



VOLUME VI NUMBER 4 OCT.-NOV., 1941

THE WEAVER

PRICE 25c

THE WEAVER

VOLUME VI NUMBER 4

Paul Bernat, Editor

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The Weaver, published quarterly in months January, April, July and October by Emile Bernat & Sons Co. Editorial offices, 89 Bickford Street, Jamaica Plain, Mass.

Price, U. S. A. - \$1.00 per year
Canada - 35c per copy
Foreign - 50c per copy

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CHRISTMAS CARD WEAVING

By BERTHA GRAY HAYES



Design No. 1

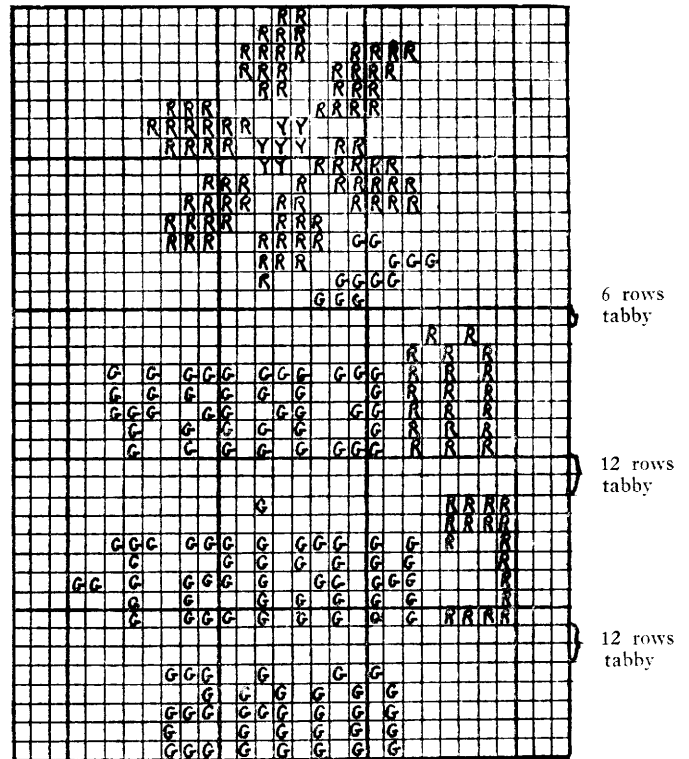


Chart No. 1

G—green R—red Y—yellow
 Start with 1 in. tabby
 Finish with 3/4 in. tabby

It seems early to be considering Christmas, but if we wish to weave our own Christmas cards, it is none too soon to be getting about it.

The illustrations shown were all developed in the Dukang technique, which lends itself very charmingly to that purpose. For those who are not familiar with the technique, or have forgotten it for the moment, I refer you to the article called "Scandinavian Art Weaving" by Elmer Wallace Hickman in the "Weaver" for January 1938, which is most complete.

The loom is threaded to the familiar Rose Path, and the pattern laid in when the 2-3-4 harnesses are raised. The tabby sheds are: 1-3, right to left; 2-4, left to right. For warp, use two ready-warped Structo spools in Mercerized 20/2 natural. The small #240 Structo loom is most convenient to use, threading the center section. Be sure the two spools are centered on the back beam, and that there is no roughness. Scotch tape bound over the back beam will eliminate any roughness on the metal. If you are not careful about this, the roughness may wear the warp, and you will have to cope with broken threads. Also be sure that no threads are crossed, or there will be more broken threads.

Assuming that the loom has been properly threaded, and everything in smooth working order, you are ready to weave.

When the 2-3-4 harnesses are raised, there will be 30 groups of 3 threads each on top of the shed. This must be borne in mind if you are designing your own cards, or copying cross-stitch designs. A margin of three units on each side of the design is desirable, which means the design itself must be limited to 24 units in width.

For weft, use Bernat's #20 Perle cotton in natural, which is the same weight and color as the warp. Lay in the pattern with Bernat's #5 Perle, or any yarn or cotton of similar weight. Bernat's Fabri is a good choice if you wish to use wool. All six strands of six-strand cotton work very nicely, and you can use a finer Perle doubled. Several different kinds can be used on one piece of work. On the Christmas tree with the colored decorations, bright bits of wool were selected from a convenient sample card. The important thing is to have the pattern threads uniform, and quite a bit heavier than the warp threads.

But let us start weaving a card. Make about an inch of plain tabby before starting the pattern. Each chart indicates the number of rows to weave, so follow the chart for the pattern, putting in the colors as indicated. In spaces where there is no pattern, six rows of tabby are equivalent to one unit of the design.



Design No. 2

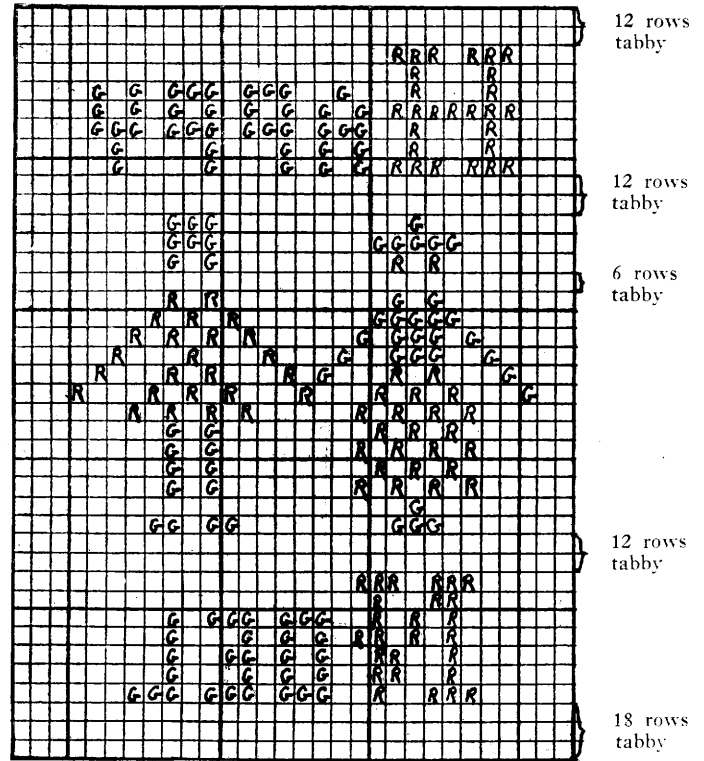


Chart No. 2

R—red G—green
 Start with $\frac{3}{4}$ in. tabby
 Finish with $\frac{1}{2}$ in. tabby

In doing the weaving, I have found it advisable to weave as follows. Insert the shuttle and beat before drawing through. Beat again after the shuttle is drawn through, and also after you have changed sheds. When laying in the pattern, one beat after it is laid in is sufficient.

If you can find someone who can fashion you some small five-inch shuttle, they would be very handy to use, or you might try cutting some out yourself from heavy cardboard, always bearing in mind that smoothness is most important.

Selecting Chart #1, work as follows: Thread a blunt tapestry needle with a length of green Perle cotton. Starting at the right, count 9 groups (of three threads each). Insert the needle under the 10th, over the 11th, under the 12th, over the 13th, under the 14th, over the 15th, under the 16th, over the 17th, under the 18th, over the 19th, and under the 20th, 21st, and 22nd threads. See that the thread lays smoothly, and beat once. Now two tabby shots; from right to left, and from left to right, beating closely as suggested above. Lay in the second row of color from left to right, the same as row one. Repeat tabby shots, and lay in the third row from right to left, then the two tabby shots.

This completes one unit of the design. Placing the middle finger of the hand not in use between the sheds when running in the colored threads, will help from picking up the threads on the bottom shed which occur between the groups of three threads on the top shed. Continue the same procedure throughout the entire weaving, reading the cross stitch guide. On the second unit you would (starting from the left) insert the colored thread under the 9th group of three threads, over 3; under 1; over 1; under 1; over 1; under 1; over 1; under 1; over 1; and under 1.

In starting the capitals "C" and "M" in Merry Christmas, use a separate strand of red. Leave short ends on the top side when starting and finishing a color. After these are well beaten down, they can be cut off about $\frac{1}{4}$ inch from the weaving. If cut too close, they may work through to the finished side. Small jumps are permissible in the flower, as the back side of the work does not show. Colors can be laid in one after the other easily, always remembering to leave short ends on the top side. Taking the second row in which the yellow appears, lay red under the proper two units, over five, and under the next four. Then insert the yellow under the middle three where the red thread lays on top.

After finishing the laid in work, weave about $\frac{3}{4}$ inches of tabby, and finish by hemstitching before taking from the loom. Several cards can be made before taking from the loom, in which case start immediately with a new thread after you have finished hemstitching. If the first few rows are not beaten too tightly, you can easily do the hemstitching at the bottom of the second card, cutting each one apart after taking from the loom.

After pressing under a damp cloth, paste into the photofolder, and your card is completed. These folders can be purchased at any store selling photographic supplies.

As the design must fit into a $4\frac{1}{2}$ inch space, it may be necessary to modify the directions a bit. If the card turns out too deep, try two shots instead of three for each unit, especially if using thread heavier than No. 5 Perle. Trial and error is the only way to make the card to your individual weaving.



Design No. 3

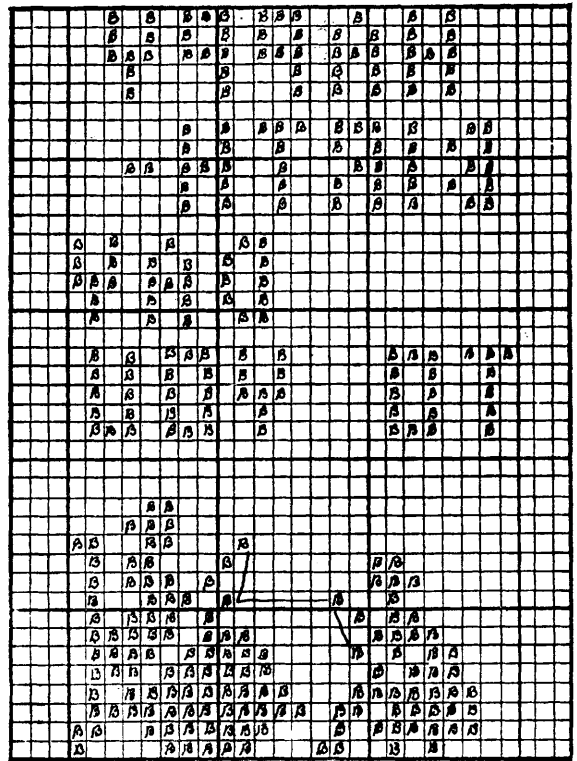


Chart No. 3 B—black

After having made several cards you will probably want to do your own designing. If you attempt this, bear in mind that the designing must be done wrong side up, as the weaving is done that way, the pattern showing on the wrong side of the work. A small purse mirror is convenient for checking the progress of your weaving. In doing your own designing you will be able to have something especially

individual and unique to give your friends at Christmas. It is nice to incorporate your own name into very special cards.

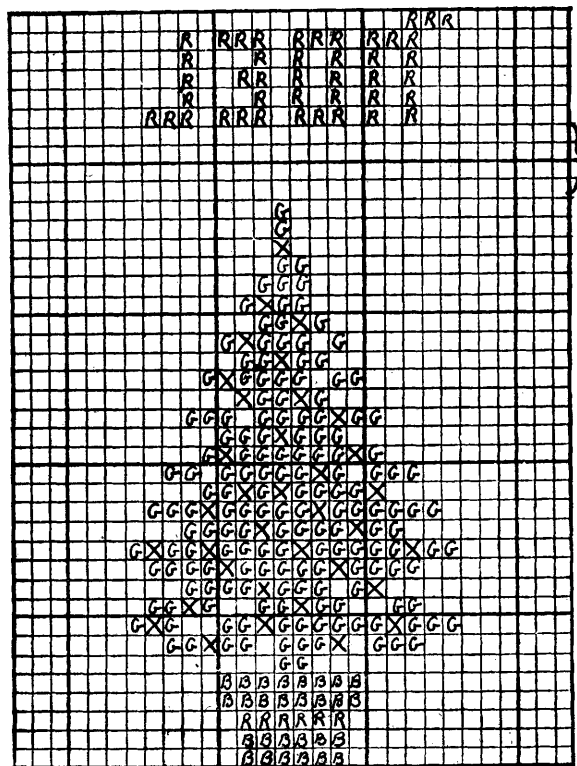
To me the designing is the most fascinating part of the work, and I have many more Christmas designs, as well as some for Easter, birthdays, showers and general greetings. Each anniversary is an incentive to make an individual design. It is well to make two sets of designs. One smaller

Start with 1 in. tabby

Finish with 1/2 in. tabby



Design No. 4



6 rows
tabby

Chart No. 4

B—black

R—red

G—green

X—assorted bright colors



Design No. 5

“as is” in color to see the finished design, and the other “backwards” for weaving purposes.

In addition to Christmas Cards, I have included two birthday cards. In designing these, it is a nice idea to recognize the hobbies of your friends. The silhouette could be made for a friend who weaves or knits. The basket of flowers to one whose hobby is gardening, etc. The possibilities

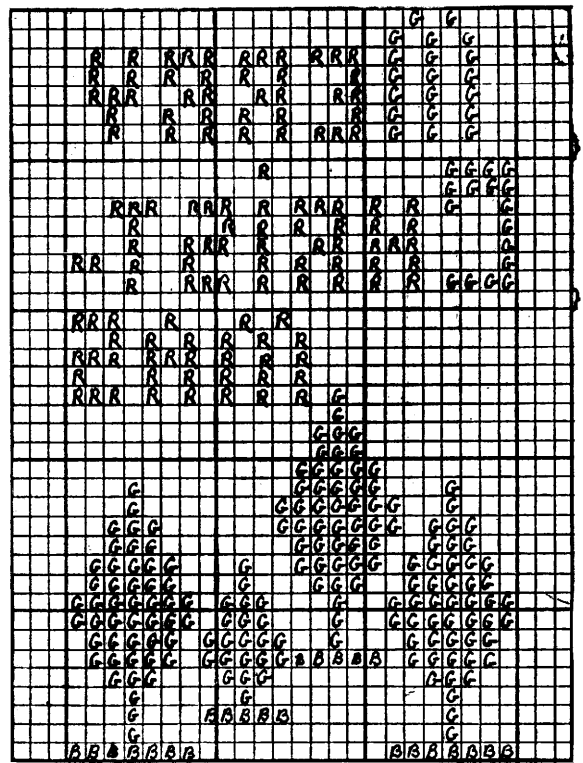


Chart No. 5

R—red G—green B—brown or black

are limitless, and cross-stitch designs yield a wealth of small motifs to be substituted under “Happy Birthday To You” instead of those illustrated.

COLOR CHARTS AND FINISHED CARDS CAN BE SUPPLIED. FOR FURTHER INFORMATION WRITE BERTHA GRAY HAYES, 135 BABCOCK STREET, PROVIDENCE, RHODE ISLAND.

1/2 in. tabby at top and bottom



Design No. 6

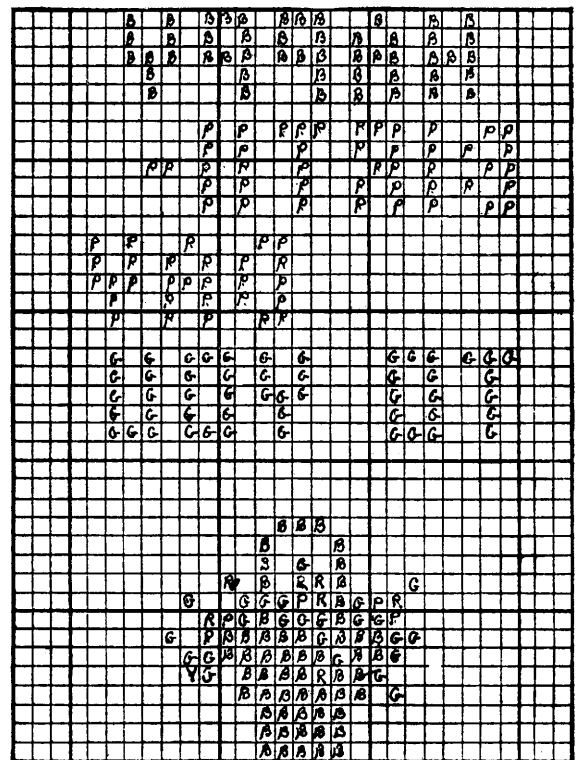


Chart No. 6

B—blue P—pink G—green R—red Y—yellow

A COLLECTION OF COVERLETS AND DRAFTS

By MARIANNA MERRIT HORNOR



Figure 1

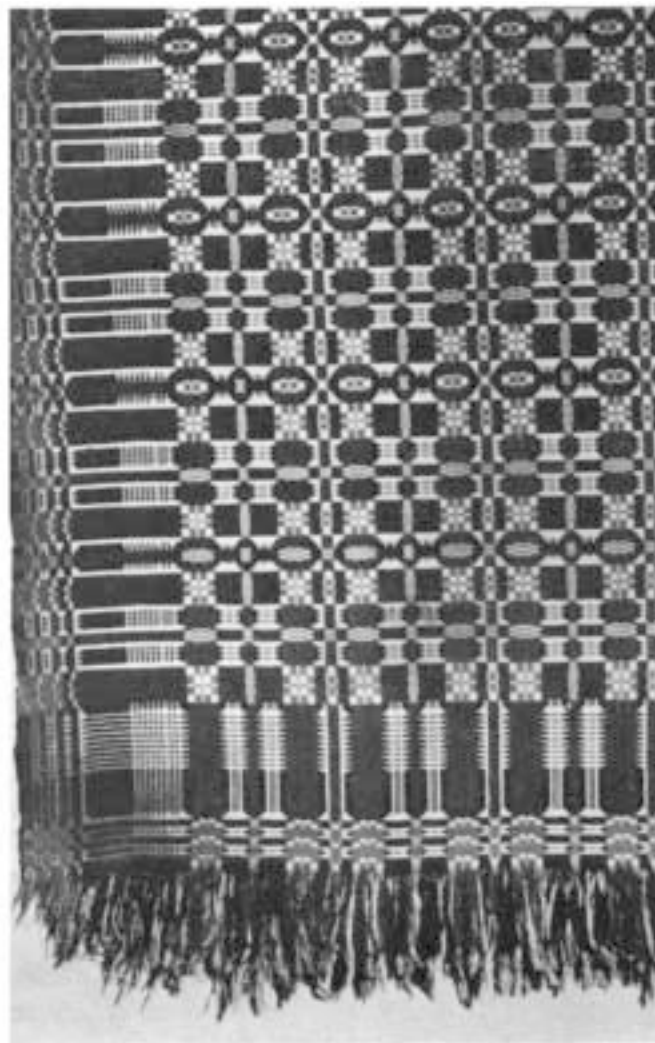


Figure 2

Of interest to all handweavers is the fact that the major pieces of an outstanding collection of American coverlets mentioned by Mrs. Mary Meigs Atwater in her book "The Shuttlecraft Book of American Handweaving", and owned by the Philadelphia Museum of Art will be placed on display at the Museum in the fall. This collection which contains examples of most of the representative patterns and weaves known in American coverlets came to the Museum from various sources. Some were donated by Mrs. William D. Frishmuth, another group was purchased by the Museum a number of years ago, and still others were given by various private donors.

It has been thought wise in order to avoid dispute not to attempt to name the coverlets in this collection, as it is

known that pattern names vary depending upon the locale from which a certain piece may have come.

A double cloth coverlet of unusual design is illustrated in Fig. 1 and is known to have been the property of the wife of John Morton a signer of the Declaration of Independence for Pennsylvania. As John Morton was a native Pennsylvanian it seems safe to assume that this coverlet is of Pennsylvania manufacture dating from the late eighteenth century. It was given by the wife of the signer's great-grandson. The weave is as follows: warp, (1) white cotton, (2) in stripes, red and blue wool; weft, (1) white cotton, (2) in bars, red and blue wool. Unfortunately there is not data available as to who the weaver was.



Figure 3

Another double cloth Pennsylvania coverlet dating from the early nineteenth century however, is shown in Fig. 2. This piece was made by Mrs. Rosanna Horner a native Pennsylvanian and was given to the Museum by her daughter. The weave is as follows: warp, (1) white cotton, (2) in stripes, blue and red wool; weft, (1) white cotton, (2) in bars, blue and red wool. Both of these coverlets illustrate a type of design which was used extensively by the Pennsylvania German weavers, and which was quite popular in Pennsylvania for a number of years.

In marked contrast to these two coverlets is one (Fig. 3) of New York origin dating from the early nineteenth century. Totally different in weave and design, this coverlet shows Swedish influence, its pattern differing greatly from the two previous pieces which are definitely German. This coverlet was woven by Mrs. Mary Ann Ostrander a native of New York, and was donated by her grand-daughter. Although it is now in poor condition it is of interest in affording means of comparison in contemporary types of



Figure 4

design and weave popular in neighboring states. It is a plain compound cloth weave which is as follows: warp, white cotton; weft, (1) white cotton, (2) blue wool.

Designs which might conceivably be woven today are illustrated in Figs. 4 and 5. These coverlets are also plain compound cloth weave having geometric designs that could be nicely adapted to linens, and are of the late eighteenth or early nineteenth century. Unfortunately their provenience is unknown. The weave of Fig. 4 is as follows: warp, white cotton; weft, (1) white cotton (2) blue wool. The weave of Fig. 5 is as follows: warp, light blue cotton; weft, (1) light blue cotton, (2) in bars, blue and magenta wool. The color combination of the coverlet shown in Fig. 5 is unusual as evidently the weaver thought that the regular white cotton warp and weft would be too strong a color contrast with the magenta and blue weft, and he therefore used a light blue cotton instead, giving the coverlet a very European peasant appearance.



Figure 5



Figure 6

An eighteenth century coverlet of still another type is illustrated in Fig. 6. This is a coverlet of a fancy twill weave which was a popular one for blankets because of its soft and delightful texture. The weave is as follows: warp, white cotton; weft, blue wool.

In addition to the above, there will be on exhibition other coverlets and numerous photostat copies of weaving drafts from the Museum library. These consist of the book of drafts which belonged to John Landes a Pennsylvania German, who worked in the late eighteenth century. Others are

the Johann Ludwig Speck book, compiled in Lasphe, February 3, 1723, the drafts of William Hutchison of Plainfield, New Jersey with dates 1816 to 1823, and the book of drafts dated 1820 of Conrad Schleelein who is thought to have lived in Windsheim in the Electorate of Franconia during the latter part of the eighteenth century.

The foregoing and other items of this exhibition make available a wealth of material of exceptional interest to those in any way interested in the art of handweaving.

SOMETHING NEW IN RUGS

By MARY M. ATWATER

Rug making is an important branch of the art of weaving, and goes all the way from the miracles of Oriental knotted pile to the trashy rag affairs "made in Japan" that one may buy for a few cents in the "bargain basement" of any department store.

There are coarsely knotted pile rugs in the Swedish "Flossa" technique, and many kinds of tapestry rugs — Navajo, Killim, Soumak, to name a few — rugs with uncut looped pile picked up on wires; warp-face rugs in the Swedish "Matta" and other styles; "twice-woven" rugs; rugs in three-harness weaving; rugs in our familiar weaves — four-harness overshot, crackle, and summer-and-winter weave.

Just how, then, shall we make the rugs we are perhaps planning for the bed-room, the hall, the sun-room or nursery?

Very few of us have either the time or the deft fingers for true Oriental knotted-pile weaving. And even if we have, these elaborate and exquisite things with their delicate designs are not altogether in the spirit of our modern times or suited to modern decorative schemes. For my part I can marvel and admire without a twinge of desire to go and do likewise. Also, I think, few of us have the slightest desire to compete with Japan in the turning out of sleazy rag rugs in plain weave. And I sincerely hope none of us are planning rugs in the overshot weave. Of all the ways to make rugs this is probably the poorest.

What most of us want, I think, is a technique that will produce a firm and durable rug without a heavy cost for material or undue expenditure of time, and a technique that permits free use of color and design.

In some recent experiments with rug-technique I have come upon one that seems to me to unite these desirable qualities in a very satisfactory manner. I hasten to pass it on.

I found this, oddly enough, in working with a technique much used in the manufacture of cheap and rather unhand-some commercial rugs — a technique I have always avoided as it seemed to me to hold little appeal for the hand-weaver. One never can tell!

This method of rug-making, which I am calling the "Two-Warp" technique, has one practical draw-back: it requires the use of a loom equipped with two warp-beams. Of course it is neither difficult nor expensive to have a second warp-beam added to any large, solidly constructed loom, but for this weave it absolutely must be done. This is because the two warps used in this type of rug weave at different tensions and cannot possibly be taken from the same beam.

Some of the commercial rugs of this type have as many as

seven different warps, but for our purposes two are enough. One of the warps, which I shall call the "weaving" warp, interweaves with the weft; the other warp, called the "stuffer" warp, does not interweave at all. It serves simply to separate the upper and under sides of the rug and to add thickness and firmness to the fabric. It does not show anywhere except in the fringes — if any.

This fact is responsible for the trashiness of some of the commercial rugs made in this weave. The stuffer material used may be very poor in quality — I have heard of paper being used. Some of us may have had the unhappy experience of seeing a nice-looking rug disintegrate in water the first time it is washed. That is the reason. But this is a practise hand-weavers are unlikely to follow. The stuffer warp may be a cheap material but it must be firm and strong.

Threading drafts for this weave may be written in several ways, but I find it convenient to use the system of threading we employ for patterns in the summer-and-winter weave — though interpreted in a special manner. As in the summer-and-winter weave, the two front harnesses are used for the "ties" — in this two-warp weave the threads of the weaving warp — and the rest of the harnesses are used for the pattern and are threaded with the stuffer warp. On four harnesses only patterns of two blocks are possible. However, there should be twice as many ends of stuffer warp as of weaving warp, and the "unit" of the weave requires six warp-ends instead of four. This is shown on the diagram. The threading may be done in two different ways, as shown at (a-1) and (a-2) on the diagram. The (a-1) method of threading produces a texture like that of the rug shown in Illustrations 1, 2, and 3. The (a-2) method produces the different effect shown in the other illustrations. I prefer the (a-1) texture, but the other beats together a little more easily.

In weaving, the stuffer warp should be stretched tight, and the weaving warp much looser, and as the take-up is all in the weaving warp, this warp should be longer than the other. In my experiments I found that this difference amounted to one extra yard of weaving warp to each four yards of stuffer warp. This if you warp twelve yards of stuffer warp, makes the weaving warp fifteen yards long.

For my small rug I warped with ordinary carpet warp, fifteen ends of weaving warp to each two inches in the reed, and 30 ends of stuffer warp to each two inches. In sleying I sleyed the weaving warp one end to the dent and the stuffer warp two ends to the dent, in a 15-dent reed. If a 12-dent reed is used, warp six ends of weaving warp and twelve ends of stuffer warp to the inch.

If a thicker rug is desired the stuffer warp may be made of coarser material or the number of ends may be doubled.

The nicest material for weft is Bernat's "Smyrna" rug-yarn. Cotton chenille may also be used, or the fine cotton rug-yarn recently appearing in the shops. The very heavy cotton roving is too heavy and clumsy for this weave, and though fine-cut rags may be used, this material is not recommended.

In weaving both feet must be used at times to make the sheds, as a complete tie-up requires too many treadles. The effect of the weave is a thick double-faced fabric with the pattern the same on both sides, in reversed colors.

Weave with two shuttles, carrying the same material but in different colors and proceed as follows: Suppose you wish to weave dark on top and light underneath, all across, for a plain border at the end of a rug in Pattern (a), and are using a "rising shed" loom; treadle 1, (tie-up (a-4)), and weave a shot of dark material; treadle 1-5 and weave light; treadle 2 and weave dark; treadle 2-5 and weave light. Repeat these four shots as desired. On a sinking shed loom, tie-up (a-3) this treadling will reverse the colors — light on top and dark underneath, so to weave dark on top and light underneath on a sinking shed loom treadle: 1-5 dark; 1, light; 2-5, dark; 2, light, and repeat.

To weave block 1 of the pattern treadle:

1-4, dark; 1-3, light; 2-4, dark; 2-3, light, and repeat as required. To weave block 2, treadle in the same manner but reverse the colors: 1-4, light; 1-3 dark and so on.

The treadling for an eight-harness pattern is the same. For instance for pattern (b), weave the first block: 1-3, dark; 1-4, light; 2-3, dark; 2-4, light, and so on.

But the most amusing possibility in two-warp weaving is the fact that one may weave free patterns, like those used in Finnweave, by a very simple pick-up process. I have never seen rugs woven in this way except my own and I have never seen any notes on such a weave in any of the books, so perhaps this is something new. At least it was entirely new to me so may be to readers of *The Weaver*. I found it highly entertaining and the results spirited and amusing. For this weave consider each group of four threads of stuffer warp as a unit. Raise all the stuffer warp — treadle 5 on a tie-up (a-4) or treadles 1-2 on tie-up (a-3). Insert a pick-up stick under the groups of threads corresponding to the desired figure. For instance for the first line of the "duck" figure used for Illustration No. 6, skip ten groups and pick up nine.

Make this pick-up in front of the reed. Now treadle on 1, (a-4) or 1-5, (a-3), allowing the pick-up stick simply to ride the top of the shed. Weave a shot of background color under the stick. Raise the stuffer warp again and pick up all the groups corresponding to the background — all the groups skipped the first time. Treadle as for the first shot and weave the pattern color. Raise the stuffer warp and make the same pick-up made for the first shot. Treadle on 2 (a-4) or 2-5 (a-3) and weave background. Pick up the background as before and repeat the second treadling, weaving a shot of pattern color. These four shots correspond to a unit of the weave, and the whole piece is woven in exactly this manner. Nothing could well be simpler, and though, of course, this method of weaving takes more time than the plain pattern weaving, it really goes quite rapidly as the material is coarse and the groups of threads are easy to count for the pick-up.

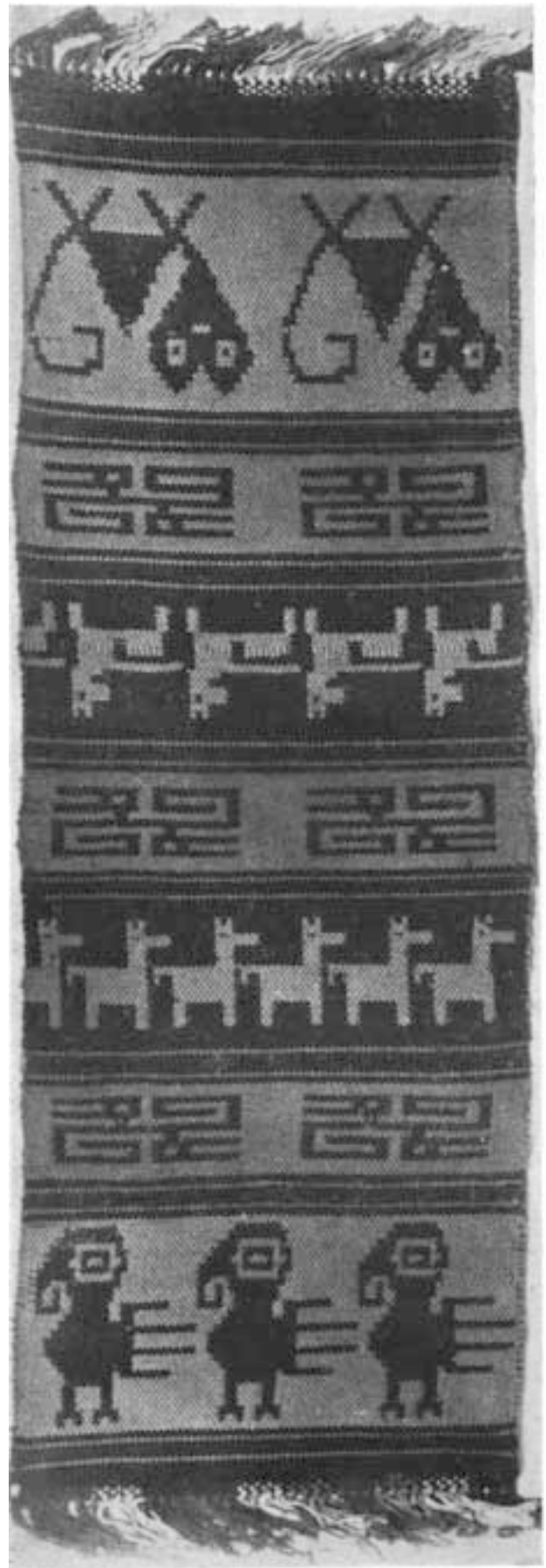


Illustration No. 1

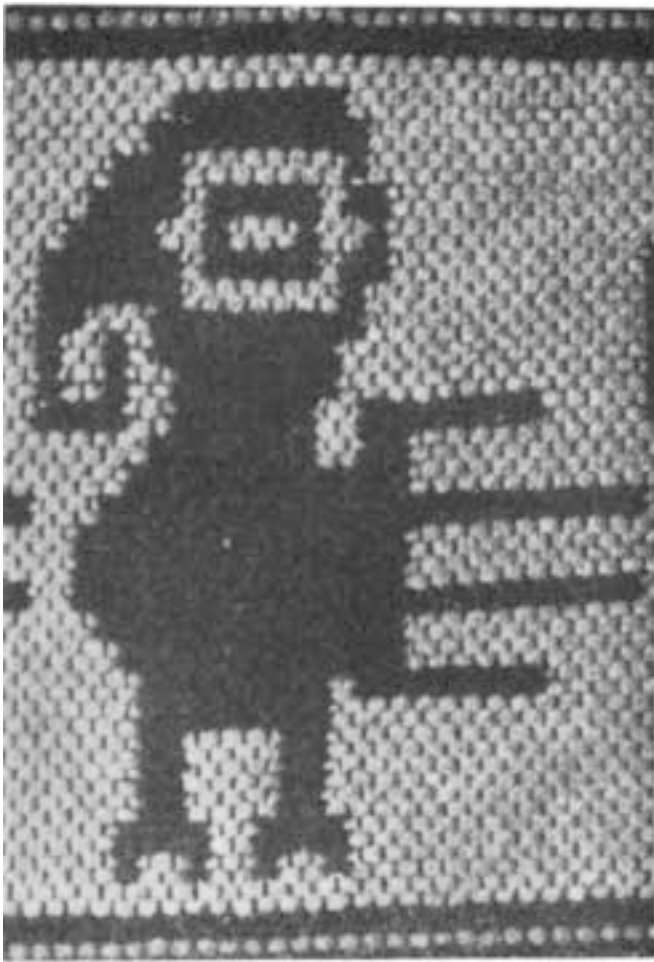


Illustration No. 2

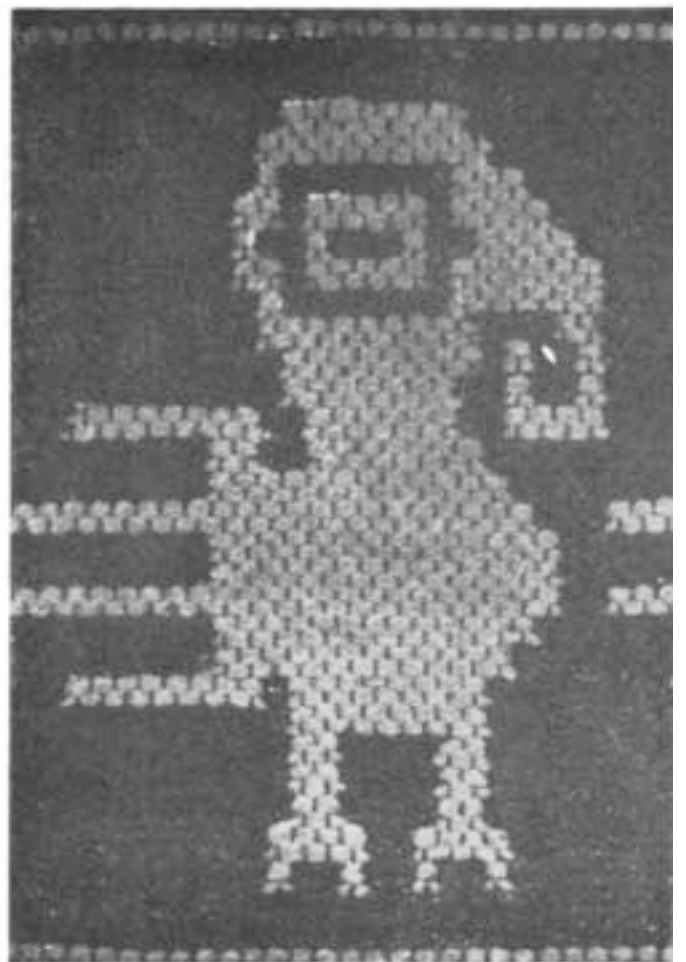


Illustration No. 3

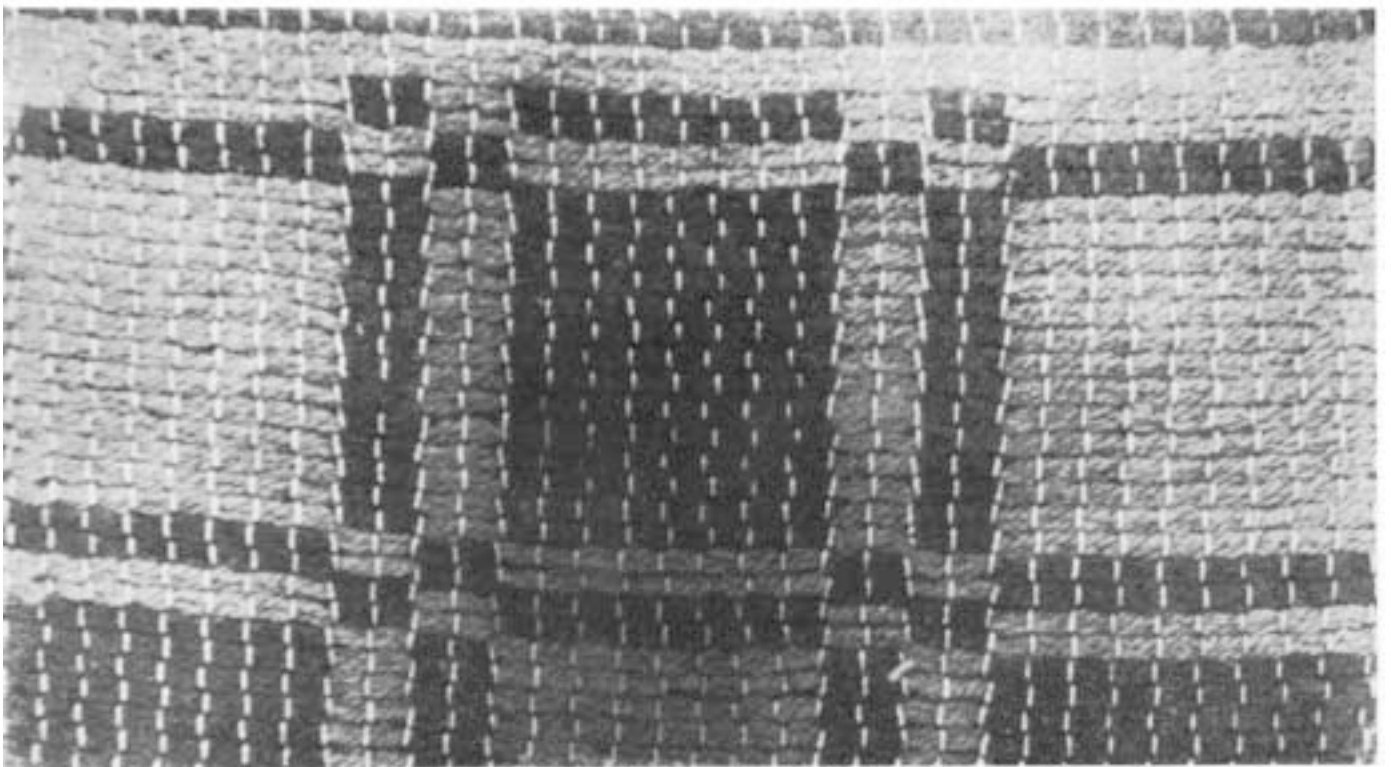


Illustration No. 4

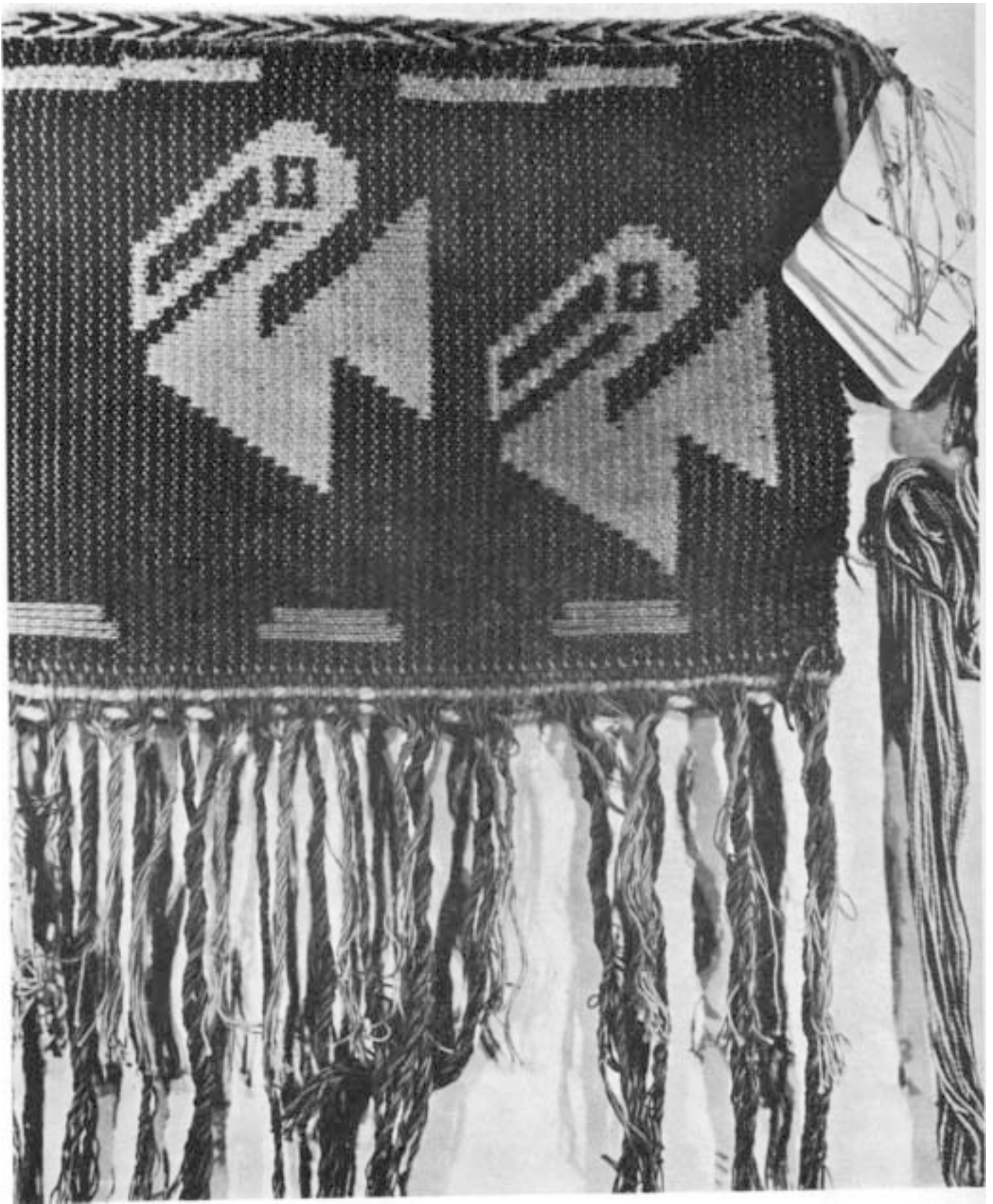


Illustration No. 5

The various motifs used for the rug are Peruvian in style and were taken from Finnweave patterns published by the Shuttle-Craft Guild. The colors used were dull blue and tan, for the large figures, and brown and henna for the

small figures. The duck pattern in Illustration No. 6 was done in green and white. The piece with the flying pelicans was woven as a table mat, the weft being double strands of "raw" silk in wine and dusty rose. Note the card-woven

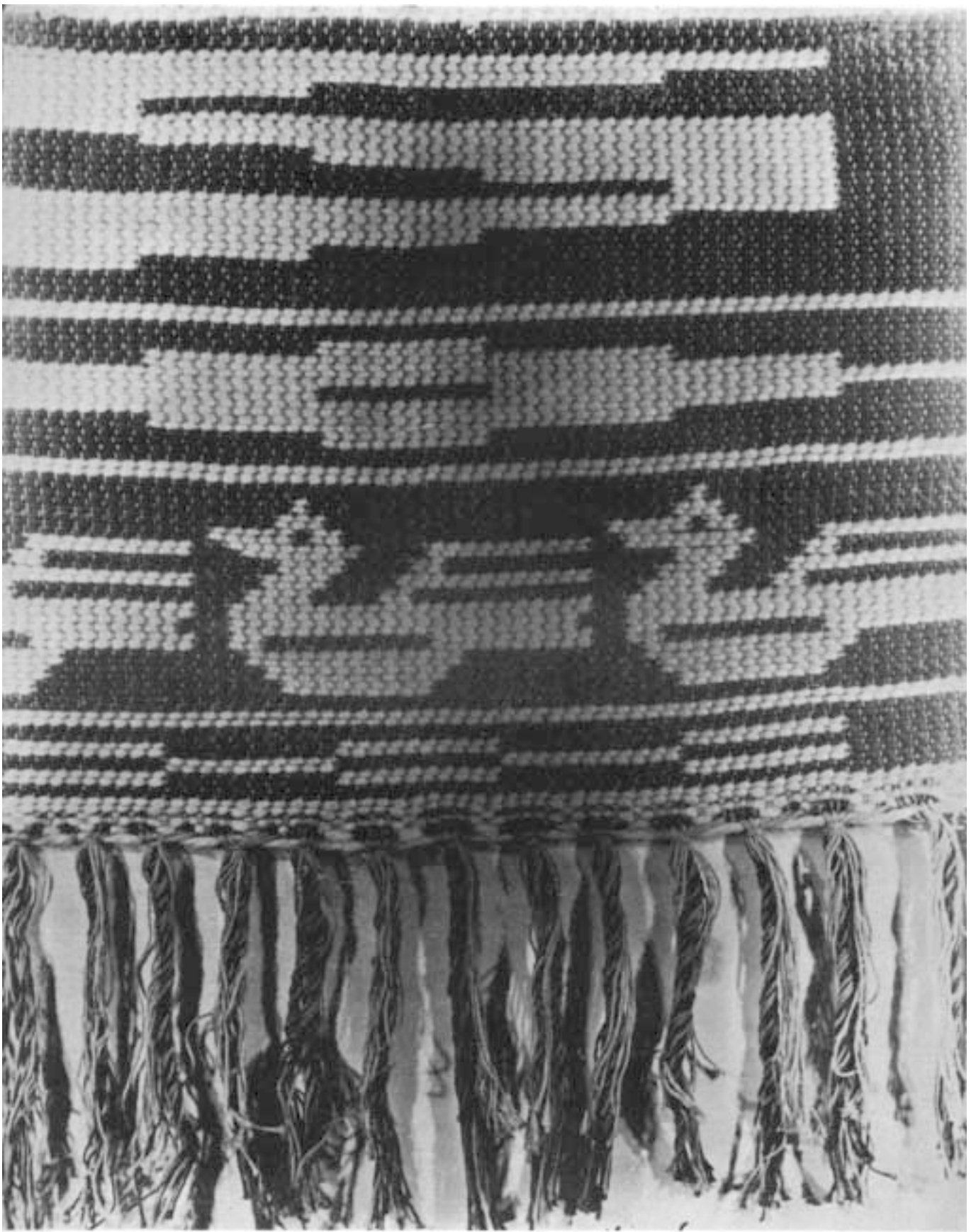
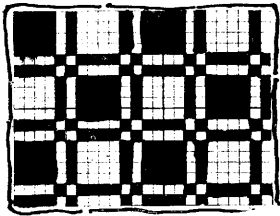


Illustration No. 6

binding on this piece. The warp of the mat was used as weft in the card-weaving. This makes an attractive finish for a piece of this type.

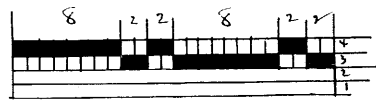
So to those who want something novel and amusing for their next rug-weaving I can recommend the two-warp technique.

Diagram, Two-Warp Weaving

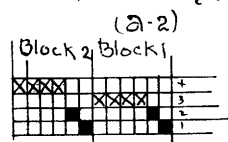


Pattern (a)
Illustration No. 4

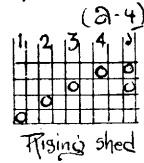
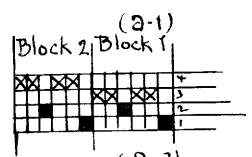
Pattern for Illustration No. 4. (a)



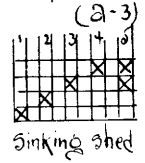
24 units
48 ends weaving warp
96 " stuffer "



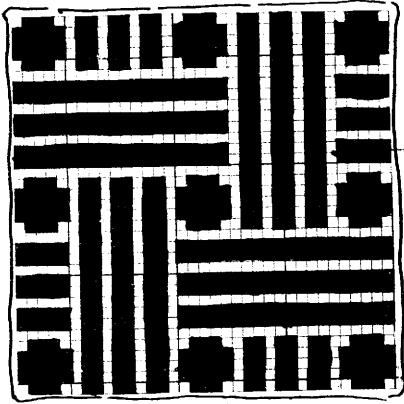
■ Weaving warp
⊠ Stuffer warp



Rising shed

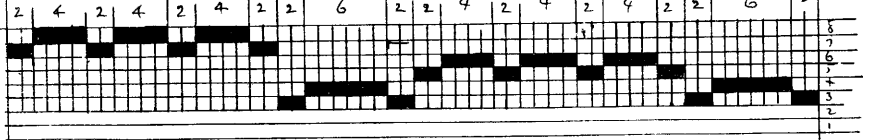


Sinking shed

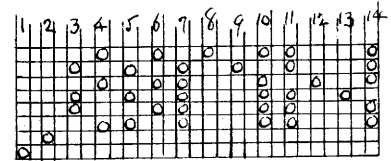


Pattern (b)

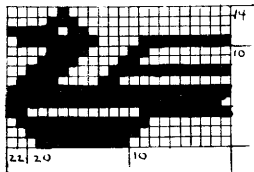
Eight-harness Pattern-Draft - 246, Shuttle-Craft-Book (b)



60 units,
120 ends weaving warp
240 " stuffer "

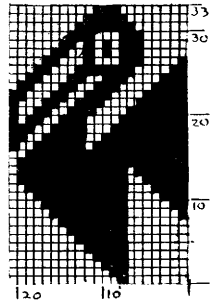


Tie-up, rising shed

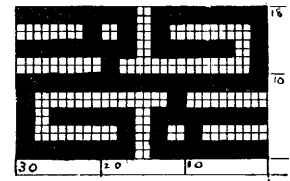


Guatemalan duck

— motif used for
Illustration No. 6

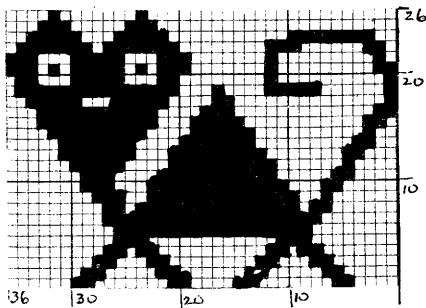


Peruvian Pelican
— motif used for
Illustration No. 5

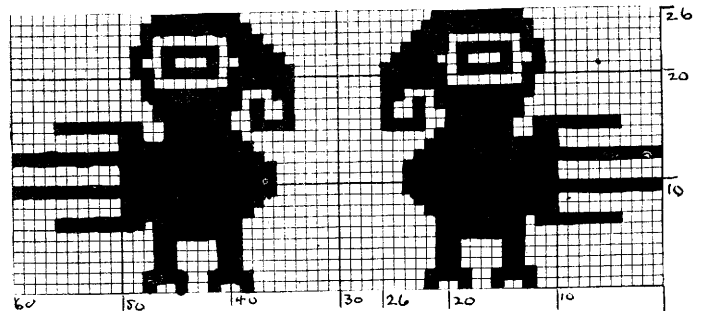


Peruvian Bird figure
— motif used in rug—
Illustration No. 1

(These motifs are reproduced from the Shuttle-Craft patterns for Finnweave)



Peruvian Cat — motif used in rug,
Illustration No. 1



Peruvian Parrot — motif used in rug, Illustration No. 1.
Also in Illustrations No. 2 and No. 3

M.M. Atwater
Basin, Mont.

ADAPTATIONS OF COMMERCIAL WEAVES

By DORIS GEDDIS and ERNA DIXON

The articles shown in the photographs were woven as part of an experiment. Our idea was to take a commercially-woven fabric and attempt to make adaptations from it on the hand loom. We have felt for some time that most hand-woven fabrics have lacked originality and imagination merely because they have either followed set patterns handed down from generation to generation such as the Rose Path, Honeysuckle, etc., or, they have been copies of styles and designs of various historical periods. We are not, however, contending that this is true of all hand weaving, for, of course, there are inevitably those who are geniuses in the arts, who seem to have an innate ability to create out of thin air. Many of us are dissatisfied to be classed in the first category and yet we do not qualify as geniuses. For this reason, we hope that we have struck upon a happy medium.

Why not take a commercially woven fabric and use it as a basis for a hand-woven one? We do not mean merely to copy it. That would be farthest from our minds. What we do mean to show is how, through very simple changes, we can arrive at something very different from the original commercial material, and yet be able to trace it back to that original.

These changes might be made either in the warp or weft, or both. For instance, the color scheme might be altered, or

different types of yarns might be introduced, or the spacing might be changed. We think it is possible to see from our experiments, the infinite number of possibilities for working out something original from something unoriginal or pre-determined.

In our first experiment, we have limited ourselves purposely to the simplest possible variations such as interchange of colors and materials in warp or weft. We have clung to simplicity because we feel that most beginners have too elaborate ideas, and lose sight of the possibilities to be found through experimentation with simple materials and techniques.

Figure 1, below, is a reproduction of a commercial fabric done on the hand loom. The other pieces are attempts to show, on one simple warp setup, the possibilities for interesting variations using only the simplest treadlings. Interest is gained through the use of a heavy and light weight thread.

Yarn used: white, Bernat Candlewick, 1942;
Perugian filler.
Loom: Four-harness, 18 dents.
White—two threads.
Blue—eight threads.
White—two threads.
Etc.

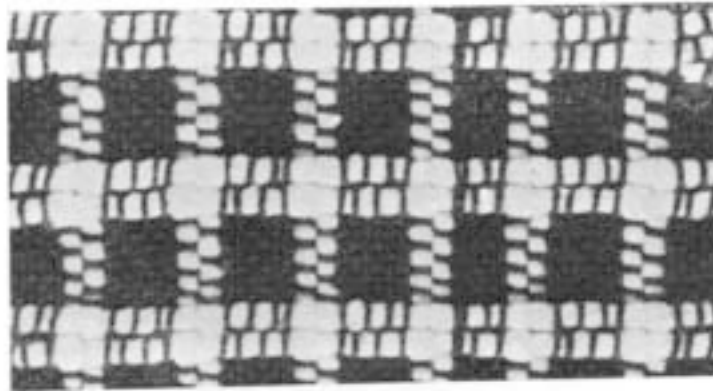


Figure 1

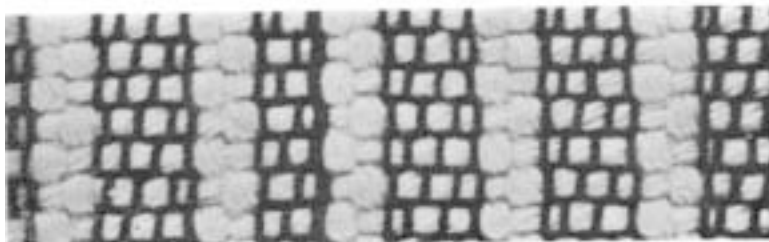


Figure No. 2a

Heavy white for weft
Treadle 1-3; 2-4
throughout the piece

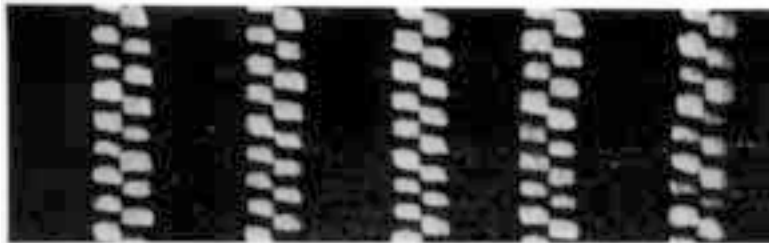


Figure No. 2b
Perugian Blue filler
used for weft
Treadle same as for
No. 2a

Figure No. 3a
Alternating narrow
stripes
White, 1 pick
Blue, 2 picks
White, 1 pick
Treadle 1-3; 2-4

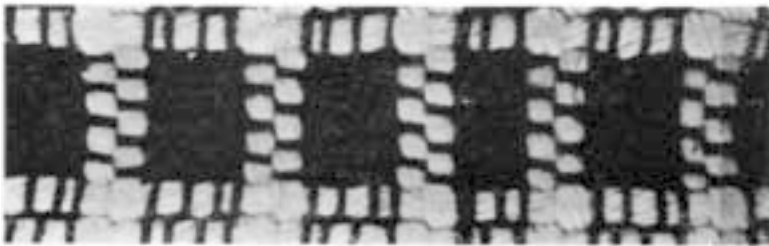
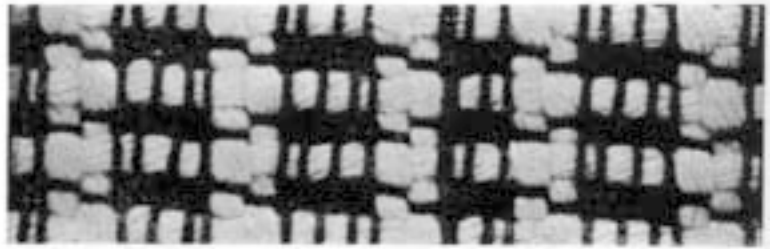


Figure No. 3b
Alternating wide stripes
White, 4 picks
Blue, 8 picks
White, 4 picks
Treadle 1-3; 2-4

Figure No. 4a
Twill
Use of heavy white for weft
Treadle 1
Treadle 2
Treadle 3
Treadle 4

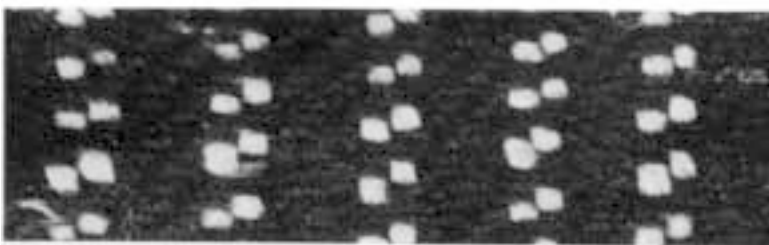
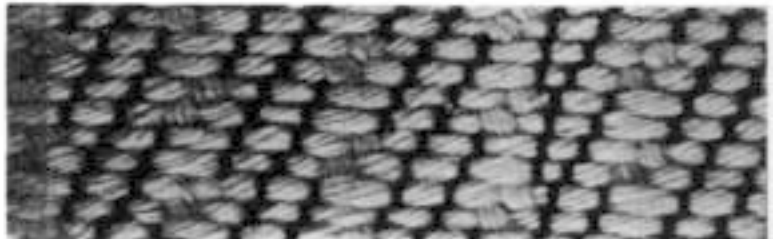


Figure No. 4b
Twill
Blue filler for weft
Treadle same as for No. 4a

CHAIR COVERS

By MARY T. CAUM



Illustration No. 1

The wooden slat chairs, which are so popular for porch and lawn, are gayer, as well as more comfortable, with some simple covering. The following experiments were made with hand woven strips for backs and seats.

The first one, on the chair at the left in illustration No. 1, is of carpet warp and a novelty cotton. The pattern is Mrs. Mary M. Atwater's "Clematis Vine", from the Shuttlecraft Bulletin for July, 1938. The warp is set at 12 dents, but the material proved too light in weight, as it rumples with use and pokes between the slats.

For the strip on the right in illustration No. 1, the same warp is used, but set at 24 dents. The weft is Colonial "links". The pattern is a variation in treading of Mrs. Atwater's crackle weave draft No. 112. The result is a

nice heavy weight, but the warp is set too closely for the type of weft.

In illustration No. 2, the pattern is Mrs. Atwater's crackle weave draft No. 112. The carpet weave is again set at 24 dents, and the weft is a novelty cotton. This proved a good combination and is a very handsome fabric.

The brightest piece of the lot is shown in illustration No. 3. The warp, set at 15 dents, with Bernat's Smyrna rug yarn for weft, is most serviceable, as well as pretty and gay. The pattern is No. 17b, Series III, in Mrs. Atwater's Recipe Book.

The threading for pattern No. 17b is given below, with the treadlings used to show the color combinations. The warp is ecru carpet warp, tabby the same, and pattern weft Smyrna rug yarn.



Illustration No. 2



Illustration No. 3

Treadle 2, 3 shots brown No. 1318
 Treadle 4, 1 shot orange No. 1352
 Treadle 2, 3 shots brown No. 1318
 Treadle 4, 1 shot orange No. 1352
 Treadle 2, 3 shots brown No. 1318
 Treadle 3, 2 shots yellow No. 1351
 Treadle 1, 2 shots yellow No. 1351

Treadle 4, 3 shots yellow No. 1350
 Treadle 3, 3 shots yellow No. 1351
 Treadle 1, 3 shots yellow No. 1351
 Treadle 3, 3 shots yellow No. 1351
 Treadle 4, 3 shots yellow No. 1350
 Treadle 1, 2 shots yellow No. 1351
 Treadle 3, 2 shots yellow No. 1351

Treadle 2, 3 shots brown No. 1318
 Treadle 4, 1 shot orange No. 1352
 Treadle 2, 3 shots brown No. 1318
 Treadle 4, 1 shot orange No. 1352
 Treadle 2, 3 shots brown No. 1318

 Treadle 3, 2 shots green No. 1339
 Treadle 1, 2 shots green No. 1339
 Treadle 4, 3 shots green No. 1338
 Treadle 3, 3 shots green No. 1339
 Treadle 1, 3 shots green No. 1339
 Treadle 3, 3 shots green No. 1339
 Treadle 4, 3 shots green No. 1338
 Treadle 1, 2 shots green No. 1339
 Treadle 3, 2 shots green No. 1339

Repeat from beginning.

The warp is threaded $16\frac{1}{2}$ inches in the reed, and the strips are woven 80 inches long. In finishing, $17\frac{1}{2}$ inches is

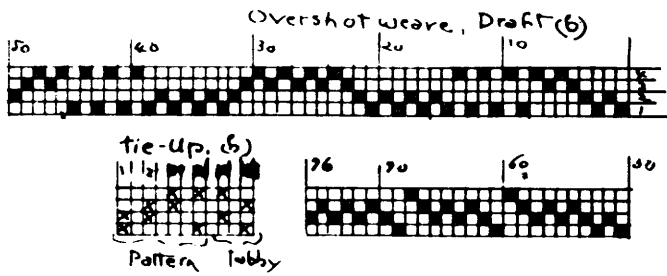


Figure No. 4

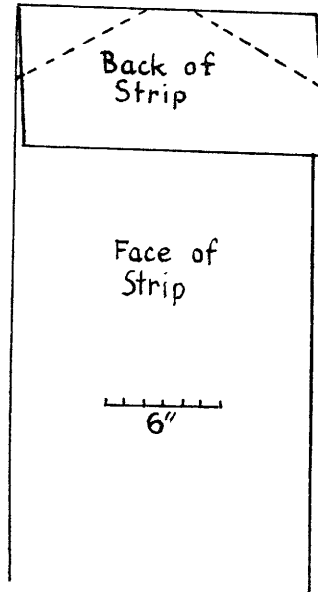


Figure No. 5

folded under at one end and the edges whipped together to form a pocket, which is stuffed lightly with left over woolen thrums — not enough to make a fat cushion, but just a slight one. The other end is hemmed and folded forward $7\frac{1}{2}$ inches, and two rows of stitching are made as shown in the sketch.

When turned inside out, the resulting flap fits firmly over the top of the chair back, preventing the strip from slipping down.

CRIB COVERLETS

By DORIS McMULLEN

Weavers are always glad to learn of an article that will find a ready sale and that can be made with a minimum of effort and expense. The suggestion of baby coverlets made by a weaver friend was so successful that I wondered why I had never thought of them before.

When you consider the "it will fit him beautifully next year coats" and the "she'll grow into it bonnets" it is strange that we go on weaving blankets that will very shortly be out-grown. Perhaps the yarn itself is responsible for this habit for to me a blanket, warped with Bernat's Afghan and woven with Saxony for weft, is just about the loveliest thing that can be made.

For coverlets Bernat's Umbrian makes an excellent warp and the weft is a matter of choice but should of course be color fast for these coverlets will be laundered many times. I took this opportunity to use up several lots of yarn on hand. For Illustration No. 1 I used Bernat's Glendown in a soft blue and picked up parts of the border on all sides in peach. This made a combination that was very popular. Bernat's Weaving Special and Fabri can be used as the pattern weft if doubled and offer a good range of color.

The weaving should be well beaten. Illustration No. 2 is the result of a yarn shortage. The pattern is treadled as usual but only parts of the design are picked up. This was done with Fabri No. 596 and the deep blue yarn is effective with the soft cream warp. Umbrian is used for tabby.

Although the pattern itself is not important a border is. It makes a frame for the coverlet and gives a much more finished effect. I used a simple four block diamond border to go with the Rebecca Garrison coverlet draft. Treadle the border as drawn in. This will result in the same figure across the main threading that results along the sides when weaving the main figures as drawn in.

If the coverlet is woven for a gift or ordered expressly for someone, the recipient will greatly appreciate having the child's name woven in the hem. This can be done quickly and easily by the French embroidery method; over two threads of the warp and under two across the pattern. Next row, under two and over two across the pattern. Change shed and tabby across web. This completes one row.

Profit and pleasure are indeed combined in the simple project.

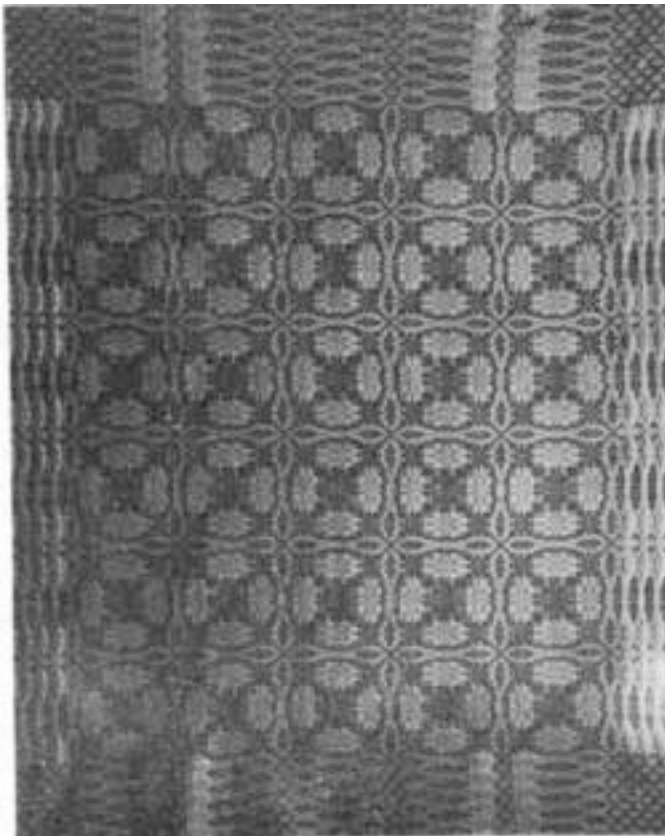


Illustration No. 1

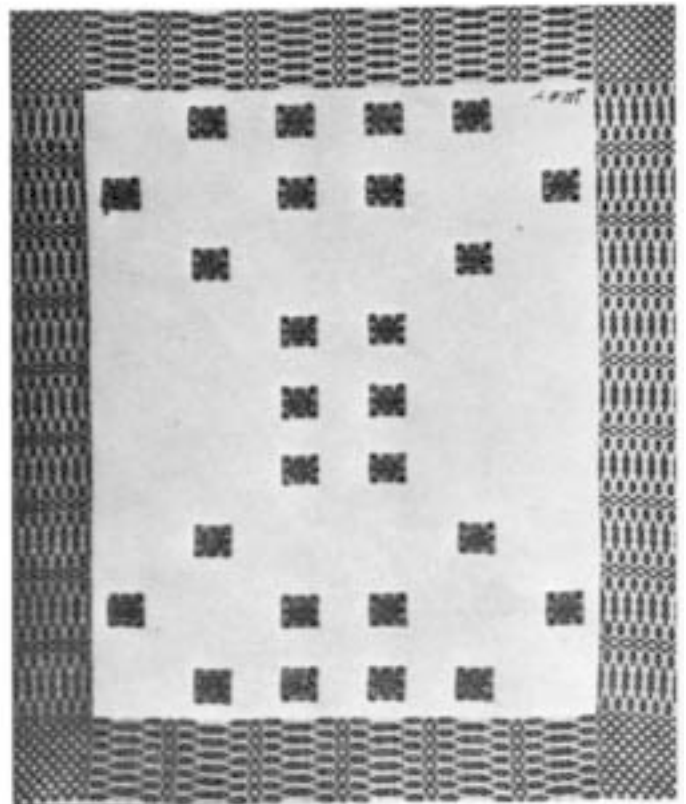


Illustration No. 2

SUITINGS—BY THE YARD

By HONEY HOOSER

Weaving which usually starts out as a hobby can truly become an obsession. And why not? Can anyone name a more useful or an older craft? We find reference to it in the first chapters of the Bible, yet with all our modern inventions we are learning to weave, a job which our primitive folk did as a matter of course without the many gadgets we have to do the job with. Many people take one look at the loom with all its threads looking so very complicated, yet like most things very simple when you know how, and say, "Such a lot of work", and from their glances you are almost convinced that you are either a lunatic or a genius.

I started out to do me a dress length, knowing nothing whatever about an even beat and so on, only to discover that plain weaving is one of the most difficult to do. From that I went gaily forward to a suit length. Then many friends became interested in having a length made from their own selection of color, texture and design or pattern, truly individual suits. That seems to be how I started to do yardage.

First; I always make a sample of the material which I am to do, if possible of the same wools or other material; otherwise make it of the same texture and as near to colors as possible. Then you know just what the finished piece will be like, its color after washing, shrinkage, etc. Many weavers think they are saving by making samples of any old materials they happen to have on hand, only to find that when they have completed the finished order it is a very different thing as to texture. A good collection of samples is invaluable.

Selection of your material depends on your finished product and its purpose. Light weight wools for ladies dresses and suits and a heavier wool for men's suitings. Shrinkage must be allowed in all cases. Many think materials which are beaten heavily are much better; this does not apply at all times as some materials when washed, if too many picks used to the inch or beaten too hard will be very harsh and heavy. A good thing to remember is that it is better to have the material on the loose side as washing will always shrink it.

Most men's suits require $7\frac{1}{4}$ yards material 32 inches wide. This cuts to best advantage. So it should be put on the loom 36 inches wide, this allows for your shrinkage. Ladies' 36 inches wide finished and put on loom at 40 inches.

After the material is removed from the loom, if there is any tendency to ravel stitch each end on the sewing machine. I put it directly in the washing machine with Lux or any good washing preparation. If the wool is in oil, as many from the old country are, a little ordinary washing soda is of great help. The water should be about 110 degrees, or just so you can place your hand in it comfortably. Rinse very well, hang it out so that most of the water drips out of it as it is better not to wring. Then place it on curtain stretchers, as they can be adjusted to the width of your material; you may have to put this on in several thicknesses, but that does not matter. By doing this many creases are eliminated and it is much easier to press afterward using a cloth between the iron and the material.

Some people may wish to cravenette or waterproof top-coat material, an excellent method is as follows:

Dissolve $2\frac{1}{4}$ pounds of alum in 20 gallons of water boiling in another vessel $2\frac{1}{4}$ pounds of sugar of lead in ten gallons of water. When dissolved mix the two solutions. Then dip fabrics in solution and work over and over until thoroughly saturated, then dry in a warm room; then wash in cold water and dry in the air when they are ready for use. For smaller amounts reduce the above proportions accordingly. Using same ratio of ingredients to amount of water.

If working with very fine or fuzzy wools, some breakages may result, this can be remedied by boiling flaxseed and water, straining then applying to warp as it comes over the back beam with a small brush. Apply lightly, just to dampen. This is of great assistance and washes out very easily.

If washed and shrunk properly there is very little raveling when cut. A beautiful length may be ruined by poor tailoring, so above all have it well tailored.



Cut No. 1

Illustration No. 1 is of plain weave, using hand spun wool, 15 dents to the inch. Bernats Homespun is of similar texture.

Illustration No. 2 is of double face twill, 30 ends to the inch of Cheviot wool from Scotland. Bernats weaving special could be used.

Illustration No. 4 is a white coat in plain weave, 24 ends to inch, wool from Scotland. Bernats fabri would give excellent results. The dark coat in the same Illustration is



No. 2



No. 4



No. 6



No. 7

hand woven in a herringbone of Harris Tweed, but not woven by me.

Illustrations No. 6 and 7 are both of black and white twisted wool for both warp and weft, 15 ends to the inch. Plain weave.

These are a few of the suits I have woven and enjoyed making the materials as much as the wearer's pleasure in

wearing them. Tasks of one generation may be the pleasures of the next. Weaving was work when necessity forced our grandmothers to spend long hours at the loom. Now it is a profitable pastime offering us relaxation, interesting employment for mind and hand, as well as practical, useful and attractive results from our efforts.

SUGGESTIONS FOR THE BATHROOM ACCESSORIES

By DOROTHY S. ROBERTS

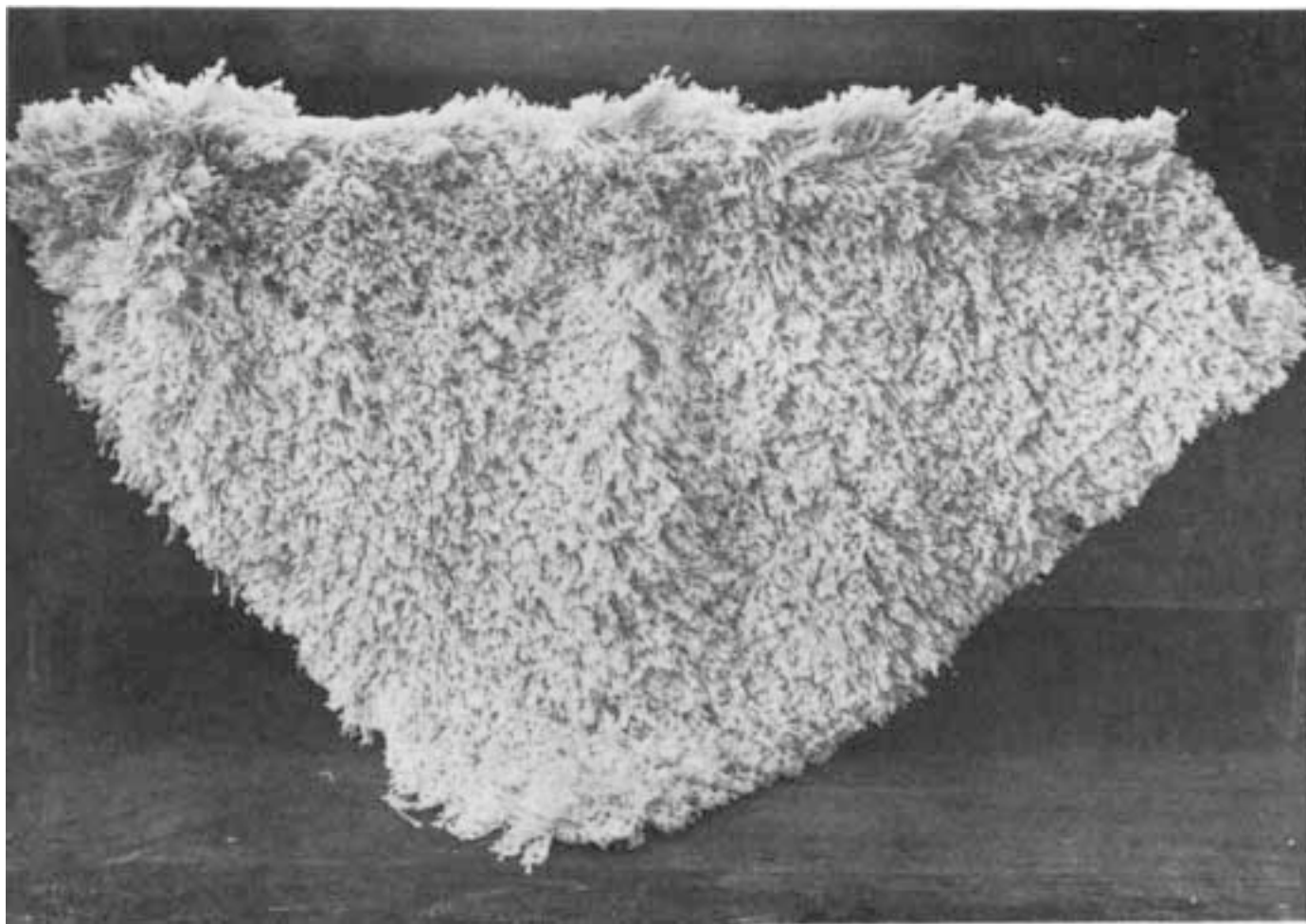


Plate 1

Ever since I first became interested in hand weaving, I have had a yearning to weave a long pile string rug. First, because the texture is so fascinating, and secondly, because of the practical uses of this technique for small attractive rugs. This winter I completed the rug shown in Plate I.

I used an old colonial rug loom with two harnesses. For the warp my material was a string twice the thickness of carpet warp. The weft was Bernat's unbleached carpet warp and unbleached rug filler. After an inch of tabby weave I inserted the first row of knots, using double weft on a small Swedish shuttle. The knots are tied around two warp threads as in the regular method used in pile weaving. (This knot is described in *The Weaver*, Vol. 1, No. 1). To obtain my desired length of two inches of pile, I used a

flat stick 2 inches by 46 inches, bevelled on the edges and sand papered smooth. I tied the knots completely across the row, and then cut along the outer edge with a sharp knife. The process is very simple, provided you use a small flat shuttle which can be easily slipped under the stick with the right hand, while exerting slight pressure on the left end of the stick with the left hand. An easy rhythm is very quickly acquired. Plate II. The knots can be pulled tight when the weft has been placed under the stick. Beat the knots down hard and tabby three shots. One row weft, one row rug filler, one row weft. The weft threads may be carried along as the distance is very short. I introduced the rug filler mainly to give body to the rug.

After the pile has been cut, the ends will fray slightly

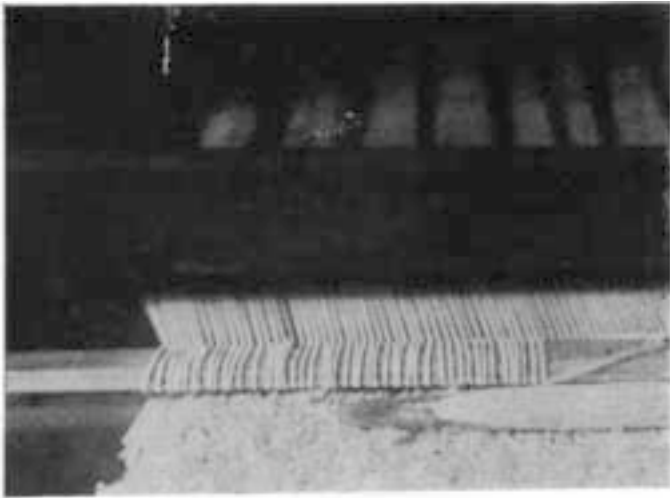


Plate 2

which adds greatly to the texture. This is an ideal modern bathroom rug, soft and very pliable.

Plate III. The Guest Towel. This is another article, which, when hand woven is most attractive for the bathroom. I made several on an off-white linen warp, with various pastel wefts. Each towel was made with a different border design as illustrated. I used the Spanish laceweave, varying it at my own discretion, but always keeping in mind a well balanced design. The third is still another type of the same weave. (The Weaver, Vol. IV, No. 2.) Very often a small border placed at the other end improves the towel when small hems are used.

Size 12 inches by 15 inches.

Warp Linen, warp 40-2.

Weft Linen Special—pastels.

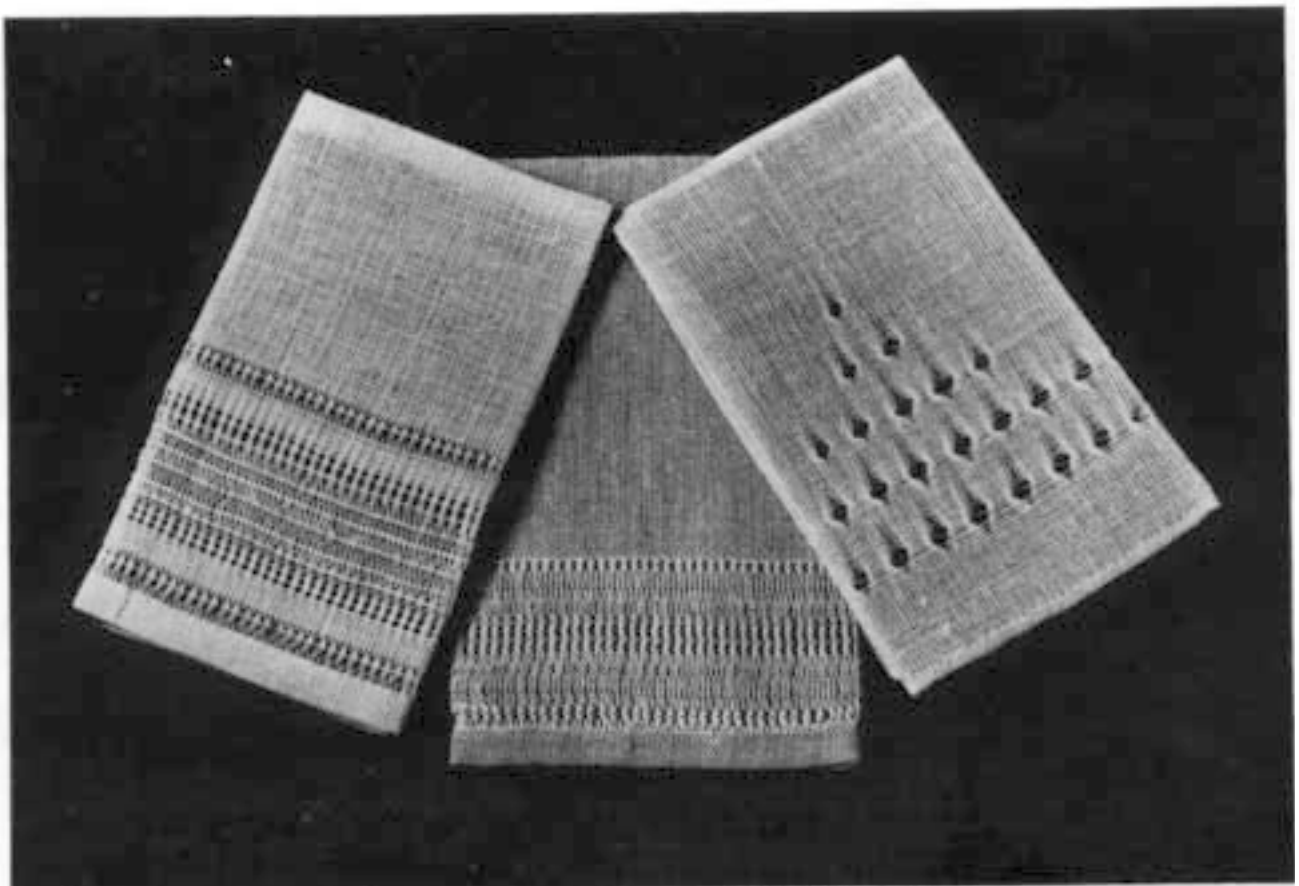


Plate 3

QUESTIONS AND ANSWERS

By MARY M. ATWATER

The Shuttle-Craft Guild, Basin, Montana

Question: What is the "lease" in weaving? And why is it important? Is it always necessary to keep lease sticks in the warp at the back of the loom while weaving? And if so, why?

Answer: The "lease" is a cross in the warp — one thread up and one down — that makes the tabby shed. The word, though, is used chiefly for the cross made between pegs on the warping board or drum when making a warp "chain".

The lease in a warp-chain is extremely important as it keeps the warp-ends in correct order for drawing in and beaming. A very short warp can be managed without a lease, but even this is apt to be a messy business. A long warp-chain of many ends would be almost impossible to manage without a lease.

In sectional warping, however, the lease is not required. The warp-ends come through the guide in regular order and a paster across the ends of each bout of warp holds the ends in this order for threading.

After the loom is threaded the lease is, of course, in the heddles.

No, it is not necessary to keep lease sticks in the warp at the back of the loom during weaving. They are useful only if the warp is in very bad condition — full of twists and loose ends. In that case the better procedure is to re-beam the warp. Not a difficult process. Lease sticks at the back of the loom appear to be a form of superstition — quite odd and interesting. I have seen a woman go into

a near-spasm because the lease-sticks fell out when she let off the tension of her warp too suddenly. She told me in all seriousness that she could not weave without them, and that to put them in again she would have to pick up the warp-threads one by one with her fingers. She was quite shocked when shown that all she had to do to put back the sticks was to open the tabby sheds with the treadles. And still more shocked when assured that the lease sticks might be left out without any bad results.

I have heard people insist that sectional warping was all wrong because no lease was put in the warp while warping, and that it is impossible to weave correctly on a warp not made with a lease. Of course this is the purest nonsense, and simply goes to show how we tend to follow ancient patterns of behavior by rote, without troubling to reason or to try experiments with new ways of doing things. There is nothing sacred or holy about the lease, no matter what the old-time weavers may say. Putting in lease sticks at the back of the loom is a gesture, like keeping the fingers crossed to avert disaster, and has just about as much practical value. Put them in, by all means, if you like the effect — and don't object to having to push them back every time you wind up your woven web. But don't admit that you think they have any effect on the weaving!

However, do not make a chained warp without a lease or you will have regrets. Incidentally, a lease can be used in sectional warping if desired, but it is entirely unnecessary.

WEAVING VARIATIONS ON "M's" and "O's"

By RUTH KETTERER HARRIS

One of the textures used for linens in the colonial days was the M's and O's threading. M's and O's in its simplest form is based on a two block pattern. There are many interesting patterns one can achieve in varying the size or proportion of these two blocks.

Block "A" is threaded $\begin{matrix} 4 & 4 \\ 3 & 3 \\ 2 & 2 \\ I & I \end{matrix}$ and block "B" $\begin{matrix} 4 & 4 \\ 3 & 3 \\ 2 & 2 \\ I & I \end{matrix}$,

from this you can see each unit consists of eight threads and the number of threads in each block must be a multiple of eight. If one is working with heavy thread for the warp, it is possible to make the unit of four threads. Block "A" is

threaded then $\begin{matrix} 4 \\ 3 \\ 2 \\ I \end{matrix}$ and block "B" is threaded $\begin{matrix} 4 \\ 3 \\ 2 \\ I \end{matrix}$ and

each block may be any multiple of four threads.

According to Miss Helen L. Allen's book, "American and European Handweaving"; the weaving as done for the colonial linens was treadled as threaded in, the same thread being used for the weft as for the warp. She also mentions other effects one may get by changing the color of the weft thread for various combinations. An example of this is shown in the belt given in illustration number one. A more

detailed account and further illustrations of this variation are shown in her book.

Illustration number two shows a profile of a two block pattern, each square of the profile representing four warp threads. The threading for M's and O's texture is given below the profile in illustration number three. The warp used for the threading was Bernats number 10 perle cotton of light green color, number 1051, set twenty two threads to the inch. There are 328 warp threads, which makes a piece of material fourteen and three fourths inches wide.

Illustration number four shows a mat woven as the design is threaded in, from point "a" to point "b" in the illustration. The weft used in this piece was Bernats perle cotton number five of dark green color, number 1054, wound double on the shuttle. M's and O's is a one shuttle weave which makes the actual weaving go much faster. To start the weaving of the mat in illustration number four, use combinations 1-4 and 2-3, alternating one with the other for about an inch of weaving. This makes as near a plain weave piece of cloth as possible on the M's and O's threading and gives you sufficient material to hem back when the piece is completed. After this first inch of weaving, then you continue the weaving as follows, squaring each block of the design as it is threaded in.

TREADLING FOR MAT in illustration number four (to the center of mat).

$\begin{matrix} 4-2 \\ 3-1 \end{matrix} \left. \vphantom{\begin{matrix} 4-2 \\ 3-1 \end{matrix}} \right\} \text{repeat } 3x$
 $\begin{matrix} 4-3 \\ 2-1 \end{matrix} \left. \vphantom{\begin{matrix} 4-3 \\ 2-1 \end{matrix}} \right\} \text{repeat } 3x$



Illustration 1



Illustration 2—Profile of a two block pattern

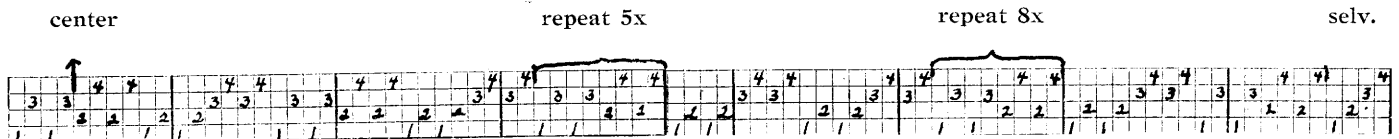


Illustration 3—Threading draft for the profile of the two block pattern in M's and O's texture

4-2 }
3-1 } repeat 23x or until block is square

4-3 }
2-1 } repeat 6x

4-2 }
3-1 } repeat 15x

4-3 }
2-1 } repeat 3x

4-2 }
3-1 } repeat 3x

4-3 }
2-1 } repeat 3x

4-2 }
3-1 } repeat 3x (center of draft)

4-3 }
2-1 } repeat 3x

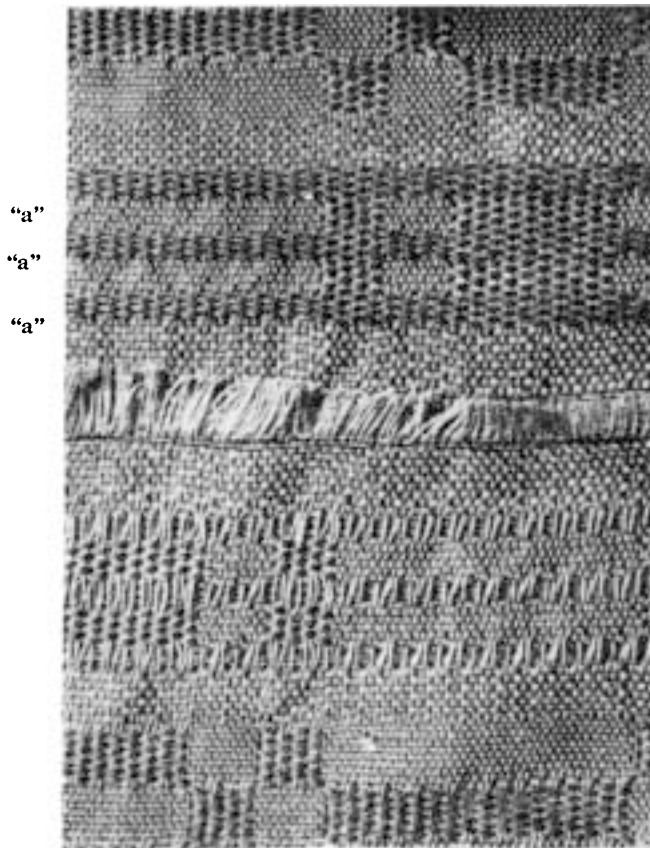
4-2 }
3-1 } repeat 3x

4-3 }
2-1 } repeat 3x

4-2 }
3-1 } repeat 23x (center of mat)

in the change are 1-2 alternated with 3-4, the usual way of treadling one block of the M's and O's texture. Because of the overshot of the warp threads on the reverse side of

Illustration 5 "a"



Treadling
Combinations
1-2-3 }
2-3-4 } alternated

"a"
"a"
"a"

Illustration 5 "b"

This makes a mat when finished and hemmed seventeen inches long, enough of these being made so they can be used as luncheon mats with pottery dishes.

Illustration number five shows a sample of weaving that is a variation in the treadling of an M's and O's threading. The treadling used to get the continuous horizontal line is treadles 1-2-3 alternated with 2-3-4 or when using a lever loom you would alternate lever one with lever four. This variation is shown in illustration five with the letter "a". The reverse side of the piece of weaving is shown in illustration five "b" and from this you can see that some of the warp threads are not caught down so that they float on the surface. Thus the above combinations cannot be used for too wide a stripe before the combination is changed. This change gives a hollow block effect. The treadling combinations used

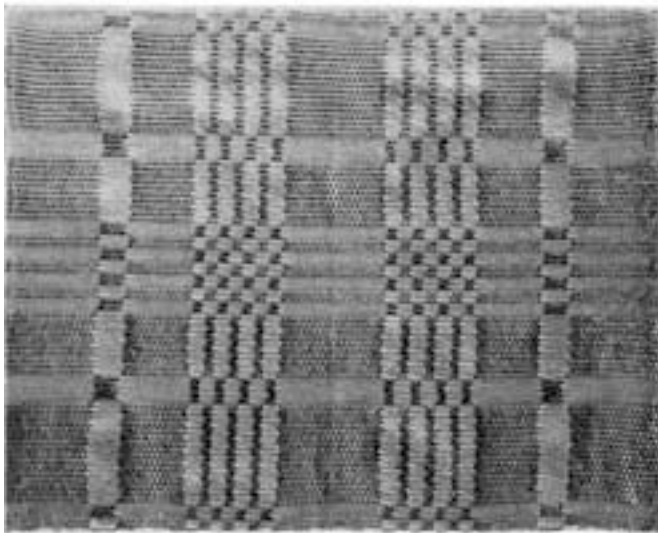


Illustration 4

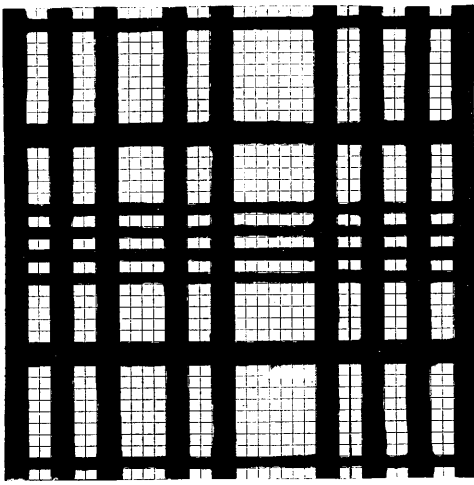


Illustration 6—Pillow top design

Treadling
Combination
2-3-4 } alternated
1-2-3 }
1-2 } alternated
3-4 }

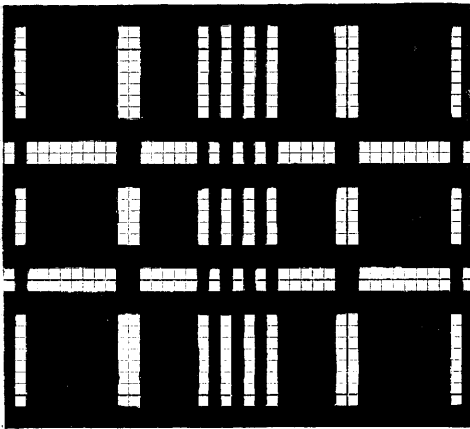


Illustration 7—Pillow top design

Treadling
Combinations
1-2-3 } alternated
2-3-4 }
1-3 } alternated
2-4 }
1-2-3 } alternated
2-3-4 }
1-2 } alternated
3-4 }

the horizontal stripe, this textile is definitely non-reversible and adapts itself best to pillow tops, or bags which are lined. Illustrations number six and seven show two designs for pillow tops designed by combining the usual treadling of M's and O's with the treadling shown in five "a".

Illustration number eight shows a bag with another variation of M's and O's treadling. Indicated by "a" in illustration eight is shown the texture achieved by this treadling

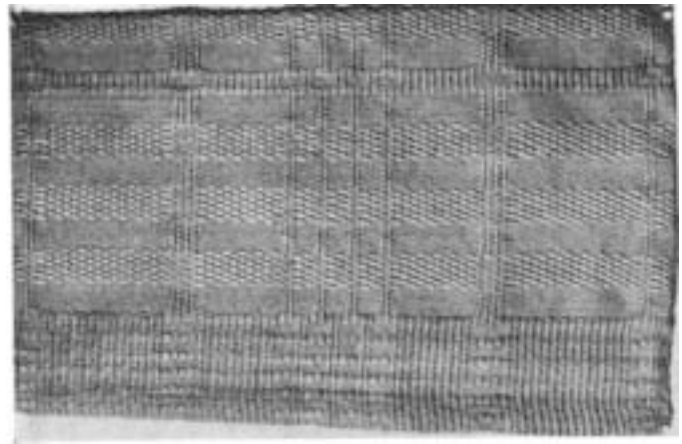


Illustration 8

"a"
"a"
"a"
"a"

which is using each treadle singly; treadle 1, treadle 2, treadle 3, treadle 4, and repeat from beginning to give the desired width. This in combination with the usual M's and O's treadling gives a textile that may be used on either side. As you will notice in illustration number eight at "a" the treadling makes for a short weft overshoot, while on the reverse side it gives a short warp overshoot.

To summarize the various treadling combinations one can experiment with on M's and O's threading are as follows:

First the 1-2 alternated with the 3-4 which gives you the "A" block; and 1-3 alternated with 2-4 which is the "B" block; these combinations will give you a material that is identical on both sides. The result being the usual M's and O's texture.

Second the 1-4 alternated with the 2-3 will give you a material similar in appearance to plain weave.

Third the use of the single treadles 1, 2, 3, 4, which gives a twill effect to the material, made by short weft overshoots on the one side and short warp overshoots on the reverse side.

Fourth the 1-2-3 alternated with the 2-3-4 combination which gives a continuous horizontal line of short weft overshoots on the right side while on the reverse side a few of the warp threads are not caught down, which makes the textile usable on one side only.

These treadling combinations give various texture effects to the M's and O's threading making it possible to obtain many different types of textiles from one threading of the loom.

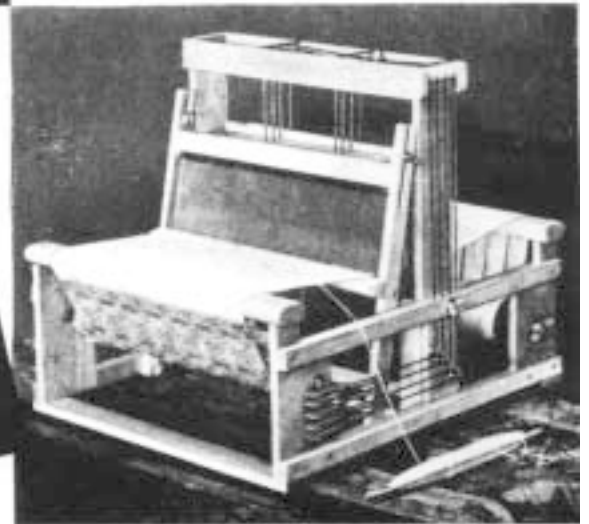
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