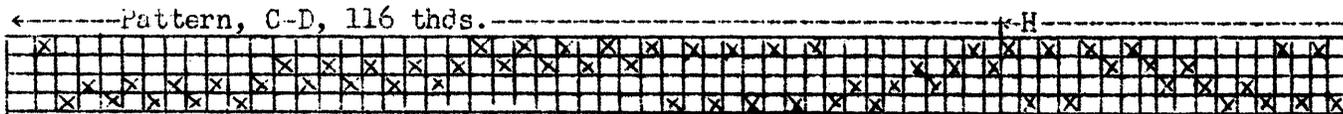
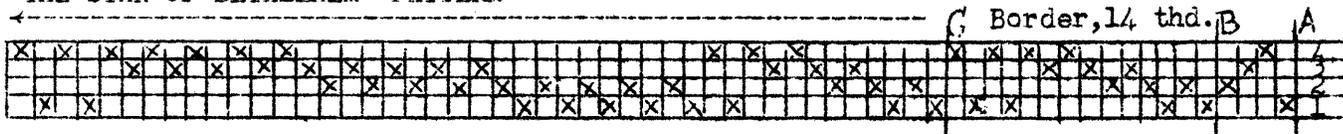
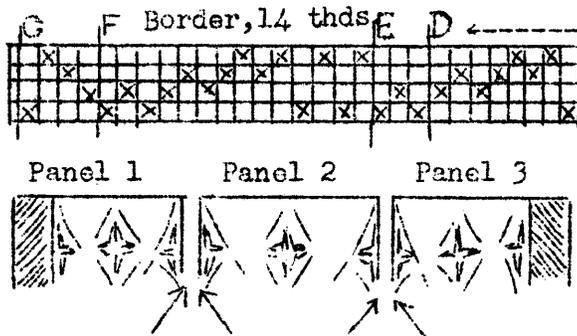


This distinctive, clean-cut pattern is one of the smaller bedspread motifs, and therefore a very good size for day-beds, couch covers and pillows. The star measures 4 inches across in the warp plan given here. Such a small interesting pattern as this would also make excellent portierres. The sample attached shows a warp and binder thread of 20/2 ply, and weft of homespun.

"THE STAR OF BETHLEHEM" PATTERN



WARP PLAN
 Width in reed, - 31 1/2 inches.
 Size sley, - 15- or 30-dent, 30 thds. per inch.
 Total No. of thds., - 943
 (For a 16-dent reed with 32 thds. per in. the width will be 29 1/2 inches in sley.)



THREADING PLAN for PORTIERRES
 Rt. Selvage, A-B, 4 thds. 2x - 8
 Rt. Border, B-C, 14 thds. 4x - 56
 Pattern, C-D, 116 thds. 7x - 812
 3 extra thds. D-E - 3
 Lft. Border, E-F, 14 thds. 4x - 56
 Lft. Selvage, F-G, 4 thds. 2x - 8
 Total - 943

THREADING FOR BEDSPREAD, THREE PANELS; 90" WIDE.

The two side panels, as shown above, should have wide borders on outside, with inside edge, (arrow) finishing at the center of a star, so as to match another half star in adjacent panel. Weave Panels 1 and 3 first, then change

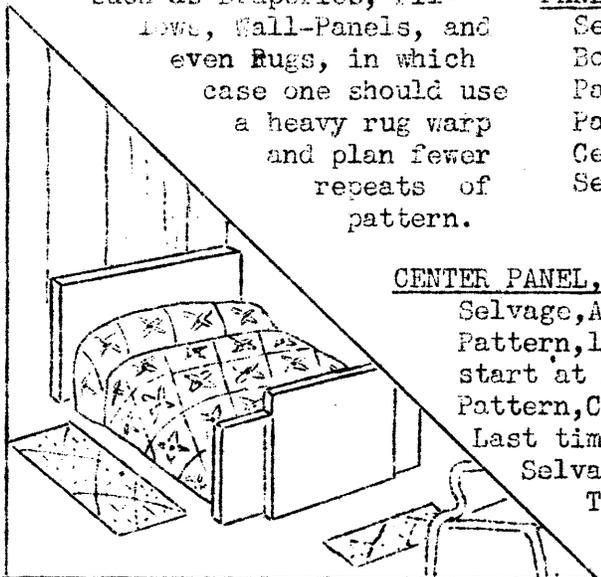
PANELS 1 and 3

Selvage, A-B, 2x - 8
 Border, B-C, 12 x - 168
 Pattern, C-D, 6x - 696
 Pat. Last Time, to Center of Star, C-H, 62
 Selvage for seam, 2x, 8
 Total 942

WEAVING DRAFT

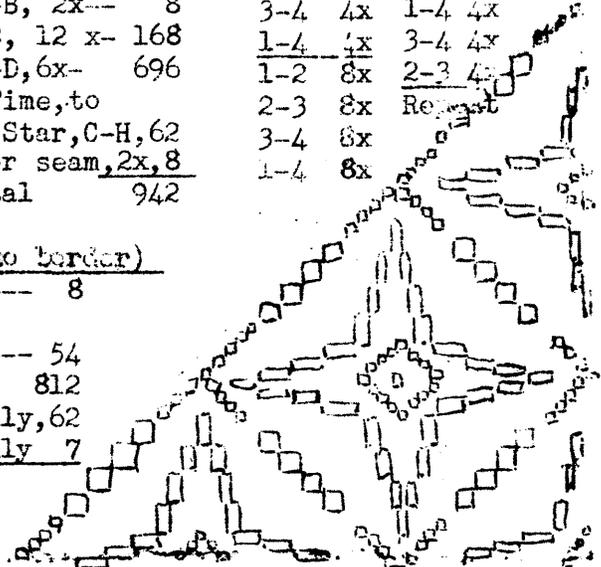
Border	1-2	4x
1-2	4x	2-3 4x
2-3	4x	3-4 2x
3-4	4x	4-1 4x
1-4	4x	3-4 2x
Repeat as desired	2-3	4x
	1-2	4x
	1-4	8x
Pattern	3-4	8x
1-2	4x	2-3 8x
2-3	4x	1-2 8x
3-4	4x	1-4 4x
1-4	4x	3-4 4x
1-2	8x	2-3 4x
2-3	8x	Repeat
3-4	8x	
1-4	8x	

This threading has the same border at both sides, and is adapted to any symmetrical use, such as Draperies, Pillows, Wall-Panels, and even Rugs, in which case one should use a heavy rug warp and plan fewer repeats of pattern.



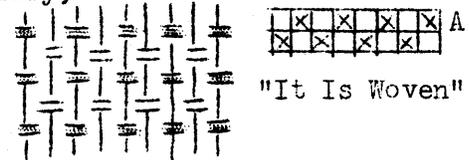
CENTER PANEL, NO. 2, (no border)

Selvage, A-B, 2x - 8
 Pattern, 1st time, start at H, -H-D - 54
 Pattern, C-D, 7x - 812
 Last time, C-H only, 62
 Selvage, - only 7
 Total - 943

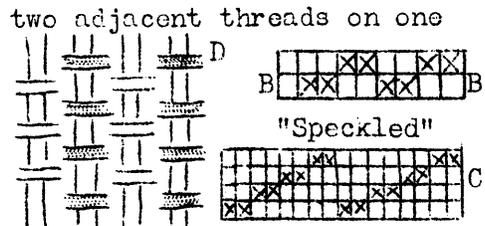


More about Indian Saddle Blanket Weaves! So that you can see its unusual effect, we are sending you an actual sample, woven with three colors of crochet cotton over carpet warp. You will of course use wool for weft, like attached bit of wool. One nice thing about this weave is the possibility it offers of making a soft blend of colors. No one of the three colors used stands out above the rest; the result is most pleasing, and the resulting blanket or rug is suitable to several color schemes. According to Gladys Reichard, author of "Navajo Shepherd and Weaver", (available at Cromaine Crafts for \$ 3.75), the Indians developed several typical Blanket Weaves as follows:

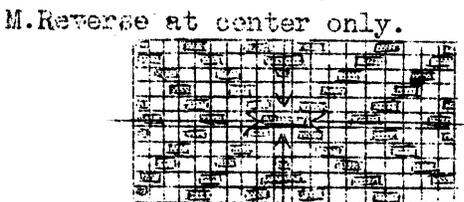
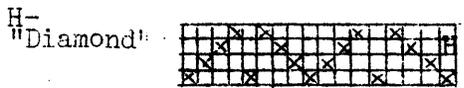
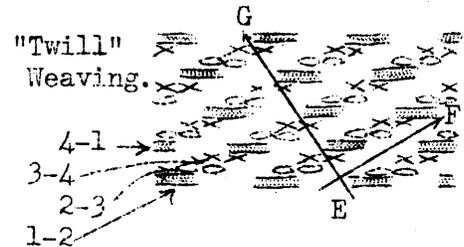
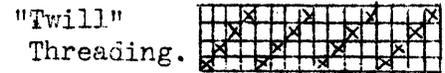
1. BLANKET, "IT IS WOVEN". In this, the threading is tabby, and the weave is of two colors, alternating, with two shuttles. At A you will see the effect of weaving vertical columns of color by using two colors in this way, a technique giving a color blend, fine for blankets or for a section of weaving in between other weaves.



2. "SPECKLED WEAVE". The threading is planned so that two adjacent threads on one harness alternate with two on the other harness. On a 2-harness loom the threading would be as shown at B, on a 4-harness, as shown at C. When woven with two alternating colors, the effect is as shown at D.



3. TWILL OR "BRAIDED". This is the type described in Leaflet 911, the threading being any twill pattern, the weaving done with one, two, but preferably three successive colors. A word regarding this type may enhance its value. The Weave. The succession of treading follows the same plan as for the regular twill weaving. Three successive colors are used, always in the same order. The texture of the pattern, along a diagonal line, seems to be quite independent of the trend of the colored stripes of the design, which appear to go in the opposite direction. For instance in the sketch at the right, the texture of the pattern goes from left — right, as at E-F, while the design appears in colored stripes going from right — left, at E-G, after the weaving has been finished. Reversing. Both the colors and the treading should be reversed at the same point. Follow chart below as far as 1-2, black. To reverse, read upward, giving 4-1, gray; 3-4, red, etc. The succession of colors changes from black, red, gray, to gray, red, black. Readdown:

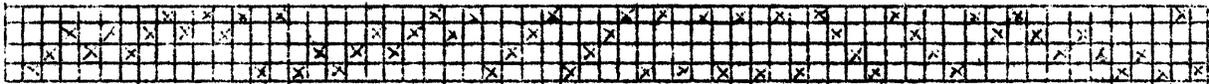
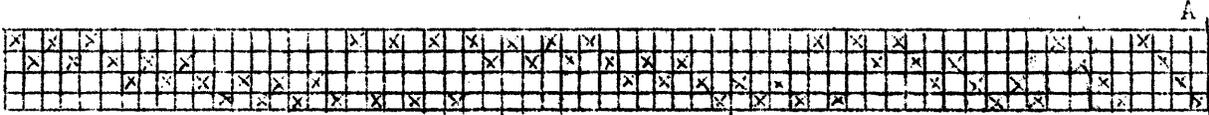


- | | | |
|--------------|--------------|-----------------------|
| 1-2, --black | 1-2, --red | 1-2, --gray |
| 2-3, --red | 2-3, --gray | 2-3, --black |
| 3-4, --gray | 3-4, --black | 3-4, --red |
| 4-1, --black | 4-1, --red | 4-1, --gray |
| | | 1-2, --black. Reverse |
| | | 4-1, --gray, etc. |

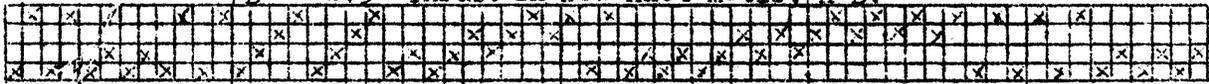
4. "DIAMOND". This weave is like Twill, except that there is a reverse in the threading, as at H, and the resulting weave makes zig-zags horizontally, as well as vertically, as shown at J, K. One may weave a closed Diamond, as at L. A very pretty way to thread the Diamond Saddle Blanket is to make the reverse of the threading come at the center, one reverse only, then reverse only once at the center when weaving. The result is shown at M. This is most effective.

Called Also Maple Leaf and Double Muscadine Hulls.

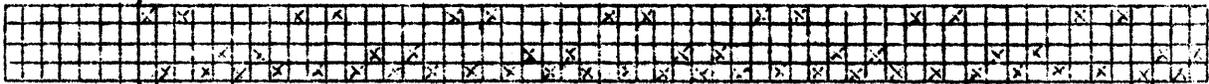
This symmetrical Bow-Knot Pattern is a delightful one to use in the home. Because of the nice balance of the Bow-Knots against the square portions of design between, it weaves up into a good-looking pillow cushion; and one Bow-Knot alone may be planned for a pin-cushion, with a decorative button at the center where the top and bottom are caught together to form the center of a four-leaf clover. Although the pattern seems a long one, the threading is not difficult and well-worth the effort involved. If you wish only one repeat of the Bow-Knot, use the plan for the pin-cushion given below, with allowance for selvage edge to turn under for seams.



B 173 Thrds. in Bow-Knot Motif, A-B.

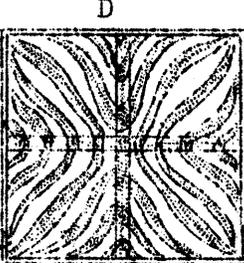


C 67 Thrds. in Table or Square Motif, B-C.



WARP PLAN FOR PILLOWS, RUNNERS

Material: Warp, 20/2 Cotton.
 Pattern Weft, Crochet Cotton
 Width in Sley: 22 inches.
 Threads per in. 30 (or 32)
 Total No. of Thrds: 653



NARROW WARP PLAN FOR PIN-CUSHION

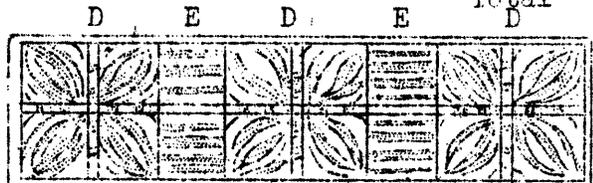
Material: Same as for Pillow.
 Tabby Weft, Same as Warp.
 Width in Sley: 6 1/2 inches.
 Threads per in. 30 (or 32)
 Total No. of Thds: 193

THREADING PLAN: The pattern consists of two alternating motifs, A-B, the Bow-Knot; B-C, the table in between. Thread as follows:

A-B-----	173
B-C-----	67
A-B-----	173
B-C-----	67
A-B-----	173
Total	653

THREADING PLAN:

Selvage: 3,4,1,2,3,4,1,2,3,4,--10	
Pattern, A-B-----	173
Selvage, 4,3,2,1,4,3,2,1,4,3,--10	
Total	193



Alternating Motifs.

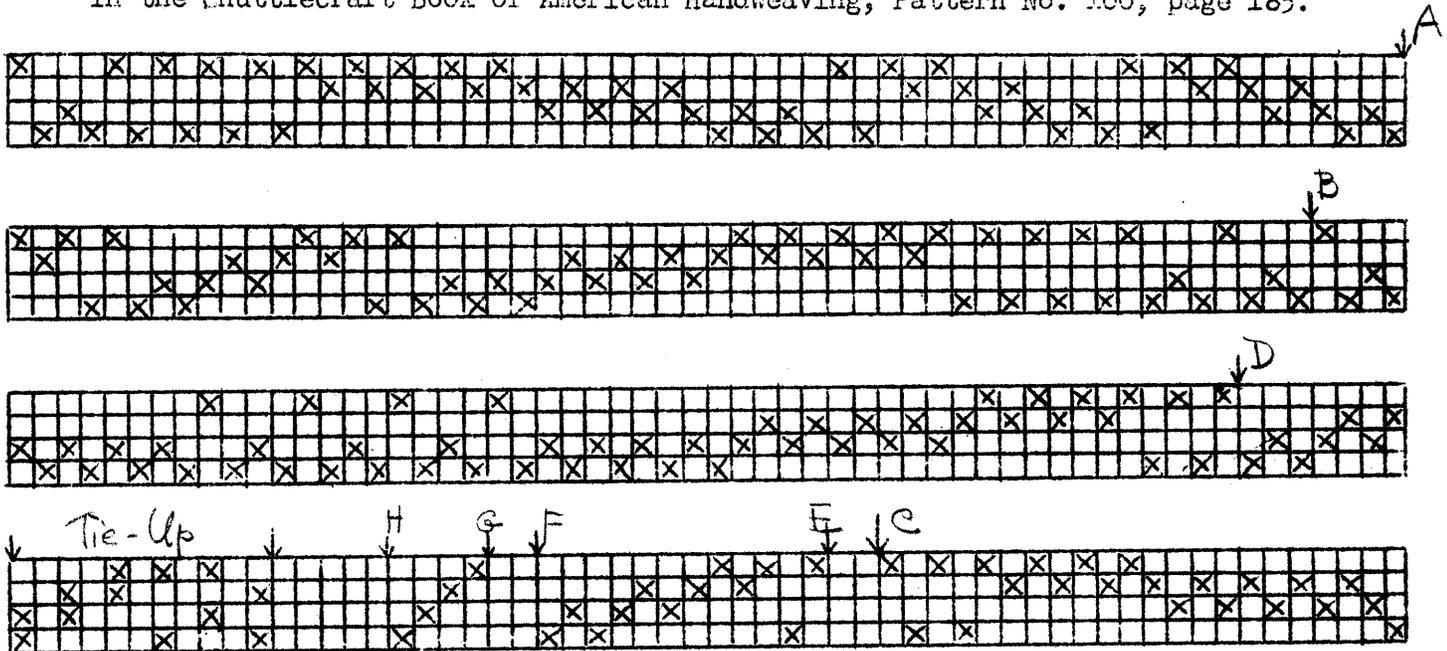
WEAVING GUIDE: Tabby after each shot.

Bow-Knot

<u>Motif, D:</u>	3-4	4x	2-3	4x
1-2	once	4-1	4x	3-4
2-3	once	1-2	6x	4-1
3-4	once	2-3	6x	1-2
4-1	once	3-4	8x	2-3
1-2	twice	4-1	6x	3-4
2-3	twice	1-2	8x	4-1
3-4	twice	2-3	6x	1-2
4-1	twice	3-4	6x	2-3
1-2	4x	4-1	4x	3-4
2-3	4x	1-2	4x	4-1

This last section, 4-1, 10 x forms a block at center of pattern. Reverse from the 4-1 block to beginning. After weaving Bow-Knot, D, weave the Table, E, as follows: 4-1 4x
 2-3 4x.
 Repeat to form a square, then weave section D, Bow-Knot, again. Alternate D, E.
 In weaving pin-cushion, simply weave one complete section of Bow-Knot motif, D.

The Wheel-of-Fortune pattern is a Colonial pattern, found in its best form in the Shuttlecraft Book of American Handweaving, Pattern No. 100, page 185.



This is one of the most satisfying of bedspread patterns, its layout of circles alternating with motifs suggestive of squares, giving it a rather restful rhythm.

The plan below is designed for a 32" loom. The threading is planned for three panels, with the center panel having each side ending in a half wheel, which in turn will meet a half wheel on the inside edge of each side panel. (See sketch). The outside edge of each side panel ends in a border and a selvage.

WARP PLAN:

Warp: 20/2 ply cotton, or 24/3 ply.
 Weft: Pattern Weft, Homespun Wool or Shetland. Tabby Weft, like warp.
 Thds. per in. 32, 2 per dent in 16-dent reed, (or 2 per d. in 15-dent reed)
 Width in Sley: 30 1/2"
 Total No. of Thds. 980.

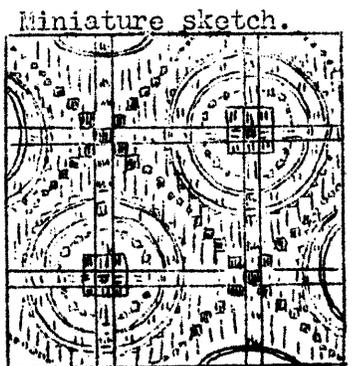
THREADING PLAN:

Center Panel, starting with half wheel,
 Pattern, B-C only-----134
 Whole pattern, A-C, 196 thds. 4x-----784
 Pattern, A-B only-----62
 Total 980

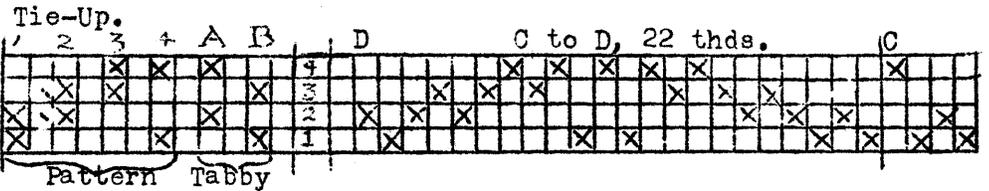
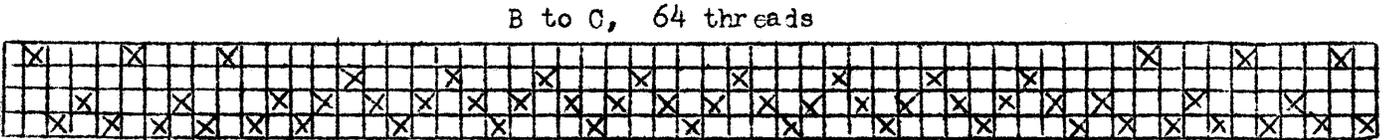
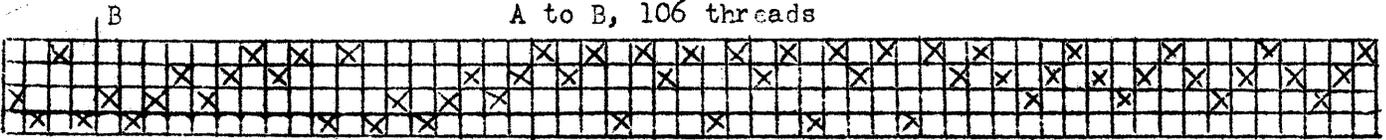
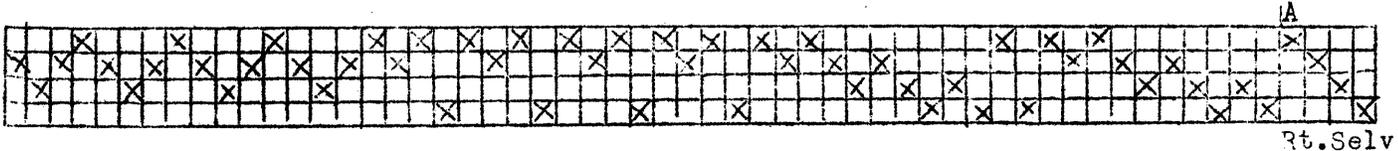
Side Panels, (same threading for each)
 Count off 135 threads at left side, pull out of heddles. Last thread left in will be through Harness 1, at D. Rethread as below, starting after A-D-----123.
 Pattern, B-C-----134
 Whole Pattern, A-C, 196 thds. 3x----- 588
 Fourth time, A-D only----- 123
Rethread: Border E-F, 12, 10x----- 120
Portion Selvage, G-H, 15 thds.-- 15
 (Rep. Solv. to 15th Thd.) Total 980

WEAVING PLAN:

<u>Border:</u>		<u>Pattern, Part 2.</u>	
1-2 2x	} Repeat 10 x.	4-1 4x	
2-3 2x		3-4 6x	
3-4 2x		2-3 8x	
4-1 2x		1-2 8x	
		4-1 2x	
<u>Pattern: Part 1</u>		1-2 2x	
1-2 2x	} Repeat Twice	4-1 2x	
2-3 2x		1-2 2x	
3-4 2x		4-1 2x	
4-1 2x		1-2 2x	
1-2 4x		4-1 2x	Repeat
2-3 6x		1-2 8x	Part 1
3-4 8x		2-3 8x	then
4-1 8x		3-4 6x	Part 2,
1-2 2x		4-1 4x	etc.
4-1 2x			
1-2 2x			
4-1 2x			
1-2 2x			
4-1 8x			
3-4 8x			
2-3 6x			
1-2 4x			
4-1 2x	} Repeat Twice		
3-4 2x			
2-3 2x			
1-2 2x			



This sunflower pattern will make an attractive rug, and the same pattern may be threaded with finer cotton for pillows, runners, etc. This is an arrangement of Pattern No.137, P.200, of Shuttlecraft Book of American Handweaving, by Atwater.



The pattern is so arranged as to weave dark colored blocks at the corners and center, and light blocks on sides and ends. The other side will be the reverse.

Thread Left Selvaie, .1,4,3,2,1.

WARP PLAN

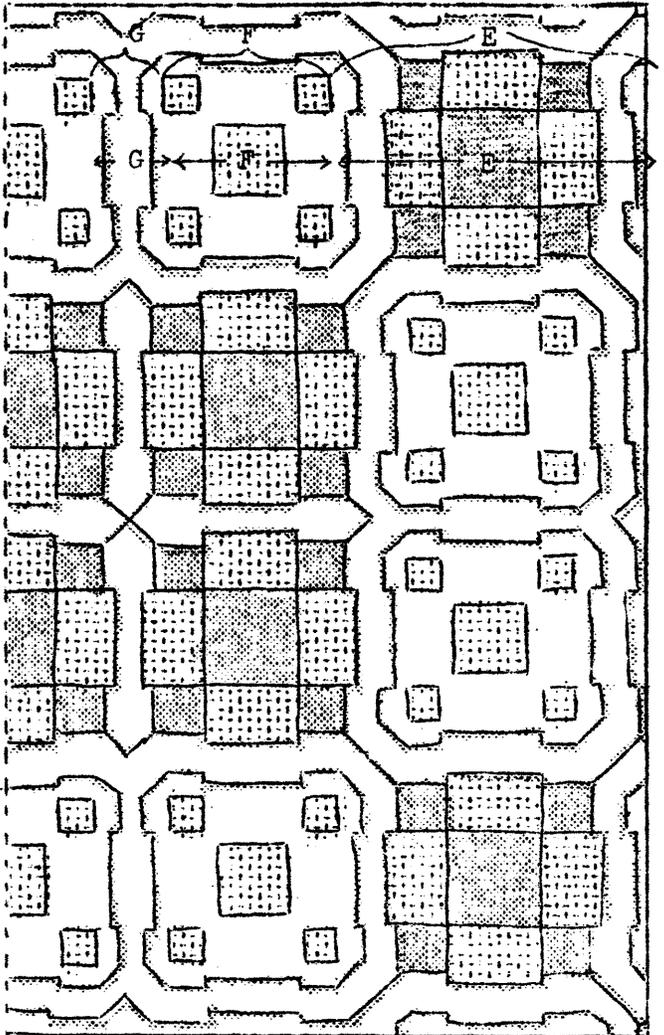
Warp: 8/4 carpet w.
 Filler: Rugro, rags,
 if all one color.
 Tabby: Same as warp.
 Width in sley: 28 1/2"
 Total No.Thds. 457

THREADING PLAN

Rt;Selvage ----- 4
 A-B- - - - - 106
 B-C- - - - - 64
 C-D- - - - - 22
 B-C- - - - - 64
 C-D- - - - - 22
 B-C- - - - - 64
 A-B- - - - - 106
 Left Selvage - 5
 Total ----- 457

WEAVING PLAN : Weave E, F, G, F, G, F, E.

Large Corner Square, E.	4-1 1x	2-3 1x
1-2 2x or more, depending on filler	3-4 2x	1-2 1x
2-3 2x	2-3 2x	Rep. 7x
3-4 2x	1-2 2x	2-3 1x
4-1 2x	4-1 2x	1-2 2x
1-2 2x	3-4 2x	4-1 1x
2-3 2x	2-3 2x	1-2 1x
3-4 2x	1-2 2x	Rep. 3x
4-1 once		4-1 1x
3-4 once	Light Sq. at F.	Diamond bet.sqs,G.
4-1 once	4-1 1x	1-2 2x
3-4 once	1-2 1x	2-3 2x
4-1 once	Rep. 3x	3-4 2x
3-4 once	4-1 1x	4-1 4x
4-1 once	1-2 2x	3-4 2x
		2-3 2x
		1-2 2x



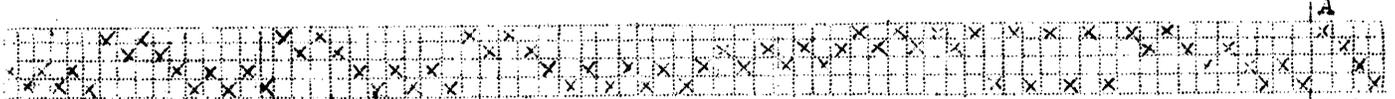
For two colors, use dark color for 1-2, 3-4, and light color for 2-3 and 4-1.

PINE BLOOM PATTERN IN A RUG WITH FOUR CORNERS

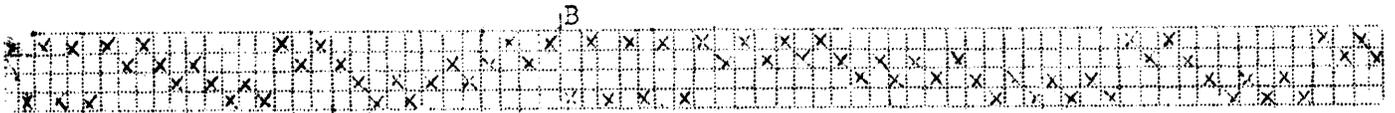
Leaflet No. 922

It is also called Isle of Patmos or Star of the Sea.

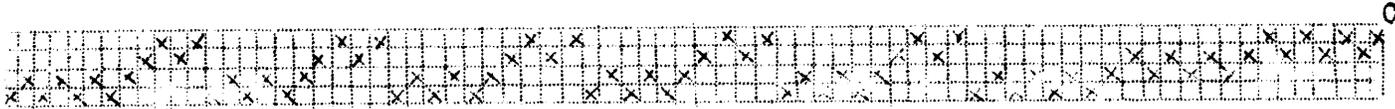
Adapted from Draft No. 16, P. 165 of Shuttlecraft Book of American Handweaving.



Sel. A



B



C

The pattern as given in Mrs. Atwater's book, is a popular one for bedspreads. The rug pattern is planned to match such a spread. The original draft was used both in the South and New England; ranks high with weavers.

Sel. D



WARP PLAN

Warp: 8/4 carpet warp.
 Weft: Pattern weft, Rugro or rags of one color. Tabby weft, like warp.
 Thds. per in. 16
 Width in Reed: 22 1/4"
 Total No. of Thds. 355
 Note: With 12 thds. per in. width will be 30".

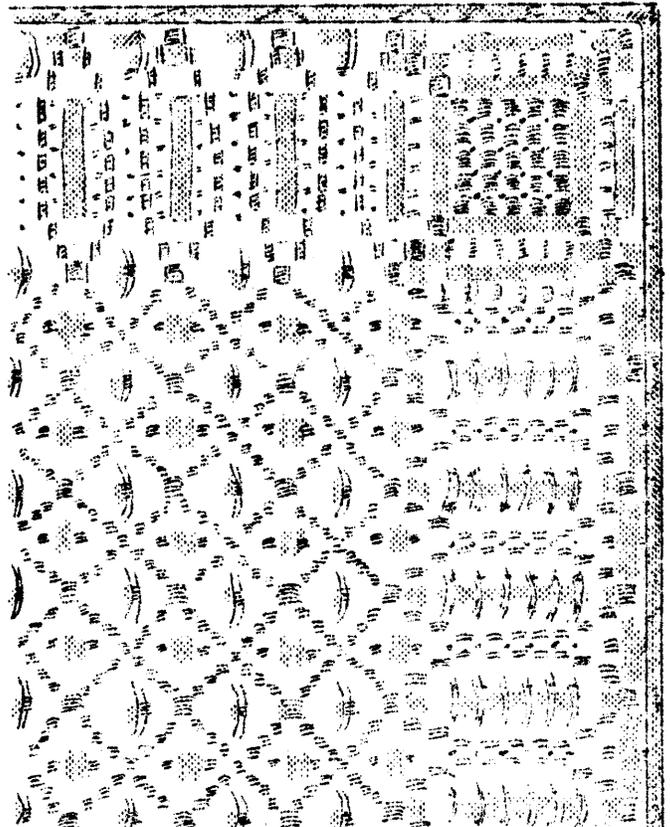
THREADING PLAN

Selvage, 1,2,3,4, - - - - - 4 thds.
 Pattern, (Corner) A to B, 103 "
 Pattern, cont., (center motif) B to C, 32 thds.
 Repeat 4 times - - - - - 28 "
 Pattern, cont. C to D, (corner) 106 "
 Selvage, 4,3,2,1 - - - - - 4 "
 Total - - - 355 "

The threading plan given above makes a bath-mat 22" wide. To make a wider rug, repeat B to C an additional time for each 2" more of width desired.

WEAVING PLAN: Follow each shot with tabby.

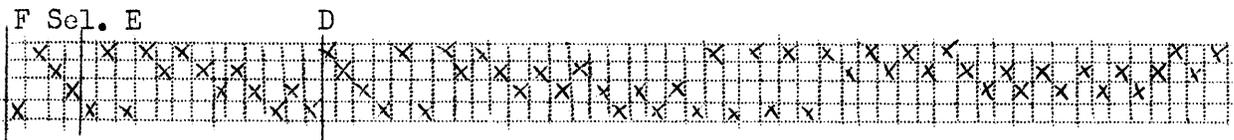
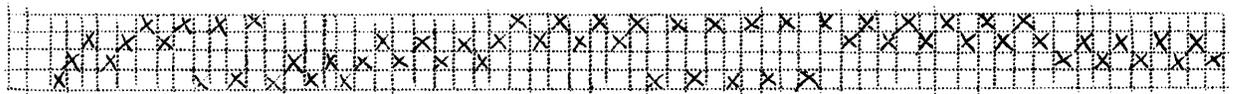
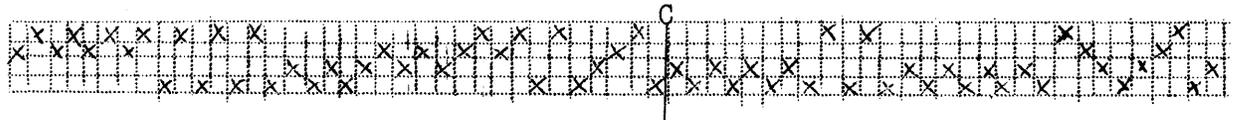
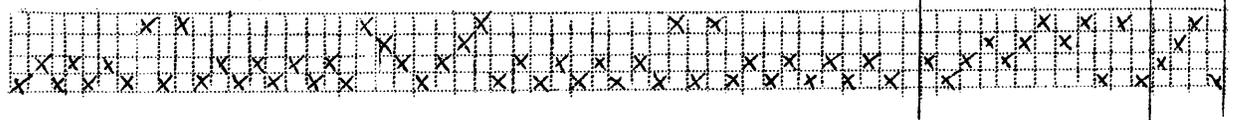
Border:	Center of Rug:	Border:
1-2, 2x	3-4, 2x	4-1, 4x
2-3, 2x	2-3, 2x	3-4, 4x
3-4, 2x	1-2, 2x	2-3, 4x
4-1, 4x	3-4, 2x	1-2, 4x
3-4, 4x	1-2, 2x	3-4, once
2-3, 4x	2-3, 2x	1-2, 3x
1-2, 4x	3-4, 2x	3-4, once
3-4, once	4-1, 4x	1-2, 3x
1-2, 3x	Repeat above	3-4, once
3-4, once	center motif	1-2, 3x
1-2, 3x	as desired.	3-4, once
3-4, once	Finish with:	1-2, 3x
1-2, 3x	3-4, 2x	3-4, once
3-4, once	2-3, 2x	1-2, 4x
1-2, 4x	1-2, 2x	2-3, 4x
2-3, 4x	3-4, 2x	3-4, 4x
3-4, 4x	1-2, 2x	4-1, 4x
4-1, 4x	2-3, 2x	3-4, 2x
	3-4, 2x	2-3, 2x
		1-2, 2x



Creative Crafts,

This very beautiful radiating pattern makes a figure resembling a four-leaf clover, with four large leaves radiating from the center composed of a table. As planned here, and woven as drawn in, the draft will weave into a 16-inch square, just the right size for a pillow, table mat, or a figure of a large bedspread. The pattern is adapted from Draft No. 113, p. 191, of Mary Atwater's "Shuttlecraft Book of American Handweaving."

B-Border-- A Selvage



WARP PLAN:

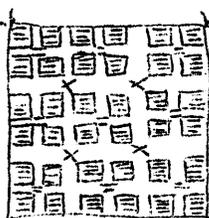
Warp: 30/2 cotton or 20/2 for slightly heavier texture.
 Weft: Pattern: Frostone, Fabri Wool or Crochet Cotton. Tabby, same as warp.
 Thds. per in. 32, 2 per dent in 16 d.
 Width in reed: 16 1/2 in.
 Total No. of Thds. 525.

WEAVING PLAN, Cont.

4-1 6x	Then add center of entire pattern:
3-4 6x Cont.	1-2 8x
2-3 8x 1-2 1x	4-1 4x
3-4 8x 4-1 1x	1-2 8x Repeat
4-1 8x 3-4 1x	4-1 1x this col-
3-4 6x 2-3 1x	3-4 1x umn, then
2-3 6x 1-2 8x	2-3 1x finish
1-2 4x Reverse	1-2 1x center
4-1 4x This is	2-3 1x table:
3-4 3x center of	3-4 1x 1-2 8x
2-3 3x one bow.	4-1 1x 4-1 4x
	1-2 8x

THREADING PLAN:

Selvage, - - - - - 4
 Border, A-B- - - - - 12
 Pattern, start at C, 1,4,3,2,1, etc 208
 C-D - - - - -
 Whole Pattern, C-E- -284
 Border at left, E-F 13
 Left Selvage, 2,3,4,1-- 4

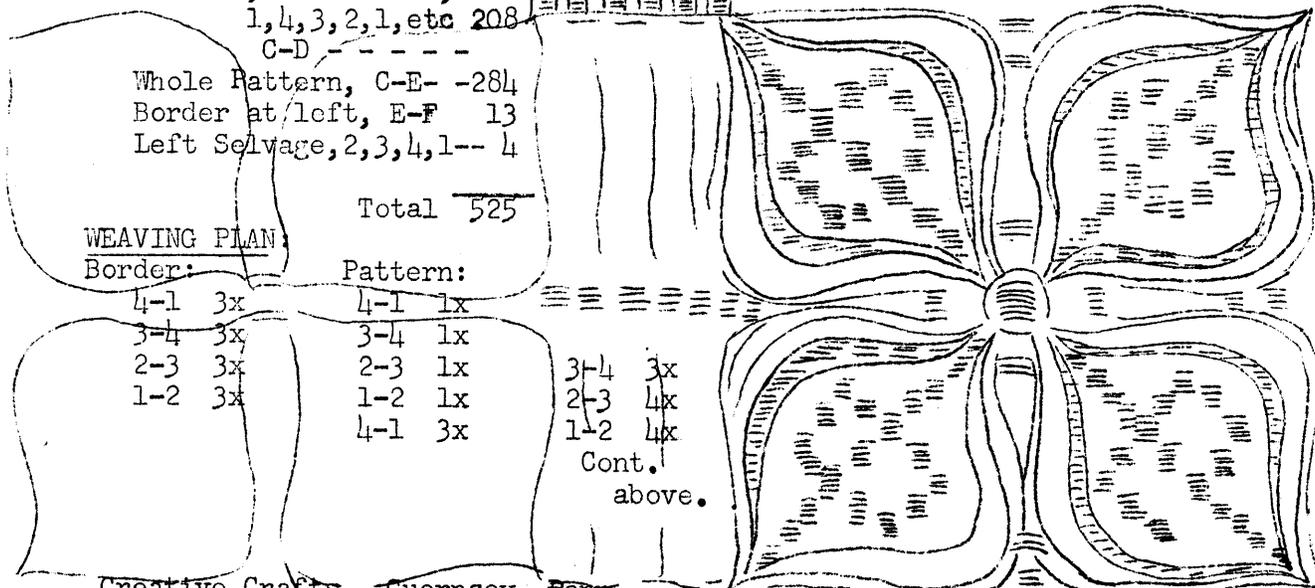


Total 525

WEAVING PLAN

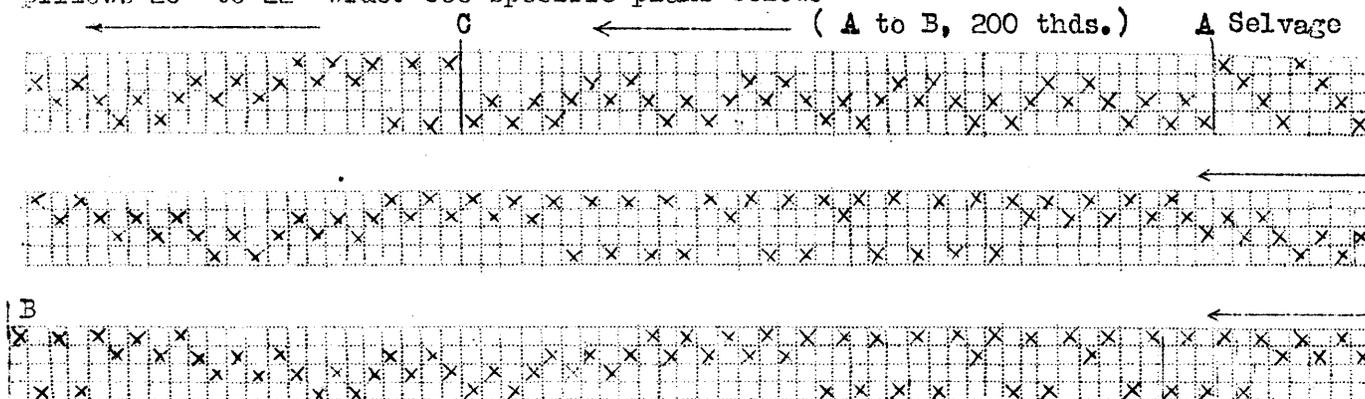
Border:	Pattern:
4-1 3x	4-1 1x
3-4 3x	3-4 1x
2-3 3x	2-3 1x
1-2 3x	1-2 1x
	4-1 3x

3-4 3x
 2-3 4x
 1-2 4x
 Cont. above.



Here's a "good-luck" pattern, the "Four-Leaf Clover", with four leaf-like parts projecting from a Cross at their center. The pattern is adapted from the pattern of this name in Mary Atwater's Shuttlecraft Book, Page 174, No.63.

This pattern would make attractive rugs, pillows and bedspreads, for its parts make a charming symmetrical design of interest and beauty. One complete motif, with Tables at four corners, makes an 8" runner or square doily, (threads set at 30 per inch) useful for a vase-mat, effective when woven with green and an addition of a bright color as directed below. (See starred portions,*, for addition of second color. With two full repeats the pattern makes a runner 15" wide; with three repeats, pillows 20" to 22" wide. See specific plans below.



WARP PLAN:

Warp: 20/2 ply cotton.
 Weft: Pattern-weft, Cro.
 Cot. or Fabri Wool,
 Tabby-weft, like warp.
 Thds. per inch, 30 or 32.

THREADING PLAN:

For Square Vase Mat, about 8" square:
 Selvage - - - - - 8
 Pattern, A to B, - - - - 200
 Pattern, A to C only - - 39
 Selvage - - - - - 8
 Total - - - - - 255
 With thds. set 30 per in., this makes a width of 8 1/2".
 With 32 per inch, width, 8".

For Runner, about 15" wide:
 Thread as above, but repeat entire pat. A to B, 2x.
 Total thds. 455
 Thds. set 30 per in., width 15".
 Thds. set 32 per in., " 14 1/4".

WEAVING PLAN:

Selvage Border:
 1-2, 2-3, 3-4, 4-1
 Repeat 2 times.

Section X, Table:
 1-2, 4x
 2-3, 4x
 Repeat 3x, end with 1-2, 4x.

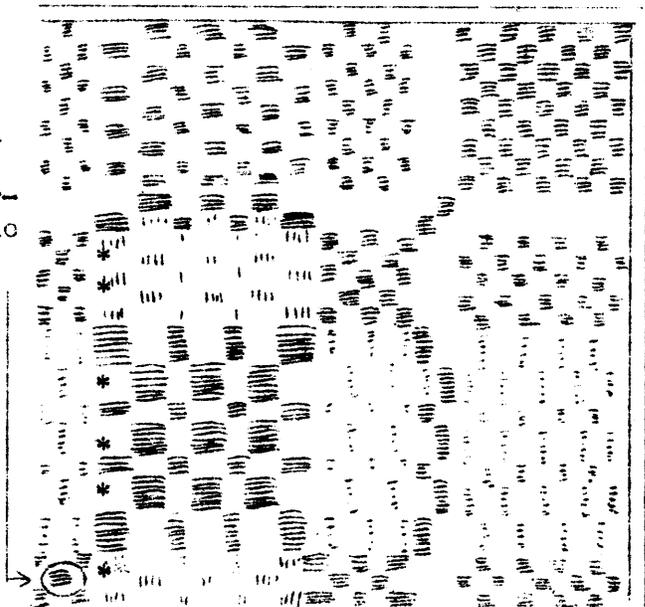
Section Y:

Leaves & Cross,
 4-1 5x
 3-4 5x
 2-3 5x
 1-2 4x *
 2-3 4x
 1-2 4x *
 2-3 5x
 3-4 8x
 4-1 8x *
 3-4 2x
 4-1 4x *

Sec. Y, Cont.

4-1 8x *
 3-4 8x
 2-3 5x *
 1-2 4x *
 Reverse at 1-2, center, taking 2-3, 5x next etc.
 Continue to beginning of Y.
 Weave X, then selvage.

This sketch shows 1/4 of pattern only, - one corner, one leaf & Center.



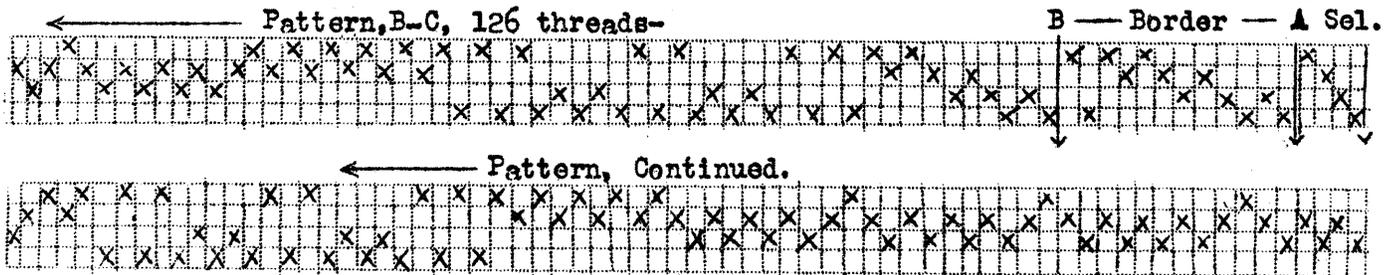
For Pillows about 22" wide:
 Thread as above, but repeat A to B 3x. Total thds. 655.

For Rugs 28 1/2" wide:
 Use Carpet Warp at 16 per inch.
 Thread as above with two repeats of A to B, total thds. 455.

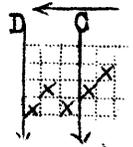
The Sun, Moon and Stars pattern is a favorite for bedspreads and pillows. It is beautifully balanced, with a large central table and four stars, one at each corner. It belongs to the group of Star and Wheel Patterns with Cross or Diamond. (See Shuttlecraft Book, by Atwater, P.177, Pattern 74.) There is a fine example of a coverlet woven in this pattern at the Smithsonian Institute, Washington, D.C.

The name of the pattern, given in Colonial days, seems especially suitable for the making of gifts at Christmastime, when one thinks of Starlit skies and the crystal clear of the heavens. A runner or pillow, perhaps a purse, woven in this pattern would make a timely gift. Our studio sample was made on a white warp with tabby weft of midnight blue or navy 20/2, and pattern weft of 10/3 strand or crochet cotton, Ming Gold. This gives the effect of gold "Sun and Moon" on midnight blue background.

The pattern below is given in several widths. The 13" width, weaving down to width of 12", makes a good sample square for the weaver who is planning woven Colonial squares



WARP PLAN: For a pillow, 17" square.
 Width: 17½", weaves down to 17".
 Threads per inch: 32
 Dent Reed: 16, 2 per dent, 32 per in.
 Total No. of Thds. 563



THREADING PLAN: (1)	No. of Threads
Selvaige, Harnesses 1, 2, 3, 4 - - - -	4
Border, A to B, 12 thds. Repeat 2x - -	24
Pattern, B to C, 126 threads, Rep. 4x -	504
Add C to D, 3 extra threads - - - -	3
Border backwards, B to A, 2 times - -	24
Left Selvaige, 4, 3, 2, 1 - - - - -	4
Total -	563

WEAVING PLAN: For Pillow, Cushion, Coverlet, Runner or Towel Border.

Border:
 Harnesses 1&2, 3 times
 2&3 " "
 3&4 " "
 4&1 " "

Repeat as many times as repeated in threading.

Pattern:
 *1-2 3x
 2-3 3x
 3-4 3x
 4-1 5x
 1-2 4x
 4-1 4x
 1-2 4x
 4-1 5x
 3-4 9x
 2-3 8x
 3-4 2x
 2-3 8x
 3-4 2x
 2-3 8x
 3-4 2x
 2-3 8x
 3-4 2x
 2-3 8x
 3-4 9x

PLAN FOR A COVERLET, 85" wide on 32" loom. (2)

Two Side Panels: Width 32" each.
 Border, A to B, 12 thds. Rep. 22x - - 264
 Pattern, B to C, 126 thds. Rep. 6x - - 756
 Add extra thds. C to D - - - - - 3
 Total - 1023

Center Panel: Width 24", weaves to 23":
 Omit border, simply take out thds.
 Use Pattern Part only, B to C,
 Thread this 6 times (126) - - - 756
 Add 3 extra threads, C to D - - - 3
 Total - 759

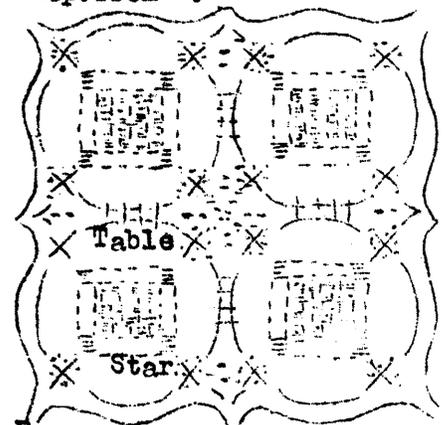
TOWEL WIDTHS: Use Threading Plans (1)

13" Wide: Thread as above, but repeat B to C, 3 times only - - - 437

18" Wide: Thread as above, add 16 selvaige each side B to C, 4 times as given - 595

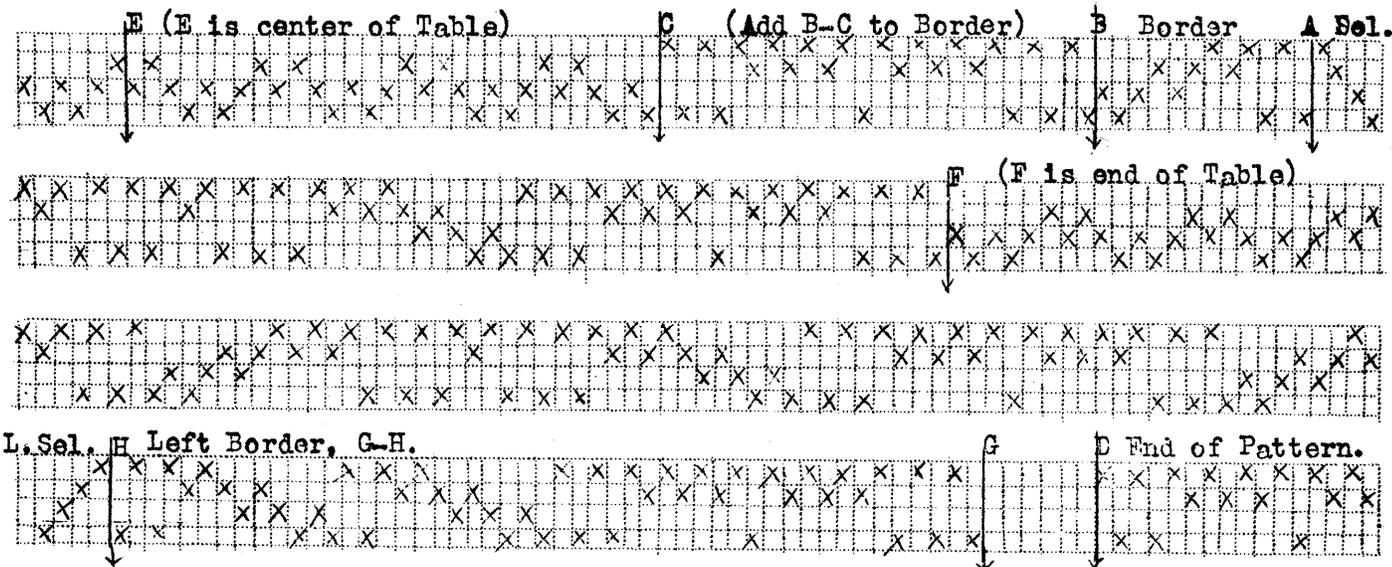
SMALL RUNNER: 9" wide. Repeat pattern, B to C, 2x only, Total threads - - - - - 311

PIN CUSHION: 5" wide, Repeat B to C, once only, Total threads - - - - - 185



The Queen's Delight Pattern is excellent for coverlets, pillows and rugs. Its design has a rather tailored effect, due to an alteration of flat tables, see X below, with larger sections of stars and roses, Y. The pattern belongs to the family of "Stars and Roses with a Table". (Shuttlecraft Book, P.174, No.61).

We have adapted this pattern to use in the bedroom, with draperies and rugs to go with the coverlet. On a 32" loom use pattern given here, taking out one repeat of pattern from C-D. This gives two side panels. For the center, either take out or rethread border to more repeats.



WARP PLAN:	COVERLET	PILLOW	RUG
Width in Reed:	42 (or 40)	19" (or 18")	32" (or 30)
Thds. per inch:	30 (or 32)	30 (or 32)	15, (or 16)
Total Thds:	1258	573	480

Note: Figures in brackets for 16 or 32 per in.

Note: Coverlet pattern goes to center of spread. Two panels will make complete all-over effect with borders at each side.

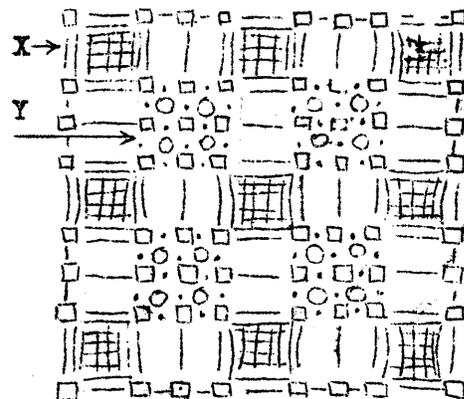
THREADING:	COVERLET	PILLOW	RUG
Selvage - - -	4	Selvage - - 4	Selvage, 3, 4, 1, 2, 3, 4, - - - - 6
Border, A-B, (12)		Bor, A-B, 2x, 24	Main Pattern only, no border,
Repeat 15x -	180	Add B-C - 24	Repeat 2 times (204) - - 408
Add B-C - - -	24	Pat. C-D, 408	Add Table, C to E - - - - 60
Pat. C-D, (204)		(Rep. 2x)	Left Selvage, 4, 3, 2, 1, 4, 3, - - 6
Repeat 5x -	-1020	Last time	Total - - 480
Add C to E only -	30	C-F, only 60	
Total -	1258	L.Bor. G-H 49	Star: □
		L.Sel. - - 4	Rose: ○
		Total 573	

WEAVING PLAN:

Border:	Main Pattern:	Y, Continued
4-1, 4x	X: TABLE:	2-3, 4x
3-4, 4x	1-2, 4x	3-4, 6x
2-3, 4x	2-3, 4x	4-1, 6x
1-2, 4x	Rep. to	3-4, 2x
Repeat as	square.	4-1, 6x
desired.	Finish	3-4, 6x
4-1, 6x	with:	2-3, 4x
3-4, 6x	1-2, 4x	1-2, 4x
4-1, 2x		Rep. Y, 2x, Add:
3-4, 6x	Y. STARS, ROSES	4-1, 6x
4-1, 6x	4-1, 6x	3-4, 6x
Once only.	3-4, 6x	4-1, 2x
	4-1, 2x	3-4, 6x
	3-4, 6x	4-1, 6x
	4-1, 6x	

Weave the coverlet and other items by alternating Table X and Stars and Roses, Y. Finish all with X, then border backwards.

Plan of Pillow



X, Table. Y, Stars & Roses.

This spacious development of alternating large star and rose motifs shows how two quite different units may be balanced in a pleasing pattern. It is one of those arrangements that rather insists on being woven as drawn in, and of a single color. Otherwise, its nice all-over effect would be broken. If you wish to use two colors, change the color as you pass from one area to the other, doing one area, such as, a, in the first color, the other area in the second, b.

From this pattern you can also obtain a conventional border, c, and a border with a twill effect, d.

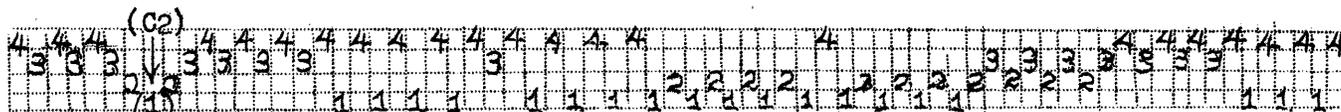
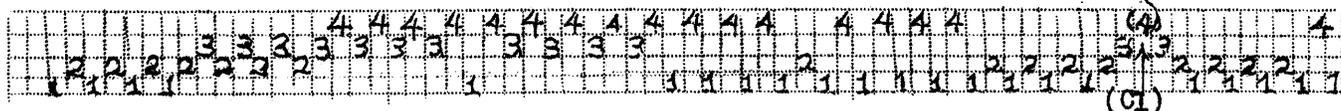
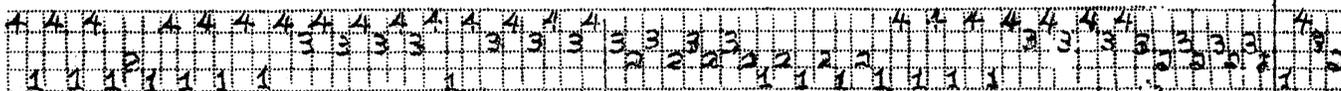
There are two definite centers to the pattern. Reverses are made from these points. The pattern weaves into a lovely all-over surface effect useful for heavy pattern cloth, pillows, couch throws, etc. It is charming woven in the Honeycomb technique, see Leaflet 917. The centers are marked C1 and C2. One pattern repeat, 8 in.

In weaving, adjust number repeats for each block, to round out figures.

BALANCED FLORAL PATTERN

D

A Selv.



L. Selv. B

WARP PLAN: Warp: 20/2 or 24/3

Warp: 20/2 or 24/3

Pattern Weft: Cro. Cot.

Tabby Weft: Same as Warp

Thds. per in. 30 or 32

Width for pillow: 19"

Total No. thds: 568.

THREADING PLAN:

Selvage: (4) 6x.....24

Pat: A-B(24)2x- 484

Last time, A-D

only.....36

Left Sel: (4) 6x.....24

Total 568

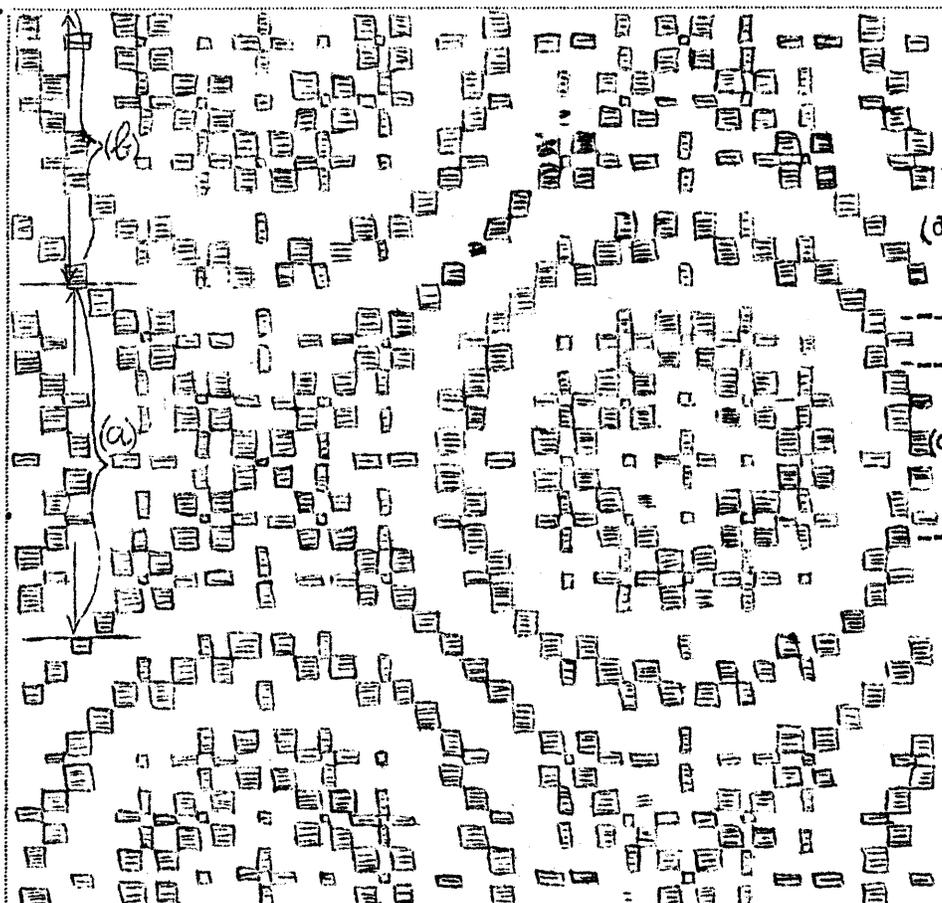
WEAVING PLAN:

Border:	Cont. 1st Mot
2-3 once	1-2 2x
3-4 "	4-1 6x
4-1 "	1-2 6x
1-2 "	2-3 once

Rep. 6x
3-4 2x(C1)
Reverse to*

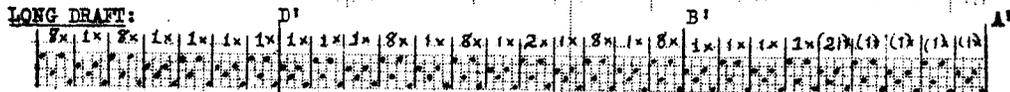
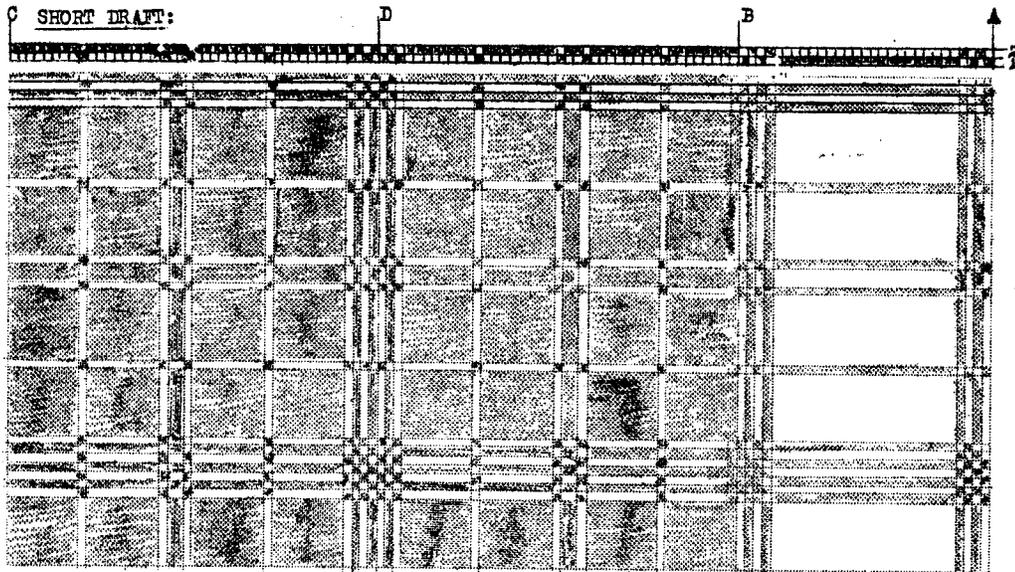
1st Motif	2nd Motif
*2-3 6x	**1-2 6x
3-4 6x	4-1 2x
4-1 6x	1-2 6x
1-2 6x	4-1 6x
2-3 6x	3-4 2x
3-4 6x	4-1 6x
4-1 2x	3-4 6x
3-4 6x	1-2 2x(C2)

Reverse to **



2-MOTIF SUMMER-AND-WINTER COVERLET for a 4-HARNES LOOM Leaflet 932
Creative Crafts School

The Summer-and Winter technique is excellent for coverlets, for the weft threads are held firmly down by every fourth thread of warp. This makes it possible to use the better threads for weft, such as raytone, silk, boucle's etc. without danger of their wearing out, catching or rubbing. Summer-and-Winter patterns are built upon square symmetrical lines, and these are appropriate for modern decoration; while the nature of any hand-woven spread makes it suitable for colonial interiors as well. So with our Summer-and-Winter coverlet, we find a medium to suit almost any home.



EXPLANATION OF DRAFTS:

Each cross in Row 1 above, see A, refers to one group of 4 thds, to be threaded: 1,3,2,3.

Each cross in Row 2 above, refers to one group of 4 thds. to be threaded: 1,4,2,4.

Thus the long draft is 4 times as long in notation as the short draft.

In Long Draft, at A', we see first cross of short draft on Row 1, at A above, developed into 1,3,2,3, once, (1x). Next cross on Row 2, becomes: 1,4,2,4, 1x. Next cross on Row 1 becomes; 1,3,2,3, 1x. Next cross on Row 2 becomes: 1,3,2,3, 1x. Next series of crosses on Row 1, (21 crosses) becomes: 1,3,2,3, 21x. etc.

THREADING PLAN: The above drafts refer to one complete repeat of pattern. Thread as follows for panel of Coverlet 42" wide: (Start at D' for border)

WARP PLAN: Warp, 20/2 or 24/3	Border: D' to C', 42 groups, 168 threads - - - 168
Tabby, Same.	Pattern: A' all through to C;
WEFT: Fabri Yarn (Bernat's)	112 groups, 448 thds. repeat twice - - - 896
or Raytone, or Perle 5.	Last Time: A' to D' only, 70 groups, 280 thds. - 280
Thds. per in: 32	Total - - - 1344
Width in Reed: 42"	FOR 32" PANELS: (3 panels, total width, 88")
Total No. Thds: 1344.	Center Panel: A-C, 2x --- 896 For two side panels,
WEAVING PLAN:	Add A'-B' --- 116 simply take out the
	Total - - 1012 116 thds. of A-B.

The tabby of Summer and Winter is always: 1&2, and 3&4. Alternate these shots. For the pattern weft, use thread heavier than warp; for tabby, thread a bit finer.

The **SHORT DRAFT** becomes ones guide for weaving. Each cross in draft is woven as follow

Each x on Row 1: Pattern, 1-3;	Tabby, 1-2	Each x on Row 2: Pattern, 1-4;	Tabby, 1-2
" " , 2-3;	" " , 3-4	" " , 2-4;	" " , 3-4
Call this Block (a) " " , 2-3;	" " , 1-2	Call this Block (b) " " , 2-4;	" " , 1-2
" " , 1-3;	" " , 3-4	" " , 1-4;	" " , 3-4

The entire weaving of the pattern is composed of either Block (a) or Block (b). Let us weave through the pattern from A to B. This will explain the principles. A to B has 29 crosses in Short Draft above. It starts at A with a single cross on 1. Proceed: Single x on Row 1, - weave block (a) once. Single x on Row 2, - weave block (b) once. Single x on 1, - weave (a) once. Single x on 2, - weave (b) once. Next we have 21 x's on Row 1, - so we weave block (a) 21 times. Then single x on 2, - weave (b) once. Single x on 1, weave (a) once. Single x on 2, - weave (b) once. Single x on 1, - weave (a) once. From B, etc. we have 8 x's on Row 2, - weave (b) 8 times, etc. Continues thus.

Used Also for Diamond Figures

by Helen Louise Allen

This Crackle Weave is so constructed as to form a herringbone pattern of large connecting blocks when woven as a repeat, (see development of draft below) or a closed diamond when woven as a reverse, (see sketch at lower left, motif Y).

The Crackle Weave is composed of four blocks or draft units: 1,2,1,4; 3,4,1,4; 3,2,3,4; 3,2,1,2. Each of these is composed of two adjacent harness pairs, such as the 1,2 and 1,4 in the 1,2,1,4 block; the 3,4 and 1,4 in the 3,4,1,4 block; the 3,2 and 3,4 in the 3,2,3,4 block, and the 3,2 and 1,2 in the 3,2,1,2 block.

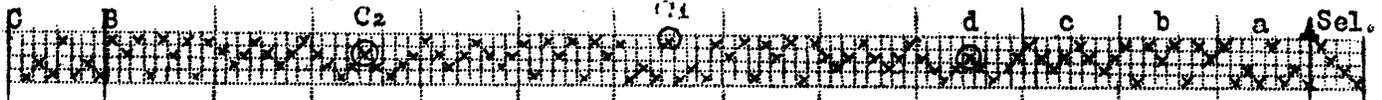
In each block, one harness is used twice, such as harness 1, twice in the 1,2,1,4 block; harness 4 in the 3,4,1,4 block; harness 3 in the 3,2,3,4 block; harness 2 in the 3,2,1,2 block.

In the weaving of each block, the harness which is not depressed acts as a tie, and this occurs at every fourth thread, making a firmly bound fabric resembling Summer & Winter in texture. For instance, in the 1,2,1,4 block, if the 4-1 is woven, harness 2 acts as a tie; if the 2-1 is woven, h.4 acts as a tie. Likewise in the 3,4,1,4 block, if 3-4 is woven, h.1 is the tie; if 4-1 is woven, h.3 is the tie, - etc. in each block.

The design is governed by the space covered by any one repeated block, and the movement of the blocks used before and after it.

The blocks are used in the following succession in draft below:

- (1) 1,2,1,4: see a; weave as 4-1
- (2) 3,4,1,4: " b; " " 3-4
- (3) 3,2,3,4: see c; weave as 2-3
- (4) 3,2,1,2: " d; " " 1-2



CRACKLE WEAVE DRAFT & DEVELOPMENT:

THREADING PLAN FOR RUGS: (8/4 at 12 per inch)

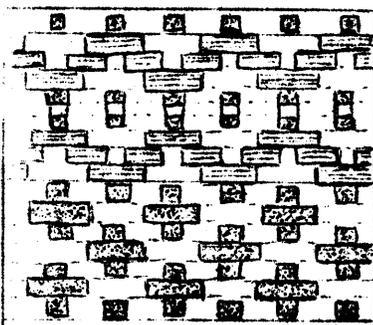
	Rug 18" wide.	25"	34"
Selvage	4	4	4
A-B, 100 thds. (2x) 200	(3x) 300	(4x) 400	
Add B-C	7	7	7
Selvage	4	4	4
Total	215	315	415

THREADING PLAN FOR RUNNERS: (20/3 or Perugian at 24)

	Runner 17" wide.	21"	30"
Selvage	4	4	4
Pat. A-B, 100, (4x) 400	(5x) 500	(7x) 700	
Add B-C	7	7	7
Selvage	4	4	4
Total	415	515	715

For pattern weft of runners, use crochet cotton, or Perle 5, or Frostone.

TWO-COLOR RUG, RUNNER, PILLOW OR SPREAD:



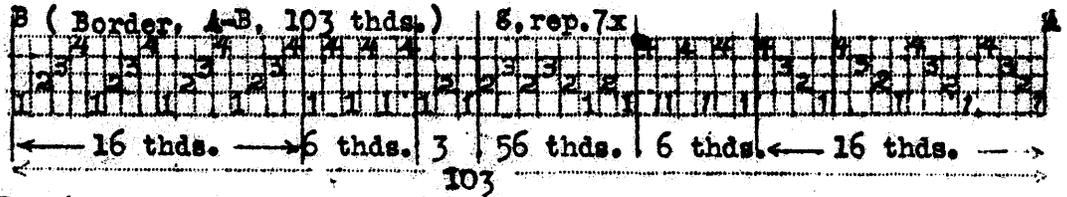
WEAVING PLANS:

Herringbone Effect	Diamonds:	Two-Color Plan, -X-Y
1-2, to form block, - rep. as desired.	1-2, 4 to 8x	Motif X: Motif Y:
4-1 "	4-1 "	1-2, dark, 3x 4-1, lt. 3x
3-4 "	3-4 "	2-3, " " 3-4, lt. 3x
2-3 "	2-3 "	1-2, " " 1-2, 3x
	1-2 This is Center.	4-1, " " 1-2, dk, 2x
	Reverse.	1-2, " " 1-2, lt, 1x
		↑ Center, Reverse.

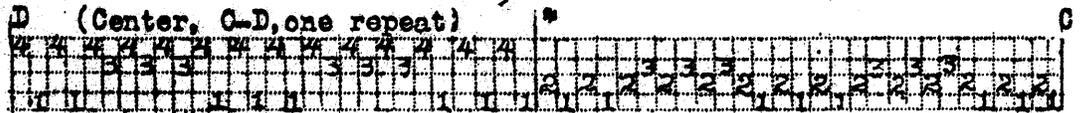
Keep on repeating these four blocks.

In planning rugs for simple repeating patterns like the Dog Tracks, design a wide border to add interest and charm to the whole effect. In diagram at lower right you will notice that the border is about 1/4 of the rug width. This border when woven forms large tables at the four corners, and makes a very satisfying rug. In designing objects with borders, either let the border be subdued with emphasis on the pattern, or give the chief interest to the border, and let the pattern take second place.

BORDER DRAFT for DOG TRACKS PATTERN.



DOG TRACKS DRAFT FOR RUG CENTER.



Total Threads in one center repeat, 56.

WARP PLAN, Rug 30 1/2" wide.

Threads per in: 15
 Width in Reed: 30 1/2"
 Total Threads: - - - 458
 Note: For wider rug, add 56 thds. for extra pat. repeat.

THREADING PLAN:

	Thds.
Border, A-B - - - - -	103
(Be sure to repeat main part of border between arrows, 8 thds. 7 times, or 56)	
Pattern, C-D, 56 thds.	
Repeat 4 times - - - -	224
Last or 5th time to *only-2g	
Border, A-B, left side -	103
Total - - - - -	458

PLAN FOR WEAVING:

BORDER: (For both ends)

4-1, once.
 1-2 "
 2-3 "
 3-4 "
 Rep. 4 times
 4-1 4 times
 1-2, 2 times
 2-3 "
 Rep. these 2 blocks in succession, until corner tables of rug are square.
 Add 1-2, 2 times
 4-1 4 times

CENTER OF RUG:

a. 2-3 4 times (or 3 times if too long)
 1-2 "
 2-3 "
 1-2 "
 2-3 "
 b. 3-4 4 times (or 3 times if too long)
 4-1 "
 3-4 "
 4-1 "
 3-4 "

Repeat a then b, 6 times or longer; finish center with section a once.

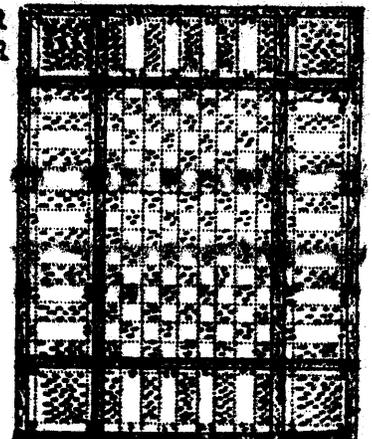
Each section, a and b, forms a rose. If this is longer than a form like a circle, reduce.

WARP PLAN FOR A MAT, 15" x 18".

Threads per in: 30
 Width in Reed: 15"
 Total Threads: - - - 458
 Note: For mat doily size, appr. 12" x 18", take out 56 thds. or one repeat of pattern C-D.

3-4 once
 2-3 "
 1-2 "
 4-1 "
 Rep. these 4 shots, 4 times.

RUG OR RUNNER



Creative Crafts
 Guernsey, Pa.

RUG MATERIALS: (Add postage to all prices)

MAIL BERNAT & SON, JAMAICA PLAIN, MASS. Carries 4-ply Rugro

durable material, at approximately \$.72 per lb. plus

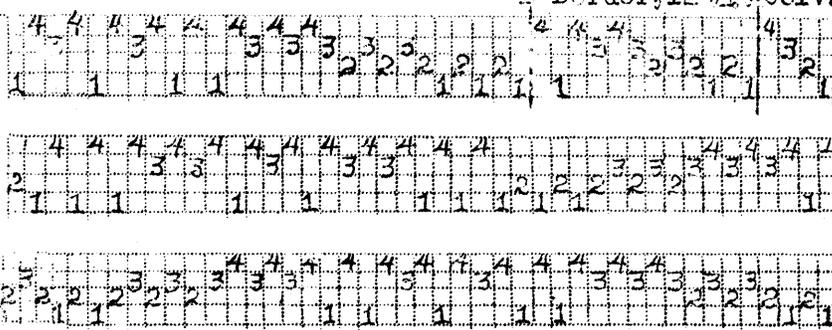
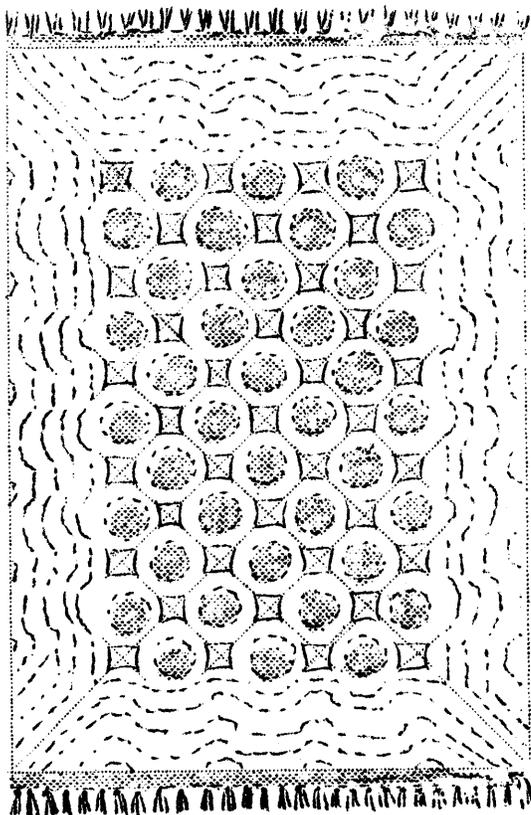
LILLY MILLS, SUELY, NORTH CAROLINA, Carries Rug Yarn in 4-oz. skeins. Natural, \$.25 per skein. White and Colors, \$.30 per skein. 14 fast colors. Carpet Warp is available in matching colors at \$.60 per tube.

HUGHES FAWCETT, 115 FRANKLIN ST. N.Y.C. Carries *ERINWOOL a splendid new rug material, 60% wool, in 5-oz. skeins. Price per lb., \$1.20. Broken lbs., \$1.44. Lovely rug colors. Also Carpet warp in many colors at \$.75 per lb.

ROSE AND STAR RUG of COLORED WARP

Leaflet 935

This rug was planned for the conservation of white rags, such as might be made from sheeting, towels, underwear, etc. Use a dark colored warp.



Center Pattern, B - C, 115 thds.

WARP PLAN: Warp, 8/4 Colored
 Weft: White rags.
 Thds. per in. 12
 Width: 28" weave down to 26".
 Total Thds. in Warp: 333

A rose-and-star rug with attractive twill border makes a pleasing pattern either with dark warp and light weft, or light warp and dark weft. Tabby is 8/4 carpet warp.

THREADING PLAN: Selvage - - - 4
 Border, A-B, 12, Rep. 4x - 48
 Pattern, B-C, - - - - - 115
 Reverse of pattern, leaving out center thd, C-114
 Border backwards - 4x - 48
 Selvage, 4, 3, 2, 1, - - - 4
 Total - 333

Read pattern straight through to C, then reverse, but thread the 1 in circle once only.

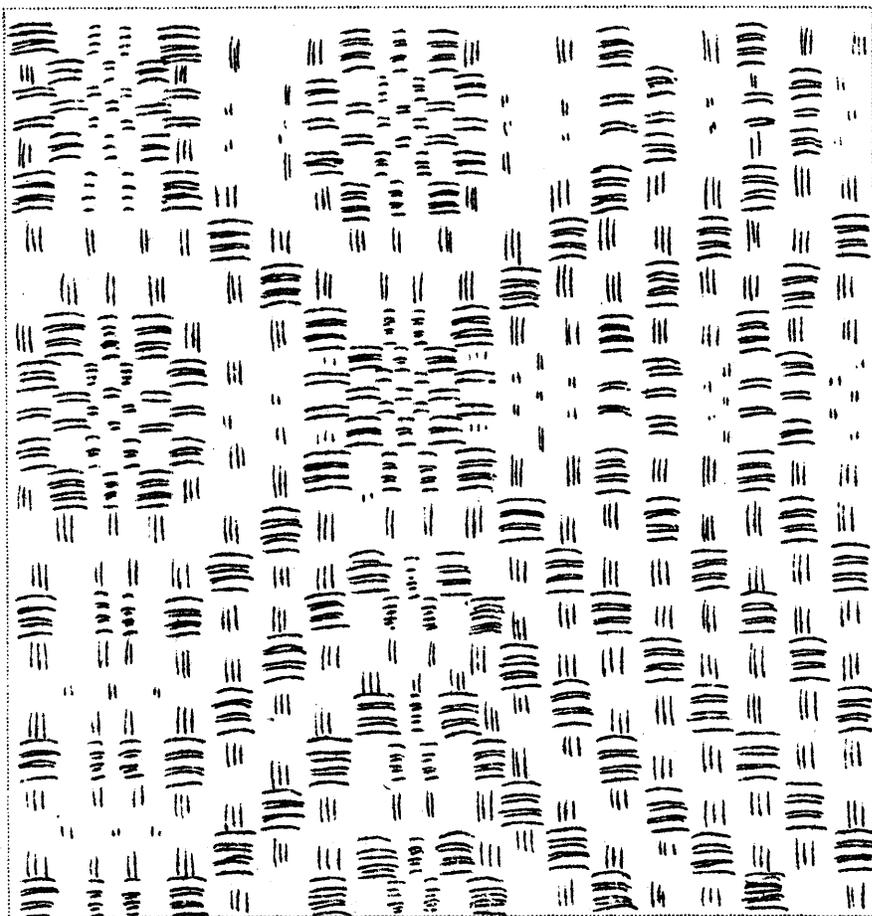
WEAVING PLAN: Use a row of Tabby after each row of Pattern:

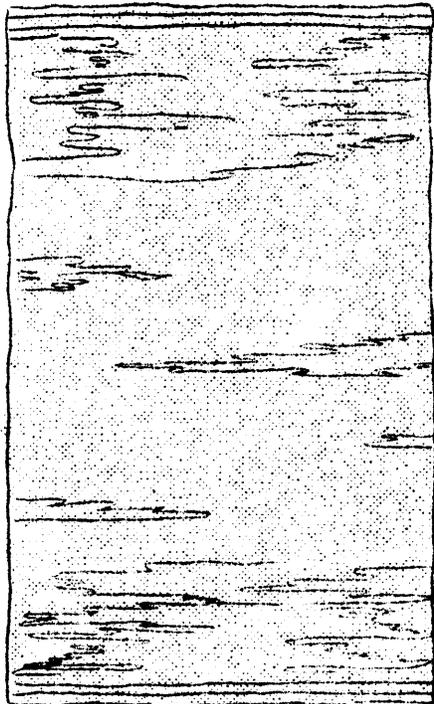
Border: c-motif, (like a)
 1-2 2x
 2-3 2x
 3-4 2x
 4-1 2x
 Rep. 4 times

Pattern:
 a: 1-2 3x
 2-3 3x
 3-4 3x
 4-1 2x
 3-4 1x
 4-1 1x
 3-4 1x
 4-1 2x
 3-4 3x
 2-3 3x
 1-2 3x
 d-motif, center
 2-3 once
 1-2 once
 2-3 once

Pattern b motif:
 4-1 3x
 3-4 2x
 4-1 1x
 3-4 1x
 4-1 1x
 3-4 2x
 4-1 3x

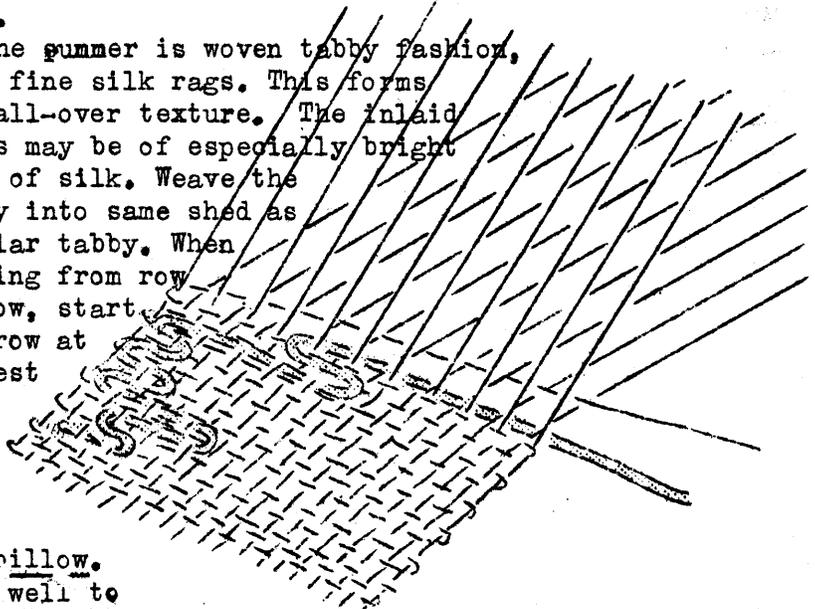
Weave border, then a, b, c, d, c, b, a; then border backward. For longer rug, rep. bet * add a.





A. A "hit or miss" runner made of finely cut silk rags makes a stunning gift, and may often be very colorful if one has pretty silk dresses of last year to cut into the strips for weft. Line the finished runner with satin for a specially nice gift.

The summer is woven tabby fashion, with fine silk rags. This forms the all-over texture. The inlaid parts may be of especially bright bits of silk. Weave the inlay into same shed as regular tabby. When passing from row to row, start new row at closest warp thd.

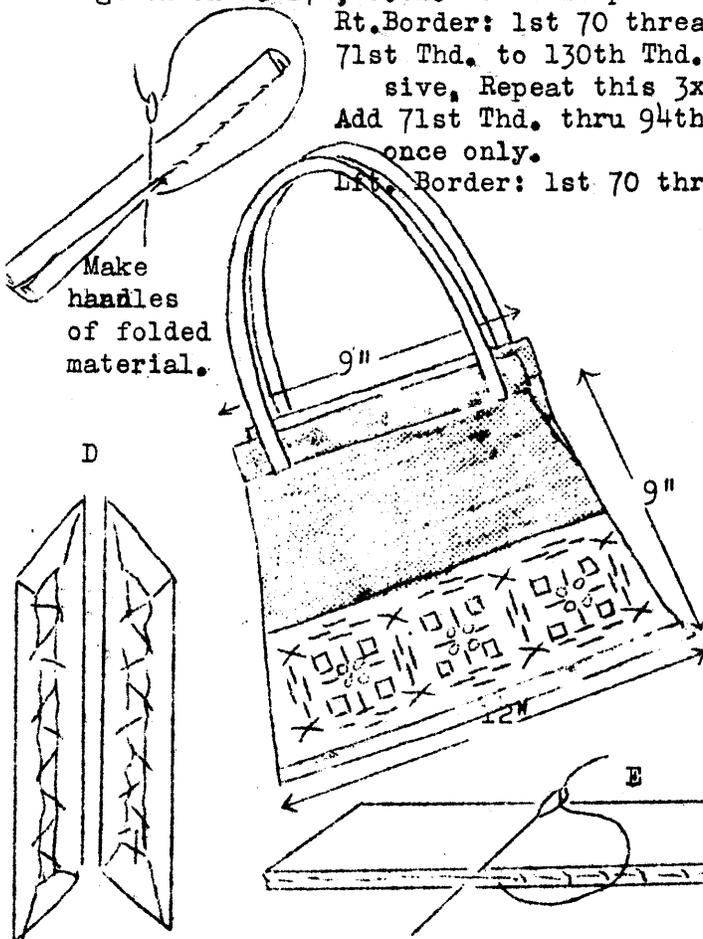
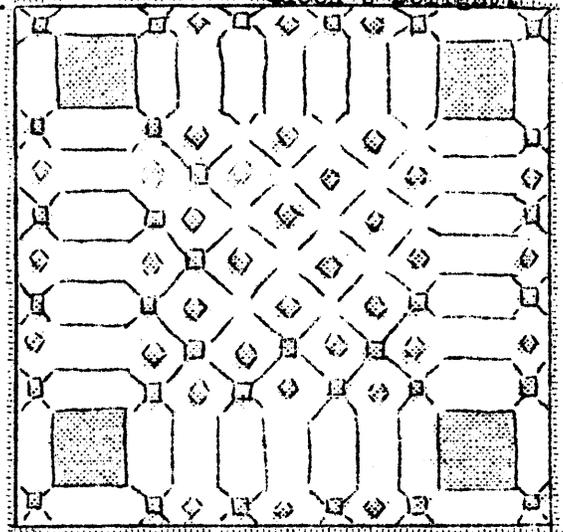


B. QUEEN'S DELIGHT pattern for a pillow.

This draft lends itself very well to square or oblong designs such as pillows and rugs. For a very good-looking rug, see the Shuttlecraft Book, P.126. The draft itself is given on P. 174, No.61. For this pillow, thread as follows:

Rt. Border: 1st 70 threads, then center:
 71st Thd. to 130th Thd. inclusive, Repeat this 3x.
 Add 71st Thd. thru 94th Thd. once only.
 Lft. Border: 1st 70 threads.

Queen's Delight



Make handles of folded material.

D

E

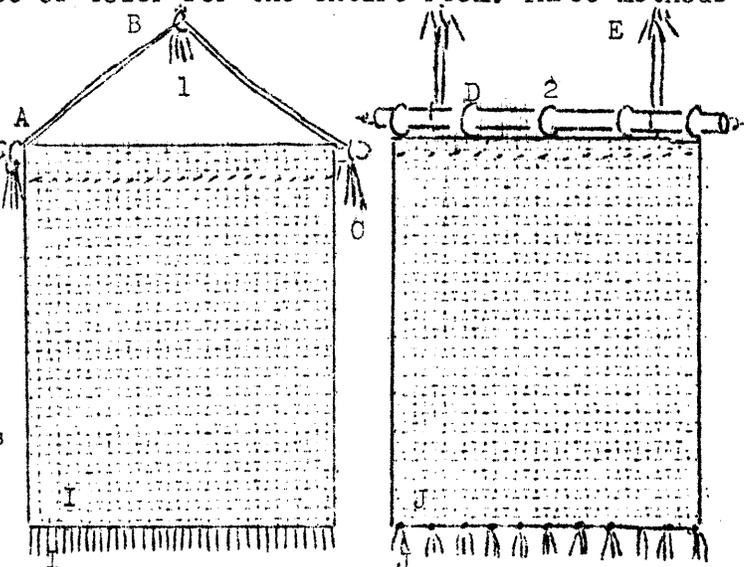
C. Bag, with Mounted Tops. This bag is styled so as to take away that trite home-made look. The tops are made of cardboard covered with woven cloth. For each top, take two boards, 2"x9", cover each with fabric, as at D, draw together on wrong side, whip edges together, E. Slip bag proper in between two halves of tops on their lower sides. Then stitch together from side to side

One should sooner or later weave a gift for one's home, such as a wall hanging or an outstanding rug, or both to match. The choice of the former depends upon one's type of decoration. For a Colonial home a wall panel, woven-as-drawn-in, using any of the larger overshot patterns would be appropriate, such nicely balanced ones as Whig Rose, Wheel of Fortune, Lover's Knot, Double Snow-ball, Three Flowers, States and Stars, Pine Tree and Washington's Beauty,- all found in the Shuttlecraft Book of American Handweaving. Patterns developed in the Summer and Winter Technique provide delightful background effects for this purpose

For a home of modern decoration, one might design a tapestry with design in keeping, and enjoy a bit of research work into the beautiful tapestries of the past. A project of this kind, woven in Tapestry Technique, would make a pleasant pastime for winter evenings. One method used in the weaving of tapestries will be given in an early issue. If one does not have the time for this more detailed type of weaving, the Crackle weave offers many charming designs with modern feeling. These patterns are found in Mrs. Atwater's Recipe Book, available here.

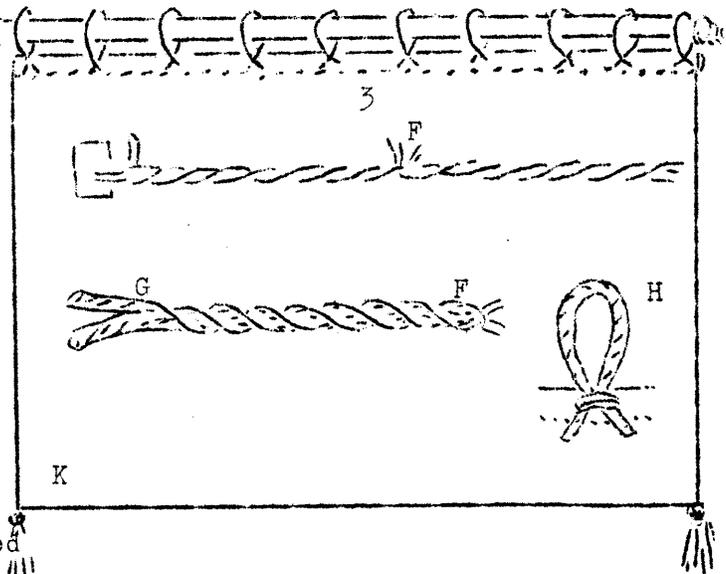
Some of us doubtless have already on hand good-looking squares of weaving just waiting for a bit of attention to become spots of loveliness in the home. Such a wall hanging often forms the key-note of color for the entire room. Three methods of mounting are given below.

METHOD 1. Make a wide hem at top of material and run an enameled dowel or regular tapestry rod thru. Attach a silk cord at both sides, as at A, and hang from a point at center above panel, B. Attach tassels at each side, C.



METHOD 2. Regular drapery rings of metal or wood may be attached at top of hem, in which case the hem is narrower, as at 2. The silk cords may go directly upward from any point along rod, as at D; and tassels, E, may be used from hanging hooks to conceal any attachments.

METHOD 3. For a hand-woven panel, the most suitable method seems to me to make twisted cords using the same thread with which it was woven. Make the cords as shown at F. Attach two strands, possibly two colors, in a knot, F; twist until tight. Reverse, joining ends at G, and twist in opposite direction. Make loops out of these cords to take the place of the metal ones. Attach them at the back of hem, as at H.



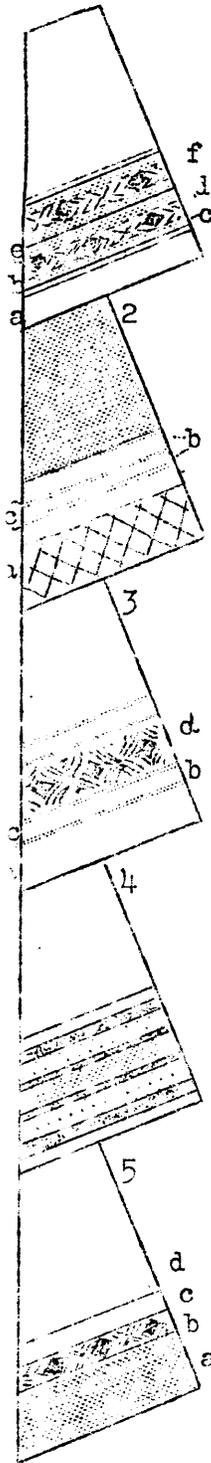
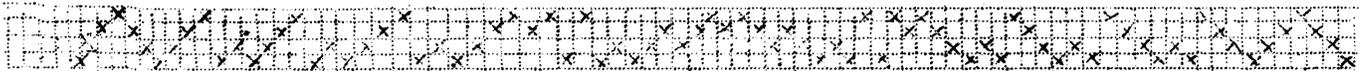
FRINGES, TASSELS, ETC. For a simple fringe, as at 1, I, overcast edge in a stitch like that given in Leaflet No. 1400, April, 1939. A regular knotted fringe is shown at 2, J; and tassels at corners are shown at 3, K.

1. Luncheon Sets. 2. Towels. 3. Bouffet Runners. 4. Chair-Back Sets

A warp set 13" wide, weaving down to 12", makes the regulation doily size, 12"x18", also dainty guest towels 12"x20". This width too is just right for runners for dining room table or bouffet, and is adaptable to chair-back sets or living room table mats. For a border permitting of many lovely variations we use again the "Old World Pattern", the type of pattern used in the broad towel borders of Europe. A Herringbone threading is also most useful, threaded 1,2,3,4,1,2,3,4,3,2,1,4,3,2 and repeat.

Fine texture: Warp 20/2 or 24/3 cotton at 30 or 32 per inch.
Coarser texture: Warp 14/2 or 16/3 cotton at 24 per inch.

"Old World" Pattern



TOWEL 1. Thread to Old World pattern. Weave: hem, enough tabby for 1" hem; a-1" tabby; b- 1 row tabby heavy textured thd; c-1/4" background color; d-narrow border, see A plan; e- 1/4" background; f, center, one row heavy textured thread.

TOWEL 2. Thread to Herringbone. Weave: enough tabby for hem; a- 3" solid pattern, plan E; b- 1/2" plain background tabby. c- one row heavy thread, etc.

TOWEL 3. Thread to Old World pattern. Weave: Enough tabby for hem; a- 2 1/2" tabby. b- one row heavy textured thd. or 2 rows fine tabby colored; c- 1/2" tabby; d-Old World Plan C.

TOWEL 4. Use either threading. Make striped border 3" wide. Weave: Enough for hem; weave with 3 colors, 1/2" light; 1/2" dark; 3/4" medium; 2 rows dark; 1 inch medium, center.

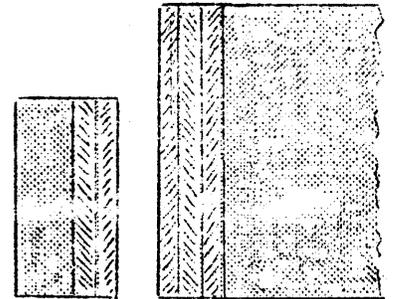
TOWEL 5. Thread to Old World Pattern. Weave: Enough for hem; a- 3" tabby a darker color than main part of towel; b- 1" border Plan A; c- 1/2" bkgr. color; d-heavy textured line.

HERRINGBONE PLAN E: 1-2, 2-3, 3-4, 4-1, 1-2, 2-3, 3-4, 4-1, 3-4, 2-3, 1-2, 4-1, 3-4, 2-3, Repeat.

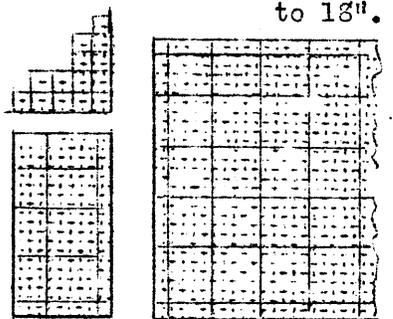
PLAN F: (Zig-Zag only)
1-2, 2-3, 3-4, 4-1.
Repeat as desired.

WEAVING OLD WORLD PATTERN:

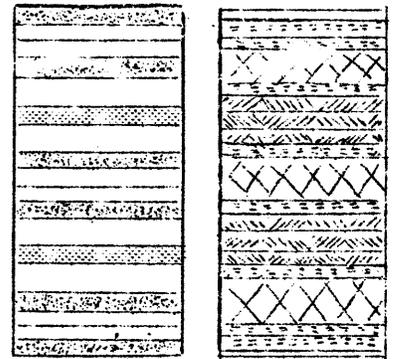
- 1-2
- 2-3
- 3-4
- 2-3
- 1-2
- 2-3
- 3-4
- 4-1
- 1-2 3x
- 2-3 1x
- 3-4 1x
- 4-1 1x
- 1-2 3x
- 2-3 1x
- 3-4 1x
- 4-1 1x
- 1-2 3x
- 3-4 3x
- 4-1 3x
- 1-2 3x
- 2-3 3x
- 3-4 4x
- 2-3 3x
- 1-2 3x
- 4-1 3x
- 3-4 3x
- 1-2 3x
- 4-1 1x
- 3-4 1x
- 2-3 1x
- 1-2 3x
- 4-1 1x
- 3-4 1x
- 2-3 1x
- 1-2
- 2-3
- 3-4 (A. Narrow)
- 2-3 (B. Medium)
- 1-2 (C. Wide.)



LUNCHEON SET, 6. Thd. to Herringbone. Weave: 1/2" tabby for pin hem; a-2" border with pattern thd. a bit heavier than tabby. of hem. Center, tabby. Total length 20" shrinks to 18".



LUNCHEON SET, 7. Either threading. Insert heavy thds. cro. cot., all across warp, start 1/2" from edge. Make squares 2" apart.



Runner. Chair Back Set.

Because of the many variations possible in the grouping of warp threads in the threading of a loom, the medium of weaving lends itself readily to the designing of borders, so effective to add touches of charm and color to our curtains, towels, table linens, runners, purses and even rugs.

DESIGNING THE BORDER

It is possible to plan borders in both the warp and the weft of a handwoven textile; but this leaflet deals with the horizontal border only, or that made by the weft.

The design and proportions of the weft border is worthy careful consideration. Very often the border provides the one spot of color that links an article to its surroundings, - the towel to the bathroom, the curtain to the coverlet, the runner to the room plan.

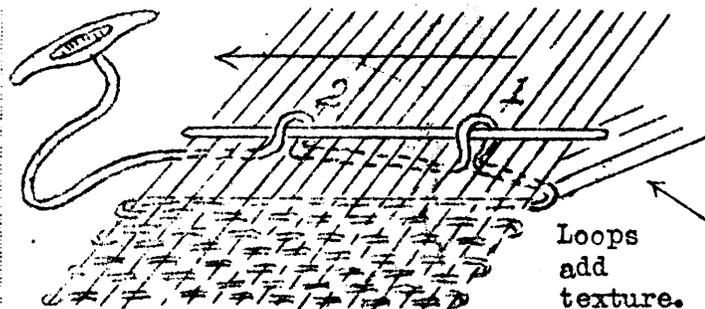
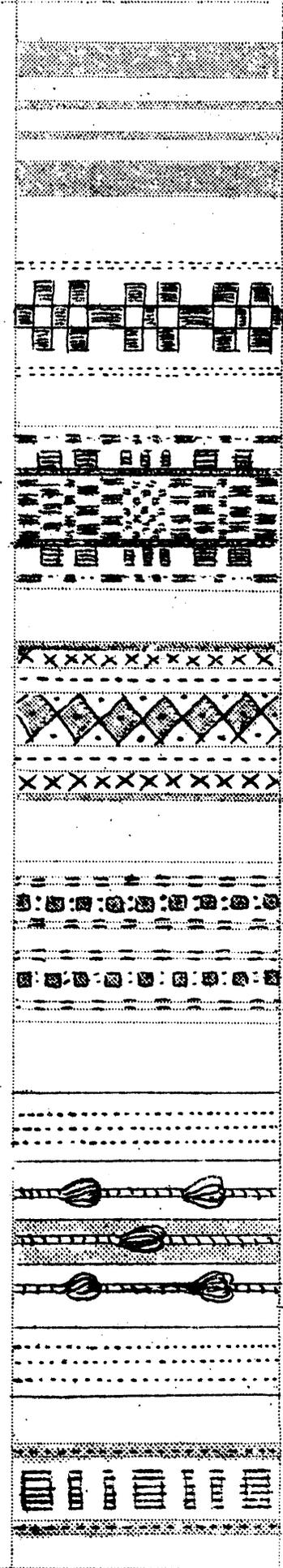
One should design a border with some forethought. Do it on paper to save waste of thread, and check paper is good since it will give an outlay of even spacings. On this one can plan either symmetrical or unsymmetrical borders. Begin by balancing light and dark spaces against each other. Adjacent spaces should always be of different widths to keep the eye interested. When your spaces look right, after coloring or shading, the next problem is to plan to fill the spaces with pleasing combinations of the pattern rows.

PLANNING THE PATTERN COMBINATIONS.

Before starting to weave your piece at all, try out the fourteen pattern combinations possible on any 4-harness loom. Make a little sampler of these. They are as follows : 1-2; 2-3; 3-4; 4-1; 1-3; 2-4; 1 alone; 2 alone; 3 alone; 4 alone; 1-2-3 together; 2-3-4; 3-4-1; and 4-1-2. On some threadings the last eight combinations will make too large an overshoot, but it is surprising how one can get variety in one's weaving by introducing some of these less used combinations. Try them in different successions. Study carefully the pictures or spacings they make. Then you can truly know their possibilities. One of the most valuable features of weaving is that everyone can weave something quite different from everyone else.

PLANNING THE COLOR SCHEME

The next step is to lay out your colors and see how you can blend or contrast them. The best borders are those made by the individual weaver, according to his or her preference. Very bright colors should be used in small amounts. Colors fairly close in value look surprisingly well, as well as shades of the same color. The background color too is highly important. Use dark or pastel backgrounds as well as the usual white.



BORDER HINTS. Use single or double rows of tabby to outline borders. Tiny strips of color can separate wider bands. Pick up rows of heavy weft on a knitting needle.

Idea Given by Mrs. Bryant Smith, California

A nice Easter gift is a book-jacket with strap and marker attached, woven in a pattern that has motif and border especially planned for the cover space. Such circular patterns as Chariot Wheel, (908); Orange Peel, (909); Wheel of Fortune, (919); Whig Rose, (903); Pond Lily, (906); Star of Bethlehem, (910) or the Double Bowknot, (916) would all be good. Put one large wheel at the center of both front and back, or plan four smaller wheels as a group. Set the loom for a width of two or four motifs, or even eight, and add border enough at both sides for turning under laps to hold cardboard covers of book.

All-over repeated patterns are also good, and the new Remembrance pattern would work out beautifully for this use. Simply thread in repeats all across warp.

The donor of the pattern writes: "I thought you might be interested in the use I made of the Sun, Moon and Stars pattern, Leaflet 928, that came out in Oct., 1941. I made book-covers for several friends, and they came out so nicely that I thought someone else might like the idea. The weft was very inexpensive; I found a sale of rayon and bought 5-cent skeins of a bright fuzzy red. It took 1 skein only for each cover."

HOW TO MAKE THE COVER

The entire cover, ready to fold around book, measures appr. $9\frac{1}{2}'' \times 15''$. The woven piece for making it should be appr. $10\frac{1}{2}'' \times 19''$. See diagrams below for these dimensions:

- A(2) to turn back for lids, $2'' \times 10\frac{1}{2}''$.
- B(2) back and front sides, $7'' \times 10\frac{1}{2}''$.
- C(1) center to go around back, $1'' \times 10\frac{1}{2}''$.
- D(2) sides to turn under, $1/2''$ wide.

SECTION for Bookmark; E. Weave this so as to measure when finished $1'' \times 7''$. This need not be hemmed, may be fringed.

SECTION for Handle, F. Weave this about $2\frac{1}{2}''$ wide, 12" long. Fold lengthwise, stitch and press to make handle $1''$ wide by 12" long; when looped, 6" long.

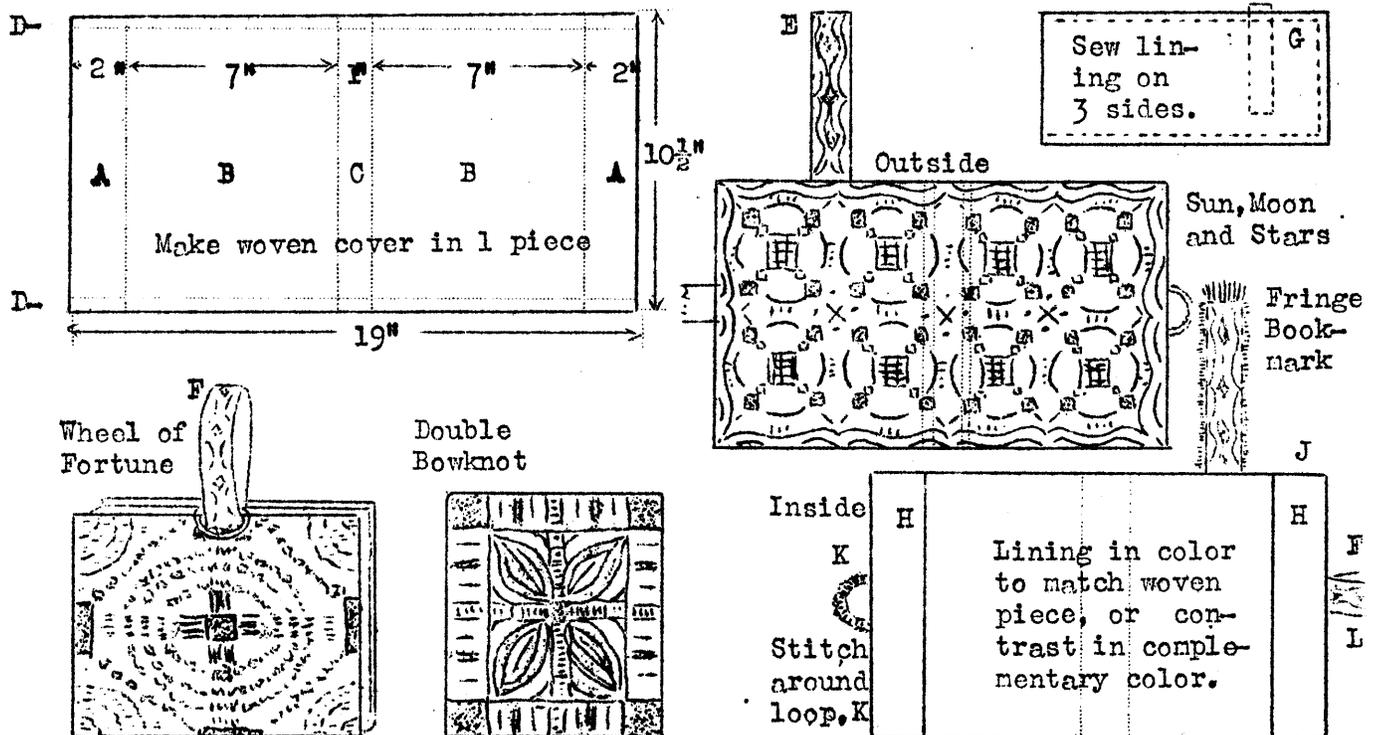
MATERIAL: For warp, use 20/2 or 24/3 at 30 or 32 per in. For pattern, raytone or perle.

LINING: Cut bright lining same size as woven material, for colorful inside surface. Stitch around all sides of goods, on its wrong side. Stitch bookmark right in between goods and lining, as at G.

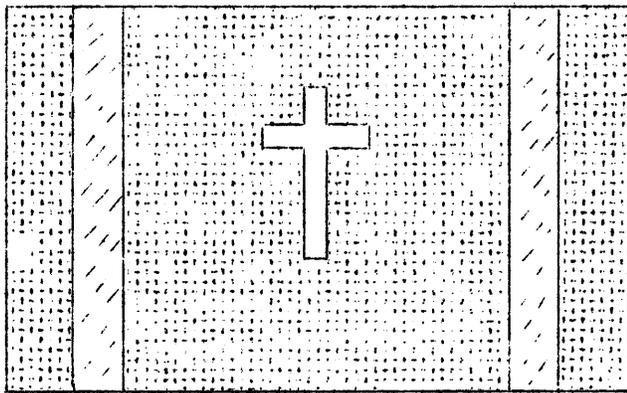
Leave one end open, turn like pillow and sew up last side. Baste edges and also press flat. Turn ends, H, back about 2 or $2\frac{1}{2}''$. Press down, whip to sides of cover as at J. Attach loop, K, and handle, L. Loop may be made of heavy thread covered with button-holing.

To carry book, slip loop K over the handle, L. Bookmark slips down between the pages.

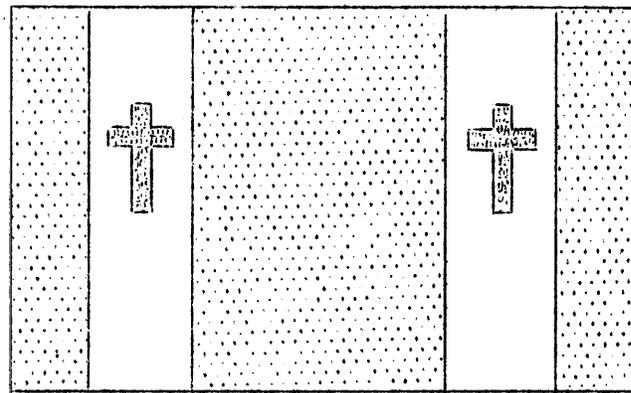
For the Sun Moon and Stars Pattern, add 4 more borders, 2 at each side, making total of 263 plus 48 thds. or 611. Weave to bring centers of wheels at cover center.



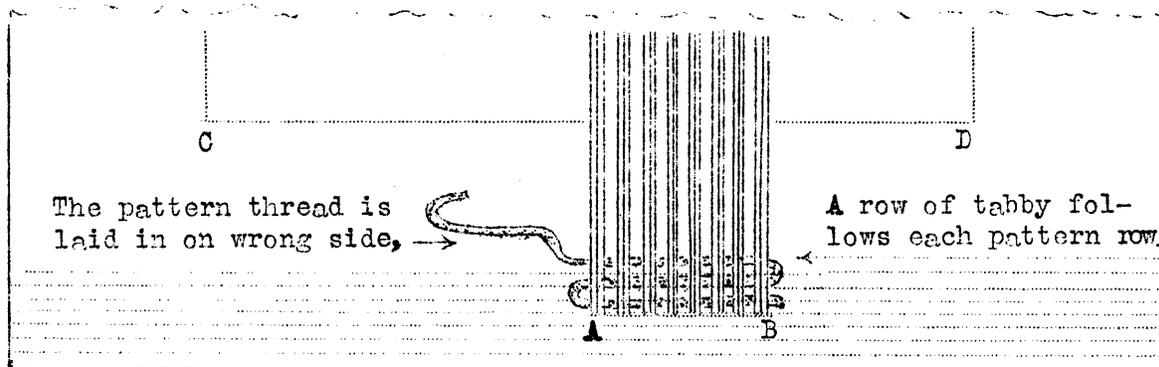
A very acceptable project is to weave altar frontals for one's home church, or panels in the desired form to cover the front of pulpit, bible stand or communion table. Whatever your religion, it has symbolic emblems that can be woven effectively by Laid-in Weaving in gold or silver thread against a pure white background or the color of your choice. In a class conducted at the University of Michigan by Creative Crafts, the students of the Religious Association designed and wove five cloths for their chapel, - white and gold, red and gold, purple and gold, green and gold and green and white. This was their Easter gift to the chapel. They earned the cost of the thread.



No.1



No.2



SIZE AND DESIGN:

The panels are rectangular in shape, and any desired size. No.1 shows a cloth with a main background woven as tabby, borders of gold woven as twill, and a gold cross in Dukagang at the center. No. 2 shows a cloth with background woven as twill in any chosen color, with borders in the tabby weave, and crosses woven upon them in Dukagang or Italian Laid-in. For Dukagang, see Leaflet 750; for Italian Laid-in, 756. In both of these panels, the threading was 4,3,2,1 and repeat. The plan for the panels should be simple and chaste, with good quality thread, pure contrasting colors.

WARP PLAN:

Warp: Perle 10, natural or white set at 24 per in. for medium texture.

Linen 18/2 set at 15 or 16 per in. for heavy texture.

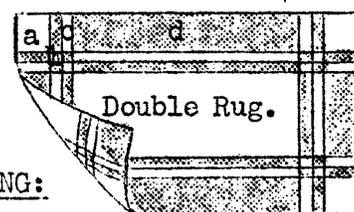
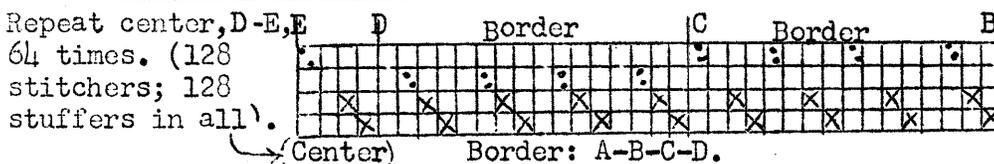
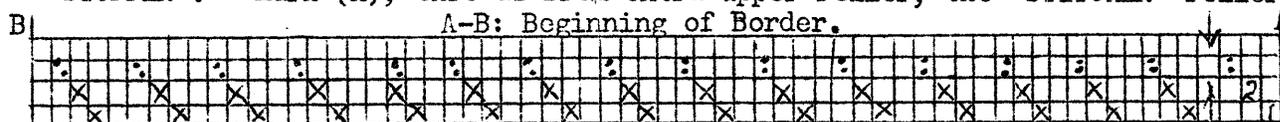
Weft: For tabby on the Perle 10, weave with Perle 5. Use pattern weft for the laid-in design of perle 5 doubled or perle 3 single. (Lily's in colors)
On the 18/2 warp, use tabby of 18/2 linen. Hughes Fawcett has a beautiful purple and gold, as well as white and dark green in this quality.

HOW TO WEAVE: Cut the size of the cross or other emblem out of smooth paper. Lay on warp at desired spot, mark starting point with pin. Weave Dukagang as follows:
Step 1: Depress Tr.4 only. This leaves groups of 3 thds. up. Make shed true. Weave under groups of 3 for 1st row. Step 2: Follow with tabby 1&3. Step 3: Depress Tr.4. weave second pattern row as shown, A-B. Step 4: Follow with tabby 2&4. Repeat Steps 1,2,3,4 for all of section A-B. Then make pattern shed, and add distance C-D, etc.

A double surface rug is made somewhat like a double weave, except that two fabrics are bound together by continuous warp threads at every point. Two separate weft colors are used, and when one shows on the upper surface, the other shows on the lower one. There are two separate rollers, half of the warp threads on each.

Of the two rollers, the regular loom roller or beam is called the "stuffer" roller, with threads coming forward in pairs to go between the upper and lower rug surfaces. The added roller or beam, which the weaver can attach on braces at the upper part of the back of the loom, is called the "stitcher" roller, with its threads coming forward singly to form the warps for the upper and lower surfaces. Both rollers must have separate tensions; the stitcher roller may be weighted with a bag of sand or a heavy bar of iron. Warp in the usual way, 8 threads per inch on each roller; then combine the threadings as shown in the draft. The rugs made in this way are thick and firm; moreover they last longer than others, and since they are heavy and firm, sell well. One is justified in charging more for them than for other kinds, since they are double.

THREADING DRAFT: The mark (:) represents double threads from regular lower roller, the "STUFFER". Mark (x), threads from extra upper roller, the "STITCHER" roller.



WARP PLAN:

Ths. per in.: 16, 8 on each roller.
 Width: 28½ inches.
 Total No. Thds: 456
 Total Stitcher Threads: 228
 " Stuffer " : 228

PROCESS OF THREADING:

First thread all the way across with threads from stitcher roller, threading Hs.1, then 2; and in between each pair skip a heddle on H.3, and one on H.4., as shown at arrows 1 and 2.

Lift stitcher threads up out of the way with a bar, then thread stuffer threads, as shown above, (:) double threads on Hs. 3 and 4, leaving the unused heddle on either of these harnesses as designated, empty.

Sections with (:) on H.3 will show below, on lower surface of rug; sections on H.4, will show on upper surface. By changing your threading in various ways between these two harnesses, you may also change your design. You may also change the proportions of any one section by using more or less of H.3 or H.4; but each section of design can only carry EITHER H.3 or 4, not both.

GUIDE FOR HEDDLE COUNT AND DISTRIBUTION:

Border: 50 stitchers on Hs. 1 & 2 - 50
 50 stuffers on Hs. 3 & 4 - 50
 Center: 128 stitchers on Hs. 1 & 2 - 128
 128 stuffers on H. 4 - - - - 128
 Border: 50 stitchers on Hs. 1 & 2 - 50
 50 stuffers on Hs. 3 & 4 - 50
 Total - - - - - 456

THREAD AS FOLLOWS:

Rt. Border, A-B (34 stitchers;
 34 stuffers; - - - - 68
 B-C- - - - - 16
 C-D- - - - - 16
 Center, Total Border-100
 (128 each stitchers & stuffers)
 Repeat D-E, (4) 64 times- - - - 256
 Lft. Border, C-D- - - - - 16
 B-C- - - - - 16
 A-B- - - - - 68
 Total Border 100
 Total, 2 borders and center- - - - 456

WEAVING PLAN: Use two colors of Rug Yarn.

A.Border: Treadle Hs.1,3,4,- weave dark color from right to left.
 Tr. H.1. Light from right to left.
 Tr. Hs.2,3,4. Dark, left to right.
 Tr. H.2, Light from left to right.
 Repeat border as wide as A-B of warp.
 B.Center: Tr.Hs.1,3. Dark, rt. to left.
 Tr. Hs.4-1. Light, rt. to left.
 Tr. Hs.2-3, Dark, lft. to right.
 Tr. Hs.2-4. Light, lft. to right.

HOUSEHOLD FABRICS

COARSE MESH FABRICS FOR USE OUT-OF-DOORS

HOUSEHOLD DRAPES AND SUN CURTAINS

UPHOLSTERY PATTERNS OF CLOSE WEAVE

BLANKETS AND COVERLETS

Here is a plan for a set of Luncheon mats woven with Raffia over double strands of carpet warp. Not just ordinary raffia goes to their making, but raffia dyed in all the gorgeous colors of the summer flowers. At this time of year, Nature gives us a thousand cues for color harmonies, and we may work out our own symphonies. Why not spend a few hours in the garden, jotting down some notes, then find these colors in dyed raffia, and bring them to your loom? Raffia luncheon sets last for years. To clean them, simply brush with soap suds and warm water. Let dry away from the sun.

WARP PLAN

The warp for the raffia mats may be set up on a floor loom, or on a Lezur Loom

Kind of Warp: Carpet warp, used double.

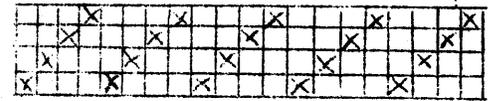
Kind of Weft: Raffia, natural or colored.

Width of Doilies: 13".

Thds. per in.: 16, 2 per dent, skipping every other dent in a 16-dent reed.

Total No. of Thds: 204.

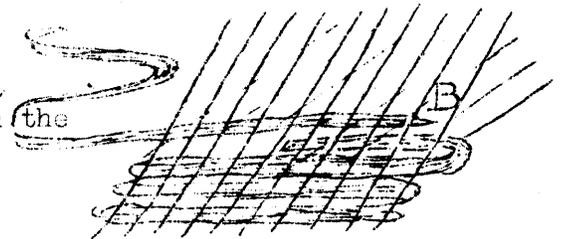
Threading: Use the twill pattern shown at A.



A

WEAVING

Lay the separate raffia strands in through the warp with the fingers, piecing the ends as shown at B. Use a tabby weave, harness 1 and 3 and 2 and 4; or use a diagonal twill weave as follows: 1 and 2; 2 and 3; 3 and 4; 4 and 1. Keep on repeating.



METHOD OF HANDLING RAFFIA

Natural raffia should be soaked and left in a damp towel while using. Pull out one strand at a time. Colored raffia comes in lovely long lengths and does not require soaking. You may use the strands in full width for heavy texture, or split in half for fine texture.

LEZUR LOOM SET-UP

Extend loom to full length, which will weave 62". Wrap warp with carpet warp used double, i.e. two threads in every dent. Use full width, 15 inches which will weave down to 13". Thread as at A. One complete round of 62 inches will weave three mats 16" long, with a 2" fringe left at the ends of each mat.

DESIGNS

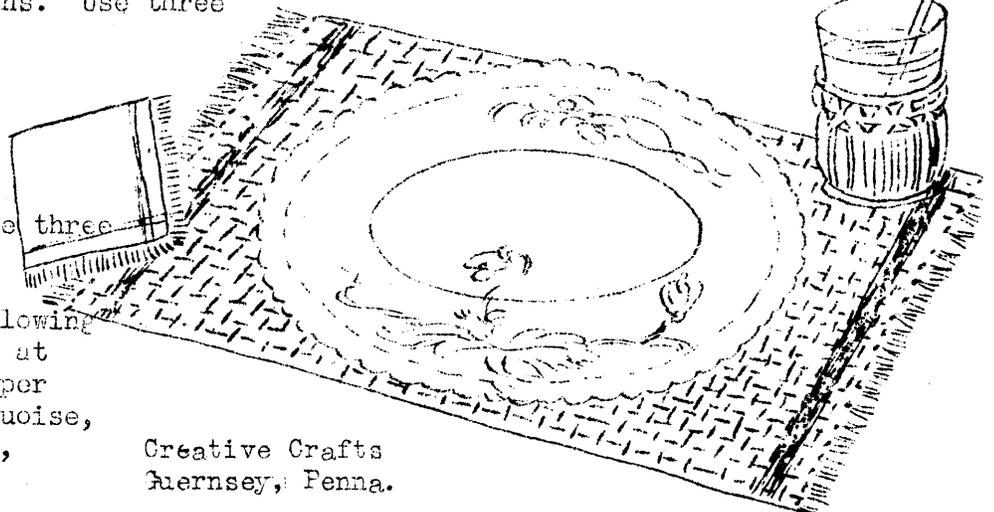
Weave colored stripes in bands of inches at the ends of each mat. Make centers of the natural raffia or a blending shade. Below are good proportions. Use three shades.

End border

- 1 inch darkest color
- $\frac{1}{2}$ inch, middle color
- $\frac{1}{4}$ inch lightest color

Center of mat, one of the three colors, or natural.

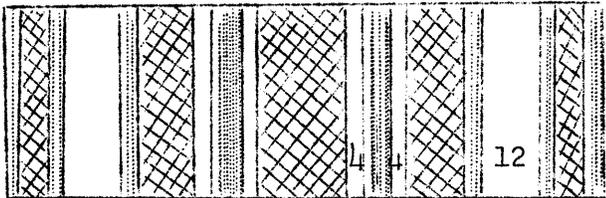
Note: Raffia in the following colors may be purchased at Cromaine Crafts at 45¢ per ½ lb. hank. Green, turquoise, gold, orange, brown, red, (natural, 40¢ per lb.)



Creative Crafts
Guernsey, Penna.

PORCH PILLOWS AND MATS OF RAFFIA AND CARPET WARP

Raffia mats, pillows and bags are always popular for summer, probably because of their bright colors, interesting texture, cool appearance and the ease with which they can be kept clean, -for instead of washing them in a tub, one simply brushes them off with soap and water. They are economical to weave, costing only .01 per inch along a mat 12" wide. The warp may be set up in attractive stripes of carpet warp, and many stunning effects are possible by using the lovely tones of waxed raffia available today. The raffia is woven damp and packed tight with the beater. If using a 4-harness loom, thread as a twill, 4,3,2,1, or in a herringbone: 4,3,2,1, 4,3,2,1,2,3,4,1,2,3, and repeat. Weave either plain tabby or follow the twill effect. These same threadings are possible on the smaller table looms. For the



striped warp, choose any one column of colors listed below.

PLAN OF STRIPED WARP

Plan of Warp 24 8 16 4 48 4

4 black	green	dark blue	red
8 tan	cedar	light blue	gray
4 black	green	dark blue	red
12 orange	yellow	white	white
4 black	green	dark blue	red
16 tan	cedar	light blue	gray
4 orange	yellow	white	white
8 black	green	dark blue	red
4 orange	yellow	white	white
24 tan	cedar	light blue	gray

Reverse from the 24 at center, thread upward along column to beginning.

DIRECTIONS FOR SETTING UP LOOM

Pattern: Tabby, Twill, Herringbone, Rose-path or Raindrops.
 Thds. per in: 12 in a 12 dent reed.
 Width in reed: 12 1/2 inches.
 Total No. Thds: 152
 Warp: Carpet warp or crochet cotton.
 Weft: Raffia or Thrift-Knit cotton. This is a type of candlewick.

TABLE MATS

Weave these 15" to 18" long, as shown in the sample at right marked A. To finish, knot the fringe at both ends, then press under a damp cloth. The colors of the striped warp show up effectively when knotted in the fringe. One may weave colored borders at ends using some of the colors in the warp threads, as shown at B. Use paper napkins with a raffia set like this.

CAR PILLOWS OR PORCH SEATS

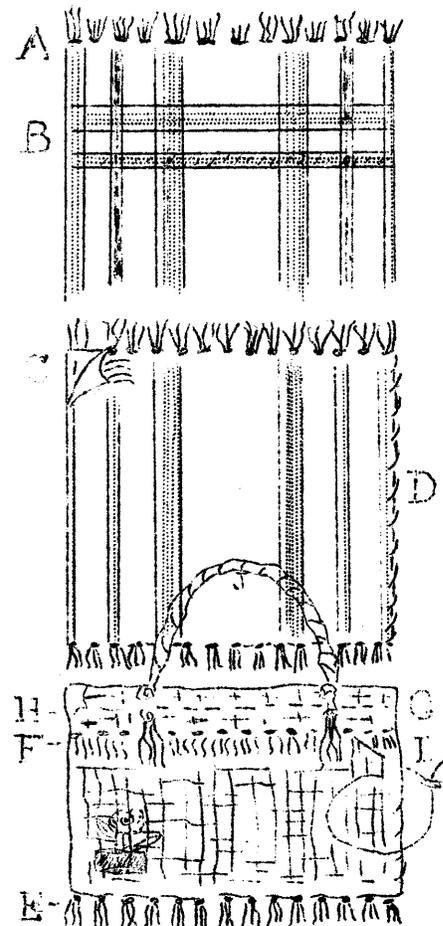
Weave two similar mats, 15 inches long and 12 inches wide. Knot the two pieces together, as shown at C, taking two warp ends from lower mat and two from upper one for each knot. Sew edges together with overhand stitches, as at D. The inner pillow is made of unbleached muslin.

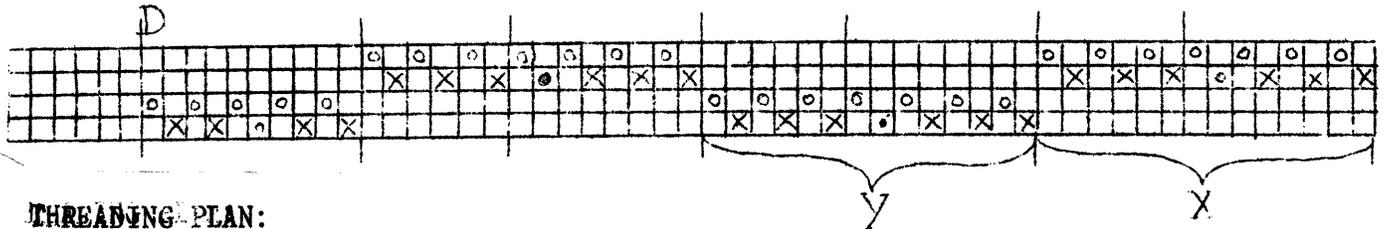
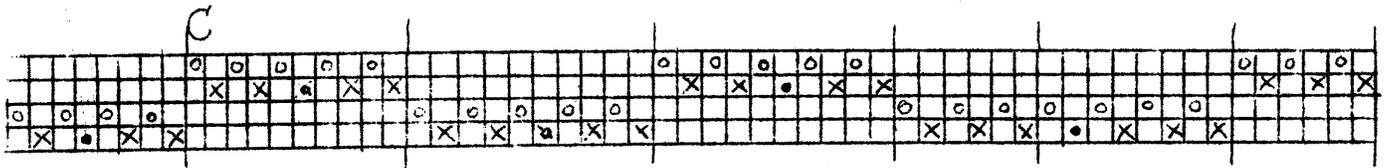
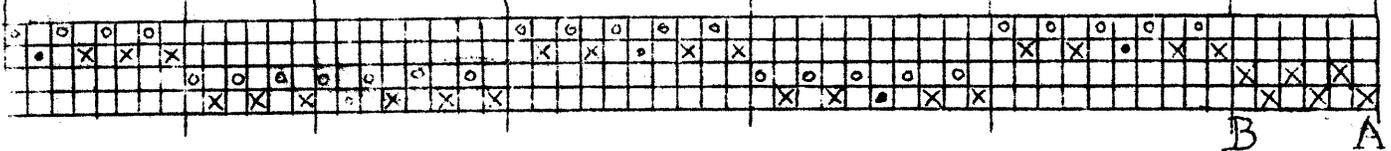
PINE NEEDLE PILLOWS

For these, weave each piece 8 inches long only, making a pillow half as large as the car pillows. Make an inner pillow; stuff with pine needles.

SHOPPING BAGS. BEACH BAGS

Weave two pieces the desired size. Knot their lower edges only together, as at E. Knot the top edges singly, as at F. Turn top edges over, insert stick as at G, and sew mat down over it, as at H. Overcast side edges together, as at I. Braid raffia handle, J, knot ends and sew to bag.

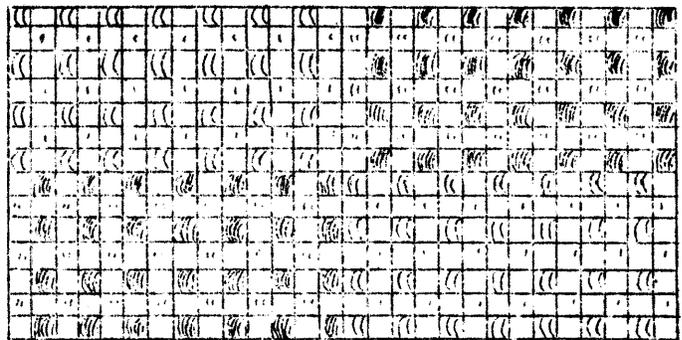




THREADING PLAN:

A-B, Dark Border, 10x - - 60 thds.
 B-D, -162, Repeat 4x - - 486 "
 B-C, - (Last time to Only 102 "
 A-B, Border, 10x - - - 60 "
 Total - 708 "

Row 1--
 Thds. " 2--
 "
 "
 "
 "



Note: Set 4 per dent in 15-dent
 Need; better than 2 per d. in 30.

WARPING PLAN:

Choose three colors, - a dark color, x,
 a darker color or accent color, (.) to
 use at the center of each group of
 x-threads, and a light color, o. Thread
 these with the alternation shown.

Warp: Crochet Cotton, or 8/4 Carpet Warp
 Weft: For coarse weft use Rugro or Thrifty-
 Knit double; for the fine weft use
 the same material as warp.
 Thds. per in. 60, 2 per dent in a 30-dent.
 Width of Material: 11 2/3", weaves to 11".
 Total No. Thds. 706.

WEAVING PLAN: Use two wefts, one heavy,
 one light. Alternate these.

1st block:

Weave 1-4 using heavy weft.
 2-3 " light weight weft.
 Repeat until colored square is de-
 sired size. Finish with 1-4, heavy.

2d block:

Weave 2-3 using heavy weft.
 1-4 " light weight weft.
 Repeat; finish with 2-3 heavy weft.

NATURE OF THE WEAWE: In this weave the weft
 does not show; it simply serves to bring
 the warp up in ridges so that it will show.
 The pattern is a "warp-face" weave. It is
 woven on two sheds only, 1-4, and 2-3.

As you look at the above draft you will
 see that when harnesses 1&4 are brought
 down, as for example in section X, the
 group of dark threads on Harness 3 re-
 main showing, see Row 1 of sketch. In
 next section, Y, the light threads on
 Harness 2 remain showing, same row, left.

Now if a heavy weft is passed thru
 this shed, there will be a dark section
 raised up at X and a light section at Y
 The next shot weaves 2-3, which will
 make light thds. come up at X and dark
 at Y, but since we alternate with a light
 weight weft thread for this row, these
 warp threads will hardly show. The third
 row will be 1-4, heavy weft, warp threads
 prominent; the fourth row, 2-3, fine weft;
 warp thds. not showing. The result then
 is a block predominantly dark for X and
 light for Y.

To change the color of blocks X and
 Y, with light thds. showing at X and dark
 at Y, one simply weaves an extra heavy
 shot on the 2-3, directly following a
 heavy shot on the 1-4. This throws the
 opposite thds. up, and the fine weft will
 come on the 1-4. Alternate blocks thus.

Today, texture is all-important in our homes. It is fitting background for simple modern furnishings and when planned for table wear and wrought with simple colorings, serves to accent the beauty of lovely pieces of china or pottery.

In fact, when one produces a beautiful texture, both color and pattern may be subdued. The weaver of today should experiment with different weights of threads and various treadle combinations. A good idea is to weave a sampler, using all the odds and ends of thread one has handy, and taking random shots at any effect that suggests itself. It is thus that new and lovely textures are often evolved.

VARIEGATED WARPS. Just an attractive warp stripe, A, crossed with a plain weft, is interesting for mats or doilies. Try using a heavier thread of the same color as the warp proper, where dotted line shows. In all these textures, the best effects come from warps spaced so as to make a fabric where warp and weft lines show in small texture squares.

VARIEGATED WEFTS. B. This is a texture with rows of heavy texture placed at intervals through the warp. Use a weft of two colors.

ADD COLORED THREADS OR HEAVY TEXTURE THREADS to the warp, as at C. Each thread is added right over a regular warp thread, without removing the latter. Fasten the added thread to the apron at front of loom, carry it beside the regular warp thread, thru the reed, thru the same heddle as the regular thread and to back of loom. Here warp it once around beam, wind its end around a cop and let hang. The slight weight of the cop will hold the added thread at the tension of the warp. Add threads at intervals in this way. Borders at sides of pieces, made of these extra warp threads, are also good. They may be taken out at any time.

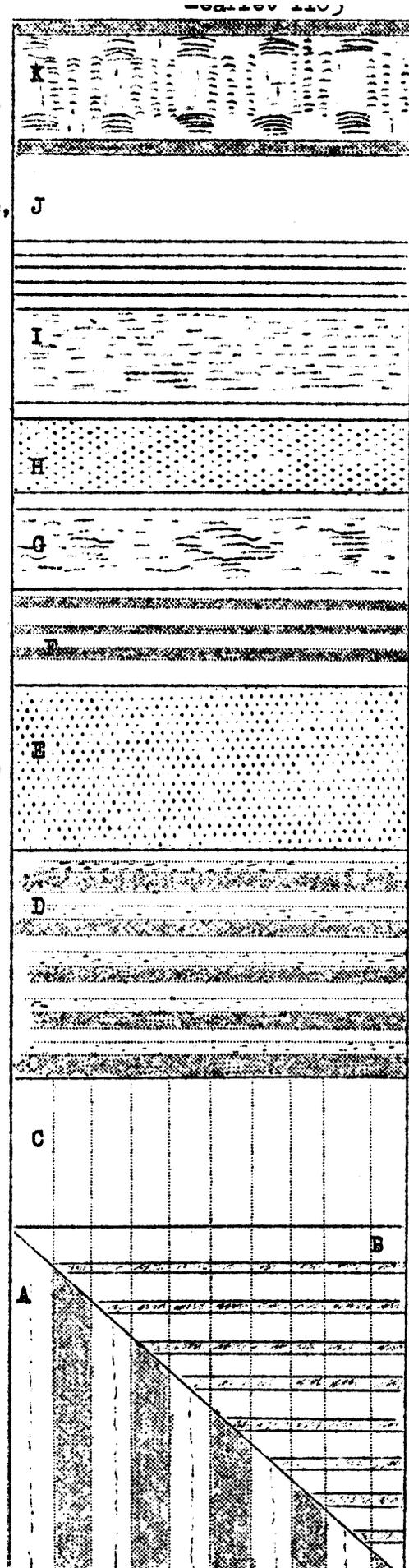
SHADES OF A COLOR OR SEVERAL TEXTURES may be built up in a series as shown at D.

WIND SEVERAL WEFT THREADS TOGETHER. The effect at E is simply produced by weaving tabby of a heavy weft made up of two or more strands. Several bobbins of cotton may be wound together. Even several colors wound together are very effective for texture-cloth. For method of winding, consult Leaflet No. 625.

VERY HEAVY WEFT THREADS, F contrast with a main background of a finer weft.

INTERWEAVE SMALL DESIGNS OR SPOTS, G, on a plain tabby background. Lay the extra threads right in with the regular tabby sheds, and carry along as far as desired. Very subtle effects are possible using the same color as weft, but a heavier thread for this.

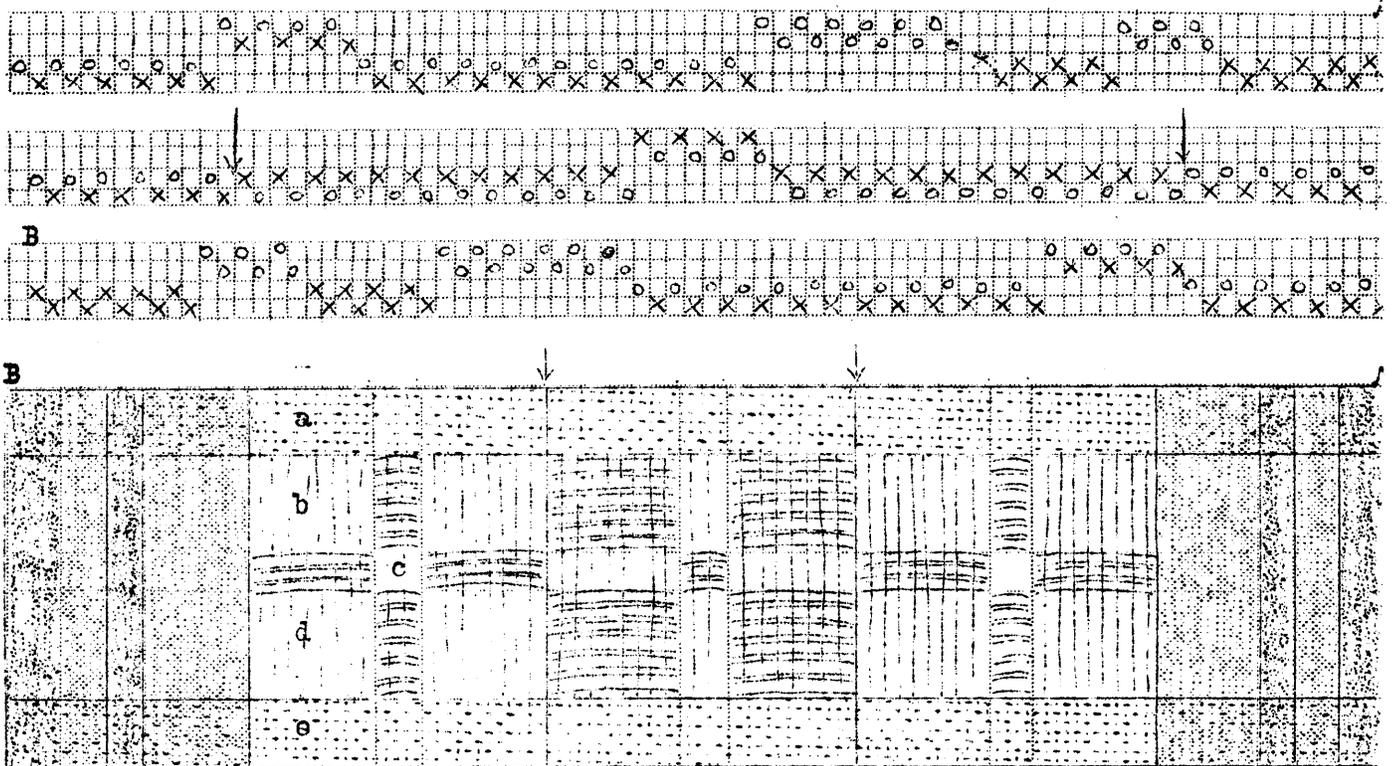
LAY IN NUBBY WEFTS AT PLANNED INTERVALS, H, I, J. At K the overshot pattern is the same color as tabby but heavier.



CREATIVE CRAFTS
Guernsey, Penn.

The Matta Weave has recently come to this country from Europe. It is built upon the same principle as the Log Cabin Weave, which has been used a great deal in the southern mountains in the weaving of luncheon sets. The technique depends upon the use of two colors alternating with each other, with an occasional shift of each color to another shed. For instance, in the pattern below, the dark color starts out on the 1-2 block, which puts the dark on both the 1&3 shed and the 2&4 shed. Then the light color takes over on the 3&4. Later we have the 1&2 block with the dark color on (1) and the light color on (2). The dark threads remain on either the (1) or (3), i.e. the 1&3 shed for some time, then they shift to the (2) or the (4) or the other shed. At points where this shifting occurs, a different color rises to the upper layer of warp threads when the shed is made. This causes changes in the pattern, as well as the colors of the woven blocks.

To make the changes of warp colors more apparent, one weaves with a heavy yarn. The warps should be set close together, so as to form a warp-surface texture. By using first a very heavy weft, and alternating this with a fine weft, one set of warps will appear predominant. To bring the other set of warps, or the second series of color blocks in evidence, weave in an extra heavy row, which puts the fine weft on the shed last used by the heavy weft, and the heavy weft on the shed just used by the fine.



THREADING PLAN: Thread from A to B.

Same plan is shown in sketch, from selvage to selvage. Arrows in both draft and sketch show shift of colors from one shed to the other.

This warp has exactly 240 threads, and it has been so planned that 120 of these are light and 120 dark. It may therefore be threaded on a No. 240 Structo loom. Put on one dark tube, one light, one dark, one light. Thread from each according to X, Dark; O, Light. Lay dark thds. down when using light, etc.

WEAVING PLAN:

There are 4 possibilities for harness combinations: 4&1 alternating with 2&3
1&3 " " 2&4

Think out ways of combining, as desired

Mat: To weave a, use a heavy weft alternating with a fine weft. Weave 1&3, 2&4, etc

b: 2&3, coarse weft; 4&1, fine. Repeat. Finish with 2&3 coarse.

c: 4&1, coarse; 2&3, fine, Finish with 4&1, coarse.

d: like b.

e: like a.

Creative Crafts, Guernsey, Pa.

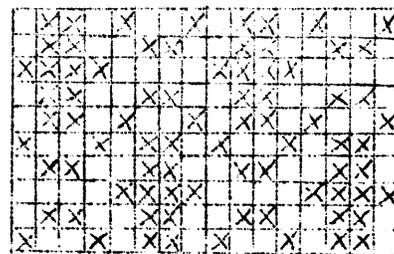
RUSSIAN TEXTURE STITCH

Leaflet No. 140C

Pattern



Appearance Woven



WEAVING PLAN

No tabby is required.
Use one thread only,
the same weight as warp.
Treadle as follows:

Treadles	1-3
	2-3
	3-4
	2-3
	<u>1-3</u>
	2-4
	2-3
	1-2
	2-3
	<u>2-4</u>

This little texture pattern proves of use in the making of draperies or couch throws when an all-over mottled effect is desired. Woven with coarse materials, it is a most effective and economical weave. The sample shows warp and weft of 8/4 ply carpet warp, and the effect of this material is surprisingly good. For a more striking effect, use a warp of wide stripes in deep rich colors. Since the pattern is woven with one thread only and no tabby, the weft may be all of one color, or may be varied with ease in any of the colors of the warp, thus achieving a plaid or perhaps a vertical stripe with a border in plaid effect.

WARP PLAN

Warp: 8/4 carpet warp, or crochet cotton

Weft: Use the same as warp

Threads per inch: 20. Since this material is woven quite solid, the setting must be closer than for rugs. A setting of 16 threads per inch would make a rather loose texture. Choose the close or loose texture according to need.

Width for draperies: For a wide heavy curtain, 42" wide. For a narrower curtain, 32" wide. The 22" width makes a side drape wide enough for most purposes, but should usually be seamed to a second width to make a material 42" wide.

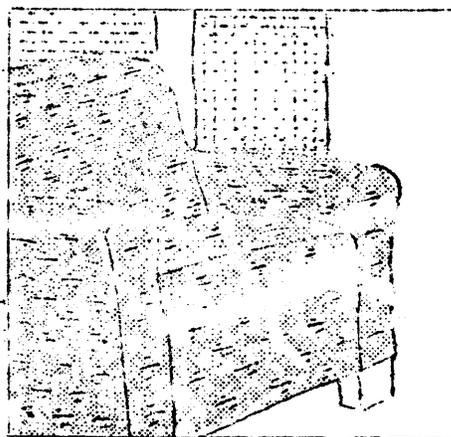
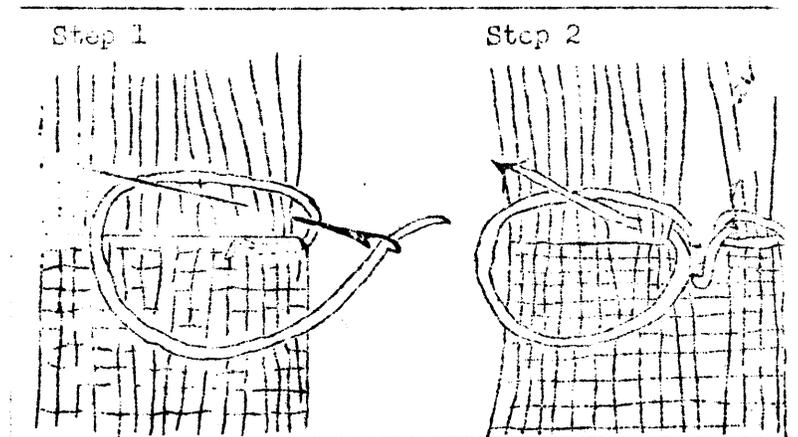
Total No. Thds: Multiply threads per inch by width.

AN ATTRACTIVE FINISH WHERE FRINGE IS DESIRED

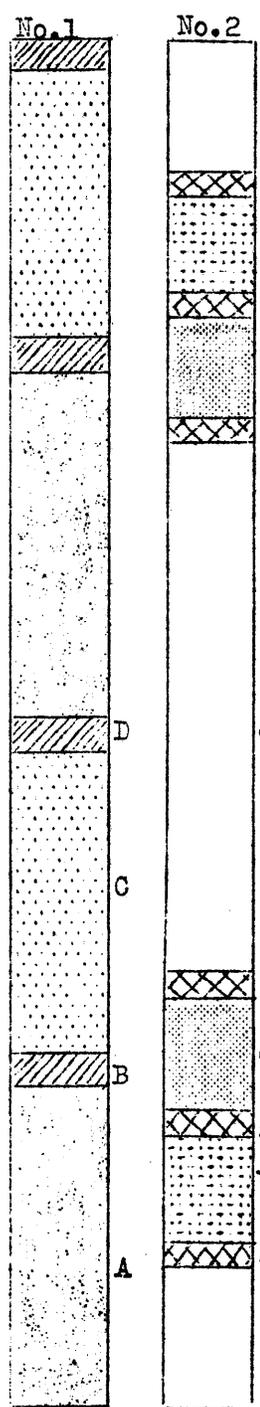
A splendid finish for runners, pillows or cottage curtains where fringe is desired is given below. It looks especially well with the Russian Stitch. Use four threads of warp for each stitch-group. Start at right with carpet warp for thread.

SAMPLE

This sample was woven on the warp set-up given above, with 8/4 carpet warp. It was woven according to the weaving plan given herewith.



Leaflet 1401
BLANKET DESIGNS IN TWILL TEXTURES



Good textures and soft colors in simple stripe designs make beautiful blankets. These were suggested by blankets in the Metropolitan Museum, N.Y.C.
For Wool Warp: Use medium weight Homespun, Saxony, Zephyr, etc. at 15 or 16 per in.
For Substitute: Use soft merc. cotton warp, such as Perle 5, 10/4 or 12/4 at 16 to 20 per inch. Weave with wool.

THREADING:
Thread as Twill, 4, 3, 2, 1; or reverse Twill, 4, 3, 2, 1, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, -repeat; or as Rosepath, -4, 3, 2, 1, 4, 1, 2, 3, and repeat; or any Twill variation. **WEAVE** as Twill or its reverse, according to threading.

DESIGNS:
No. 1. Colors: Dark Brown, Rose, Pale Tan. Repeat stripes throughout blanket, or for border only. A, 3" Dk.Br. Tabby. B, 1/2" Tan, Twill. C, 3" Rose, Tabby. D, like B. (or make A and C Twill.)

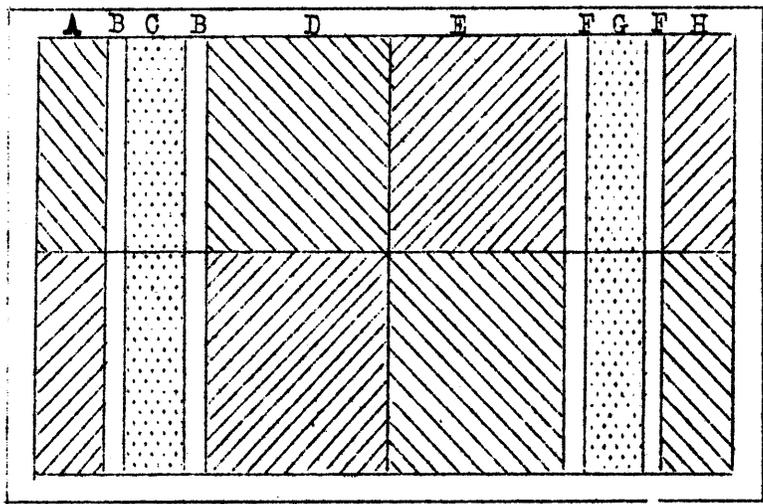
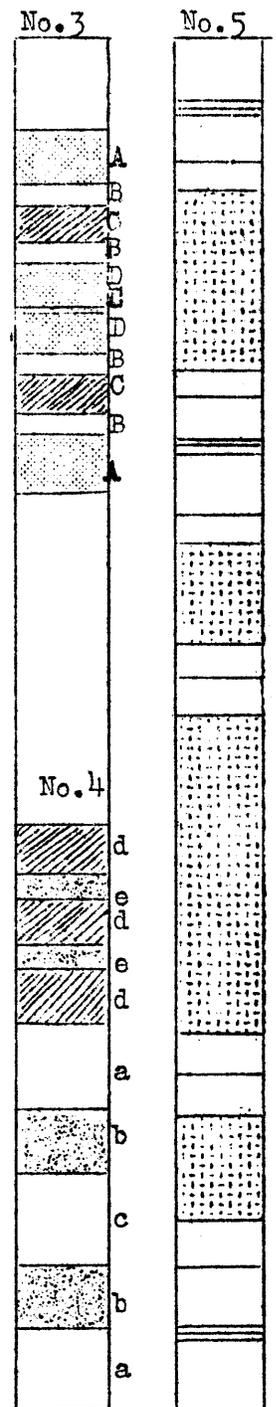
d No. 2. Colors: Mustard, Purple, Ecu or Pale Green. Thread as Reverse Twill or Rosepath. Border 7 1/2". Main blanket, ecru or green. Border: a, 1/2" purple, woven as Reverse Twill, (1-2, 2-3, 3-4, 4-1, 1-2, 4-1, 3-4, 2-3, 1-2, 4-1; Repeat. b, 3" Mustard, Tabby. c, 3" pale Purple. d, Ecu or Green, length desired.

No. 3. Colors: Gray, Turquoise, Rust, Ivory-cream. Main Blanket, Gray. Border, 15" wide. A, 3" Turquoise. B, 1" Cream. C, 2" Rust. D, 2 1/2" Turq. 2 rows Rust, 2 1/2" Turq. D.

No. 4. Colors: Maroon, Cream, Apricot, Coral. Main blanket, Apricot. Border, 15". a, main blanket, Apr. b, 2" Mar. c, 3" Cor. a, 2 1/2" Apr. d, 1 1/2" Cor. e, 1/2" Mar.

No. 5. Two colors: Tan & Brown; Cream & Maroon, etc. Shaded portions and heavy lines, the darker color, Multiply these dimensions by 2.

No. 6. Three Soft Tones. A, 8" weave Twill, (hem) B, 2" Tabby. C, 6" Rev. Twill. D, 32", Twill. E, 32" Rev. Twill. F, like B. G, 6" Twill. H, 8" Rev. Twill.

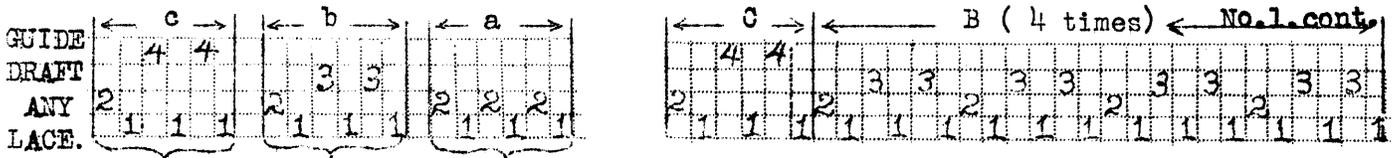
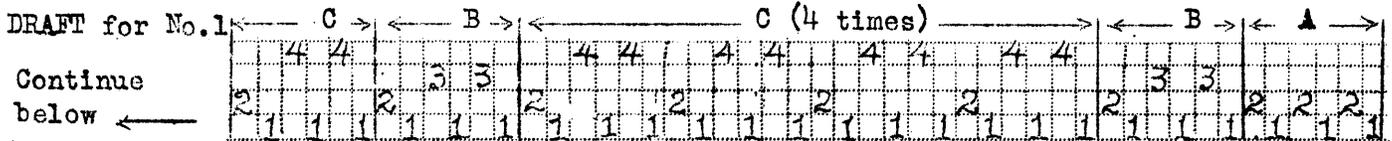


Weave this striped warp with finely cut stockings to make "Stretcher Robes". Use any four colors.

a b c b d e f g h j k l m n
STRIPED WARP: Carpet Warp at 15 or 16 per in.
a, 1" white. b, 1" black. c, 1" gray. b, 1" black. d, 4" red. e, 1" white. f, 1" gray, 2 black rows. g, 1 1/2" red; 1 white row. h, 1" black, & white line. j, 1" black & white line. k, 1 1/2" red. l, 1" white. m, 1" black. n, 1 1/2" red. Repeat.

The Bronson Lace or "Spot" Weave is composed of sections of lace or openwork alternating with sections of tabby or plain weave. When woven with fine cotton or linen thread it makes beautiful drapes or lace mats; when threaded with fine wool, it will produce equally lovely fabrics for sheer wool blouses; and when set with a heavy yarn, it makes attractive baby blankets.

One should understand the nature of the weave to use it to the best advantage. If the sections of lace alternate, a syncopated design may be formed, as at No.1. If sections of tabby come between the lace motifs, we get spots of lace as at No.2. When the two lace motifs alternate, with one of them twice the size of the other, we get an effect like checkerboard, as at No.3. The lace may also be arranged to form a border as well as a corner, as at No.4. There are two separate lace blocks. Either or both may be used.



DESIGNING FROM GUIDE DRAFT : PLANNING A LACE THREADING.

To form TABBY (Marked a in draft) Repeat the a-motif of 6 thds. as far as desired.
 " " 1ST LACE(" b " ") " " b-motif " " " " " "
 " " 2ND LACE(" c " ") " " c-motif " " " " " "

WARP PLANS FOR LACES

Fine Texture: Warp: Egyptian Cotton, 24/3 set at 30 or 32 per inch. (or 20/2)
 Weft: Umbrian, Perle 20, or Linen 20
 Wool Dress Material: Warp: Fabri set at 24 per in. Weft: The Same.
 Baby Blankets: Zephyr at 16, per in; or Germantown at 10. Weft: The Same.

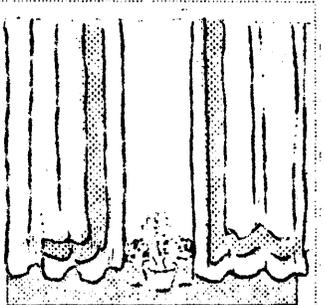
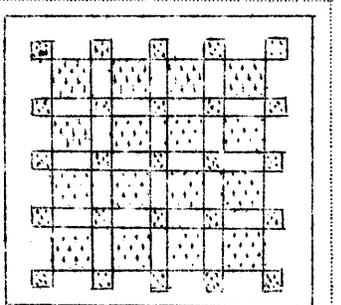
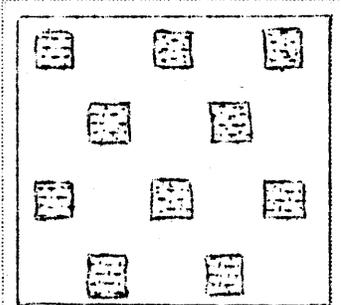
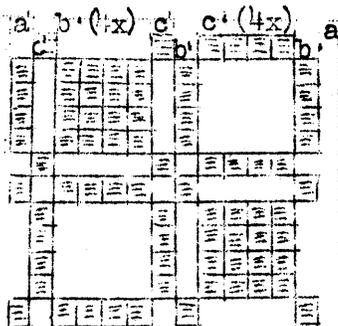
WEAVING EACH MOTIF:

A. To Weave Tabby: Treadle 1 alone; then 2, 3, 4 together. Repeat these 2 shots.
 B. To Weave 1st Lace. Tr.1; then 2&3.
 Tr.1; " 2&3.
 Tr.1; " 2, 3, 4.
 Keep repeating these 6 shots.
 C. To Weave 2nd Lace. Tr.1; then 2&4.
 Tr.1; " 2&4.
 Tr.1; " 2, 3, 4.
 Keep repeating these 6 shots.

THREADING PLAN: One repeat of No.1 has 78 threads totl. Repeat as desired.
 Add selvage section, A(6 thds.) at end.
 Follow Draft No.1 reading right to left:
 Start with Section A, 6 thds. for tabby.

WEAVING DESIGN NO.1:

Weave the motifs developed above in following order: A; B, once; C, 4x; B, once; C, once; B, 4x; C, once; Repeat as desired. Add Tabby A at end.



No.1

No.2

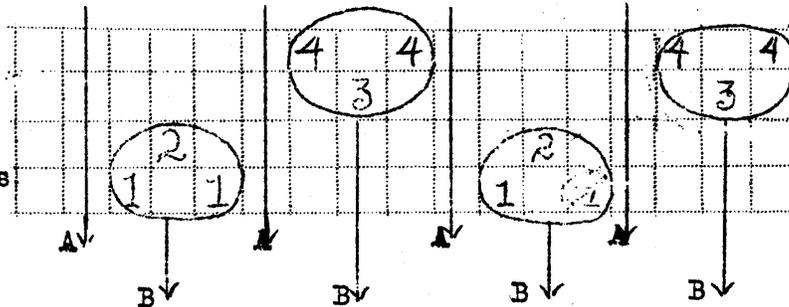
No.3

No.4

The Finnish Drapery Technique makes an excellent openwork textured material for use in making sun curtains or softly falling drapes. For fine effects for the former, use a warp of fine perle 10 or linen 40/2 set in a 16-dent reed; and for heavy drapery effects use coarse 16/2 or 18/2 linen, crochet cotton or silk noils, (Fawcett's new yarn) set in an 8-dent reed. Very lovely variations are possible in the weaving of tabby between openwork bands of different widths, and one may add still more interest by planning a warp of shades of a color. In attached sample warp was planned with six threads natural crochet cotton, and six threads ecru, alternating.

A: Skip a dent of reed.

B: Put three threads through a dent.



COARSE MESH DRAPES:

FINE MESH DRAPES:

WARP PLAN:

Warp: Lily's Crochet Cotton or Fawcett's Linen 18/2 or Bernat's Perle 5

Weft: The same.

Size Reed: 8-dent.
Thds. per in. 12
Width: As desired.

WARP PLAN:

Warp: Bernat's Perugian Filler or Lily's Perle 10 or Fawcett's 40/2 linen.

Weft: The same.
Size Reed: 16-dent.
Thds. per inch: 24
Width: As desired.

THREADING PLAN:

Thread in succession, 4,3,4,1,2,1 and repeat.

Sley as follows: 4,3,4 through first dent, next dent empty; 1,2,1, through next dent, next dent empty; repeat thus.

THREADING PLAN: Same as for coarse material.

WEAVING PLAN: Same as for coarse material.

WEAVING PLAN:

For Openwork Sections:

4-1 once
3-4 "
4-1 "

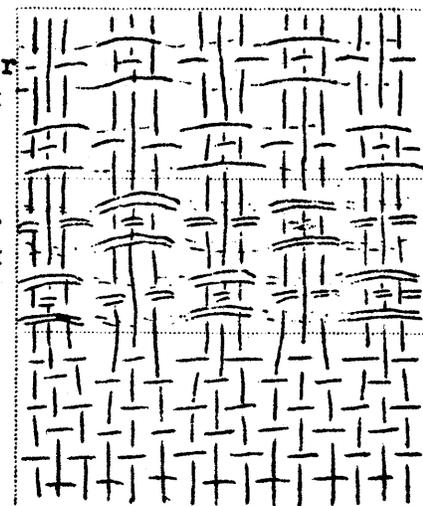
1-2 "
2-3 "
1-2 "

Weave sections of openwork alternating with sections of tabby: 4-1, and 2-3.

1st color openwork

2d color openwork

Tabby-



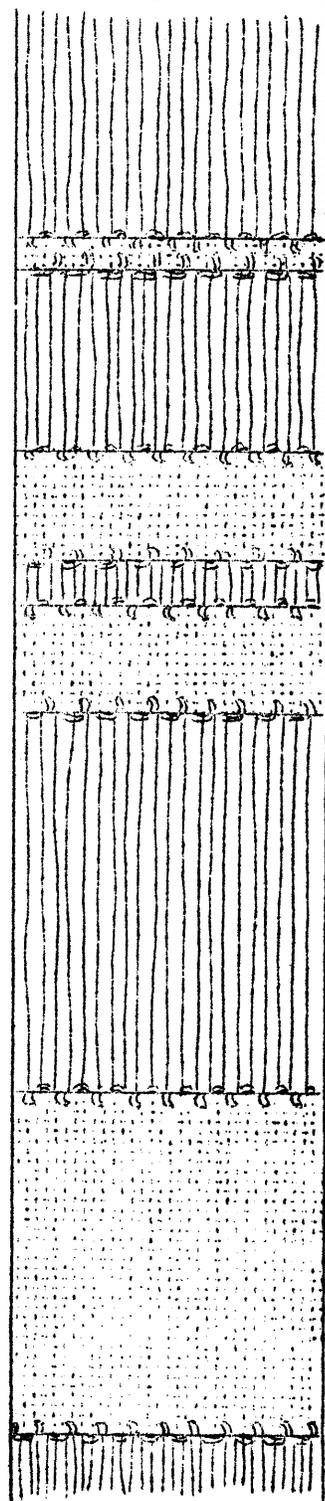
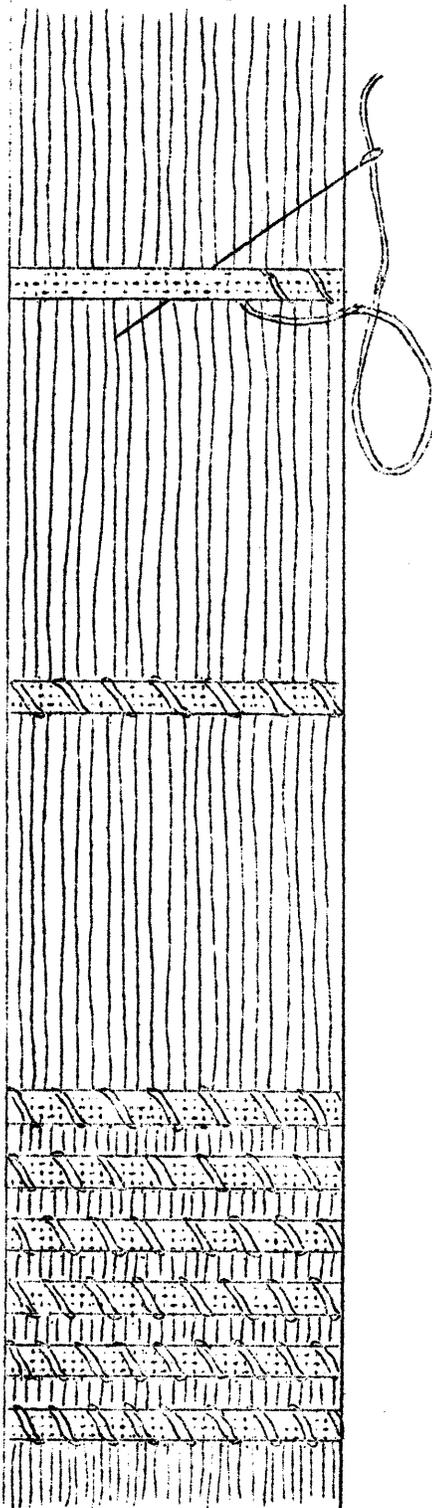
With the very simplest of weaving methods one may produce perfectly delightful and unique effects. The foundation of the openwork designs shown here is simply tabby-weave; hence they may be woven on either a two-harness or four-harness loom. The warp should be of soft heavy cotton, such as perle 3, set at 8 to 10 threads per inch; or boucle' wool at the same; or even carpet warp or crochet cotton used double at 8 threads per inch. With a wide apart setting the threads fall in soft folds. The varying effects are obtained by using woven parts between unwoven parts in nice proportions. One may plan his own desired spacings.

METHOD A. OVERCASTING SMALL SECTIONS OF WEAVING.

The sketch at the left shows this method actual size. Leave a space for a fringe, then weave $\frac{1}{4}$ inch with same material as warp. A second color may be used in this material. Now overcast this narrow band of weaving with a heavy textured thread, of a color to blend or contrast with the warp. Fasten sewing thread back into small woven portion, leave a space, and proceed with next $\frac{1}{4}$ inch of weaving. For the base of your drapes alternate bands of weaving with parts left unwoven for desired distance. Then for main part of drape, leave spaces 2" wide unwoven between $\frac{1}{4}$ " sections of weaving. For the top of drapes, weave a solid portion for making heading.

METHOD B. WIDE SECTIONS OF WEAVING BETWEEN UNWOVEN PORTIONS.

The sketch at the right shows how one may use wide parts of weaving between openwork spaces, keeping the woven parts from unraveling by means of coarse hem-stitching. While hand-work of so extensive a nature might seem quite a task at first thought, in both of the above methods, the needle-work is done while the warp threads are stretched on the loom, and the whole process is quite entertaining and very easy to do. It also moves along rapidly, giving such a unique effect that one is glad of the slight extra effort considering the end in view. In the method at B, it is most effective to weave and embroider the edges with just one ivory or ecru tone.



Designs may be woven into the very texture of cloth, with the colors making up separate design parts, interlocked along adjacent lines. The directions for this type of weaving, known as Tapestry, are given in Folio IX, on Navajo Rug Weaving. For these panels, use fine rags or tufting cotton for weft; Carpet warp for warp.

These attractive panels are made of narrow strips of handwoven rags, cut fine. Soft old sheets are good to use. Dye them in soft shades of brown, with coral and cream for the flower parts, and a touch of bright crimson for the flower center. Tulip flowers lend themselves to ascending lines and are excellent at the base of panels.

The two long side pieces of the drapes are 6½ ft. long, 13 inches wide while the drop at center top is 1 ft long. All pieces have fringe. Plan your measurements according to the space desired to fill. For portierres or drapes 26" wide, make two repeats of the flower pattern.

WARP PLAN: Warp, 3/4 Tan, or Cr. Cot.
 Threads per inch: 10
 Width in Reed: 13 inches.
 Total No. of Threads: 130
 Weft: Soft Rags Dyed, and cut ½ inch wide.

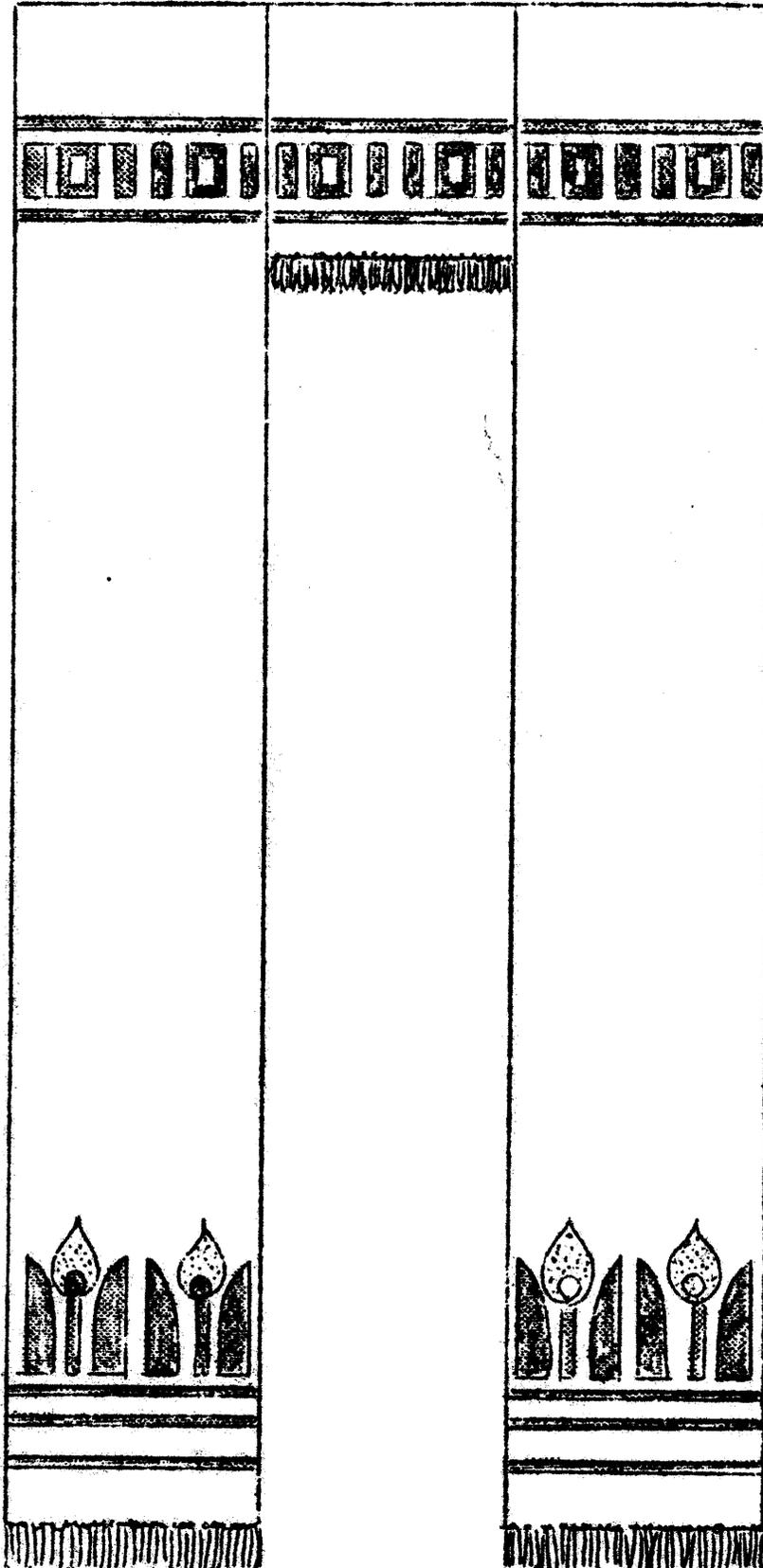
THREADING: Thread as Tabby, on either two- or four-harness loom.

WEAVING PLAN: For Each Panel:
 Leave 4" unwoven for fringe.
 Weave ½" Plain Weave with same thread as warp.
 Weave 3" Plain background color with dyed rags. (Lt. Brown)
 Base Border: 5" of Stripes:
 1 Row Coral
 5 Rows Cream
 10 Rows Coral
 3 Rows Cream
 1 Row Coral
 6 Rows Brown
 1 Row Coral
 3 Rows Cream
 1 Row Coral
 3 Rows Brown
 (Read Next Column)

Section of Lotus Flowers Above
 Base Border: See Diagram next page. Weave as Tapestry, (see L. on Navajo Rug Weave); add a row of Tabby in Carpet Warp after each row for strength. Read from Rt. to Lft. on diagram following checks. Each check represents 2 warp threads.

6 Warp Thds. Brgr.
 17 " " Cream, Leaf
 7 " " Br. Bkgr.
 7 " " Coral, Stem
 7 " " Br. Bkgr.
 17 " " Cream, Leaf
 9 " " Br. Center.

Reverse from here, for a second complete repeat.



This threading in two warp colors results in a point pattern of basic twill texture, with interesting highlights of design points appearing at intervals. The value of this threading lies not only in its lovely subtle color effects when woven but in the fact that only one weft thread is needed for the very lovely results achieved. It was planned as a very useful pattern for those learning to weave, or for folks having poor eyesight, - for the weaver can forget all else but a smooth running weft and good edges.

At the 10th session of the National Conference of American Handweavers, this pattern was chosen by Mrs. Ruth Collins as a "find" for her department in the School of the Blind, Salem, Oregon.

USES OF THE HOLLYWOOD PATTERN:

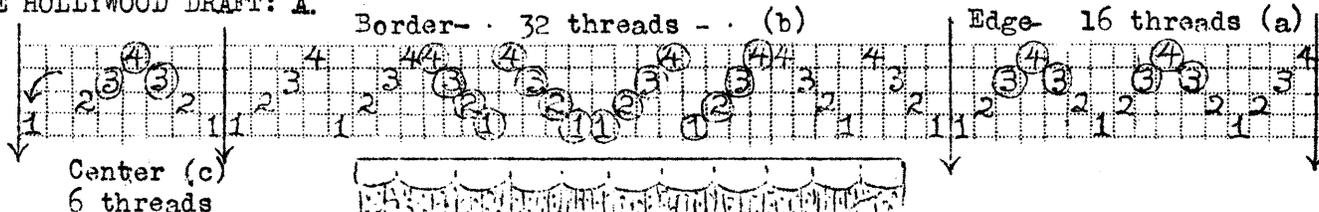
The planned side and border design of the Hollywood pattern make it possible to use the design as a planned width for runners, drapes, tablecloths, doilies, etc. The center repeat is short and may be extended any width to adapt to upholstery, 2-toned drapes, wool blankets of soft texture, etc. The center may of course be made into a longer repeat by doubling the twill point, as shown at B.

For soft all-wool blankets, set this pattern in two colors with Germantown warp at 8 to 10 per inch; then weave with soft white or neutral yarn. Since only one weft is necessary and this is almost hidden because of the warp design, this pattern offers an excellent chance for one to use the homespun yarn of one's own spinning, when this is hardly even and smooth enough to use for regular wool suitings.

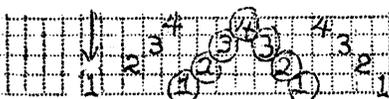
No. 3.
WARP AND THREADING FOR BLANKET 42" wide

Warp: Germantown set at 8 per inch.
Weft: Homespun or Germantown.
Total Threads: 335.
Thread: Edge (16); Border, 2x(64); Center, 29x(174); One extra on H.1 (1); Border, 2 x, (64); Edge, once, (16); Total: 335.

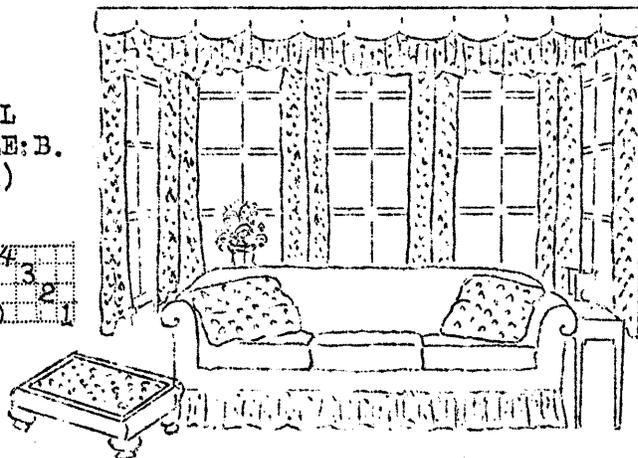
THE HOLLYWOOD DRAFT: A.



THE DRAFT WITH TWILL POINT OF DOUBLE SIZE: B.
Center, (14 threads)
Repeat as desired:



Note:
Add thd. on H.1, marked by arrow, after last repeat.



Footstools like that shown below may be covered effectively with the Hollywood fabric pattern set up as for pillows or runners, upholstery, etc. in Plan No. 1.

Handmade footstools in Maple, Black Walnut or Natural Finish are available at \$8.50.

No. 1.

WARP PLAN FOR PILLOWS AND RUNNERS, 18" WIDE.

Warp: Carpet Warp, 8/4, 2 colors. Green and brown, (Brown in circles on graph)
Weft: Same or 20/6 or Perle 5 Cotton.
Thds. per inch: 16. Width in Reed: 18 1/2"
Total Threads: 295

THREADING PLAN:

Edge: (5 gr; 3 br; 3 gr; 3 br; 2 gr) - - 16
Border: (8gr; 16 br; 8 gr) - - - - 32
Pattern, 6 threads, repeat 33x - - 198
Add 1 green thread on H.1 - see arrow - 1
Border: same as on right side - - 32
Edge: " " " " " - - - 16
Total Threads - 295

No. 2.

WARP PLAN FOR DRAPES, 42" wide.

Warp: Perle 5 or Perle 3.
Weft: The same or 10/3 or 20/6 Cotton.
Thds. per inch: 12. Width: 42; Total: 507.

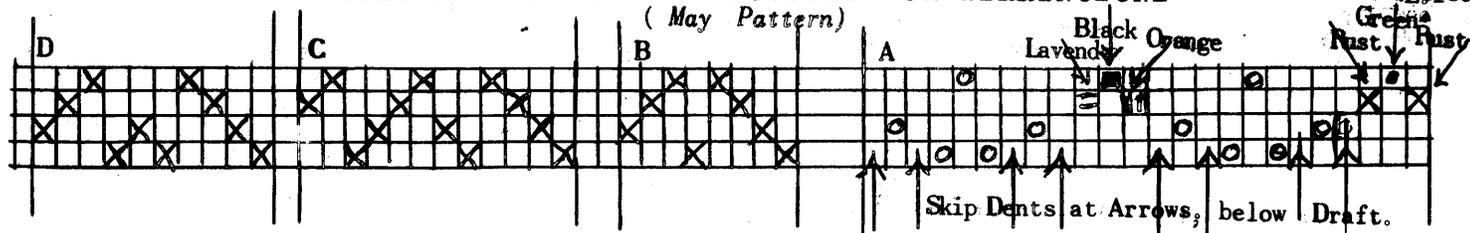
THREADING PLAN:

Edge, once - a-b - - - 16
Border, b-c, 32 threads, rep. 3x - - - 96
Center, c-d, 6 thds. rep. 47 times - 282
Add 1 thd. on H.1 - - - - - 1
Border, b-c, - 3x - - - - - 96
Edge, once, a-b, - - - - - 16
Total Threads - 507

WEAVING PLAN FOR ALL ARTICLES:

Weave as Twill: Hs. 1&2, 2&3, 3&4, 4&1;
or Twill and reverse to 3&4, 2&3.

TEXTURE DRAPES FROM ROSEPATH OR HERRINGBONE



Reverse-Twill Patterns, such as Rosepath Herringbone, or Dornik can be developed into very effective texture weaves, suitable for drapes, knitting bags, purses, and also upholstery.

The varied results are caused by combinations of different colors in the threading, or by the use of several different weights of thread, or those of contrasting qualities, such as fine and coarse, shiny and glossy or smooth and nubby, etc.

The selection of the weft also makes considerable difference in the effect. Here again one can use contrasting textures as well

WARP PLAN:

- Warp: Carpet Warp, 8/4
- Colors: (x) Rust; (.) Green; (o) White; (") Orange; (⊗) Black; (≡) Lavendar
- Weft: Same kind and colors as warp. Also Nubby white or pale Novelty Yarn, see Thread Page, (Lily's Art. 105); and Raytone, for highlights as listed on thread page.
- Threads per Inch: Appr. 12.
- Width: As desired. Patterns can be repeated without planning borders.

WEAVING PLANS FOR TEXTURES:

- Plan 1. Dk. Green Hs. 1-3; 2-4; 1-3. Follow by Nubby White or Raytone, 1 Row, Hs. 2-4. Repeat all for 2 inches. Continue with the next plan. Often adjacent plans together form a most effective larger plan.
- Plan 2. Rose or Lavendar Carpet Warp: Hs. 1-2; 2-3; 3-4; Follow with White Nubby, Hs. 4-1. Rep.
- Plan 3. Light colored Boucle or Nylon, Hs. 1-2; 2-3. Dark Carpet Warp, Hs. 3-4; 4-1. Repeat all.
- Plan 4. Any color, Carpet Warp, Hs. *1-2. 2-3, 3-4, 4-1. *Follow with 1 row Nubby contrasting in color, Hs. 1-3. Repeat between *s, follow with Nubby, Hs. 2-4. Repeat all 10 rows.
- Plan 5. LACE BORDER. White Nubby, Hs. 1-2; 2-3, 3-4, 4-1; once each. Rose Carpet Warp, Hs. 1-2; 2-3; 3-4; 4-1; repeat once more, 8 rows in all of C. Warp. White Nubby Tabby, 5 rows: Hs. 2-4; 1-3; 2-4; 1-3; 2-4. Rose C.W. 1 inch. Hs. 1-2; 2-3; 3-4; 4-1. Rep. White Nubby, 1 row, Hs. 1-3. Rose C.W. 3 rows. Hs. 2-4; 1-3; 2-4. Center of Border: Pick up pairs of warp and cross to make Leno. (See Leaflets 760; 765; 766.) Reverse from center, to Rose C.W. 3 rows, etc.

as colors, - light and dark, heavy and fine, nubby and smooth, etc.

A very good plan is to thread up a card or small table loom for a try-out of texture, and experiment to your creative instinct. Select the most effective only for the final fabric.

The cloth described here, and shown on the January, 1950 chart as the May sample, has a warp of 8/4 Cotton Rug Warp, 8/4, in six colors. This is arranged with special spacings in a 16-dent reed, so that there are actually only 11 or 12 threads per inch. This was the exact threading for the May sample, woven with a Perle 3 weft.

THREADING PLAN:

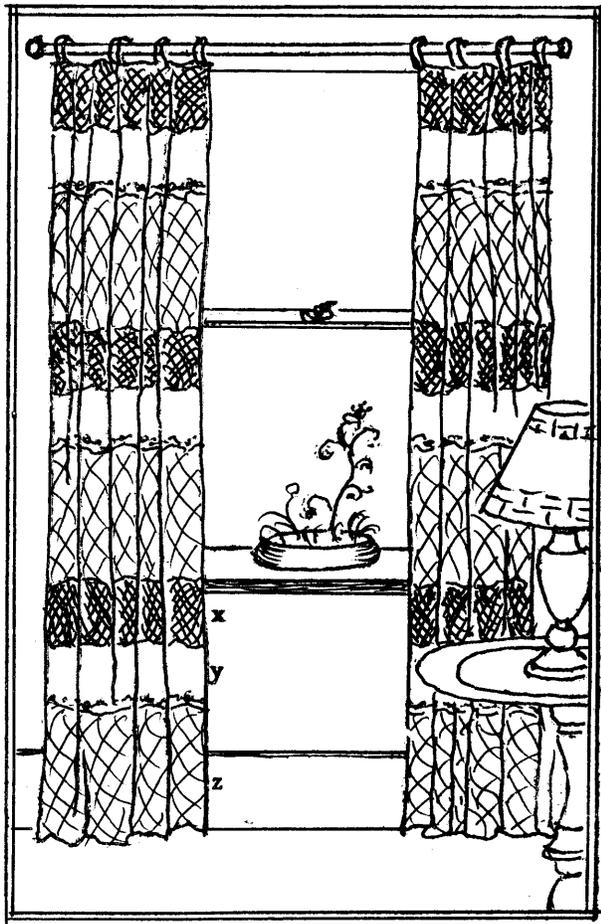
Pattern Draft A represents the Rosepath arranged as a texture draft. Repeat threading all across warp, - Hs. 3, 4, 3, 2, 1, 4, 1, 2; 3, 4, 3; 2, 1, 4, 1, 2; etc. With colors: Hs. 3, Rust; 4, Dk. Green; 3, Rust; 2, White; 1, White; 4, White; 1, White; 2, White; 3, Orange; 4, Black; 3, Lavendar. Repeat. One can choose any corresponding colors, but we find it best to put white and dark on the Rosepath points, - Hs. 4, in this case.

SLEYING:

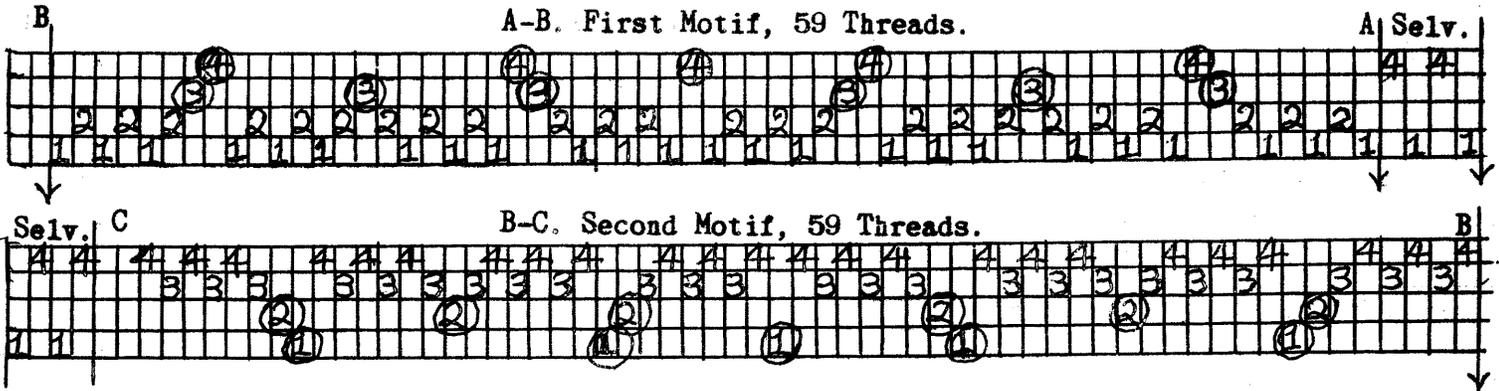
Put in the reed as indicated by the arrows below the draft, - skipping one dent at each of these arrows.

WEAVING:

The drawing shown here suggests good proportions and balance of darks and lights to carry out in your chosen textures. You can plan three textures; or three colors, X, Y, Z. Work out the textures as described here at left.



Speaking of texture, here is a unique yet simple development of an Overshot pattern bound down by a fine chenille or novelty Tabby. The warp has occasional spots of texture, - in metallic threads that add to the interest and beauty of the final texture. This pattern,



"Adobe", was created and named by Loraine Kessenich for National Conference. The fabric will be found useful for mesh-like mats, drapes, hangings, runners and evening purses.

WARP PLAN:

Warp: Threads without circles around them, Mercerized 5/2 Cotton, Lily's; or Wondersheen, Spool Cotton Co; or 10/3 Cotton; or similar weight. For this color scheme yellow is best.

Threads in circles for texture: Bronze, Gold or Metallic. Must be strong enough for warp. Lily's new Guimpe, in Gold, Silver or Copper would be excellent.

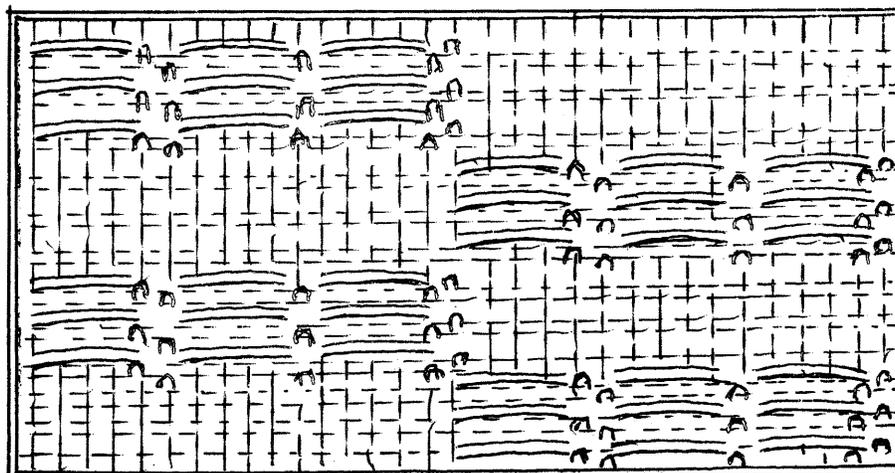
Weft: Overshot: Heavy Cotton Chenille, or heavy Novelty, dark or medium brown. Tabby: Fine Chenille or similar. Use a color slightly darker than warp.

THREADING PLAN:

Thread Right Selvage, 4 threads	- - - - - 4
A-B, 1st Motif; 59 threads	- - - - - 59
B-C, 2nd Motif, 59 threads	- - - - - 59
A-B,	- - - - - 59
*B-C,	- - - - - 59
A-B,*	- - - - - 59
Thread Left Selvage, 4 threads	- - - - - 4
Total Threads	- - - 303

Note: For wider fabric, repeat more between *s.

Note: This plan is written for either a Jack or Counterbalanced Loom. It is easy to thread and weave; but warping with texture threads requires care.



WARP PLAN, Continued.

Threads per In.: 16 for drapes and runners. 20 for purses, etc.
 Width: As desired. For narrow drapes or runners, 19 in. Purses: 15"
 Total Threads: 303. For wider fabric simply add A-B-C, once more, 118 more warp threads.

WEAVING PLAN:

First Motif, A-B: Treadle:
 Hs. 1-2, Overshot, Heavy Chenille.
 Hs. 1-3, Tabby, Fine Chenille.
 Hs. 2-4, " " "

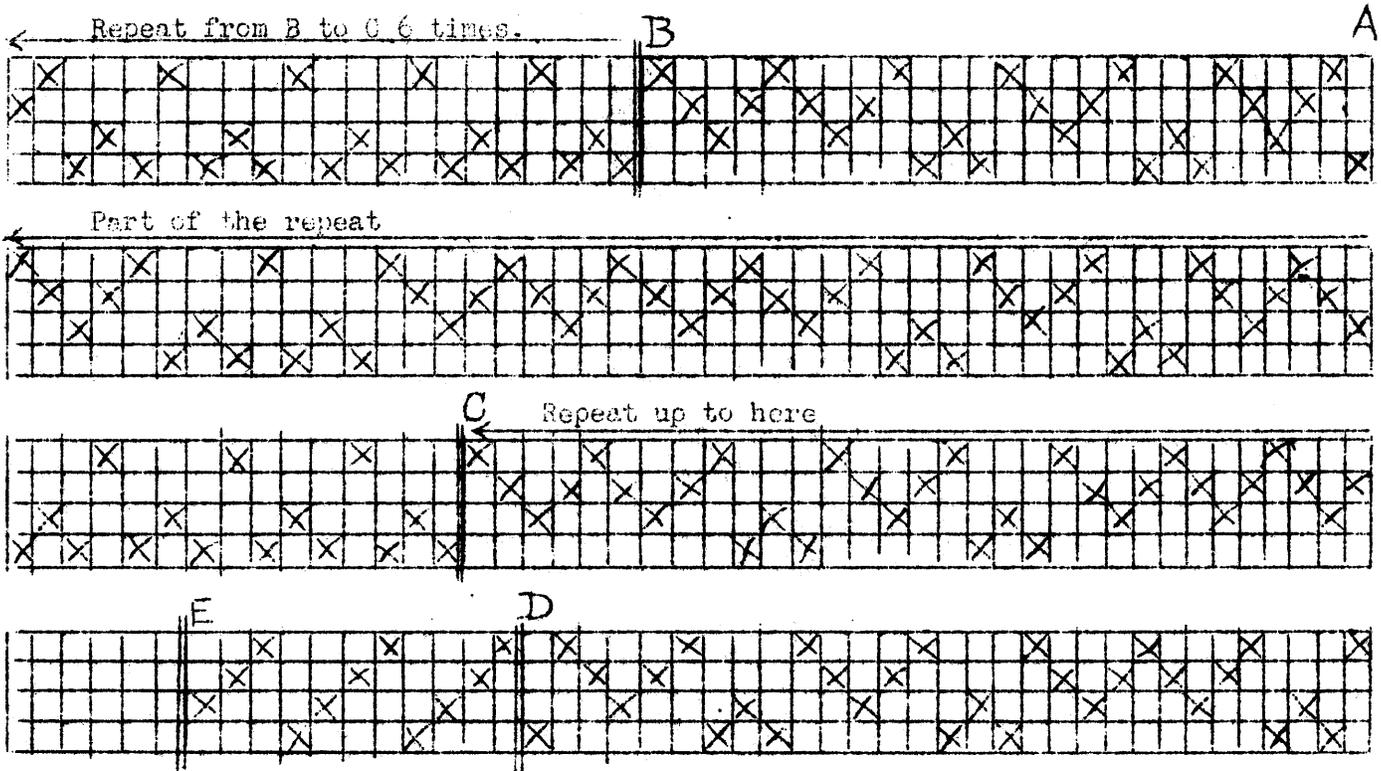
Second Motif, B-C: Treadle:
 Hs. 3-4, Overshot, Heavy Chenille.
 Hs. 1-3, Tabby, Fine Chenille.
 Hs. 2-4, Tabby, Fine Chenille.

Weave each motif square by repeating the three rows given; and alternate the square motifs thus.

This weaving may be varied by weaving a row of Overshot, then 1st Tabby; 2d row Overshot; 2d Tabby, etc.

Try various successions and combinations.

Occasionally add a highlight; but do so as a part of a newly created rhythmic design, and repeat at same interval.



This is a very unusual and lovely upholstery pattern, weaving up into a small but modernistic block effect. If two colors are used for the weaving, or two shades of the same color, the result will be alternating blocks in two tones. Thus this pattern is useful for rooms using two colors in their decoration. Good color combinations are henna and deep rust; tan and brown; orange and brown; gray and black.

MATERIALS:

Warp: 20/2 ply or 30/4ply cotton. A fine fabri wool may also be used.
 Weft: Fine homespun wool or Bernat's fabri.

PLAN OF WARP:

Width: 21 inches
 Dent reed: 16 dent with 2 threads per dent.
 i.e. 32 per inch. If 30 thds. per in. are used, material will be 2" wider.
 Total no. thds: 671.

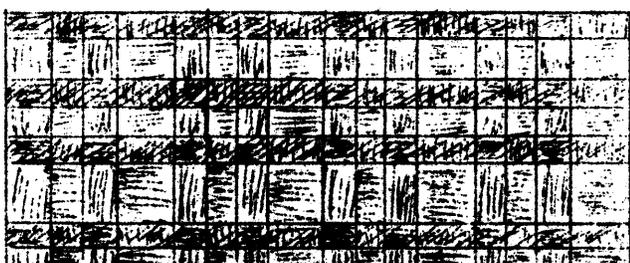
THREADING PLAN:

A-B: 26 threads, ----- 26
 B-C: 100 threads, repeat 6 times----- 600
 C-D: 45 threads, ----- 45
 Total----- 671

Seloge, D-E, 11 threads, may be added at beginning and end of pattern.

WEAVING PLAN:

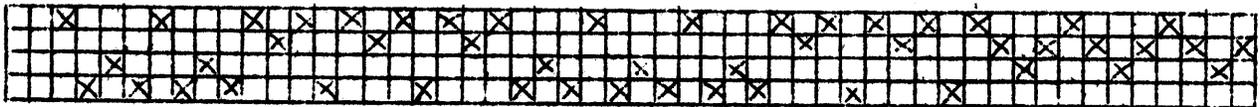
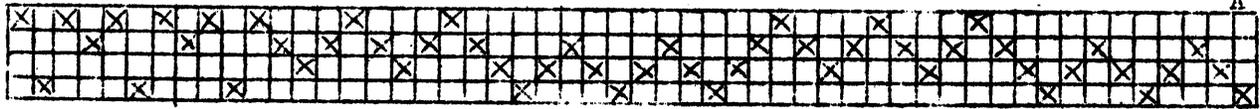
1-4	once		3-4	once	} Dark
1-2	twice	} Light	2-3	twice	
1-4	twice		3-4	twice	
1-2	twice		2-3	twice	} Color
1-4	twice	1-4	twice		
1-2	twice	1-2	twice	} Light	
1-4	once	1-4	twice		
3-4	once	1-2	twice		
2-3	twice	1-4	once	} Repeat from beginning of weaving plan.	
3-4	twice	Color			
2-3	twice				
3-4	once				
1-4	once	} Light			
1-2	twice				
1-4	once				
3-4	once	} Dark			
2-3	once				
1-2	once				
3-4	once				
1-4	once	} Light			
1-2	twice				
1-4	once				



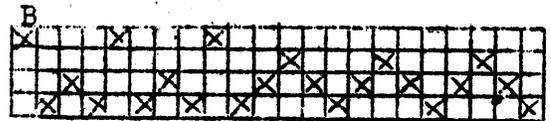
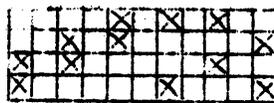
AN EXCELLENT CRACKLE WEAVE FOR UPHOLSTERY—"THE HESITATION TWILL"

(Found in Shuttlecraft Bulletin March, 1939, also October, 1936)

The Crackle Weave is a discovery of Mrs. Atwater's. She has evolved many useful and beautiful patterns in this technique, working with a little-known Scandinavian pattern as a background. Crackle Weave patterns are excellent for upholstery, rugs and bags, - in fact any fabric subjected to quite a bit of wear, for the weft is bound firmly in the warp, and there are no overshots.



TIE-UP FOR TREADLES



WARP PLAN:

Warp: Perle 10 natural
 Weft: Pattern, Crochet Cotton or Perle 5
 Tabby, Same as Warp.
 Thds. per in. 24
 Width in Sley: 10"
 Total No. of thds. 248

(Two repeats of pattern. Repeat as many times as desired from A to B)

Fabric: Upholstery, Pillows, colorful closely woven fabric.

WEAVING PLAN:

To weave as a regular Crackle Weave:

Pattern shot: 1-2	Tabby 1-3
" 1-2	" 2-4
Repeat as desired,	
Pattern:----- 2-3	" 1-3
" 2-4	" 2-4- Repeat
Pattern:----- 3-4	" 1-3
" 3-4	" 2-4 Repeat
Pattern:----- 4-1	" 1-3
" 4-1	" 2-4 Repeat

WEAVING IN ITALIAN MANNER:

This method permits of the use of three colors, and produces a fabric of unique charm. Instead of following a pattern shot with its tabby, one uses the next pattern shed with the second color; then the first pattern shed again followed by

the preceding pattern shed in the third color. For instance, 1-2 in the 1st color, followed by 2-3 in the 2d color; then 1-2 again in the 1st color, followed by 4-1 in the 3rd color.

Label colors D. (dark) M. (medium) L (light)

Tr. 1 (1-2) D	Tr. 3 (3-4) L
" 2 (2-3) M	" 4 (4-1) D
" 1 (1-2) D	" 3 (3-4) L
" 4 (4-1) L	" 2 (2-3) M
Repeat, ending with 1-2, Tr. 1. D.	End with Tr. 3, 3-4, L.
Tr. 2 (2-3) M	Tr. 4 (4-1) D
" 3 (3-4) L	" 1 (1-2) M
" 2 (2-3) M	" 4 (4-1) D
" 1 (1-2) D	" 3 (3-4) L
End with Tr. 2, 2-3, M.	End with Tr. 4, 4-1, D.

These are the four blocks woven in the Italian manner. Repeat, continuing with changes of color.

FOR LIVING ROOM HANDWEAVENS
An Upholstery Pattern That Also Makes Good Curtain Borders

If one is a busy person, it is a good idea to plan weaving patterns that can be used for various purposes. This saves re-threading and enables one to get a good deal of pleasure out of a single threading. Below is a versatile pattern suitable for upholstery or pillow tops when woven solid; but equally attractive when used for apron, towel or curtain borders. It can be woven as "drawn-in", or "rose-fashion".

We give here its solid weaving as "drawn-in", and suggestions for narrow and wide borders. To improvise your own borders, simply take two white cards and slide them outward from either side of the centers 1 or 2. You can see how by sliding out a little further you complete the design more and more.

<p>WARP PLAN: Warp: 20/2 Cotton or 24/3 Weft: Pattern: Cro. Cot. or Lily's 10/3 Frostone. Tabby: Same as Warp. Thds. per in: 30 (or 32) Width: either 22" or 32" or as desired.</p>	<p>THREADING PLAN: For 22" loom, 30 per in. Pattern, A-B, 9 times- 612 Last time, A to *only 55 Total: 667</p> <p>For 22" width, 32 per in. Selvage, 1, 2, 3, 4, (4x) 16 Pattern, A-B, 9 times- 612 Last time, A to *only 55 Selvage, 4, 3, 2, 1, (4x) 16 Total: 699</p>
--	---

THE DRAFT: The draft given below reads from right to left, as follows: 1, 2, 1, 2, 3, 2, 3, 4, 3, 4, 1, 4, 1, 2, 1, 2, 3, 2, 3, 2, 3, 4, 3, 4, 3, 2, 3, 4, 3, 4, 3, 2, 3, 2, 3, 2, 3, 2, 1, 2, 1, 4, 1, 4, 3, 4, 3, 4, 3, 4, 3, 4, 1, 4, - and repeat.

WEAVING PLANS:

No. 1. "As Drawn In"

1-2 3x	
2-3 3x	1-2 3x
3-4 3x	4-1 3x
4-1 3x	3-4 3x
1-2 3x	2-3 3x
2-3 7x	1-2 3x
3-4 4x	4-1 3x
2-3 2x	3-4 8x
3-4 4x	4-1 3x
2-3 7x	Repeat

No. 2. "Rose-Fashion"

3-4 3x	
2-3 3x	4-1 3x
1-2 3x	1-2 3x
4-1 3x	2-3 3x
3-4 3x	3-4 3x
2-3 7x	4-1 3x
1-2 4x	1-2 8x
2-3 2x	4-1 3x
1-2 4x	Repeat
2-3 7x	
3-4 3x	

No. 3. Narrow Border

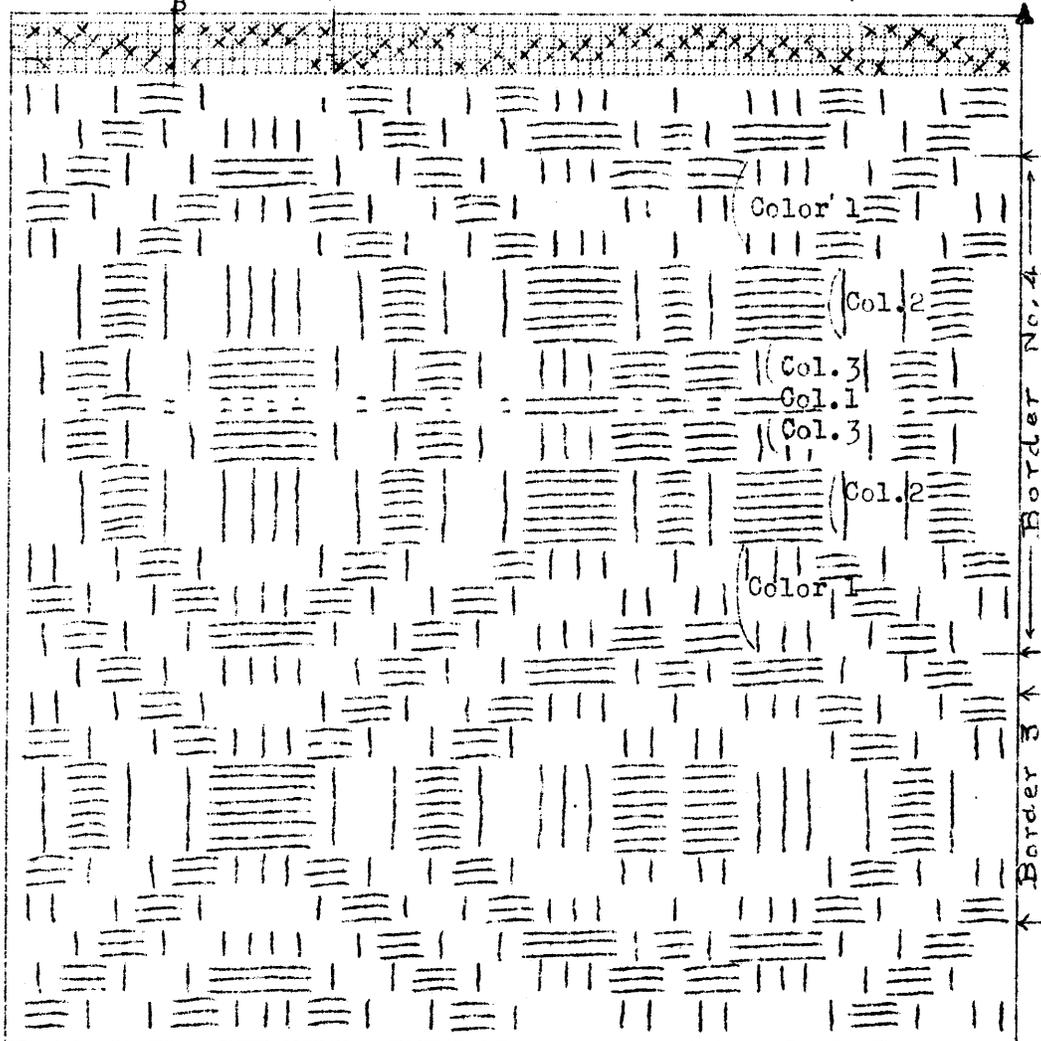
1-2 3x	
4-1 3x	
3-4 8x	
4-1 3x	
1-2 3x	

No. 4. Medium Border

3-4 3x
4-1 3x
1-2 3x
2-3 7x
3-4 4x
2-3 2x (Center, reverse from here)

Color suggestions marked above.

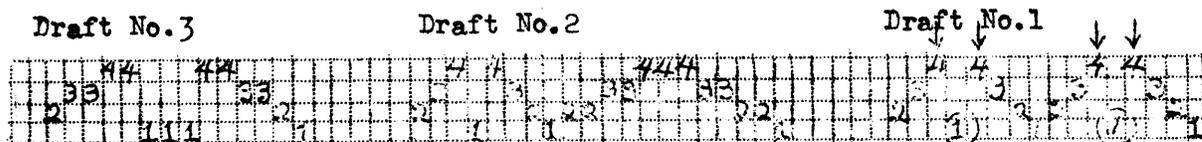
THE DRAFT AND ITS DEVELOPMENT: Weave all one color, or in tones.



The Rosepath pattern is excellent to use for texture effects. At the nodes or the reverse points, one may use threads of different texture from the rest of the warp threads. These may be heavier and of the same color, or heavier and of different colors. See Draft No.1, below.

In weaving the pattern, one can use a heavier weft thread also at the reverse points, thus forming small squares of texture. Or one can prepare weft threads in several textures, such as 1. A very heavy weft. 2. A crinkly weft; 3. A fine weft, and use these in succession, weaving twill fashion, i.e. 1-2, 2-3, 3-4 and 4-1.

To obtain the effect of texture ridges in the warp, instead of adding separate threads for the texture, one can take several warp threads in succession and put them on the same harness in succession, as shown below in drafts No.2 and 3. These warp threads that are on the same harnesses may all be brought through the same heddle eye, in a group, or through separate heddle eyes, depending upon the effect one wishes. For instance, in Draft No. 2 from right to left, the thread on H.1, would go through its dent in the reed; then the two warps on H.2, would go together through the next dent in the reed; then the two warps on H.3 would go through the next dents; the three warps on H.4, through the next one, etc.



Here we have the heaviest warp thread effect at the node or reverse point.

In this draft, there will be a Rosepath form with heavy threads in warp, and another close beside it, without these heavy threads.

The harness numbers in circles represent heavy texture threads. Arrows may be of a different color.

WARP PLAN: HEAVY TEXTURE:

Warp: 16/4, 16/3 or Tulip 3-strand Cotton
Weft: One thread only required. Perle 3,
(Lily's or Bernat's) or 3/2, Fawcetts.
Threads per inch: 16, 18, or 20.

WARP PLAN: FINE TEXTURE:

Warp: 20/2 or 24/3 Cotton, or Perle 20
Weft: One thread only. Lily's or Bernat's Perle 5; or Fawcett's 12/1 Pastel Linen Weft.
Threads per inch: 30 or 32.

THREADING: Repeat any of the drafts as given.

WEAVING PLAN: for all drafts.

Weave as Twill, Treadles 1-2
2-3
3-4
4-1

Introduce texture threads at intervals.

PLAN No.1, woven as drawn in: Two textures.

1-2, fine
2-3, "
3-4, "
4-1, heavy or
change of
color.
3-4, fine
2-3, "
Repeat all.

WEAVING PLAN No.2.

1-2, fine once
2-3, " "
3-4, " "
4-1, " 2 times
3-4, " once
2-3, " "
1-2, " "
2-3, coarse 2x
3-4, " 2x
2-3, " 2x

WEAVING PLAN No.3.

Use three textures, fine, coarse and crinkly, (such as boucle)
1-2, fine; 2-3, fine; 3-4, crinkly; 4-1, coarse; 3-4, crinkly; 2-3, fine. Repeat.

Notice: We are now able to offer a better, longer staple wool fiber for spinning at \$1.00 per lb. Please enclose postage.

Creative Crafts, Guernsey, Pa.

This sheer texture, designed by Helen Louise Allen for a National Conference, resembles Bronson, yet is easier to understand and to weave. It produces a very lovely delicate lace effect which may be enclosed in tabby as desired. In the draft below, the sections marked A-B and D-E are the tabby sections surrounding the lace part, B-D.

For a lacey handkerchief, one can thread the tabby sections from 1 to 2 inches in width, and make the lacework in between, the entire width of the center. For sun curtains one can plan several inches of tabby at the sides, and use the lace for the entire center; or plan intermittent sections of tabby and lace, thus forming vertical columns of lace and plain weave alternating, as suggested in Threading Plan, No. 2.

While we have given plans here for the finest cottons now available, one can of course use heavier cottons, such as Perles 10 or 5, with stunning effect. If you are fortunate enough to have fine linen, such as 40/2 or 50/2, use this for both warp and weft; or for weft on the fine cotton warp.

WARP PLAN: For Handkerchief.
 Warp: Lily's 24/2 Cotton
 Weft: One thread only, like
 Warp, or 40/2 or 50/2 Linen.
 (Hughes Fawcett's)
 Threads per inch: 30 or 32.
 Width in Reed: 15½ inches.
 Total Threads: 495

WARP PLAN for 22" Sun Curtains.
 Warp: Lily's 24/2 or 20/2 Perle Cotton.
 Weft: The same or Fawcett's 40/2 or
 Threads per Inch: 30 50/2 Linen.
 Width in Reed: 22 inches.
 Total Threads: 663

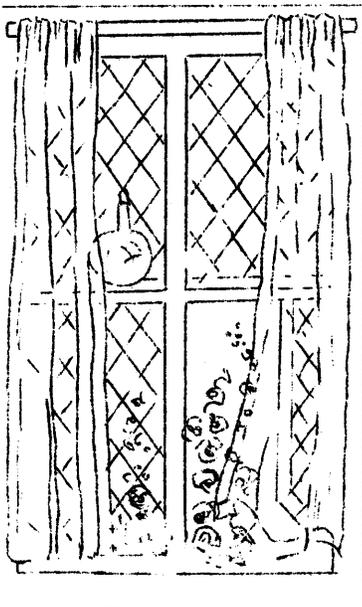
THREADING PLAN:
 Thread A-B, (6) 12 times - - 72 Thds.
 B to C, (6) 58 times - - 348 "
 C to D, - - - - - 3 "
 D to E, (6) 12 times - - 72 "
 Total 495 "

THREADING PLAN I. Tabby at Sides; Lace Center
 Thread: A to B, (6) 12x - - 72 Threads
 B to C, (6) 86x - - 516 "
 C to D, (3) once - - 3 "
 D to E, (6) 12x - - 72 "
 663 Total Thds

THREADING PLAN II. Lace Columns.
 Thread: 1. A to B, desired width.
 2. B to C, as desired; add C to D.
 Repeat these two sections.

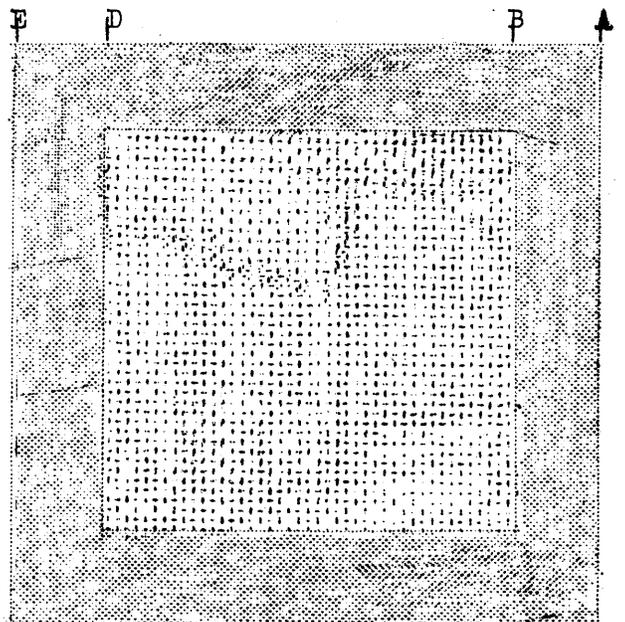
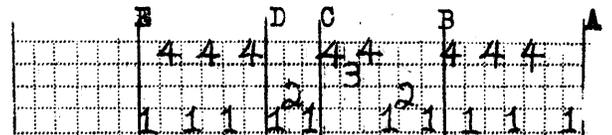
WEAVING PLAN: Tabby: 1&3; then 2&4. Repeat.
 Lace Section - Treadle:

1&3 Repeat
 3&4 these
 → 1&3 six
 2&4 rows
 1&2 for
 2&4 ← Lace.

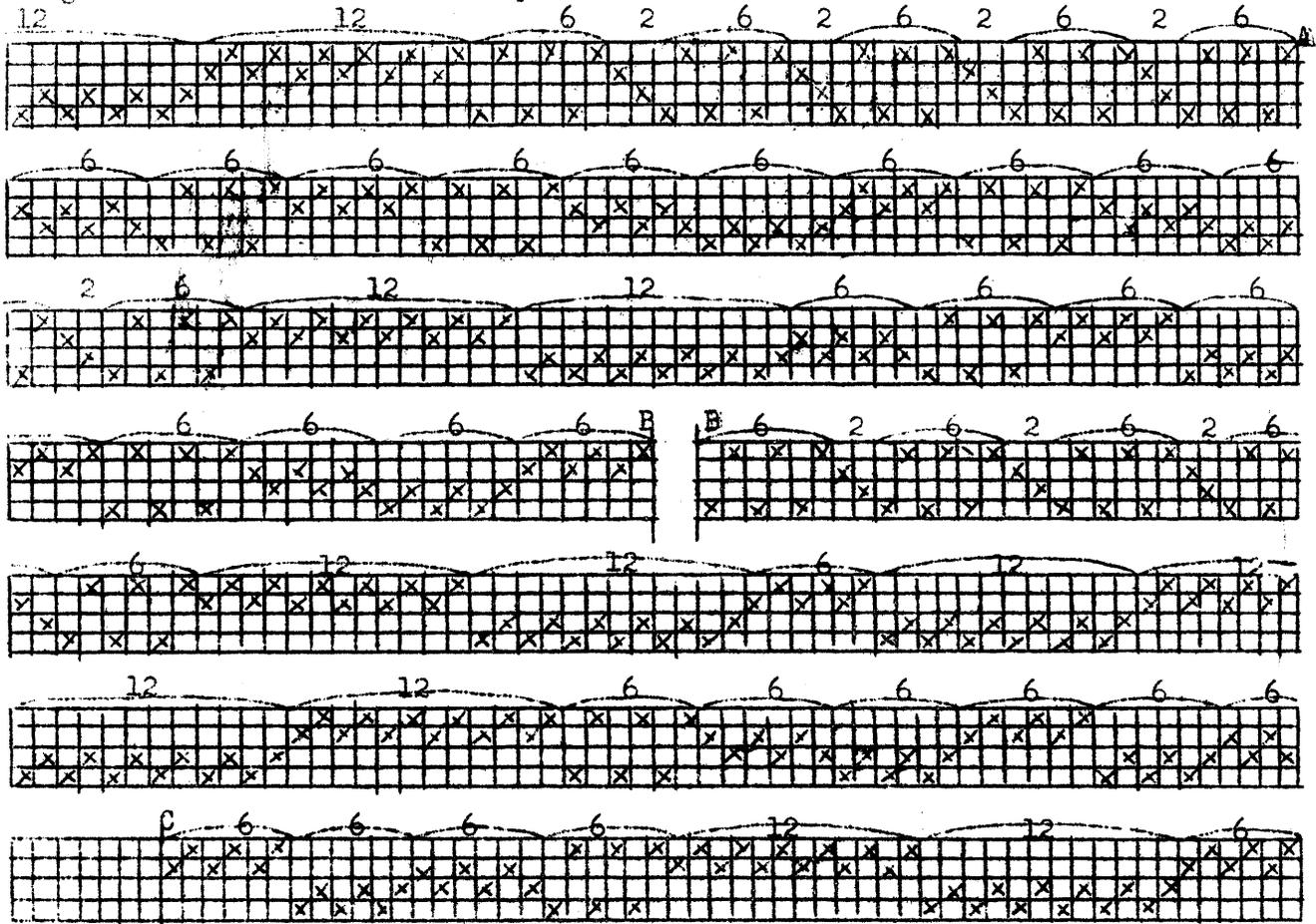


Weave Lace Curtains with same treadling as given here for handkerchief.

Sections of tabby occur at arrows. At these points, i.e. after the 3rd and 6th rows of lace part, do not beat quite as hard as after other rows.



The honeycomb technique is especially effective for bedspreads. The pattern given here is planned for a 32-inch panel. Three panels sewed together will make a bedspread 90 inches wide, allowing 2 inches shrinkage for each panel. The pattern below is composed of two motifs, A-B and B-C. Motif, A-B, is like that given in Leaflet 917 for Honeycomb purses, except that 8 threads are omitted at beginning and end of A-B. The technique is the same as that described for Leaflet 917.



MATERIALS Use 20/2 cotton for warp. Pattern weft, colored Umbrian or Perle 20. Tabby weft, Perle 3, Perle 5 double or crochet cotton double.	WARP PLAN FOR 16- or 32-dent reed. Width in sley: 31" Thds. per in: 32 Total No.Thds.1002	WARP PLAN FOR 15- or 30-dent reed. Width in sley: 31 1/2" Thds.per in. 30 Total No.Thds. 954	WARP PLAN FOR PILLOW on 22"LOOM. Width in sley: 19" Thds.per in. 32 Total No.Thds.602
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THREADING PLAN

THREADING PLAN

THREADING PLAN

A-B-----202
B-C-----198
A-B-----202
B-C-----198
→A-B-----202
Total-----1002

A 'to B'only--186
B-C-----198
A' to B'only--186
B-C-----198
→A' to B'only--186
Total----- 954

A-B-----202
B-C-----198
A-B-----202
Total-----1002

Unthread this section for two side panels.

Width for 30-dent: 20 in.

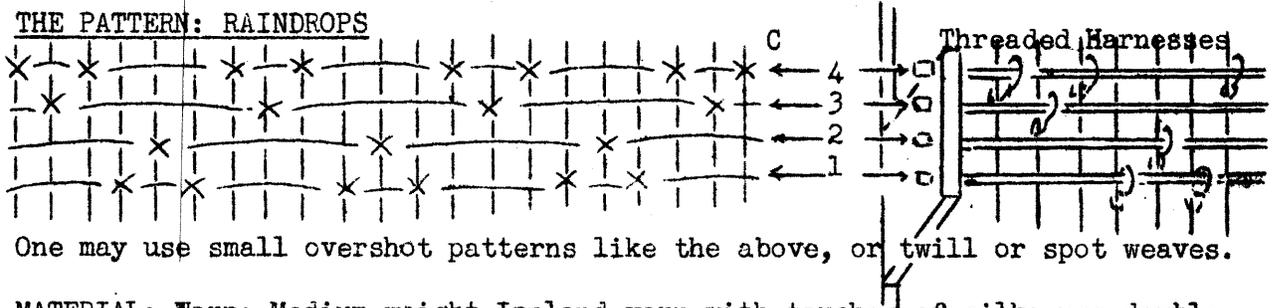
PLANNING BEDSPREAD PANELS

Three sections threaded as above will make a spread 90" wide. To avoid having two similar columns at seam joinings, like portion at arrow, leave off Section A-B or Section A'-B',last threading, for two side panels. For center panel weave pattern as above; then unthread last section A-B for the sides. This leaves a side panel 26" wide, width of final spread of three panels, 83 1/2 inches. Weave spread according to principles described for Honeycomb Purse, Leaflet No. 917.



Wide comfy baby blankets may be made by weaving narrow strips and crocheting them together. The Lezur Loom is convenient for a project of this kind, but any floor or table loom that will weave a 36 in. length will do. Two strips 14" x 36" are used to make a blanket measuring 28" x 36".

THE PATTERN: RAINDROPS



One may use small overshot patterns like the above, or twill or spot weaves.

MATERIAL: Warp: Medium weight Iceland yarn with touches of silk: use double.
 Pattern Weft: Heavier Iceland or Germantown. Tabby: Fine Iceland.

WINDING WARP: Extend loom to weave 50". This will give leeway for shrinkage. Plan material 15" wide. A warp of 117 ends will give 114 ends for 19 repeats of motif, A, plus 3 extra threads, 4,3,4 at B to make left selvage like right. On 4-harness loom, plan a 2 1/2 yd. warp.

THE PICK-UP: In the pattern above, the warp threads are the vertical lines. In each harness-row, horizontal lines, pick up all threads marked by crosses; skip those crossed by horizontal lines. Starting with harness No.4, pick up thds. on bar, insert bar into slot, and proceed thus with each harness in succession, 3,2, and 1.

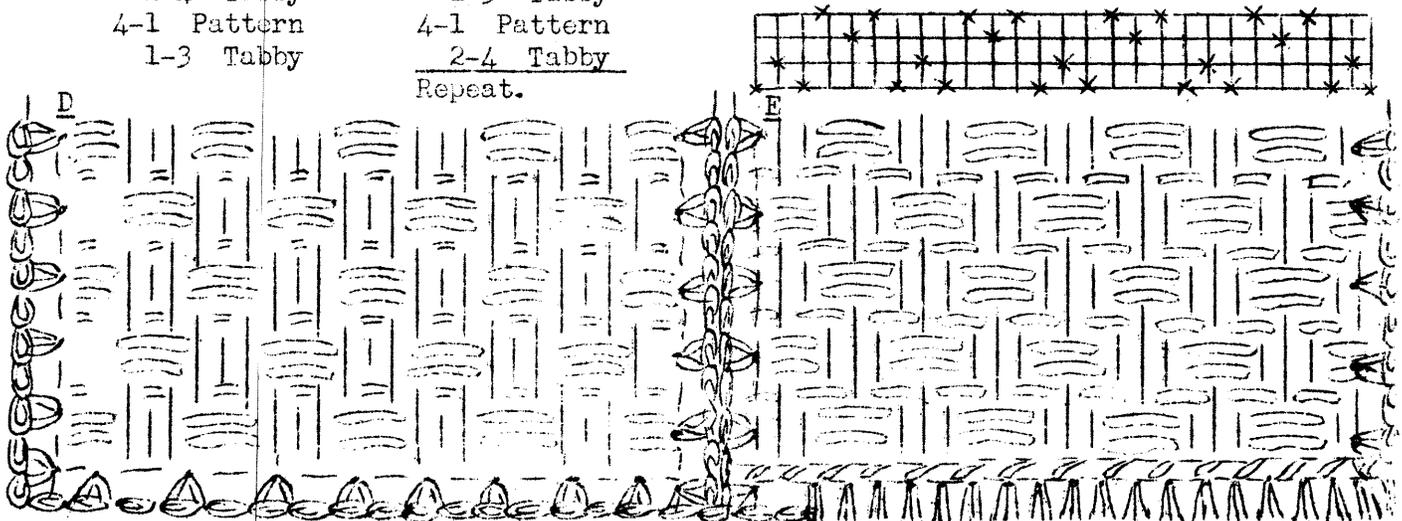
- No.4. Harness Bar: Start with last thd., C, *pick up 1, skip 1, pkup 1, sk.3*
- No.3. " " : Sk.1;*pkup 1; sk.5;* Repeat bet.*. Repeat between *.
- No.2. " " : Sk.4;* pkup 1;sk.5;* Repeat bet.*.
- No.1. " " : Sk.3;* pkup 1; sk.1; pkup 1; sk. 3* Repeat between *.

HOW TO WEAVE: Lift harnesses marked 3 and 4 together for 1st row of pattern; put through heavy weft. Follow with harnesses 1 and 3 and weave thru with fine tabby weft. Continue with pattern followed by tabby as in chart below. Overcast first 3 rows to make edge firm. When finished with 6", bring warp around. When finished with 40", cut warp off. Overcast last 3 rows. Make second strip. Crochet strips together.

CHART:

3-4 Pattern	1-2 Pattern
1-3 Tabby	2-4 Tabby
3-4 Pattern	1-2 Pattern
2-4 Tabby	1-3 Tabby
4-1 Pattern	4-1 Pattern
1-3 Tabby	2-4 Tabby
	Repeat.

The Pattern given here, woven as shown in chart at left, results in the texture shown below. D: Upper side. E: Under side.



Crochet blanket around all edges ----- or fringe at ends only.

For a very stunning yet simple all-over texture, thread as at A. This simple repeat of the herringbone weave is never tiresome, yet to add interest to it, try adding a texture thread or a sharp color accent at the nodes or points of the draft, i.e. at the threads marked by circles, either a single thread at the point itself, or the cluster of three threads at this point. These texture threads will mark the reverses in the pattern as one weaves, as shown by heavy lines in sketches below. At B we have the straight continuous repeat; at C, several repeats and then a reverse for the same number of times.

BABY BLANKETS: Use white Germantown for warp and set at 10 or 8 per inch. For texture thread, use glossy boucle' or Perle 3.

HOUSEHOLD BLANKETS: Use homespun, medium weight for warp and weft, set at 16 per inch. For texture thread, use boucle'; or simply add an accent of color in same kind of wool.

WEAVING PLANS:

B: For straight Herringbone, simply repeat the pattern, twill fashion. If you wish to bring out the texture effect in a plaid square, add the texture thread at points indicated by * instead of regular weft.

1 texture thd. or 1 thd. of 2nd color:
*1-2, 2-3, 3-4, 4-1, 1-2, 2-3, 3-4, 4-1,
1-2, 2-3, 3-4, 4-1, - and repeat all.

3 texture thds. or 3 thds. of 2nd color:
*4-1, *1-2, *2-3, 3-4, 4-1, 1-2, 2-3, 3-4,
4-1, 1-2, 2-3, 3-4, - and repeat all.

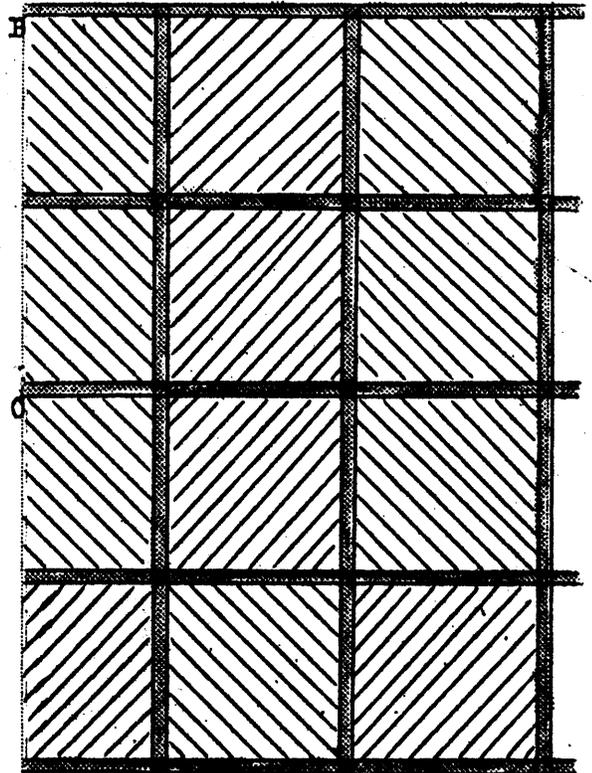
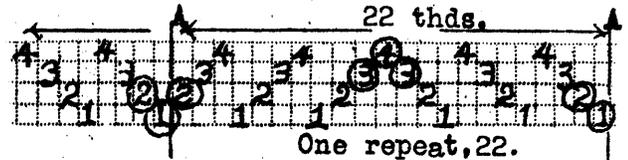
(Note: Using 6-treadle tie-up:
*1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, 4, -repeat,
or *4, *1, *2, 3, 4, 1, 2, 3, 4, 1, 2, 3:repeat.)

C: For reversed Herringbone, or Goose-Neck:

1 texture thd. or 1 thd. of 2nd color:
*1-2, 2-3, 3-4, 4-1, 1-2, 2-3, 3-4, 4-1,
1-2, 2-3, 3-4, *4-1, and reverse to:
3-4, 2-3, 1-2, 4-1, 3-4, 2-3, 1-2, 4-1,
3-4, 2-3, - and repeat all.

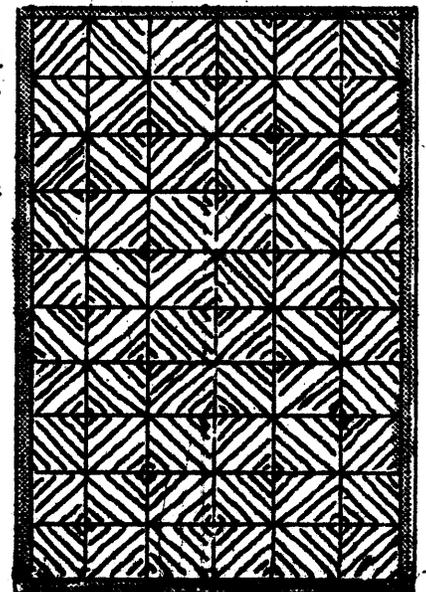
3 texture thds. or 3 thds. of 2nd color:
*2-3, *1-2, *2-3, 3-4, 4-1, 1-2, 2-3,
3-4, 4-1, 1-2, 2-3, *3-4, *4-1; and re-
verse to: *3-4, 2-3, 1-2, 4-1, 3-4,
2-3, 1-2, 4-1, 3-4, and repeat all.

Notes: (For 6-treadle tie-up:
*1, 2, 3, 4, 1, 2, 3, 4, 1, 2, 3, *4, and reverse
to, 3, 2, 1, 4, 3, 2, 1, 4, 3, 2: -repeat all,
or: *2, *1, *2, 3, 4, 1, 2, 3, 4, 1, 2, *3, *4, *3,
2, 1, 4, 3, 2, 1, 4, 3, and repeat all.)



Fin-
ished
blan-
ket:

Woven
like
O.



"Here on the Loom, behold it grow,- The blanket of the Navajo." Sabin

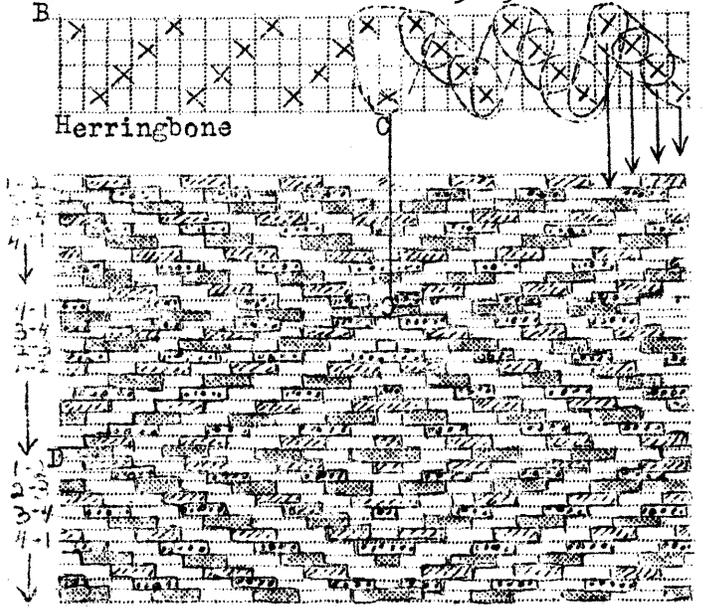
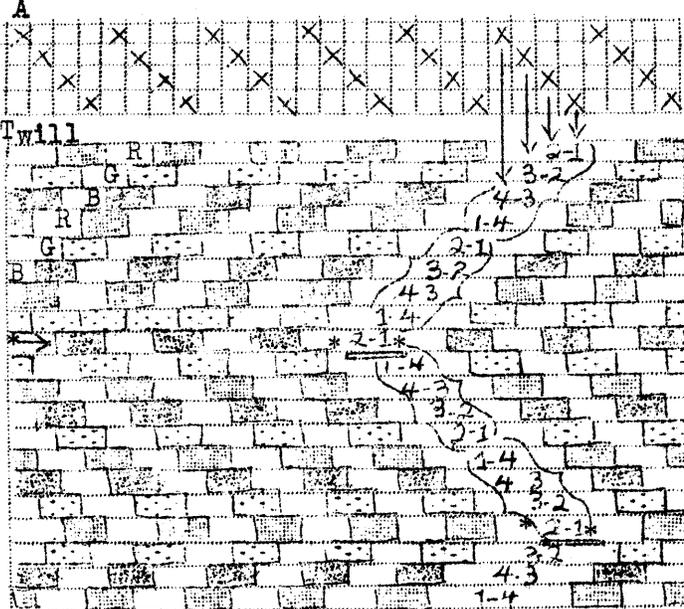
The most popular Indian Saddle Blanket Weave is a closely packed twill, woven with homespun weft covering widely spaced homespun warp. The resulting texture is firm and heavy, useful for blankets, couch throws, or for purses and under-arm bags, knitting bags, etc. Since the warp is covered, one may substitute 8/4 carpet warp set at 8 to 10 thds. per inch, with weft of Germantown; but heavy homespun is best for weft.

COLORS AND PATTERNS: Three colors are used, chosen from typical Indian colors, - such as red, gray, black and white, as shown below by: 1. Red. 2. Gray. 3. Black. The effect of 3-tiered stripes or diamonds depends upon the fact that the number of harness combinations possible is not a multiple of 3, i.e. the number of colors used. In the twill weave there are four treading combinations: Hs. 1&2; 2&3; 3&4; 4&1, but our number of colors is only three. So in weaving, each color keeps shifting to another combination, after each round, until all have been used, when the succession starts all over again. The same succession must be maintained from the start, however, such as: red, gray, black; red, gray, black, etc. If one reverses the succession of the harnesses, the order of the colors must also be reversed, such as black, gray, red. Any twill variation may be used, herringbone, et

DIAGONAL TYPE PATTERN, A: The Indian calls this type, of simple repeated diagonals, the "Braided" rug. The harness repeat may either continue in the same direction, or be reversed at any point, as at *arrow. Follow the harness succession beginning with vertical arrows at right of draft A. The checks in the draft represent threaded warp threads, and the small numbers in brackets, the harness combinations. Weave 1&2, red; 2&3, gray; 3&4, black. We have now used each color, but combination 4&1 has not been used; so we start this one with red again: 4&1, red; 1&2, gray; 2&3, black. Then 3&4, red; 4&1, gray; 1&2, black. At this point, in pattern below, a reverse occurs, (altho the above repeating succession may of course continue as desired). Reverse colors as well as pattern, thus: 4&1, gray, 3&4, red; 2&3, black; 1&2, gray; 4&1, red; 3&4, black; 2&3, gray; 1&2, red; etc. At this point, pattern below shows another reverse, to 2&3, gray, 3&4, black; 4&1, red; etc.

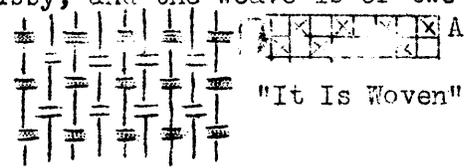
DIAMOND TYPE PATTERN, B: At B another threading is shown, the Goose-eye Draft, a repeat of 26 threads, with a reverse occurring in the threading, which enables us to make diamonds in weaving. Starting to weave at right of pattern, see vertical arrows, and taking each two harnesses in succession as indicated in the draft itself: 1&2, 2&3, 3&4, 4&1, etc we strike the point of the diamond at C. Then the direction of the pattern automatically changes and we strike a second point or center at D. Here we have the original direction again, i.e. 1&2, 2&3, 3&4, etc, similar to start at top. In weaving a pattern of this kind simply follow each combination as it occurs in the draft, starting at right, see ovals.

FOLLOW THIS PLAN. → Red Gray Black Red Gray Black Red Gray Black Red Gray Black Red
 1&2 2&3 3&4 4&1 1&2 2&3 3&4 4&1 1&2 2&3 3&4 4&1 1&2

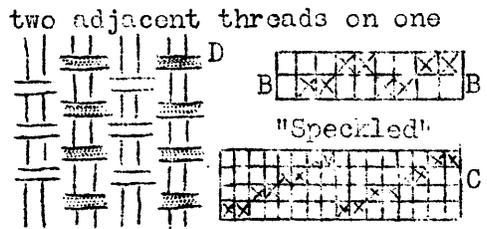


More about Indian Saddle Blanket Weaves! So that you can see its unusual effect, we are sending you an actual sample, woven with three colors of crochet cotton over carpet warp. You will of course use wool for weft, like attached bit of wool. One nice thing about this weave is the possibility it offers of making a soft blend of colors. No one of the three colors used stands out above the rest; the result is most pleasing, and the resulting blanket or rug is suitable to several color schemes. According to Gladys Reichard, author of "Navajo Shepherd and Weaver," (available at Cromaine Crafts for \$ 3.75), the Indians developed several typical Blanket Weaves as follows:

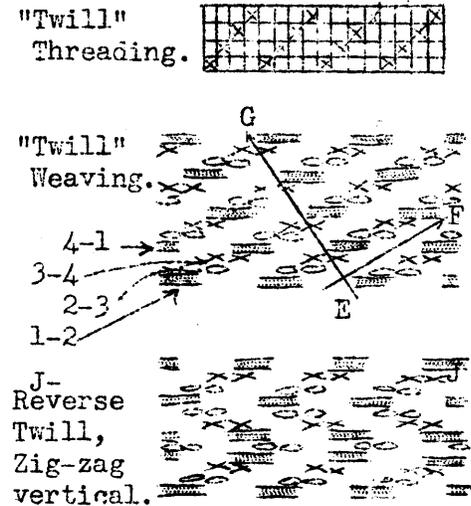
1. BLANKET, "IT IS WOVEN". In this, the threading is tabby, and the weave is of two colors, alternating, with two shuttles. At A you will see the effect of weaving vertical columns of color by using two colors in this way, a technique giving a color blend, fine for blankets or for a section of weaving in between other weaves.



2. "SPECKLED WEAVE". The threading is planned so that two adjacent threads on one harness alternate with two on the other harness. On a 2-harness loom the threading would be as shown at B, on a 4-harness, as shown at C. When woven with two alternating colors, the effect is as shown at D.



3. TWILL OR "BRAIDED". This is the type described in Leaflet 911, the threading being any twill pattern, the weaving done with one, two, but preferably three successive colors. A word regarding this type may enhance its value. The Weave. The succession of treading follows the same plan as for the regular twill weaving. Three successive colors are used, always in the same order. The texture of the pattern, along a diagonal line, seems to be quite independent of the trend of the colored stripes of the design, which appear to go in the opposite direction. For instance in the sketch at the right, the texture of the pattern goes from left --- right, as at E-F, while the design appears in colored stripes going from right --- left, at E-G, after the weaving has been finished. Reversing. Both the colors and the treading should be reversed at the same point. Follow chart below as far as 1-2, black. To reverse, read upward, giving 4-1, gray; 3-4, red, etc. The succession of colors changes from black, red, gray, to gray, red, black. Readdown:



- | | | |
|-------------|-------------|---------------------|
| 1-2,--black | 1-2,--red | 1-2,--gray |
| 2-3,--red | 2-3,--gray | 2-3,--black |
| 3-4,--gray | 3-4,--black | 3-4,--red |
| 4-1,--black | 4-1,--red | 4-1,--gray |
| | | 1-2,--black.Reverse |
| | | 4-1,--gray, etc. |

4. "DIAMOND" This weave is like Twill, except that there is a reverse in the threading, as at H, and the resulting weave makes zig-zags horizontally, as well as vertically, as shown at J,K. One may weave a closed Diamond, as at L. A very pretty way to thread the Diamond Saddle Blanket is to make the reverse of the threading come at the center, one reverse only, then reverse only once at the center when weaving. The result is shown at M. This is most effective.

