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# THE WEAVER

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# THE WEAVER

VOLUME VI NUMBER 3

Paul Bernat, Editor

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# A PRIMITIVE WEAVE

By MARY M. ATWATER

In these days of destruction, when the whole civilized world seems to be breaking up around us into a chaos of blood and horror, we weavers can escape for a time into the world of our ancient art, that has lived through days as bad as ours, and will go on down the centuries for as long as there are fibres that can be twisted together and human hands to interlace them into fabrics, for the comfort and adornment of human life.

And in weaving there is pleasure and relief for many kinds of people — for those who enjoy the orderly monotony of tabby “yardage” as well as for those restless ones who must always be trying “something new”; for those who enjoy the ancient ways, and for those who must be ultra-modern with every breath.

For myself, I like all kinds of weaving, I believe — except bad weaving. And the thought that life will not be long enough to permit me to explore all the good kinds does not cause me pain; it simply gives me the delightful sensation of straying through a limitless garden full of the most varied kinds of beauty.

During the last few years I have taken much pleasure from certain primitive native American weavings that have come to my hands, — things from Mexico and Guatemala and Peru. I have been interested to discover how similar fabrics can be woven on our looms and for our purposes. There is an odd affinity between the bold and sometimes quite shocking designs of primitive art and the newest thing in “modernism”. Artistically speaking, we are today much closer to the most ancient styles of decoration than we are, for instance, to the fussy prettiness of late Renaissance. We find joy again in strong, hard lines, in bold masses, in unbalance, in exaggeration, in the grotesque, in sharp contrasts, in highly stylized and artificial rather than in naturalistic forms of art expression. To me all this seems magnificent and inspiring.

And among the primitive artists the native weavers of ancient Peru take very high rank. We do not know by what methods, or on what types of loom they produced their amazing fabrics, but that is after all a problem for the archeologists. For us the interesting thing is to find a technique for the making of similar weavings, adapted to the kinds of equipment we know how to use.

Some time ago I had the opportunity to examine an ancient Peruvian belt, decorated with very spirited and highly stylized and humorous animal figures woven in a warp-face technique. I greatly enjoyed weaving these figures, and perhaps some of the readers of the *WEAVER* will also find this amusing.

The original piece was quite narrow, and was probably made on a belt-loom similar to those used by the Navajo Indians. Many of the ancient decorative weavings are quite narrow — possibly because of the difficulty of weaving a wide piece on the primitive looms. For us it would probably be impossible to make a handsome fabric on looms such as used by the ancient weavers; civilization has made us much clumsier with our hands than the primitive craftsmen. But we have the advantage of better looms and we are not

limited to a width of a few inches. So if we like we can use this weave for such things as bags, table runners, pillow-tops, wall-panels and the like.

Just why so much primitive weaving is warp-face, while most of our Colonial and modern weaving is weft-face, I cannot say. Perhaps it is because of the difficulty of making the sheds on a primitive loom. Of course there many weft-face fabrics among the ancient Peruvian textiles, and some warp-face weaves fairly current among modern weavers, but most of the ancient native weaves I have studied are of the warp-face type.

In warp-face weaving the warp is set very close, so that the weft is almost, or completely, covered; and the patterns are produced in the warp instead of being woven in with the weft. It takes somewhat longer, of course, to set up a loom for warp-face weaving than for weft-face work; but this time-element is balanced by the fact that the weaving goes far more rapidly in warp-face weaving as the weft is usually coarse and only a few shots to the inch are required, and only one shuttle is used.

My Peruvian bit, done in the figures from the ancient belt, was warped in a wool-spun rayon in “natural” — somewhat coarser and harder than “Fabri” yarn — for the foundation fabric, with a coarse, hard-twisted, tapestry wool in black for the pattern. A No. 5 perle cotton might be used instead of the rayon for the foundation fabric if preferred. The narrower girdle shown in Illustration No. 3 was warped with Egyptian cotton 24/3 for the foundation and perle cotton No. 5 for the pattern. A hard-twisted wool, however, is better than a smooth cotton for the pattern warp as it gives a richer effect. The warp was made as follows: 8 threads natural, for the edge; 16 threads in bright red crepe silk as a border; then, for the body of the piece; 1 thread black pattern yarn and two threads fine natural, repeated 78 times, with the last pair of fine threads omitted. Then the red border again and the eight threads of natural for the edge. The ancient piece had 38 pattern threads only, but I wished to make my piece wide enough for pairs of animals, so I doubled this and allowed an additional pair of pattern threads to give a bit of space at the center.

The girdle in finer material was warped in the same manner except that a different border was used.

It is desirable to warp the pattern threads and the foundation warp to separate warp-beams, as the take-up of the two warps is different; but if the loom used does not happen to be equipped with two warp-beams a make-shift can be rigged up with little trouble. Beam the two warps together in the ordinary way. Then, when the pattern threads begin to grow slack, as they soon will in weaving, do this: raise the pattern warp by treading on treadle 3, and pass a stout stick — an old broom-handle will serve — under the raised threads, behind the heddles. Carry this stick down between the two warps to the bottom of the warp-beam and attach weights to each end of the stick, or — which seems to me better — make snitch-knot ties from the stick to the bottom of the loom. By drawing up the knots from time to time the tension of the pattern warp can be controlled.





Illustration No. 1



Illustration No. 2





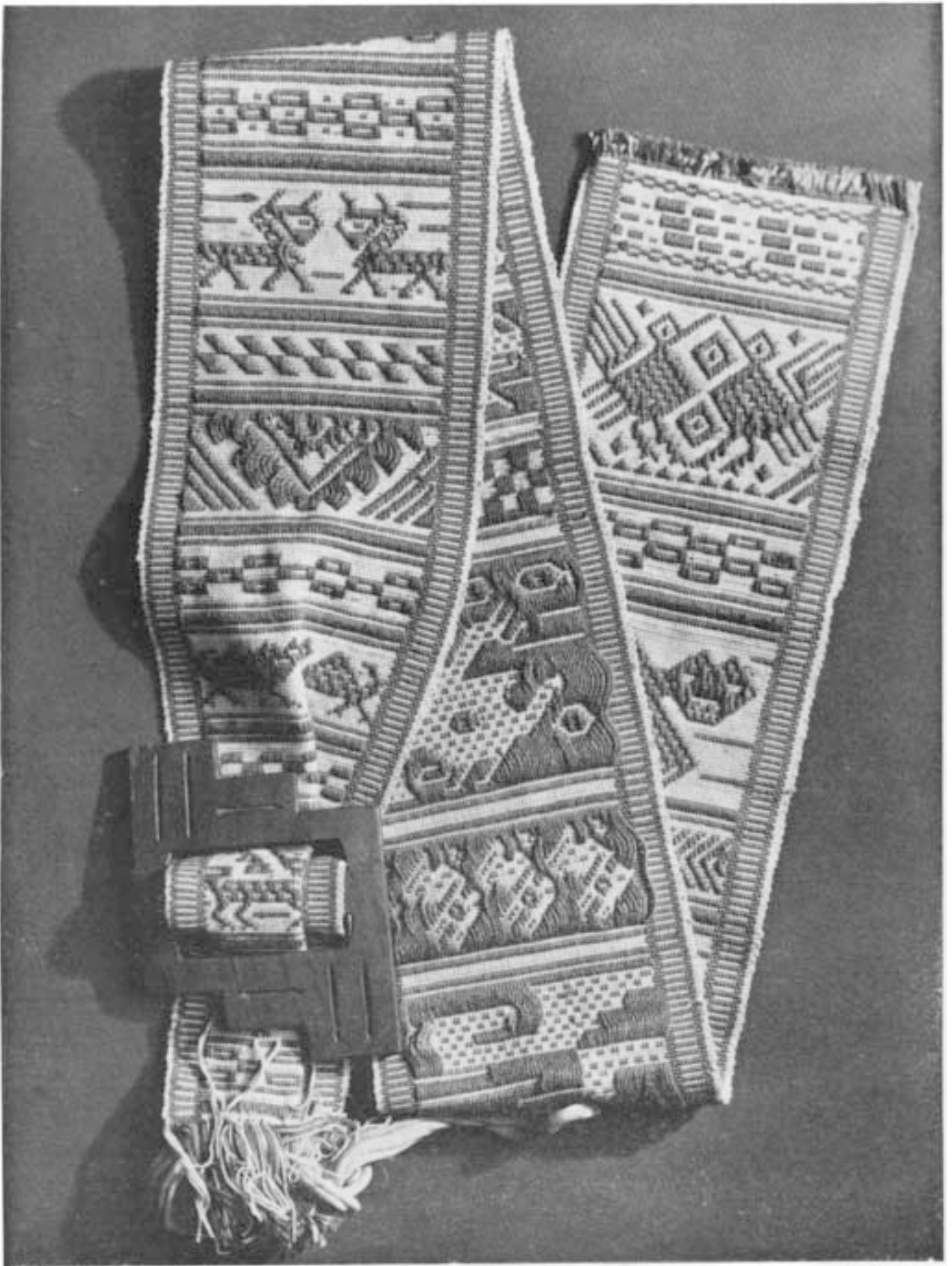


Illustration No. 3

A close-set warp of this kind should not be threaded through the heddles when beamed from the front of the loom. The sectional warping method is, of course, the most convenient way to make the warp, but failing the equipment use a raddle, or sley the warp through a coarse reed if no raddle is available, but do not draw in through the heddles till the warp is on the beam. Another practical suggestion: in beaming to a plain beam instead of winding lease sticks or a strip of ordinary paper with the warp, as is the usual practise, wind the warp over very heavy wrapping paper or a strip of corrugated paper such as comes around heavy parcels.

The threading is extremely simple, as shown on the diagram, only three harnesses being required. Sley through a coarse reed. I used a 6-dent reed for my wider piece, shown on Illustrations 1 and 2, with eight ends to the dent for the edges and borders and six ends to the dent for the body of the piece. A 12-dent reed might be used, with half as many ends to the dent, but the wear on the warp would be greater.

The tie-up is made to three treadles, as shown on the diagram.

For weft use a material coarser than the foundation warp. I used tufting cotton for part of my piece and a double strand of the natural rayon for the rest.

To weave plain white treadle 1 and 2 alternately for as many shots as may be required. For the dark stripes treadle 1-3, 2-3, for a narrow stripe and 1-3, 2-3, 1-3, 2-3 for the wider stripes.

To make the figures treadle on 3, which raises all the pattern warp, and take up on a pick-up stick the threads required for the figure. The narrow pick-up stick used for the Finnweave is ideal for the purpose. Let treadle 3 go and treadle on 1, allowing the pick-up stick to ride on top of the shed. Weave, being careful to pass the shuttle under the stick, which should be pushed back close to the reed. Use a flat "poke-shuttle" in weaving and beat with this shuttle in the shed. Leave the pick-up stick in place and treadle on 2; weave a second shot. Now take out the pick-up stick, treadle on 3 and make the pick-up for the second line of the figure. For instance, for the small geometric border at the bottom of Illustration No. 1 pick up the first 13 pattern threads, skip 13, pick up 13 and so all across. Weave 1 and then 2 under the stick as described. For the second row of the pattern, pick up 3, skip 7, pick up 3, skip 3, pick up 7, skip 3, and repeat all across. The third row in the figure is exactly like the first. For the fourth row skip 13 and pick up 13 all across. And so on.

Always weave two shots of weft under each pick-up.

The figures used for the piece shown in Illustrations 1 and 2 are given on square paper on the diagram, and can be followed without difficulty. Space does not permit giving all the figures woven into the piece shown in Illustration No. 3, but for most people it will not be difficult to draw these figures on cross-section paper, in the manner of those shown on the diagram, and original figures may be designed in a similar manner. Avoid very long skips as much as possible.

Illustration No. 4 shows a Mexican piece done in this same technique. The foundation warp is a fine cotton — a 20/2 unmercerized — threaded double, and a coarse two-ply wool yarn for the pattern warp. The foundation warp is in natural, with stripes of blue; the broad center stripe of pattern is in green with two narrow stripes of pattern — one in dark red and one in orange, — on either side.

The color effect of this piece is not, in my opinion, particularly pleasing. In setting up this weave at some of our summer "institutes" we used different colors with much handsomer results. However, here is the warping plan of this piece as it is — any other colors may be used as desired:

Edge: 6 double ends, natural, fine cotton  
 20 double ends, blue, fine cotton  
 6 double ends, natural, fine cotton

First pattern stripe:

1 end coarse wool, orange; 2 double ends natural, fine cotton, repeat 16 times.

Plain weave stripes:

6 double ends, natural, fine cotton  
 4 double ends, blue, fine cotton  
 8 double ends, natural, fine cotton  
 4 double ends, blue, fine cotton  
 6 double ends, natural, fine cotton

Second pattern stripe:

1 end coarse wool, dark red; 2 double ends natural, fine cotton repeat 8 times.

Repeat plain weave stripes.

Center stripe:

1 end coarse wool, green; 2 double ends natural, fine cotton, repeat 50 times.

Repeat plain weave stripes

Repeat second pattern stripe

Repeat plain weave stripes

Repeat first pattern stripe

Repeat edge.

If preferred, single ends of No. 5 perle cotton may be used for the foundation warp, with a coarse knitting wool for the pattern. Thread in the same manner as for the Peruvian piece, with all the fine warp on harnesses 1 and 2, and the pattern ends on harness 3. Sley through an 8-dent reed with four double ends to the dent for the edge and plain weave stripes and with two double ends of foundation warp and one pattern thread to the dent across the pattern stripes.

Treadle and weave exactly as described for the Peruvian piece. The pattern can be followed readily from the diagram.

For a wider piece than the one illustrated, make the pattern stripes wider, or make more of them, or make the plain weave stripes wider. I believe a very handsome coverlet for a Spanish type bedroom could be made of two 20" lengthwise bands of this weaving set between bands in plain tabby weave. However for a large project and a long warp it would be advisable to install a second warp-beam and warp the foundation and pattern warps separately.

The technique described is the simplest — though not the easiest to weave — of the primitive warp-face weaves I have studied, and in some ways it is the most amusing and effective. However the fabric produced is a purely decorative fabric, and because of the long skips is not suitable for upholstery or for any fabric designed for hard wear and friction. It has its uses though. A number of people have told me that they enjoyed this weave more than any other at the summer institutes. If it proves of interest to readers of the **WEAVER** other weaves of this order may follow.

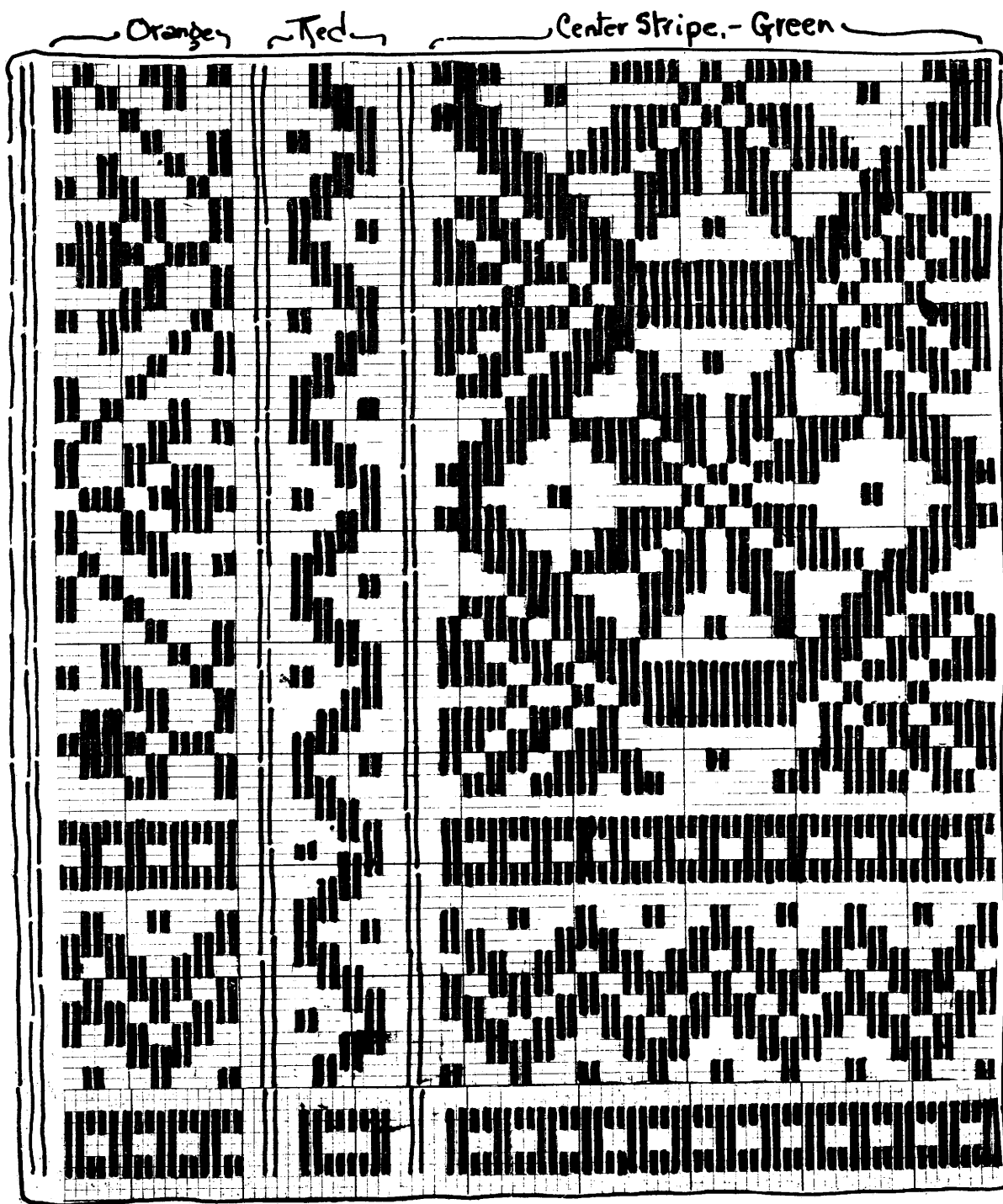


Illustration No. 4



# Diagram (b)

Pattern of the Mexican piece in Illustration No. 4—  
Reproduced from the Shuttle-Craft Guild Bulletin.



M.M. Atwater 1941

# ENTERING A WARP SINGLE HANDED

By BERTHA G. JOHNSTON

As weavers, I think we are all seeking ways of lessening the time consumed in the most tedious part of our work, that of making and entering a warp. Much has been written on the subject and many ways described, meritorious and otherwise. We try them all and then adopt the one which seems the best for our individual use.

I have read with interest the article published recently in the *WEAVER* on "Speeding up the Process of Loom Weaving" but disagree with the writer that it is advisable to have FOUR persons to enter a warp. Some of us do not have four available people at our command and so we must have some method to do it "Single Handed". Besides even if we can call in some member of the family to assist, they do not realize the importance of keeping an even hold on the warp and so the result is an uneven tension. There are several devices on the market called TENSIONERS and if one can add this article of equipment to his studio, they are a help in shortening the time.

I use a simple method whereby "Single Handed" I can enter a warp successfully and I offer it to you in the following way:—

When making your warp divide it into sections and chain each section. Before taking it off the warping frame make a number of ties with cord — (waste ends of carpet warp) — one at each end thru the loop as at illustration A.

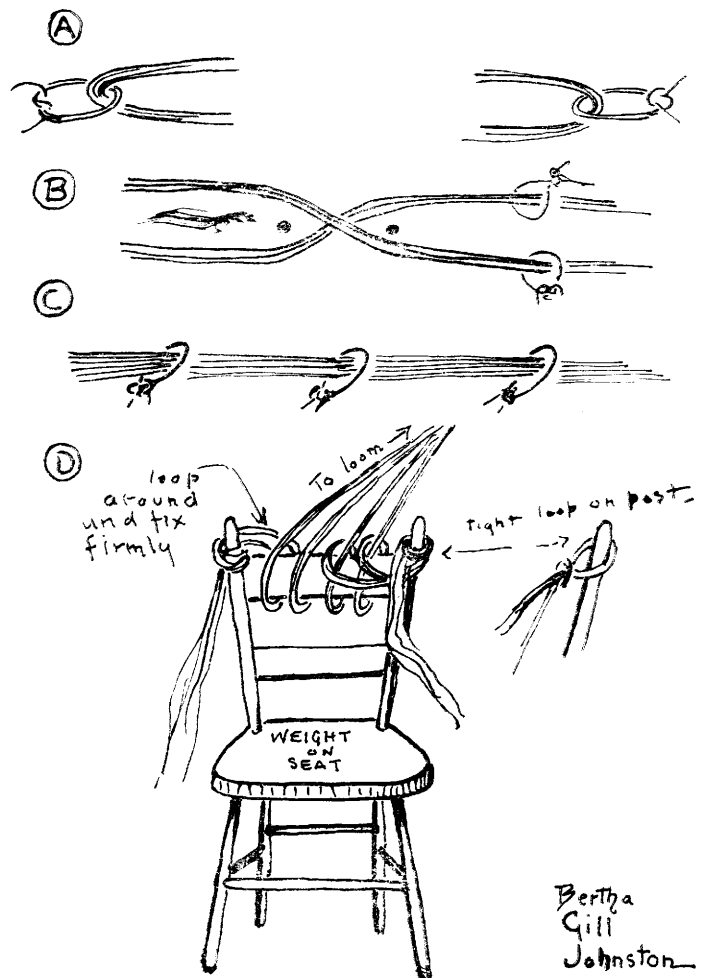
You have already the tie at the cross or lease where one keeps count of the ends. Now at a short distance from the cross tie, take the top group of the cross ends and the lower group of the cross ends separately and tie each as at illustration B.

Next at various intervals along the warp as a whole, tie loops, as many as are necessary according to the length of the warp. This keeps the warp in good order. All ties to be loose enough to slip easily along the warp as it is beamed in. Illustrations C.

Cut the warp at the end nearest to the cross. Distribute into the reed for the determined width of the material. By taking each group as tied in the cross it is easy to pick up the ends in order of over and under and thus keep a good warp. Then thread the heddles from the front with the pattern; draw warp thru and tie to the warp beam. The reed being in the batten, the warp is the correct width and is ready to turn on.

But having only one pair of hands it is necessary to make some arrangement for holding the tension. Take a chair with a straight top bar such as a ladder back or any plain one. After straightening the warp, secure it to the top bar.

Raise a shed as tho beginning to weave and insert a lease stick in the open shed between the heddle frames and the back beam. Change the shed and insert a lease stick in open shed in front of first stick. Secure lease sticks at both ends and tie securely to loom to keep them from rolling into the warp. Move chair as far away from loom as possible;—straighten warp and tie with tension to top bar of chair. Put a heavy weight on seat of chair. Personally, I use a case containing a portable sewing machine. Begin to turn on the warp;—the chair will either slide along the floor if the floor is smooth or the chair will tilt. If the latter, allow it to tilt but not overbalance. When at that stage, release the tension of the warp—move chair back to original position and proceed as before. Repeat process until entire warp is entered, just making allowance for sufficient to tie to cloth beam. As you have already threaded your pattern and sleyed thru the reed you are ready to weave your cloth.



Bertha  
Gill  
Johnston

# MAKE THE MOST OF WEAVING AT CAMP

By VIRGINIA COLE  
Y.W.C.A., Lowell, Mass.



Summer is upon us once again, and with it the camping season. Just as in our every-day lives we are paying more attention to the home crafts, so in Camp the things we create with our hands are a very important part of the summer program, and I know of no better craft project for the summer camp than that of weaving.

The possibilities for developing expression in design, color, and texture, are infinite, and the rhythm and freedom of large motion, all add to the soul-satisfying experience of the child of watching a design grow into a thing of beauty and real value. "I wove it myself," says she, with great pride.

The eight weeks of a camp season are extremely short and it seems as though we have no sooner started than we must hurry to finish the last pieces. In order to make the most of this short time there are several points which may well be taken into consideration.

First of all, the looms. There should be several — let us say six to twelve, and there should be a variety of types and sizes — floor and table, two, four, six, and eight-harness. But what is more important than the type of loom, is that every loom should be in **GOOD WORKING CONDITION**. Nothing is more discouraging than to try to weave on a loom that does not open a good shed, or that continually needs readjusting, or falls apart. Every screw and nut should be tightened, catches and springs adjusted, joints oiled, and the mechanics of the loom carefully analyzed to see if improvements can be made. Treadles should be fastened at

the front rather than at the back of the loom. Harnesses made with two sticks and string heddles should be discarded for frame harnesses and wire heddles. I have had great success with a four harness unit which can be set into any floor loom, does away with lamms, opens a perfect shed — always the same size, and makes an old loom into a brand new one. (Further information concerning this unit may be had from the writer.)

The second consideration is that of warps. During the course of the summer, new warps will have to be put on and when such a time comes, there will be plenty of enthusiasts who will want to help. I feel strongly, however, that the looms should be absolutely ready for weaving at the opening day of camp. I consider it unfortunate to have a youthful beginner in weaving start with either warp winding or threading, for it is only after one has actually woven something that one becomes interested in the why and wherefore of the preparation. Therefore the looms should be warped and threaded, and if one plans well, the looms will be re-warped and threaded at the end of the summer, ready for the following summer. There is no greater aid for the task of warping, than that of using steel beams and ready wound warp spools. Both of these may be purchased from Bernats — the warp in a variety of weights and colors. I have yet to find a loom which cannot accommodate a steel beam. It is necessary only to do some careful measuring and bore two holes just large enough to insert the steel rod which may

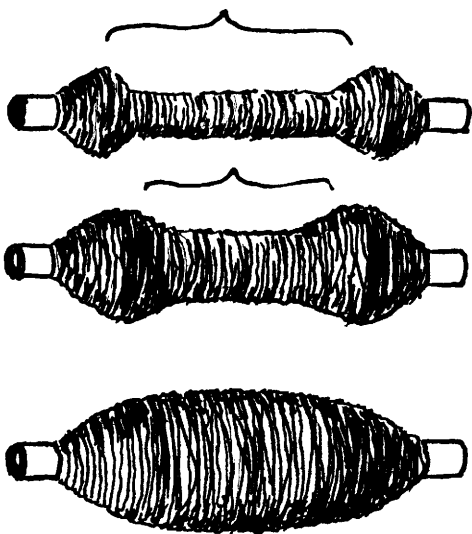


be had in any length. Simply give the outside dimensions of the width of the loom when ordering. The modern hand loom includes this attachment and the old loom is greatly improved by its adoption. Hours and hours of time are thereby saved.

For fancy short warps, wound either on a warping board or sectionally, I cannot stress too strongly the importance of their being well beamed. Use plenty of sticks, or wind in plenty of newspaper so that every layer will be absolutely even, with no slipping down over the edges. One cannot possibly expect to weave a good product unless the warp is beamed well.

Now with our loom in good working order, our warp looking professional, and with a perfectly drawn in pattern (please, please do not allow a threading mistake to remain uncorrected), we are ready to consider shuttles and bobbins. As far as possible boat or throw shuttles should be used. The flat stick shuttles are a nuisance and greatly reduce the speed and efficiency of weaving. The bobbins in the boat shuttles must be properly wound, preferably with a bobbin winder. Build up the ends first, then fill in the center evenly, continuing to build up the ends slightly, but never allowing the thread to wind beyond the two highest points.

I should like to make a few suggestions for simple projects for camp weaving.



1. Plaid scarves. Either authentic Tartans or original designs. May be done on a small two harness loom. A scarf should be the softest texture you can imagine and Bernats has a choice of three suitable weights.

Yorkshire, threaded ten to twelve per inch.

Canterbury, threaded fifteen or sixteen per inch.

Afghan, threaded twenty to twenty-four per inch.

Use same material for filling as used for warp. On the loom these may appear to be threaded too loosely, but when washed in warm soapsuds and steamed with a hot iron, the resulting fabrics are really a joy to wear next to the skin.

2. Towels and luncheon sets.

Warp, Egyptian cotton 24/3, threaded thirty or thirty-two per inch, or cotton 20/2, threaded thirty-six per inch.

Filling, Bernat's linen weaver, natural and colors.

3. Rugs.

|                                 | Mary Jones | Bobby Brown | Alice Smith | Edith Gray |
|---------------------------------|------------|-------------|-------------|------------|
| Weave a one-shuttle piece.      | ✓          | ✓           | ✓           | ✓          |
| Weave a two-shuttle piece.      | ✓          |             | ✓           |            |
| Tie up warp to apron correctly. | ✓          | ✓           | ✓           | ✓          |
| Design a plaid scarf.           |            |             | ✓           |            |
| Wind a warp by hand.            | ✓          |             |             |            |
| Help beam a warp.               |            | ✓           |             |            |
| Help thread a loom.             |            | ✓           |             | ✓          |
| Help tie on a new warp.         | ✓          |             |             |            |
| Weave as drawn in.              |            | ✓           |             |            |
| Execute a laid-in design.       |            | ✓           |             |            |
| Spanish weave.                  |            |             | ✓           |            |
| Etc.                            |            |             |             |            |

Warp, carpet warp, threaded fifteen per inch.

Filling, Bernat's chenille, used double for pattern, single for tabby.

Pattern, any suitable colonial or summer and winter.

4. Bathmats. Same threading as above. Use chenille single for pattern, carpet warp for tabby.

5. Runners, table mats, knitting bags, pillow covers, and so forth, using a variety of techniques.

We hardly need any motivation for weaving other than the joy that it gives us to create something both useful and beautiful, and that is the goal for which to strive with our campers. I do think however, that the camper age is still that of wanting to pass proficiency tests, and I believe the weaving counselor will find her campers greatly stimulated by the use of a chart which will show individual progress. There follow suggestions for accomplishments.

Some form of recognition may be given for a certain number of accomplishments, according to the type of group and policies of the camp.

It should be clearly understood by each camper who begins a weaving project, that no other craft should be started until the weaving project is finished, for it is evident that only one person at a time can weave on one loom, and we want as many as possible to have the opportunity to weave.

Finally — please have the weaving shop open at all times, so that weavers can work whenever they want to. The weaving counselor need not always be present. We want to develop independence, too.

And weaving to music is grand fun!

# "IT'S PRETTY -- BUT IS IT ART?"

by MARY M. ATWATER

Ed. note: Instead of our "Questions and Answers" feature by Mary M. Atwater, we present Mary M. Atwater's views on the much discussed article by Mrs. Anni Albers, "Handweaving Today."

Two articles in the January-February WEAVER of this year were interesting to me—because they dealt in an unusual way with some of the underlying problems of our craft, and because I disagreed with them so heartily. It is stimulating to disagree. And it is a good thing now and then to discuss principals, and to air one's views, so I want to say what I think about these articles and about the questions they raise.

Mrs. Anni Albers discusses the reasons for "Handweaving Today." "If," she says, "it is conceived as a preparatory step to machine production the work will be more than a revival of lost skill and will take responsible part in a new development." In illustrations accompanying the text are shown some textiles captioned "Models for Industrial Production."

I have met this quaint notion before—the idea that handweaving is of value only for making up samples to be reproduced by machinery. One might as well argue that the only reason for making an etching is as "a preparatory step" to taking a photograph. "Models" such as those exhibited can have no value or use for industry.

A handwoven textile has certain qualities that do not carry over into machine production, and it is these very qualities that give it charm. Machine weaving has its own excellent qualities, which are different, and are obtained by means far more elaborate than those available to the handweaver. Each of these main divisions of the textile art has its own particular aims, requirements, and range of possibilities. Though as Mrs. Albers says, they "are fundamentally the same", they are also divergent, and each will achieve better results by developing along its own lines than by aping the other.

An instance of this once came to my attention. A pleasantly designed rug was shown me as having been made as a "model for industrial production," and later I saw the result, lying in a long, narrow hall. There appeared to be a quarter of a mile of it, and the relentless and exact repetitions were so exceedingly painful that they were calculated to give a sensitive person the jim-jams.

A little further along in her article Mrs. Albers suggests that handweaving "may be Art" through what she calls "free-forming," without regard to "fulfillment of demand,"—by which, I take it, she means fitness for practical use.

This sounds like the old and long since discredited principal of "Art for Art's Sake," and certainly holds little inspiration for the craftsman. A "free-formed" textile, so casually constructed that it will not hold together, is really not a fabric at all, and certainly I for one should not think of calling it "Art." While to divorce a fabric from usefulness deprives it of one of its main charms, and also of all its reason for existing

Mrs. Albers thinks "playing with materials at the loom" has an educational value. No doubt this is true, but in this day we rather discount the notion that one learns one thing from doing something else. If we learn to weave we are educated in *weaving*, and if we do not wish to weave this bit of education is wasted effort.

She says—she does not appear to consider it important—that some people weave in order to sell their work and make money. This, of course, is true. It is pleasant, and sometimes

necessary, to make money. But I think Mrs. Albers is correct in thinking this a minor reason for engaging in handweaving. I have an idea that if making money is the main object, most people would make more money, with less hard work, at some occupation other than handweaving. I am very certain I should.

These, then, are the reasons for "handweaving today" in Mrs. Albers' opinion as expressed in her article: (1) the making of "models" for industry—I fancy industry would consider this a big joke!—(2) for some rather vague "educational" value, and (3) for profit in money. None of these things appear to me to be the "why" of handweaving—today or any day.

The reasons for weaving are as various as the needs, gratifications and abilities of the weavers, but I believe they boil down to this: essentially we weave because we like to do it, and in a secondary way, because we like to have our own beautiful textiles, made with our own hands, for the greater comfort and seemliness of our lives. We like to throw the shuttle; we like to beat with the batten; we enjoy combining colors and textures and decorative figures to make a brave new fabric that will be a pleasure to the eye and that will serve a practical need—the "fulfillment of demand" if you like. Doing these things gives us the pleasure of creating,—the artist's pleasure, the good craftsman's pleasure.

*Why* we enjoy these things is a different question. Weaving is a very ancient art and goes back to the dawn of human life on the earth. It is built into the human nervous system; it is an urge in our brains and our fingers. To give it expression brings us keen pleasure, and also an "escape" from the distresses or the hum-drum detail of our daily lives. And the value of this escape in hard and cruel times like the present can hardly be over-estimated. Mrs. Albers does not mention these reasons for "handweaving today."

A good deal of what Mrs. Albers says about developing individuality is vague to me. If she means to say that many of us are so timid or so lazy or so lacking in initiative that we tend to do the same thing over and over without trying for something new and different, she is of course entirely correct. But I do not altogether agree that, "If handweaving is to regain actual influence on contemporary life, approved repetition has to be replaced with the adventure of new exploring." "New exploring" is exciting, and is highly desirable if the explorer happens to be equipped with the technical knowledge and ability to take him somewhere, but the "new exploring" of one not so equipped is no more than a clumsy fumbling, unlikely to produce anything of value. But there are tremendous values in "approved repetition." Suppose in music every musician were to play only his own compositions: the result, I fear, would be very distressing to the ear in most cases, and we should long for "approved repetitions" from Bach or Beethoven or Strauss or Wagner.

I cannot agree with Mrs. Albers, either, when she advances the idea that durability should not, in our day, be considered important or desirable. It is true that fugitive beauty has a charm of its own, like the song that remains on the ear only while it is being sung. But the song can be sung

again, and so has a very real durability after all. A piece of music that could be heard only once would not be worth the effort of composition and rendering; and in my opinion a fabric that will not stay together a reasonable time after being taken from the loom, and that will not serve some useful purpose as an honest fabric should, would be a waste of time and material — no matter how attractive it might be in momentary effect.

The article by Henning-Rees that immediately follows Mrs. Albers' effusion might almost be a continuation of the same train of thought. In the second paragraph Mr. Henning-Rees (or is it Mrs. or Miss Henning-Rees) has this to say: "If we are going to do something new, of ourselves, we must work from the colors and textures of the weaving materials themselves." He does not explain this remarkable statement; I can think of a number of different and quite as satisfactory approaches to the problem of "newness." He also says: "we must dictate to the loom rather than allowing the loom to dictate to us." Now a loom can be persuaded to do a great many different things, if one happens to know how to use a loom, but as to "dictating!" Some things a given loom will do, and some it very definitely will not, so that in the end if you want to achieve anything, you must permit the loom to dictate — indeed you must! The loom that would accept random dictation would be a very strange thing indeed.

Continuing, Henning-Rees says: "Color and texture are the real design elements." Now if by "real" he means the *only* elements of design, — as he appears to mean — he is clearly wrong, for he omits form, line, mass, scale, balance, composition, integration, and other important "elements of design" which he either chooses to ignore or has never come to recognize.

And when he starts the following paragraph by saying: "The textured surface is the simplest and most direct surface the loom produces," he is talking pure nonsense. Any "surface" produced on a loom, or in any other manner whatsoever, is a "textured" surface. And what we make on the loom is not simply a "surface" anyway — it is two surfaces with something between. And this something between is of as much importance to the texture of a woven fabric as either of the "surfaces." Perhaps Mr. Henning-Rees did not say what he intended to say. Words are so tricky.

It is entirely true, as Henning-Rees goes on to say, that the special texture of a beautiful material may be lost in the weaving — he says by "pattern" or by beating the weft together too closely. It may also be lost, as he fails to say, by combining our handsome material with other unsuitable materials, or by using an unsuitable weave. But sometimes a woven fabric has a handsome texture that is the result of the weave and is not due entirely or even chiefly to the texture of the yarns involved. In fact the textile method of producing pleasing textures to break up the monotony of too smooth and hard a surface effect is through the device of weave rather than through the use of rough or bumpy or eccentrically spun material. Of course the latter is the easier method and requires less technical skill on the part of the weaver, but it is essentially a "lazy man's out."

We should, of course, plan our weaves to use our material to best advantage in producing the effect we have in mind, but I see no reason to assume that the chief purpose of weaving should be to display the *material* as completely as possible. If this were so, why weave at all? Why not simply hang a

skein of handsome yarn over a hook on the wall and enjoy it "as is?" But if our idea is to produce a woven fabric, it is the texture of the *fabric* that is important — not the texture of the unwoven material. As illustrations of the point he wishes to make Mr. Henning-Rees shows two textiles that might be products of Mrs. Albers' "free combining." Perhaps they are. For my part I should take more pleasure in beholding the skein of silk shown to the left of Illustration No. 3 — and the nice hand tangled in it — than in feasting my eyes on the "textile" to the right, which looks as though it would pull apart of its own weight if hung against the wall for an hour. The piece shown in Illustration No. 4 seems to me even less attractive, and even more impractical. This, I think, I could hardly bear to have about at all.

There is nothing very original in the idea of weaving a firm backing in inferior material to support an overlay of handsome material on the surface. But I confess I prefer an honest fabric that is handsome on both sides and that is solid enough to do its bit of work in the world.

It is perhaps hardly necessary to refer to Henning-Rees' suggestion for using such things as "Leaves and woodpecker scalps" for the decoration of our fabrics. Savages are driven to such devices through having very limited materials to use. We need not resort to such tricks, as we have handsome materials in great variety, as Henning-Rees himself points out. For us such eccentric interpolations would be nothing but silly "pose."

Where I differ most radically with Mr. Henning-Rees, however, is in the matter of pattern. I judge by the context that Mr. Henning-Rees (or Mrs. or Miss ) means by "pattern" a decorative figure or design. Of course any orderly system of interlacing warp and weft is, properly speaking, a "pattern;" but for the purposes of the present discussion let us use the word in Mr. Henning-Rees' definition. He says: "As soon as the important thing of a fabric surface is the line, circle or square which a pattern threading weaves the material into, the eye can see nothing else. So the simpler a texture is presented to the eye" — I suppose he means "the more simply" — "the easier it will be to see its beauty." Now this, of course, is not true at all. Many forms of pattern weaving are designed chiefly to bring out and display the texture values of the fabric; damask, for instance, and such pattern weaves as "Ms and Os", the Bronson weave as used for linens, and so on. Also unless the colors are striking, and the figure used very emphatic, the pattern is not so overpowering that "the eye sees nothing else." In a well designed piece of pattern weaving color, figure and texture combine to produce the handsome effect.

Pattern seems to me one of the major pleasures in life. It is all about us and we cannot escape from it while we live in the world, even if we should wish to. The sun draws patterns of shadow upon the earth; trees spread a pattern of leaves between us and the sky; flowers make repeating patterns of colored petals; even minerals if left to themselves form intricate patterns of crystal. Pattern is a part of the geometry of the universe, and we can no more escape from it than from the air we breathe or from the pull of gravitation that holds our feet against the surface of the planet. We might, to be sure, hang our walls in "texture," spread it upon our floors, drape our windows in it, dress our couches and chairs and tables — and ourselves — in unmitigated "texture;" but how dismal the effect would be!

*Continued on Page 26*



# MONK'S BELT and KINDRED DESIGNS

By MARGUERITE P. DAVISON

Among small designs there are four in almost universal use among American Hand-Weavers; Monk's Belt, Rose Path, Honeysuckle and Honeysuckle-Twill. No one has ever reached the limits of their possibilities. The first two mentioned are Scandinavian, the third a detail of the Pine Bloom coverlet and the last is a blended pattern of Rose Path and a diamond.

Rose Path and Monk's Belt date very early in European history. Which is the older is a hard question to settle. Monk's Belt was probably used at the time when monks wove their belts in this and kindred designs. It is shown in all the old weavers' manuscripts in the Philadelphia Museums, one dated 1623, and in the German and Scandinavian books of the present day. Several designs are called "Monk's Belt" by Swedish weavers however. Some of the less familiar ones are more simple than our old favorite and lend themselves to a greater number of treadling effects appropriate to modern day weavings.

The design of Plate C is used in weavings illustrated on Plates 449 through 459 of Volume Eight of "Gammal Allmogeslojd från Malmöhus Lan utgifven af Lanets Hemslojdsforening." Each flower is picked out in a different color from its neighbor, diamonds and other forms made in this way; the whole on a dark warp with tabby of the same color. The beauty of the panels lies in the colors of the yarns and in their combinations made possible by this pliable pattern. The textiles compare favorably with others illustrated and are representative of best Swedish efforts.

Though the pattern is shown in old weavers' manuscripts, there are few if any weavings made in it which survive from Colonial days. There were none among the weavings produced by mountain weavers around Berea College in Kentucky prior to the advent of Mrs. Anna Ernberg in 1910. She used the Pine Bloom design, Rose Path, which she called Rose Bud, and Monk's Belt, which she named Silver Creek, for the little stream outside the village.

The checkered pattern is the simplest form of this class of designs written on two combinations of harnesses, though four combinations, with plain weaving combinations, may be employed to vary the effects produced. Some of the treadling are so complicated as to be difficult to reproduce, especially in the technique called "Swedish Point" by other European weavers.

In the preparation of the illustrations accompanying the following drafts the standard is set of a sixteen inch warp, though any of the designs may be used for wider work. Number twelve two-ply cotton yarn is used for the warp and tabby, set two threads to the dent in a fifteen to the inch reed. The pattern thread is a three-ply sport yarn on most of the designs, any change from this rule being clearly visible.

The system of writing the directions for threading, treadling and the tie-ups of lams or harnesses combinations is not a new one but grew out of many and conforms to the reader's sense of sight rather than hearing. This is particularly true

Continued on Page 31

PLATE B.

MARIA COLLIN -  
Pg. 61 - No 162 -

EVA OPLUND pg. 31 - (REDUCED)

← REPEAT →

|  |   |     |     |   |   |
|--|---|-----|-----|---|---|
|  | I | I   | III | X | X |
|  | I | I   | III | X | X |
|  | I | III | I   | X | X |
|  | I | III | I   | X | X |

20

I  
USE  
TABBY

REPEAT

BORDERS.



II  
USE  
TABBY

III  
USE  
TABBY

IV  
USE  
TABBY

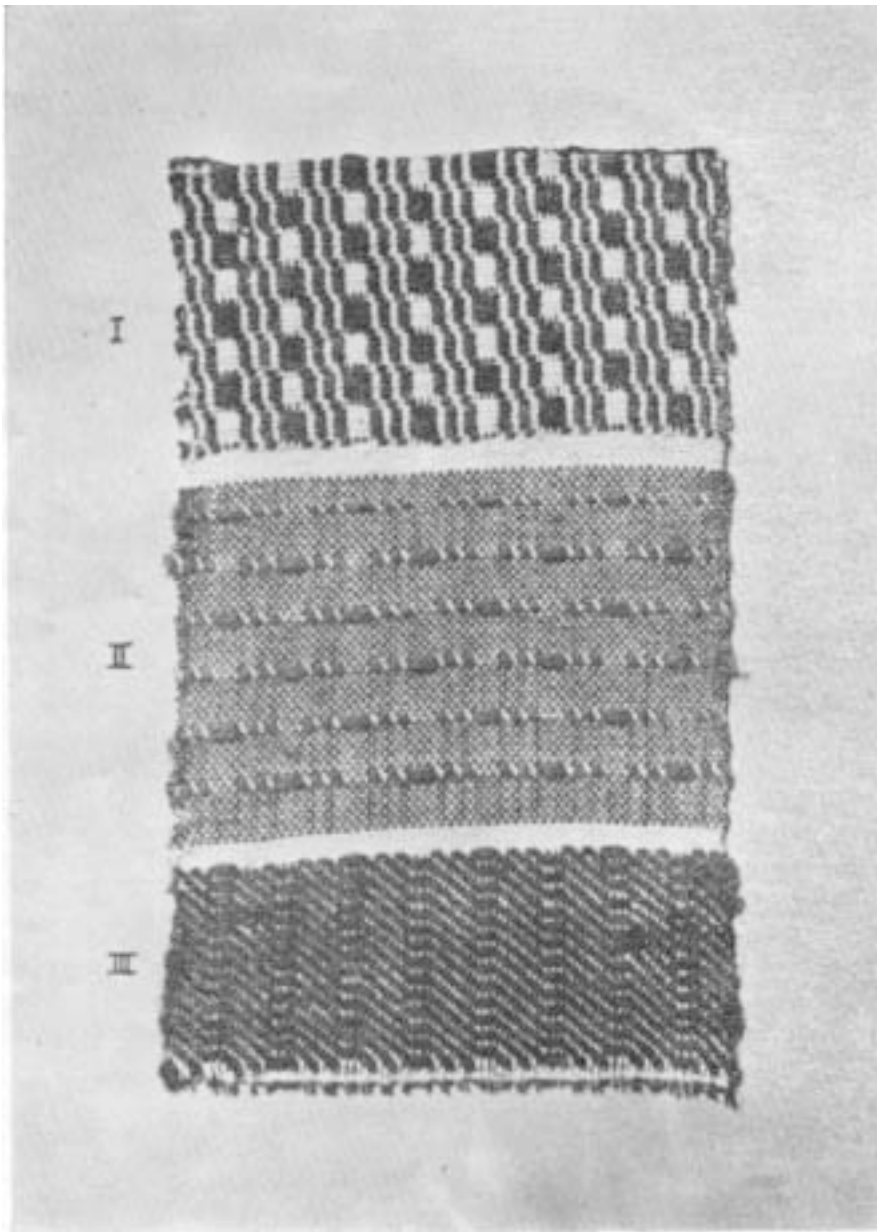
V  
USE  
TABBY

|  |   |   |   |
|--|---|---|---|
|  |   |   | 4 |
|  | 1 | 1 |   |
|  | 4 | 1 |   |
|  | 1 |   |   |
|  |   |   |   |
|  |   | 5 |   |
|  | 2 | 5 |   |
|  |   |   |   |
|  |   | 1 |   |
|  | 1 | 1 |   |
|  |   |   |   |
|  |   |   | 3 |
|  | 3 |   |   |
|  |   |   |   |
|  |   |   | 3 |
|  | 3 | 3 |   |
|  | 3 |   |   |
|  |   |   | 3 |

TWILL COMBINED WITH DOT  
 HULDA PETER'S "VÄYBOK"  
 pg. 15 - No. 7.

PLATE A

|            |  |   |  |   |  |   |  |   |  |   |   |   |   |   |
|------------|--|---|--|---|--|---|--|---|--|---|---|---|---|---|
| ← REPEAT → |  |   |  |   |  |   |  |   |  |   |   |   |   |   |
|            |  |   |  |   |  |   |  |   |  | X | X |   |   | X |
|            |  |   |  |   |  |   |  |   |  | X |   |   | X | X |
|            |  |   |  |   |  |   |  |   |  | X | X | X |   |   |
|            |  |   |  |   |  |   |  |   |  | X | X | X |   |   |
|            |  | 8 |  | 6 |  | 8 |  | 6 |  | 8 |   |   |   | 4 |



I  
 USE TABBY

REPEAT

II,  
 PETERS  
 TREADLING.

REPEAT

III  
 NO  
 TABBY

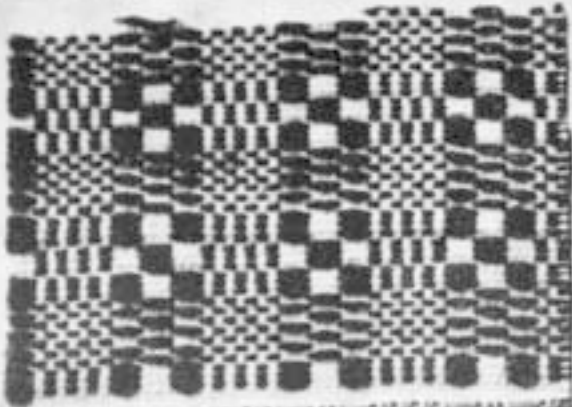
REPEAT



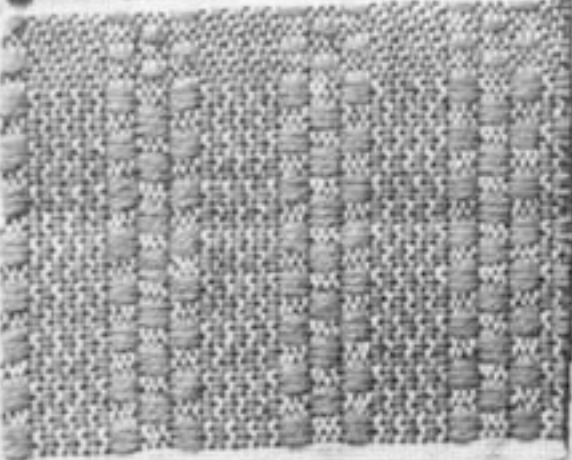


PLATE D

I



II



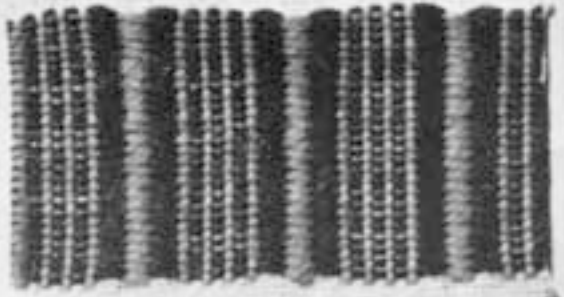
III



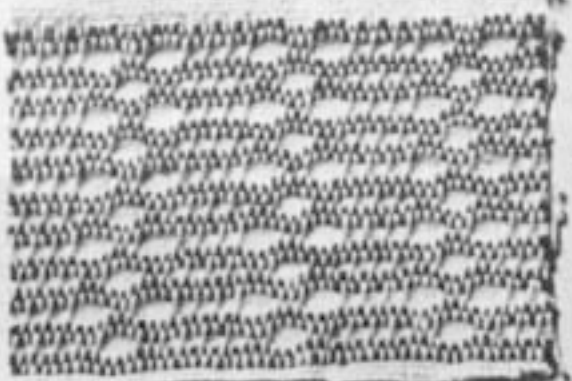
IV



V



VI



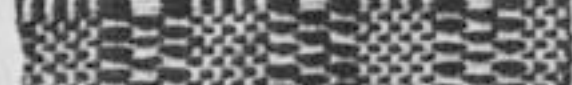
VII



VIII



IX



X



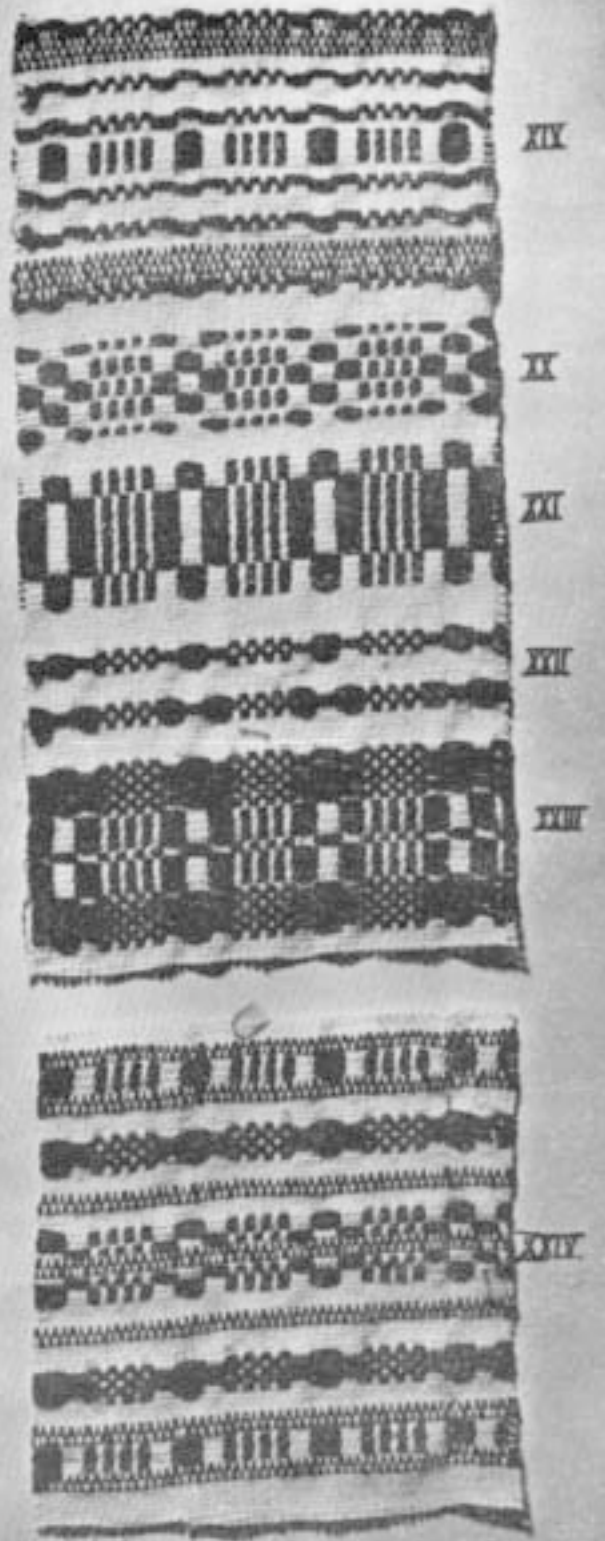
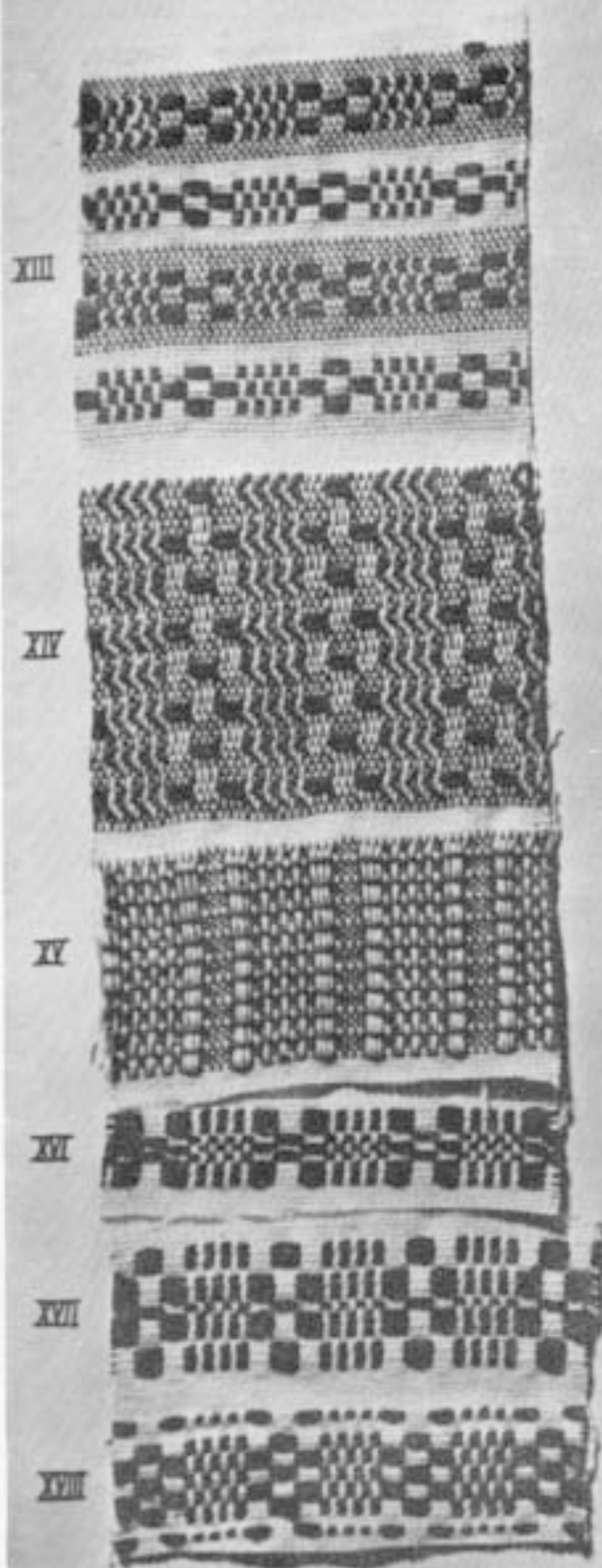
XI



XII



PLATE E







PLATES D + E

SWEDISH POINT WITH TWILL - CONTINUED.

| ← REPEAT → |    |       |       |          |     |        |   |   |   |   |   |   |   |   |   |   |   |   |
|------------|----|-------|-------|----------|-----|--------|---|---|---|---|---|---|---|---|---|---|---|---|
| 18         | 14 | XII   | XIX   | BORDERS. |     |        |   |   |   |   |   |   |   | 3 | 1 | 1 | 1 | 1 |
| No         | a  | TABBY | TABBY | XVI      | USE | TABBY  | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| USE        | b  | TABBY | THREE | XVII     | USE | TABBY  | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| No         | c  | TABBY | FIVE  | XVIII    | USE | TABBY  | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| USE        | d  | TABBY | THREE | XIX      | USE | TABBY  | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| No         | e  | TABBY | FIVE  | XX       | USE | TABBY. | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| USE        | f  | TABBY | THREE | XXI      | USE | TABBY  | 2 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| No         | a. | TABBY | THREE | XXII     | USE | TABBY  | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |
| USE        | b  | TABBY | THREE | XXIII    | USE | TABBY  | 3 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 | 1 |



JOHANN SCHLEELEIN'S NO. 147  
 CAROLINE HALVORSEN'S PAGE 145 - \*226  
 HULDA PETER'S & PAGE 34 - \*30.

SALVAGE

|         |        |      |      |      |      |      |      |      |   |   |   |  |
|---------|--------|------|------|------|------|------|------|------|---|---|---|--|
| SALVAGE | REPEAT |      |      |      |      |      |      |      |   |   |   |  |
| 1       | 1      | 1    | 1    | 1    | 1111 | 1111 | 1111 | 1111 | 1 | X | X |  |
| 1       | 1      | 1    | 1    | 1    | 1111 | 1111 | 1111 | 1111 | 1 | X | X |  |
| 1       | 1111   | 1111 | 1111 | 1111 | 1    | 1    | 1    | 1    | 1 | X | X |  |
| 1       | 1111   | 1111 | 1111 | 1111 | 1    | 1    | 1    | 1    | 1 | X | X |  |

30

30

TABBY

|  |   |   |   |   |   |   |   |   |  |   |
|--|---|---|---|---|---|---|---|---|--|---|
|  | X | X | X | X |   | X |   | X |  | X |
|  | X |   |   | X | X | X |   | X |  | X |
|  | X | X | X | X |   | X | X | X |  |   |
|  | X | X | X |   |   | X | X |   |  |   |

VII  
 NO TABBY  
 10 TIMES  
 10 TIMES  
 REPEAT

V  
 • = A.  
 HEAVIER  
 YARN TO  
 BE USED.

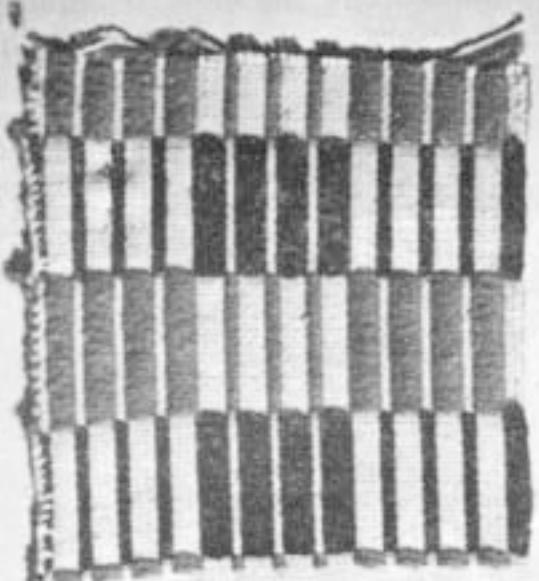
VIII  
 USE TABBY  
 SEVENTIMES  
 SEVEN TIMES  
 REPEAT

VI  
 NO TABBY  
 A RED 20 TIMES  
 O BLUE  
 20 TIMES  
 REPEAT

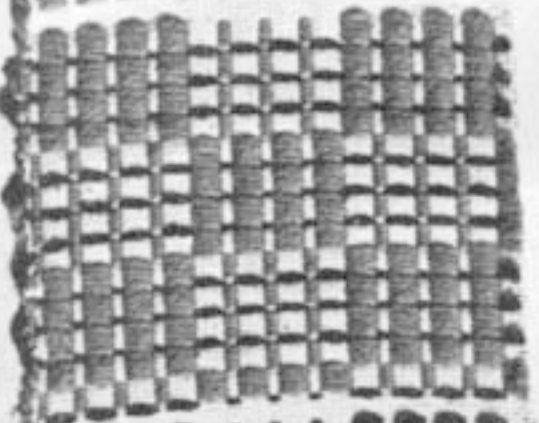
|            |    |
|------------|----|
| <u>I</u>   | 24 |
| USE TABBY  | 24 |
| REPEAT     |    |
| <u>II</u>  | 4  |
| USE TABBY  | 4  |
| REPEAT     | 4  |
| <u>III</u> | 2  |
| USE TABBY  | 2  |
| REPEAT     | 1  |
| <u>IV</u>  | 1  |
| NO TABBY   | 1  |
| REPEAT     | 1  |

PLATE F

I



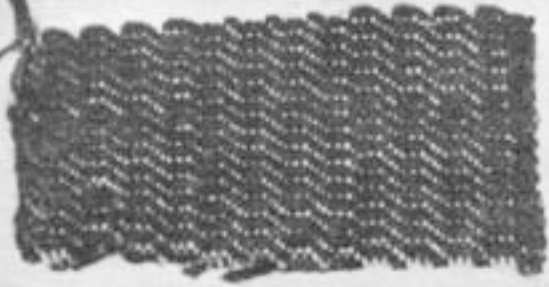
II



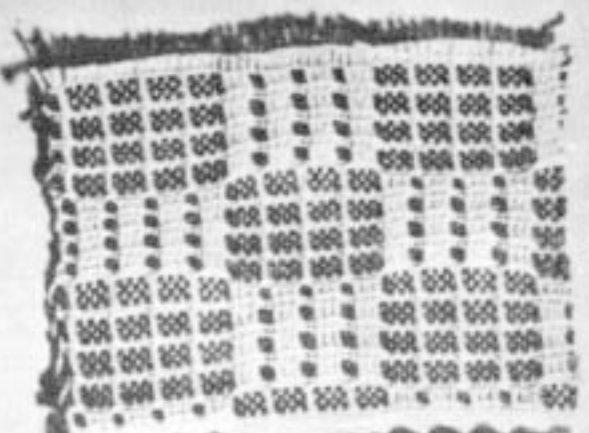
III



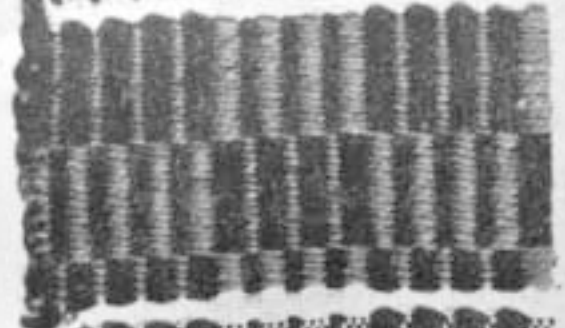
IV



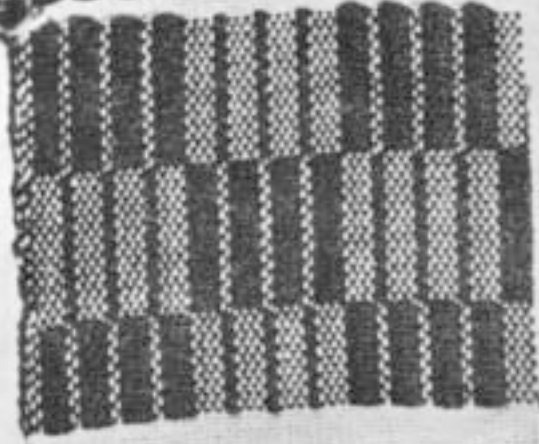
V



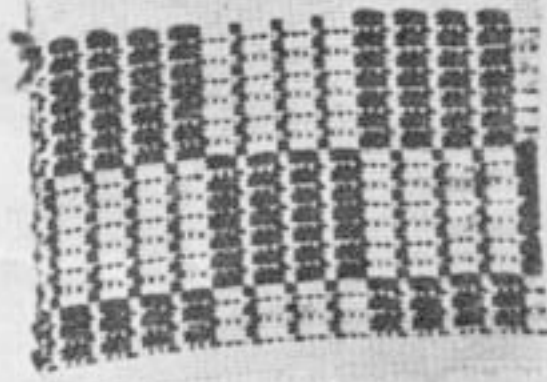
VI



VII



VIII





# TUFTED WEAVING

By ELMA A. CLARK

The very meagre or casual comment of tufted weaving in articles about Early American home weaving is in itself an answer as to its challenge for attention. First, it is not fitted to as many uses as most other techniques. About the only use for this method, in Early American weaving, seems to have been for coverlets. This again is an answer to why there are so few examples found in the inherited treasures of Colonial times. The reason is because a careful and elaborate draft must be prepared to execute a pleasing and desirable result.

Mildred Stapley, in her book *Popular Weaving and Embroidery in Spain* pub. 1924, Wm. Helburn, Inc., N. Y., describes the loop weave (confite) as being one of the most prevalent techniques in the eighteenth century in Spain. Large pieces made up of three or more narrow widths with the large pattern divided so that only after the narrow pieces were united was the pattern completed.

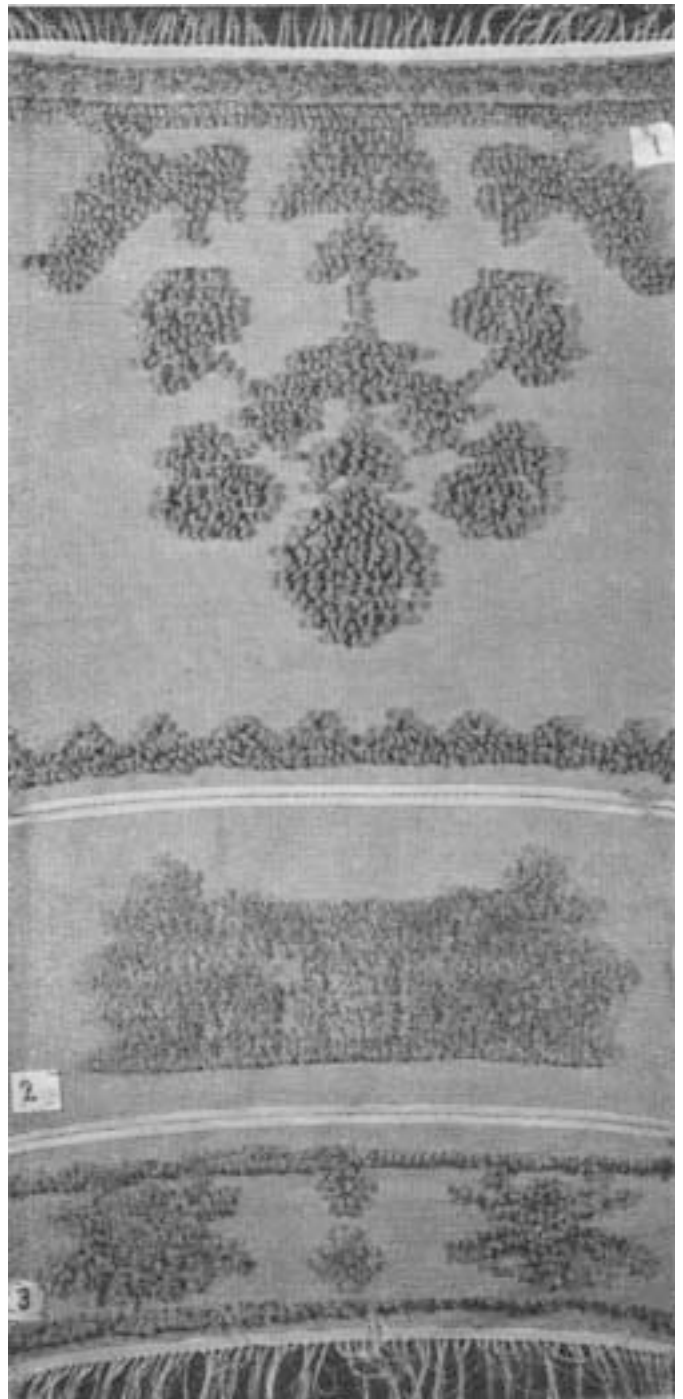
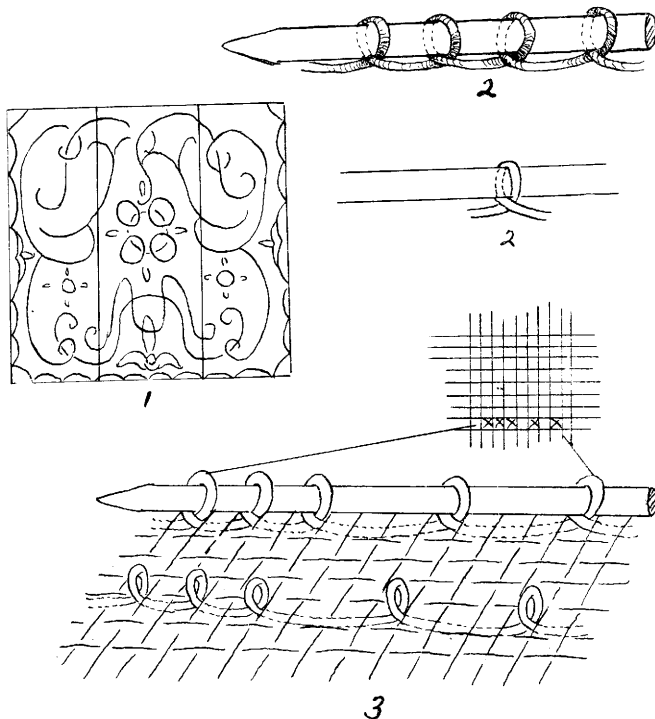
The Scandinavian method seems to be done with fine material with a close dentage using the twill 1 - 2 - 3 - 4 set-up. The loop is brought out in one of the pattern combinations with the 1 - 3 and 2 - 4 tabby as the binder.

If I were planning a coverlet, I should set up my warp to be woven in three strips, the two sides for borders, and the center containing the greater part of the central design, but with a careful plan to have the space and design balance and lines of the design and borders related. Drawing 1.

In the illustrated examples the warp used is Bernat's Egyptian cotton 24/3, 16 dentage, two harness, and Bernat's blue candlewicking. When lifting the loop for a tuft always have the wicking follow the *same* direction around the round stick which holds it in place.

(Insert drawing 2.)

A large knitting needle may be used, but if a large piece of work is being done, the smallest size dowel stick, i.e. 1/4", can be cut and pointed. This may be up to 24" long. I have



found it best to withdraw the stick after following the pattern line with a row of tabby, like warp, and a row of tabby, blue wicking, then beating it again very firmly.

(Insert drawing 2.)

1. Throw one thread, like warp thread, in the alternate shed. 2. From *left to right* throw one blue candle wicking in the opposite alternate. 3. One thread, like warp, in the first alternate. 4. For first pattern row, in second alternate, from right to left, on blue candlewicking. (In this order, always bring the wicking for the non-pattern row from left

*continued on Page 31*



# DOUBLE WEAVING ON EIGHT HARNESSSES

By CORNELIA STONE

Some time ago there came into my possession an old book on weaving, the title page of which reads as follows:

Instructions for Weaving,  
in all of its  
Various Branches.  
by Abslam Hecht  
price \$1.  
Baltimore

Printed by James Young,  
Corner of Baltimore and Holliday Streets  
1849

Among the interesting forms of weaving described is this one for Double Weaving on eight harnesses. The page holding the directions is headed "Draft for Double Coverlets and Carpets." I first threaded a trial strip in a two block threading just to gain some idea of the texture. That bit working all right, I then threaded a larger piece in a four block pattern only to find that two of the blocks were given a wrong tie-up, and instead of a closely interwoven piece of goods I had one with long floats whenever these two blocks occurred. Then followed the fun of correcting the tie-up.

The Complete tie-up requires 16 treadles, but I find on my loom that it is so heavy that it is impossible for me to raise the harnesses, so I tie each harness separately and then the two combinations that prove the hardest to hold down I tie to other treadles, using in all ten treadles. The treadling becomes a bit of an acrobatic feat as first five treadles and then four treadles must be held down. Unfortunately this is rather conducive of mistakes, but with care they can be overcome.

On the accompanying page of drafts I give both the complete tie-up and the one I finally used for the four block patterns. The complete tie-up can be used in a two block pattern.

In *THE WEAVER*, Volume V, Number 2, April-May, 1940, page 9, there is a picture of a drapery material in this weave. The draperies hang in a dark hall where clear cut colors are necessary in order to avoid a characterless appearance. The threading used is the John Landes pattern No. 63 doubled throughout. The linen thread used was Knox 25/2 weaving twist. Using 40 threads to the inch, I threaded the front four harnesses with natural mercerized linen and the back four with red mercerized linen. One repeat of the pattern required 268 threads, and the full width was 6 repeats and the first 162 threads, or 1770 threads for material finishing (after washing) 40 inches wide. I find this material hangs in graceful folds making it very satisfactory for draperies.

I have never found in my hunt for old pieces of hand weaving a single bit of weaving of this kind. The nearest approach to it in texture that I can suggest is old Ingrain carpets.

Drafts No. 2 and No. 3 are just as given in this old book. If you use No. 2 be sure to check it, as I have not used it.

I am not sure that it is free from accidentals that should be eliminated. I have included them as they are in the book thinking you might like to see just how Abslam Hecht wrote his drafts.

The last draft is a two block one I have on one of my looms now experimenting with a warp of linen and wool that I hope will be heavy enough to lie flat on the floor. I am trying materials that were on hand to get more of an idea of just what yarns I think will be best for rug making as well as textiles for other uses.

When you select patterns to use in this type of weaving, choose those with large blocks, as blocks having fewer than six or eight threads are completely overshadowed by the interwoven threads surrounding them. Also in using a two block pattern write your draft so that the blocks will be on harnesses 1 and 2, for block one and on 3 and 4 for block two. For the tie-up of such a two block pattern use 1 and 3 of the complete tie-up.

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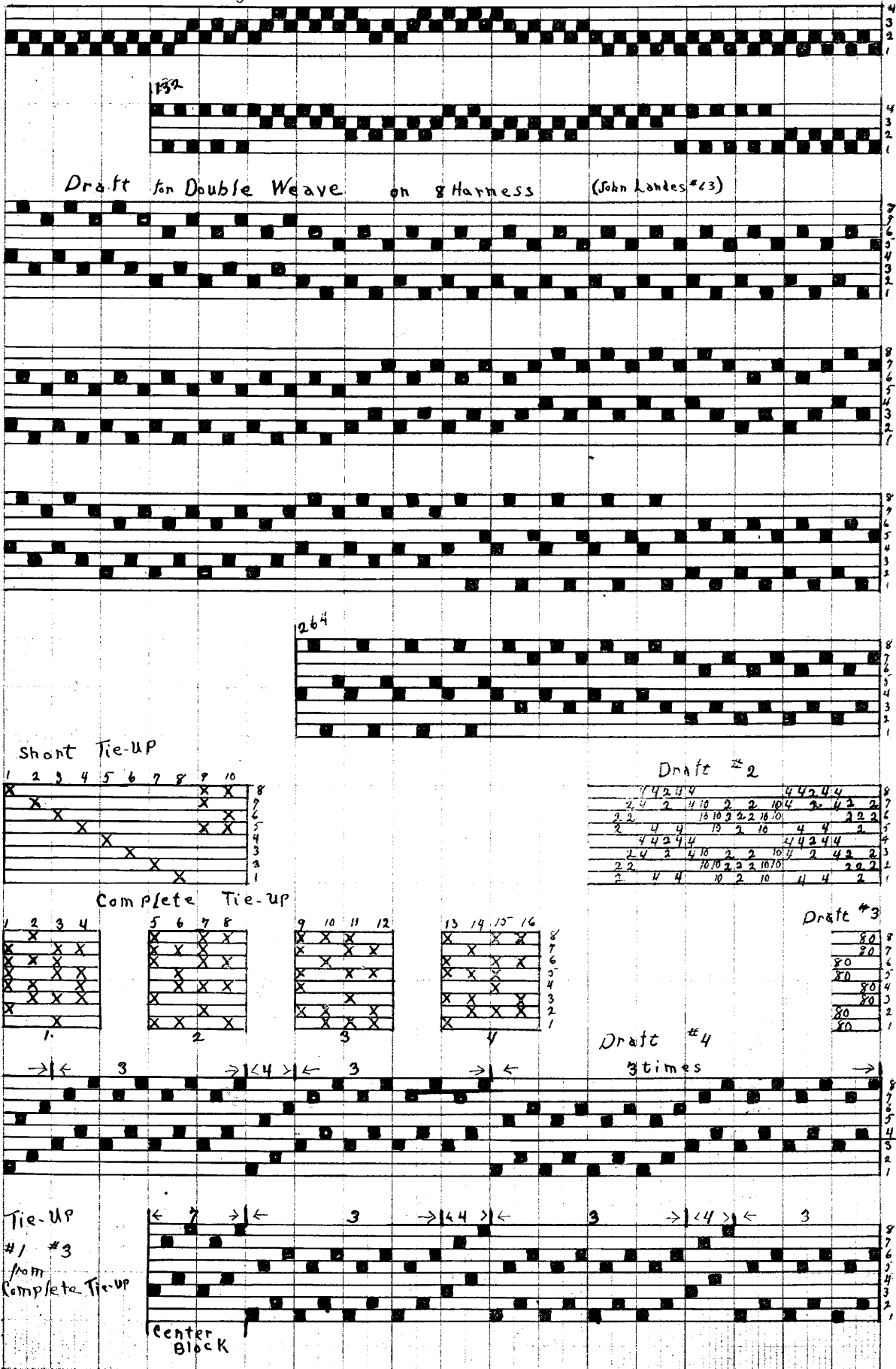
"IT'S PRETTY — BUT IS IT 'ART?'"

*Continued from Page 14*

Of course it does take a good deal of technical training plus some natural ability, to design pleasing patterns and to use them to best advantage. A monotony of repeating pattern, like the carpet in that nightmare hall, may be extremely distressing, and a clumsy figure may be anything but decorative. Not all people are gifted to make their own designs. And here we come back to Mrs. Albers' "approved repetitions." A musician may not be able to compose so much as a cowboy lament, and still be able to make the "approved repetition" of a Chopin sonata to the delight of all listeners. And to say that such music is not 'Art' would be foolish. I doubt if either Mrs. Albers or Mr. Henning-Rees would care to go so far. In exactly the same way a skillful weaver can make an "approved" textile "repetition" with highly satisfactory results. Such renderings need not be slavish copies, they may be highly individualized interpretations, for weaving like music is endlessly variable.

Mr. Henning-Rees concludes with this sage dictum: "Thus pattern weaving is the product of a time and is very interesting historically, but there is no reason for our repeating it now when we have such a wealth of textured threads made for us by the machine age." I confess I do not know exactly what he means by this. He does not say what kind of pattern weaving is the product of what time or why it should be particularly interesting historically. Of course pattern weaving is the product of all human times, our own included, and though any product of human endeavor has its historic interest, the chief interest in pattern weaving for most of us is here and now, for the decoration of our own textiles. It seems to me unlikely that the use of "raw silks with their dull-sheen surface, or looped or bumpy rayons, or loosely spun or slubby linens" will for most people make sleazy tabby weaving the peak of beauty in the textile art.

I wonder just how much Mr. Henning-Rees knows about pattern weaving?



# HAND LOOMED AMERICAN LINEN

By NORA MILLER

Lady Halifax, wife of the British Ambassador, must have been impressed with hand weaving in the American way when she boarded the U.S.S. Potomac in the Chesapeake Bay last January. The textiles and some utility linens used in the decorative scheme of the Presidential Yacht are hand woven in a pattern that is truly American, and made from domestic flax.

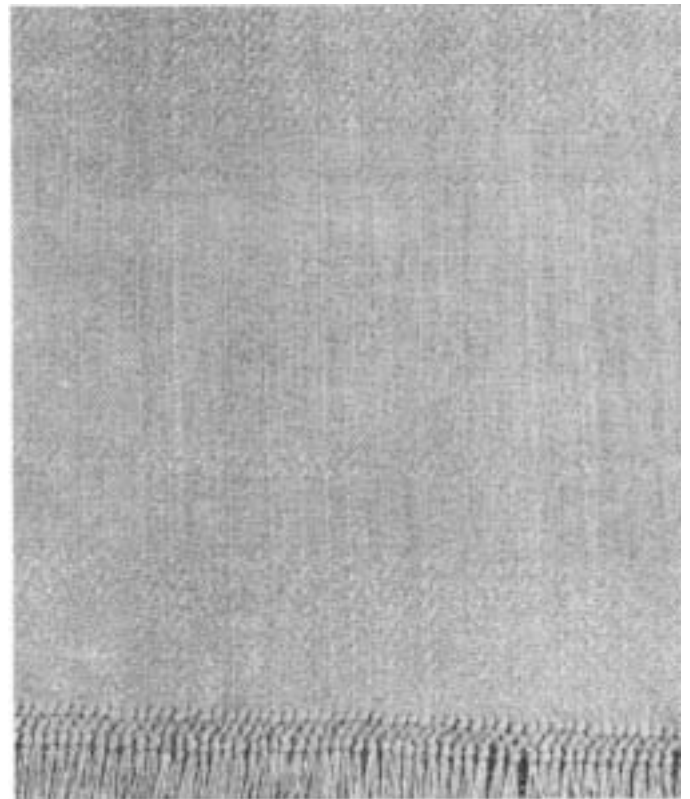
These linen products as well as others found in important places were made at the WPA service center in Accomack County, Virginia, on the bank of the Chesapeake Bay, where some fifty odd women have learned to turn out hand woven articles of the highest quality. The center was opened six years ago in connection with a sewing room to provide employment to needy women. It still serves its original purpose in a small way while assisting the women who have been taught a trade to use it in earning money.

The restoration of the almost lost art of linen weaving in the locality resulted from the combined visions of a local man and the Virginia director of WPA work for women. There were no craft trained people old enough to remember the technique of linen manufacture and little available help in books, but a man and a woman who had never seen each other before believed it could be done. The man passed away about the time the first loom was installed. The woman inspired her assistants to go forward and develop a technique, and this they did.

A quaint little one-story frame building with two rooms and enough windows to provide the light so necessary when colors are to be matched or blended, was secured for the center. Looms were installed one at a time till six were in working order. They serve the community adequately today as no woman works all the time. One loom is reserved for WPA workers and others used when necessary. The workers wear soft green smocks and move about as orderly as if visitors were expected any day, and they usually are. Sample products for which orders are taken are on display at all times and occasionally an article is marked for sale at once.

Linen making had a place in the economic life of the American colonies at an early date and probably had its beginning in the Chesapeake Bay country. Recently restored court records of this county show that planters were required to grow some flax annually as early as 1633. A few years later the county maintained a public loom and weaver for the convenience of the colonists. This practice likely prevailed until the end of the century judging from the proportion of flax wheels to looms listed in the old wills. Almost every one mentioned a flax wheel while the loom was rare. And, tradition tells us that during the eighteenth century still more weaving was done at home, with a master weaver going about threading looms and teaching the operator to make new patterns. He was contacted when his services were needed and paid by the planter engaging him. These practices applied not only to linen but to wool as well.

Work at the WPA center was naturally simple in its early days. The first year yards and yards of plain cloth in the natural linen color were turned out. Some was used for curtains while others found its way into the hands of an artist with a unique idea. He used the material for block



No. 1. "World's Fair" Towels, Draperies



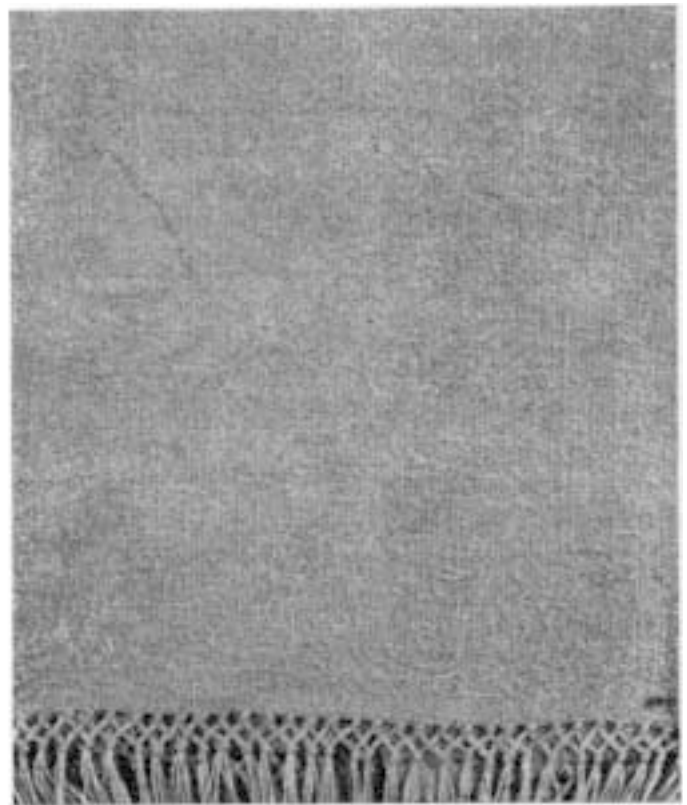
No. 2. N. & O. Upholstery, Towels

print canvas and decorated it with historic buildings of Virginia. Then simple pattern weaving was introduced. Heirloom textiles and weaving books tho usually featuring wool offered valuable suggestions. Among the old patterns adapted to this work were: morning glory, E & F, N & O, honeysuckle, star of Bethlehem, and monks belt. The output was extended to towels, runners, luncheon sets, and drapery materials in colors.

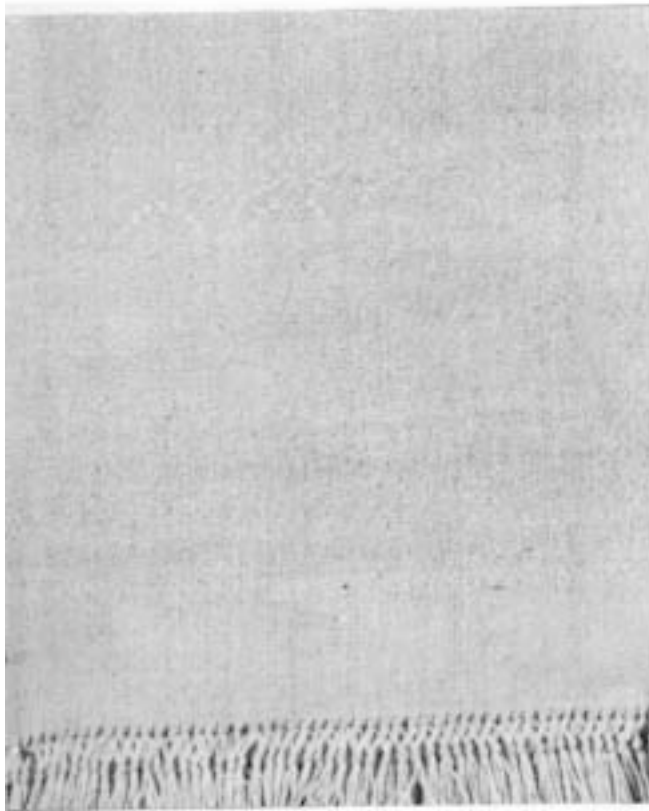
Original patterns at the center had their beginning when one of the workers went to the New York World's Fair to do exhibition weaving in the Virginia Building. Seated at a threaded loom and with the familiar pattern on her mind she began weaving when the first visitors arrived. In the excitement she made an error but got no chance to correct it as visitors streamed by all day and the next and the next. When the finished product was returned to the center with a note of apology both supervisor and workers applauded the new design and set out to create others. This they did. The first is called the World's Fair. Among other named patterns are: Queen Ella and Princess Pat in honor of state WPA employees who have done much to develop the project, and Hyde Park for a gratifying order which will be discussed later.

Distinguishing marks like the American Eagle, stars and stripes, initials and monograms are worked right in with the pattern weaving. And, each article bears the trade mark of the center. This is a tiny sea gull in flight and the letter V.

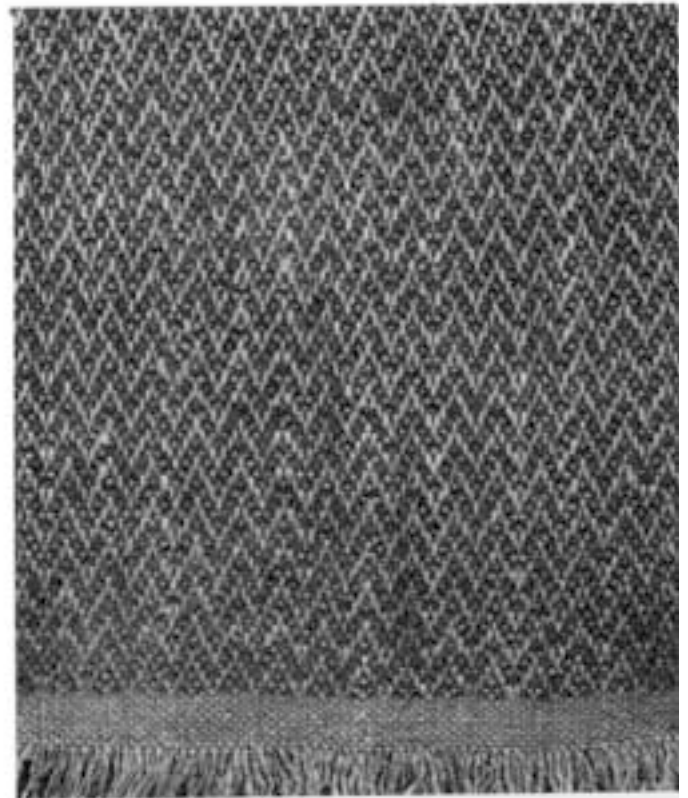
Work done by women being paid WPA wages is on articles for tax supported institutions. Among the recipients of such articles are home economics cottages, libraries, the Virginia Governor's Mansion and the S.S. Potomac men-



**No. 4. Morning Glory. Upholstery, Towels, Luncheon Cloths, Bath Mats**

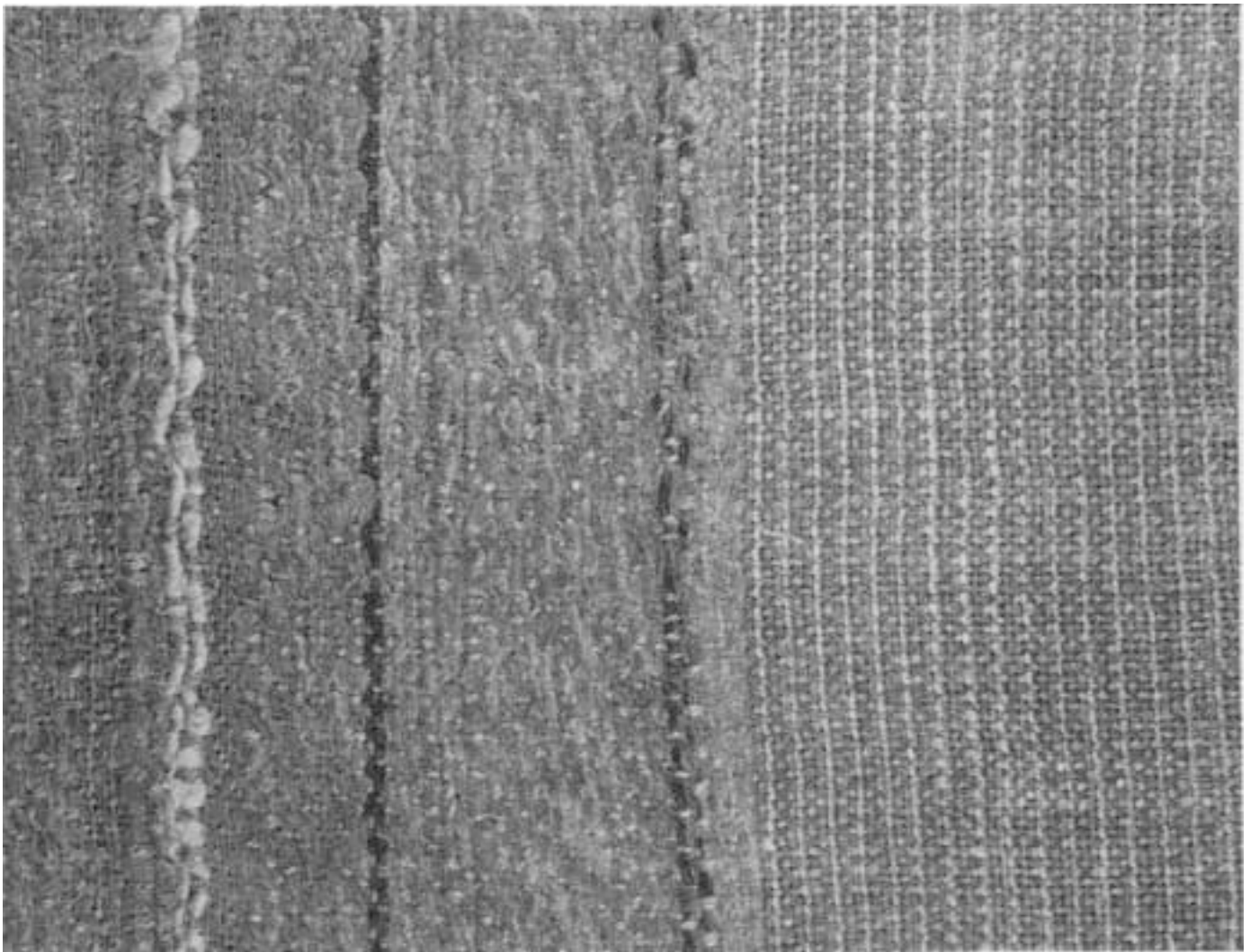


**No. 3. Star of Bethlehem. Altar Linens, Towels, Upholstery**



**No. 5. Hyde Park. Draperies now being made up for Library Luncheon mat**





Cut 6

Cut 7

tioned above. Articles made for the latter were draperies, spreads, valances for the beds, towels, bath mats and luncheon sets. The draperies had a cream background with Eagles and stars and stripes in gold and blue forming the decoration.

Among the private customers are notables and friends of notables. Last year an order was filled for at least one customer who had the First Lady's name on her Christmas present list for the distinguished monogram was woven into some towels with Eleanor blue thread. When harmonizing materials are to be created for an interior decoration project, either private or for a tax owned institution the person in charge of the decoration gives the general specifications. The center in turn makes up samples and submits them and waits for the "go signal". An order of no small significance came recently for drapery material to be used in the President's library at Hyde Park. A new pattern was created for the textiles and named for the famous estate.

KEY TO SAMPLES UNDER SEPARATE COVER

| Number    | Weave                    | Uses  |
|-----------|--------------------------|---|
| 1.        | World's Fair             | Towels, draperies   |
| 2.        | N & O                    | Upholstery<br>Towels  |
| 3.        | Star of Bethlehem        | Luncheon Cloths<br>Altar Linens<br>Towels<br>Upholstery                                       |
| 4.        | Morning Glory            | Upholstery<br>Towels<br>Luncheon Cloths<br>Bath Mats  |
| 5.        | Hyde Park                | Draperies now being made up for Library   |
| 6.<br>(7) | Accomack<br>Madam Margie | Luncheon mat<br>Napkins for set<br>Weave No 6 is used for bath mats made from tow as filling. |

# BOOK REVIEW

## A DOCTOR IN HOMESPUN

Autobiography of  
Mary Phylinda Dole, B.S., M.D.

This is the story of an unusual woman — Mary Phylinda Dole, M.D. — who as a young woman ventured into the pioneer path of the woman medical doctor, to become tremendously successful, and who in later life (since her retirement) has opened a new world for herself by devoting her energies to the art of weaving, the proceeds of which have gone to establish a Medical Fellowship at her alma mater, Mt. Holyoke College, and to which she is still contributing.

Dr. Dole, physician and weaver, writes her story simply and unaffectedly. The narrative is crowded with the rich experiences of her childhood in Shelburne, Massachusetts, of her study in the leading European medical centers, her return to Greenfield and her patients in that section for whom she became the first lady doctor. It was there a patient said of her, "When the night is so bad the men won't go out, we know we can get you."

After some years of devoted practice in Greenfield, Dr. Dole felt the urge to try new fields (an inheritance, according to Dr. Dole, from her father who was a 49er). Her description of her life in New Haven, her friends, her lovely old house with the beautiful ballroom is vividly told.

The weaving that has brought her fame in recent years was first learned by Dr. Dole in an effort to find some

occupation for a dear friend, invalidated. And when Dr. Dole's own health failed, she took up weaving, which she calls her "life saver." These are some of the things weaving gave her:

"The ability to bear pain, almost to forget it at times. New work when it looked as though my life-work was ended. Gave broader interests and made life worthwhile.

"It proved the great value of handicaps overcome."

"The one to whom I owe most in my color education is Margaret Whiting of Deerfield", continues Dr. Dole, "her criticisms were always constructive." One incident Dr. Dole tells of is the time she was trying to find a color scheme for the Mary Lyon coverlet. Visiting Margaret Whiting and looking over her old Japanese prints, Dr. Dole found just the colors she wanted. She took the print to Mr. Bernat and asked him to dye some yarn to match, which he did. Thereafter, when she went to Bernat's, she looked for different shades of those colors and finally achieved the desired color combination.

At almost eighty, Dr. Dole still drives her Franklin car, weaves long hours at her loom and has given us the story of her life. The great interest of her life, however, is her Medical Fellowship, and to that end bends all her efforts. *Note:* "A Doctor in Homespun" is available by writing either to Mt. Holyoke College or to Mary P. Dole, Shelburne, Massachusetts. The edition is limited. Price \$2.50.

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## TUFTED WEAVING

by ELMA A. CLARK

*Continued from Page 25*

to right.) Then always the row of wicking which is to be used for the tufting thrown from right to left.) When picking up the loops for pattern, keep the shed open as the material has to have plenty of slack, or reserve, to draw from; the rows taking more or less, depending on the number of tufts in different rows. If following a cross-stitch or fillet crochet pattern, *every other* opening of an *open shed* is counted as each square in the pattern, thus, eight open spaces to an inch in the warp uses only four squares in the pattern. So, if a pattern block has twenty-four squares, forty-eight are counted out in the open shed. It is much easier to see a count in this way than to count threads on the flat undivided warp. Drawing 3.

Figure 1 shows the result from using this method. Figure 2 is the same method with the loops cut, showing a loss of detail but possibly a desirable texture for a rug. In this case, the lines of a fairly close pattern are lost after cutting the loops. It is sometimes well to view the undesirable in order to visualize the desirable. In figure 3, the same pattern is woven twice, one cut and one uncut, in the piece. If cutting is to be done, a wider spaced, or more simple pattern should be chosen. This method would lend itself nicely for the popular large knitting bags, or large envelope bags using rags or heavy yarns for the tufting and finer material for the binder. The heavy Bernat rug wool could be used for interesting

## MONK'S BELT and KINDRED DESIGNS

by MARGUERITE P. DAVISON

*Continued from Page 15*

of the treadling directions. The Finnish Weavers contribute much in this direction, recognizing that many patterns are enhanced by unique treatments of the treadles. The Cat Track and Snail Trail, Whig Rose and Rose Path, all rose patterns related to Monk's Belt, are well known examples of this fact.

In the treadling directions the numerals under the tie-up instructions specify the number of times that particular combination of treadles directly over the numeral is to be used. As it would be cumbersome to indicate the tabby thread in each instance, the use or absence of the tabby is noted.

Where more than one pick or pattern thread is needed to make the pattern, that numeral is given which is actually used in the illustration. If a coarser or finer pattern yarn is employed by the weaver, this number must be diminished or augmented as the case may require to keep the balance of the pattern.

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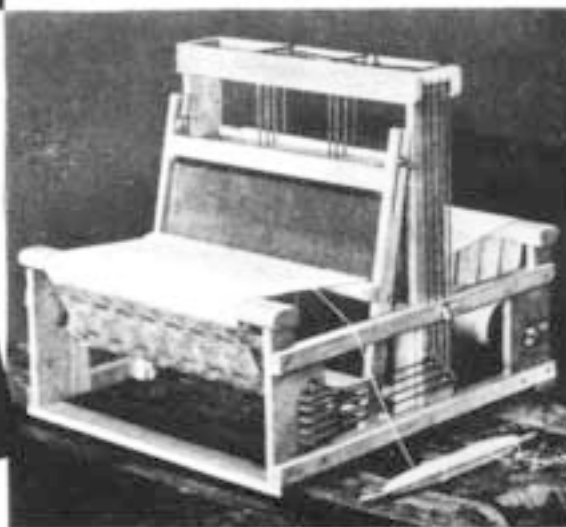
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