
A NEW WEAVING POEM. Our Detroit poetess, Ann Campbell, who writes a poem a day for the Women's Page of the Detroit News, visited us recently and watched with fascination the rhythmic thud of the looms. Later we received from her two lovely poems on weaving, one given herewith.

The Weaver by Ann Campbell
Courtesy of the Detroit News.

She sits before the loom and weaves
A pattern of simplicity,
And then because her soul believes
In beauty, she inserts instead
Of linen, a bright silver thread.
The quickened loom sings happily.

So in the sunset of my days
Before an ancient loom, I dart
My shuttle in and out... The rays
Of my last sunlight fall upon
My hands, but it is threaded dawn
I weave with forward-looking heart!

WEAVING INCREASES IN POPULARITY. From a recent article on weaving in the New York Sun, we quote: "With women all over the United States- and some men- now becoming interested in hand-weaving, American homes bid fair to hear again, as in the days of Martha Washington, the whir of the Spinning Wheel and the click of the Loom. They may even be filled again with the smell of indigo or of butternuts being boiled in preparation for the dyeing of yarns and threads to be used in the making of handwoven fabrics. When most of the looms and spinning wheels were carried 'up attic', there disappeared the contentment that grew out of the rhythmic co-ordination of hand and brain in weaving and the satisfaction in individual achievement. Some persons today find a livelihood in this ancient craft. Others, like Eva Le Gallienne, weave for the sheer joy of rhythmic motion and the satisfaction of creating beauty! Polks from every walk of life weave."

OPPORTUNITY FOR RUG WEAVING. Information regarding most encouraging opportunities for the sale of handwoven rugs in the U.S. is contained in the Maysville Guild bulletin: "For many years the greatest obstacle to the profitable sale of American handloomed floor coverings, has been the low prices asked by dealers for Japanese imitations. Although it was generally known that Japanese labor works for wages that would mean starvation for American weavers, the lure of low prices has always been strong enough to assure a ready sale of Japanese rugs. Weavers will therefor be glad to learn from the latest figures published by the United States Department of Commerce, that the total importations of countable cotton fabrics of all descriptions from Japan during the first eight months of this year are less than one-fifth of those of the same months for 1937.

Importations of cotton floor coverings of Japanese make, chiefly rag rugs, were 6,883,349 square yards less during this period than in the same period a year ago. Present indications are that importations from Japan during the remainder of the year will be equally far short of what they were early in 1938. This would indicate that American weavers will have to produce at least 13,000,000 square yards of floor coverings more than they made last year in order to meet the normal requirements of the home market.

But that is only the beginning of the story. With Japanese competition "gone with the wind", American weavers will no longer be expected to sell their rugs at starvation prices."

1939 CONFERENCE OF AMERICAN HANDWEAVERS. The announcements of the second National Conference of American Handweavers are about ready. This year the dates are June 11 to 18 for the Beginners' Foundation Course; June 18 to July 2 for the regular two-weeks course. Mrs. Atwater will supervise the courses, and writes that she has some very new weaving "stunts" all saved up for our weavers. Save your dates and dollars, for the conference will be one of inspiration from every angle: good times, hard work, fine friends from everywhere, beautiful place to call your home for a period.
There may be things "sweeter than honey and the honeycomb", (Psalms 19:10), but there certainly are few techniques prettier than "honeycomb" for weaving stunning stand covers, purses, or in wider widths, panels for potteries or bedspreads. The woven surface is partly a warp-face fabric, with heavy weft threads appearing in ridges under the warp, outlining the pattern parts which occur in small units, sunk in between the tabby. This effect of "relief" weaving is caused by using a fine pattern thread and a heavy tabby thread, instead of the usual heavy pattern thread and fine tabby thread. The draft itself is similar to other overshot drafts but is woven differently. The resulting cloth is firm, pattern in conspicuous spots on right side, while the wrong cannot be used because of large skips of the pattern thread. The technique is unusual and interesting but limited to certain uses. In the next issue we will give a honeycomb pattern for a bedspread.

WARP PLAN FOR PURSE OR VASE-MAT
Dent reed: 30 or 15
Thds. per in: 30
Width: 7 1/4 inches
Total No. Thds: 218

THREADING PLAN: Threading through pattern, from A-B once, 218 thds. makes square shown at D. To make wider, thread only as far as C, then repeat A-C as far as desired, adding C-B at left selvage:
A-C--- 172 threads: Repeat as desired.
Finish with C-B--- 46 threads.

WEAVING THE HONEYCOMB WAY
If one were to weave this pattern like an overshot, one would follow the phrases marked, using two treadles at a time, with each pattern thread followed by a tabby. For instance for first group at A, 4,1,4,1, etc., we would treadle 4&l six times with tabby between. In the honeycomb method, we separate the combination and weave 4 alone, then 1 alone, then 4,1,4,1, or six separate shots without tabby. This makes a solid little block of tabby wherever the 4-1 blocks occur, but also leaves an unwoven portion on the wrong side under other blocks.

Since the pattern blocks make a section of tabby across the warp, the pattern third must be the same size as the warp. However the tabby thread is much heavier than the pattern thread, like Perle 3, or Perle 5 or crochet cotton used double.

After such a block as we have just described, (4,1,6x) weave two shots of tabby with the heavy thread, 1&3, 2&4. This tabby thread lifts the warp up in ridges, and the effect is that of a heavy outline around the pattern blocks. The tabby thread rises over the pattern blocks, and dips in between, where the pattern thread disappears under the warp. At these points other pattern blocks will be woven later.

We have now woven the first block of 4,1 and added tabby. The next small blocks, 1,2; 2,3; 3,4; are too small to weave, for the heavy tabby would cover them; so next we weave another 4,1 block of 6 shots followed by tabby. This block is repeated 6 times.

Our next important block is 4,3.

Weave this with separate treadling, 4,3,4,3,4,3; 4,3,4,3,4,3, 12 shots; then weave two tabby of heavy thread. Continue all through pattern, weaving each marked phrase in this way.
For those who enjoy an atmosphere of sunshine and cheer in the kitchen or dinette, we suggest a striped warp of several colors. To make a low-ceilinged room seem higher weave this in vertical stripes, using only one color for the weft. If you prefer a plaid effect, weave the weft pattern just like that of the warp, using the same spacing and the same colors when weaving as you used when threading the warp. If you desire a border at the base of your curtains, weave in the plaid pattern at the base of each panel, then proceed upward with only one color weft, which will prolong the design in vertical stripes only, as shown below in the sketch at right.

For materials you will need 1/4 ply white cotton (95¢ per lb.) and for the colors, Perugian Filler ($2.22 1/2 per 2-oz. tube.) In the diagram at base of page, note a band of repeated colors, XY. This band gives the weaver a chance to introduce into the warp any of the colors of the room, even a series of bright rainbow colors in a flashing accent. The amount of material needed for 10 yds. of finished material 30 inches wide is: 1 lb. of white or a good background color in 1/4 ply or similar grist; and 1/2 lb. each of two other colors. Possibly other colors for accent.

**PATTERN PLAN**
Choose 3 colors: a background color, 1; a light color, 2; a color complementary to this, 3.
For example, Color 1, white; Color 2, maize; Color 3, blue. The pattern consists of two motifs, the first, A-B, used only once at left selvage and once at right; and B-C, the center motif, which is repeated twice to form the main part of curtain. Reading from right to left in the diagram at base of page, each check representing three warp threads:

A-B------ 60 threads as follows: ---------60
- color 3----- 6 thds.
  " 1---12 "
  " 3--- 3 "
  " 1--- 3 "
  " 2--- 3 "
  " 1---30 "
  " 3--- 3 "

B-C------300 threads as follows:--------300
- color 2----- 3 thds)
  " 3---33 "
  " 1--- 3 "
  " 2--- 3 "
  " 3--- 3 "
  " 1---72 "

Section XY rainbow colors
- color 3----- 3 thds)
  " 1--- 3 "
  " 2--- 3 "
  " 1--- 3 "

(Keep on repeating 6x. Use any bright colors desired)

- color 1----72 thds)
  " 2--- 3 "
  " 1--- 3 "
  " 3--- 3 "
  " 2---27 "
  " 3--- 3 "

Repeat B-C again---------------------300
Finish with A-B:------------------60

Total for warp 30" wide 720

<table>
<thead>
<tr>
<th>72 white</th>
<th>Y</th>
<th>Rainbow Stripe</th>
<th>72 white</th>
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**WARP PLAN:**
Warp: 1/4 ply cotton or Perugian Filler.
Weft: the same.
Size sley: 12 or 24 dent.
Thds. per inch: 24
Width in sley: 30"
Total No. of Thds: 720.
Weave as a stripe or plaid.

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**Diagram:**

- Pattern Plan
- Stripe
- Plaid
- Read pattern chart right to left.