A very beautiful doiley woven in fine texture in the Whig Rose Pattern, was sent in by Miss Esther Wendel of Illinois. With warp set very close, at 43 to 54 threads to the inch, and with the use of a fine warp and woof, this exquisite bit of the old-time weaving may be duplicated. There were three repeats of the weft as just shown below, and the border and dimensions were exactly the same as given here. The width of 12 inches is excellent for doilies 12"x18", and is adaptable to napkins 12"x12". Weave in all one color, white or cream is most effective, and gray linen on a natural warp is good.

**THE DRAFT:**

```
\[ \begin{array}{ccccccccccc}
& & & & & & & & & & & \\
& & & & & & & & & & & \\
& & & & & & & & & & & \\
2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \\
1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 \\
4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 & 4 \\
\end{array} \]
```

**BORDER:** A to B, 22 threads.

**SEVL.:** B

**PATTERN:** B to C, 144 threads.

**TIE-UP:**

```
\[ \begin{array}{cccccccccccccccc}
& & & & & & & & & & & & & & & & \\
& & & & & & & & & & & & & & & & \\
& & & & & & & & & & & & & & & & \\
1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 & 1 \\
2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 & 2 \\
3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 & 3 \\
\end{array} \]
```

**WARP PLAN:**

```
\[ \begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 \\
\end{array} \]
```

**Warp:** 24/2 Cotton, (Lily's) or 50/2 or 60/3 linen warp, (Fawcett's)

**Weft:** Pattern Weft: 12/1 bleached, (1") or 18/1 or 40/2 linen colored.

**Tabby:** Like Warp.

**Threads per inch:** 48

**Width:** (For napkins and doilies, 12"x13"

**Total threads across warp:** 621.

**NOTE:** One repeat of the Whig Rose as given here equals 3". Therefore, if wishing to weave a napkin or doiley 3" less or more omit or add one repeat: For 10" width, repeat B to C only twice; for 16" width, repeat B to C 4 times, etc. The rest of the Threading Plan is the same.

**THREADING PLAN:**

```
Salvage: 1, 4, 3, 2, once - - - - 4
Repeat 4 times - - - - - 88
Pattern, B to C, 144 thds.
Repeat 3 times - - - - - 132
Add C to D - - - - - - - - 5
Left Border, D to E(22 thds) 4x - 88
Left Salvage, 2, 3, 4, 1 - - - - 4
Total 621
```

**NEAVING A COMPLETE DOILEY:**

Weave border given below; then weave the pattern between *, as many times as desired. Last time weave to ** only; then weave border backwards.

Follow all pattern rows with tabby.

---

Creative Crafts, Guernsey, Pa.
WEAVES FOR 6- TO 8-HARNESS LOOMS
1800 to 1900

NATIONAL CONFERENCE PATTERNS
1900 to 2000
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, 12, 34, 56, 78, 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.

Tds. per in., 32. 2 per dent in a 16-dent.

Width in Sley: 30 inches.

Total No. Tds., 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.

**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 tds. 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

2nd Block: Treadle 5—dark color

6—light color

7—dark color

8—light color

Repeat to desired size.

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 design 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.

Creative Crafts, Gettysburg, Pa.
**SUMMER AND WINTER PATTERN - LIGHT FOR UPHOLSTERY**

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

**WARP PLAN:**

<table>
<thead>
<tr>
<th>Yarn: 20/2 ply cotton.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weft: Scotland or Fabri Wool (Crochet Cotton can be used)</td>
</tr>
<tr>
<td>Tubby warp: same as warp.</td>
</tr>
<tr>
<td>Twists per in. – 39</td>
</tr>
<tr>
<td>Width in cm: 21</td>
</tr>
<tr>
<td>Total No. Thed: 624</td>
</tr>
</tbody>
</table>

**THRADING PLAN:** The pattern consists of three motifs labeled A, B, and C. Thread as below:

<table>
<thead>
<tr>
<th>Pattern, A, B, C, 168 cm. 2x – 504</th>
</tr>
</thead>
<tbody>
<tr>
<td>Last time, A, B, A only – 120</td>
</tr>
<tr>
<td>Total – 624</td>
</tr>
</tbody>
</table>

**MAVING PLAN:** Follow shots with Tubby A or B.

<table>
<thead>
<tr>
<th>Motif 1: T: 11, 12, 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot; 7, 8, 7</td>
</tr>
<tr>
<td>&quot; 11, 12, 11</td>
</tr>
<tr>
<td>&quot; 7, 8, 7</td>
</tr>
<tr>
<td>&quot; 11, 12, 11</td>
</tr>
<tr>
<td>Motif 2: T: 1, 2, 3, 1-2x</td>
</tr>
<tr>
<td>&quot; 3, 4, 3-2x</td>
</tr>
<tr>
<td>&quot; 1, 2, 1-1x</td>
</tr>
<tr>
<td>&quot; 3, 4, 3-2x</td>
</tr>
<tr>
<td>&quot; 1, 2, 1-2x</td>
</tr>
<tr>
<td>Motif 3: T: 9, 10, 10, 9</td>
</tr>
<tr>
<td>5, 6, 5</td>
</tr>
<tr>
<td>9, 10, 10, 9</td>
</tr>
<tr>
<td>5, 6, 5</td>
</tr>
<tr>
<td>9, 10, 10, 9</td>
</tr>
</tbody>
</table>

After weaving Motif 3, weave 2 and 1. Repeat as desired: 1, 2, 3, 2, 1, 2, 3, 2, etc.
Small Repeated Upholstery Pattern: Miniature Motifs, 8-Harness. Leaflet 1502

This pattern is a miniature arrangement of Pattern No. 247, page 246 of the Shuttlecraft Book of American Handweaving, by Mary Meigs 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.

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

**Thread Plan:**
- A,—20 thds.
- B,—12 "
- A,—20 "
- C,—12 "
- Total 164 "
- Repeat the above 9x,—576 thds.
- Last time, A, B, A only,—52 "
- Total,—628 "

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

Weave treadles:
- A, 1, 2, 2, 1  B, 9, 10, 10, 9
- 3, 4, 4, 3  11, 12, 12, 11
- 1, 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
THE SEA-SHELL PATTERN IN 6-HARNESS SUMMER & WINTER
or Four-Harness Overshot

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-Harness Draft A.
Thread A to B, as many times as desired. (16 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, 3, 2, 4, (Thds. marked b-bracket)
'' c-unit, 1, 3, 2, 5, (" c-")
'' d-unit, 1, 3, 2, 6, (" d-"

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

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.
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.

12 thds. 10x 12 thds. once 12 thds. 10x 12 thds. 5x(40 thds.)


Block 1  Block 2  Block 1  Block 2

THREADED PLAN:
Border, A to B, repeat 5x _________ 40 thds. Note: In the weaving directions given below,
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.

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 Tic-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.

Creative Crafts Publications, Guernsey, Pa.
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 1,3,5 and 2, 4, 6, etc., as shown woven in sketch A. The space between small overshot gives the durable tabby texture. In a regular four-harness twill, it is only possible to use adjacent harnesses in combination, as 1,2, 3, 4, 5, or 6, etc. The limits 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: 19º weaves down to 13º.

Threads per inch: 30 (or 32)

Total No. Thds: 271 for 30 per in;
611 for 32 per in.

Warp: 20/2 ply Cotton; Weft 20/1 or 10/1 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.

**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.

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

**WEAVING PLAN FOR B.**

Tr. 1 & 2 5 & 6
2 & 3  4 & 5
3 & 4  2 & 4
4 & 5  1 & 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, 5, on Tr. 4
1, 2, 3, 5, on Tr. 5
1, 2, 4, 5, on Tr. 6.

Weave Travelers: 1, 2, 3, 4, 5, 6, 5, 4, 3, 1, 2, Repeat all.
INDIAN ARROW WEAVE, AN 3-HARNESS PATTERN
From a 2-Block Profile of the National Conference

Leaflet 1806

This pattern was threaded from the 2-block profile at A, the enlarged development being shown in the 3-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.

DRAFT

1 2 3 4 5 6 7 8

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.

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

"Creative Crafts School; Guernsey, Penn." 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 the 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 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)

<table>
<thead>
<tr>
<th>Tie-up Rising Shed</th>
<th>WARP PLAN:</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4 5 6 7 8</td>
<td>Warp: 20/2 ply for fine.</td>
</tr>
<tr>
<td></td>
<td>3 strands 20/2 for coarse, or croc. cot.</td>
</tr>
<tr>
<td></td>
<td>Weft: 20/2 ply for fine.</td>
</tr>
<tr>
<td></td>
<td>20/6 strand, or 10/3, or crochet cotton for coarse.</td>
</tr>
<tr>
<td></td>
<td>Thread per inch: 64, 4 per dent in 16-dent reed.</td>
</tr>
</tbody>
</table>

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

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

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, 5, 6, 5—use 3 strands through a heddle on harness 6, 1 strand through a heddle on harness 5, etc.

In laying 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) 1-7, heavy (b) 4-8, heavy (c) 1-5, h. (d) 2-5, h.
4 h. fine 3-7, fine 2-5, f. 1-6, f.
3 times 3-7, fine 2-5, f. 1-6, f.
4 h. fine 3-7, fine 2-5, f. 1-6, f.

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

Creative Crafts.
Anyone who has seen a bomer plan, 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, B 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, 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. 163 (Tr. 1) Tab. 162 (Tr. x)
  
- b-unit: Pat. 166 (Tr. 7) Tab. 166 (Tr. x)
  
- c-unit: Pat. 167 (Tr. 9) Tab. 167 (Tr. x)
  
- d-unit: Pat. 168 (Tr. 11) Tab. 168 (Tr. x)

TRACING PLAN:

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

Reading from right to left, 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 D.

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

Long page reduced to 80% to fit.
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 34), with a fold at the center and a change of angle in the design, at the fold. See sketch, lower right corner.

**THREADING 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. **Note:** For further information on Double-width see Leaflet 1908.

**TAKE-UP: PATTERN Tabby**

**HAFTING PLAN:**
- **Tr.** refer to numbers & letters in Tie-Up.
- **BLOCK 1** is woven Tr. Tabby a; Pat. 1; Tab. c; Pat. 1; Make these 2 patterns 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**

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

**OR PATTERN:** Bl. 1) 7x; Bl. 2) 6x; 1) 2x; (2) 6x; (1) 7x; (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. Fold of Winding Vine. Creative Crafts, Guernsey, Pa.
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
- **Threads per inch:** 20 to 24
- **Width of Warp in Reeds:** 15" or 20"
- **Total No. of Thds.** 356

**THREAD draft**
- **Short Draft:** 28 x 2x 4x 6x 8x 10x Solv
- **Long Draft:** 8

**Tabby:** 1, 2, 1, 2 at lift.

**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. ∧
  - Tr. 3; then Tab. ∧
  - Tabby B; then Tabby ∧
  - Repeat these 6 shots as desired.
- **Sec. b.** Tr. 2; then Tab. ∧
  - Tr. 2; " Tab. ∧
  - Tabby B; then Tabby ∧
  - Repeat.
- **Sec. c.** Tr. 1; then Tab. ∧
  - Tr. 1; " Tab. ∧
  - Tabby B; then Tabby ∧
  - Repeat.

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

- **Sec. a.** Tr. 1; then Tab. ∧
- **Sec. b.** Tr. 4; then Tab. ∧
- **Sec. c.** Tr. 7; then Tab. ∧
- **Sec. d.** Tr. 14; then Tab. ∧
- **Sec. e.** Tr. 17; then Tab. ∧

**Note:** --- Repeat each section as desired.

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

- **Sec. a.** Tab. B; then Tab. ∧
  - Tab. B; Tab. ∧
  - Tab. B; Tab. ∧
  - Repeat; Tabby only.
- **Sec. b.** Tr. 5; then Tab. ∧
  - Tr. 5; " Tab. ∧
  - Tr. 5; " Tab. ∧
- **Sec. c.** Tr. 4; then Tab. ∧
  - Tr. 4; " Tab. ∧
  - Tr. 4; " Tab. ∧

Creative Crafts, Guernsey, Penn.
Every conference session offers valuable hints and short cuts, as well as original weaves. The stunts below were given to us by Helen L. Allen at a recent session.

ROSE-PATH ON MULTI-HARNESS LOOMS, STUNT 1.
Rose-path is excellent on 6- or 8-harness looms, as shown at Stunt 1, A, B.
To write the draft, use the Herringbone in point form then add the second point on the last harness, as shown.
Many Scandinavian patterns were based on starting out with the Herringbone in this way, then varying the manner of reversing. Instead of a direct return, it is possible to zig-zag between several of the harnesses near the point, as shown at C. This delayed return can be carried along for a time, then a point added, etc. D.

HOW TO MAKE A WARP OVERSHOT, STUNT 2.
To thread a pattern so that the design will come up as a warp overshot, enabling you to weave through it with plain weave, using one weft thread only, thread in the pattern using repetitions of single harnesses as shown at Stunt 2, A. Add two harnesses more than the regular pattern requires, on which to alternate the notes of the plain weave, in this case, 5 and 6. Then carry out the regular pattern profile on the harnesses below, in this case, 1, 2, 3, and 4.
The pattern blocks must be broken up into single harnesses. For instance, in the case of the Monk's Belt, used for illustration at A and B, we split up the blocks, using single harnesses as shown, (follow the 1's and 2's and 3's and 4's at Stunt 2, A). Then we alternate first the 5 and then the 6 after each harness note. This will give a texture weave, and if the warps are run in a fairly heavy thread in color, will make designs in warp overshot where used.
Weave with a single weft thread. The tabby in this case is formed by weaving all the lower harnesses together, 1, 2, 3 and 4 for one shed, and the 5 and 6 for the other shed. Also weave any two harnesses together and follow with the 5/6 tabby. Repeat to get effect shown at Stunt 2, C. Here we have also shown the weaving of 3 harnesses combined.

STUNT 3. SETTING OFF SEPARATE HARNES GROUPS.
On an 8-harness loom, one can write each block of a 4-row pattern on a separate pair of harnesses, as shown in Stunt 3. This is also done in the Shuttlecraft Book, P. 203. With this type, instead of having adjacent blocks, A, one breaks the connection by taking out a pair of threads between blocks, B, thus eliminating a block each time, as at C.

The effect of 3, C is to sharpen design.
Creative Crafts, Guernsey, Pa.
A very interesting and useful stunt is to know how to thread two patterns on the same loom at the same time. The Rose-path and Monk's Belt have been combined in the following 8-harness threading. The weaver can weave each pattern separately, making first a border with one, then with the other; or he can make miscellaneous combination of the tie-up treadlings as desired. He can also make one article using only one of the patterns, and on the same loom, make a second article using the other pattern. This enables one to use a single threading for two practical patterns. An 8-harness loom is required.

**TABLE**

<table>
<thead>
<tr>
<th>Monk's Belt</th>
<th>Rose-Path</th>
</tr>
</thead>
<tbody>
<tr>
<td>UP.</td>
<td></td>
</tr>
<tr>
<td>Treadle A</td>
<td>1</td>
</tr>
<tr>
<td>Treadle B</td>
<td>2</td>
</tr>
<tr>
<td>Treadle 3</td>
<td>3</td>
</tr>
<tr>
<td>Treadle 4</td>
<td>4</td>
</tr>
<tr>
<td>Treadle 5</td>
<td>5</td>
</tr>
<tr>
<td>Treadle 6</td>
<td>6</td>
</tr>
</tbody>
</table>

---

**ROSE-PATH AND MONK'S BELT: COMBINED DRAFT: (40 threads)**

---

**THE TIE-UP**
The tie-up as given here is read as follows:

- **Tabby:**
  - Tie-up or use together harnesses Nos. 2, 3, 5 and 7 for 1st tabby.
  - Nos. 1, 4, 6, 8 for 2nd tabby.

- **Monk's Belt:**
  - Treadle No. 1, H's. 5, 6, 7, 8.
  - Treadle No. 2, H's. 1, 2, 3, 4.

- **Rose-Path:**
  - Treadle No. 3, H's. 1, 3, 5, 6.
  - No. 4, H's. 1, 2, 6, 7.

- **Creative Crafts**
  - No. 5, H's. 2, 4, 7, 8.

- **Guernsey, Penna.**
  - No. 6, H's. 3, 4, 5, 8.

---

**WARP PLAN:**

For Towels, etc.

- Warp: 20/2 or 24/3
- Weft: Tabby, same as warp.
- Pattern: 5 or 3-strand.
- Thds. per in. 30 or 32.

**THREADING PLAN:**

The draft given above contains one repeat of pattern. Repeat from right to left on 8-harness loom.

**HOW TO WEAVE:**
If your loom has the tie-up according to the plan, and weave as suggested in the four treadlings, A, B, C, D.

If your loom requires the lowering or raising of the separate harnesses—when the weaving directions given here call for Treadles 1, 2, 3, 4, 5 or 6, simply replace these figures with the harnesses listed after each treadle in directions at lower left of page, i.e., For Treadle 1, use instead: Harnesses 5, 6, 7, 8, etc.

**FOR REPEATED ROSEPATH TEXTURE:**

Treadles: 4, 3, 4, 5, 6, 5. Repeat.

**FOR SHADED ROSEPATH EFFECTS:**

Treadles: 4, 3 (break up many repeats of the 3 into shades). End with 4.
Then: 5, 6 (like 3) End with 5.

**FOR TWO-COLOR MONK'S BELT:**

1st Color, Treadle 1; 2d Color, Tr. 2
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 same pattern can be woven as Damask, one surface, in close beautiful texture, showing blocks in the same design, like your sample.

On a 8-harness loom, you can weave a tube following Leaflet 1900: make colored borders by changing the tabby-left color.

**Damask Tie-Up**

![Damask tie-up diagram]

**Tubular, Double-Width Tie-Up**

(For one fabric, Tabby a-b)

![Tubular, Double-Width tie-up diagram]

**Warp Plan:**
- Warp: 20/2 or 24/2 Cotton
- Threads per in: 94
  - (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

**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, 5, 6, 7, 8, (4 rows) Repeat 3 times.
- 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: Tubular and Borders:**
- (One heavy pat. thr., and one fine weft)
- (Follow Tubular Tie-up)

- Tr. 1, Pat. weave right to left, upper cloth.
- Tr. 2, Pat. 1-t.f. to r.t. below; Tr. 6, Tab. 1-t.f. r.t.
- Tr. 3, Pat. 1-t.f. to r.t. below; Tr. 6, Tab. 1-t.f.
- Tr. 4, Pat. 1-t.f. to r.t. below; Tr. 6, Tab. 1-t.f.
- Tr. 5, 7, Tab. 1-t.f. r.t.
- Tr. 8, Tab. 1-t.f.

**Double-Width Material and Borders:**
- Tr. Pat. 1, Tab. 5, above; Pat. 3, Tab. 6, below;
- P. 3, T. 8, above; 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.

This same border will appear on upper and lower cloth surfaces of your tubular material. Repeat blocks as desired.
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 borders 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 \( \frac{1}{2} \) yard 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

![Diagram of nine pine trees pattern]

**WARP PLAN:**
- Warp: Natural 2/2 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, \( \$ .19 \).

**THREADING PLAN:**
- Border (Lt.) A-B- C-D- - - - 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 (Ha.1, 3, 5, 6, 7, 8) in Tie-up above.
- Tr. 1, 6 times (Ha.3, 5, 6, 7, 8, 9).
- Tr. 5, 10 times (Ha.1, 3, 5, 6, 7).
- Tr. 4, 2 times (Ha.1, 3).
- Tr. 5, 6 times (Ha.3, 5, 6, 7).
- Tr. 4, 6 times (Ha.3, 5, 6, 7).
- Tr. 5, 6 times (Ha.3, 5, 6, 7).
- Tr. 6, 6 times (Ha.3, 5, 6, 7).

**LITTLE GIRL FIGURE:** Begin at right side after weaving Tabby b.
- Tr. 10, 3 times (Ha.1, 3, 5, 6, 7) Feet.
- Tr. 11, 6 times (Ha.1, 3, 5, 6, 7) Legs.
- Tr. 3, 2 times (Ha.1, 3, 5, 6, 7) Skirt.
- Tr. 2, 2 times (Ha.1, 3, 5, 6, 7) Skirt.
- Tr. 12, 3 times (Ha.1, 3, 5, 6, 7) Skirt & Hands.
- Tr. 13, 3 times (Ha.1, 3, 5, 6) Waist, Arms.
- Tr. 14, 3 times (Ha.1, 3, 5, 6) " " shoulders.
- Tr. 3, 4 times (Ha.1, 3, 5, 6) Shoulders.
- Tr. 5, 6 times (Ha.1, 3, 5, 6, 7) Neck.
- Tr. 4, 5 times (Ha.1, 3, 5, 6) Hat.
- Tr. 5, 2 times (Ha.1, 3, 5, 6, 7) Head.

**WEAVING PLAN:**
- Place Mat: Follow each Pat. row with Tabby (art. to Lt.; Tabby (lt. to rt.
- Use Tabby (art. to Lt.; Tabby (lt. to rt.
- Weave 2½ 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. 3, 2x.
- \( \frac{1}{2} \) in. Tabby.
- Green Band, Tabby with green Pattern Thread: Tabby (a), (b) (a), (b), 4 rows in all.
  (Or if using separate harnesses: Ha.1 then Ha.2, 3, 4, 5, 6, 7, 8; Repeat again.)
- 9 rows Tabby.

**SQUARE CENTERPIECE:**
- 2½ Tabby. End with Tabby (b) (Continue:)
- Tr. 6, 2 rows green.
- 7 rows Tabby.
- Tr. 13, 2 rows green.
- 11 rows Tabby.
- Tr. (b) 1 row gr.
- Tr. (a) 1 row gr.
- Tabby (a) (b) Nat. Little Girl Figure.
- Tabby (b) (a) Nat. Little Girl Figure.
- Tr. (a) 1 row gr.
- Tr. (b) 1 row gr.

**Note:** In reversing design of mat or centerpiece, weave second half by reversing the order of threading, in order to have tops of trees & heads of girls opposite.
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 lacy stars. The 4-Harness weaves into a dainty rosette.

8 HARNES SNOWFLAKE DRAFT:

Both the 4- and 8-harness drafts are in onethread weaves. They therefore 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 16/3 Cotton or
40/2 Linen 20/2 Linen
WEFT 20/1 Linen or 12/1 Linen or
Perle 10 Cotton 20/2 Linen or
or 40/2 Linen. Perle 3 Cotton
THREADS per inch: 30 THREADS per inch: 20
WIDTH: For Runner: 18¾' WIDTH: 18/in. or as
or as desired. desired.
TOTAL THREADS: 489 TOTAL THREADS: 359

WEAVING PLAN FOR 8-HARNESS 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 |
| 4, 5, 6 Reverse | 8 Reverse to start.

PLAN No. 2.
Treadles: Plan No. 2, Cont.
| 3, 4, 5, 8 | 1 |
| 2, 3, 4, 7 | 2 |
| 1, 2, 3, 6 | 3 |
| 1, 2, 5, 8 | 4 |
| 1, 2, 3, 6 | 3 |
| 2, 3, 4, 7 | 2 |
| 3, 4, 5, 8 | 1 |

4-HARNESS DRAFT:
Thread the loom as follows: Hs. 1, 2, 1, 2, 1.
3, 1, 3, 1, 2, 1, 2, 1, 3, 1, 3, 1, 8, 1, 3, 1, 3, 1, 4, 1, 4, 1, 4, 1, 3, 1, 3, 1, 4, 1, 4, 1, 4, and repeat all.
(This pattern will be given more fully in Jan)

THREADING PLAN FOR 8-HARNESS 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-HARNESS DRAFT, Repeat as desired, add first 21 threads at end, as far as **.

WEAVING PLAN FOR 4-HARNESS DRAFT:
Harnesses Treadles Hs. Cont. Trs.
| 1, 2 | 1 |
| 1, 3 | 2 |
| 1, 2 | 1 |
| 1, 3 | 2 |
| 1, 2 | 1 |

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

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.

TIE-UPS

PLAN No. 1.
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**

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>b</td>
<td>c</td>
<td>d</td>
<td>e</td>
<td>f</td>
</tr>
</tbody>
</table>

Treadles:

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

**SUMMER AND WINTER DRAFT:**

Center

Thread to center then reverse.

**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 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

**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.

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

Tabby:
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 daily issue, June 30. Cellophane or rayon 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, round, is most pleasing.

The accenting threads may be planned as part of the main warp; or one can plan the entire warp of 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 double 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.

**Damask 8-Harness Draft**

**Motif 2 (36 thds)**

**Motif 1 (26 thds)**

**Tie-up B-H.**

**S & W Tie-up, Summer and Winter, 4-H Draft**

![Diagram of weaving draft]

**Weaving Plan:** (See Tie-up)

(a) Block: Hs. 1, 2, 3, 4

(b) Block: Hs. 1, 2, 3, 4

**Warp Plan:**

Warp: 20/2; 24/3; or 24/2 Cotton.

Weft: Linen 20/1 or 40/2; Siderer, 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.

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

On Troubadour: Framed, repeat.

Colored accent like warp, but use this accent only on first row, or last row of block, i.e., between blocks.
A practical 8-Harness pattern from which one can devise borders of pine trees as well as all-over upholstery patterns in triangles or diamonds, proves useful in both the making of household fabrics and occasional gift. For a dressy texture use a warp of Perle 10 or fine silk set at 20 per inch; and pattern warp of Perle 3, bound with a 20/2 tabby thread, which may be dull finish, since it sinks down into the texture and does not show. This pattern may also be used for Christmas card motifs, weaving a strip of the pine trees and later cutting them apart to form separate green trees, mounted on cards.

**TARE PLAN:**
- Warp: Perle 10 Cotton or same weight in silk; also 40/2 linen.
- Weft: Pattern: Perle 3 or linen floss.
- Tabby: 20/2 Cotton.
- Thds. per in: 20
- Width: 19"
- Total Thds: 330

**THREADING PLAN:**
- Repeat complete pattern, A-B, 56 threads, 6 times. Add pattern from A to C only, 44 threads. Total, 330.

**TEAVING PLAN:**
The tie-up gives six treadlings in addition to the tie-up on H.1, (X) and that on H.2, (Y). By combining the X and Y treadles with the various regular treadlings, i.e., Tr. 1 to 6, one can weave the Summer & Winter texture.

For instance, for the threading combination on No.6, one weaves as follows:
- Tr.X and Tr.6 together. Follow with Tabby a.
- Tr.Y and Tr.6; Follow with Tabby b.
- Tr.X and Tr.6; Follow with Tabby a.
- Tr.Y and Tr.6; Follow with Tabby b.

**No.5:** For the threading of No.5, weave:
- Tr.X; Tr.5; Tabby a
  - "X: 5; a from left
  - "X: 5; b to right"

For any other threading we do the same, weaving 3 rows for any one pattern block. Simply replace the number 5, with that particular treadle which you wish to weave. Abbreviate as follows:

No.4- X4, a; Y4, b. (Read No.3- X3, a; Y3, b; Y3, a; X3, b. left to No.2- X2, a; Y2, b; Y2, a; X2, b. right)
No.1- X1, a; Y1, b; Y1, a; X1, b.

**WEAVING THE PINE TREE:**
- Weave block of 3 rows on Tr.5, as given at left below. Repeat this as far as desired for the stem of the tree. (No.5)
- Tree Proper: Treadle 8 rows each with:
  - Tr.1 (3 rows) -No.1,left below.
    - 2; ( ) No.2, " "
    - 3; ( ) No.3, " "
    - 4; ( ) No.4, " "
    - 5; ( ) No.5, " "
- Weave sections of Tabby, i.e., Tr.a followed by Tr.b at both beginning and at end of the pine tree.

**WEAVING AN ALL-OVER DIAMOND PATTERN:**
- Makes a beautiful purse or pillow top:
  - For dressy evening bag, use white Perle pattern and gold or silver tabby.
  - Weave 3 rows each in succession with:
    - Tr.1; Tr.2; Tr.3; Tr.4; Tr.5; Tr.6; then Tr.5; Tr.4; Tr.3; Tr.2; Repeat all.

After you have tried out these two developments, improvise other designs.
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), 5, (1), 4, (2), 6, etc. and since weavers know this, a good bit of time is saved by writing the draft without any Hs.1 or 2.

WARP PLAN: Fine Texture (1/2 Cloth)
Warp: 20/2 Cotton or 40/2 Linen
Weft: Pat: More 5 or Raytone.
Tab: Like warp, "Width: 22" Thds. per in: 23. Total Thds. 652

PLAN FOR COMPLETE CLOTH, 42 1/4" wide.
Medium-weight Card Table Cover.
Warp: 16/3 Cot. or 40/3 Linen.
Weft: Pat: Rayrone or Boucle'.
Thds. per in: 24. Total Thds. 1080

THREADING PLAN, 1/2 Cloth, Fine Warp
Border, A-B, repeat 3 times 26
B-C, once 36
Center, C-D, repeat 5 times 520
Total 1/2 Cloth 1022

THREADING PLAN, COMPLETE CLOTH
Border, A-B, Rep. 2 times 36
B-C, once 36
Center, C-D, Rep. 7x(104) 783
/ Add - C only, 22
Border, C-B, (B-C backward) 36
B-C, Rep. 2 times 104
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, c, b, a, b, c, 4 times; d, c, 4xTb, 2x, a, b, 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 un asymmetrical 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 home-ups are possible.

WARP PLAN, Medium Texture.
Warp: 20/4 or 16/3 Ths. per inch: 20 to 24 Width of Warp in Reed: 18" Total No. of Tds. 356 THREAD draft to 1 ft. Add Tabby, 1, 2, 1, 2 at 1 ft.

WRAPPING PLAN FOR DOLLY 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.

WRAPPING PLAN FOR DOLLY 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.

WRAPPING PLAN FOR DOLLY NO. III. See Tie-up III.
Sec. a. Tab. B; then Tab. A, Sec. d. Tr. 3; then Tab. A, Tab. B; " Tab. A, Tab. 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. Tab. 1; then Tab. A, Tr. 4; " Tab. A, Tr. 1; " Tab. A,
Tab. B; " Tab. A, Tab. B; " Tab. A

Creative Crafts, Guernsey, Penn.
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:

```
A X X X X X X X X
B X X X X X X X X
C X X X X X X X X
D X X X X X X X X
```

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 a 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 presses 1, 3, 4 together. (Tied Tr. No. 1) weave with dk. thd. rt. to lt.
Row 2. Treadle H presses 2, 3, 4, (Tr. No. 4) weave with dk. thd. lt. 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. (Tied Tr. No. 2) weave with light thd. rt. to lt. below.
Row 4. Treadle H. (Tied Tr. No. 3) weave with light thd. lt. 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: Rows 1 and 2, Rows 3 and 4.

2. WEAVING DOUBLE-WIDTH MATERIAL:

With this double-width 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. (Tied Tr. No. 2) weave from rt. to lt. on lower surface.
Row 2. " H. 1, 3, 4 " together (Tr. No. 1) weave from lt. to rt. on upper surface.
Row 3. " H. 2, 3, 4 " (Tr. No. 4) weave back on upper surface, rt. to lt.
Row 4. " H. 3 (Tr. No. 3) weave on lower surface, lt. to rt.

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

B C D
Row 2
Row 1
Row 3
Row 4

Two rows of fabric will show on upper surface, two on lower surface, both connected at left selvage. The rows start at lower right, arrow C, 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 lt. below.
Row 2. " H. 1, 3, 4, together (Tied Tr. 1) Rt. to lt. above
Row 3. " H. 2, 3, 4 " (Tied Tr. 3) weave rt. to lt. below.
Row 4. " H. 3, 4, (Tied Tr. 4) weave lt. 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

TO WEAVE A BAG: For fringe or hem, make section a. Tr. H. 1, 3; 28" for tabby. Then weave tubular cloth, for sides, b. At top, c. make section for hem or overhanging fringe.

Creative Crafts, Guernsey, Pa.
GRILL PATTERN by Helen L. Allen

Leaflet 1901

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 overshot 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: Parigian Filler, or 12/2 cotton. in color desired.
Weft: Pattern Weft: Colored Cro. Cot.
Tabby Weft: Same as warp.

Threads per inch: 2¼
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, 143:264.

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

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

(repeat as far as desired.)

Creative Crafts, Guernsey, Pa.
"Syncopation" is a novel variation of pattern weaving, introduced to this country through the activities of the Canadian Handcrafts Guild. It originally came from Scandinavia, and has also been found in certain Peruvian weaves. 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 water-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 write 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 1x3 and 2x4. 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: 1, 2, 3, 4, 1, 2, 3, 4, 3, 2, 1, 4, 3, 2 is now enlarged to the double interpretation at B, reading x 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.

Creative Crafts School
Elnesney, Pa.
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 2 1/2 Egypt.
- Weft: Pattern "left: 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 Rs. 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 G. 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: Rs. 1, 2, 3, together, weave with pattern thd.
- Rs. 1, 3, 4, weave fine tabby.
- Rs. 1, 2, 4, weave pattern thd.
- Rs. 2, 3, 4, weave fine tabby.

**Design Work:** Effect at D-E.
- 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: Rs. 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 pat-
  - Step 3. Pull out rope. Treadle Rs. 1, 3, 4, weave fine tabby thread.
  - Step 5. Make second pattern shed. Rs. 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.

---

Design shown as fine tabby texture.

Designs for Imitation Finn- weave.
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 h-thread blocks, miniature patterns, etc.

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 Weave, 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-WFT 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:

   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.
The African Vogue is a weft-faced 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 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, 1, 2, 4, 3; Unit B, 2, 1, 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, 4; then 1, 2, 1, etc. Omit the threads in brackets.

B
A

WARP PLAN:

Warp: 5/4 or 12/3 or Ferle 5 or 10/3
Weft: Bernat's Fabric, D or Lily's Weave-wool.

Thds. per inch: 16
Width in Reel: 12".

THREADING PLAN:

<table>
<thead>
<tr>
<th>No. of Thds.</th>
<th>A to B</th>
</tr>
</thead>
<tbody>
<tr>
<td>68</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
</tr>
<tr>
<td>53</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
</tr>
<tr>
<td>68</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
<tr>
<td>227</td>
<td></td>
</tr>
</tbody>
</table>

Note: Last item, 3 to 1, means to thread 1st section, 4 to 3 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 weave: marked A, A', B, 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 repeat A if coming from Block 2 to Block 1.
Upholstery Principally for Heavy Drape, Upholstery, Pillows, Table Mats.
by Helen L. Allen

The texture of "Upholstery Principally" is characteristically firm, with various shaped overshot areas over planned spaces, and closely woven fabric between. Interest is added by using alternating colors for pattern wefts, with tabby like the warp. A setting of heavy linen 18/2, natural or colored, at 15 per inch, will produce a stunning fabric, with modern design tendencies. Finer material results from a warp of 30/2 grey linen at 24 per inch.

The plan of this technique is based on a 2-row pattern of blocks. The A-block, or 1st overshot section, is written 1, 2, 1, 2, etc., as wide as desired; the B-block, or 2nd overshot section, is written 1/4, 1/4, 1/4, 1/4, etc., as wide as desired. Intervening spaces between these two blocks, or between groups of them, are filled in with the 1-1 block. Every other thread must be on a 1/4 or a 1, and each unit, such as the 1, 2 unit, must finish on 1/4 or a 1. See how this rule is followed in drafts below. Draft 1 shows a group of the A and B blocks followed by a 1-1 section. Draft 2 shows single units of either the 1/2 or the 3, 4, with sections of 1-1 separating them.

One may weave with any succession of the following treadles: 1-2; 1-4, 1, 2, 3; 1-3, 4. The 1-1 sections are usually too long to consider weaving either the 1-1 or the 3-3, or the 1, 3, 4 or 1, 2, 4. However, in closely set warp, with fine linen, this might be possible.

Draft 2

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

Draft 1

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

WARP PLAN:

Warp: For Heavy Texture: 18/2 or 16/2 linen at 16 per inch. (Carpet Warp may be used for a cotton)
For Lighter Texture: 30/2 linen at 24 per inch. (12/3 cotton). 1, 2, 3, 4.

Weft: For Heavy Texture: Pattern Weft.
Linon Floss double, or firmly twisted wool yarn, slightly less less heavy than Germantown.
For Lighter Texture: Saxony yarn.
(Cotton yarn of same girt.)
Tabby Weft: Same as Warp.

READING PLAN:

One repeat only of each draft is shown above. Repeat each as desired.

EAVING PLAN:

Tabby: 1&3, 2&4.

Pattern:
1st Block:
1&2—pattern thread
1&3—tabby thread
1&2—pattern
2&1—tabby
Repeat to form square.

Creative Crafts

The four sections of weaving shown above may be grouped in any desired way and in any succession. The 1-2 and 3-4 shots may follow each other in contrasting colors with no tabby. Likewise, 1, 2, 3 and 2, 3, 4 may be used as opposites. When tabby follows each shot, still different effects result.

WEAVING PLAN, Continued:

Pattern:
2d Block:
3&4—pattern thread
1&3—tabby thread
3&4—pattern
2&1—tabby
Repeat to form square, or any desired shape.
Also weave together, treadles 1, 2, 3; and 2, 3, 4. Use 1, 2, 4 and 1, 3, 4 if 4-1 sections are not too prolonged.
A NUMBER OF POSSIBILITIES
by Helen L. Allen

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.

THREE PLAN
Warp: 20/2 ply cotton, r 24/3
Egyptian warp.

Weft: Pattern weft: Crochet
Cotton or Fustons.
Tabby weft: Same as warp.

Thda. per in: 30 or 32
Dent Rec: 15 per 16 with 2 thds.
per dent.
Total No. of Thdas: 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, "
3-4, " 1-2, "
3-4, " 1-2, "
2-3, " 1-2, "
2-3, " 1-2, "
2-3, " 1-2, "
Reverse, starting 4-1.

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
1-1, 4 times, Reverse.
Starting 1-2, 4x.

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, 4x, " a
Weave thus, alternating any 2
blocks.

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

Creative Crafts
Two weaves which have recently entered this country are the Upphant and the
Hand-Draw-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 accord-
ing to this plan. The design shown above 4 is developed below the draft into a Dia-
mond design the characteristic of this technique being that of small diamonds in vari-
ous 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 Upphant 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 HARNESSES

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

Harneses
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.

The lst of
this pair of warp threads is
threaded through a heddle on
harness 4, then carried to the
lst tabby harness, X, and thread-
ed 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.
dark, 1st pr. at arrows in sketch above.

In the draft at 2, circle, note that the
1d.pr.of warp thds., passes through both H.4
and H.3. Thread accordingly. The lst 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 tab-
by 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
the desired order to make diamonds or columns.

Copyright, Creative Crafts, Guernsey, Penna. 1943
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 thread, Perle 10, in 2nd color.
- Thds. per inch: 2 per dent in 15-dent reed, using one heavy and one light thread thru each dent, (4) & 3 together; (2) & 1 together, etc.

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

- No. 2, 3, 4

**WARP PLAN:** Warp: Alternate Threads of Perle 3 and Perle 10. TIE UP, JACK TYPE LOOM.

- 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.

**WEAVING PLAN:**

**STEP 1:** Treadle No. 1 (i.e. Hannes 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 ready, with Treadle No. 1 down, for Step 1. Repeat all.

Creative Crafts
Guernsey, Penna.
The checkerboard overshot consists simply of two blocks of the same size on
opposites, 1, 2, 3, 4, and 3, 4, 1, 2. The very simplicity of the pattern permits end-
less 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.

Block 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.

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 re-
verse instead of going to edge, catch
through 2 ths. 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
warp of next
block.

Upholstery Fabric D.

Creative Crafts, Quemoy, Penn.
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 A1 and draft B. If the threading is reversed, closed figures result, as at A2, or zigzag 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: 2/1/3 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: 2x3; 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's) For heavier 16/3 warp, use a homespun wool for weft, or a heavy durable cotton, Perle, size 3 or crochet cotton used doubled. Heavy drapery cottons are also excellent; or even tufting cotton, very heavy.

Creative Crafts, Germantown, Pa.
The Three-Harness Weave is most effective when woven with soft heavy yarns on a warp of 8/4 cotton, regular carpet warp, set at 18 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, whichever is his palette, a bountiful supply of yarn 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 A, 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.

Creative Crafts, Guernsey, Pa.
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 lavendar 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 16-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 prs.or 21 heavy--those 21 **single**
Plain Area, C to D---10 **""**-10 **""**
Small Diamonds Repeated Through Center, D-E, 20 ***(Repeat pat.6x)*--20 **""**
After repeating 6 times, Add last repeat, E to F, 10 prs.---10 **""**
Plain Area, F to G---9 **""**-9 **""**
Side Border, Large Diamond Design, G to H-21 **""**-21 **""**
Selvage or Plain Area at edge, H to I, 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.
AN ORIGINAL HONEYCOMB PATTERN IN SMALL SQUARES

by Helen L. Allen

This loom-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 20/3; 20/3; or Pearl 20, (Lily's).

HONEYCOMB WEAVING PLAN:

1. Treadle 3 alone, fine (f)
   2. " 4 to 6
   3. Add 2 rows tabby, heavy thread (h).
   4. Tr. 1, alone, f
       5. 2 nd. f
       6. 3. " 3 "
       7. Rep. 4 to 6x
       8. Rep. f, x
       9. 2 rows tab. h.
   10. Like 1.
    7. Like 5.
   11. Tr. 2 alone, f
       8. 3. " 3 "
       9. Rep. 4 to 6x
       10. Rep. 7x
       11. 2 rows tab. h.
   12. Like 4.

OVERSHOT WEAVING PLAN: Weave X as a Rose. Weave the rest as drawn in.
Creative Crafts
Guernsey, Pa.

Blue-Print Pattern No. 4 by Helen L. Allen

PLEASING DESIGN FOR SQUARE HOT-MAT OR VASE-MAT

This well balanced pattern may be used as a square with four corners, or repeated
as an all-over pattern for pillows, bags, mantel runners, table covers, and other useful
items. The plan shown here gives one full pattern repeat, and the first motif to
finish left side like right side. You may weave as "drawn in" in star-form; or with
the corner motifs woven rose-form, which is the form given here.

PLAN FOR SQUARE:
Warp: 20/2 or 24/3
Weft: Pat: Perle 5
or Crochet Cot.
Tobby: Like Warp.
Thds. per inch: 30
Width: 8 inches.
Total Thds: 240

THREADING PLAN:
Selvage: -- -13
Border X-Y(18)2x 36
Pattern, A- - - 92
Pattern, A*-only 51
For Backward, 2x 36
(Read from Y-X)
Selvage backward 12
Total- 240

WIDE MATERIAL:
Border Selv.
& border
repeat A-B
as desired
finish with
A*, then Y-X
and selvage.

WEAVING PLAN:
Border:
1-1 3x
3-4 3x
2-3 9x
1-2 3x

1st Motif:
1-1 3x
3-4 3x
2-3 9x
1-2 9x
4-1 2x
1-2 9x
2-3 9x
3-4 3x
4-1 3x

2nd Motif:
1-2 3x
2-3 3x
1-2 3x
4-1 3x
3-4 3x
2-3 3x
1-2 3x
2-3 3x
1-2-3 3x

Alternate
1st & 2nd.
Finish at **
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 WARP 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. I 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
Pattern Weft: Perle 5
Tabby Weft: Like warp
Thds. per in: 30
Width in Reel: 8".
Total Threads: 240.

**THREADING PLAN:** DRAFT NO. I.
Start at Arrow 1. Thread to B. — — — 52
Thread A-B, 3x(54) 152
Thread A to arrow 2. 26
Total — 240

**WEAVING PLAN:** DRAFT NO. I.
Roller-Type: Structo

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Repeat all.

**WEAVING PLAN:** DRAFT NO. II.

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</tbody>
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Creative Crafts Weaving School, Guernsey, Penna.
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, \( \frac{1}{2} \), is woven as drawn in, Motif B, Block 1-2, then 1-3, 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: \( \frac{24}{3} \) or 20/2
- Weft: Tabby, 20/2 or 24/3
- Thds. per in: 30 or 32

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

**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:**

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<th>X-2.5x</th>
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<tr>
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<td>2-3, 3x</td>
<td>2-3, 3x</td>
<td></td>
</tr>
</tbody>
</table>

Creative Crafts, Guernsey, Pa.
A WELL BALANCED SQUARE DESIGN, for CHAIR-BACK SET or RUNNER, by Helen Louise Allen.

This National Conference Blue-print design may be interpreted as 4-harness Overshot, 6-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, 3, 2, 1.
Then alternate Motifs A & B as far as desired.
Finish with Motif A.
Add left selvage, 1, 2, 3, 4.

WARPING PLAN for CHAIR SET in Honeycomb Technique.
Also makes stunning purse.
WARP: 10/2 or Lily's Pearl 10.
Thds. per inch: 24.
Width: 12". Total Thds., 255

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

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.
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 rows.
Pat: 4, 3, 4, 3, 4, 3.
Pat: 1, 4, 1, 4.
Pat: 4, 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 rows.

OVERSHOT: Weave as Drawn-In. (Leaflet 621).
The pattern shown above is the same design as that given for 4-harness Overshot & Honeycomb 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 to 104 thds. covering a space 3½ wide if set at 30 per cent.

**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.

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-notifs at start are reduced to 2.*

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**SOMMER-AND-WINTER (6-H)**

**BOTHON (6-H)**

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. 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.

**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.

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Creative Crafts, Guernsey, Pa.
A PATTERN OF SIMPLE EFFECTIVENESS, ADAPTABLE TO 5 TEXTURES (from Blue Print Chart, 1943 Conf.)

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 C's. Overshot and 2-row Barbrook 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.

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 a.b.

THREADING for a RUNNER, 11/" 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: 11/4" (Weaves down to 13")
Total No. of Threads: 334

WEAVING PLAN: Alternate the following units, 1-unit and 3-unit after border:
BORDER: Pat.1-2; Tab.1-3
  " 1-2; " 2-4
  " 3-4; " 1-3
  " 3-4; " 2-4 Repeat all.

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

WEAVING AS HONEYCOMB: Thread as for the Overshot Pattern given. Weave as described, "the honeycomb way" in Creative Crafts Leaflet No. 917.
THREE-ROW OVERSHT PATTERN FOR PURSES, BELTS AND CHAIR-BACK SETS.

Makes a 6-Harness Summer and Winter Pattern

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 30 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 therefore 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.

<table>
<thead>
<tr>
<th>A to B, 30 thds.</th>
</tr>
</thead>
</table>

4-HARNESS OVERSHT PATTERN:
(For 6-Harness see L.1957-0)

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
Salvage, once only---
Pattern, A to B, once only - - 80
Add B to C-----------------
Left Salvage, once only---
Total 93

VARIATIONS IN WEAVING:
1. For a Belt, choose 3 colors, one to use when weaving Block 162; the second to use when weaving Block 263; and a third to use when weaving Block 264.
2. Try using two contrasting colors for the weft throughout: Block 162, for instance:
Treadle 162, Blue; 162, White; Repeat.
   " 263, " 263, " "
   " 364, " 364, " "
3. New Treadle Combinations:
   While the authentic weaving of this pattern does not call for the use of Harnesses 423 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

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 Read: 12"
Total No. of Thds.: 357

THREADING PLAN FOR PURSE, WARP PLAN NO. 2.
Salvage, 4 threads, 4 times--- 16
Pattern, 80 threads, Repeat 4 times, 320
Add B to C-----------------
Left Salvage, 4 threads, 4 times--- 16
Total 357

WEAVING PLAN FOR ALL WARP PLANS:
Hs. 162, 5x; 263, 3x; 364, 9x.
*Hs. 162, 3x; 364, 3x. Repeat from * 4 times.
Add 162, 3x; 364, 9x; 263, 9x. Repeat all.

THREAING VARIATIONS:
1. In planning belts or runners, choose three different colors for the warp.
   Use Color No.1 for threading Combination 162, Color No.2 for threading Combination No.263, Color No.3 for threading Combination 364. 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.

Belt and Runner Effect
THREE-ROW SUMMER AND WINTER PATTERN FOR A 6-HARNESS LOOM.

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 Draft:**

**Long Draft:**

\[ I(20), H(36), G(36), F(8 \text{ thds}), E(48 \text{ threads}), D(36), C(36), B(20) \]

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

**Warp Plan:** (Suitable for Structo 5" Loom)
- Warp: 20/2 or 24/3 Cotton.
- Weft: Pattern Weft: Perle 5, 10/3.
- Tabby: Same as warp.
- 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, 2x 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:

<table>
<thead>
<tr>
<th>BLOCK a. (1&amp;3) Pattern, Tabby</th>
<th>BLOCK b. (1&amp;4) Pat, Tab</th>
<th>BLOCK c. (1&amp;5) Pat, Tab</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pattern Tabby:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1&amp;3 then 1&amp;2</td>
<td>1&amp;4 then 1&amp;2</td>
<td>1&amp;5 then 1&amp;2</td>
</tr>
<tr>
<td>Tabby: 253 -- 334</td>
<td>284 -- 324</td>
<td>285 -- 324</td>
</tr>
<tr>
<td>1&amp;2,</td>
<td>253 -- 1&amp;2</td>
<td>284 -- 1&amp;2</td>
</tr>
<tr>
<td>334</td>
<td>1&amp;4 -- 334</td>
<td>1&amp;5 -- 324</td>
</tr>
</tbody>
</table>

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

Boutonneré 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 Boutonneræ, using coarse white cotton. Some very lovely examples are found in the Smithsonian Institute, Washington, D.C.

METHOD OF MAKING THE LOOPS IN BOUTONNERÉ

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.

THE STEPS TO FOLLOW:

For equipment you will need knitting needles or steel rods from 1/32 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, and the loops occur at every check, as in the skirt of habitation 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, 24, 2.

STEP III. For first row of loops, such as shown at C, change shed to Hs. 1, 24, 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, 14, 1, 24, 24. You are now ready for the shed on Hs. 1, 23, 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.

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.

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.

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

DOUBLE CLOTH:

Treadle H. 1 alone
Hs. 1, 2, 3 together
H. 2 alone
Hs. 1, 2, 3 together
1st Block.

D 19

B 17

A

No. 1. WAFFLE; 1st draft.

No. 1. WAFFLE, 2nd draft.

DOUBLE FACE MATERIAL:

Treadle H. 1 alone
Hs. 1, 2, 3
H. 2 alone
Hs. 1, 2, 3
1st block.

No. 2. Monk's Cloth Canvas Weave

No. 3. Spotted Texture Weave for Doilies.

2. MONK'S CLOTH CANVAS WEAVE.

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

THREADING:
Thread as given, using salvage at sides. Repeat the 0-thread motif, b-c, as desired. Alternate this with the plain weave, c-d as wide as desired.

No. 4. Continued.

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)(x)(x).

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 sllying is regular; but for interesting variation, try skipping dents where arrows occur.

Find three methods of weaving at right.

Creative Crafts, Guernsey, Penna.
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:
Warped: 3/2 Cotton, or Perle 3 set at 15.
Weft: Same or same weight Linen.
Thds. per inch: 15
Width: 15"
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, 2
or: 1-2-1-3; 2-3-2-4; 3-4; 1-3; 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

<table>
<thead>
<tr>
<th>Center (32)</th>
<th>(3)</th>
<th>(4)</th>
<th>(4)</th>
<th>(4)</th>
<th>(4)</th>
<th>(4)</th>
<th>(32)</th>
<th>(24)</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>8</td>
<td>7</td>
<td>6</td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

SECTIONS: - - - - - - - -

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

THREAD: Section 1, 6x- - - - - 24 threads
2, 3... - - - - 32 "
3, once, - - - 4 "
4, " - - - 4 "
5, " - - - 4 "
6, " - - - 4 "
7, " - - - 4 "
8, 6x- - - - 32 "
9, 6x, center- 24 "Revers:

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 1111's in a slightly darker color than main scarf.

WEAVING PLAN: Weave all the usual Rosepath ways. At the nodes, either 111 alone and 1111 alone, or 1-2, and 3-4, weave 3 rows, by using same threading three times across. To avoid pulling out, pass around last salvage.

National Conference of American Handweavers,
Creative Crafts, Germantown, Pa.