perfect shed with an unbalanced pattern such as this. However, this pattern like the Bronsons can be woven on a counterbalanced loom with a little practice. Remember that some sheds will be above the center of the reed and some below. For a rising shed,



or jack type loom, tie the blank spaces instead of the dots. We hope you will like this pattern and perhaps adapt it to other articles.



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