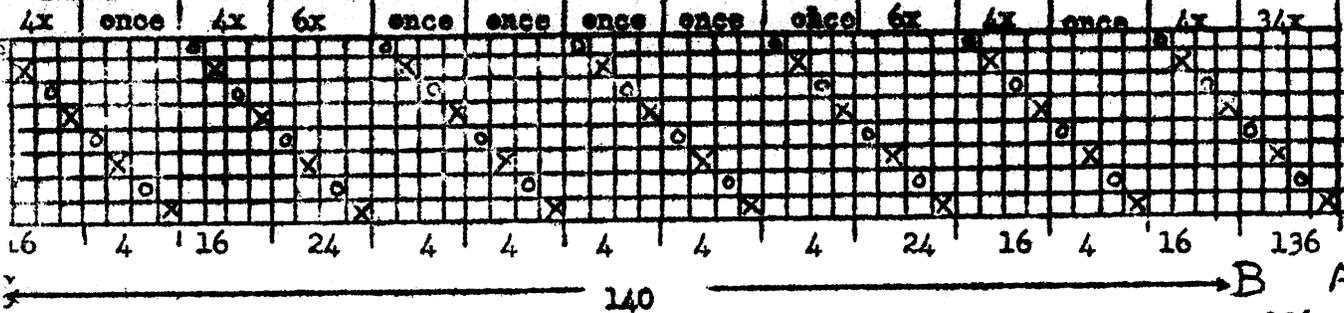




**WEAVES FOR 5- TO 8-HARNES LOMS**  
**1800 to 1900**

**NATIONAL CONFERENCE PATTERNS**  
**1900 to 2000**

**DAMASK- DOUBLE-FACE TWILL**



When this pattern is tied up for Double Weave and woven as below, the effect is as shown in the diagram. When the same pattern is tied up for Double Twill, and woven in two blocks, 1234, 5678, the resulting pattern shows squares with half sections of twill in the direction of the warp, against half sections of twill in the direction of the weft.

**WARP PLAN:**

Warp: Crochet Cotton or 8/4 carpet warp  
 Weft: Ibid.

Note: The above pattern was set up with two colors, which provides for contrasting blocks in the weave. The weft uses the same two colors.

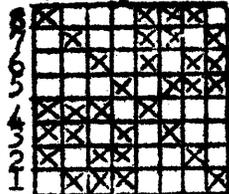
This. per in., 32, 2 per dent in a 16-dent.  
 Width in Sloy: 30 inches.

Total No. Thds., 964

Purpose of Warp: To show Double Weaving, with blocks of two colors, fabric of two surfaces.

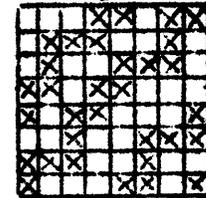
Use of Fabric: Drapery Materials, runners, pillows, wall panels.

**Double Twill Tie-up**



12 3 4 5 6 7 8 ←Treadles→  
 1st 2d  
 block block

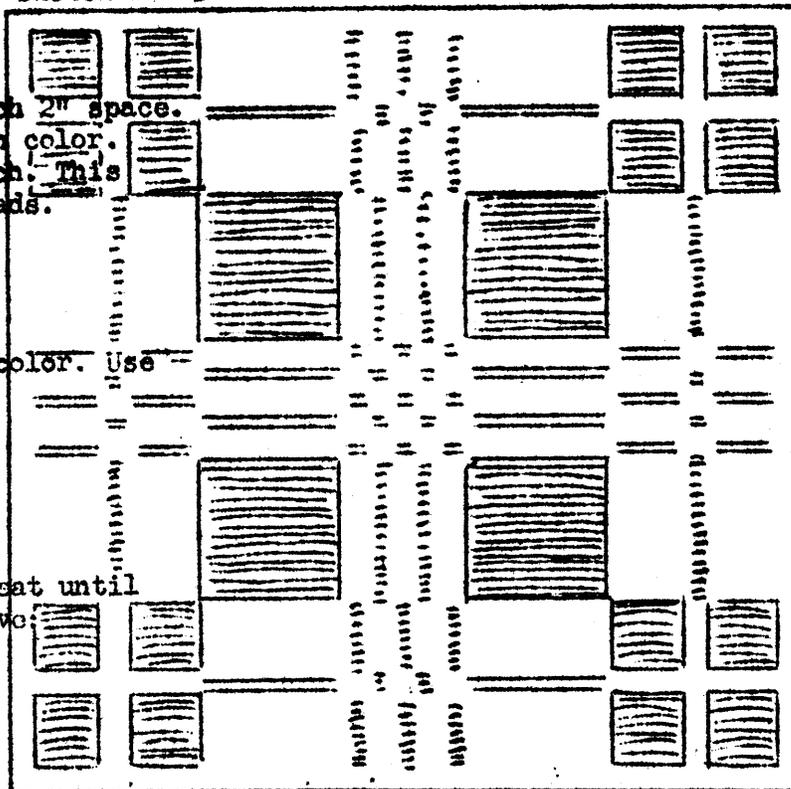
**Double Weave Tie-up**



12 3 4 5 6 7 8  
 1st 2d  
 block block

In this type of pattern, when threaded and woven in two colors, the finished fabric shows an alternation of dark and light blocks. Wherever the drawing below shows a dark surface, there is an entirely separate fabric on the opposite side of material, woven in the lighter color, and only attached at edges of figure, and wherever pattern changes in the weaving, from one block to next.

**Sketch for Double Weave**



**WARP PLAN FOR WARPING CREEL:**

Total No. of Spools: 64 for each 2" space.  
 There should be 32 of each color.  
 Wind 15 sections of 64 thds. each. This gives a total of 960 threads.

**WEAVING PLAN:**

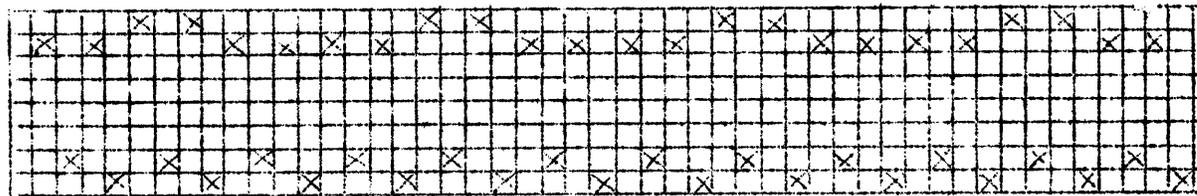
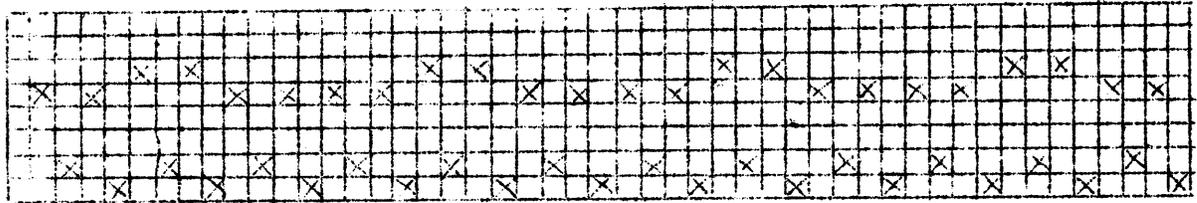
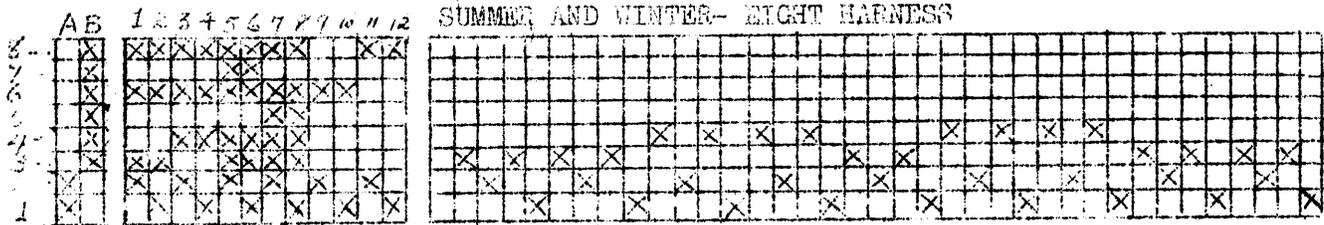
Use two shuttles, one for each color. Use the same kind of weft as warp.

Weave: Treadle 1-- dark color  
 1st Block: " 2-- light color  
 " 3-- dark color  
 " 4-- light color

This makes the first block. Repeat until block is desired size. Then weave:

2d Block: Treadle 5-- dark color  
 " 6-- light color  
 " 7-- dark color  
 " 8-- light color

Repeat to desired size.



SUMMER AND WINTER PATTERN- NIGHT HARNESSES- FOR UPHOLSTERY

This threading provides for a very delightful pattern with horizontal motifs balanced against vertical motifs. The weft threads are closely bound under the warp. The pattern would prove a most suitable one for large-size furniture, especially that constructed along straight lines. In the sketch below each small horizontal line represents two weft threads.

WARP PLAN:

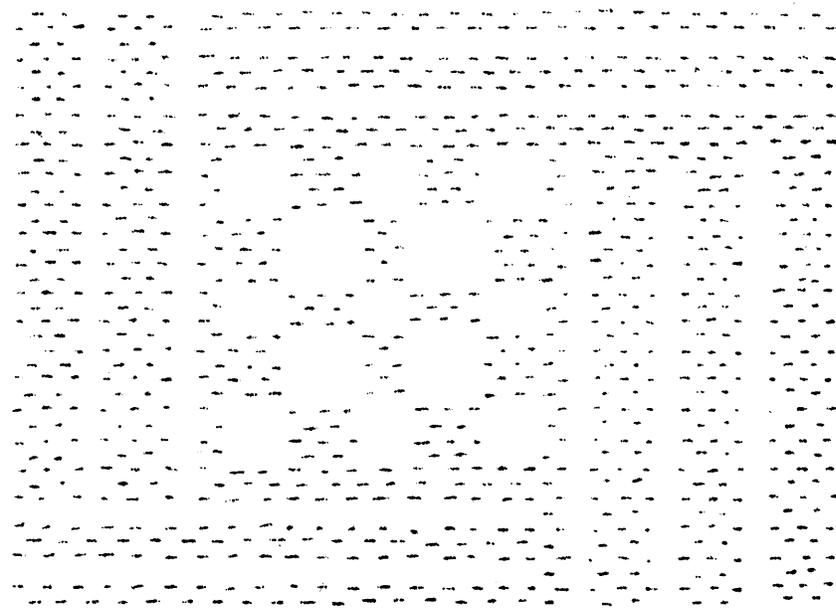
Warp: 20/2 ply cotton.  
 Weft: Scotland or Fabri Wool ( Crochet Cotton can be used)  
 Tabby weft: same as warp.  
 Thds. per in.-- 30  
 Width in Sley: 21".  
 Total No. Thds. 624

THREADING PLAN

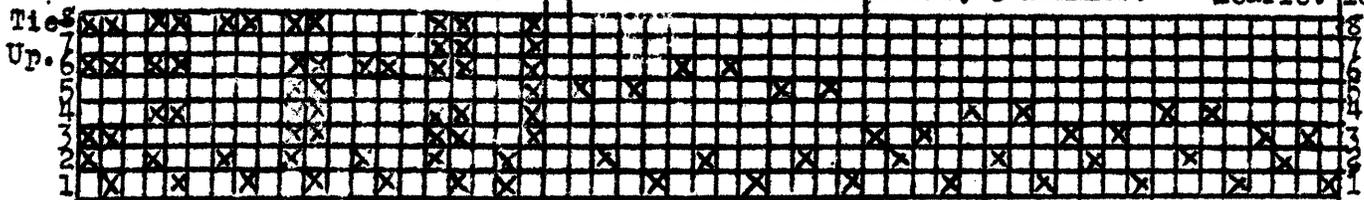
The pattern consists of three motifs labeled A,B and C. Thread as below:  
 Pattern, A,B,A,C- 168 thds. 3x----- 504  
 Last time A,B,A only----- 120  
 Total----- 624

WEAVING PLAN: Follow shots

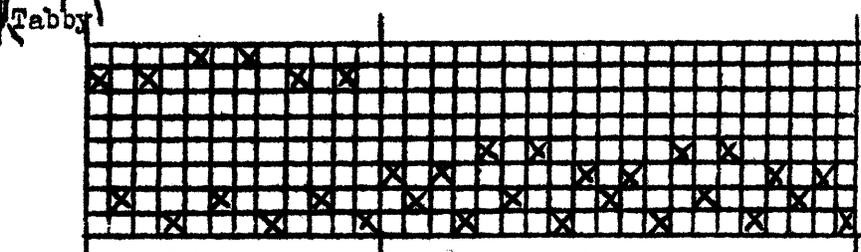
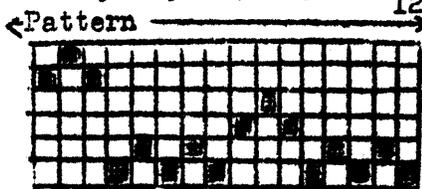
with Tabby A or B.  
 Treadles are tied as above in tie-up diagram. Weave treadles in order numbered:  
 Motif 1: Tr. 11, 12, 12, 11  
           "      7, 8, 8, 7  
           "      11, 12, 12, 11  
           "      7, 8, 8, 7  
           "      11, 12, 12, 11  
 Motif 2: Tr. 1, 2, 2, 1- 2x  
           "      3, 4, 4, 3- 2x  
           "      1, 2, 2, 1- 1x  
           "      3-4, 4, 3- 2x  
           "      1, 2, 2, 1- 2x  
 Motif 3: Tr. 9, 10, 10, 9  
           5, 6, 6, 5  
           9, 10, 10, 9  
           5, 6, 6, 5  
           9, 10, 10, 9



After weaving Motif 3, weave 2 and 1. Repeat as desired: 1, 2, 3, 2, 1, 2, 3, 2, etc.



1 2 3 4 5 6 7 8 9 10 11 12 (A B) Motif B, 12 thds. Motif A, 20 threads



Short Draft.

Motif C, 12 thds. Motif A, 20 threads

This pattern is a miniature arrangement of Pattern No. 247, page 246 of the Shuttlecraft Book of American Handweaving, by Mary Neigs Atwater. This pattern is particularly good for upholstery, for the summer and winter technique binds the weft shots firmly under frequent warp threads, and the miniature pattern squares lend themselves to an effective pattern repeat.

The pattern is composed of three motifs, A, B and C, shown in draft above, and pictured in their woven effect in sketch at lower right. Motif A, in actual weaving as planned here, measures 2/3"; and motifs B and C respectively each a little over 1/3". This makes a complete repeat of A, B, A and C measure about 2" square. In both threading and weaving the pattern is repeated as follows: A, B, A and C, A, B, A, C, etc.

WARP PLAN:

- Warp: 20/2 ply cotton or 24/3 cotton.
- Weft: Pattern, - Shetland or Fabri wool (Crochet Cotton may be used.)
- Tabby, - Same as Warp.
- Thds. per in: 30
- Width in Sley: 21". For wider material simply add more repeats of pat.
- Total No. of thds. 628

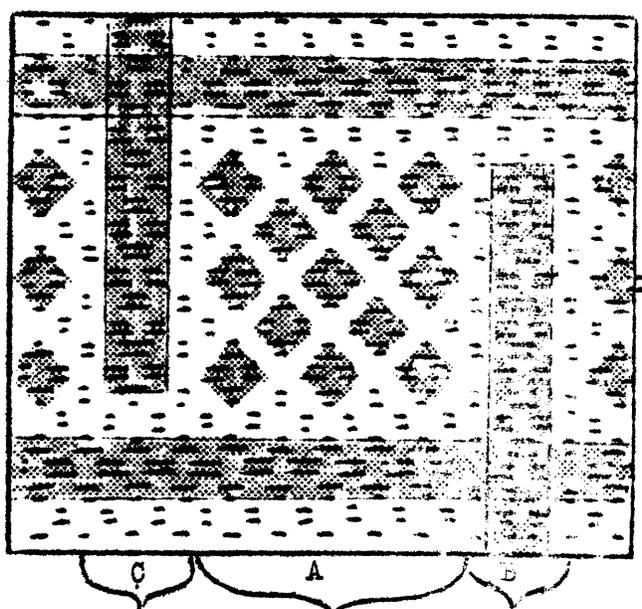
THREADING PLAN:

- A, - 20 thds.
- B, - 12 "
- A, - 20 "
- C, - 12 "
- Total 64 "
- Repeat the above 9x, - - - 576 thds.
- Last time, A, B, A only, - - - 52 "
- Total, - 628 "

WEAVING PLAN:

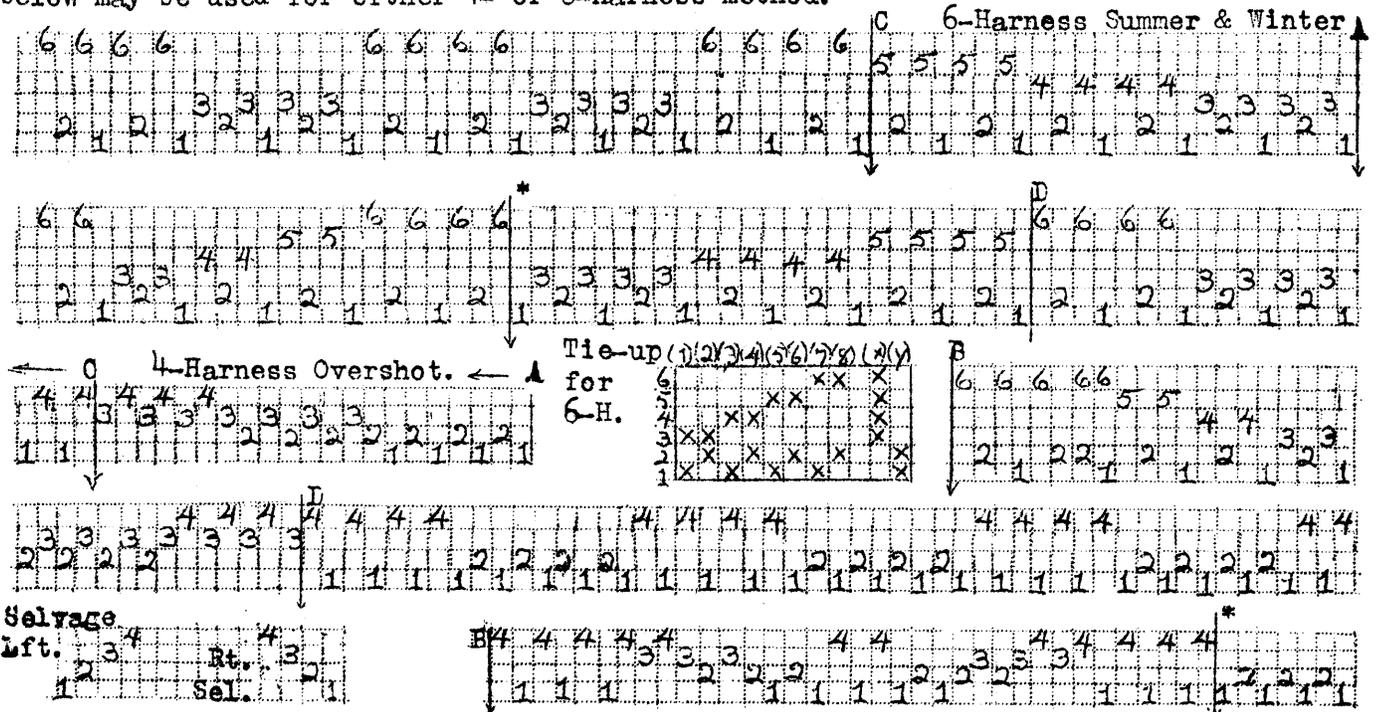
Follow each pattern shot with a tabby, starting with A tabby and alternating, so that the B tabbies will come between pairs, i.e. Tr. 1, then A tabby.  
 " 2, then B "  
 " 2, then A "  
 " 1, then B ", etc.

- Weave treadles:
- A. 1, 2, 2, 1    B. 9, 10, 10, 9
  - 3, 4, 4, 3    11, 12, 12, 11
  - 1, 2, 2, 1    9, 10, 10, 9
  - 3, 4, 4, 3
  - 1, 2, 2, 1    C. 5, 6, 6, 5
  - 7, 8, 8, 7
  - 5, 6, 6, 5



Weave Section A, then B, A, C; Repeat A, B, A, C etc. Summer and Winter Upholstery

This This nicely balanced pattern makes a splendid upholstery fabric. It is also lovely for coverlets and pillows, and could be used for rugs with the table, from C to D, doubled for a border. The pattern is most effective using six harnesses with Summer & Winter texture; but it may also be woven as Overshot, see Draft B, using four harnesses. In both cases the pattern should be woven as drawn in, and the directions given below may be used for either 4- or 6-harness method.



**THREADING PLAN: 6-HARNESSE DRAFT A.**

Thread A to B, as many times as desired.  
( 16C threads)  
Add A to \* to make left like right side.  
( 117 threads\*)

**FOR A RUG:** Thread C to D 2 times. Add D to end of draft, B. From now on repeat draft from A to B as desired. At end thread A to C. Then repeat C to D 2 times.

**WEAVING THE SUMMER & WINTER DRAFT:**

Call a-unit, 1,3,2,3, ( First 4 thds.of Draft)  
" b-unit, 1,4,2,4, ( Thds.marked b-bracket)  
" c-unit, 1,5,2,5, ( " " c- "  
" d-unit, 1,6,2,6, ( " " d- "

Weave as drawn in, i.e. taking each unit in order as it comes on draft, reading from rt. to lft.

**WEAVE a-unit:** (Tie-up figures are in brackets)

Treadle: H.1&3, (1); Tabby 3,4,5,6(x); H.2&3 (2);  
Tabby 1,2(y); H.2&3(2); Tabby(x); H.1&3 (1);  
Tabby (y).

b-unit: H.1&4(3); Tabby(x); H.2&4(4); Tab. (y); H.2&4, (4); Tab. (x); H.1&4(3); Tab. (y).

c-unit: H.1&5(5); Tab. (x); H.2&5(6); Tab. (y);  
H.2&5(6); Tab. (x); H.1&5(5); Tab. (y).

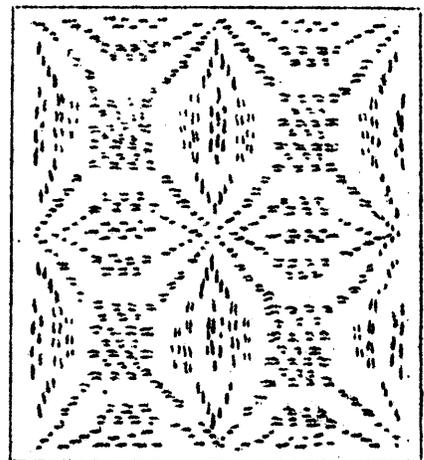
d-unit: H.1&6(7); Tab. (x); H.2&6(8); Tab. (y);  
H.2&6(8); Tab. (x); H.1&6(7); Tab. (y).

**WEAVING AS DRAWN IN:** a-unit,2x; b-unit,2x; c-unit,2x; d-unit,2x; a,2x; d,2x; a,2x; ← (CENTER of TABLE)  
d,2x; a,2x; d,2x; c,2x; b,2x; a,2x; \*d,2x; c,once; b,once;  
a,once; d,once(CENTER of CROSS) a,once; b,once; c,once;  
d,2x. Repeat all as desired. At end weave to \* only.

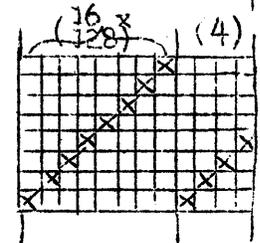
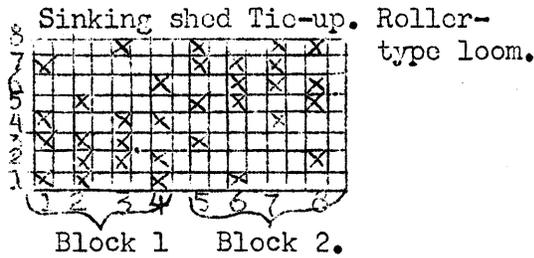
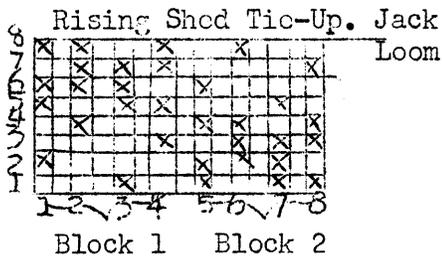
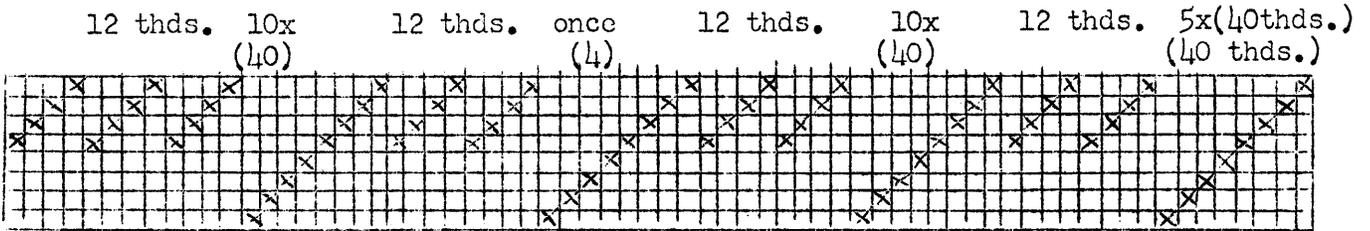
**4-HARNESSE DRAFT B. THREADING:**

Thread same as for A. Add selvages  
**WEAVING PLAN:**

Hs.1-2, 6x	Weaving, Continued:
2-3, 6x	4-1, 6x
3-4, 6x	3-4, 4x
4-1, 6x	2-3, 4x
1-2, 6x	1-2, 4x
4-1, 6x	4-1, 4x←(Center of
Center→1-2, 6x	1-2, 4x Cross)
4-1, 6x	2-3, 4x
1-2, 6x	3-4, 4x
4-1, 6x	4-1, 6x
1-2, 6x*	Repeat as desired.
	Last time finish at *.



On an eight-harness loom it is possible to make damask patterns of two blocks, and these may be designed in various proportions. Such designs are necessarily of block character, but nice variety may be obtained. The weaver herself may plan the blocks. The first block will be found threaded on harnesses 8,7,6,5; the second block on 4,3,2,1.



THREADING PLAN:

Border, A to B, repeat 5x ----- 40 thds.  
 B to C, main part of design ----- 132 thds.  
 C to D, center ----- 132 "  
 B to C, main part of design ----- 132 "  
 Border, A to B ----- 40 "  
 Total 476 thds.

Note: In the weaving directions given below, Block 1 means treadle 1,2,3,4, Block 2 means treadle 5,6,7,8.

WARP PLAN:

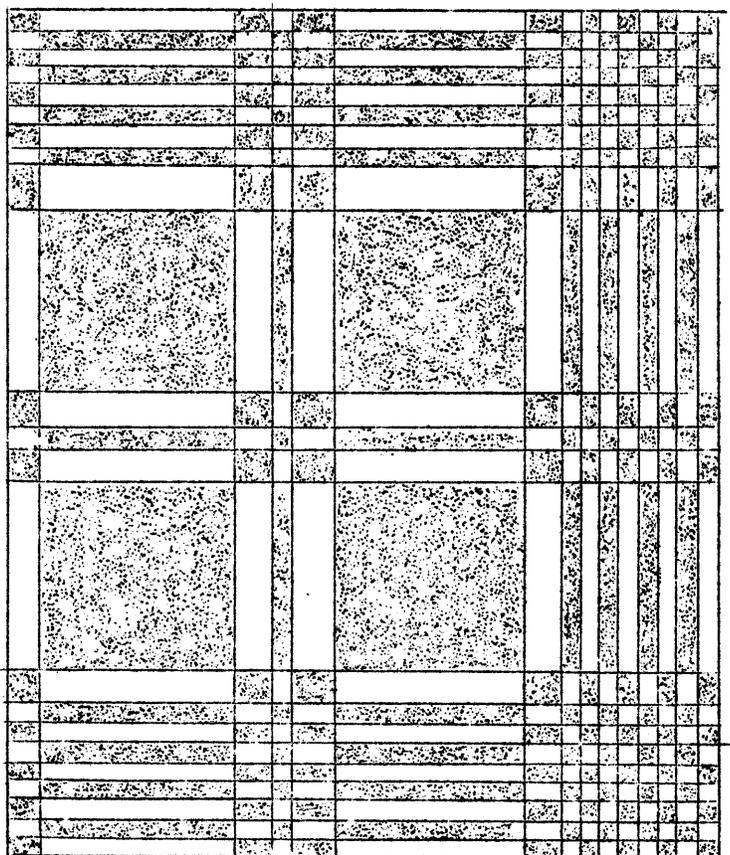
Width, 12 inches  
 Thds. per inch. 40  
 Total No. Thds. 476  
 Warp, 30/2 ply  
 Weft, fine linen, 16/1 pastel colors.

WEAVING PLAN:

Following Tie-Up given above,-  
 Treadle Block 2, then 1, repeat 5x  
 " " 2, 3x  
 " " 1, 10x  
 " " 2, 3x  
 " " 1, once  
 " " 2, 3x  
 " " 1, 10x  
 " " 2, 3x

Center, Tr. Block 2, then 1,  
 Repeat 16 times.  
 Reverse from here, following  
 directions above center upwards.

The above pattern makes an attractive texture for linen mats, bouffet sets, etc.



A twill on more than four harnesses produces a one-thread weave that will not only weave up into the regular diagonal lines characteristic of Twill, Reverse Twill or Diamond, but may be woven with a small spot figure at the crosses. Moreover, the general pattern effect may be in Twill or Diamond, while the background texture is tabby. This is accomplished by using combinations of alternate harnesses, such as 1&3 and 2&4, 3&5, etc., as shown woven in sketch A. The space between small overshots gives the durable tabby texture. In a regular four-harness twill, it is only possible to use adjacent harnesses in combination, as 1&2, 2&3, 3&4, etc. The minute we use alternate harnesses, we can get nothing else but tabby, and no Twill texture. If we use the adjacent combinations on our 6-harness set-up, we get the effect shown in sketch B, with warp threads left unwoven for quite long distances, as shown by arrow. The effect at A, arrow, is more broken up and evenly distributed, with warp threads covered at more frequent intervals. Various other combinations are possible, such as: 1, 3, 5; 2, 4, 6; 3, 5, 1, etc. In our sample we have depressed three harnesses at a time, with another harness to aid in the tabby ground, such as: 1, 2, 3, 5; 2, 3, 4, 6; etc.

The proper texture for a towel or luncheon cloth woven in this pattern is, of course, all linen. However, one may use a cotton warp and linen weft for half-linen. A warp of 50/2 linen crossed with the same would make a beautiful texture, at 36 per inch. Use 40/2 linen at 30 or 32 per inch with the same or 20/1 weft. If one is skilled in handling linen warps, try using 20/1 warp (preferably with sizing) and weft of the same.

WARP PLAN for Wide Practical Towel:

Width of Warp: 19" weaves down to 18".  
 Threads per inch: 30 (or 32)  
 Total No. Thds: 571 for 30 per in;  
 611 for 32 per in.  
 Warp: 20/2 ply Cotton; Weft 20/1 or  
 16/1 white or pastel.

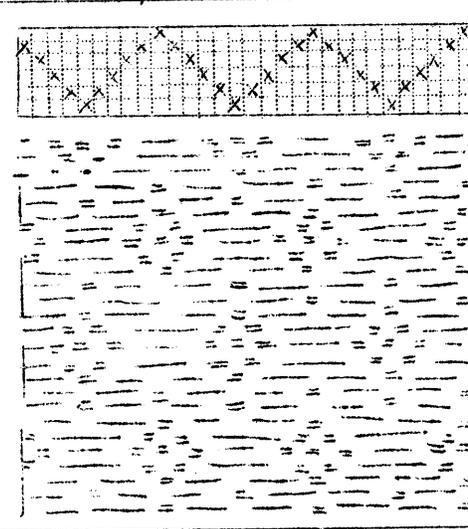
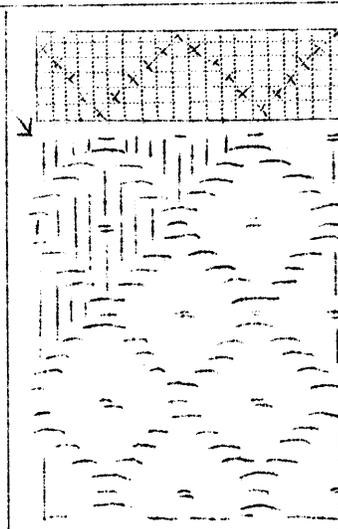
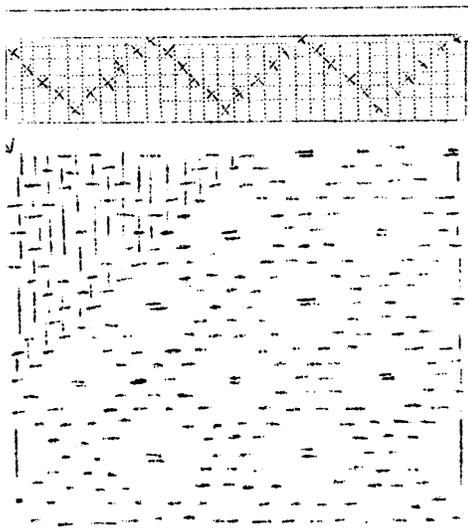
THREADING PLAN:

For 571 Thds. at 30 per in; repeat pattern of 10 thds. 57 times, add 1 thd. on harness 6 to finish diamond.  
 For 611 Thds. at 32 per in; repeat pattern 61 times, add 1 on H.6.

Sketch A.

Sketch B.

Sketch C/



WEAVING PLAN FOR A.

Tr. (2 & 6) (center)  
 1 & 3            4 & 6  
 2 & 4            3 & 5  
 3 & 5            2 & 4  
 4 & 6            1 & 3  
 (1 & 5) Center Repeat all.

WEAVING PLAN FOR B.

Tr. 1 & 2   5 & 6  
 2 & 3   4 & 5  
 3 & 4   3 & 4  
 4 & 5   2 & 3  
 5 & 6   1 & 2  
 6 & 1   6 & 1  
 Repeat all

WEAVING PLAN FOR C.

Tie-up Harnesses 1, 3, 5, 6 on 1  
 "            2, 4, 5, 6, on Tr. 2  
 "            1, 3, 4, 5, on Tr. 3  
 "            2, 3, 4, 6, on Tr. 4  
 "            1, 2, 3, 5, on Tr. 5  
 "            1, 2, 4, 6, on Tr. 6.  
 Weave Treadles: 1, 2, 3, 4, 3, 4, 5,  
 6, 5, 4, 3, 4, 3, 2, Repeat all.

Note: This same principle may be applied to 5, 6, 7, 8, or more harness set-ups.

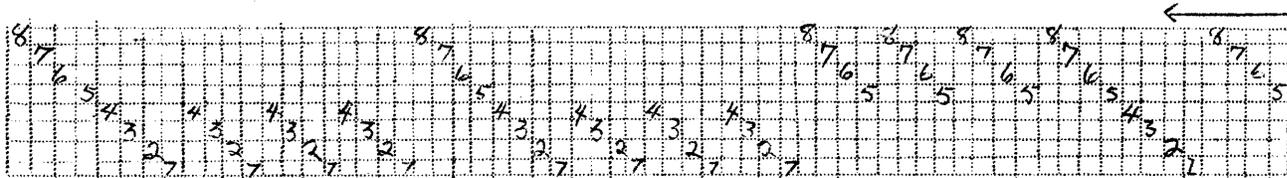
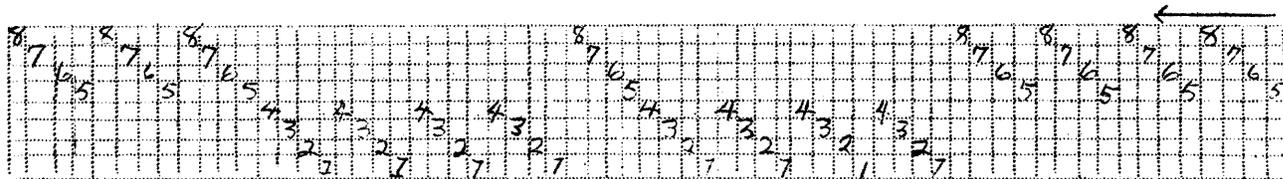
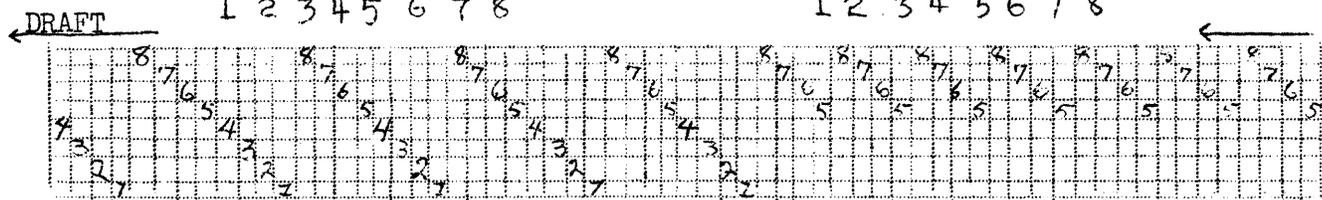
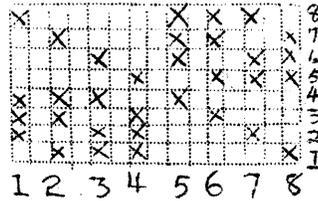
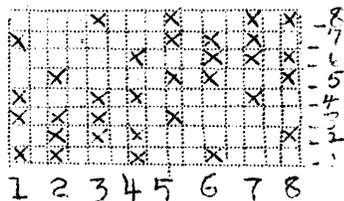
This pattern was threaded from the 2-block profile at A, the enlarged development being shown in the 8-harness draft below. It may be woven as a damask with the tie-up at B, effect below at B'; or as a double-face twill, -tie-up at C, effect at C'

SHORT DRAFT OR PROFILE. Read right to left.

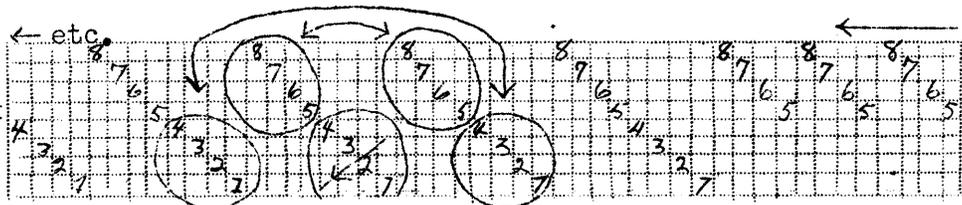
A. Profile (Center)

B. Damask Tie-up.

C. Double-face Twill Tie-up.



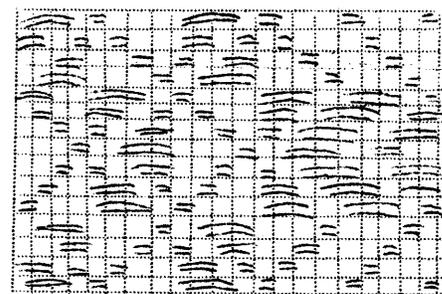
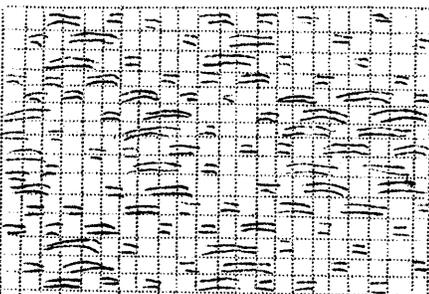
Note: The center of the draft is marked by circle around block in short draft above; and by arrow in last part of long draft.



WARP PLAN: Warp, 30/2. Thds. per in. 32.

THREADING PLAN:

Thread from right to left, following arrows. At center, reverse, regarding each 1,2,3,4 as a unit and 5,6,7,8 as a unit.



Do not change this succession, but reverse in unit groups. See connecting curves between reversed groups.

B'. EFFECT OF DAMASK

C'. EFFECT OF DOUBLE-FACE TWILL

WEAVING PLAN: For either tie-up, weave as a twill or its variations: 1,2,3,4,5,6,7,8: Repeat. or 1,2,3,4,5,6,7,8,7,6,5,4,3,2: Repeat. or 1,2,3,4,8,7,6,5: Repeat. or 1,2,4,3,5,6,8,7: Repeat, etc.

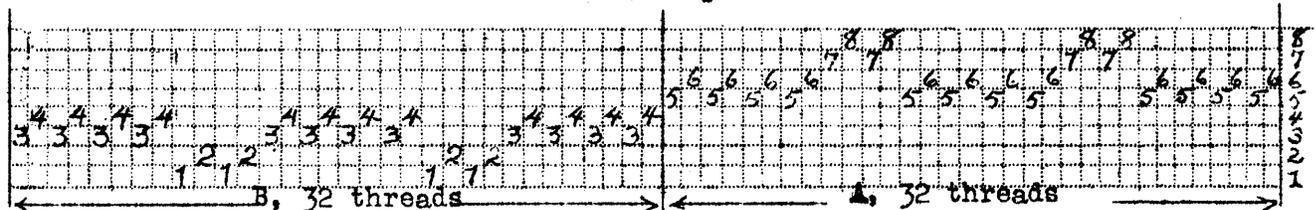
Modern Web gives us an unusual and beautiful texture in self tones for upholstery, heavy pillows, purses, bags and mats. It is a technique based on an idea similar to the Matta Weave in some ways. However, while Matta Weave is usually threaded with the same weight thread in two contrasting colors, Modern Web uses the same color in two different weights of thread. The trick lies in threading all the even numbered harnesses with the heavier thread, and all the odd numbered harnesses with the finer.

In weaving, when the heavy threads are lowered, the weft shows clearly across the these wider spaces, making pattern spans at these points; and when the fine threads are lowered, they give very little opening or chance for weft to show. By lowering first the heavy threads of a block, then the fine, only the rows with heavy threads lowered provide for visibility of pattern. Thus blocks are formed by tying down the heavy threads where desired. The effect is still more pronounced when two wefts are used, - a heavy weft alternating with a fine.

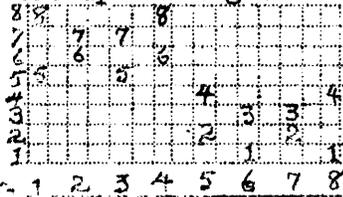
For those who have 4-harness looms, use a Matta pattern, replacing the contrasting color idea with contrasting weights of threads. See Leaflet 1102, Matta Weave.

With an 8-harness loom one can vary the design with 4 blocks; with a 6-harness, 3.

MODERN WEB: An 8-Harness Texture Pattern. (Adaptable to 6 or 4 harnesses)



Tie-up Rising Shed



In weaving plan below, numbers refer to these treadles. i.e. 1-6, means

THREADING PLAN: [harnesses 1, 3, 5, 8.]

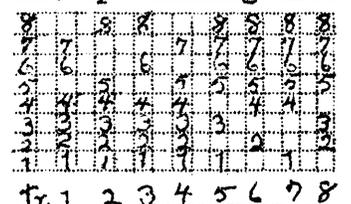
WARP PLAN:

Warp: 20/2 ply for fine.  
3 strands 20/2 for coarse, or cro. cot.

Weft: 20/2 ply for fine.  
20/6 strand, or 10/3, or crochet cotton for coarse.

Thds. per inch: 64, 4 per dent in 16-dent reed.

Tie-up Sinking Shed



For a selvage, thread 4, 3, 4, 3, 2, 1, 2, 1, 4, 3, 4, 3

Alternate Sections A and B as desired, finishing with Section A.

A simple way to warp is to wind twice as many threads as pattern calls for, - for instance, for section A, wind 64 threads. Then use 3 threads for each even numbered heddle, and 1 thread for each odd numbered one. This makes 4 threads for every 2 figures. In 1st block 6, 5, 6, 5, 6, 5, 6, 5, - use 3 strands through a heddle on harness 6, 1 strand through a heddle on harness 5, etc.

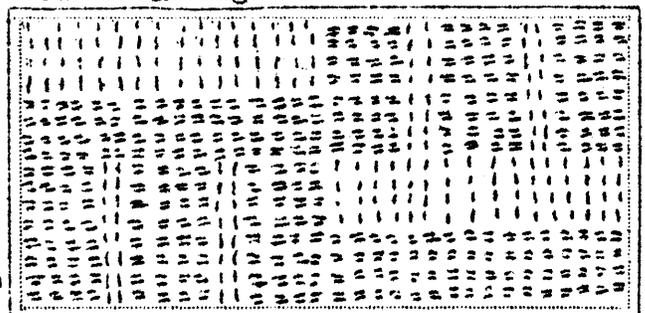
In sleying through reed, sley such a group of 4 threads through a single dent. For instance 3 threads go as a group through a heddle on 6, one through a heddle on 5; this makes 4 threads; sley these all through same dent.

WEAVING PLAN: Use a heavy & a fine thd.

Weave sections a, b, c, d; or a, b', c, d'; or a', b, c', d; or a', b', c', d'; or any desired succession of blocks below.

(a) 4-7, heavy 3-8, fine Weave 3x 4-7, fine	(b) 4-8, heavy 3-7, fine 3 times 4-8, fine	(c) 1-5, h. 2-6, f. 3x 1-5, f.	(d) 2-5, h. 1-6, f. 3x 2-5, f.
(a') 3-8, heavy 4-7, fine 3 times 3-8, fine	(b') 3-7, heavy 4-8, fine 3 times 3-7, fine	(c') 2-6, h. 1-5, f. 3x 2-6, f.	(d') 1-6h 2-5, f. 3x 1-6, f.

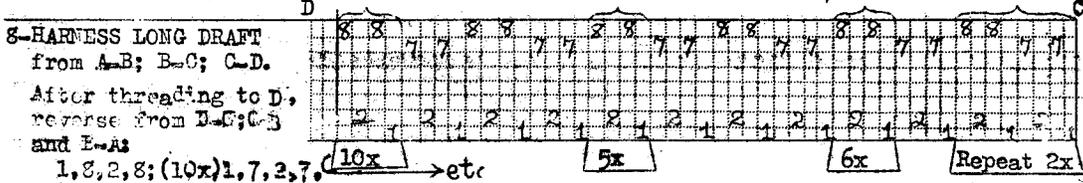
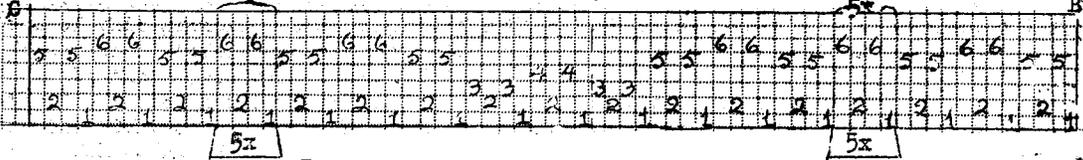
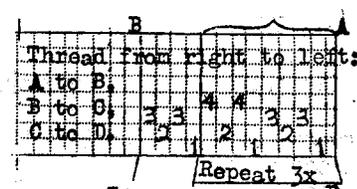
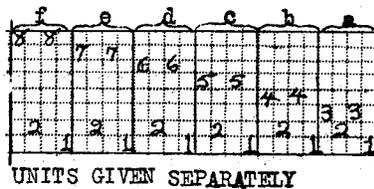
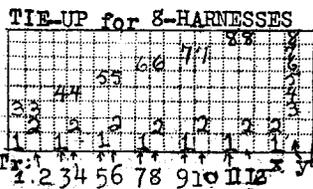
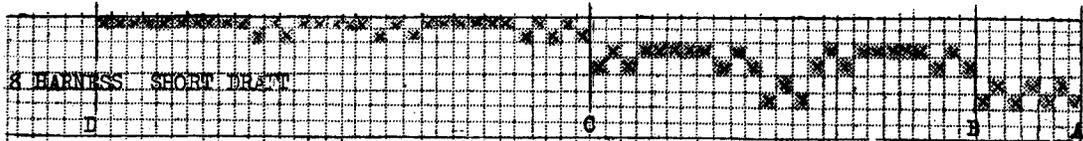
Four Treadlings for Modern Web



Anyone who has seen a bomber plant, such as that at Willow Run, Michigan, knows the character of the long low connected buildings like so many blocks placed closely together and clustered around a main unit. The Summer and Winter Technique is suggestive of this grouping as shown here for 8 or 10 harness looms. It was a popular design at National Conference. We have also given a 4-harness adaptation.

In the short drafts given, D is the center of the design and one should reverse the draft from here, repeating 10 more units on the 10th harness, one on the 9th, one on the 10th, one on the 9th, 5 on the 10th, etc. until back to beginning again.

FOR 4-HARNESS: If the units between C and D are rewritten on harnesses 3 and 4, in the same grouping as shown here, this part of the design can be used for a pleasing combination of the Airplane Factory Motifs on a 4-Harness loom. See next issue.



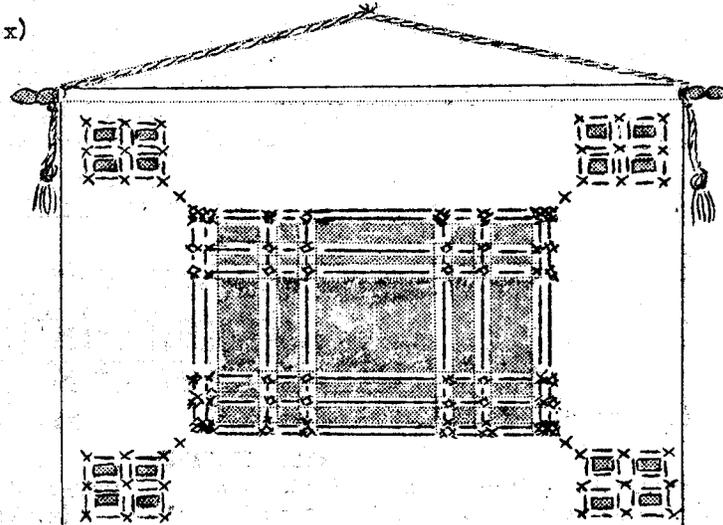
- THE WEAVING OF THE SEPARATE UNITS:
- a-unit: Pat. 1&3, (Tr. 1) Tab. 1&2, (Tr. x)
  - " 2&3, (Tr. 2) " 3, 4, 5, 6, 7, 8, (y)
  - " 2&3, (Tr. 2) " 1&2, (Tr. x)
  - " 1&3, (Tr. 1) " 3, 4, 5, 6, 7, 8, (y)
  - b- Pat. 1&4, (Tr. 3) " 1&2, (Tr. x)
  - unit: " 2&4, (Tr. 4) " 3, 4, 5, 6, 7, 8, (y)
  - " 2&4, (Tr. 4) " 1&2, (Tr. x)
  - " 1&4, (Tr. 3) " 3, 4, 5, 6, 7, 8, (y)
  - c- Pat. 1&5, (Tr. 5); T. 1&2, (Tr. x)
  - unit F. 2&5, (Tr. 6) Tab (Tr. y)
  - " 2&5, (Tr. 6) T" (Tr. x)
  - " 1&5, (Tr. 5) T" (Tr. y)
  - d- Pat. 1&6, (Tr. 7) T. b (Tr. x)
  - unit " 2&6, (Tr. 8) T" (Tr. y)
  - " 2&6, (Tr. 8) T" (Tr. x)
  - " 1&6, (Tr. 7) T" (Tr. y)
  - e- Pat. 1&7, (Tr. 9) Tab (Tr. x)
  - unit " 2&7, (Tr. 10) " (Tr. y)
  - " 2&7, (Tr. 10) " (Tr. x)
  - " 1&7, (Tr. 9) " (Tr. y)
  - f- Pat. 1&8, (Tr. 11) Tab (Tr. x)
  - unit " 2&8, (Tr. 12) " (Tr. y)
  - " 2&8, (Tr. 12) " (Tr. x)
  - " 1&8, (Tr. 11) " (Tr. y)

WEAVING PLAN:

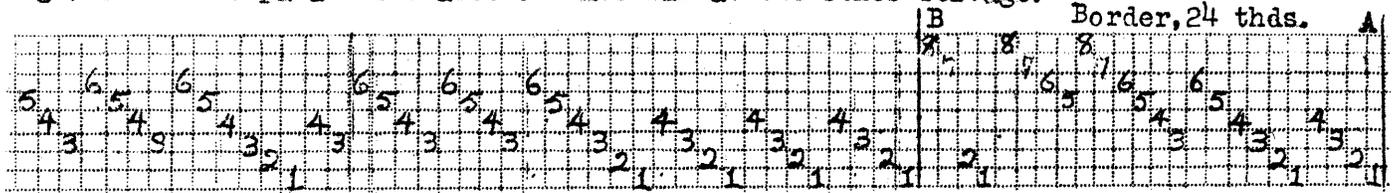
Read the long draft of the 8-H. Pattern from right to left. It is written as units, in groups of 4 thds. They are given separately above: a-unit, -1, 3, 2, 3; b, -1, 4, 2, 4, -etc.

Reading from rt. to lft. we have: 1, 3, 2, 3 or the a-unit, then the b-unit, then this is repeated 3 times followed by the a-unit. Read from B to C in same way; then C to B.

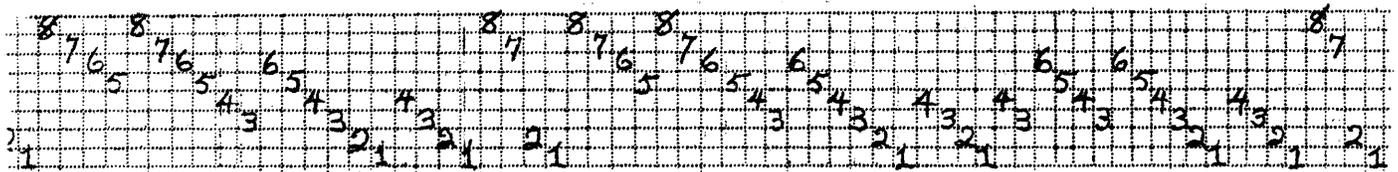
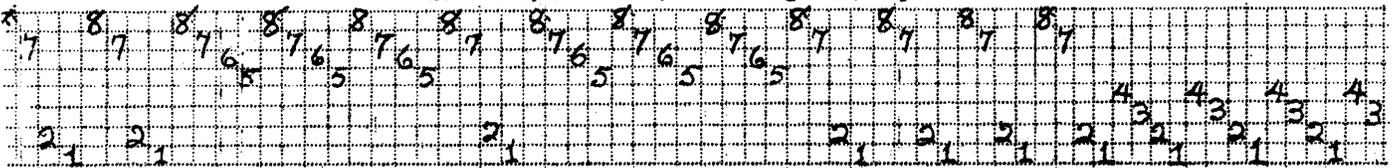
Weave the units in succession, following the development of each in left column.



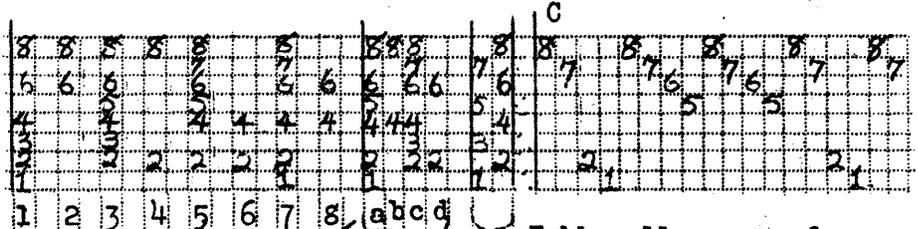
On an 8-harness loom it is possible to weave a 4-harness pattern double-width, or twice as wide as the regular width of one's loom. This material has a fold at one selvage, and two separate surfaces of material at the other selvage.



Pattern, B to C, One Repeat, 192 thds.



The Winding Vine Pattern given here from A to C, weaves up into the regular 4-harness pattern of this name, (Leaflet 134), with a fold at the center and a change of angle in the design, at the fold. See sketch; lower right corner.



TIE-UP : PATTERN Tabby

Tabby, all one surface.

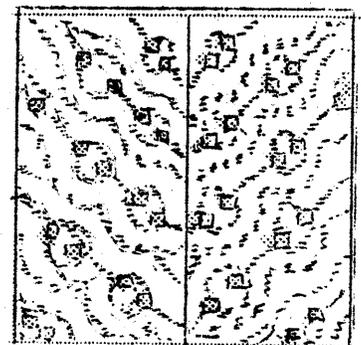
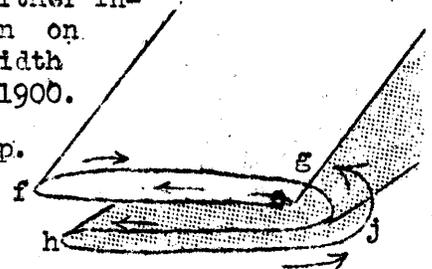
**WARPING PLAN:**

Warp: 20/2 or 24/3 set at 60 to 64 per inch. (4 per dent in 15 or 16-dent)  
 Pattern Weft: Tulip 3-Strand or Perle 5.  
 Tabby Weft: Same as warp or Perle 20.  
 One repeat of pattern appr. 3 1/4 inches.  
 " " " border, " 1/2 inch.  
 For 8" border, repeat border 16 times at right side, 15 times at left side.

BLOCK 1. corresponds to 1,2,1,2, of 4-H.  
 " 2. " " 2,3,2,3, " "  
 " 3. " " 3,4,3,4, " "  
 " 4. " " 4,1,4,1, " "  
 Note: For further information on Double-width see Lft.1900.

**WEAVING PLAN:** Treadles refer to numbers & letters in Tie-Up.

- BLOCK 1 is woven: Tr. Tabby a; Pat.1; Tab.c; Pat 1; Make these 2 pat. rows with tabby, on upper surface, e to f, then f to g.  
 Tr. Tab. b; Pat.2; Tab. d; Pat.2, all on lower surface, g to h, then h to j.
- BLOCK 2: Tab. a; Pat. 3; Tab. c; Pat. 3; on upper surface.  
 Tab. b; Pat. 4; Tab. d; Pat. 4; " lower "
- BLOCK 3: Tab. a; Pat. 5; Tab. c; Pat. 5; " upper "  
 Tab. b; Pat. 6; Tab. d; Pat. 6; " lower "
- BLOCK 4: Tab. a; Pat. 7; Tab. c; Pat. 7; " upper "  
 Tab. b; Pat. 8; Tab. d; Pat. 8; " lower "

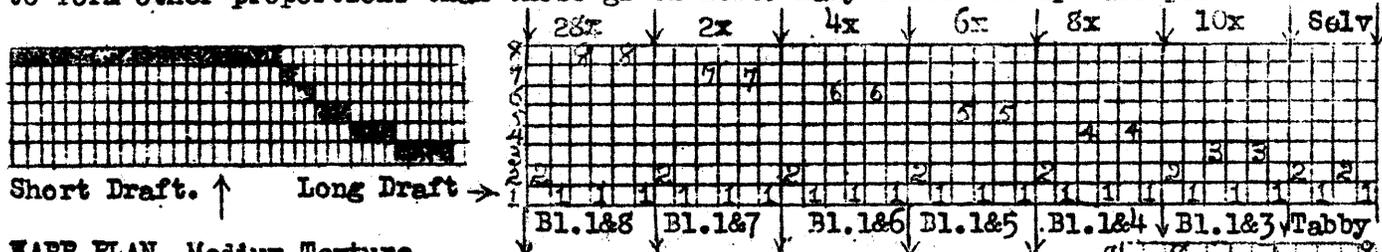


Fold of Winding Vine.

OR BORDER: Block 1, 3x; B1.2, 3x; B1.3, 3x; B1.4, 3x. Repeat all 15 times, or until border is as wide as desired.

OR PATTERN: (B1.1)7x; (B1.2)6x; (1)2x; (2)6x; (1,7)x; (4)7x; (3)6x; (4)2x; (3)6x; (4)7x; (1)3x; (2)3x; (1)4x; (2)3x; (3)3x; (4)3x; (1)3x; (2)3x; (3)3x; (4)4x; (3)4x; (4)3x. Repeat.

This Bronson threading for an 8-harness loom, has an uneven balance to provide for the weaving of doilies or mats of unsymmetrical design. Each section of the draft, separated in the sketch by vertical arrows, can be repeated as many times as desired to form other proportions than those given here. Many other tie-ups are possible.



**WARP PLAN, Medium Texture.**

Warp: 20/4 or 16/3

Thds. per inch: 20 to 24

Width of Warp in Reed: 18"

Total No. of Thds. 356

THREAD draft rt. to lft. Add

Tabby, 1, 2, 1, 2 at lft.

Note: The tie-ups are for jack for looms. For counterbalanced type No. I fill in numbers in unused squares.

**WEAVING PLAN FOR DOILY NO. I. See Tie-up I.**

(See sketch at right for sections a, b, c.)

Sec. a. Treadle 3 (See Tie-up); then Tab. A.

Tr. 3; then Tab. A.

Tabby B; then Tabby A.

Repeat these 6 shots as desired.

Sec. b. Tr. 2; then Tab. A.

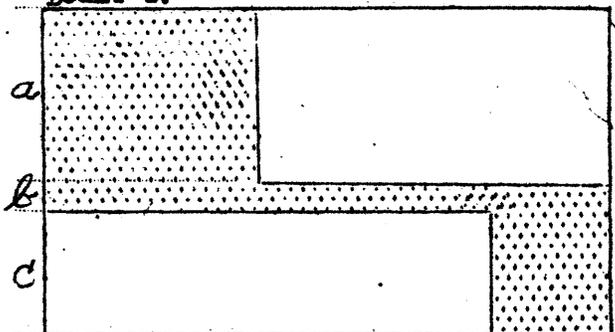
Tr. 2; " Tab. A.

Tabby B; then Tabby A. Repeat.

Sec. c. Tr. 1; then Tab. A.

Tr. 1; " Tab. A.

Tabby B; then Tabby A. Repeat.



**WEAVING PLAN FOR DOILY NO. II. See Tie-up II.**

Sec. a. Tr. 1; then Tab. A

Tr. 1; " Tab. A

Tab. B; " Tab. A

Sec. d. Tr. 4; then Tab. A

Tr. 4; " Tab. A

Tab. B; " Tab. A

Sec. b. Tr. 2; then Tab. A

Tr. 2; " Tab. A

Tab. B; " Tab. A

Sec. e. Tr. 5; then Tab. A

Tr. 5; " Tab. A

Tab. B; " Tab. A

Sec. c. Tr. 3; then Tab. A

Tr. 3; " Tab. A

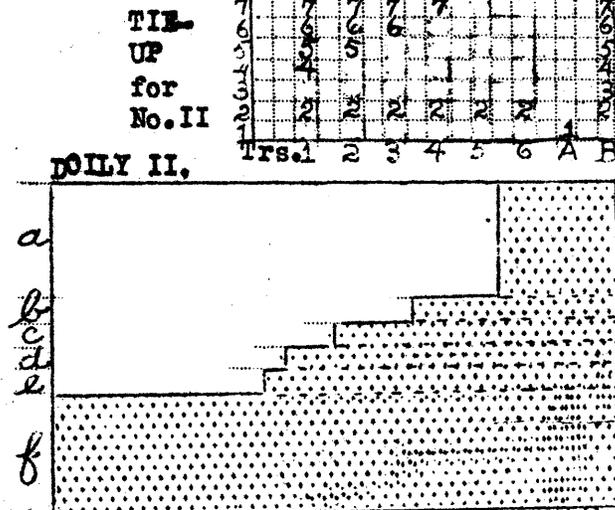
Tab. B; " Tab. A

Sec. f. Tr. 6; then Tab. A

Tr. 6; " Tab. A

Tab. B; " Tab. A

Note: - - - Repeat each section as desired.



**WEAVING PLAN FOR DOILY NO. III. See Tie-up III.**

Sec. a. Tab. B; then Tab. A

Tab. B " Tab. A

Repeat; Tabby only.

Sec. d. Tr. 3; then Tab. A

Tr. 3; " Tab. A

Tab. B; " Tab. A

Sec. b. Tr. 5; then Tab. A

Tr. 5; " Tab. A

Tab. B; " Tab. A

Sec. e. Tr. 2; then Tab. A

Tr. 2; " Tab. A

Tab. B; " Tab. A

Sec. c. Tr. 4; then Tab. A

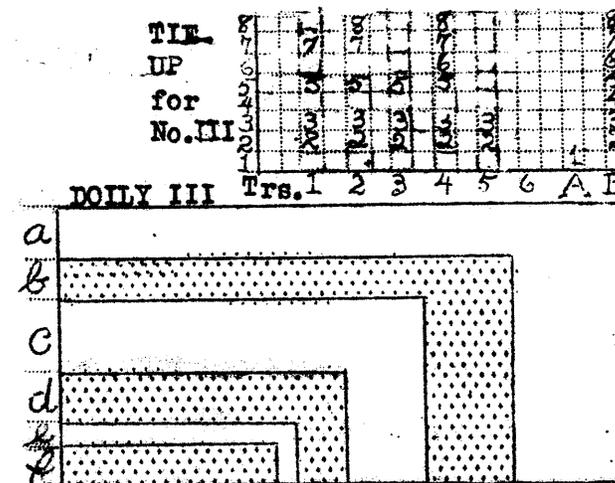
Tr. 4; " Tab. A

Tab. B; " Tab. A

Sec. f. Tr. 1; then Tab. A

Tr. 1; " Tab. A

Tab. B; " Tab. A







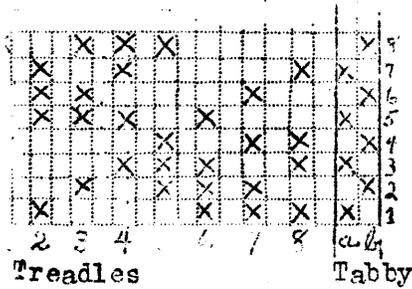
**THE SAME 8-HARNES DRAFT MAKES TUBULAR PILLOW CASES WITH BORDERS, AND DAMASK. L.1816**

In need of pillow cases? Set up tubular material on an 8-harness loom, thread to a 2-block pattern so that you can weave colored borders around the ends. The very same pattern can be woven as Damask, one surface,

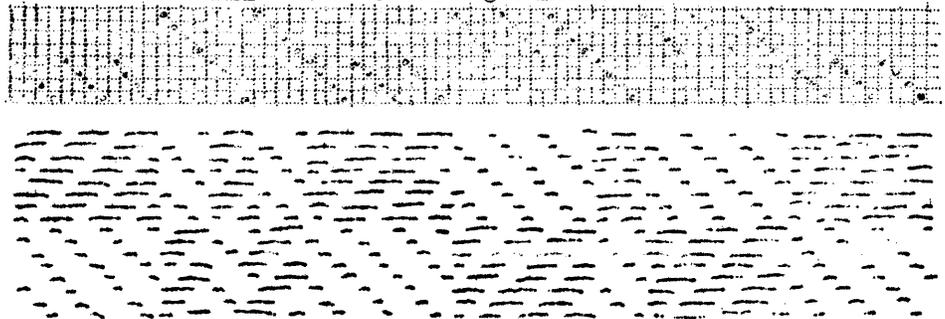
in close beautiful texture, showing blocks in the same design, like your sample.

On a 4-harness loom, you can weave a tube following Leaflet 1900; make colored borders by changing the tabby-weft color.

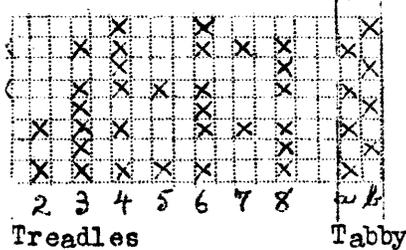
**DAMASK TIEUP**



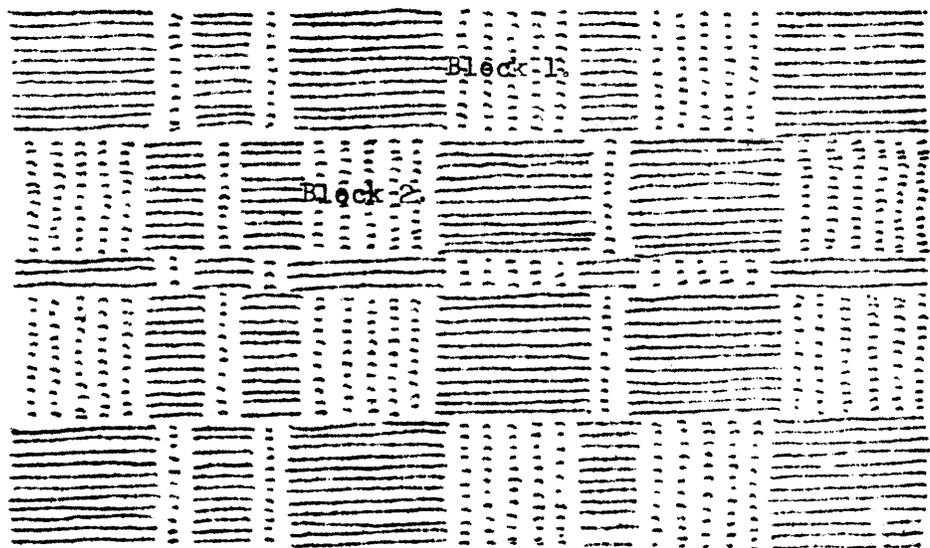
**THE MONK'S BELT 8-HARNES BORDER**



**TUBULAR, DOUBLE-WIDTH TIEUP (For one fabric, Tabby a-b)**



**THE MONK'S BELT PATTERN** on an 8-HARNES LOOM, shown above used for Damask Weave; below for Pillow Case Borders.



**WARP PLAN:**

Warp: 20/2 or 24/2 Cotton  
 Threads per in: 54  
 (3 per dent in 18-dent)  
 Width for Pillows: 18"  
 Total Threads: 972

Weft for Damask: Linen 20/1  
 Pat. Weft, Pillows: 5/2 or 10/3  
 Tab. Weft, " : Cot. 20/2 or Linen 20/1,

This same border will appear on upper and lower cloth surfaces of your tubular material. Repeat blocks as desired.

**WEAVING PLAN FOR DAMASK:** One weft only, of fine linen. Penn. Gray Linen in sample. (Follow Damask Tie-up above Tabby:a-b)  
 Treadles: 1, 2, 3, 4, (4 rows) Repeat 3 times.  
 " 5, 6, 7, 8, (4 rows) " " "  
 " 1, 2, 3, 4, once each, (4 rows)  
 " 5, 6, 7, 8, (4 rows) Repeat 3 times  
 " 1, 2, 3, 4, (4 rows) " " "  
 (Repeat these blocks as desired)

**WEAVING PLAN FOR PLAIN TUBULAR CLOTH:**  
 (One fine cotton or linen weft only)  
 (Follow Tubular Tie-up)  
 Treadle: 5, weave on upper surface. Tr. 6, weave lower surface; Tr. 7, upper; Tr. 8, lower. Keep repeating all around.

**WEAVING PLAN FOR TWO SEPARATE CLOTH PIECES:\***  
 (Use a pat. weft and tab. weft below)  
 Use another pat. weft and tab. weft above  
 (Follow Tubular Tie-up).

Upper Cloth: Tr. 1(pat); Tr. 5(tab); 1(pat) 7(tab)  
 Lower " : Tr. 3(pat); Tr. 6(tab); 3(pat) 8(tab)  
 Upper " : Tr. 2(pat); Tr. 5(tab); 2(pat) 7(tab)  
 Lower " : Tr. 4(pat); Tr. 6(tab); 4(pat) 8(tab)

**WEAVING PLAN: TUBULAR AND BORDERS:**  
 (One heavy pat. thd., and one fine weft)  
 (Follow Tubular Tie-up)  
 Tr: 1, Pat. weave right to left, upper cloth.  
 5, Tab. " " " " "  
 3, Pat. lft. to rt. below; Tr. 6, Tab. lft-rt.  
 1, Pat. rt-lft. above; Tr. 7, Tab. rt-lft.  
 3, Pat. lft-rt. below; Tr. 8, Tab. lft-rt.  
 2, Pat. rt-lft. above; Tr. 5, Tab. rt-lft.  
 4, Pat. lft-rt. below; Tr. 6, Tab. lft-rt.  
 2, Pat. rt-lft. above; Tr. 7, Tab. rt-lft.  
 4, Pat. lft-rt. below; Tr. 8, Tab. lft-rt.

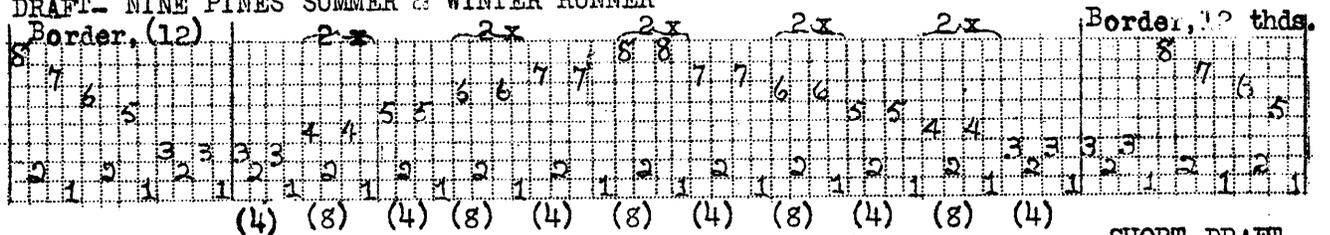
**Note:** For the plain tabby without pattern, simply leave out pat. thread, follow the directions for the tabby, Tr. 5, 7, above; 6, 8, below. This applies to Double-Width as well as Two Separate Surfaces.

**DOUBLE-WIDTH MATERIAL AND BORDERS:**  
 Tr: Pat. 1, Tab. 5, above; Pat. 3, Tab. 6, below;  
 P. 3; T. 8 below; P. 1; T. 7, above.  
 P. 2; T. 5, above; P. 4; T. 6, below.  
 P. 4, T. 8, below; P. 2; T. 7, above.

Also Useful for Pillows & Doilies

This development of a Summer and Winter Pine Tree Pattern, by Mrs. Seth Johnson, - Slaterville Road, Ithaca, N.Y.-produces varied and charming little figures for border on runners, luncheon cloths, draperies, towels and wall hangings. Planned for 600 threads and forming a fabric 20 inches wide, it fits into many household uses. It consists of nine pine trees in a row, which may be changed to make little girl or boy figures. Mrs. Johnson has kindly consented to weave 4 1/2" samples consisting of two girl and two pine tree figures, at a cost of \$.50 each, for our subscribers.

LONG DRAFT- NINE PINES SUMMER & WINTER RUNNER



WARP PLAN:

Warp: Natural 20/2 Cotton  
 Weft: Pattern: Lily's Dk. Green,  
 Tabby: 20/2. (20/6).  
 Thds. per inch: 30, or 2 per  
 dent in 15-dent reed.  
 Total Thds: 600. Cost woven,  
 per ft. \$.19.

THREADING PLAN:

Border (Rt.) A-B- - - 12  
 Pine Tree Pattern, B-C,  
 (64) Repeat 9 times- 576  
 Border (Lt.) C-D- - - 12  
 Total -600

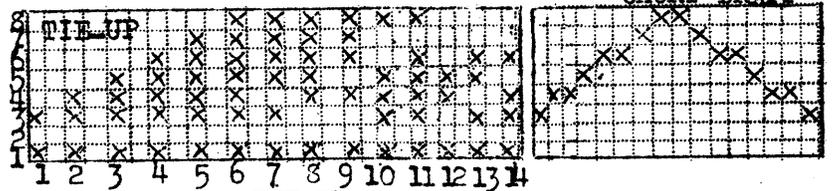
PINE TREE FIGURE: Weave:

Treadle 6, 2 times (Hs. 1, 3, 4,  
 5, 6, 7, 8) in Tie-up above.  
 Tr. 4, 2 times (Hs. 1, 3, 4, 5, 6)  
 Tr. 5, 10x (Hs. 1, 3, 4, 5, 6, 7)  
 Tr. 1, 4x (Hs. 1, 3)  
 Tr. 2, 6x (Hs. 1, 3, 4)  
 Tr. 3, 8x (Hs. 1, 3, 4, 5)  
 Tr. 4, 6x (Hs. 1, 3, 4, 5, 6)  
 Tr. 5, 4x (Hs. 1, 3, 4, 5, 6, 7)  
 Tr. 6, 2x (Hs. 1, 3, 4, 5, 6, 7, 8)

LITTLE GIRL FIGURE: Begin at rt. side after weaving Tabby b.

Tr. 10, 3x (Hs. 1, 3, 4, 5, 8) Feet  
 Tr. 11, 6x (Hs. 1, 3, 4, 5, 6, 8) Legs  
 Tr. 3, 2x (Hs. 1, 3, 4, 5) Skirt  
 Tr. 2, 3x (Hs. 1, 3, 4) Skirt  
 Tr. 12, 3x (Hs. 1, 4, 5) Skirt & Hands  
 Tr. 13, 3x (Hs. 1, 3, 5, 6) Waist, Arms  
 Tr. 14, 3x (Hs. 1, 3, 4, 6) " "  
 Tr. 3, 4x (Hs. 1, 3, 4, 5) Shoulders  
 Tr. 5, 3x (Hs. 1, 3, 4, 5, 6, 7) Neck  
 Tr. 4, 5x (Hs. 1, 3, 4, 5, 6) Hat  
 Tr. 5, 2x (Hs. 1, 3, 4, 5, 6, 7) Head

Note: In reversing design of mat or centerpiece, weave second half by reversing the order of treadling, in order to have tops of trees, & heads of girls opposite.



Treadles for TIE-UP

Tabby (a) Tie Hs. 1 & 2. Tabby (b) Hs. 3, 4, 5, 6, 7, 8.

WEAVING PLAN: PLACE MAT:

Use Tabby (a) rt. to lt.; Tabby (b) lt. to rt.

Weave 2 1/2" Tabby. Start Pattern at left.

Tr. 6, 2 rows green.  
 7 rows Tabby  
 Tr. 13, 2 rows green.  
 11 rows Tabby  
 Band in Green:  
 Tr. 8, 2x; Tr. 7, 2x; Tr. 9,  
 6x; Tr. 7, 2x; Tr. 8, 2x.

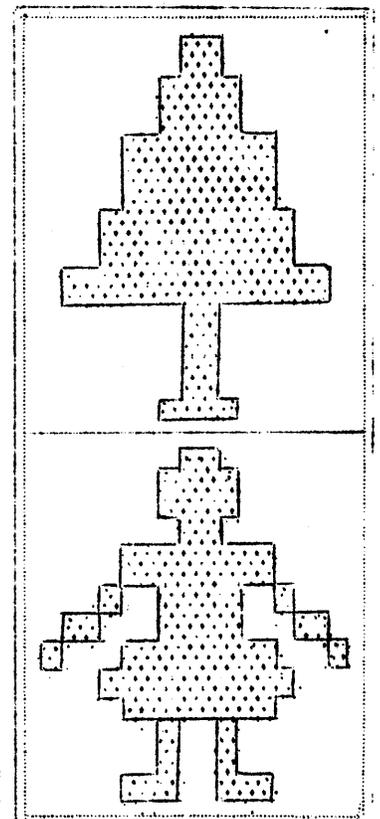
1 1/2 in. Tabby  
 Green Band, Tabby with green  
 Pattern Thread: Tabby (a),  
 (b), (a), (b), 4 rows in all.  
 (Or if using separate harnesses: H. 1; then Hs. 2, 3,  
 4, 5, 6, 7, 8; Repeat again.)  
 9 rows Tabby.

Now weave Pine Tree Figure, given above left. This is center of Mat. Reverse.

SQUARE CENTERPIECE:

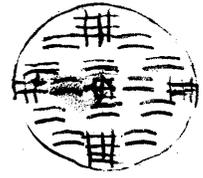
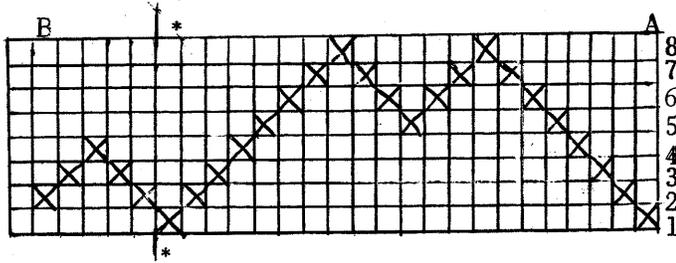
\* 2 3/4" Tabby. End with Tabby (b)  
 Tr. 6, 2 rows green : 2 3/4" Tab.  
 7 rows Tabby Tr. (a) gr.  
 Tr. 13, 2 rows green Tr. (b) gr.  
 11 rows Tabby Tr. (a) gr.  
 Tr. (b) 1 row gr. Tr. (b) gr.  
 Tr. (a) 1 row gr. 10 rows Tab.  
 Tabby (b) (a) (b) nat. Now weave  
 Little Girl Figure Pine Tree  
 Tabby (b) (a) (b) nat. Figure.  
 Tr. (a) 1 row gr. This is  
 Tr. (b) 1 row gr. Center. Reverse from here to \*.

Below: Pine Tree and Little Girl Motifs. These are woven into runners as borders.



When making or selling gifts, as well as giving gifts during the holidays, it is a good idea to choose patterns in character with the season. One can then attach a little write-up of the design, thus not only making it more saleable but more enjoyable for anyone to possess. The 8-Harness Draft given below weaves up into three beautiful texture developments each one suggestive of lacey stars. The 4-Harness weaves into a dainty rosette.

8-HARNES SNOWFLAKE DRAFT:



4-HARNES FIGURE

Both the 4- and 8- harness drafts are in ~~one-thread~~ weaves. They therefor require only a single weft thread. Use them to weave an all-over lace texture for gift or household linens.

WARP PLAN FOR LINEN RUNNER

Fine: (a)	Heavy Texture: (b)
WARP: 20/2 Cotton or 40/2 Linen	WARP: 16/3 Cotton or 20/2 Linen
WEFT: 20/1 Linen or Perle 10 Cotton or 40/2 Linen.	WEFT: 12/1 Linen or 20/2 Linen or Perle 3 Cotton
THREADS per inch: 30	THREADS per inch: 20
WIDTH: For Runner: 18 1/4" or as desired.	WIDTH: 18/in. or as desired.
TOTAL THREADS: 489	TOTAL THREADS: 359

4-HARNES DRAFT:

Thread the loom as follows: Hs. 1, 2, 1, 2, 1, 3, 1, 3, 1, 2, 1, 2, 1, 3, 1, 3, 1, 2, 1, 2, 1, 4, 1, 4, 1, 3, 1, 3, 1, 4, 1, 4, 1, 3, 1, 3, 1, 4, 1, 4, and repeat all. (This pattern will be given more fully in Jan)

THREADING PLAN FOR 8-HARNES DRAFT, FINE (a)

Repeat entire pattern, A to B, 18 times. (468 thds.) Then add A to \*, (21 thds.) Total: 489  
 HEAVY TEXTURE, (b) Repeat entire pattern, A to B, (13 times, 338 threads) then add A to asterisk, \*, (21 thds.) Total 359.

THREADING PLAN FOR 4-HARNES DRAFT, Repeat as desired, add first 21 threads at end, as far as \*\*.

WEAVING PLAN FOR 8-HARNES DRAFT: (No. 1.)

Harnesses	Treadles
3, 4, 5, 8	1
2, 3, 4, 7	2
1, 2, 3, 6	3
1, 2, 5, 8	4
1, 4, 7, 8	5
3, 6, 7, 8	6
2, 5, 6, 7	7
1, 4, 5, 6 Reverse	8 Reverse to start.

WEAVING PLAN FOR 4-HARNES DRAFT:

Harnesses	Treadles	Hs. Cont.	Trs.
1, 2	1	1, 4	3
1, 3	2	1, 3	2
1, 2	1	1, 4	3
1, 3	2	1, 3	2
1, 2	1	1, 4	3

Follow each row given above with Hs. 2, 3, 4 namely Treadle 4.

PLAN No. 2.

3, 4, 5, 8
2, 3, 4, 7
1, 2, 3, 6
1, 2, 5, 8
1, 2, 3, 6
2, 3, 4, 7
3, 4, 5, 8

Treadles:

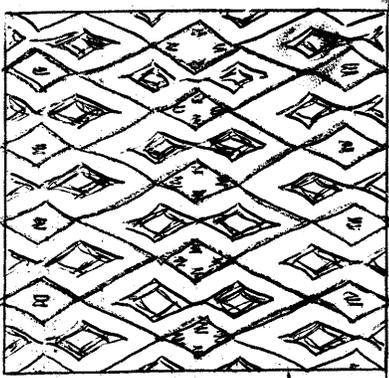
1
2
3
4
3
2
1

Plan No. 2, Cont:

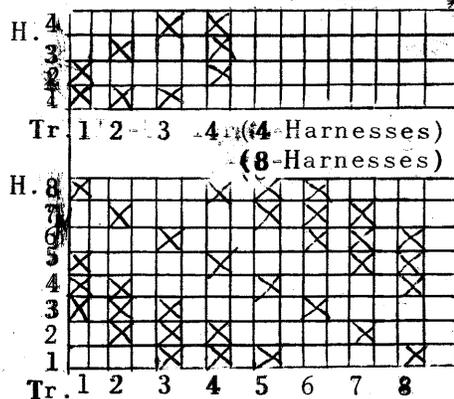
Hs. 1, 4, 7, 8	Tr. 5
3, 6, 7, 8	6
2, 5, 6, 7	7
1, 4, 5, 6	8
2, 5, 6, 7	7
3, 6, 7, 8	6
1, 4, 7, 8	5

Plan No. 3. For Harnesses see combinations at left corresponding to treadles.

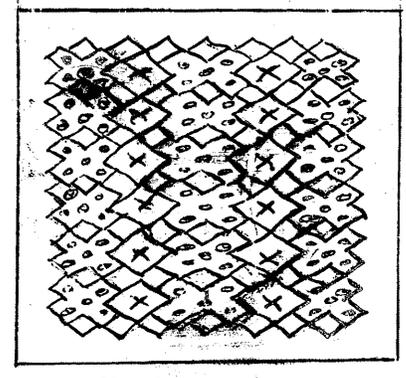
Treadles: 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1; 4, 3, 2, 1; 5, 6, 7, 8, 5, 6, 7, 8, 7, 6, 5, 8, 7, 6, 5; Repeat all.



PLAN No. 1.



TIE-UPS



PLAN No. 2.

Margaret Bergman, who wove into her life so many worthwhile things, was our honored guest at the National Conference of American Handweavers in Salem, Oregon. Here she displayed the exquisite linens and coverlets she had woven in original patterns, and in gratitude for our entertainment of her, wrote out this pattern for us to use in the Shuttle Service.

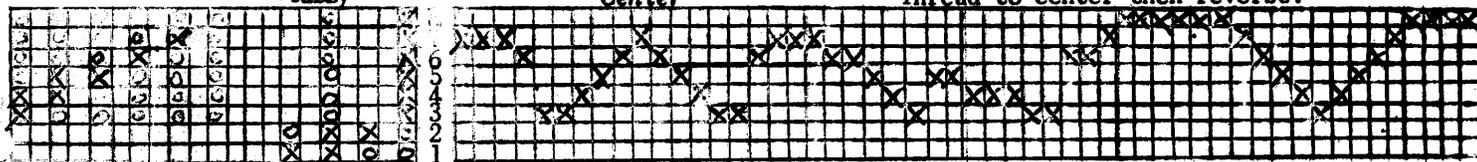
**TIE-UP**

Tabby

**SUMMER AND WINTER DRAFT:**

Center

Thread to center then reverse.



1 2 3 4 5 6 d c b a

Treadles:

Note for Tie-up: Use (o) for lower set of lans; or if loom has one set only. Use (x) for upper set of lans.

**A NEW WAY OF WEAVING:**

More intricate a technique, possibly than can be fully explained in any one lesson, is her method of weaving partway across the warp width for a certain treadle combination; then at planned distances dropping one or more of the treadles to cause a change of texture for a certain space. the first combination can be picked again at any time for the balance of the width. This method offers the weaver a chance to use the regular combination as a background and the improvised "half" combination as a texture effect in design upon this background. We offer the idea for those who wish to experiment with new effects.

**FOUR-HARNESS ADAPTATION:**

One can adapt the above idea to 4-harness treadlings. Simply start out with a regular combination, such as Hs.1&2, and at the planned design point, drop H.1 leaving only H.2. One can go on with this idea, working with the 14 combinations available.

**WARP PLAN:**

Warp: 20/2 Cotton  
 Pattern Weft: Perle 10  
 Tabby Weft: 20/2 or 30/2 or 24/2  
 Thds. per in: 30 or 32

**THREADING PLAN:**

Enlarge each cross of pattern as follows:  
 The first cross on H.8 means to thread  
 Hs. 1,8,2,8. Thread all crossesthus on H.8.  
 All crosses on H.7 become threading: Hs.1,7,2,7  
 " " " H.6 " " Hs.1,6,2,6  
 " " " H.5 " " Hs.1,5,2,5  
 Carry out this enlargement for all crosses on H.4&3.

**WEAVING PLAN:**

For each unit, such as that marked No.6 under Weaving Succession below, use the following series of rows. Each pattern row is followed by a row of tabby.

- Tr. a, Tabby Thread
- " b and Tr.1, Pattern Thread\*
- " c, Tabby
- " d and Tr.1, Pattern\*
- " a, Tabby
- " d and Tr.1, Pattern\*
- " c, Tabby
- " b and Tr.1, Pattern\*

\*Note: When the weaving succession at right registers any given number, such as No.6, No.5, etc. weave 8 rows just as given in above plan for Tr. No.1, - replacing Tr.1 in each with the Tr.No. given, such as 6.

**WEAVING SUCCESSION:**

- No.6. Weave 8 rows following same plan as is given at left for Tr.1, replacing Tr.6 in all cases instead of Tr.1. Weave No. 6 thus, repeating these 8 rows for 11".
  - No.5, One unit only of 8 rows as explained.
  - No.4, One unit " " " " " "
  - No.3, " " " " " "
  - No.2, " " " " " "
  - No.1, " " " " " "
  - No.2, " " " " " "
  - No.3, " " " " " "
  - No.4, " " " " " "
  - No.5, " " " " " "
  - No.6, 7 units
  - No.5, 1 unit
  - No.4, 2 units
  - No.1, 2 "
  - No.2, 3 "
  - No.3, 2 "
- WEAVING SUCCESSION, Cont.**
- No.1, 2 units
  - No.2, 1 unit
  - No.3, 1 "
  - No.4, 2 units
  - No.5, 3 "
  - No.4, 1 unit
  - No.1, 2 units
  - No.2, 1 unit
  - No.3, 1 "
  - No.4, 1 "
  - No.5, 1 " - -Center Reverse

**TIE-UP FOR A CORDED MATERIAL:**



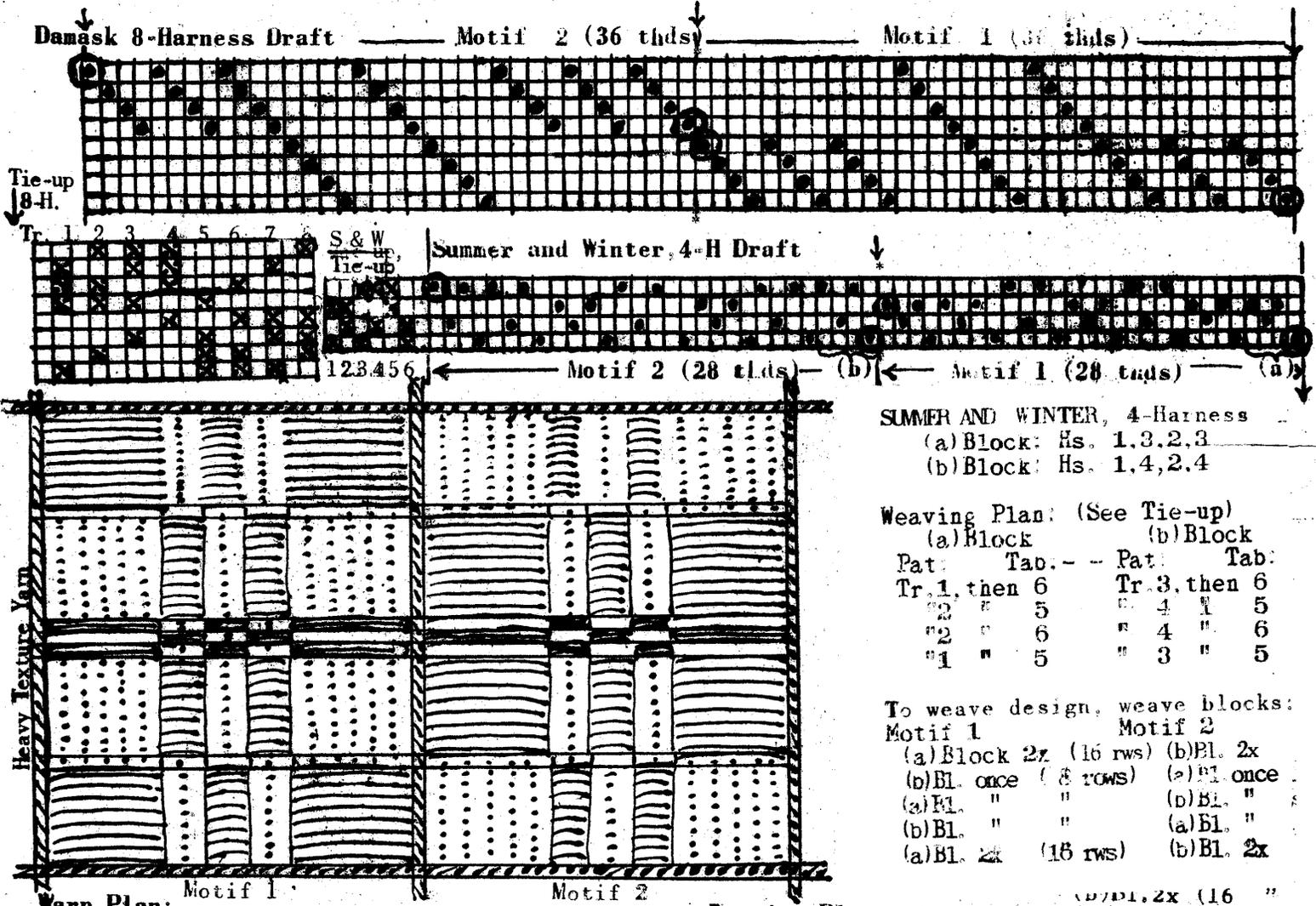
Use the tabby tie-up given at left instead of that given above for Tr. a,b,c,d.

Follow the same succession of treadle numbers as at right above, but in each case weave 3 rows only.

**WEAVING PLAN FOR CORDED MATERIAL:** (Rep. for each No)  
 Tabby row B, weave with tabby thread.  
 Tabby row A, " " " "  
 Pattern treadle desired, such as Tr.6 at beginning of succession. Weave 1 row, pat. thd.

In weaving Damask, we found a very simple but stunning way of adding interesting texture. See sample with brown linen accenting threads in Sample No. 7, in your July issue, page of samples. Cellophane or raytone may also be used, and a thread having very little change of value makes a subtle effect, such as beige outlining ivory, etc. The added threads are placed between the blocks, or between larger design units composed of the blocks. That is why the idea is also adaptable to Summer and Winter with its alternating blocks. The checked effect with damask or Summer and Winter ground, is most pleasing.

The accenting threads may be planned as part of the main warp; or one can plan the entire warp off-white or one tone, and add the texture threads where indicated at the circles, in addition to and right beside the regular threads, passing through their same loom eyes and reed openings. The extra threads are weighted down at the back of the loom, and may be removed at any time, thus leaving the one-tone warp again.



SUMMER AND WINTER, 4-Harness  
(a) Block: Hs. 1,3,2,3  
(b) Block: Hs. 1,4,2,4

Weaving Plan: (See Tie-up)

(a) Block		(b) Block	
Pat.	Tab.	Pat.	Tab.
Tr. 1, then 6	" 4 1 5	Tr. 3, then 6	" 4 1 5
" 2 " 5	" 4 " 5	" 4 " 6	" 3 " 5
" 2 " 6	" 3 " 5	" 4 " 6	" 3 " 5
" 1 " 5	" 3 " 5	" 4 " 6	" 3 " 5

To weave design, weave blocks:  
Motif 1 Motif 2  
(a) Block 2x (16 rows) (b) Bl. 2x  
(b) Bl. once ( 8 rows) (a) Bl. once  
(a) Bl. " " (b) Bl. "  
(b) Bl. " " (a) Bl. "  
(a) Bl. 2x (16 rows) (b) Bl. 2x

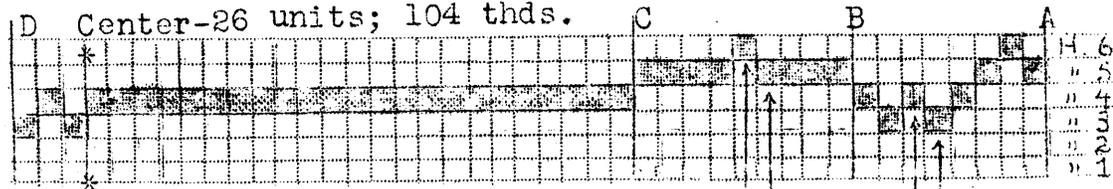
**Warp Plan:**  
Warp: 20/2; 24/3; or 24/2 Cotton.  
Weft: linen 20/1 or 40/2; Ederer, Fawcett, Frederick Fawcett, or Lily. One thread only in Damask weave.  
Pattern Weft, if using S & W. Perle 5, Tabby. Same as warp.  
Threads per inch: 30 to 36.  
Width: As desired. For texture threads, add heavier yarns or accent color.  
**Threading Plan:** (Same for both 8-H and 4-H)  
Repeat entire pattern as desired. End at asterisk.

**Weaving Plan: 8-Harness Damask:**  
Follow the tie-up given for the following succession of harnesses:  
**Motif 1:**  
Tr. ① 2; 3; 4. Repeat 3x;  
Tr. 5; 6; 7; 8; Repeat 3x.  
Tr. 1; 2; 3; 4; Repeat once.  
Tr. 5; 6; 7; 8; Repeat once.  
Tr. 1; 2; 3; 4; Repeat once.  
Tr. 5; 6; 7; 8; Repeat 3x.  
Tr. 1; 2; 3; ④ Repeat 3x.  
**Motif 2:**  
Tr. ⑤ 6; 7; 8; -3x (Tr. 5 accent)  
Tr. 1; 2; 3; 4; -3x  
Tr. 5; 6; 7; 8; -1x  
Tr. 1; 2; 3; 4; -1x  
Tr. 5; 6; 7; 8; -1x  
Tr. 1; 2; 3; 4; -3x  
Tr. 5; 6; 7; ⑧ -3x

You can also create original patterns, repeating Block 1, or Block 2 as desired.

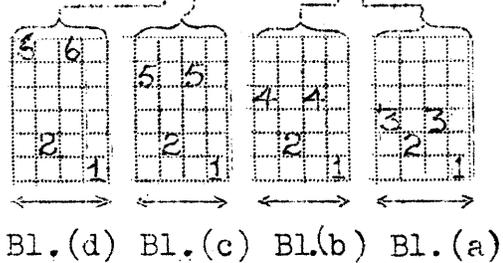
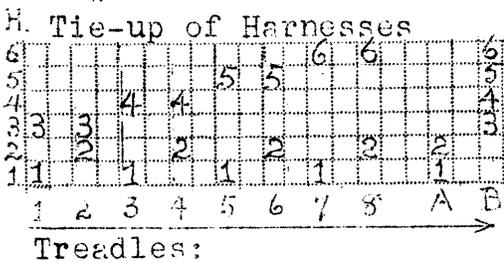
On Treasures: circled, weave Colored accent like warp, but use this accent only on 1st row, or last row of block, i.e. between blocks.





Six-Harness Draft: ←

In Summer- and Winter Technique, the short draft may omit Hs. 1 and 2.



SUMMER and WINTER TECHNIQUE

Explanation of the Draft:  
 Each unit is represented by a dark square on the draft above, and represents 4 warp threads to pass through separate harnesses. This is a short way of writing a Summer and Winter draft, for Hs.1 and 2 alternate regularly: Hs(1)3(2)3(1)4(2)4, etc. and since weavers know this, a good bit of time is saved by writing the draft without any Hs.1 or 2.

THREADING THE UNITS:

Block(a): Thread each unit which appears on H.3 in draft above: Hs. 1,3,2,3.  
 Block(b): Thread each unit which appears on H.4: Hs.1,4,2,4.  
 Block(c): Thread each unit which appears on H.5: Hs.1,5,2,5.  
 Block(d): Thread each unit which appears on H.6: Hs.1,6,2,6.

See arrows above from Harness unit to its enlarged threading form.

WARP PLAN: Fine Texture(1/2 Cloth)

Warp: 20/2 Cotton or 40/2 Linen  
 Weft: Pat:Perle 5 or Raytone.  
 Tab:Like warp. Width: 22"  
 Thds. per in: 30. Total Thds.652

WEAVING THE UNITS:

For each unit, combine Hs.1 & 2 with the harness number of the unit;  
 Weave Block (a)  
 Pat:Hs.1&3; (Tr.1) Tab: Hs.1&2(A)  
 " Hs.2&3; (Tr.2) " Hs.3&4(B)  
 " Hs.2&3; (Tr.2) " Hs.1&2(A)  
 " Hs.1&3; (Tr.1) " Hs.3&4(B)

PLAN FOR COMPLETE CLOTH, 42 1/2" wide.

Medium-weight Card Table Cover.  
 Warp: 16/3 Cot. or 40/3 Linen.  
 Weft: Pat: Raytone or Boucle'.  
 Thds. per in.24. Total Thds.1020

Weave each unit thus, Replace H.3 in Pattern Column with Hs.4,5,6.

THREADING PLAN, 1/2 Cloth, Fine Warp

Border, A-B, repeat 3 times- -96  
 B-C, once- - - - - 36  
 Center, C-D, repeat 5 times-520  
 Total 1/2 Cloth - - - 652

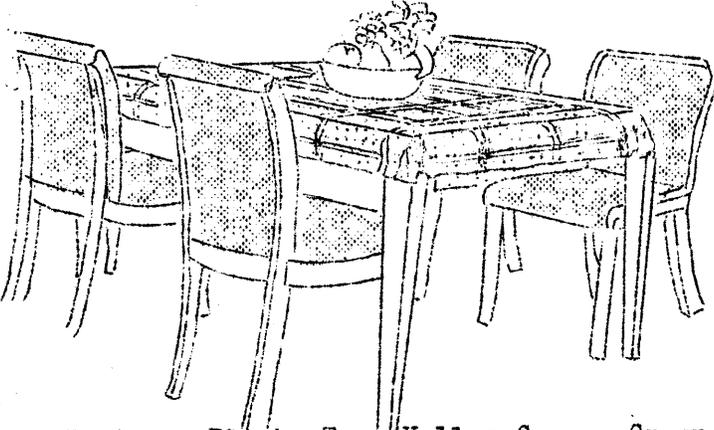
Weave Bl.(b) Trs.3;A;4;B;4;A;3;B.  
 " Bl.(c) Trs.5;A;6;B;6;A;5;B.  
 " Bl.(d) Trs.7;A;8;B;8;A;7;B.  
 See directions at left below for order in which to weave the units.

THREADING PLAN, COMPLETE CLOTH

Border, A-B, Rep.2 times- -64  
 B-C, once- - - - - 36  
 Center, C-D, Rep.7x(104) 728  
 Add - -C-\* only, - - - 92  
 Border, C-B, (B-C backward)36  
 B-A, Rep.2 times- 64  
 Total for Cloth 42"wide-1020

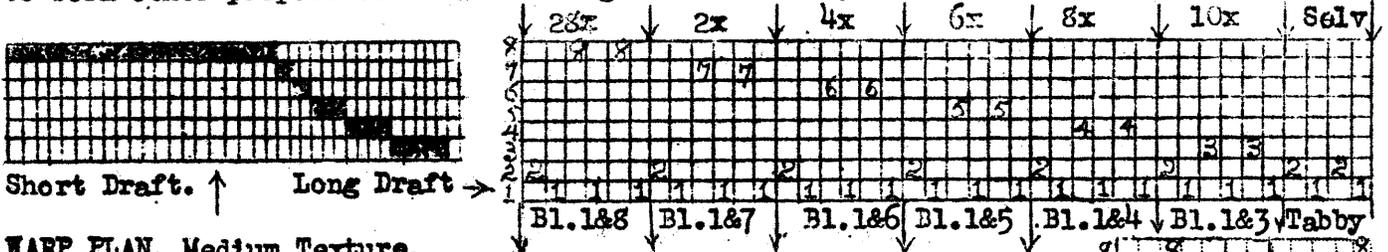
COMPLETE WEAVING PLAN:

Using the detailed directions for each unit given above right: weave the units as they appear in the draft: Bl.c;d;c;b;a;b;a;b; c, 4 times;d;c, 4x;b, 23x;a;b;a;etc.



Raytone: Black, Tan, Yellow, Cream, Green, Red, -\$3.75 per lb. Silk Boucle', -\$3.50 lb.

This Bronson threading for an 8-harness loom, has an uneven balance to provide for the weaving of doilies or mats of unsymmetrical design. Each section of the draft, separated in the sketch by vertical arrows, can be repeated as many times as desired to form other proportions than those given here. Many other tie-ups are possible.



**WARP PLAN, Medium Texture.**

Warp: 20/4 or 16/3

Thds. per inch: 20 to 24

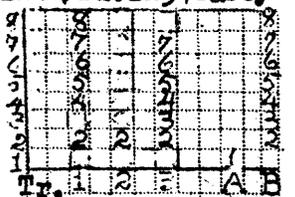
Width of Warp in Reed: 18"

Total No. of Thds. 356

THREAD draft rt. to lft. Add Tabby, 1, 2, 1, 2 at lft.

Note: The tie-ups are for jack for looms. For counterbalanced type No. I fill in numbers in unused squares.

TIE-UP



**DOILY I.**

**WEAVING PLAN FOR DOILY NO. I. See Tie-up I.**

(See sketch at right for sections a, b, c.)

Sec. a. Treadle 3 (See Tie-up); then Tab. A

Tr. 3; then Tab. A

Tabby B; then Tabby A

Repeat these 6 shots as desired.

Sec. b. Tr. 2; then Tab. A

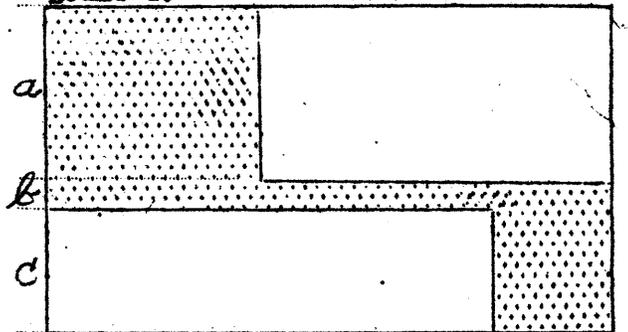
Tr. 2; " Tab. A

Tabby B; then Tabby A Repeat.

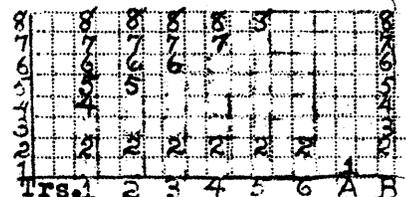
Sec. c. Tr. 1; then Tab. A

Tr. 1; " Tab. A

Tabby B; then Tabby A Repeat.



TIE-UP for No. II



**DOILY II.**

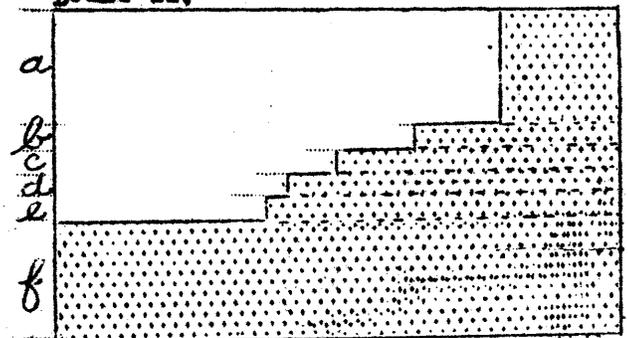
**WEAVING PLAN FOR DOILY NO. II. See Tie-up II.**

Sec. a. Tr. 1; then Tab. A      Sec. d. Tr. 4; then Tab. A  
Tr. 1; " Tab. A              Tr. 4; " Tab. A  
Tab. B; " Tab. A              Tab. B; " Tab. A

Sec. b. Tr. 2; then Tab. A      Sec. e. Tr. 5; then Tab. A  
Tr. 2; " Tab. A              Tr. 5; " Tab. A  
Tab. B; " Tab. A              Tab. B; " Tab. A

Sec. c. Tr. 3; then Tab. A      Sec. f. Tr. 6; then Tab. A  
Tr. 3; " Tab. A              Tr. 6; " Tab. A  
Tab. B; " Tab. A              Tab. B; " Tab. A

Note: - - - Repeat each section as desired.



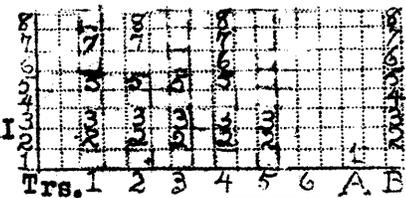
**WEAVING PLAN FOR DOILY NO. III. See Tie-up III.**

Sec. a. Tab. B; then Tab. A      Sec. d. Tr. 3; then Tab. A  
Tab. B " Tab. A              Tr. 3; " Tab. A  
Repeat; Tabby only.          Tab. B; " Tab. A

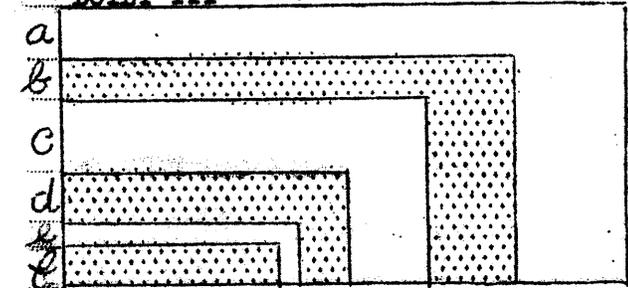
Sec. b. Tr. 5; then Tab. A      Sec. e. Tr. 2; then Tab. A  
Tr. 5; " Tab. A              Tr. 2; " Tab. A  
Tab. B; " Tab. A              Tab. B; " Tab. A

Sec. c. Tr. 4; then Tab. A      Sec. f. Tr. 1; then Tab. A  
Tr. 4; " Tab. A              Tr. 1; " Tab. A  
Tab. B; " Tab. A              Tab. B; " Tab. A

TIE-UP for No. III



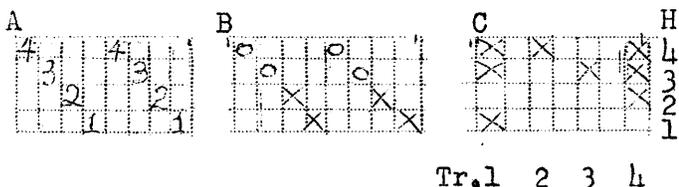
**DOILY III**



Double weaving is a useful technique, one quite worthwhile for every weaver to know. It consists in weaving two surfaces of material at the same time on the same loom. With a Twill threading, on a 4-harness loom, one can produce three types of double weave, - 1. Two separate surfaces; 2. Double-width material; 3. Tubular material. In addition to this, double weave provides the basis for the fascinating "Finn-weave", in which designs come through from the lower surface of the weave to show on the upper surface; and when half of the warp threads are in a different color, these become the lower surface, and thus the design brought up, shows in sharp contrast to the upper ground color of the fabric. These three types are defined as follows:

1. TWO SEPARATE SURFACES of material. These are woven both at the same time. Each has its own surface with separate selvages, and is entirely apart from the other.
2. DOUBLE WIDTH MATERIAL: In this method, one actually weaves a fabric twice as wide as the usual width possible on a loom. There is a fold of material at one side, and the two selvages at the other side. When the material is taken off the loom, the fold forms the center, and the cloth is double the width of the warp.
3. TUBULAR MATERIAL: Two separate surfaces, one above and one below, are joined at both selvages, making a circular tube of cloth, like a sweater or stocking.

THREADING DRAFT FOR ALL THREE TYPES:

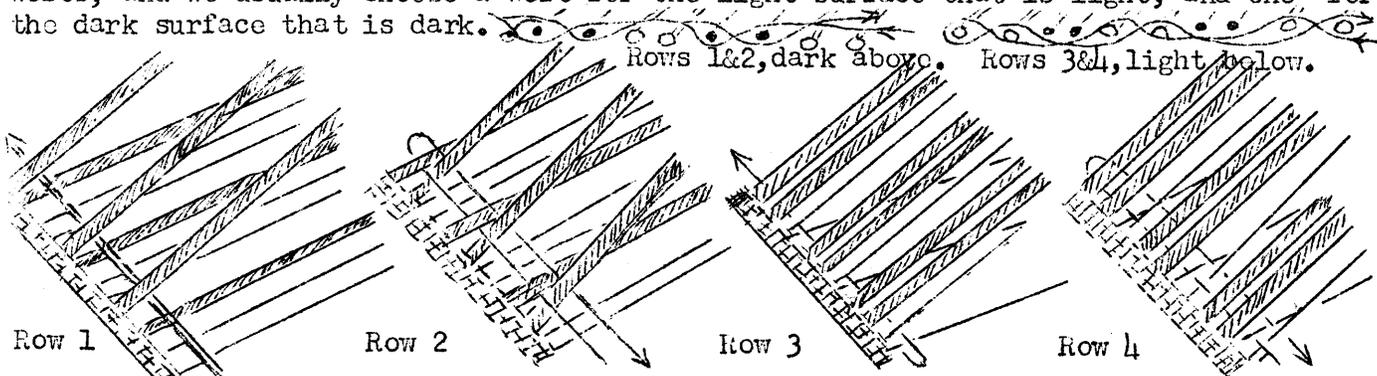


The Twill threading shown at A is used for each type, and when one has a loom threaded thus, one can make a sampler to show all three types. For beginners, it is best to use two colors as at B, X, dark, and O, light. The upper and lower surfaces will thus contrast. The tie-up is at C.

GENERAL METHOD USED: To provide for the two fabric surfaces, the warp threads must be set twice as close as for regular weaving. In every four adjacent threads of warp, two are used for the upper surface, and two for the lower. The four sheds used are shown below.

In Rows 1 and 2, the dark surface is shown woven above, while the light warps fall below and are left untouched while the weft passes through the two dark sheds. In Row 1, the first dark thread is up, the other one down, and the weft weaves thru. In Row 2, the second dark thread and all the even threads that are dark are up, and the first and all the other odd dark threads are down, while the weft weaves thru.

In Rows 3 and 4, the light surface is being woven below, while the dark threads are unused and rise above the weaving, lying entirely separate while the two light sheds are made below. In Row 3, the first light thread and all the other odd light threads are down, and the second light thread and all other even light threads are up, while the weft goes through. In Row 4, the second light thread is down, as well as all other even light threads, and the first light thread is up with all the other odd light threads, while the next weft is woven through. There are of course two separate wefts, and we usually choose a weft for the light surface that is light; and one for the dark surface that is dark.



THREADS TO USE: Coarse fabric: warp and weft: 10/3 or 5/2 cotton, 2 per dent in 20-dent. Medium weight: " " " : 10/2 cotton, set 2 per dent in 24-dent reed.

1. WEAVING TWO SEPARATE SURFACES:

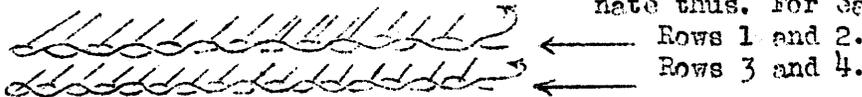
It is useful to know how to do this, for it enables one to weave two identical sections of stripe design, two panels, one just above the other. In double weave on a 4-harness loom one can make any stripe design, carrying it out in the two sections, but it is not possible to weave overshot designs. Use two shuttles, one for each section; and when learning, use a dark thread in one, and a light in the other, to see the division clearly.

Row 1. Treadle H. 1, 3, 4 together (Tied Tr. No. 1) weave with dk. thd. rt. to lft.  
 Row 2. Treadle H. 2, 3, 4, (Tr. No. 4) weave with dk. thd. lft. to rt. (Both Rows 1 and 2 are on upper cloth)

This finishes two tabby rows of upper surface, dark. Now drop dark thread and weave two corresponding rows on lower surface, as follows:

Row 3. Treadle H. 4. (Tied Tr. No. 2) weave with light thd. rt. to lft. below.  
 Row 4. Treadle H. 3. (Tied Tr. No. 3) weave with light thd. lft. to rt. below.

This finishes two tabby rows of lower surface, light thread. Now drop light thread and weave Rows 1 and 2, dark. Then drop dark thread and weave Rows 3 and 4, light. Alternate thus. For each two rows above, two below

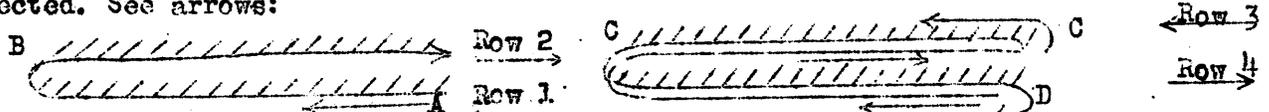


2. WEAVING DOUBLE-WIDTH MATERIAL:

With the double-weave technique, one can weave cloth double the width of the loom. On a 22" loom, one can weave 44" material, etc. Designs in stripes may be made by changing the color of thread as desired, or a warp of stripes may be used, with weft stripes forming plaids. Only one shuttle is used, and either dark or light thread.

Row 1. Treadle H. 4. (Tied Tr. No. 2) weave from rt. to lft. on lower surface.  
 Row 2. " Hs. 1, 3, 4 together (Tr. No. 1) weave from lft. to rt. on upper surface.  
 Row 3. " Hs. 2, 3, 4 " (Tr. No. 4) weave back on upper surface, rt. to lft.  
 Row 4. " H. 3. (Tr. No. 3) weave on lower surface, lft. to rt.

This finishes four rows of fabric. The shuttle is carried through from side to side as directed. See arrows:



Two rows of fabric will show on upper surface, two on lower surface, both connected at left selvage. The rows start at lower right, A; go around left selvage to upper right, B; then reverse to left selvage, C; and go around to lower surface and back to starting point, D. From here start weaving another round.

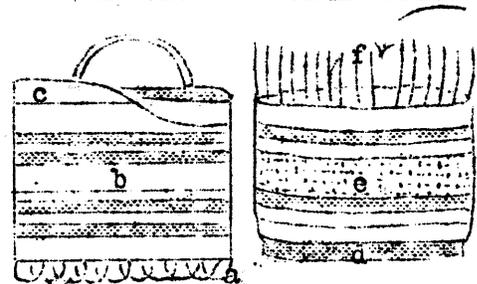
3. WEAVING TUBULAR MATERIAL, CLOSED AT BOTH SIDES:

By this method one can make a pillow or enclosed object like a bag, right on the loom: Use one shuttle.

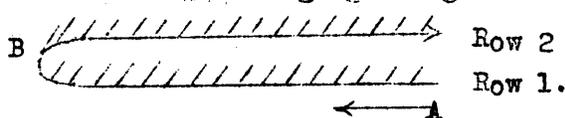
Row 1. Tr. H. 4 (Tied Tr. 2) Weave rt. to lft. below.  
 Row 2. Hs. 1, 3, 4, together (Tied Tr. 1) lft. to rt. above.  
 Row 3. H. 3. (Tied Tr. 3) Weave rt. to lft. below.  
 Row 4. Hs. 2, 3, 4, (Tied Tr. 4) Weave lft. to rt. above.

Continue as in sketch below. Row 1 starts, arrow, A. Row 2 carries weft around to upper surface, B. Row 3 carries weft around selvage at rt. to lower surface again, C. Row 4 finishes around to upper, D.

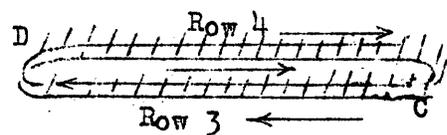
WEAVING A TUBULAR BAG WEAVING A TUBULAR PILLOW



TO WEAVE A BAG: For fringe or hem, make section a, Tr. Hs. 1 & 3; 2 & 4 for tabby. Then weave tubular cloth, for sides, b. At top, c, make section for hem or overhanging fringe.



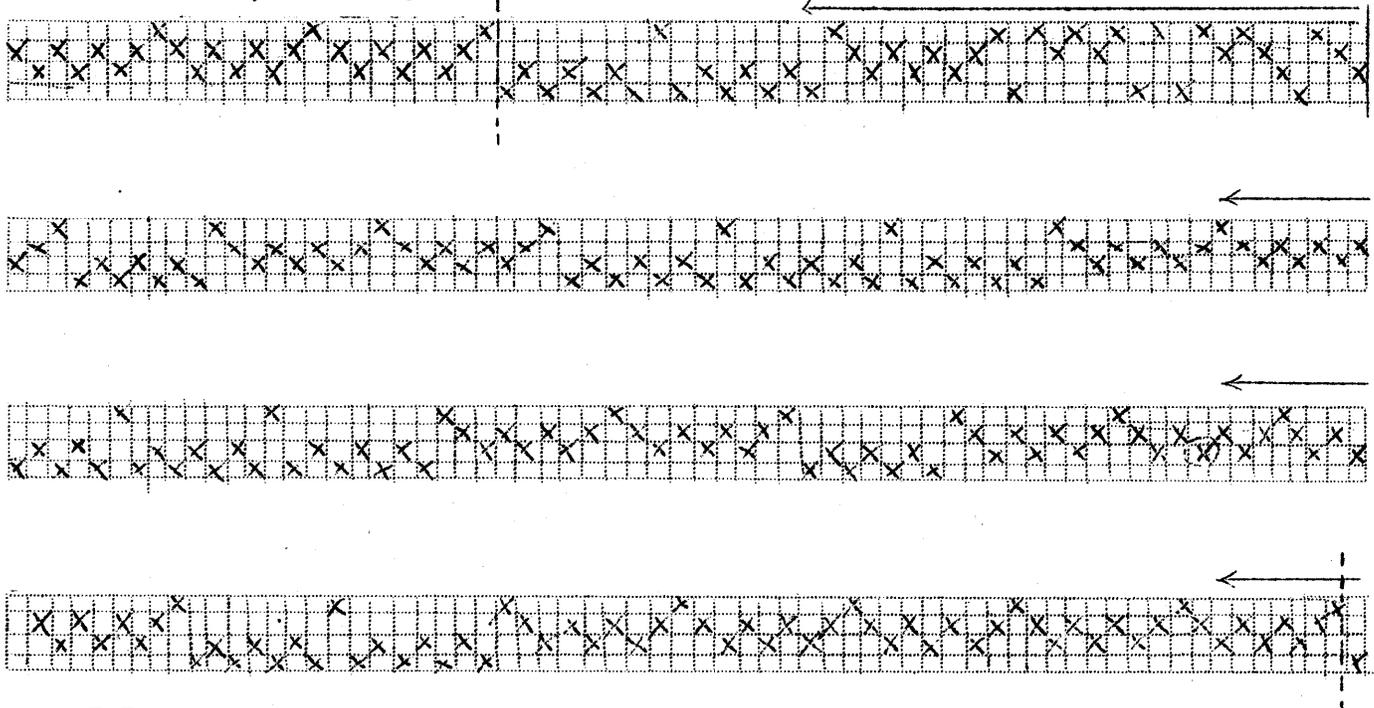
TO WEAVE A PILLOW OR PIN CUSHION, stuffed on loom, weave closed tabby at base, d, then tube, e. Stuff cushion, as at f. Then close at top with tabby: 1 & 3; 2 & 4.



## From the National Conference of American Handweavers

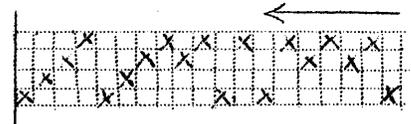
This unusual pattern has proved a very popular one both at the National Conference and later in studio classes. Long vertical and horizontal design lines, A and B, woven with heavy pattern thread in any color make a framework around a background, C, woven in the warp color. The material is firmly packed, the overshoot but short, and the result is an excellent material for bags, purses, upholstery, pillows, belts, runners. Our warp was a dark one, and we wove the framework with bright colors in contrast to this; but one can just as well set up a light warp, and weave in dark colors.

## PATTERN DRAFT, GRILL PATTERN



## WARP PLAN:

Warp: Perugian Filler, or 12/2 cotton.  
in color desired.  
Weft: Pattern Weft: Colored Cro. Cot.  
Tabby Weft: Same as warp.  
Threads per inch: 24  
Width on loom: 12"  
Total No. of Threads in Warp: 285



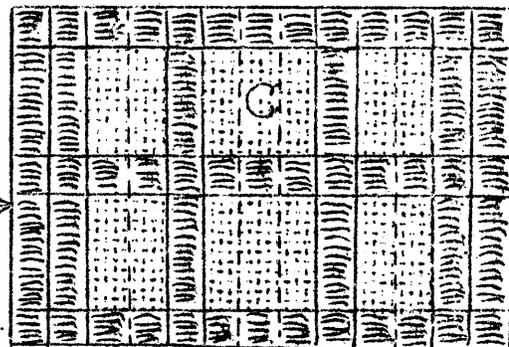
THREADING PLAN: Thread pattern right through.  
Center thread has circle around it.  
For wider warp, add more repeats between  
dotted lines, adding selvage to start.

WEAVING PLAN: Tabby normal, 1&3; 2&4.

Vertical columns: Tr. 1&2, pattern  
(See A in sketch) 1&3 tabby  
1&2 pattern  
2&4 tabby. (repeat) B

Horizontal columns: 1&2&3, pattern  
(See B in sketch) 1&3 tabby  
1&2&3 pattern  
2&4 tabby

(repeat as far as desired.)

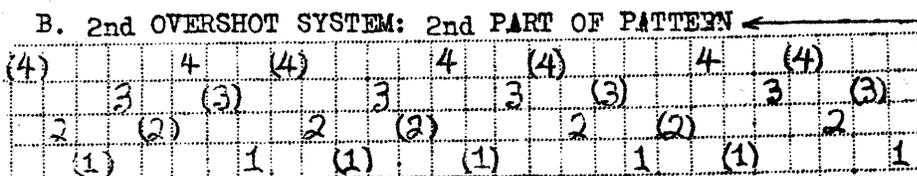
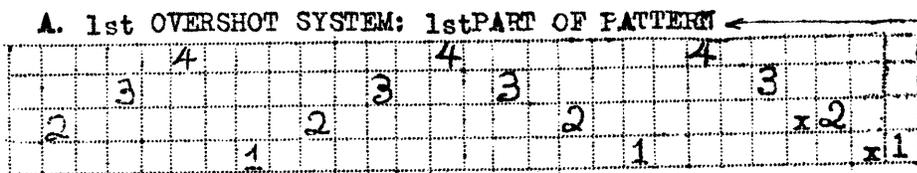


"Syncopation" is a novel variation of pattern weaving, introduced to this country through the activities of the Canadian Handicrafts Guild. It originally came from Scandinavia, and has also been found in certain Peruvian belts. In this weave the Overshot System is repeated twice, the alternating threading notes being taken first from one system, then from the other.

You can make a syncopated variation from any Overshot pattern whatever. The technique requires two alternating warp colors, such as black and white, red and blue, yellow and brown, green and black, maroon and cream, etc. Contrasts are better than two shades of one color, except where there is marked contrast between the tones, such as dark brown and light tan, etc. The weave was originally planned as a complete warp-surface weave. However it may be used, as here, with equally balanced warp and weft.

**PLANNING THE PATTERN:**

Take any simple Overshot pattern, such as a Twill or one of its variations. Mark this pattern on check paper, as at A; but do not put any marks on the graph squares between, x. Make one repeat of the pattern as shown. Make all the warp threads for this first part of the pattern one color.



**PUTTING IN THE SECOND COLOR:** The object now is to fill in the empty squares with the second part of the pattern, on the second system. The warp threads of the second part should all be of the contrasting color. For this second part, we put the harness numbers on the graph in brackets, as shown. In planning your own graph, it is a good idea to put these figures in the second part in red crayon or ink. Follow every harness number of the first pattern with the opposite in its own tabby combination. The tabby combinations are 1&3 and 2&4. Therefore follow each no. 1 with 3; each no. 2 with 4; each no. 3 with 1; and each no. 4 with 2.

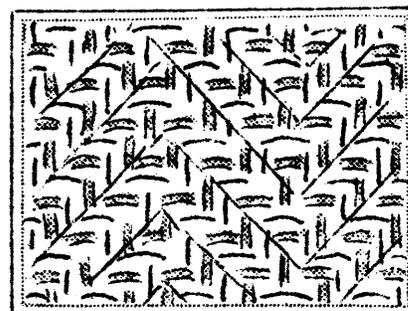
Reading from right to left on the above graph, the first part of pattern reads: 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2; is now enlarged to the double interpretation at B, reading (3); 2, (4); 3, (1); 4, (2); etc. Continue thus throughout graph. You will note that when the double graph is complete, either part may be read off alone, and forms a complete Twill pattern. So too, with any type pattern, you will find that either series of numbers makes a complete pattern.

**THREADING PLAN:** Thread all warp threads of the first part, plain numbers, with first color. Thread all warp threads of the second part, numbers in brackets, with second color. For instance, the Draft at B will read:

Harness 1, 1st color, dark; H. 3, 2nd color, light.  
 " 2, " " " ; H. 4, " " "  
 " 3, " " " ; H. 1, " " "  
 " 4, " " " ; H. 2, " " " etc.

**WEAVING PLAN:** Weave as a Twill or its reverse, i. e. Herringbone variation. You can get different effects by using either all one color for weft, two alternating colors, or several colors in succession. The unique texture effect is due more to the alternation of colors than to the threading. Many resulting textures and mottled effects give one considerable range of result. In Overshot patterns, the tabby is regular.

MOTTLED TEXTURE EFFECT



The creation of the Imitation Finnweave is attributed to a well-known American weaver, Mrs. Wuerpel. This weave presents a fabric of one thickness only, in contrast to the continental Finnweave with its double surface and two layers of cloth. The pattern thread shows on one side and the fine tabby weave on the other. When there is a design, this shows through on the colored pattern surface as a fine tabby texture; and directly underneath, on the other side, the same design shows through on the fine tabby texture as a heavier pattern texture. Thus on one side we have the design in the fine tabby texture, and on the other in the colored pattern texture, and the background is the opposite in each case. Any cross-stitch design may be worked into the fabric by this method. The Imitation Finnweave is easy to execute but requires a special threading. It provides a fascinating way of weaving designs into a cloth background.

**WARP PLAN:** Warp: 20/2 Cotton or 24/3 Egypt.)  
 Weft: Pattern Weft: Perle 3, or Perle 5 or Cro. Cot. double.  
 Tabby: Same as warp.  
 Threads per in: 2 per dent in an 18-dent reed, 36 per inch; or 2 per dent in a 20-dent.

**THREADING PLAN:** See draft at A. Keep repeating Hs. 4, 2, 1; 3, 2, 1.

**WEAVING PLAN:**

Tabby: This gives the effect shown at B. Alternate the following combinations of treadles:

Harnesses 1, 3, 4 together.

" 2, 3, 4 "

Repeat these two rows.

Brick-work; This gives the effect at C. The texture, resembling a heavy tabby with pattern thread, is obtained by lowering five threads and raising the sixth, which in the draft occurs alternately on the 3rd and 4th harnesses, see arrows at C, 3 and 4.

Treadle: Hs. 1, 2, 3, together, weave with pattern thd.

Hs. 1, 3, 4, -weave fine tabby.

Hs. 1, 2, 4, -weave pattern thd.

Hs. 2, 3, 4, -weave fine tabby.

**DESIGN WORK:** Effect at D-H.

The brick-work forms the heavy base or background of the design. Weave solid brickwork until ready for design. Then follow steps below:

Step 1. Harness 3&4 for the pick-up. Pick up pattern with pointed stick, regarding each 4 thds. in uppershed as a check of design. (2 groups of 2) Leave a strand of coarse twine in place of stick in this opening.

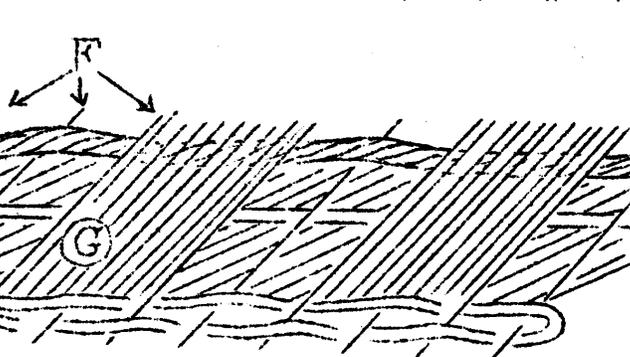
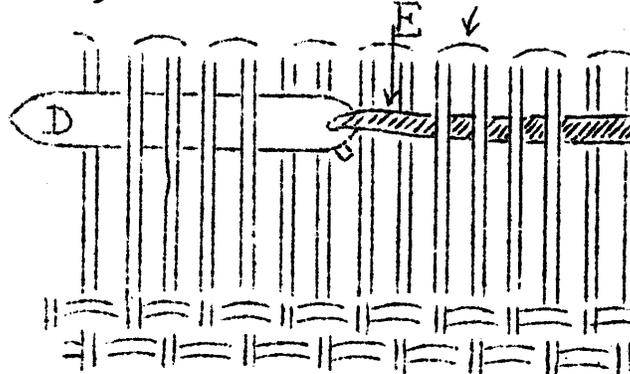
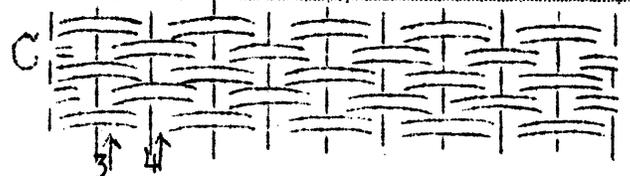
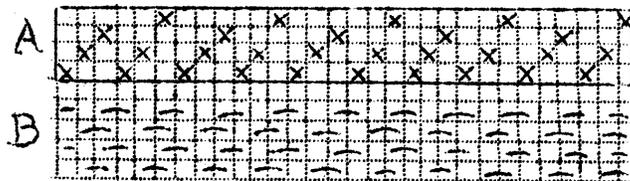
Step 2. 1st Pat. Shed: Hs. 1, 2, 3 tog. (made while rope is in, push same back against the beater. This shed combines every 6th thd. F, and prs. of picked up warps, G. Weave pattern thread.

Step 3. Pull out rope. Treadle Hs. 1, 3, 4, weave fine tabby thread.

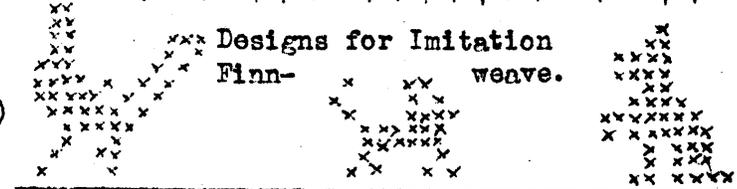
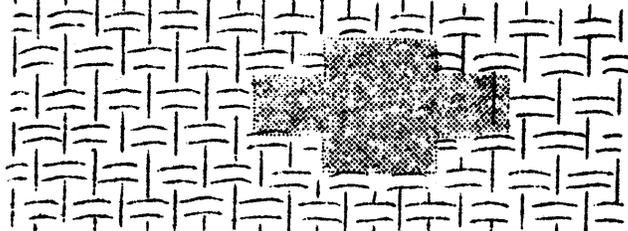
Step 4. Treadle 3&4. Pick up second row of pattern. Leave rope in.

Step 5. Make second pattern shed, -Hs. 1, 2, 4, with rope against reed. Weave pat. thread.

Step 6. Pull out rope, Tr. 2, 3, 4. Weave tabby thread. Repeat these 6 steps.



H. Design shown as fine tabby texture.

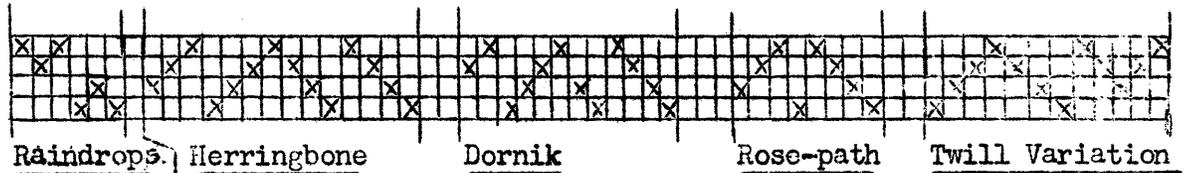


Designs for Imitation Finnweave.

In weaving Bound fashion, use a threading on Twill or its variations, -Herringbone, Rosepath, Dornik, etc. Also one may do Bound Weaving on overshot patterns which have short blocks, such as a small Diamond with 4-thread blocks, miniature patterns, etc.

**FIVE GOOD PATTERNS FOR BOUND WEAVE.**

Repeat each as desired.



**BOUND WEAVING** is distinctly Scandinavian. It is a "way of weaving", not a particular pattern. The American way, for instance, of weaving an Overshot pattern, is to follow each row of pattern with a row of Plain Weave or Tabby. The Scandinavian or Bound Weave-method is to follow a pattern row with another pattern row on opposite harnesses, which acts as a binder, instead of the regular Tabby. This produces quite a different texture and color effect.

Carrying out this idea of binding in the pattern with other pattern rows, weavers go still further, using adjacent blocks as well. However, there is one requisite, or essential of any Bound Weaving, and this is that the warp threads be set so far apart that they will be entirely covered by the weft. Several Bound Weave methods are described here. The effects are gratifying.

**1ST METHOD: ONE-WEFT THREAD ONLY. (TWILL, or One-thread Weaves.)**

For this method, one uses Twill or Reverse Twill drafts, like those shown above. Use one weft thread only, and this should be soft, packing down over warp. Weave as Twill.

**TEXTURES:**

1. FINE TEXTURE; Warp: 24/3 Egyptian.  
Weft: Weavewool or Bernat's Fabri, or Royal Society Worsted. For all-cotton, 20/6 strand weft.  
Thds. per inch: 15 or 16.
2. HEAVY TEXTURE: Warp: 8/4 Carpet, or 20/2 Linen.  
Weft: Three-ply wool yarn, or heavy 2-ply. For all-cotton, use a weft of Perle 3.  
Thds. per inch: 10 or 12.

This texture is excellent for purses, bags, seat mats, etc. The finer texture is good for soft pillows, panels, etc.

**WEAVING:** Weave as Twill, or its reverse, Hs. 1-2, 2-3, 3-4 and 4-1. Repeat as desired.

**WEAVING, METHOD No.1. (Continued)**

One may also use a three-and-one Twill, Hs. 1-2-3; 2-3-4; 3-4-1; and 4-1-2, and repeat; or a one-and-three Twill: Hs. 1, 2, 3, 4, each alone and repeat.

Keep repeating in the same succession, or reverse at any point, - as: Hs. 1-2, 2-3, 3-4, 4-1, 3-4, 2-3 and repeat again. (Reverse point underlined). Or weave several repeats then several reverses, as: Hs. 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; and repeat all.

**2ND METHOD: SHORT OVERSHOT PATTERNS. TWO WEFTS, ON OPPOSITES or TWILL-FASHION.**

In this method one uses two wefts the same size, one for the planned pattern row, the other for its binder, usually on the two opposite harnesses. One never uses a tabby in Bound Weave. The second weft should be of a different color from the first, but the same weight.

**TEXTURES:** Use the same warp settings as those given at left for Method 1.

**THREADINGS:** Short Overshot patterns, as Small Diamond, Miniature Chariot Wheel, (Leaflets 817 and 690); Single Rose, 691, or any pattern with blocks of 4 to 6 thds.

**WEAVING:**

**METHOD 1. "On Opposites".**

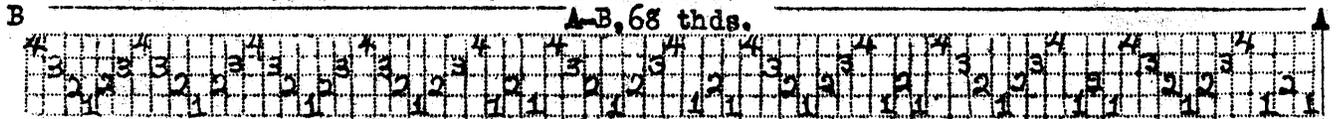
Use two wefts, of two different colors. Color 1, A; Color 2, B. Weave: Hs. 1-2, weft A; Hs. 3-4, weft B. Repeat these two rows. Change to: Hs. 2-3, weft A; Hs. 4-1, weft B. Keep repeating, etc.

**METHOD 2. "Twill-fashion".**

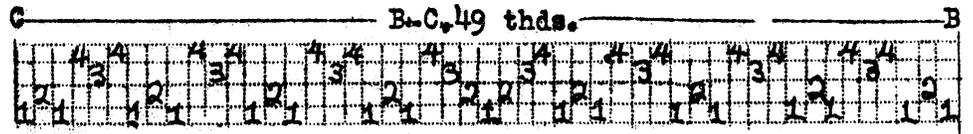
Same idea of two wefts, 2 colors. Weave Hs. 1-2, A; Hs. 2-3, B; repeat as desired. Change to: (End on 1-2) Hs. 2-3, B; Hs. 3-4, A. Repeat. One might also begin Hs. 2-3, A, Hs. 3-4, B. Make any succession, but carry out the principle given.

The African Vogue is a weft-face weave furnishing a heavy mat-like texture, excellent for purses, knitting bags, mats, belts and heavy pillows. The design is suggestive of inlaid Diamond figures. The pattern is woven in two alternating colors of fine yarn. The weft is packed closely down over a widely set warp. Two interesting blocks of design gradually form, - the first having small diamonds of the first color surrounded by the second color; the second having small notes of the second color surrounded by diamonds of the first color. These blocks, marked No.1 and No.2 in sketch below, are the result of an alternate threading of 2-block units: Unit A, 2, 4, 4; Unit B, 2, 2, 3, 4.

In planning these two units for an original draft, repeat each as desired, but in changing from A to B or from B to A, omit the last thread of each unit before proceeding to the next block. For instance: A, 1, 2, 1; 4, 3, 4; then 1, 2, (1). B, 3, 4, 3; 2, 1, 2; 3, 4, (3). then A: 1, 2, 1, etc. Omit the threads in brackets.



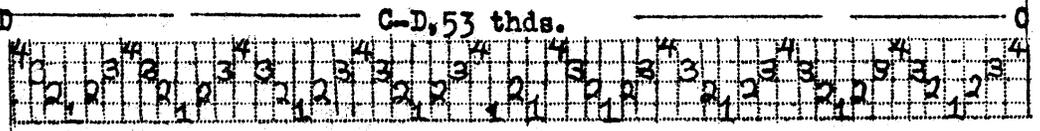
WARP PLAN:



Warp: 8/4 or 12/3 or  
Perle 5 or 10/3

Weft: Bernats Fabri, D  
or Lily's  
Weave-wool.

Thds. per inch: 16  
Width in Reed: 18".



THREADING PLAN:

	No. of Thds.
A to B- - - - -	68
B to C- - - - -	49
C to D- - - - -	53
B to C- - - - -	49
B to A- - - - -	68
Total	287

WEAVING PLAN: Continued.

BLOCK 1: Effect shown  
in Block 1 of Sketch

Weave: A, B, A', B' and  
Repeat all.

BLOCK 2: Effect shown  
in Block 2 of Sketch

Weave: B', A', B, A, and  
Repeat all .

Note: Last item, B to A, means  
to thread 1st section, A-B  
backwards.

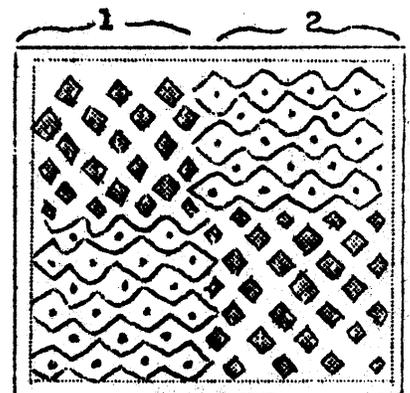
WEAVING PLAN:

Weave with two contrasting colors,  
no tabby. The first color is shown in  
brackets. The second color is shown  
without brackets.

There are four sections in the weav-  
ing marked A, B, A' and B'. Any weaving  
plan shifts from one to the other of these.

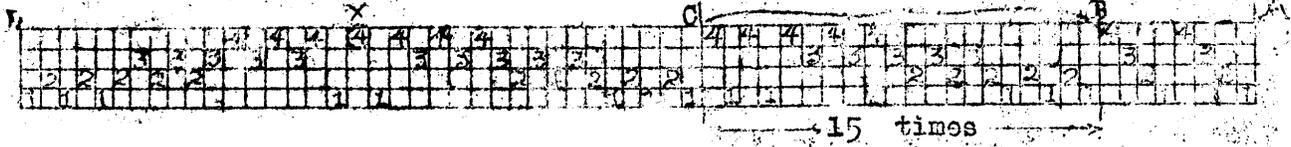
A: (1-2)	B: (3-4)	A': (3-4)	B': (1-2)
3-4	1-2	1-2	3-4
(4-1)	(2-3)	(4-1)	(2-3)
2-3	4-1	2-3	4-1

Important Note: Do not repeat B' if coming  
from Block 1 to Block 2. Also do not re-  
peat A if coming from Block 2 to Block 1.



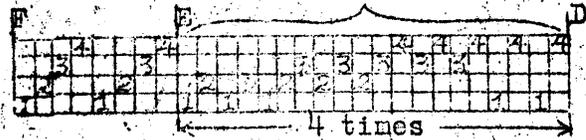


This pattern is planned as an example of side border effect, with the main figure off-center in "occult balance". In weaving, this center or reverse point may become the turning point of a corner, making a definite square design for the lower corner of drapes, or the corner of a table-square.



**WARP PLAN**

Warp: 20/2 ply cotton, r 24/3  
Egyptian warp.  
Weft: Pattern weft: Crochet  
Cotton or Frostone.  
Tabby weft: Same as warp.  
Thds. per in: 30 or 32  
Dent Recd: 15 r 16 with 2' thds.  
per dent,  
Total No. of Thds. 431



**THREADING PLAN, Continued:**

A-B, Selvage, A-B- - - - - 8 thds.  
B-C, Twill repeat, 20, 15x 30 " "  
C-D, Center Reverse - - - 75 " "  
D-E, Lof. Twill, 4 80 " "  
E-F, Left Selvage, - - - - - 8 " "  
Total 431 "

**THREADING PLAN:**

Thread just as shown, with the twill effect at right side repeated 15 times; the reverse point at x, and the twill effect at left side repeated 4 times. In planning such a pattern of your own, estimate how many repeats of the twill effect, (in brackets) you wish before reversing at corner, and thread accordingly.

**WEAVING PLANS:**

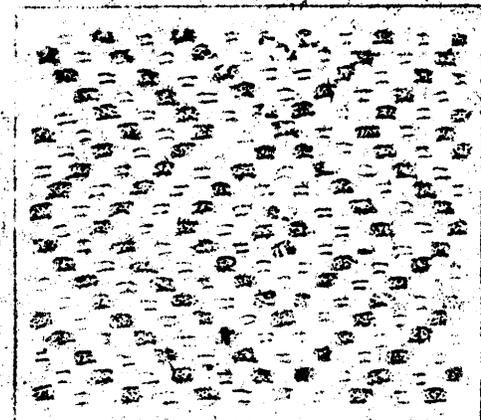
**Plan I - Weave as Bound.**

Weaving, Leaflet  
No. 1904. Use  
2 colors, a, b.  
1-2, color a; 3-4, b  
1-2, col. a; 3-4, col. b  
2-3, col. a; 4-1, col. b  
2-3, col. a; 4-1, col. b  
3-4, " 1-2, "  
3-4, " 1-2, "  
4-1, " 2-3, "  
4-1, " 2-3, "  
1-2, " 3-4, "  
1-2, " 3-4, "  
2-3, " 4-1, "  
2-3, " 4-1, "  
3-4, " 1-2, "  
3-4, " 1-2, "  
4-1, " 2-3, "  
Reverse, starting 4-1.

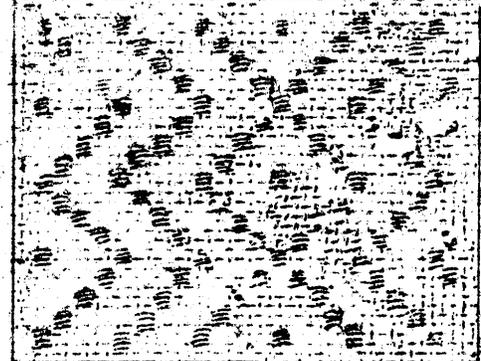
**Plan III (Not shown),**  
(Use tabby)  
1-2, 4x, col. a  
2-3, 4x, " b  
1-2, 4x, " a  
2-3, 4x, " b  
1-2, 1x, " a  
Weave thus, alternating any 2 colors, and any 2 blocks.

**Plan IV (Not shown),**  
(Use tabby.)  
1-2, 2x  
2-3, 2x  
3-4, 2x  
4-1, 2x  
Repeat, then:  
3-4, 2x  
2-3, 2x  
1-2, 2x  
4-1, 2x  
Repeat, then  
Repeat all.

**Plan I**



**Plan II**



**Plan II. Weave with Tabby.**  
4-1, Pattern, 4 times,  
each time follow  
with tabby, etc.  
3-4, 4 times  
2-3, 4 times  
1-2, 4 times  
4-1, 4 times, Reverse.  
Starting 1-2, 4x.

by Miss Allen

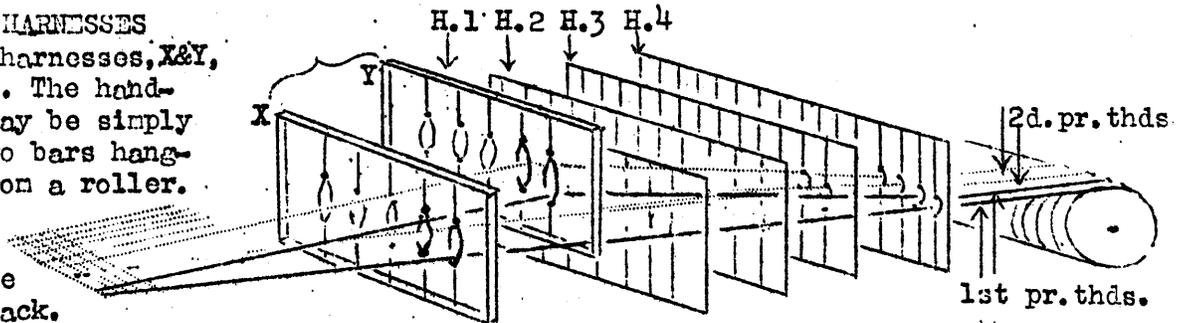
Two weaves which have recently entered this country are the Upphanta and the HandDraw-Loom. They are essentially the same. The pattern is planned on 4 bars of check paper corresponding to 4 harnesses. The warp threads are put through the heddles according to this plan. The design shown here at A is developed below the draft into a Diamond design, B, the characteristic of this technique being that of small diamonds in various shapes. Each row of the draft may be duplicated at any part of the woven design by lifting or lowering its harness, depending upon whether your loom is Jack or Roller-type. To make Diamond B, weave H.1,2,3,4,3,2,1, as shown.

The Upphanta Weave provides for a contrast of color, dark areas being worked out against light in the design. Its possibilities are legion, for any design may be made within the limit of 4 rows, and at any point of the warp. The design does not need to be contiguous, as in overshot weaving, - but should be tied down occasionally. To carry out this free use of planned design, one must provide for a tabby between rows. This is done by using two extra harnesses at the front of the loom, provided with hand-tied heddles with wide openings, made the same length as the regular heddles overall, see C.

EXTRA SET OF HARNESSSES

The extra harnesses, X&Y, are shown here. The hand-tied heddles may be simply attached to two bars hanging mid-air from a roller.

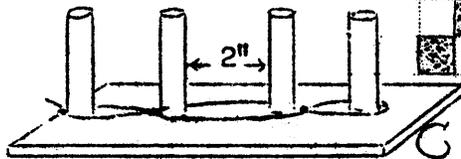
Harnesses Nos.1,2,3,4 are shown at the back.



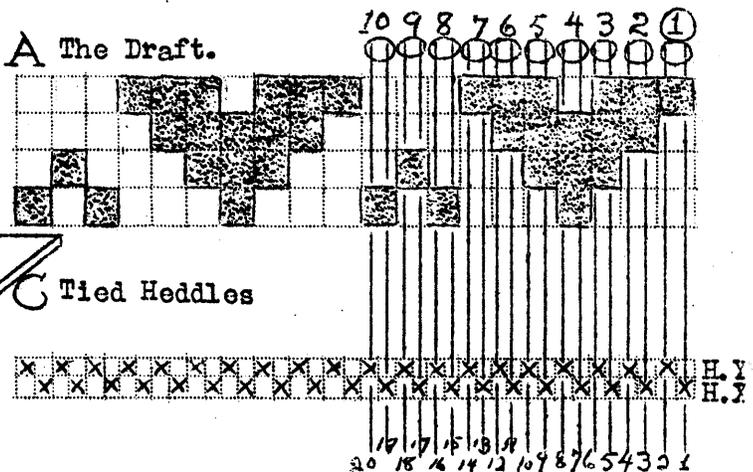
THREADING

Plan 2 warp threads instead of one for each unit or square on the draft.

Note that the square at 1, in circle, has two warp thds. passing thru.



A The Draft.



C Tied Heddles

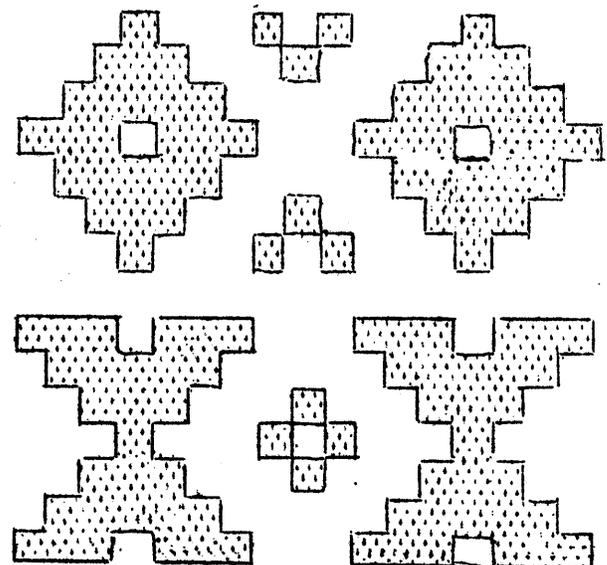
The 1st of this pair of warp threads is threaded through a heddle on Harness 4, then carried to the 1st tabby harness, X, and threaded through a heddle there. The 2d.thd.of the pair is threaded through H.4, and carried to the 2d.tabby harness, Y, and threaded through a heddle there. Note the progress of these thds. marked 1st pr. at arrows in sketch above.

In the draft at 2, circle, note that the 2d.pr.of warp thds. passes through both H.4 and H.3. Thread accordingly. The 1st of the pr. goes through H.4, then through H.3, then through tabby harness, X. The 2d of the pair goes through H.4, and H.3, then through tabby harness Y.

Follow this policy with each pr. of warp thds. No.3, circle, has its 1st thd. go through H.4,3, and 2, then through H.X; its 2d thd.goes through 4,3,2, then through H.Y.

Note that the 10-unit pattern in draft thus becomes a 20-thd. warp, as shown by numbers 1 to 20 under the draft. Weave harnesses in any desired order to make diamonds or columns.

B. Draft Development.



by Helen Allen

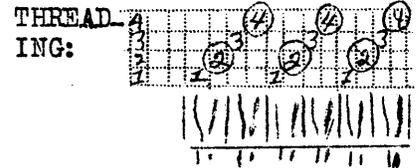
Reticulated texture makes a strong, durable, closely woven surface very satisfactory for upholstery, heavy mats, knitting bags, purses, etc. This warp is planned with two alternating colors, one of heavier weight than the others. With the weft of a third color the resulting fabric is a blend of all three tones, which appear as small warp or weft stitches upon close observation. This mottled fabric forms a background for the design, which appears on the right side in the same color as the heavy warp threads.

On the reverse side of the material, the effect is of the heavier warp tone in back of the mottled texture, with a mottled effect in back of the design. Both sides are effective in both texture and color. The best designs are conventional forms, with the use of primitive motifs. The two warp colors should be of sufficient contrast to show the design on the background.

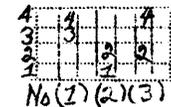
**THREADING PLAN:** Thread as Twill, as shown at the right.

Figures in Circles: Heavy warp, about size Perle 3, in 1st color,  
 Figures not in Circles: Light-weight thd. Perle 10, in 2nd color.

Thds. per inch: 2 per dent in 15-dent reed, using one heavy and one light-weight thread thru each dent, (4) & 3 together; (2) & 1 together, etc.

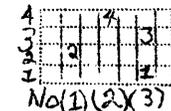


**TIE UP, ROLLER-TYPE LOOM.**



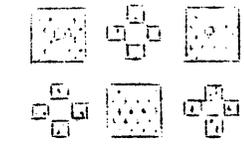
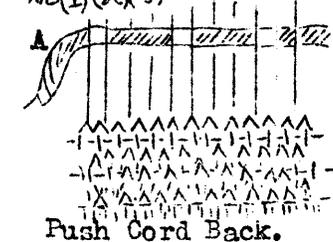
**WARP PLAN:** Warp: Alternate Threads of Perle 3 and Perle 10.  
 Wefts: Perle 5 or Cro. Cot., or Perle 10, doubled.  
 Thds. per inch: 30 or 32  
 Width in Reed: Any desired Width.  
 Size Reed: 15 or 16, 2 thds. per dent.

**TIE-UP, JACK TYPE LOOM.**

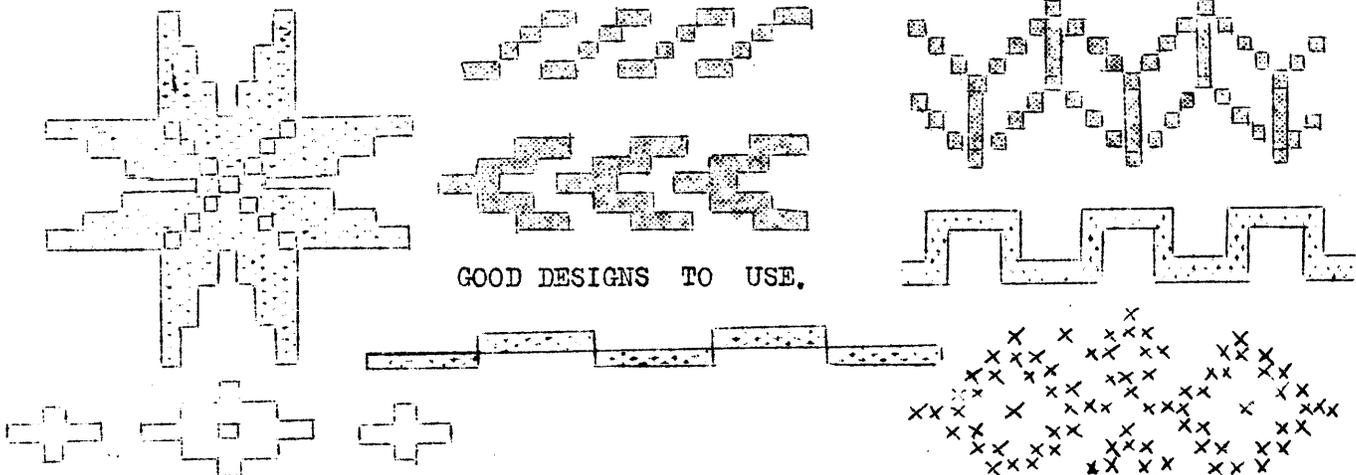


**WEAVING PLAN:**

- STEP 1: Treadle No.1 (i.e. Harnesses 1,3,4 together, in Tie-up) Pick up pattern, as in sketch at A. Slip heavy cord under. Do not weave through. Push cord back to beater.
- STEP 2: Treadle No.3 (i.e. Hs. 2&4 together, as shown in Tie-up) Weave weft thread through.
- STEP 3: Treadle No.2 (i.e. 1,2,3, together, as shown in Tie-up) Again push cord under same pick-up to back, against reed. Weave weft thread through. Pull out cord, leave same treadles down. Pick up next row of pattern, push cord back, do not weave.
- STEP 4: Treadle No.3 (2&4 together) Weave weft thread through.



GOOD DESIGNS TO USE.

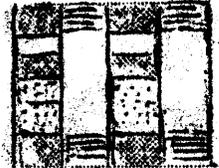
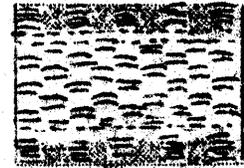
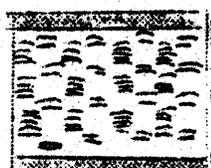
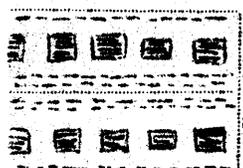


- STEP 5: Treadle No.1 (i.e. 1,3,4 together) Push cord back. Weave weft through. Pull out cord. You are now again ready, with Treadle No.1 down, for Step 1. Repeat all.

Creative Crafts  
 Guernsey, Penna.

CHECKERBOARD OVERSHOT

Leaflet 1912



The checkerboard overshoot consists simply of two blocks of the same size on opposites, -1,2,1,2, and 3,4,3,4. The very simplicity of the pattern permits endless adaptations. Above see borders for doilies, towels, bookmarks and runners. It is useful for small gifts with bright pattern threads, - handkerchief cases, box covers, cushions, pin cushions, purses, book jackets, tiny bags and table favors. In a coarse texture, many interesting surface designs may be developed for doilies, draperies and upholstery.

THE DRAFT:



Blocks may be increased: 1,2,1,2, 1,2, etc.

WEAVING PLAN: Weave block 1,2,1,2, with one color; block 3,4,3,4 with second color. Use tabby for spacings between, or weave solid, alternating blocks.

ALTERNATING COLORS: for Doilies, Drapes.

In designing large surfaces with a repeat of one of the blocks, as at C, introduce a second color on the second block, as shown, where it is desirable that the colors overlap.

LINEN DOILY WITH MODERN DESIGN, C.

Warp: 18/2 linen or 16/4 cotton.

Weft: Pattern: Linen Floss or Perle Tabby : Like Warp. (3)

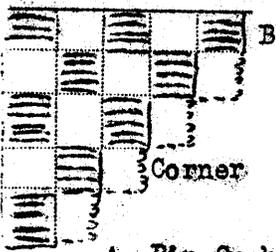
The color of warp and tabby are natural; color of pattern thd. in 1st part of design, a, is gold; color in 2nd part, mulberry or gray, b; color in 3rd part, c, like a, or gold. Dimensions are marked.

ALL-OVER UPHOLSTERY OR PILLOW FABRIC:

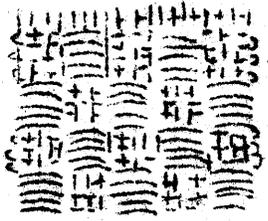
Just a simple repetition of the same block with good spacing of tabby between sections makes a stunning upholstery or pillow fabric, D. This is also useful for cushions or porch seats. Use carpet warp at 16 per inch, Pattern weft, tufting cotton; tabby, same as warp, or crochet

SIDE BORDERS: (For Pin Cushions, Pillows, etc.) The pattern can be woven for only a short distance at the sides, instead of all across the width, as in pin-cushion, A. To reverse instead of going to edge, catch through 2 thds. of next block, as in detail, E, arrow. Corners may be formed by progressing diagonally, B.

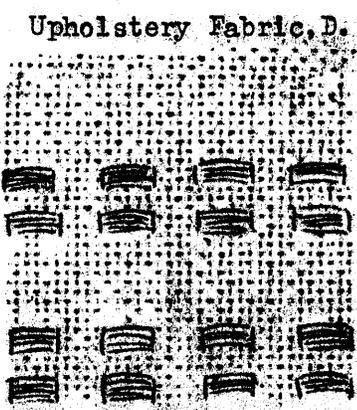
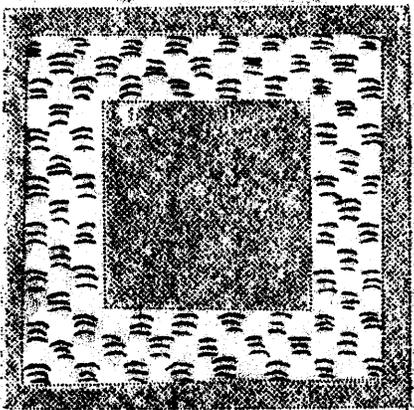
BOOKMARKS: The bookmarks above show a combination of the blocks and rows of tabby, with spacings of tabby in contrasting colors. Try weaving two rows of tabby with the pattern thread at either side or at the center of the design.



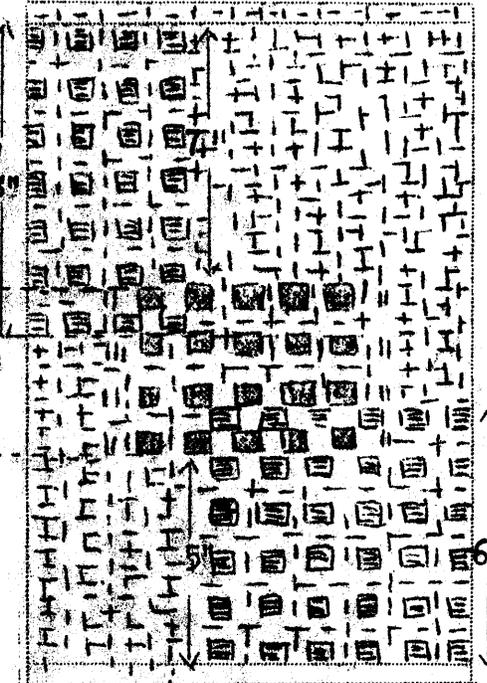
A. Pin Cushion



C. Doily  
Reverse pattern thread at any point, Carry around 2 warps of next block.



Upholstery Fabric, D.



A fascinating type of pattern developed by Miss Allen for texture purposes at the National Conference is called the Rhythmic Draft. We give two examples here. The rhythm is based upon a repeat of blocks arranged in the same general order as a twill variation but with more varied counts. The warp threads occur on adjacent harnesses only. A design is formed in the draft in this way, then repeated over and over again. The resulting texture is an all-over design on the surface of the fabric. Rhythmic drafts are best woven with one thread. The trend of the design is diagonal if woven as a twill: 1-2, 2-3, 3-4 and 4-1. Such designs are shown at draft A, 1 and draft B. If the treading is reversed, closed figures result, as at A, 2, or zig-zag lines.

With a fine thread for warp, these drafts make most beautiful towels. With heavier warp thread, they are useful for modern fabrics, - upholstery, drapes, etc.

**WARP PLAN FOR TOWELS:**

Warp: 24/3 Egyptian or 20/2 cotton  
Weft: 16/4 in white or cream tones;  
or 10/2 unmercerized, natural  
or white; or 6-strand cotton.  
Thds. per inch: 30 or 32.  
Width: 16" for 15" wide towel.  
19" for 18" " "  
13" for 12" " "

**WEAVING PLAN:** Weave as a twill or reverse twill.

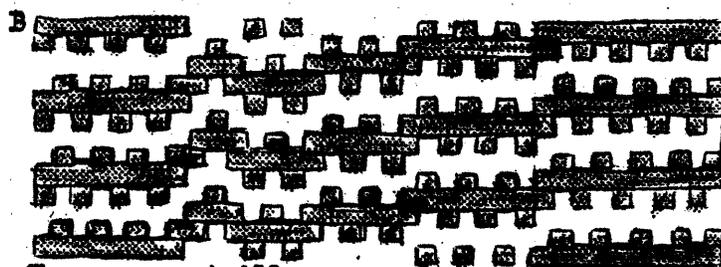
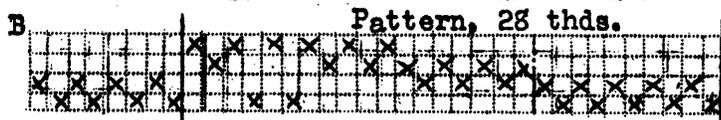
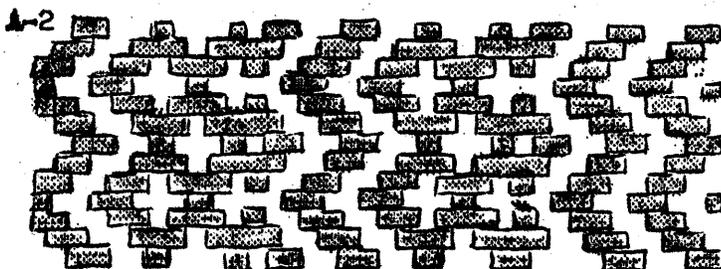
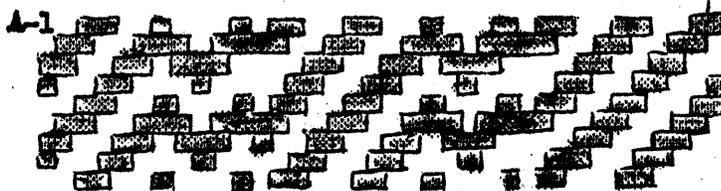
Twill: 1-2, (once or twice, but keep same count throughout); 2-3; 3-4; 4-1. Repeat.

Reverse Twill: 1-2; 2-3; 3-4; 4-1; 3-4; 2-3; Repeat. Weave each combination once or twice.

Pack rows tight. The resulting texture is a heavy cloth with zig-zag twill lines running horizontally, very effective.

**WARP PLAN FOR UPHOLSTERY:**

Warp: 24/3 at 30 per inch for fine texture. 16/3 or 16/4 at 24 per inch for heavier texture.  
Weft: For fine 24/3 warp, weave with fine wool such as fabri, (Bernat's); or a soft cotton, such as Tulip 3-Strand, (Lily) For heavier 16/3 warp, use a homespun wool for weft, or a heavy durable cotton, -Perle, size 3 or crochet cotton used double. Heavy drapery cottons are also excellent; or even tufting cotton, very heavy.



Woven as a twill.

In threading Draft B, add same selvage as A.

**WARP PLAN FOR DRAPES:**

Use same plan as for upholstery but do not beat so snugly. A warp of 16/3 or 16/4 or Tulip 6-strand may be set at 20 per inch and woven with the same; but only for rhythmic drafts with short overshots, - such as the example at A. The draft at B has a 1-2 block of 10 thds, and when this is woven across on too sparse a setting, the resulting weft loops are too loose to form a practical texture.

**WEAVING RHYTHMIC DRAFTS WITH TABBY:**

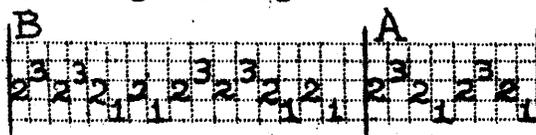
These drafts may of course be woven "as drawn in", with each block woven about the same number of times as there are warp threads in it, - such as, - Draft B, the 1-2 block 9 or 10 times, the 2-3, 7 or 8 times, etc. In this case one may use a tabby like the warp, and beat tightly.

The Three-Harness Weave is most effective when woven with soft heavy yarns on a warp of 3/4 cotton, regular carpet warp, set at 16 or 12 per inch. The Three-Harness Weave offers such splendid chances for gorgeous color effects! The warp does not show, hence this can be a conservation project, and if one wishes fringe, just tie it on to a narrow hem at both ends of scarf or runner. The texture is suitable for purses, rich drapes, belts, warm jackets, heavy pillows or upholstery, and the appearance of the stitch is somewhat like exquisite Bargello work. The weaver should work like a painter, having at hand, ready for his shuttle, which is his palette, a bountiful supply of yarns in many colors. In any one piece use weft of the same size and kind, such as wool for one piece, heavy cotton for another, soft silks even, may be used, but heavy enough to cover the warp.

To make a 4-harness loom into a 3-harness loom, tie one of the harnesses to a solid portion of loom, so that it will not move; or tie two harnesses on the same roller together so that they will move and act as one. Thread through one of them only. On a Jack loom, use any three adjacent harnesses. To make a 2-harness into a 3-harness loom simply add a bar with hand knotted heddles on it at same height as regular heddles.

**THREADING:** There are two ways of threading:

1. 1,2,3,2 and repeat. See A. Single Points
2. 1,2,1,2,3,2,3,2, and repeat, B. Double Points



**WEAVING:** This weave lends itself to designs of ascending and descending points of color, as well as triangular effects. One weft color interlocks another, then a second is added, a third, etc. until there is an ascending series of tones. The charm of the pattern depends upon the blending or contrasting of these tones. For points at H, Choose 4 colors: a, (red); b, (white); c, (black); d, (green).

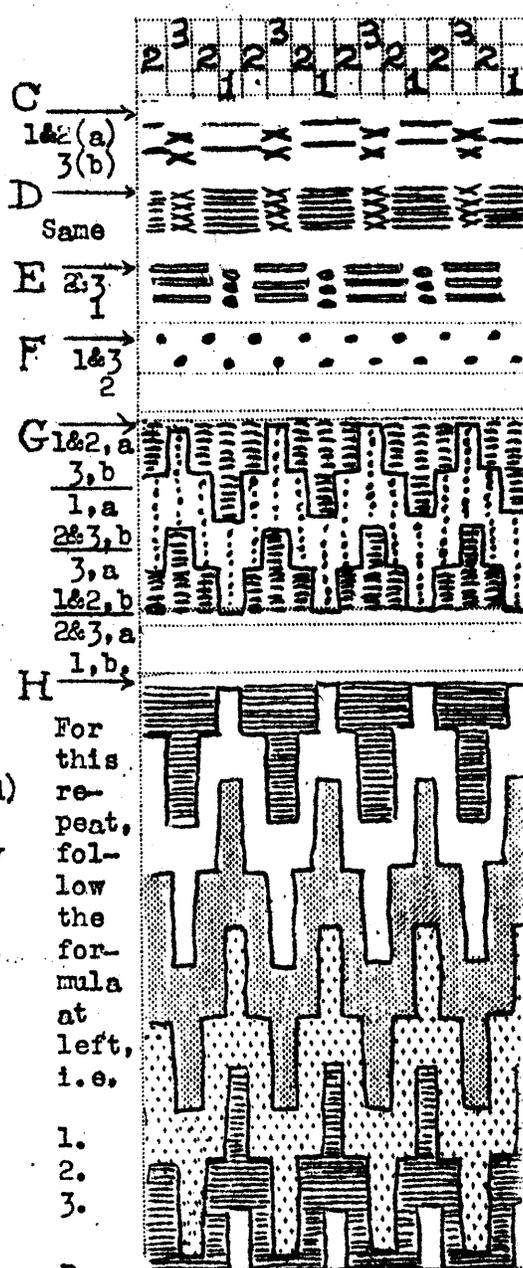
**TREADLE COMBINATIONS:** 1 alone; 2 alone; 3 alone.  
 1&3 together; 1&2 together; 2&3 together.  
 Weave tabby with a, (red) Tr.2 alone, then 1&3.  
 Repeat for about 1/4".

Add second color, b (white) and treadle:  
 Tr.1, (Col.b) Tr.2, (Col.a) Tr.3, (Col.a) Repeat for about 1/4". Omit last Tr.3. (Col.a)  
 Now reverse colors, taking Color a, red, first:  
 Tr. 3, (a) Tr.1, (b) Tr.2, (b) Repeat about 1/4".

Add a third color, c, (black).  
 Tr.1, (c, black) Tr.3, (a, red) Tr.2, (wh.b) Repeat.  
 Tr.1, (c) Tr.3, (b) Tr.2, (b) Repeat 1/4".  
 Tr.3, (b) Tr.1, (c) Tr.2, (c) Repeat 1/4".

Add a fourth color, d, (green). Omit first color, a, (red)  
 From now on the three steps listed below represent a continuous repeat which may be carried out in any three colors.  
 1. Tr.1, (d, green) Tr.3, (b, white) Tr.2, (e, black) Repeat 1/4".  
 2. Tr.1, (d) Tr.3, (c) Tr.2, (c) Repeat about 1/4".  
 3. Tr.3, (c) Tr.1, (d) Tr.2, (d) Repeat about 1/4".

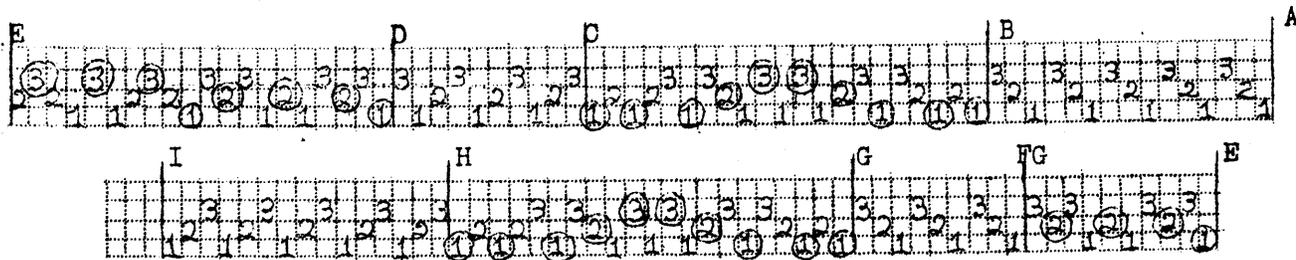
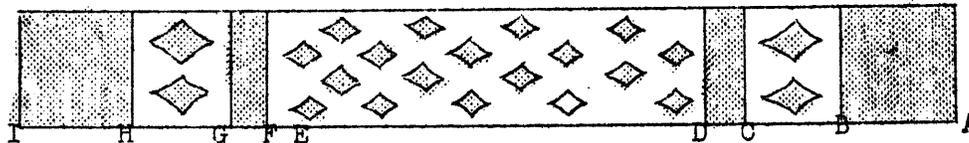
Add next color, repeat steps 1,2 and 3, putting last added color where green, d, is, and each color where color of previous letter was, i.e. Put new color in d's place; d in c's; c in b's; b is a's or take out. Keep adding colors thus or reverse your colors.



For this repeat, follow the formula at left, i.e.

- 1.
- 2.
- 3.

This warp-surface weave was one of the sensations of the National Weavers' Conference at Indianapolis. It makes a girdle or band from 12" to 15" wide.



The Mitla Weave makes a very striking and colorful strip of material, the warp threads forming the design. The men of Mitla, Mexico weave these girdles as a tradition and they are pieced together to form larger cloth sections. This material is used by the Indian women as a skirt by day and as a blanket by night. The colors which appear in them are: black, white, red and green, indigo blue, cochineal red, purple red and lavender purple. Our girdle was warped with two colors, medium green and rust.

Other uses for this stunning, heavy and colorful material are; Purses, Table Mats, Chair-back Protectors, Girdles, Pouches, Hats, Belts, Sandals, Packet Straps, etc.

**WARP PLAN:** Choose two colors in a softly twisted yarn or wool. Even though the threads are put through the dents in groups of two or three, the warp will spread out and cover the weft. Set as closely as possible so that the threads will still pass smoothly.

**SUGGESTED WARP:** Perle 5 warped in pairs; or Lily's Tulip 3-Strand. The pairs of thread spread out and cover the weft better; but one can also use the heavier single 3/2 Cotton Warp of Hughes Fawcett, which comes in bright suitable colors.

**WEFT:** Heavier than warp. May be any color, but will show at the selvage at reverses.

**THREADS per INCH:** Warp the threads for 30 per inch. Plan 2 threads per dent of reed. This would be 2 threads per dent in a 15- or 16-dent reed. May be narrower if the warp threads can be brought closer. In that case put 2-per dent in 18-dent reed.

**THREADING PLAN:** (First Color, plain numerals. Second Color, numerals in circles)

Selvage or Plain Area of Girdle, A to B, all one color	15	prs. or heavy			
Side Border: Large Diamond Design, B to C, 21	21	prs. or 21 heavy	21	"	" singles
Plain Area, C to D	10	"	10	"	"
Small Diamonds Repeated Through Center, D-E, 20	20	"	(Repeat pat. 6x)	20	"
After repeating 6 times, Add last repeat, E to F, 10	10	prs.	10	"	"
Plain Area, F to G	9	prs. or 9 heavy	9	"	"
Side Border, Large Diamond Design, G to H	21	"	21	"	21
Selvage or Plain Area at edge, H to I	15	"	15	"	15
			Total	121	"

Note: If warping pairs of threads, be sure to bring threads through separate screw eyes before joining as pairs, to keep from twisting. Twisted pairs would not cover the weft.

**DETAILED EXPLANATION OF THREADING:** For each harness number of above draft, such as A to B, H.1, warp a pr. of light threads; H.2, a pair of same color; H.3, a pr. etc. From B to C, a dark pair on H.1; a light pr. on H.2; a dark pr. on H.1, etc.

**WEAVING PLAN:** Weave as a Twill or Reverse Twill: 1-2, 2-3; 3-4, 4-1; or \*1-2; 2-3; 3-4; 4-1; (Repeat as many times as desired, then reverse) to: 3-4; 2-3; 1-2; 4-1. Repeat as desired; then reverse to: \* at beginning of this reverse twill.

Creative Crafts, Guernsey, Pa.

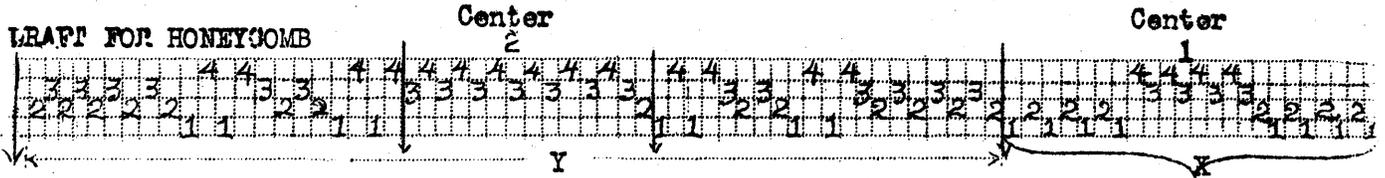
**SAMPLE OF THE MONTH:** The sample this month is on the 3-Twills Threading, same effect possible on Rosepath, L.1503, in this issue. Warp: 24/3 set at 30 per inch. Weft: Hughes Fawcett's excellent new 12/1 Linen Weft 12/1 in all pastel shades.

by Helen L. Allen

This 4-harness pattern was created for the use of the Honeycomb weave. It is composed of small figures,-- small squares and straight horizontal lines. The portion of the draft labeled X is to be woven "Rose-fashion" to balance the long strips. The pattern works out well for the use of two colors. Weave the small squares with the first color, and the lines and crosses with the second color. These figures may also have the color change in the warp as indicated by the draft, see vertical arrows for change.

For further information about weaving the honeycomb way, see Leaflet 917.

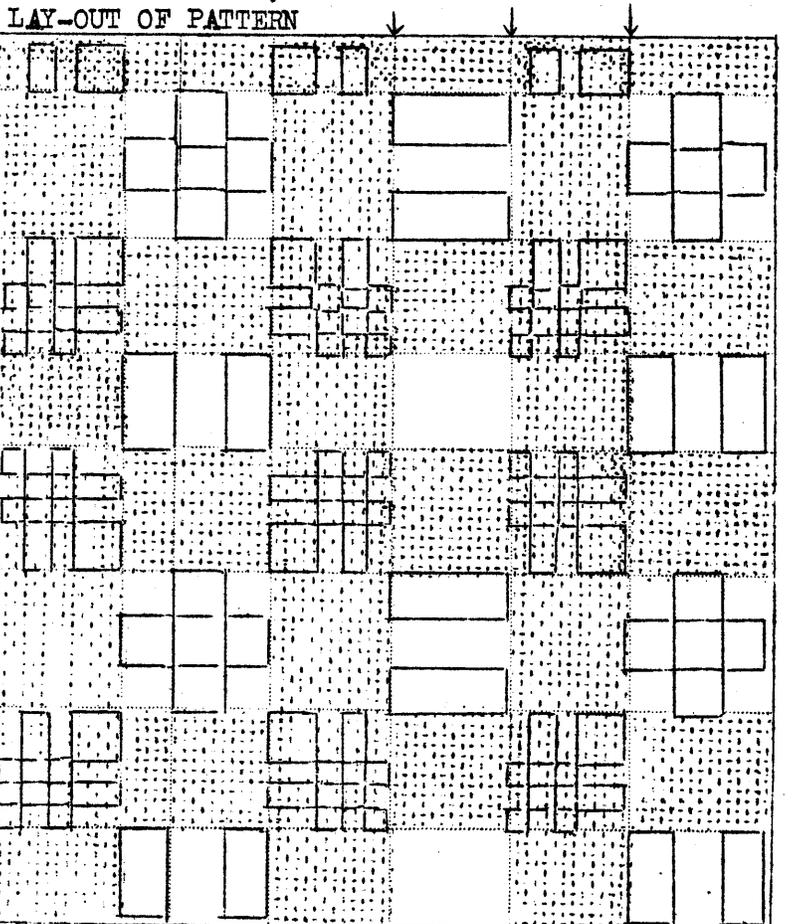
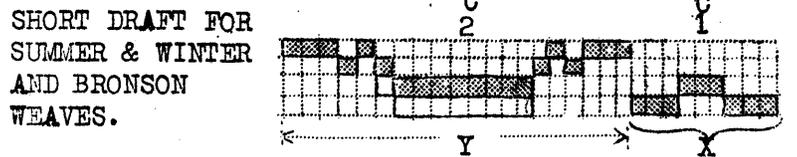
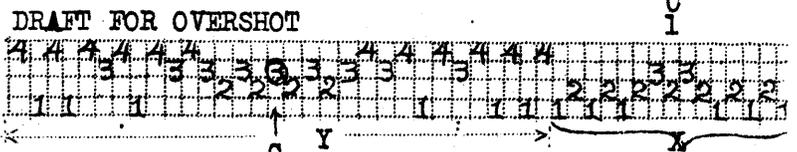
The Overshot pattern given weaves into the same design. The Short Draft is like the Overshot draft, but written for Summer and Winter and Bronson. (See lecture on Similar Designs in Different Textures. Miss Allen's Lectures, Course No. III.)



THREADING PLAN: The pattern is divided into two motifs, X with 23 threads and Y with 55 threads.

Plan any number of repeats of entire pattern, X and Y, or 78 threads; then add motif X alone so that left side will be like right side.

WARP SETTING: For the Honeycomb texture, use the heavier thread for the tabby; the finer thread for the pattern shots. A good texture for fine runners or pillows is: Warp, 20/2 at 30 per in. Tabby Weft: Heavy thread,--Perle 5; Crochet Cotton; 6-strand. Pattern Weft: Fine thread,-- 20/2; Umbrian or Perle 20; (Bernat's). Or 20/2; 20/3; or Pearl 20, (Lily's).



- HONEYCOMB WEAVING PLAN: Start with
- 1. Treadle 3 alone, fine(f) 2 rows tabby, (h) then follow numbers 1, etc)
  - 2. " 4 " " Repeat 4 to 6
  - 3. Add 2 rows tabby, heavy thread, (h).
  - 4. Tr. 1, alone, f 6. 2 al. f
  - 5. " 2, " " 3 " "
  - 6. Rep. 4 to 6x 2 rows tab. h. 2 rows t.
  - 7. Like 1. 7. Like 5.
  - 8. Tr. 2 alone, f 8. 3 al. f.
  - 9. " 3 " " 4 " "
  - 10. Rep. 4 to 6x 2 rows tab. h. 2 rows t.
  - 11. Like 1. 9. Like 5.
  - 12. Like 4. 10. like 6.
  - 13. Like 5. 11. Like 5.
  - 14. Like 4. 12. Like 4.

OVERSHOT WEAVING PLAN: Weave X as a Rose. Weave the rest as drawn in.



WARP COLOR CHANGE - Blue-Print No.3, by H.L.Allen NATIONAL CONFERENCE PATTERN.

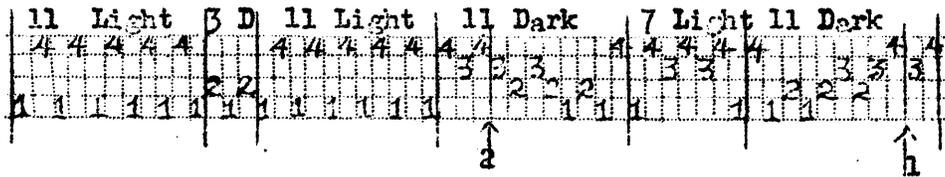
Color changes in a warp threaded to an overshot pattern cause interesting and subtle stripes underlying the pattern, if woven with a weft of one color. If, however, the pattern is woven as drawn in, with the successive blocks adapting a WEFT color - change corresponding to the WARP color-change, the effect is most unusual. There are many possibilities for various effects: the pattern weft may change color, or it may remain the same while the tabby weft only changes color; or both may change color. In the weaving plan below we have given the directions for a change of color in the pattern weft to correspond to the color-change in the warp, - i.e. a weaving as drawn-in.

Draft No.1 is planned for a dark and light warp on a Structo No.240 loom, having 240 warp threads. Put a spool of dark warp, then a spool of light, one of dark, one of light, on back beam. The crossing of the warp threads does not alter the weaving.

WARP PLAN: Warp: 20/2

DRAFT NO.I. Follow color changes.L,-Light; D, Dark.

Pattern Weft: Perle 5  
or Crochet Cot.  
Tabby Weft: Like warp.  
Thds. per in: 30  
Width in Reed: 8".  
Total Threads: 240.

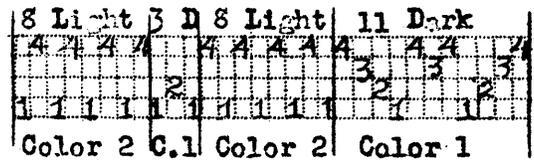


THREADING PLAN: DRAFT NO. I.

DRAFT NO.II. MINIATURE OF No.I. Repeat as desired.

Start at Arrow 1. Thread  
to B. - - - - - 52  
Thread A-B, 3x(54) 152  
Thread A to arrow 2, 26  
Total - 240

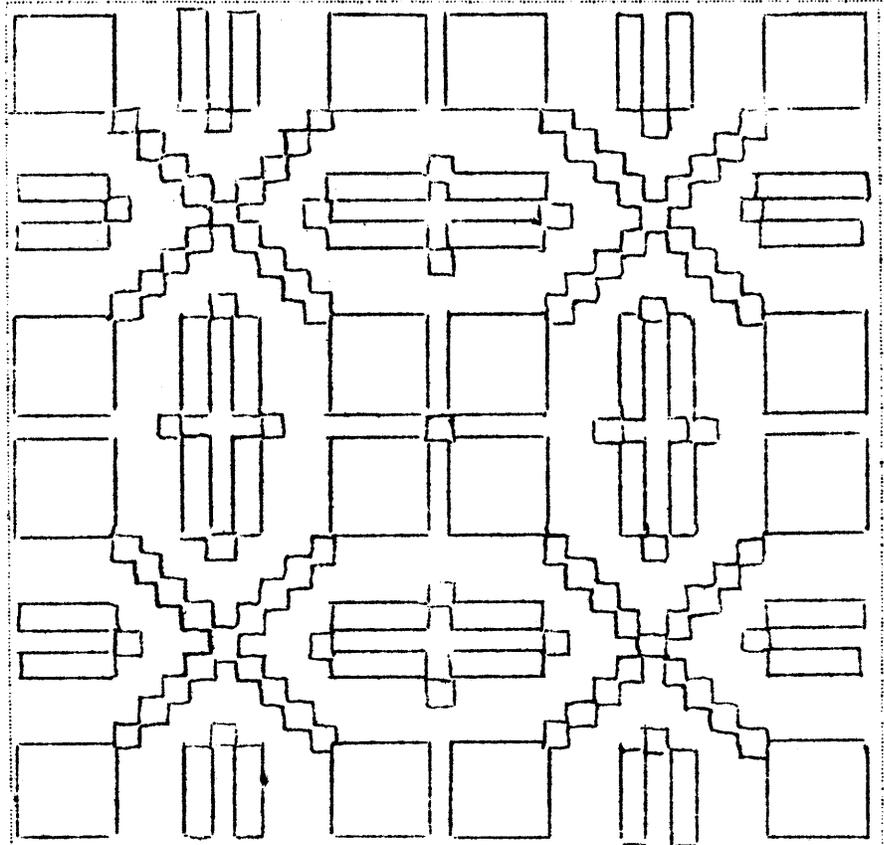
Note: Draft No.I.  
will come out even-  
ly, with 3 light  
thds. to be replaced  
by last 3 dark.



WEAVING PLAN: DRAFT NO. I.

Roller-Type ↓	Structo ↓
3-4, 3x, Dark	1-2, 3x, D
2-3, 3x, D	4-1, 3x, D
1-2, 3x, D	3-4, 3x, D
4-1, 3x, D	2-3, 3x, D
3-4, 4x, Light	1-2, 4x, L
4-1, 3x, D	2-3, 3x, D
1-2, 3x, D	3-4, 3x, D
2-3, 3x, D	4-1, 3x, D
3-4, 3x, D	1-2, 3x, D
4-1, 10x, L	2-3, 10x, L
1-2, 2x, D	3-4, 2x, D
4-1, 10x, L	2-3, 10x, L
Repeat all.	Repeat all.

Pattern Plan of Blue-Print No.3.



WEAVING PLAN: DRAFT NO. II.

Color 1 and Color 2. ↓	
3-4, once, C.1	1-2, once C1
2-3, " , C.1	4-1, " , C.1
1-2, " , C.1	3-4, " C.1
4-1, " , C.1	2-3, " C.1
3-4, 2x, C.1	1-2, 2x, C.1
4-1, once, C.1	2-3, once, C.1
1-2, " , C.1	3-4, " C.1
2-3, " , C.1	4-1, " C.1
3-4, " , C.1	1-2, " C.1
4-1, 7x, C.2	2-3, 7x, C.2
1-2, 2x, C.1	3-4, 2x, C.1
4-1, 7x, C.2	2-3, 7x, C.2

It is not only possible to weave many 4-harness overshot patterns in both Rose and Star-fashion, but some can be woven partly in one manner and partly in the other, as shown below in the sketch at Z, (outline of one of Blue-print Patterns of Conference Chart). Here there are two motifs, see short draft, A and B. In the diagram, note that the small motif, , is woven as drawn in, Motif B, Block 1-2, then 4-1, then 1-2; while the larger motif is woven Rose-fashion, Motif A. The very same draft is developed in all-star-fashion at X and all-rose-fashion at Y. Other combinations are possible, such as the A motif Star-fashion, and the B motif Rose-fashion.

This pattern with its small motifs would make an attractive purse design, also useful for knitting bags, pillows, side drapes, table runners or screen panels.

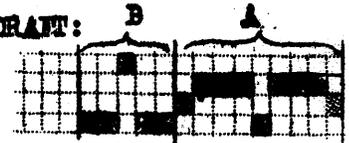
**WARP PLAN, Fine Material:**

Warp: 24/3 or 20/2  
 Weft: Tabby, 20/2 or 24/3  
 Pat. Weft: Cro. Cotton.  
 Thds. per in: 30 or 32

**Coarse Material:**

Warp: 16/3 or 16/4  
 Weft: Tabby: same.  
 Pat: Perle 3  
 Thds. 20 per inch.

**SHORT DRAFT:**

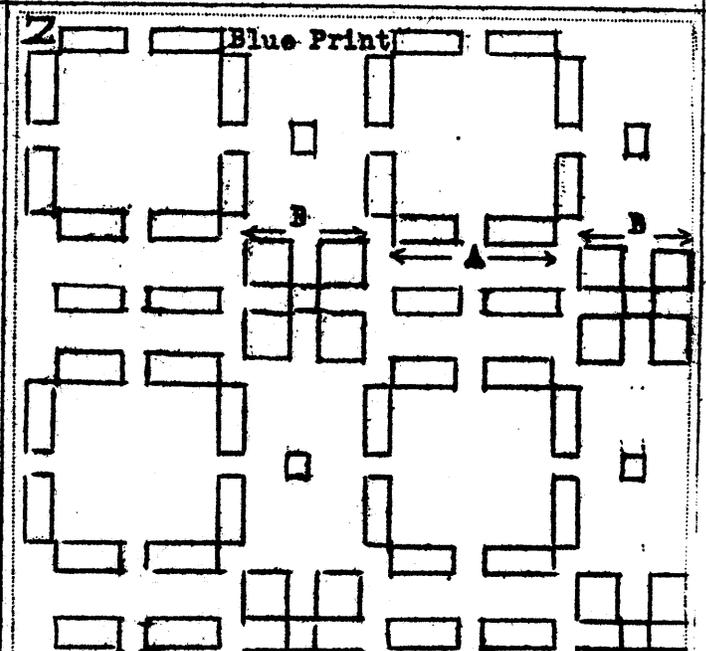
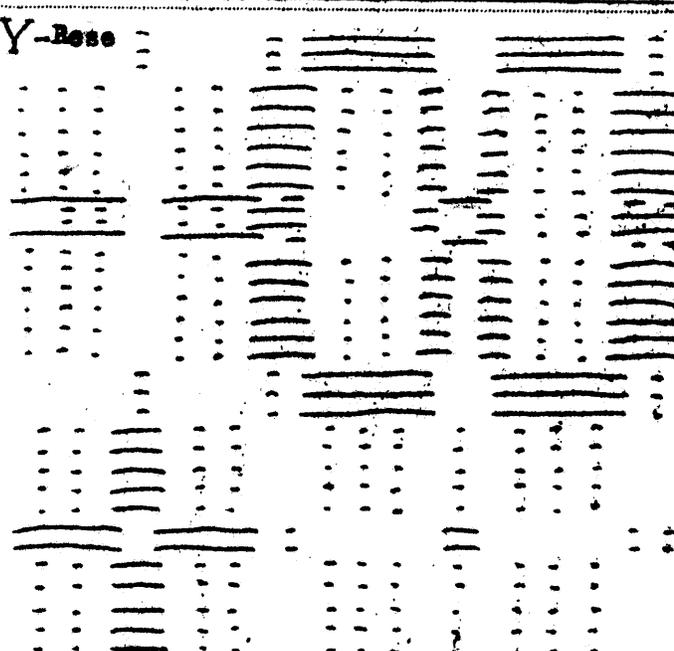
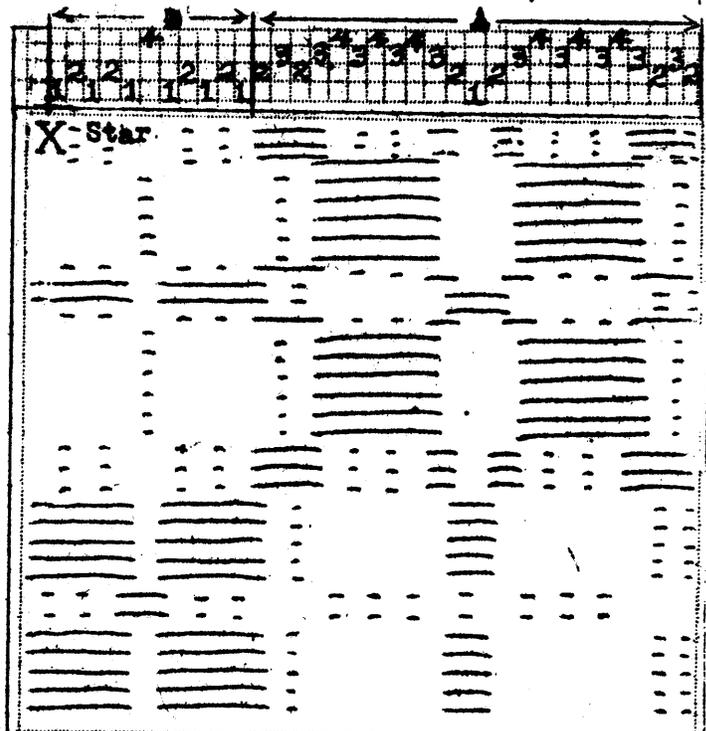


**THREADING PLAN:**

Start with Selvage, 1, 2, 3, 4, --  
 Then use small motif, B, 11 thds.  
 Repeat entire pattern as desired,  
 Motifs A and B, 34 thds., ending with B.  
 Add Selvage, 4, 3, 2, 1.

**WEAVING PLANS:**

<b>X-Star-</b>	1-2, 5x	<b>Y.Rose-</b>	4-1, 3x	<b>Z.Blue</b>	
<b>Fash-</b>	4-1, 2x	<b>Fash-</b>	1-2, 2x	<b>Print:</b>	
<b>ion:</b>	1-2, 5x	<b>ion:</b>	4-1, 5x	1-2, 5x	
	2-3, 3x		3-4, 3x	(3-4, 1), 2x	
<b>As</b>	3-4, 6x		2-3, 6x	1-2, 5x	
<b>Drawn</b>	2-3, 1x		1-2, 1x	3-4, 3x	
<b>In.</b>	1-2, 2x		2-3, 2x	2-3, 6x	
	2-3, 1x		1-2, 1x	4-1, 3x	
	3-4, 6x		2-3, 6x	2-3, 6x	
	2-3, 3x		3-4, 3x	3-4, 3x	

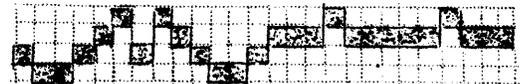


This National Conference Blue-print design may be interpreted as 4-harness Over-shot, 4-harness Honeycomb, 6-harness Bronson and 6-harness Summer and Winter. We give here the Overshot and Honeycomb; and in Leaflet 1955-a, to appear in next issue, will give the Bronson and Summer and Winter. The draft consists of two motifs, A and B, which alternate; and in weaving, one may alternate these as far as desired, thus forming a square or longer runner.

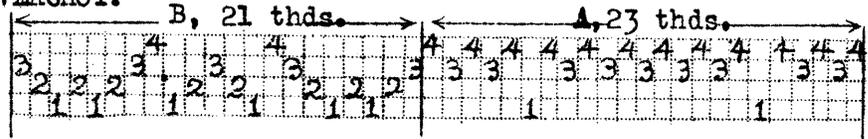
**THREADING PLAN, ANY WIDTH:**

Start with selvage, 4, 3, 2, 1.  
Then alternate Motifs A & B  
as far as desired.  
Finish with Motif A.  
Add left selvage, 1, 2, 3, 4.

**SHORT DRAFT  
or PROFILE.**



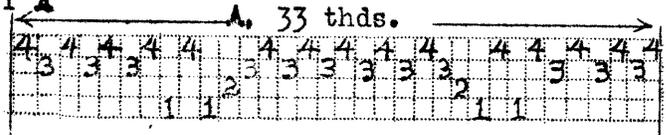
**OVERSHOT:**



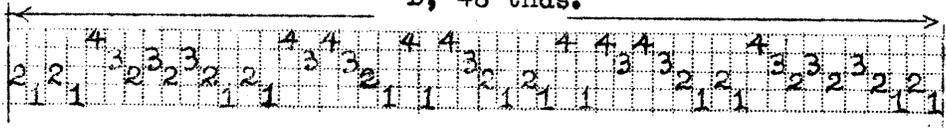
**WARPING PLAN for CHAIR SET  
in Honeycomb Technique.**

Also makes stunning purse.  
WARP: 10/2 or Lily's Pearl 10.  
WEFT: Pat. Weft. " Pearl 10  
in colors. Tabby, Pearl 3.  
Thds. per inch: 24  
Width: 12". Total Thds. 285

**HONEYCOMB: Motif A**



**Motif B B, 48 thds.**



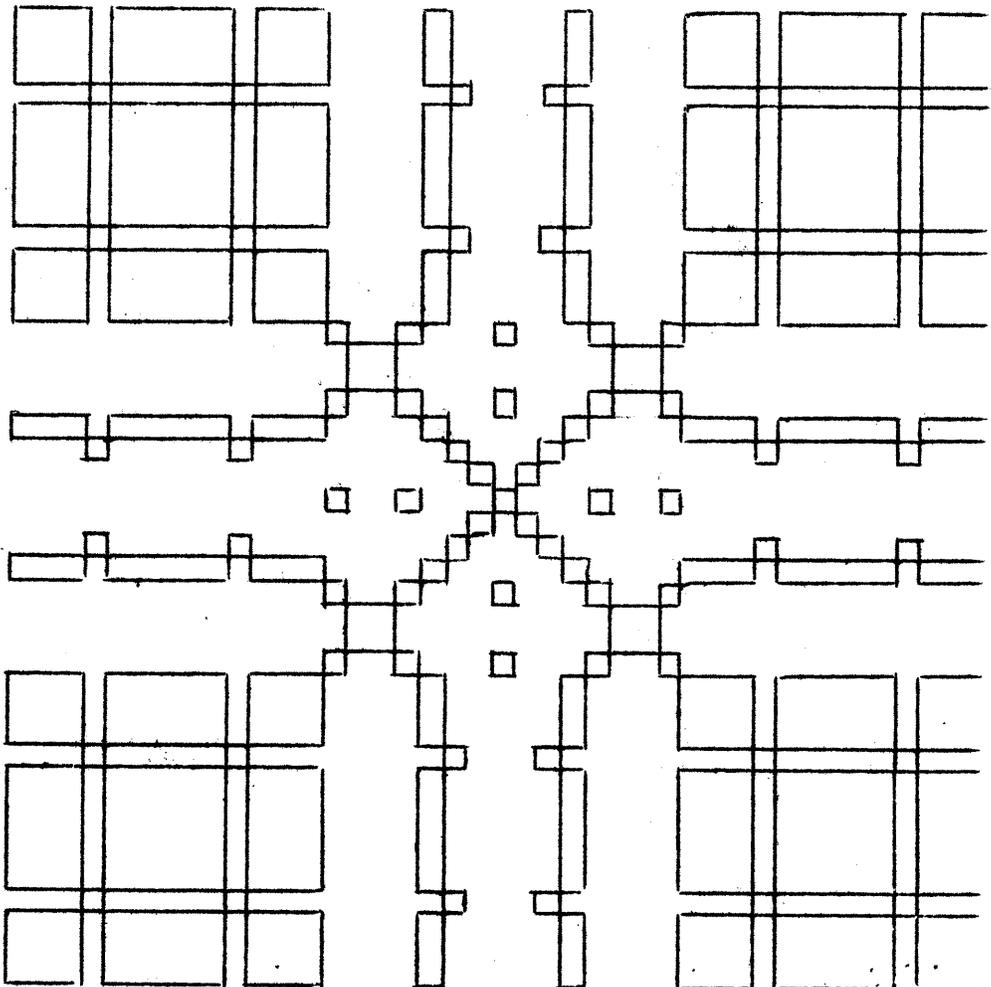
**THREAD:** Selv. 4, 3, 2, 1.  
Then, A, B, A, B, A, B, A.  
Left Selv. 1, 2, 3, 4.

**BLUE-PRINT OUTLINE FROM PANEL OF 14 BLUE-PRINTS.**

**WEAVE:** For pattern use  
pearl 10, colored, and  
weave each treadle  
singly. Tabby, pearl 3.

**A: Tab: 2 rows, 1&3, 2&4.**  
Pat: 4, 3, 4, 3, 4, 3, 4, 3.  
Tab: 2 rows.  
Pat: 1, 4, 1, 4  
Tab: 2 rows.  
Pat: 4, 3, 4, 3, 4, 3, 4, 3, 4.  
Tab: 2 rows, 3, 4, 3.  
Pat: 1, 4, 1, 4.  
Tab: 2 rows.  
Pat: 4, 3, 4, 3, 4, 3, 4, 3.  
Tab: 2 rows. (End of A)

**B: Pat: 1, 2, 1, 2**  
Tab: 2 rows  
Pat: 2, 3, 2, 3, 2, 3, 2, 3  
Tab: 2 rows  
Pat: 1, 2, 1, 2; Tab: 2 rs.  
Pat: 3, 4, 3, 4; " " "  
Pat: 4, 1, 4, 1; " " "  
Pat: 1, 2, 1, 2; " " "  
Pat: 4, 1, 4, 1; " " "  
Pat: 3, 4, 3, 4; " " "  
Pat: 1, 2, 1, 2; " " "  
Pat: 2, 3, 2, 3, 2, 3, 2, 3  
Tab: 2 rows  
Pat: 1, 2, 1, 2; Tab: 2 rs.

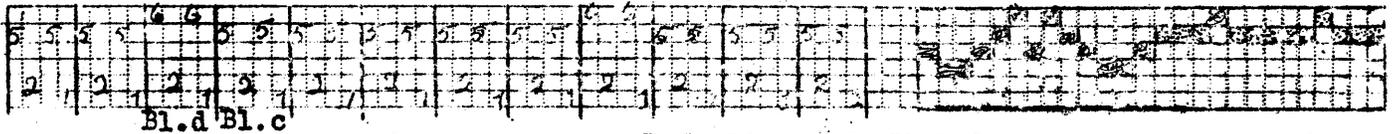


**OVERSHOT:** Weave as Drawn-In. (Leaflet 621).

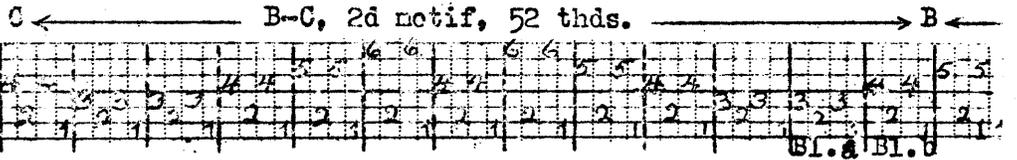
Creative Crafts, Guernsey, Pa.

Long Draft: and Summer and Winter; for Upholstery & Drapes.  
 Summer & Winter A-B, 1st motif, 52 thds. → A

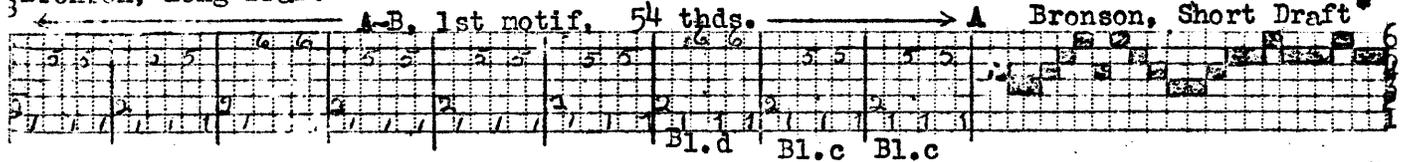
Short Draft



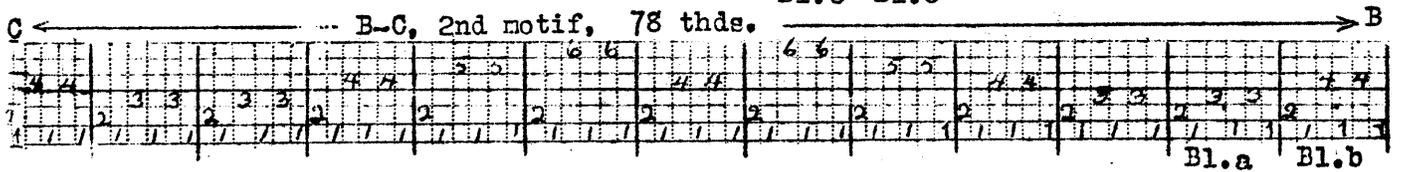
Summer & Winter Cont.



Bronson, Long Draft



Bronson, Short Draft



SUMMER-AND-WINTER(6-H)

BRONSON (6-H)

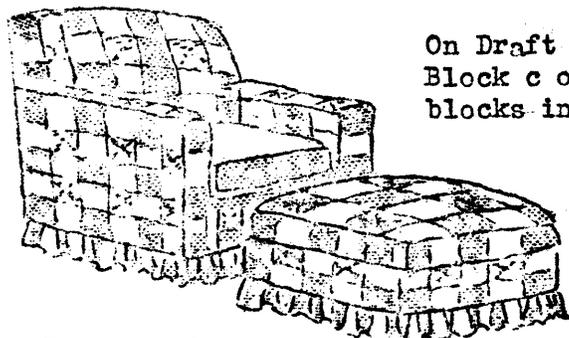
The pattern shown above is the same design as that given for 4-harness Overshot & Honeycombe in L.1955. In the S&W technique, the design works out attractively for upholstery, pillows and panels. For one complete repeat of pattern, thread from A-C, 104 thds. covering a space  $3\frac{1}{2}$ " wide if set at 30 per".

WEAVING PLAN: Weave each block in the same order in which it occurs in draft, reading from right to left, progressing from A to C.

- Block a on H.3 is threaded: 1,3,2,3. Weave: 1&3; 2&3; 2&3 : 1&3, each shot followed by tabby which in S&W is 1&2; and 3&4. Start 1&3, (tab.1&2) 2&3, (tab.3&4)
- Block b on H.4 is threaded: 1,4,2,4. Weave: 1&4; 2&4; 2&4; 1&4.
- Block c on H.5 is threaded: 1,5,2,5. Weave: 1&5; 2&5; 2&5; 1&5.
- Block d on H.6 is threaded: 1,6,2,6. Weave: 1&6; 2&6; 2&6; 1&6.

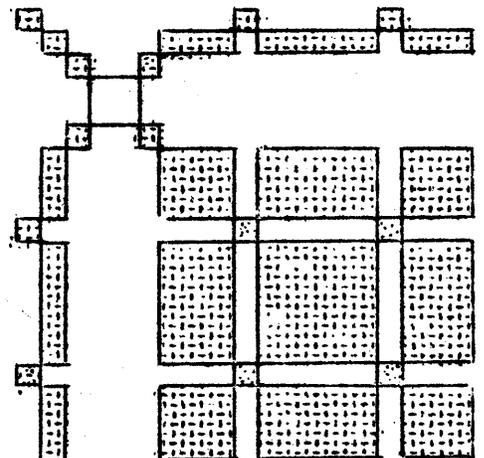
This makes the same design as that given in L.1955, only with openwork effect. Weave each block in order of draft.

- WEAVING PLAN: Tabby A, Treadle 1 alone;  
 Tabby B, Trs.2,3,4,5,6 (all)
- Block a on H.3 is: 1,3,1,3,1,2. Weave: 1&3, then tab.B; 1&3, then tab.B; Tabby A followed by Tabby B. (Each bl. consists of 6 rows woff)
  - Block b on H.4 is: 1,4,1,4,1,2. Weave: 1&4, then tab.B; 1&4, then tab.B; Tabby A followed by Tabby B.
  - Block c on H.5 is: 1,5,1,5,1,2. Weave: 1&5, then tab.B; 1&5, then tab.B; Tabby A followed by Tabby B.
  - Block d on H.6 is: 1,6,1,6,1,2. Weave: 1&6, then tab.B; 1&6, then tab.B; Tabby A followed by Tabby B.



On Draft above, starting with Block c on H.5, (3 of the c-blocks in a row) weave Block c three times, etc.

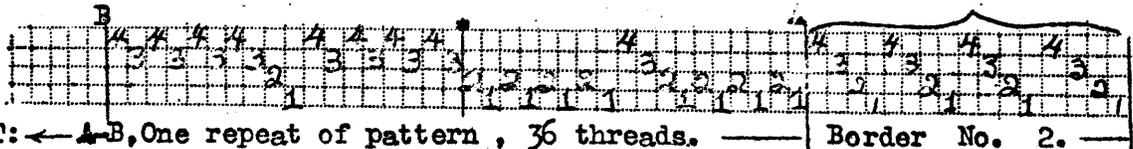
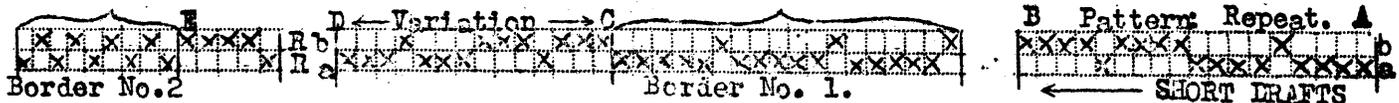
\*Note: In the Bronson Design, the 3 c-motifs at start are reduced to 2.



So very often the simplest design may prove the smartest and most satisfying. This pattern of two alternating similar motifs in opposite colors can be woven as Summer & Winter, Bronson, M's and O's, Overshot and 2-row Damask on an 8-harness loom. For the method of making the same design appear in these five textures, see Miss Allen's lectures, Course No. 1, Fundamentals of Weaving Design.

We give here the Overshot threading and the Honeycomb. The others may be worked out by the unit system.

**SUGGESTED BORDERS:** When a design consists of an all-over repeat of a simple motif, we often add interest in the border. Two borders are given which may be made as wide as desired. Simply repeat the border units, in brackets.



**THE LONG DRAFT:** ← A-B, One repeat of pattern, 36 threads.

Border No. 2.

**THREADING PLAN:** The pattern given in the short draft above from A to B has four units on Row a; then one on Row b; 4 on Row a; 4 on Row b; one on Row a; 4 on Row b; and repeat.

A variation of this is given from C-D, in which there are only 3 units alternating with one unit. Either is good, but with fine threads the 4 units are preferred and with coarse, 3 are enough.

**WEAVING PLAN, Continued:**

Unit: No. 1.

- 1-2, Weave 7x with pattern thread, each shot followed by tabby.
- 3-4, Weave 2x. " " "
- 1-2, Weave 7x " " "

Unit No. 2.

- 3-4, Weave 7x, each shot followed by tabby.
- 1-2, Weave 2x, " " "
- 3-4, Weave 7x, " " "

Weave Unit No. 1, then No. 2; as far as desired. Follow with border.

**THE BORDERS:** Choose either border. Always connect last unit of border with a unit of pattern on the opposite row, as shown at E above, where the pattern is merely started. Last row of border is on R. a; pattern starts on R. b.

**WEAVING AS HONEYCOMB:** Thread as for the Overshot Pattern given. Weave as described, "the honeycomb way" in Creative Crafts Leaflet No. 917.

**THREADING FOR A RUNNER, 14" wide (Long Draft)**

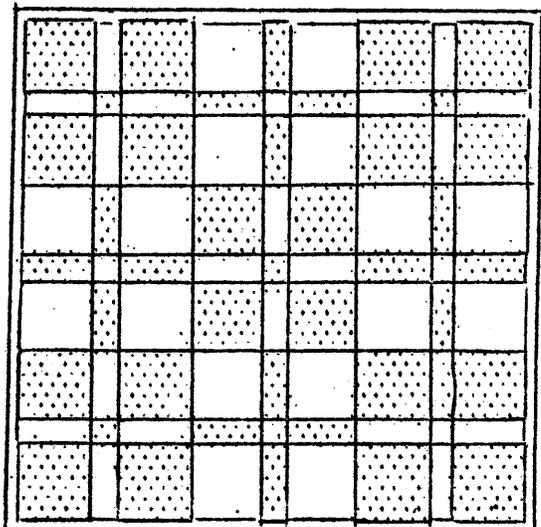
- Border No. 2, -Repeat 2 times- - - - 32
- Pattern, A to B, Repeat 7 times - 252
- Pattern, A to \* only, - - - - - 18
- Border No. 2, -Repeat 2 times- - - - 32
- Total 334

**WARP PLAN, MEDIUM WEIGHT THREAD:**

- Warp: 16/3; 16/4; Perle 10; or 10/2
- Weft: Pattern, Crochet Cotton or Perle 3
- Tabby, Same as Warp.
- Thds. per inch: 24
- Width: 14" (Weaves down to 13")
- Total No. of Threads: 334

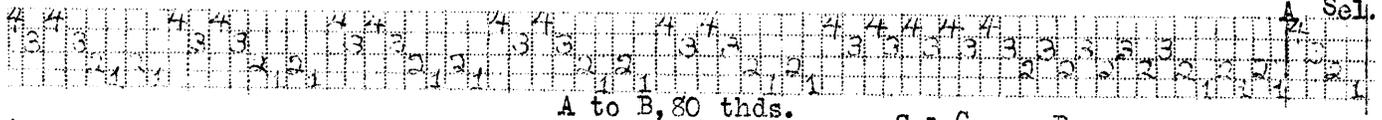
**WEAVING PLAN:** Alternate the following units, 1-unit and 2-unit after border:

- BORDER: Pat. 1-2; Tab. 1-3
- " 1-2; " 2-4
- " 3-4; " 1-3
- " 3-4; " 2-4 Repeat all.

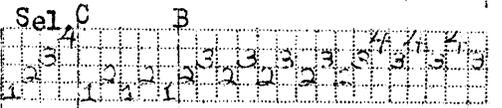


This pattern may be used as a repeat on a 4-Harness loom; or as a 3-row technique on a 6-Harness loom. As a complete pattern, with just one repeat of the entire threading, it consists of 80 threads plus selvage, and may be planned to be 2 1/2 to 3" wide for a belt. To make a purse 12" wide, one can repeat the pattern 4 times, as shown below, in the second warp plan. This width is also excellent for chair-back sets or runners. This pattern therefor works out as a most useful one to set up for gifts.

As a 6-Harness pattern in the Summer and Winter technique, it is useful for pillows, upholstery, dainty runners and purses. The design has a long central column.



A to B, 80 thds.



4-HARNESSES OVERSHOT PATTERN :  
 (For 6-Harness see L.1957-a)

WARP PLAN NO.1. (for a Belt)

- Warp: Fabri Wool or 16/4 Cotton, colored.
- Weft: Same as warp or finer to show up the warp more. Pattern Weft: Yarn heavier than warp.
- Thds. per inch: 24 ( or 30" if for 3")
- Width for Belt: 3 to 4 inches.
- Total No. of Thds. 93.

THREADING PLAN FOR WARP PLAN NO.1.	Threads
Selvage, once only - - - - -	4
Pattern, A to B, once only - -	80
Add B to C - - - - -	5
Left Selvage, once only - - - -	4
Total	93

WARP PLAN NO.2. (for a Purse or Chair Set)

- Warp: 24/3 or 20/2 Cotton
- Weft: Pattern: Perle 5 or 10/3 Strand.
- Tabby: Same as Warp.
- Thds. per inch: 30. Width in Reed: 12"
- Total No. of Thds: 357

THREADING PLAN FOR PURSE, WARP PLAN NO.2.

Selvage, 4 threads, 4 times - - - -	16
Pattern, 80 threads, Repeat 4 times, 320	
Add B to C, - - - - -	2
Left Selvage, 4 threads, Rep. 4 times -	16
Total -	357

WEAVING PLAN FOR ALL WARP PLANS:

- Es. 1&2, 5x; 2&3, 9x; 3&4, 9x.
- \*Es. 1&2, 3x; 3&4, 3x. Repeat from \* 4 times.
- Add 1&2, 3x; 3&4, 9x; 2&3, 9x. Repeat all.

VARIATIONS IN WEAVING:

1. For a Belt, choose 3 colors, one to use when weaving Block 1&2; the second to use when weaving Block 2&3; and a third to use when weaving Block 3&4.
2. Try using two contrasting colors for the weft throughout: Block 1&2, for instance:

Treadle 1&2, Blue;	1&2, White; Repeat.
" 2&3, "	2&3, " "
" 3&4, "	3&4, " "

3. New Treadling Combinations:

While the authentic weaving of this pattern does not call for the use of Harnesses 4&1 together, they may be woven with not too great a skip as a result.

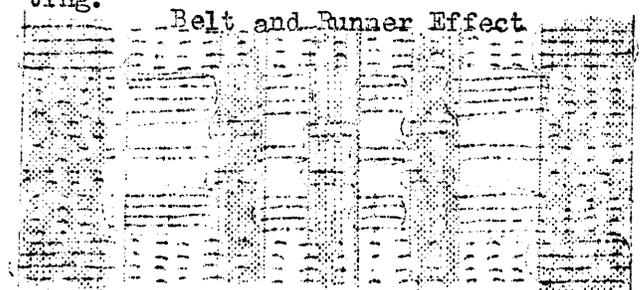
Also try using the following in various successions:

Hs. 1, 2 & 3 together.	Also H. 1
Hs. 2, 3 & 4 "	H. 2
Hs. 3, 4 & 1 "	H. 3
Hs. 4, 1 & 2 "	H. 4

THREADING VARIATIONS:

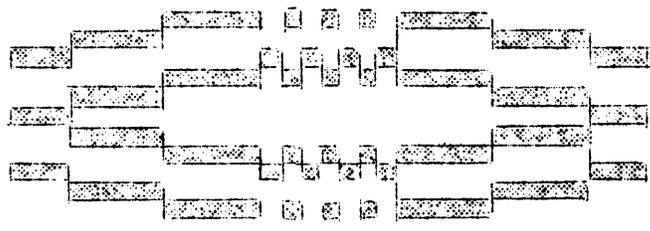
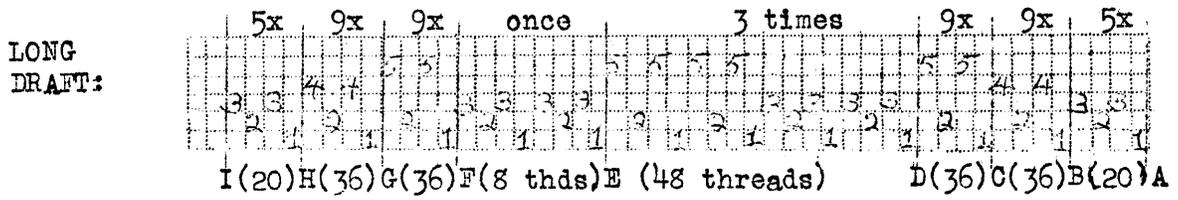
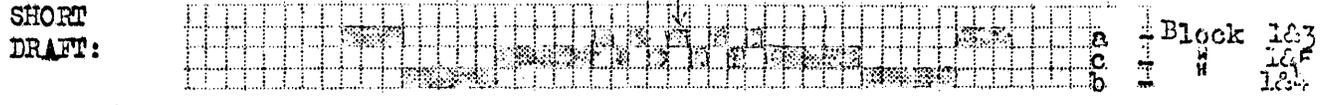
1. In planning belts or runners, choose three different colors for the warp. Use Color No. 1 for threading Combination 1&2, Color No. 2 for threading Combination No. 2&3, Color No. 3 for threading Combination 3&4. At points in common between blocks, use either color of the two adjacent colors.

2. Choose two colors only for the warp, and thread all the odd numbered threads such as the 1's and 3's with one color, and all the even numbered threads, the 2's and 4's with the other color. Weave tabby with the same two colors alternating.



THREE-ROW SUMMER AND WINTER PATTERN FOR A 6-HARNES LOOM. 1957-a  
 Suitable for Purses, Table Mats, Dress Trim.

The same pattern as that given in Leaflet 1957 for a 4-Harness Loom may be used most effectively on a 6-Harness Loom, as given in the Long and Short Drafts below:  
 Center



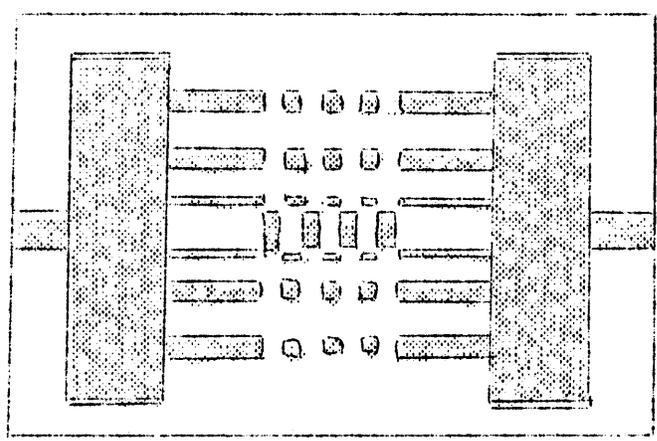
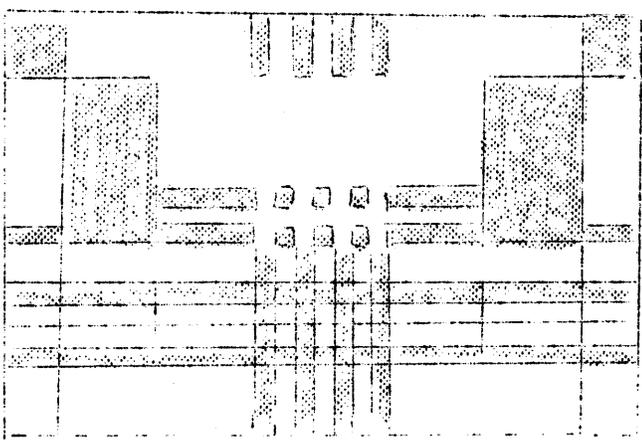
Effect of repeating each block in succession once, then reversing the order of the three blocks:

**WARP PLAN:** (Suitable for Structo 8" Loom)  
 Warp: 20/2 or 24/3 Cotton.  
 Weft: Pattern Weft: Perle 5, 10/3-strand or Crochet Cotton.  
 Also Weave-Wool or Fabri.  
 Tabby: Same as warp.  
 Threads per inch: 30 (or 32)  
 Width in Reed: 8 inches.  
 Total Number of Threads: 240.

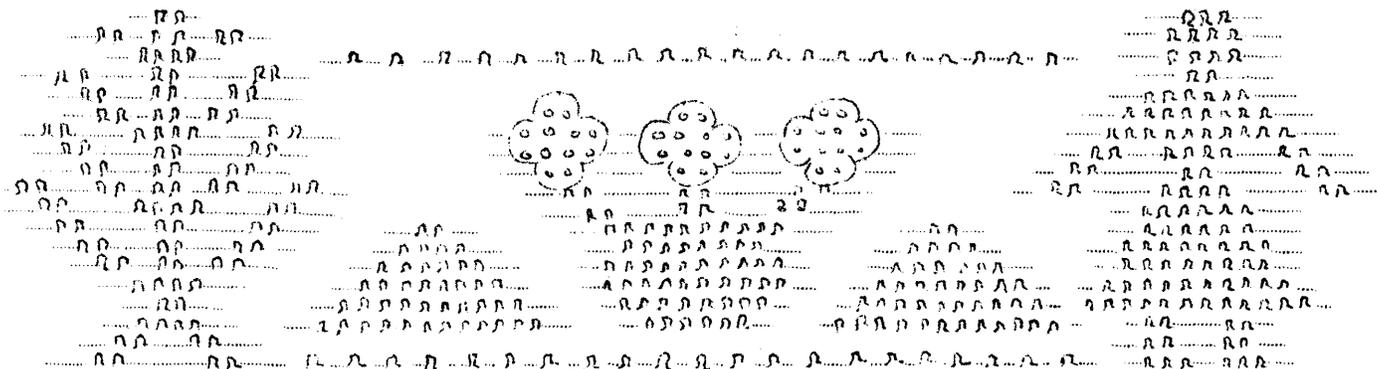
**THREADING PLAN:**  
 Thread as written, starting at right in the long draft and following directions for each section in order:  
 A to B, 4 thds. repeat 5x, 20 thds;  
 B-C, 9x, (36 thds); C-D, 9x, (36); D-E, 3x, (48); E-F, once, (8); F-G, 9x, (36); G-H, 9x, (36); H-I, 5x, (20).  
 A selvage of 6 threads may be added at each side, i.e. 1,3,1,4,1,5.

**WEAVING PLAN:**  
 Weave the three blocks given below in any order desired: Read each block left to right, a Pattern row, then a Tabby:

BLOCK a. (1&3)	Pattern.	Tabby.	BLOCK b. (1&4)	Pat.	Tab.	BLOCK c. (1&5)	Pat.	Tab.
	1&3	then 1&2	1&4	then 1&2		1&5	then 1&2	
Tabby:	2&3	-- 3&4	2&4	-- 3&4		2&5	-- 3&4	
1&2,	2&3	-- 1&2	2&4	-- 1&2		2&5	-- 1&2	
3&4	1&3	-- 3&4	1&4	-- 3&4		1&5	-- 3&4	



Design Effects Possible, using the three blocks in various successions.



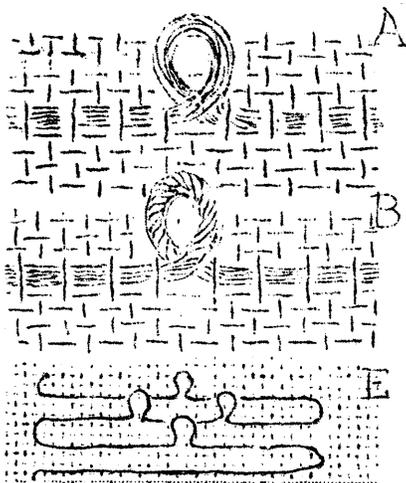
The Boutonnee' Technique is one in which the design is made up of loops pulled up above the surface of the background weft. It is quite an ancient method of creating design, said to have developed among peasants to imitate the tapestries of the rich, with their entire surfaces developed in elaborate pile effects.

Boutonnee' is said to be Spanish in origin, but it is also used by the Italians, and the weavers of Canada have become quite proficient in its use, weaving lovely hangings and coverlets of linen and wool. In Colonial days our ancestors made most unusual coverlets in Boutonnee', using coarse white cotton. Some very lovely examples are found in the Smithsonian Institute, Washington, D.C.

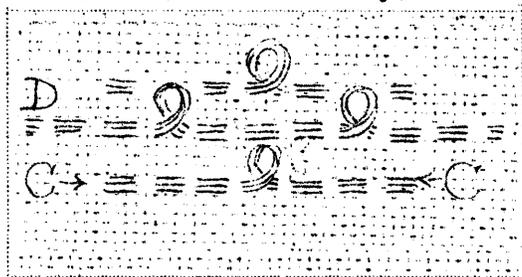
METHOD OF MAKING THE LOOPS IN BOUTONNEE'

There are two kinds of loops. In that shown below at A, a soft multiple design weft thread is used, and this is simply put over a rod at intervals to lift it above the background weft. It is not twisted, but because of its many strands, it fluffs up to form an attractive little loop. A good material to use is Tufting Cotton; or several strands of Perle 10; or 20/6 strand. Soft wool yarn is also effective, Germantown, etc.

In the second kind of loop, shown at B, the design thread is again soft and heavy, but is twisted until it kinks. The kink may be formed without the use of a rod, merely by twisting the design weft in the shed.



A separate length of design thread is usually inserted for each design row. However, the design thread may also be carried along, as at E and F. See Tabby, G.



THE STEPS TO FOLLOW:

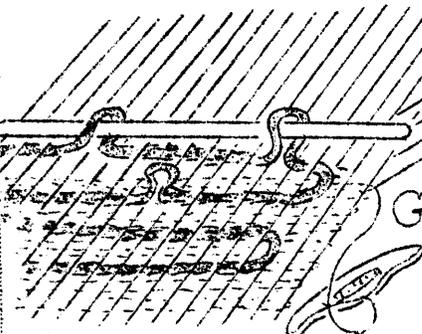
For equipment you will need knitting needles or steel rods from 1/8" to 1/4" in diameter.

STEP I. Plan the design on check paper. Allow a certain number of warp threads per check. With warp at 30 per inch, allow 4 warp threads between each two loops, if the loops occur at every check, as in the skirt of habitant figure above right. For every skipped check, allow 4 warp threads.

STEP II. Weave the plain tabby background for desired distance. Prepare to add design thread and loops starting at right side. Make last row of tabby, Hs. 2&4.

STEP III. For first row of loops, such as shown at C, change shed to Hs. 1&3, lay in design thread 1/2 in. before place for loop. This gives an attractive shaded effect which frames the design, shown at D. At point planned for loop, insert rod at right, pull loop up over rod. Continue with design weft 1/2 in. on other side of the loop. Weave regular tabby in same shed.

STEP IV. Between any two rows of design, weave three rows of tabby alone, - such as Hs. 2&4, 1&3, 2&4. You are now ready for the shed on Hs. 1&3 again, in which you first run through the design thread, pick up loops at points designated, leave 1/2 in. extra of design weft at right and left of last loops, and finally bind in the design weft with a row of plain weave on the same shed.



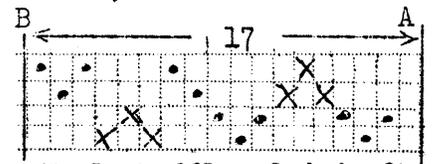
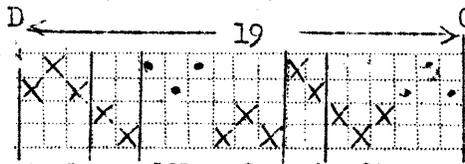
Two or more colors make effective designs, as shown at H.

1. WAFFLE WEAVE IN TWO COLORS FOR DOUBLE CLOTH AND DOUBLE-FACE FABRIC.

First Threading: A-B.

Use two colors, brown and cream, red and gray, tan and rose, etc. represent one by a point.; the other by a cross,x.

Second Threading: C-D.



No. 1. Waffle; 1st draft.

No. 1. Waffle; 2nd draft.

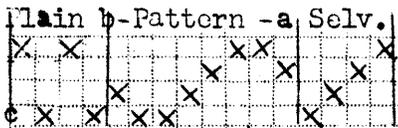
In both threadings, keep repeating the motifs given. — Both threadings will produce the same general results in a double-face cloth. This threading was originated by Mrs. Lorraine Kessenich.

DOUBLE CLOTH:

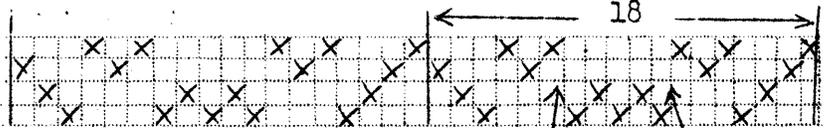
Treadle H. 1 alone	H. 3 alone.
Hs. 1,2,3 together	Hs. 1,3,4
H. 2 alone	H. 4 alone.
Hs. 1,2,4 together	Hs. 2,3,4.
<u>1st Block.</u>	<u>2nd Block.</u>

DOUBLE FACE MATERIAL:

Treadle H. 1 alone.	H. 3 alone.
Hs. 1,2,3.	Hs. 1,2,4.
H. 2 alone.	H. 4 alone.
Hs. 1,3,4.	Hs. 2,3,4.
<u>1st block.</u>	<u>2nd Block.</u>



No. 2. Monk's Cloth Canvas Weave



No. 3. Spotted Texture Weave for Doilies.

2. MONK'S CLOTH CANVAS WEAVE.

Warp: Carpet Warp.  
Weft: Same  
Thds. per in: 12  
Repeat as desired.

THREADING PLAN FOR MONK'S CLOTH, Continued.

Put through Reed as follows: Selvage, 1 per dent. Pattern, a-b, 4 threads per dent, skip 2 dents; right along. Plain weave, b-c, 1 per d.

THREADING:

Thread as given, using selvage at sides. Repeat the 8-thread motif, b-c, as desired. Alternate this with the plain weave, c-d as wide as desired.

WEAVING PLANS, MONK'S CLOTH.

1. Hs. 3-4; 2-4; 1-3; 1-2; once each. Repeat.
2. Hs. 1-3; 1-2; 1-3; 2-4; 3-4; 2-4; Repeat.
3. Hs. 4 alone; 3 alone; 2 alone; 1 alone; 2 alone; 3 alone. Repeat all.



This Inkle Loom pattern by Clara McNulty, starts at X, continues through line above, and finishes at Y in line below. Choose 3 colors, (x);(.) ;(□).

No. 4. Continued.

No. 3. SPOTTED TEXTURE WEAVE FOR DOILIES.

This little pattern is excellent for a nubby texture. It may be set up with either fine or coarse warp. The threading is regular, simply repeating the entire pattern of 18 threads as desired. The sleying is regular; but for interesting variation, try skipping dents where arrows occur.

Find three methods of weaving at right.

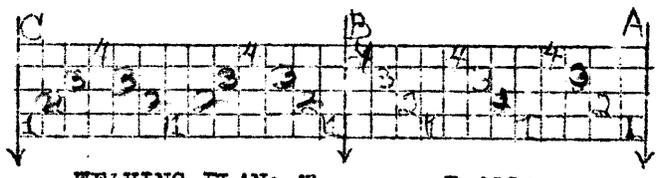
WEAVING PLANS FOR SPOTTED TEXTURE WEAVE:

(No tabby thread is used.)

One: All combinations are treadled once each.	Two:	Three:
Hs. 3-4	Hs. 3-4	Hs. 4-1
" 2-3	" 2-3	" 1-2
" 2-3	" 1-2	" 4-1
" 1-2	" 4-1	" 2-3
" 4-1	" 3-4	" 3-4
" 1-2	" 4-1	" 2-3
" 2-3	" 1-2	Cont. " 2-3
" 3-4	" 4-1	Repeat
" 4-1 (Repeat)	" 3-4	" 3-4
	" 4-1	Repeat.

DRAFT NO.1. TWILL VARIATION FOR A TABLE MAT

Repeat each section as far as desired.  
Repeat A to B, about 3/7ths of entire width; and B to C, about 4/7ths of width.



SUGGESTED WARP PLAN:

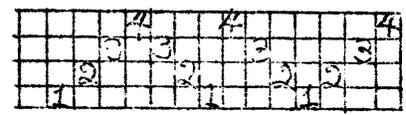
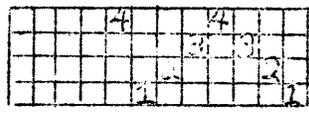
Warp: 3/2 Cotton, or Perle 3 set at 15.  
Weft: Same or same weight linen.  
Thds. per inch: 15  
Width: 13"  
Total Threads, 201. (A-B, 84; B-C, 117)

WEAVING PLAN: Weave as Twill:

1-2; 2-3; 3-4; 4-1.  
or as follows:  
1, 2, 3; 2, 3, 4; 3, 4, 1; 4, 1, 2;  
or: 1-2; 1-3; 2-3; 2-4; 3-4; 1-3; 4-1; 2-4.

DRAFT NO.2. BOUND WEAVE

For Bound Weave, use Twill patterns or their variations. Set warp far enough apart to pack weft down over it, forming designs with changing colors in the weft itself.



THREADING PLAN: Repeat either draft as given.

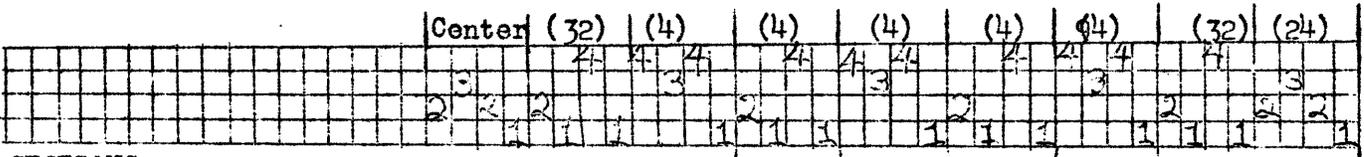
WEAVING PLAN: Weave as Twill with color changes in various ways:

1-2, 1st color; 2-3, 2nd color;  
3-4, 1st color; 4-1, 2nd color, etc. or

1-2, (color 1) 2-3(2); 3-4 (3); 4-1(4).

This repeat has 4 colors, in brackets.

DRAFT NO.3. A NEW CRACKLE WEAVE



SECTIONS: - - - - - 9 8 7 6 5 4 3 2 1

PLANNED FOR No. 240 Loom, Structo.  
(Or use of any 4-harness loom)

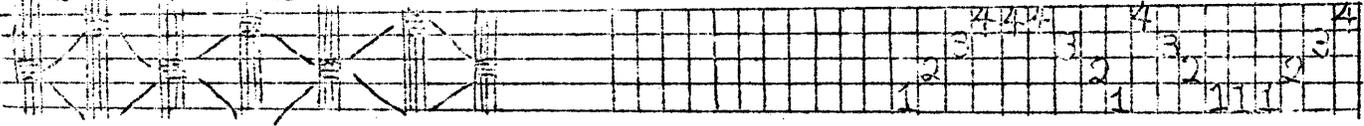
THREAD: Section 1, 6x - - - - 24 threads

- " 2, 8x - - - - 32 "
- 3, once, - - - 4 "
- 4, " - - - 4 "
- 5, " - - - 4 "
- 6, " - - - 4 "
- 7, " - - - 4 "
- 8, 8x - - - - 32 "
- 9, 6x, center - 24 "Revers:

THREADING PLAN: Thread each section from right to left number of times designated at right:

WEAVING PLAN: Weave Blocks 1-2, 2-3, 3-4, 4-1, any no. of times.

DRAFT NO.4. THREADING FOR WOOL SCARVES:



THREADING PLAN: Use 2-ply wool for fine scarves, Germantown, for coarse scarves. Set fine 2-ply at 20 to 24 per inch; Germantown at 10 to 12 per inch. Thread repeating all across. For unusual effects, thread the 111's and the 444's in a slightly darker color than main scarf.

WEAVING PLAN: Weave all the usual Rosepath ways. At the nodes, either 111 alone and 444 alone, or 1-2, and 3-4, weave 3 rows, by using same treadling three times across. To avoid pulling out, pass around last selvage.