

SUGGESTIONS FOR DESIGN

by CLARA M. YOUSE

There seem to be times for all of us when we want new designs for our weavings but do not have time nor the inclination to make the effort necessary to draw the design we would like to express in the woven article. Some weavers prefer to use the traditional patterns belonging to the Colonial period, and, indeed there is enough material in those old patterns to give inspiration for a lifetime of weaving. But many of us would like to branch off into fields that express our own thoughts and emotions, and for these weavers this article is intended.

Plate number one, pattern number one has been successfully used for a luncheon set. The four doilies were made twenty-two inches long and fifteen inches wide each. The material was Egyptian cotton 24/3 set at fifteen threads to the inch for warp and the weft thread Linen Weaver rose color, which made a very lovely combination of material. Plain weaving was done for three inches, then a row of hemstitching or, as some weavers prefer to call it, the leno or gauze weave. The design was then done in the Woven Sheaf Stitch, which made a stripe of design about two inches. Plain tabby weaving followed, design being worked into the end in reverse order, after which one or two rows of hemstitching gave it a smart finish, then three inches of plain weaving. After taking from the loom the ends were folded over and hemmed by hand into the hemstitching, thus forming a hem on each end of doily one and one half inches wide. The napkins were made twelve by twelve inches and the pattern number two used on each end similar to the doilies. The Sheaf Stitch was described in the Oct.-Nov. 1939 issue of the Weaver.

The formula is quite easy to remember—Pick up first thread on upper shed, miss two threads and continue to pick up one thread across web. Tabby from left, tabby from right, tabby from left. Repeat.

Pattern numbers three and four were made on the same warp and a Nile green Linen Weaver used for weft. The design being woven in a rose color for stripe and finished with hemstitching.

Number five is for a border on a towel. Number six is a border design for linen toweling, the triangle corners should be woven in the laid in technique. Spanish stitch could be used to advantage in this pattern using a heavy linen floss for design, a mercerized thread number three for tabby and a 20/2 cotton warp in contrasting color. Numbers seven and eight are intended for window drapes or so called glass curtains. When using number seven the triangle motif should be repeated across bottom and side of curtain at regular intervals. Number eight has the triangle in the bottom corner and should be used for Sheaf Stitch. Number nine is simple yet effective when woven in either Spanish or Sheaf Stitch for doilies, curtains, table cloth or pillow top. The remainder of designs on this plate are border designs. Number ten, the fret border, has been used on both sides, top and bottom of doilies for a gay little luncheon set woven in Linen Weaver in two shades of yellow, the warp a light yellow and weft a darker shade.

FORMULA FOR SPANISH STITCH

This stitch is made in three movements—Open shed and start at right hand side. Pass shuttle thru as many threads

as needed for a border, say ten threads. Press in thread and change shed, beat again, pick up original threads and ten more, thus combining last part of previous stitch and first part of next. The third movement completes stitch by changing shed, pressing in thread and picking up last ten threads and ten more. Continue across web. This completes first row. The succeeding rows are made according to the pattern desired, allowing the holes made in first row as the beginning of design and following each X of pattern as it appears in the pattern.

PLATE NUMBER TWO

The first eight designs are the gay little sets of kettles and dishes that could be used for many different textiles from the lowly dish towel all the way to the bridge table cloth. The butterfly, animal, swan, tree motif are all suitable for any of the weaves so far described but I have found that medallions are effectively worked out in the French embroidery method using this formula. Thread loom for tabby weave and put the pattern in entirely by hand, no shuttle being used, over two threads of the warp and under two across desired pattern. Next row under two and over two across pattern. Change shed and tabby across web. This completes one row of stitch.

Number nine would be lovely worked out as repeated stripes for sheer window or glass curtains done in Spanish stitch. Number ten and eleven, the star and rose design work out very well in Spanish stitch. The rose pattern could be used for a bordered table cloth and used on all four sides.

Number sixteen is a bit of design taken from one of our beloved Colonial patterns developed in "Dukagang" in a variety of strong colors and used for material for a knitting bag this pattern repeated several times would be most effective.

Formula for "Dukagang"—Use Rosengang threading, 1-2-3-4, 1-4, 3-2-1, 1-2-3-4, 1-4-3-2-1 and repeat. Treadeling for table looms—Design shed 2-3-4. This brings down groups of three warp threads on top of shed leaving one warp thread on harness number one between each group of three on bottom shed. Tabby sheds are 1-3, 2-4. To weave—Start with a tabby shot from the right 1-3, then 2-4 from left, which will bring tabby on right side of loom. Then use pattern shed 2-3-4, and follow design as it comes in pattern. Remember that two rows of tabby always complete the pattern row.

Number seventeen and eighteen are easily worked out in any stitch described in this article and suggest many interesting pieces of weaving where simplicity and good design are desired.

Number nineteen is another border design. Plate number three shows the alphabet in letters of modern style. They are adaptable to woven bath mats, bedroom linens, and dining room linens. A bath mat of white chenille woven on a white carpet warp in plain tabby weaving with a monogram in the lower right corner done in cherry red with a broad hem of red on each end would make a good start for the ensemble of matching towels done in linen, and window drapes of cotton. The French embroidery weave is the best method for letters and monograms.

ПЛАНЪ I

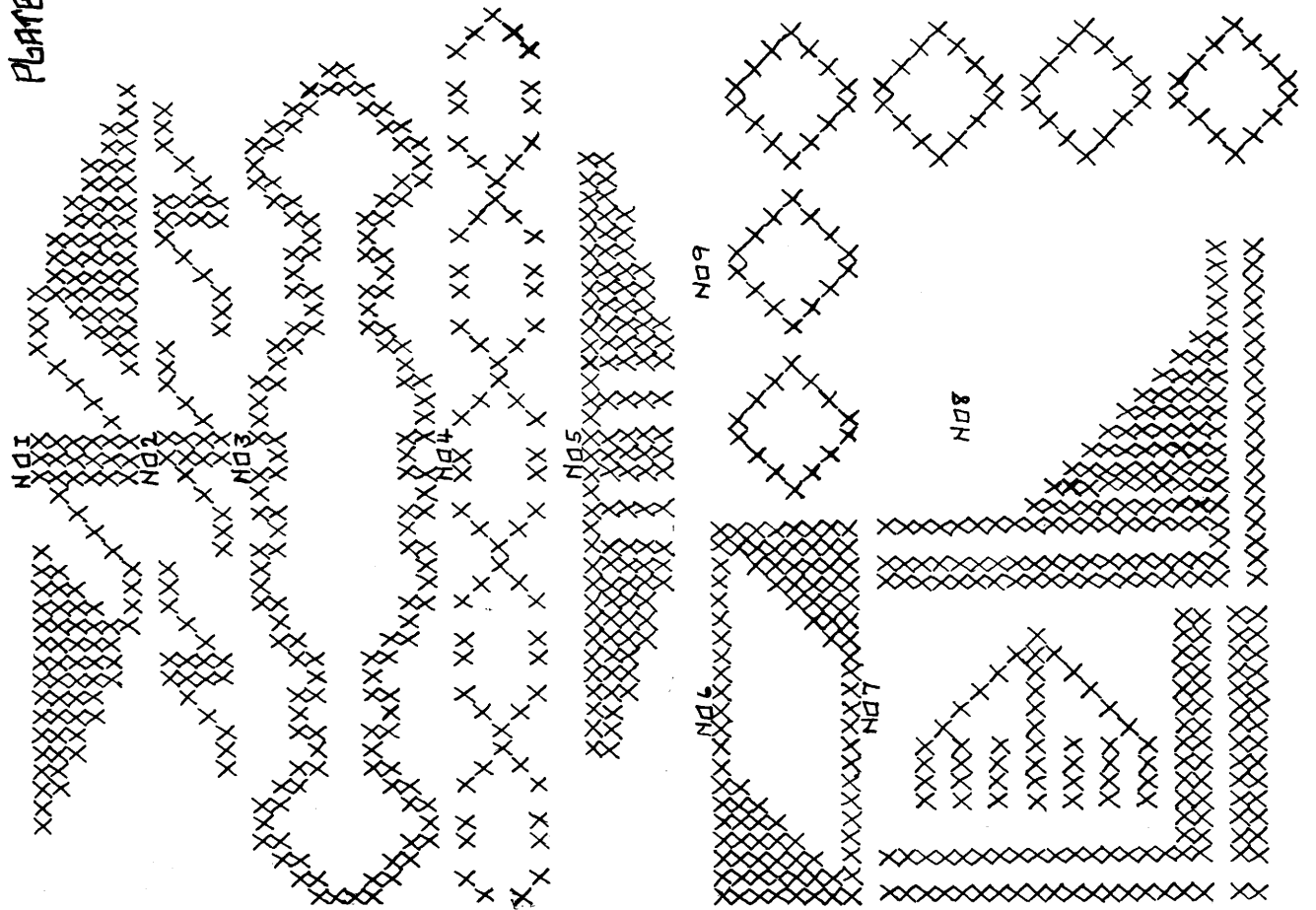
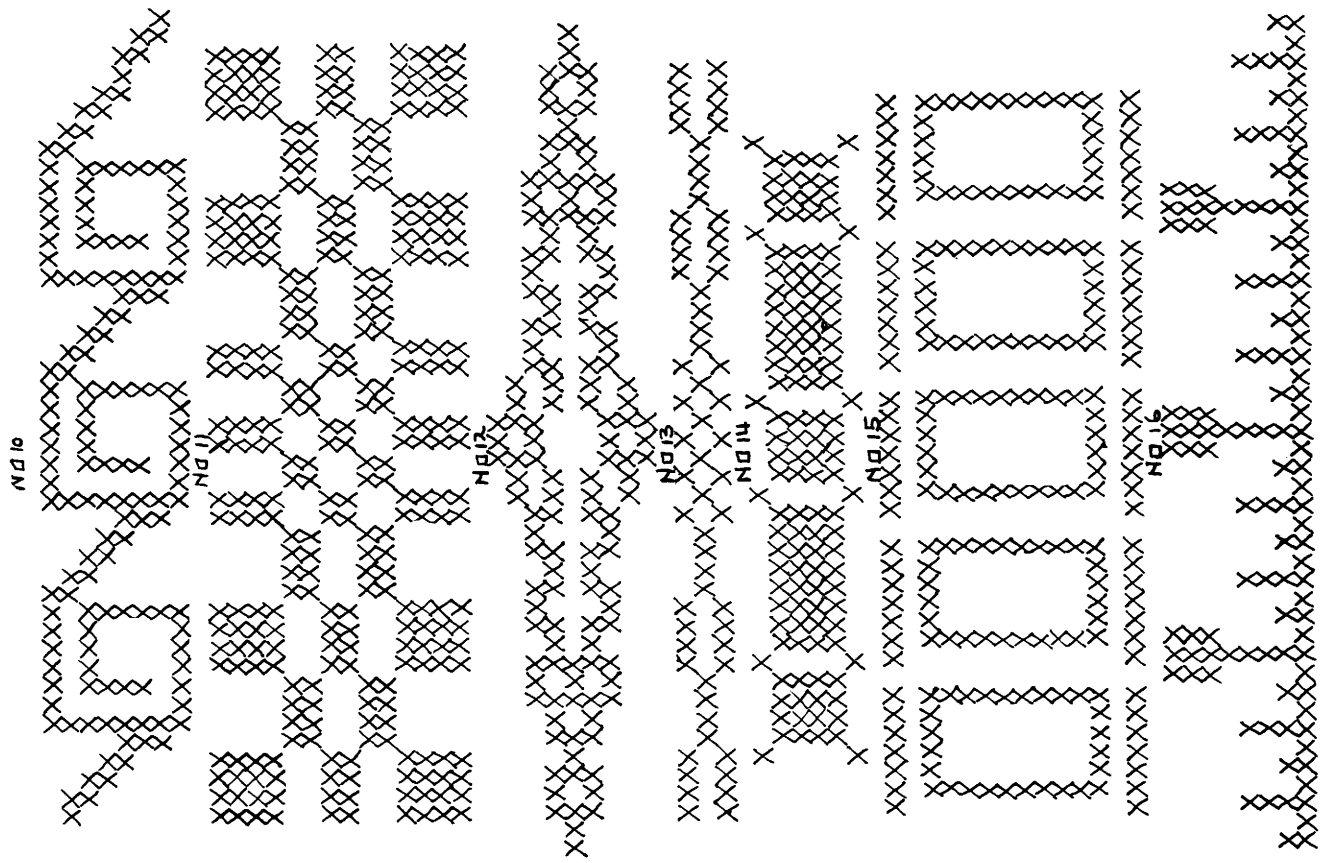


PLATE 2

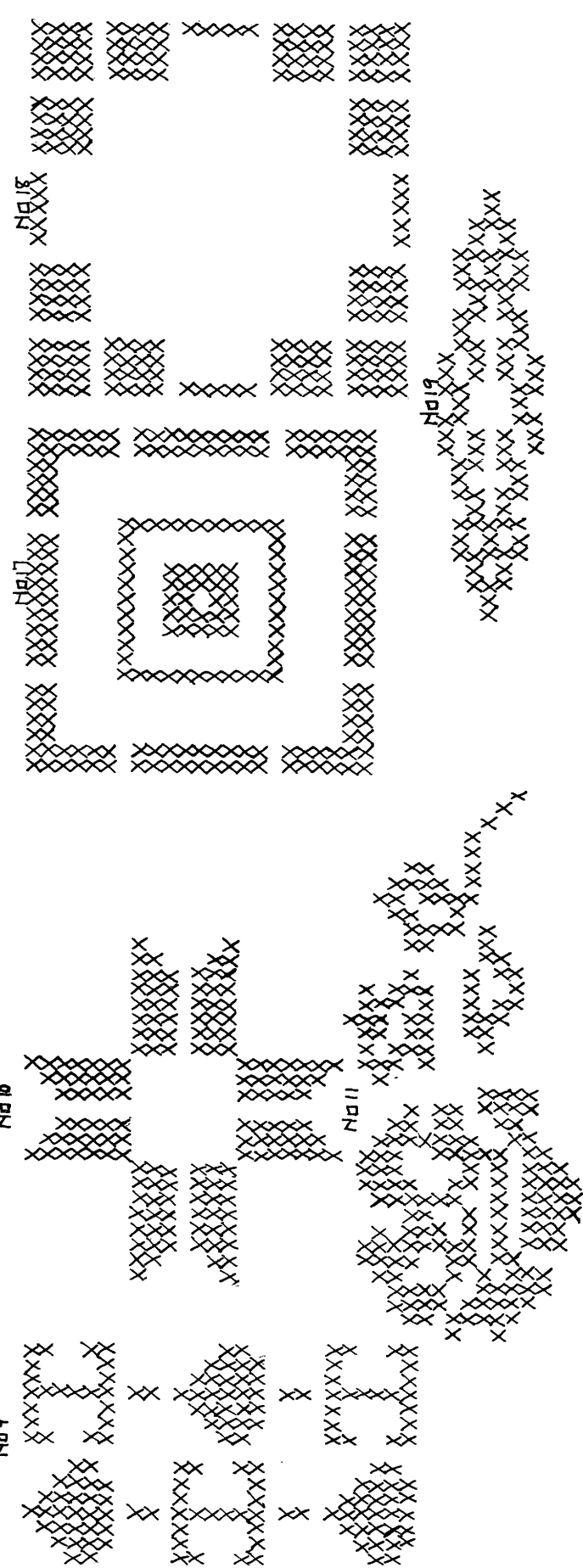
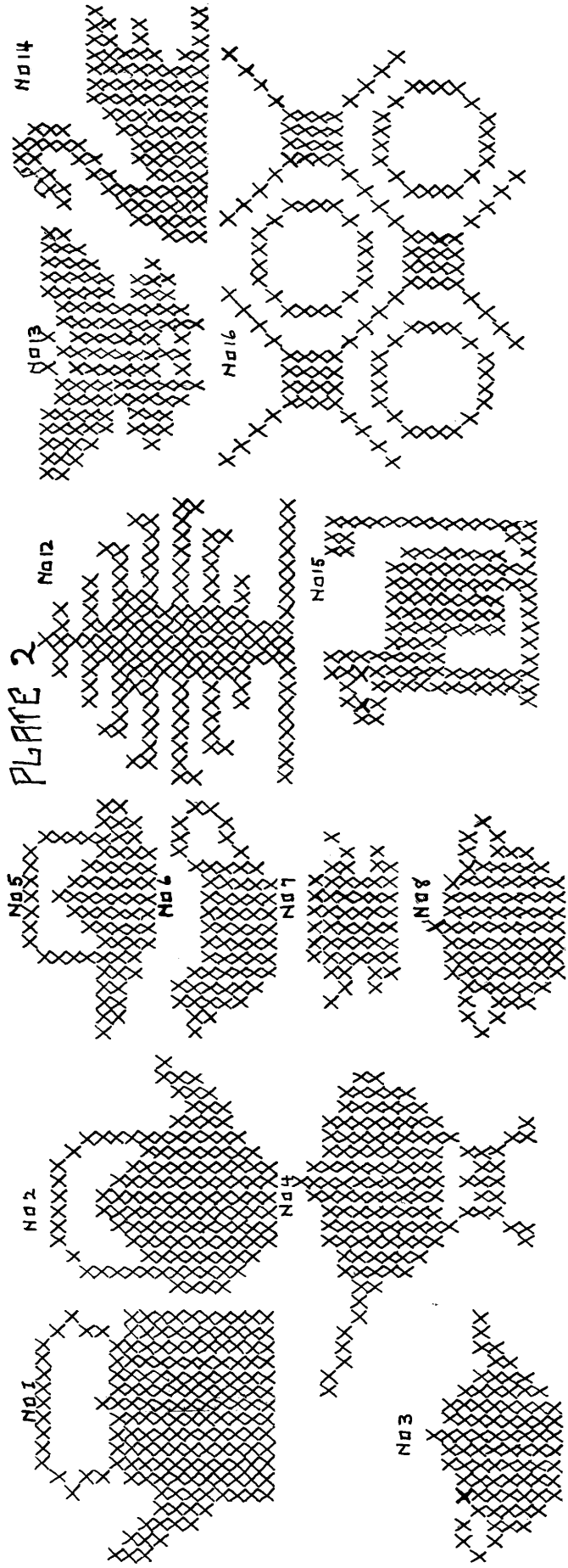


PLATE 3

