

LITTLE LOOMHOUSE

Country Fair

CONTEMPORARY AMERICAN
HANDWOVEN TEXTILES

SEVENTH SEASON

1945 - 1946

Little Loomhouse Country Fair

For the seventh year, we have assembled under the name of CONTEMPORARY AMERICAN HANDWOVEN TEXTILES, exhibitions from competition open to all U.S. handweavers.

To open the seventh season, a COUNTRY FAIR was selected to bring out good folk art material and to give everyone a chance to exhibit.

Whether you use this catalogue to visit the COUNTRY FAIR or whether you visit the COUNTRY FAIR through the pages of the catalogue, I hope you will have a gala visit.

The textiles are grouped according to Days at a Country Fair:

	Pages
GOVERNORS DAY	1-15
AMATEURS DAY	16-31
GIRL SCOUT DAY	32-41
HOSPITAL DAY	40-52
LADIES DAY	53-63
CRAFTSMANS DAY	64-79
INDEX	80

The Little Loomhouse COUNTRY FAIR was assembled in the early winter of 1945. The jury selected textiles which it considered outstanding in our contemporary American folk art growth. These, together with a few additional textiles which visitors to the Little Loomhouse preview found to be inspirational or which offered certain definite practical helps, are shown in the catalogue. A few prizewinners, especially those in white, are not included in the photographs.

Since 1939, the Louisville Group of weavers and since 1942, the Little Loomhouse Group have been assembling these exhibitions of contemporary American handwoven textiles. During those six years, we found that the professional weaver, having the technical knowledge, got much from the exhibition; but that the amateur weaver and especially the new weaver was decidedly handicapped by lack of drafts, cartoons, or other technical information.

So I and other weavers interested in this program of American folk art growth were increasingly aware of the need to include technical information. Yet it was with considerable trepidation that I approached weavers about including their drafts. I am ashamed of that trepidation today—for the 379 entrants overwhelmed us with draft information. Instead of the 48 page catalogue planned, it was deemed advisable to enlarge to this 80 page size.

If you find the photographs, drafts, and cartoons enhance your enjoyment of the exhibition, give appreciation to the many weavers exhibiting. The errors and inadequacies which will undoubtedly crop up from this catalogue having to go to press in three weeks time, may be blamed on me.

I wish you might share some of the fun, work, and excitement of preparing the COUNTRY FAIR as well as the pleasure of seeing it. At the Little Loomhouse a small group of members mailed entry announcements, recorded entries, made photographs, and prepared drafts for the press. In spite of the amount of work, everyone walked on air from the inspiration of the textiles they were working with.

Early in November the jury of Miss Florence Daniels of Chicago, Miss Jessie Lambert of Moore General Hospital, and Mr. Walter McBride of Fort Wayne Art Museum, made its selection for the awards and for the traveling exhibition. This was probably the first time the jury fought a forest fire before making technical decisions! However, as soon as the fire some 500 feet up the hill was under control, the jury settled down to its task of selecting the choice hundred from some 379 entries, though the wind brought occasional swirls of smoke around the cabins.

Next, the Little Loomhouse members started hanging and rehanging textiles in the loft of the Little Loomhouse to ascertain choice arrangements and to get the response of visitors. Weaving-in-action was included so visitors might see any technic being woven. We were interested in the number of visitors who made repeat visits.

The frantic part, of course, was getting this catalogue to press—for work had to be accurate and presented in good order. This was one of those periods that had no day nor night for the number of pages and the number of hours available wiped out any other accounting of time.

So many weavers have written to ask that the COUNTRY FAIR idea be retained and made into an annual exhibition, that plans are being made for another COUNTRY FAIR next year. If you find this exhibition of value to you, will you make plans to participate in the next COUNTRY FAIR by sending those textiles which you have most enjoyed weaving and which you think your fellow craftsmen throughout the United States will enjoy sharing.

Sincerely,

LOU TATE,
Director.

GOVERNOR'S DAY

GOVERNOR'S DAY is dedicated to the COMMONWEALTH OF PENNSYLVANIA. This state is selected for its very progressive program in contemporary folk arts. The words of Governor Edward Martin, however, best express the viewpoint of Pennsylvania.

COMMONWEALTH OF PENNSYLVANIA
GOVERNOR'S OFFICE
HARRISBURG

THE GOVERNOR

October 11, 1945

Pennsylvania has a long tradition of original and beautiful handcrafts from which many of its greatest industries had their birth. These crafts are living today and are being practiced by more and more of our people.

In a busy industrial age they satisfy a deeply felt need for an expression of the creative spirit, for the possession of objects of individuality and beauty, and for ever increasing opportunities for employment.

Handcrafts form an essential part of a balanced civilization.



EDWARD MARTIN
Governor of Pennsylvania

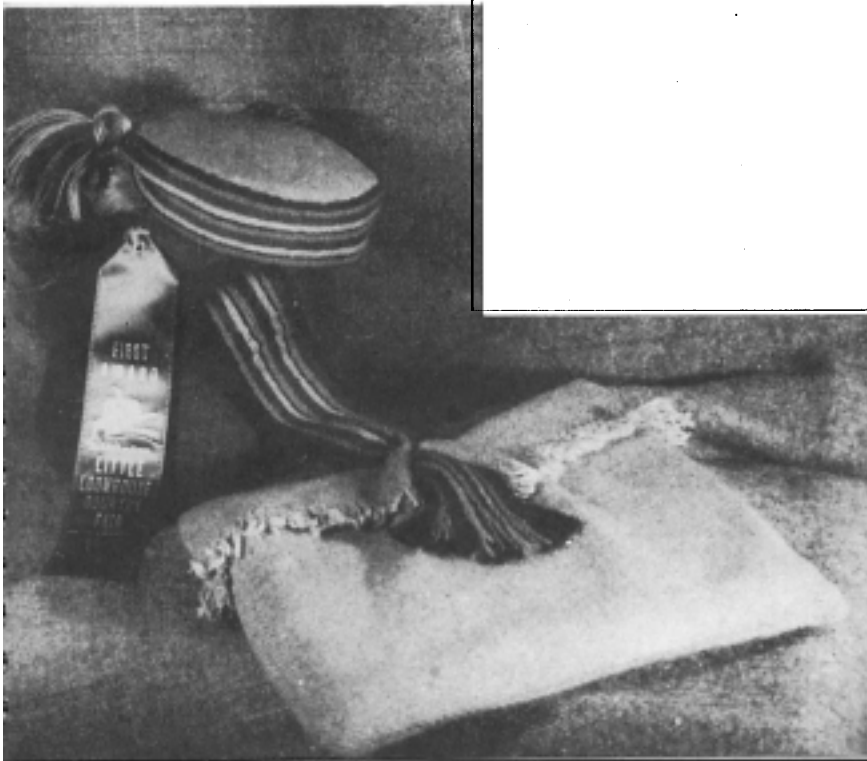
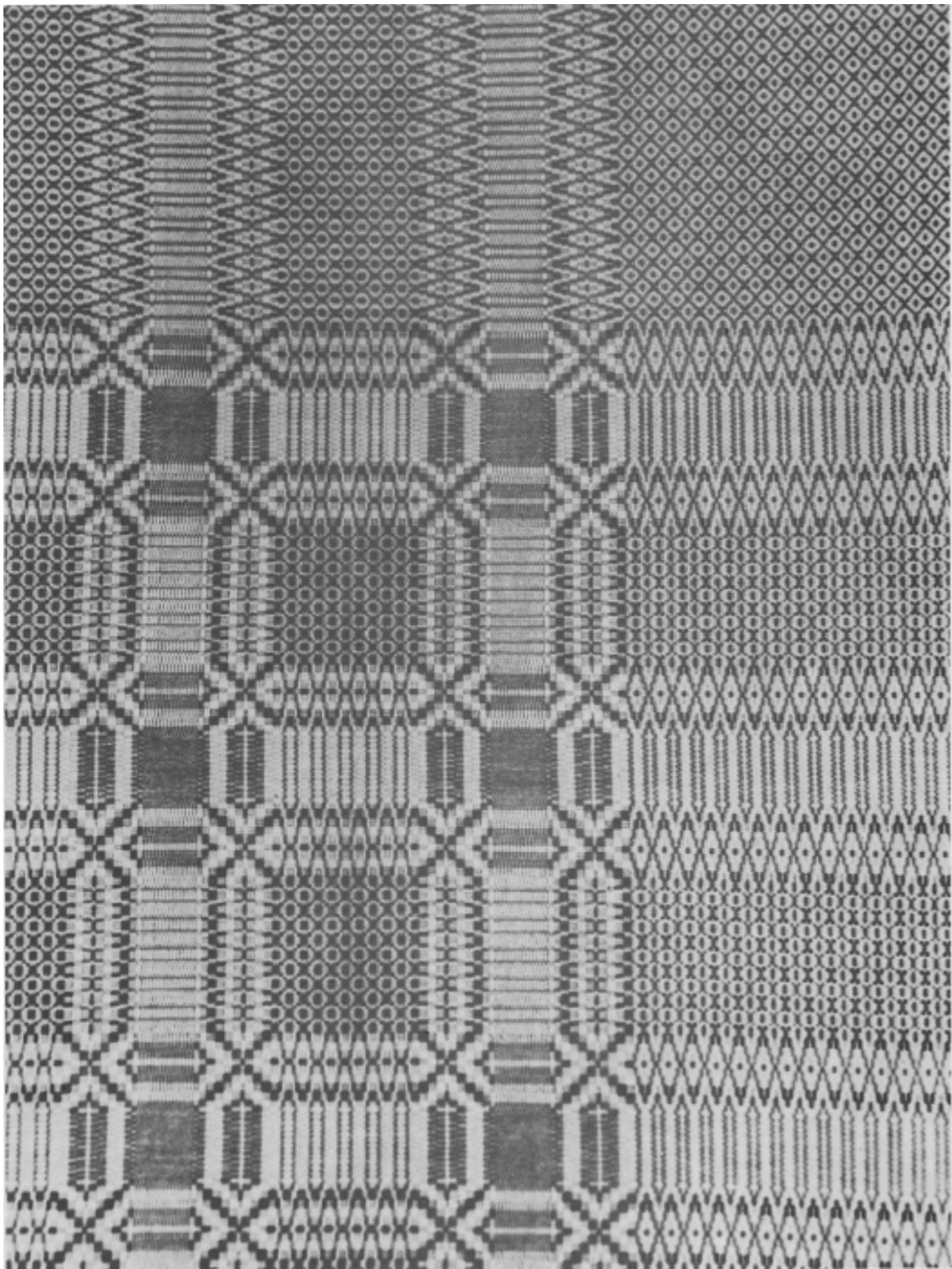




Photo by R. L. Kirkpatrick, L and N Magazine

At the Louisville preview of the COUNTRY FAIR, members of the Little Loomhouse Group demonstrated weaving techniques suitable to the designated days. For GOVERNORS DAY, a four harness CHARIOT WHEEL with delightful double square is being woven by Nina Firmery. Her suit is an eight-harness twill in a herringbone variant. The background coverlet is the first award winning GOVERNORS GARDEN by Dr. Mary P. Dole of Shelburne Falls, Mass.



1. *GOVERNORS GARDEN*
by Mary P. Dole

The GOVERNORS GARDEN pattern is a very old one. In fact, it is one of the logical steps that the weaver takes in going from twill weaves to overshot patterns. And whether from the viewpoint of civilization groping through centuries or from that of a teacher taking students through the same thought processes, we can retrace the steps till we reach this truly fine early American pattern development. The particular variant is sometimes called MASONS ARCH AND CROSS and lends itself to a subtle coloring.

Dr. Mary P. Dole's coverlets are more than a fine handling of our rich heritage in coverlet patterns. She uses the advantages of modern colors and mulls over her colors till the right tones come to her. Her autobiography—A DOCTOR IN HOMESPUN charmingly tells how she selected this aristocrat of colonial patterns, as well as how she has made weaving bring her Mount Holyoke Medical Fellowship to \$12,925.

WARP - 24/3 COTTON
30 THREADS PER INCH
WEFT - SOFT WOOL - ABOUT
3500-4000 YARDS
PER POUND - FOR
PATTERN. PLAIN
WEAVE OR TABBY -
SAME AS WARP

→ ROSE - WHEN 1/2 ARE DOWN
→ BLACK - WHEN 2/3 ARE DOWN

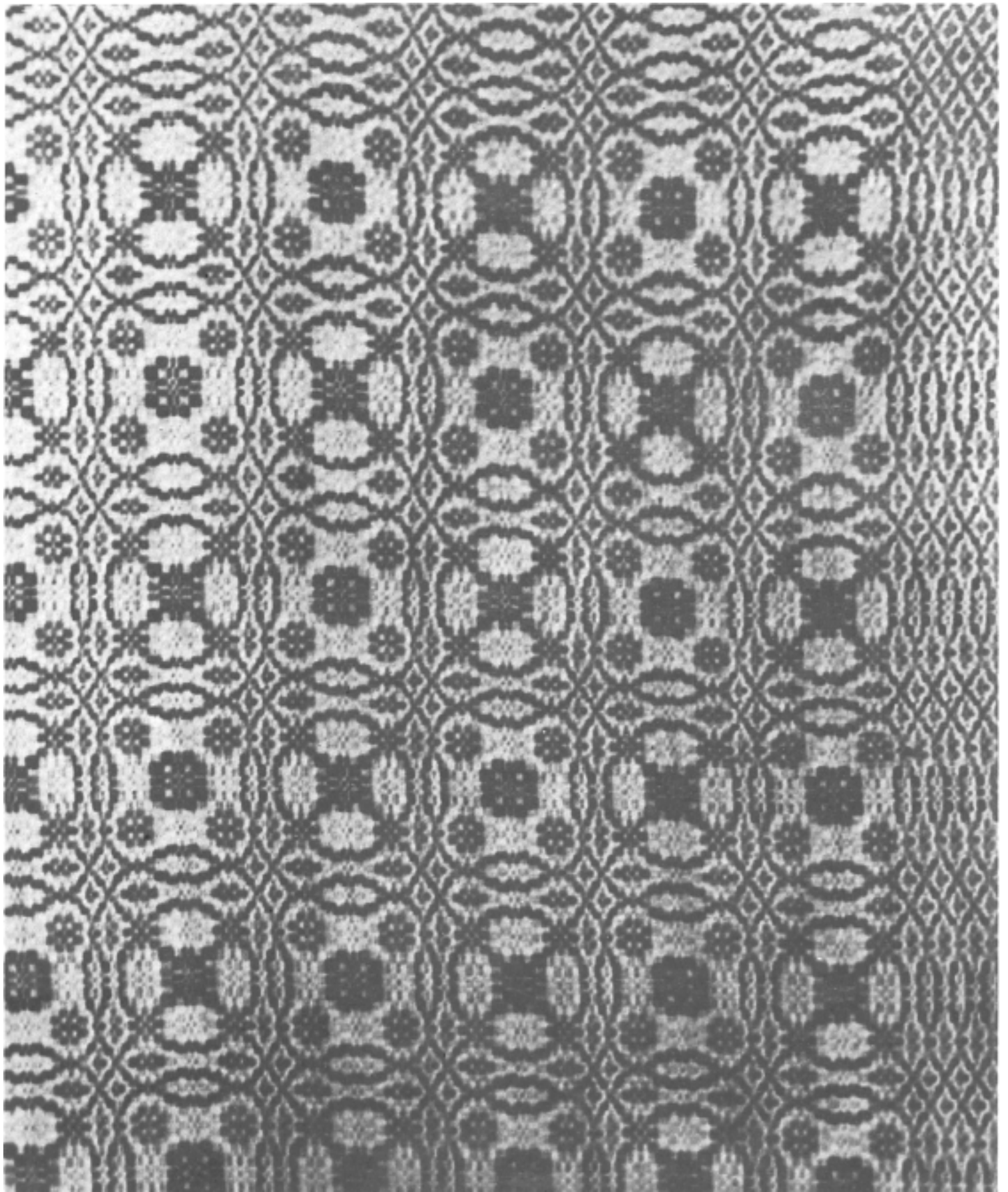
TAN - WHEN
3/4 AND
1/4 ARE
DOWN

CD ——— DE - SQUARE 76 THREADS
CD - CROSS 76
4 TIMES EFG + EF 152
CD - CROSS 76

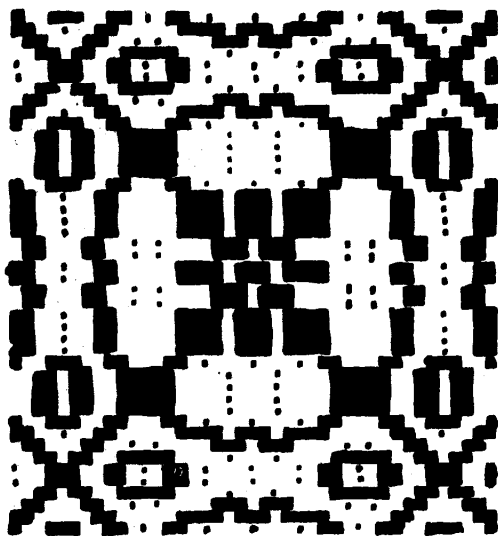
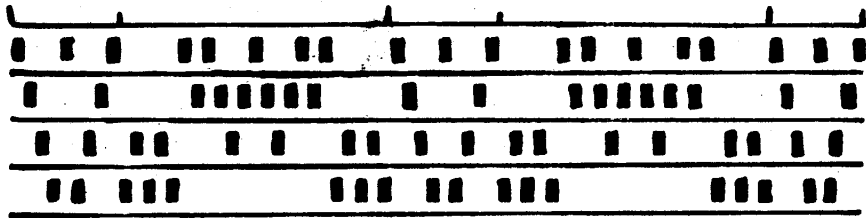
4	2	4	2
4	2	4	2
2	2	2	
2	2	2	

76 THREADS CD

2		3	4	5	2	4	5	1	2	2	1
		4	5	2	4	5	1	2	2	2	1
		3		2	5	4	5	4	2	2	1
		2		2	3	4	5	4	5	2	1



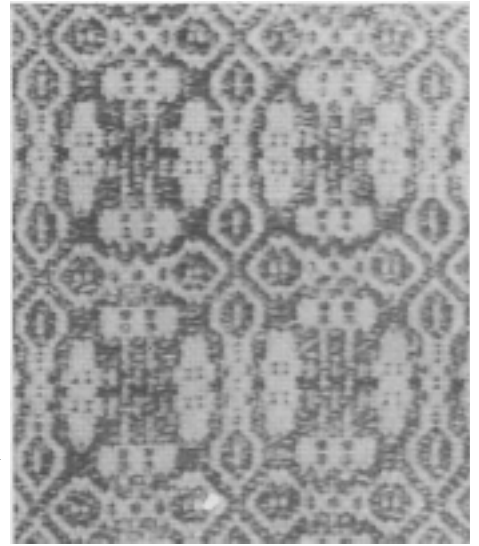
2. *WHIG ROSE AND CHARIOT WHEEL*
by Lyda Boyd



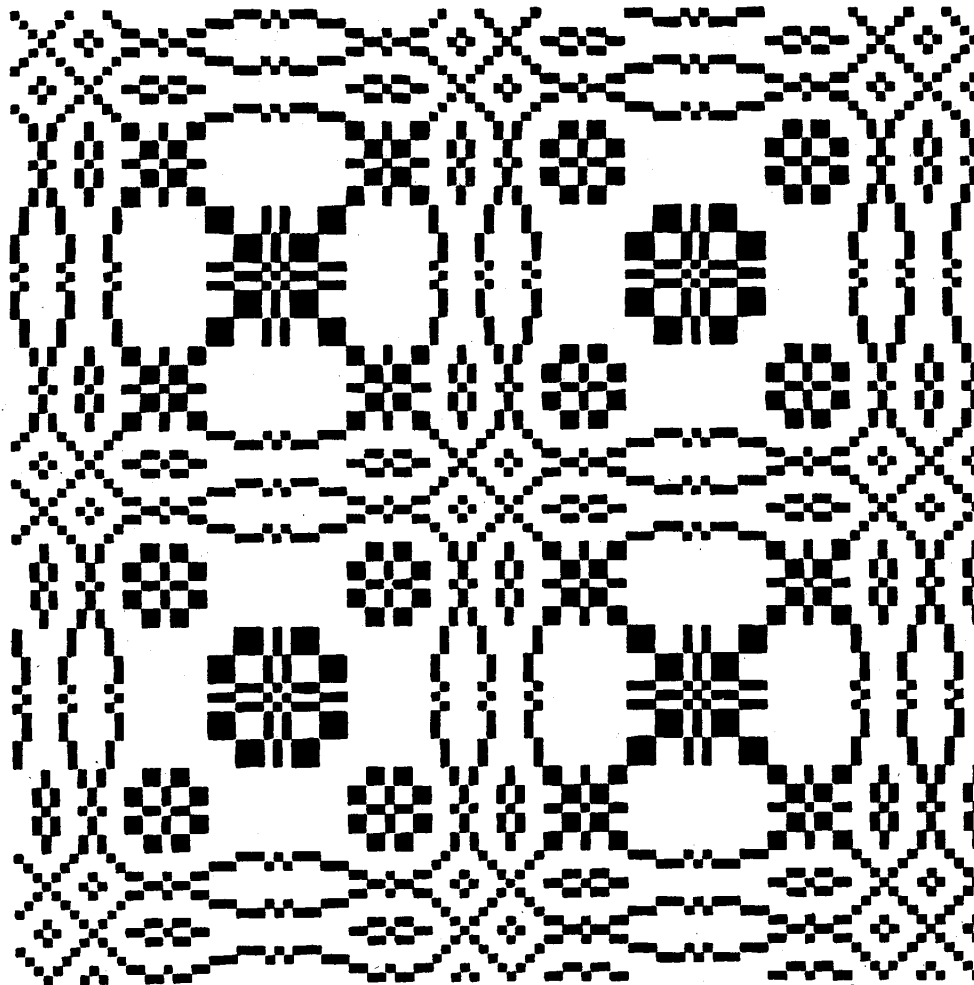
3. CHARIOT WHEEL

Sometimes called miniature Whig Rose.

by Norma Walker



Draft for WHIG ROSE AND CHARIOT WHEEL from Page 5.

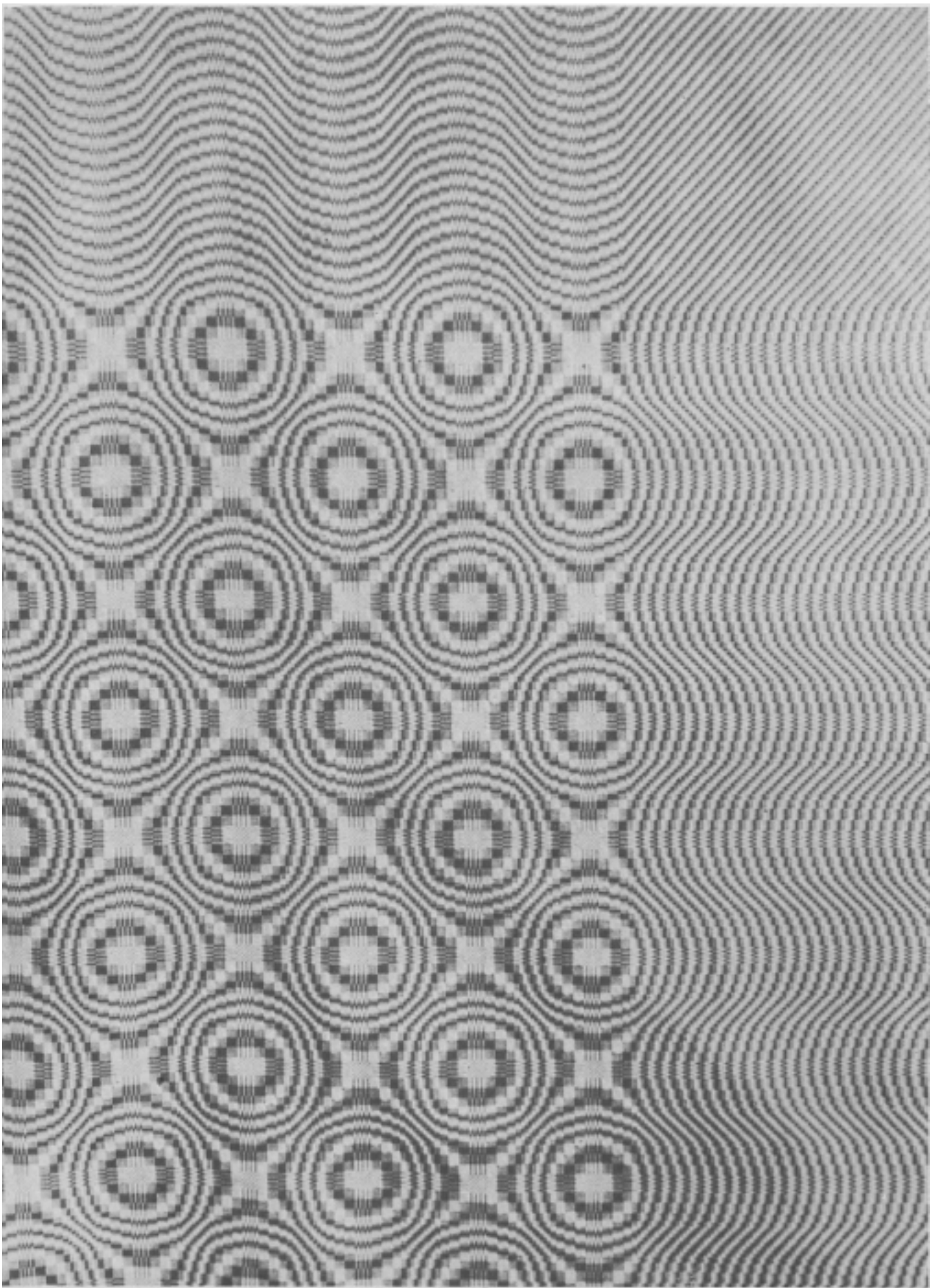


WHIG
ROSE
AND
CHARIOT
WHEEL

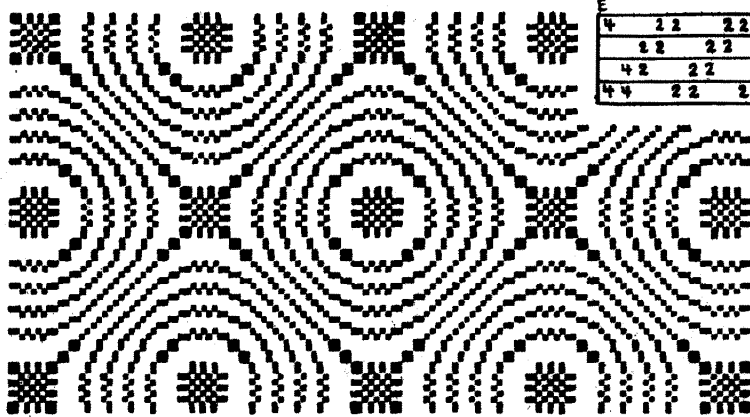
6 D GREEN
6 " "
2 L RUST
2 L GREEN
6 O " "
6 O " "
4 L " "
4 L " "
2 RUST
4 L GREEN
4 " "
4 " "
2 RUST
4 L GREEN
4 " "
4 " "

e	24	d	30	32	20	c	24	20	32	20	a	x
1	1	1	1	1	2	2	3	1	3	2	2	1
1	1	1	1	1	2	2	2	2	3	1	1	1
1	1	1	1	1	2	2	2	2	3	1	1	1
1	1	1	1	1	2	2	2	2	3	1	1	1
1	1	1	1	1	2	2	2	2	3	1	1	1

REPEAT FOR BORDERS



4. *CUP AND SAUCER*
by Martha Milam Stagg



E	2 2	2 2	2 2	2 4	D	F	C	4 2	2 2	2 2	2 2	4	B	A	
4	2 2	2 2	2 2	2 2	4 2	2 2	2 2	2 2	2 2	2 2	2 2	4	4	2 2	4
4 2	2 2	2 2	2 2	4 4	4 2	2 2	4 4	2 2	2 2	2 2	2 4	4	2 2	2 2	
4 4	2 2	2 2	2 2	4 4	4 4	2 2	2 2	2 2	2 2	4 4	4	4	2 2	4	

A -
SCALE
1/4 SIZE
WOVEN
ON
DIAGONAL
WITH
SQUARED
BLOCKS.

The WHEEL OF FORTUNE is another of the favorite early American coverlet patterns. Either the CUP AND SAUCER on page 7 or draft A, taken from KENTUCKY COVERLETS, are suitable variants for large coverlets.

Draft B, or draft C which has one trail deleted, are well balanced for smaller looms. For 30 threads to the inch, thread—

selvage	4 threads
DE	70
AE twice	376
AC	94
selvage	4
548	

For 40 threads to the inch—

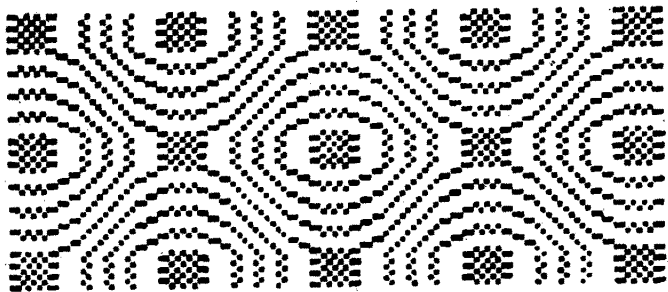
selvage	4
DE	70
AE three times	564
AC	94
selvage	4
736	

E	2 1	2 1	2 1	2 3	D	2 4	C	4 1	2 1	2 1	2 1	4	B	2 4	A
3	2 1	2 1	2 1	2 3	3	1 1 1 1	4	1	2 1	2 1	2 1	4	3	1 1 1 1	4
1 2	1 2	1 2	1 2	3	1 1 1 1 1 4	1 2	1 2	1 2	1 2	1 2	3	1 1 1 1 1 4	3	1 1 1 1 1 4	
4 1	2 1	2 1	2 1	4	3	1 1 1 4	3	2 1	2 1	2 1	2 3	1 1 1 1	4	1 1 1 1	
3 4	1 2	1 2	1 2	3 4	3 4	1 2	1 2	1 2	3 4	3 4	1 2	3 4	4	1 2	

B -
BALANCED
DRAFT

E	2 1	2 1	2 3	D	1 1 1	C	4 1	2 1	2 1	4	B	2 1 1 4	A
3	2 1	2 1	2 3	3	1 1 1 1	4	1	2 1	2 1	4	3	1 1 1 4	4
1 2	1 2	1 2	3	1 1 1 1 1 4	1 2	1 2	1 2	1 2	3	1 1 1 1 1 4	3	1 1 1 1 1 4	
4 1	2 1	2 1	4	3	1 1 1 4	3	2 1	2 1	2 3	1 1 1 1	4	1 1 1 1	
3 4	1 2	1 2	3 4	3 4	1 2	1 2	3 4	3 4	1 2	3 4	1 2	3 4	

C -
SAME WITH ONE
TRAIL LESS.



WOVEN WITH
PAIR OF
THREADS
RATHER
THAN
SQUARED
BLOCKS.

A standard overshot tie-up is used with 1-2, 2-3, 3-4, and 1-4 being the pattern groupings. For most uses, the pattern is woven on the diagonal with each block "squared".

However, for upholstery, use just two pattern threads for each block on the diagonal so as to produce a stripe. For a more interesting formal stripe, use a single thread to each block.

Draft E shows one variant in miniature form. And draft F is for summer-and-winter weave.

76															
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16

D -
MINIATURE

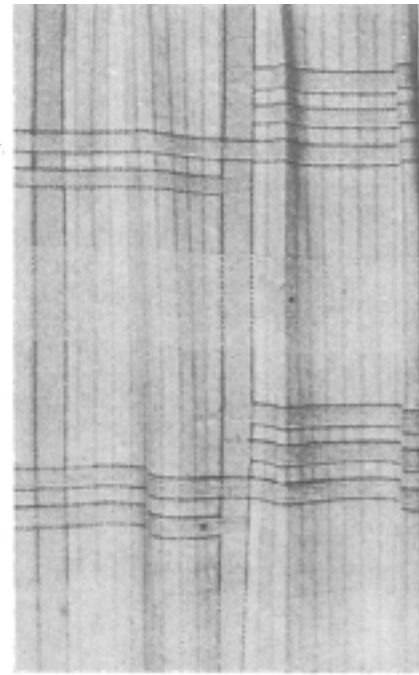
E	4	4	4	D	4	4	4	C	4	4	4	B	4	4	4	A
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4

E -
SUMMER
WINTER

4	8	=	1	1	1	1
4	8	=	1	1	1	1
4	8	=	1	1	1	1
4	8	=	1	1	1	1



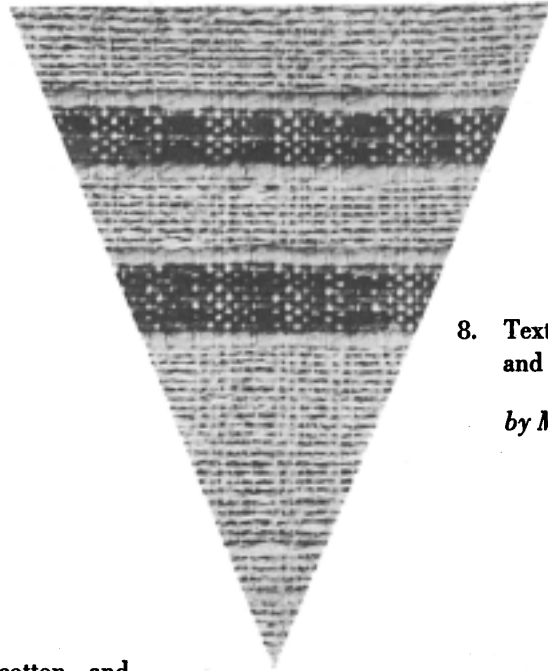
6. **DRAPERY**
by Dorothy Durrell



5. **DRAPERY**
by Berta Frey

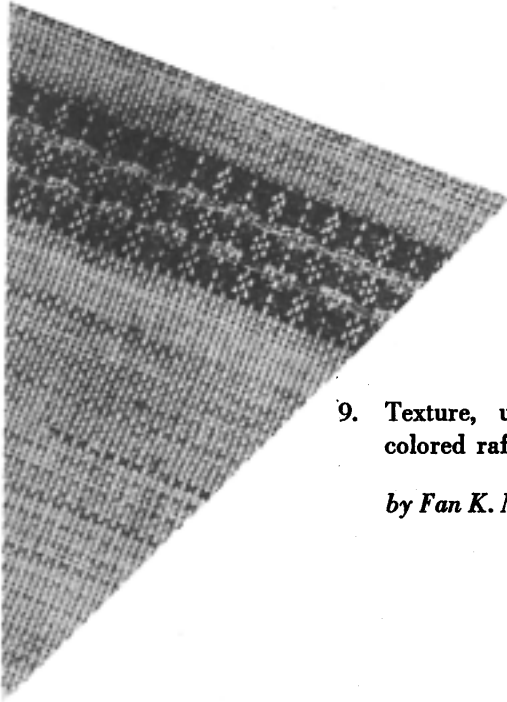


7. **DRAPERY**
by Anni Albers



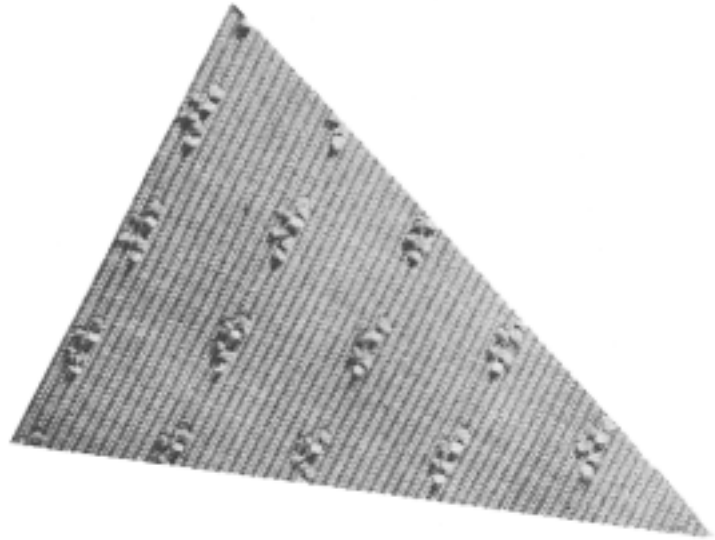
8. Texture, using jute, cotton and Saran.

by Mary Durrell



9. Texture, using cotton and colored raffia.

by Fan K. Mason



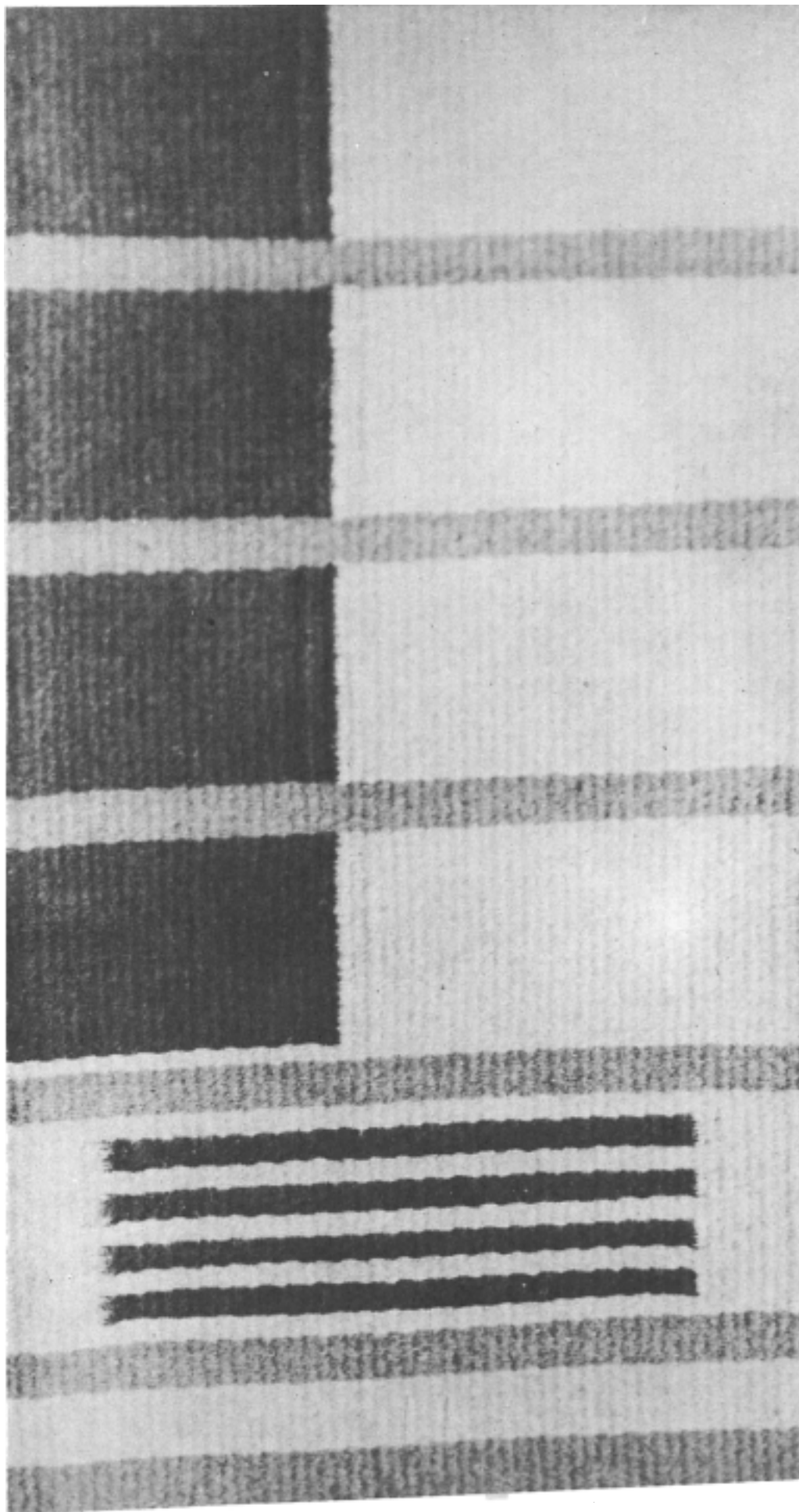
10. Drapery using black, blue and bottle green wool, with decorative loops of vivid red and green.

by Hester Robinson

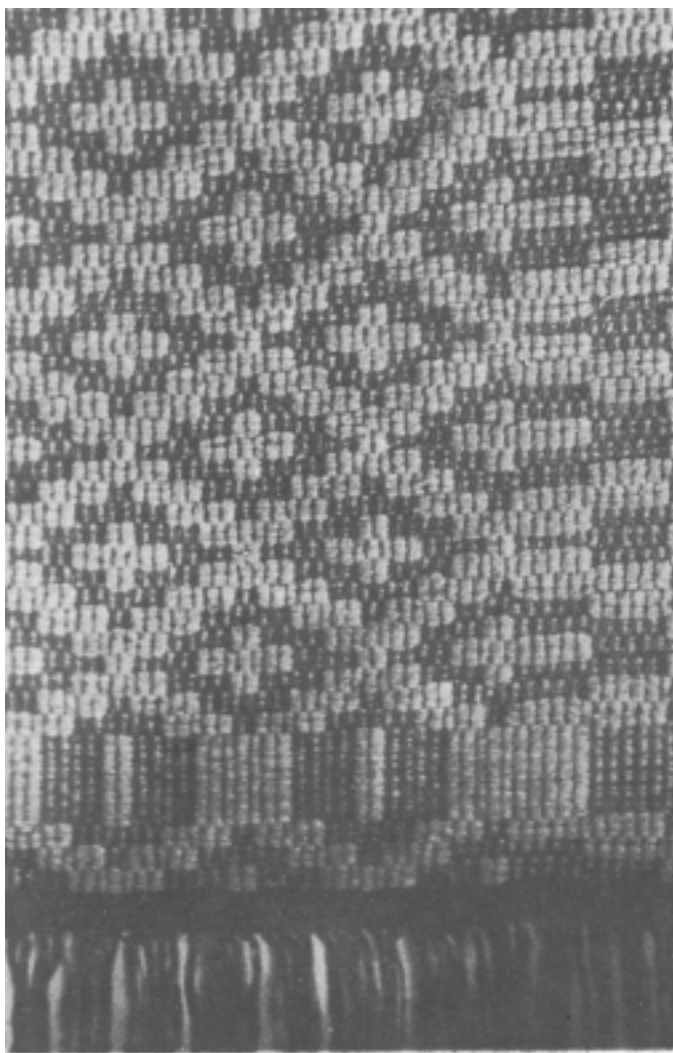


11. Drapery using a soft green wool combined with nubby rayon in an overshoot pattern.

by Helen Bennett



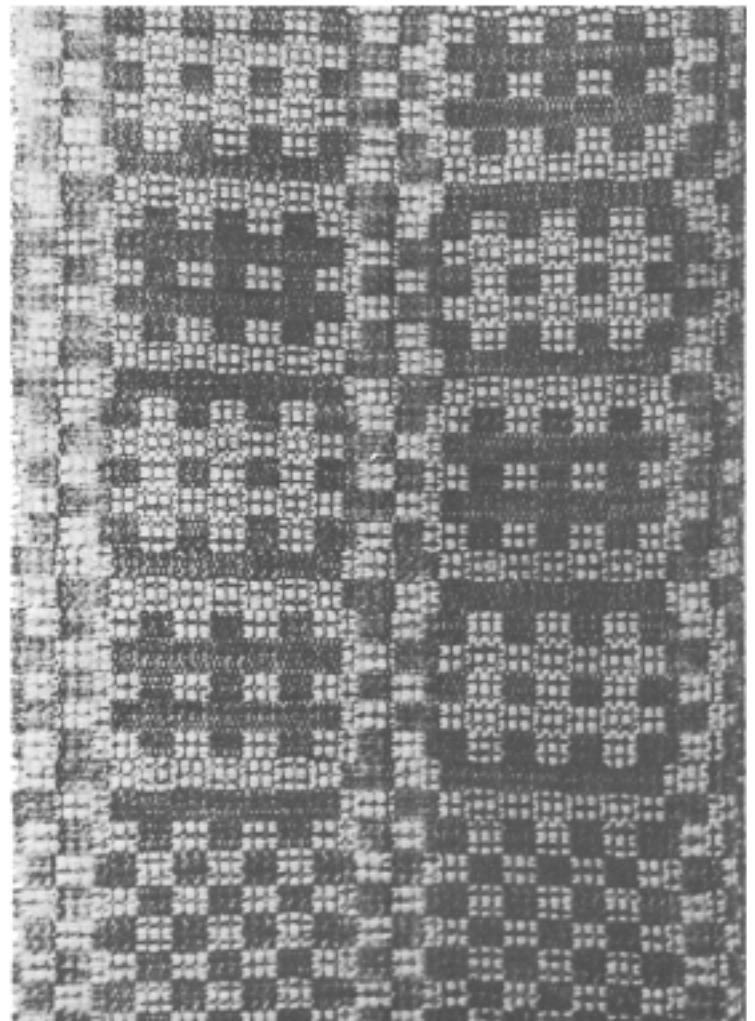
12. *RUG*
by C. H. Smith



13. RUG IN CRACKLE WEAVE

warp of dark brown
weft of lighter brown wool.

by Gertrude Hamaker



14. RUG

This offers inspiration to all projects which must use rags or scraps.

Warp of colored cotton rug warp
weft of white rags.

by Garnett January

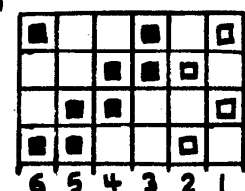
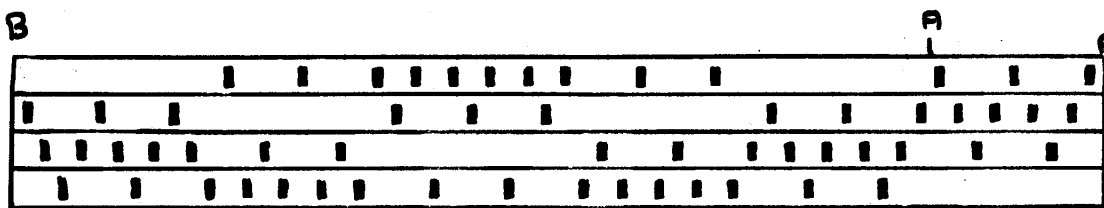
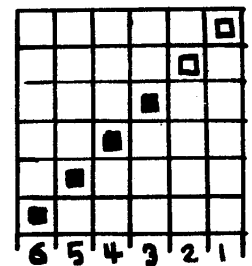
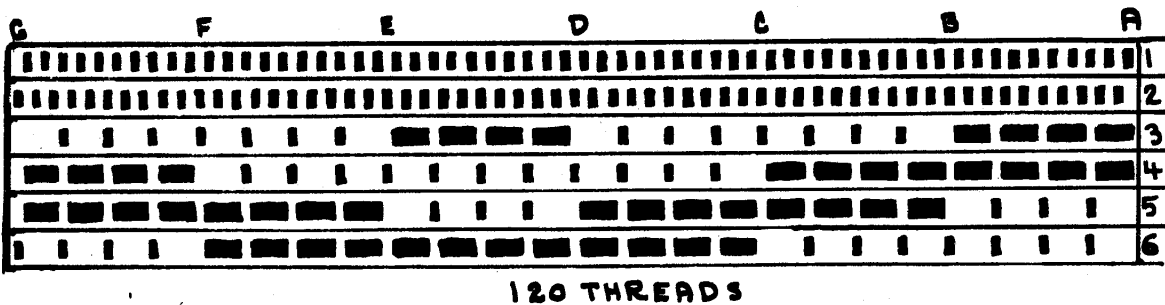
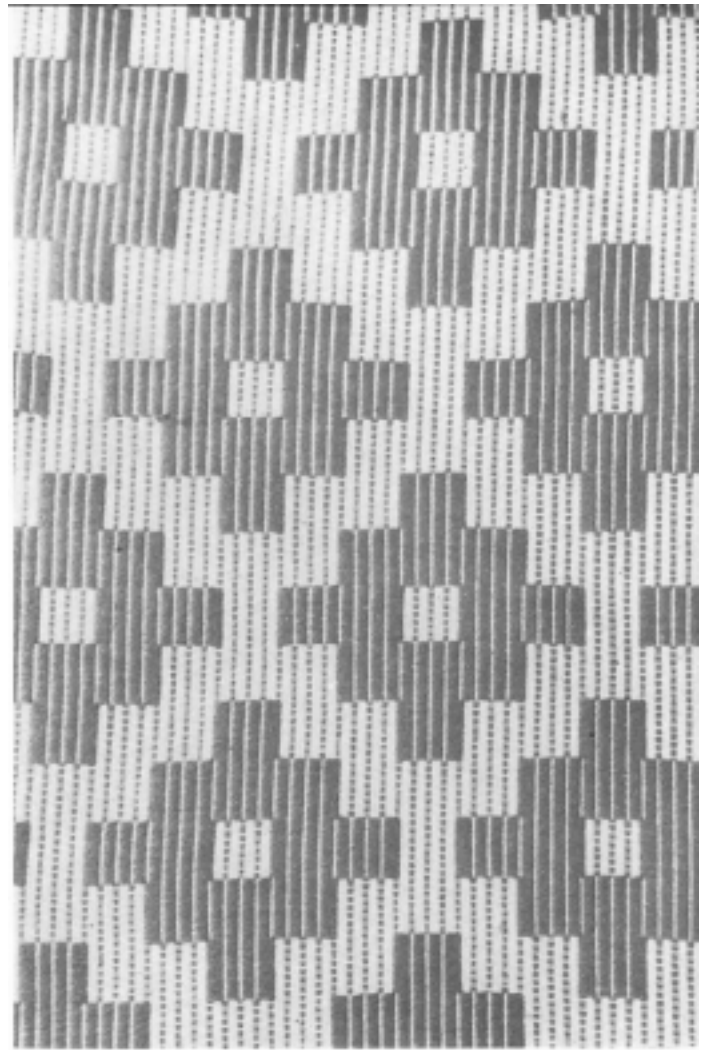
15. *RUG*
by Rose Pero

This rug is in a six harness weave which uses the back two harness for the plain weave and the front four harness for pattern.

At the Little Loomhouse, members usually use a rising shed loom with heddles having the eye extend the full upper half of the heddle. Each thread is threaded through a plain weave heddle and through a pattern heddle. Pattern blocks have four threads through a heddle.

Three repeats of the pattern plus AB set 12 or 15 threads to the inch, according to weight of warp, makes a good rug width. A border may be added.

Below the six harness rug shaft is a similar pattern for four harness. The weave, as shown in Gertrude Hamaker's rug, is a practical weave for rugs.



The Colonial Coverlet Guild of America plans to reprint its *HEIRLOOMS FROM OLD LOOMS* and to issue a second volume of additional coverlets with drafts included.

A DOCTOR IN HOMESPUN is a delightful autobiography of Mary Phylinda Dole and may be obtained from her at Shelburne Falls, Mass., or from Mount Holyoke. \$2.50.

FROM THE LITTLE LOOMHOUSE are thread-by-thread instruction pages for the beginner working on a small loom. \$1.00.

HANDLOOM WEAVING FOR AMATEURS, new edition, gives practical weaving help to the new weaver—from the author Kate Van Cleve, Brookline, Mass. \$1.00.

A HANDWEAVERS PATTERN BOOK is a very thorough study of small patterns. The range of weaves and patterns is extensive and includes full detail. It may be obtained from the author, Marguerite Davison, Swarthmore, Pa. \$6.50.

HOME WEAVING, LE METIER A QUATRE LAMES, TISSAGES DOMESTIQUE are three of the excellent books by Oscar Beriau, and are from the Quebec Department of Agriculture.

KENTUCKY COVERLETS is a pamphlet having photographs of a number of choice early American coverlet patterns. Basic drafts are included. From the Little Loomhouse. 75c.

LOOM MUSIC is a mimeographed bulletin of very practical weaving instruction. It is by Mary Sandin and Ethel Henderson, University of Alberta, Edmonton, Canada. \$3.00.

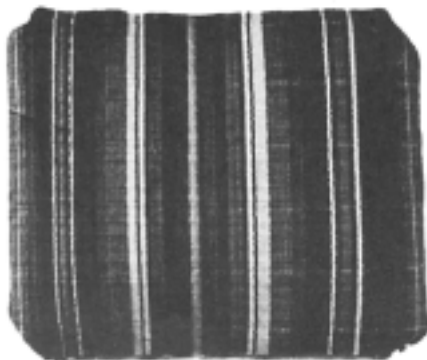
PENNSYLVANIA DUTCH HOMEWEAVING PATTERNS—is an excellent pamphlet of drafts by Marguerite Davison. \$1.00.

THE USE OF VEGETABLE DYES BY BEGINNERS may be obtained from the Manual Arts Press, Peoria, Ill. 95c.

THE WEAVERS CRAFT, fourth edition, by Simpson and Weir, is a thorough weaving book for beginners. It may also be obtained from the Manual Arts Press. \$5.50.

WEAVING AT THE LITTLE LOOMHOUSE, a manual for 2 and 4 harness weaves, reprinted from the 1940 second edition. \$1.00.

WEAVING IS FUN, a manual for the beginner working on a small two harness loom, in a new edition will be ready early in 1946. From the Little Loomhouse. \$2.00.



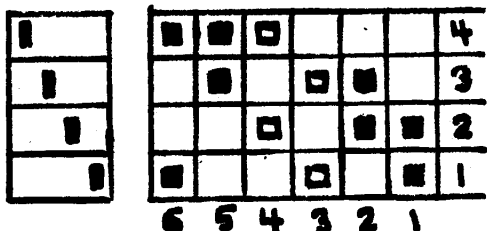
16. *CUSHION*
Vivid Colored Wool.

by Mrs. L. W. Durrell

17. *UPHOLSTERY*

Warp—20/2 Green Mercerized
Cotton Set 30 to inch
in 1, 2, 3, 4 Twill

Weft—D. Green Silk on 3
Blue-Green Silk on 4
Purple Silk on 3
L. Green Silk on 4
Green Silk on 1
White Wool on 2
Green Wool on 5
Green Silk on 2



by Mrs. Brockway Dickie

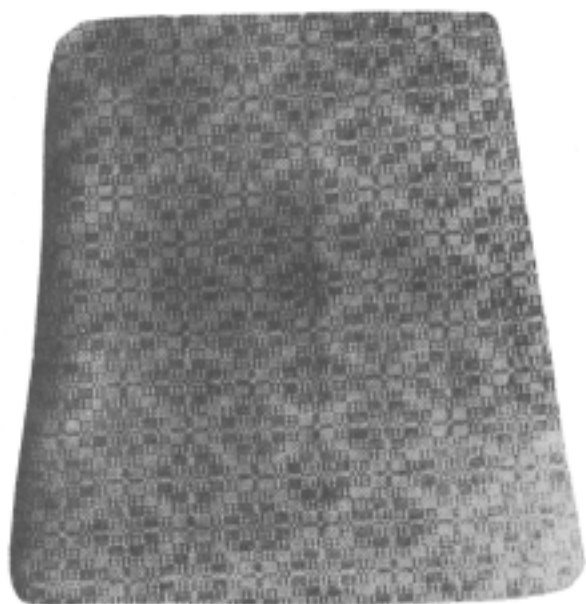


18. *WHEEL OF FORTUNE*

Warp—20/2 Gold Mercerized
Cotton Set 40 to inch

Weft—Same with Pattern
in Green Silk
Treadled for Stripe effect
to be in harmony with 1835
chairs

by Mrs. William Howard
Courtenay II



19. *JAMTLANDSLAV*
by Mary Durrell

AMATEUR'S DAY

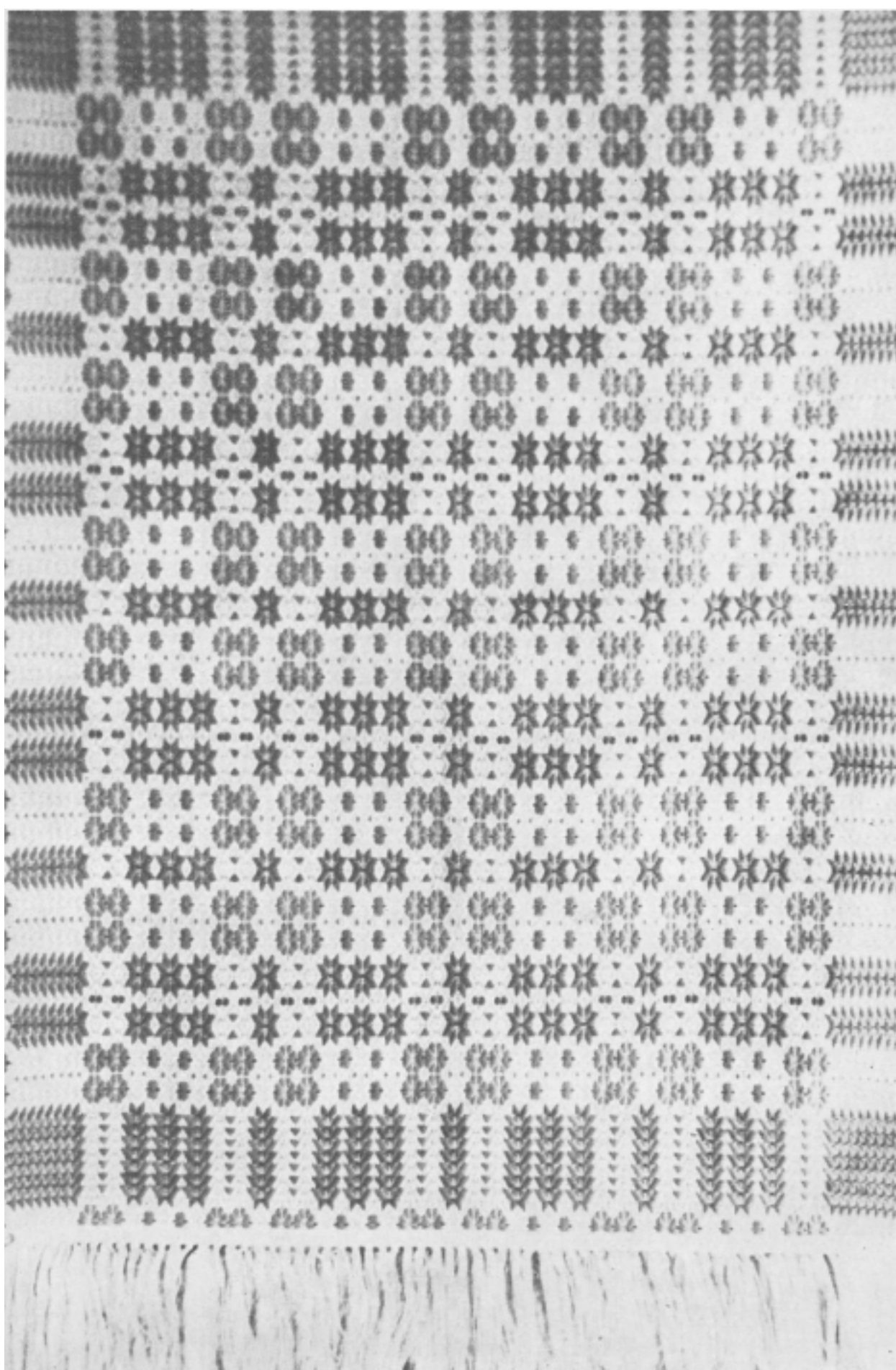
HAND WEAVING IS A COMMON
LANGUAGE IN ALL PARTS OF
THE WORLD *Marguerite Davison*

20. *TABLE CLOTH—12 HARNESS*
designed and woven by Margaret Bergman

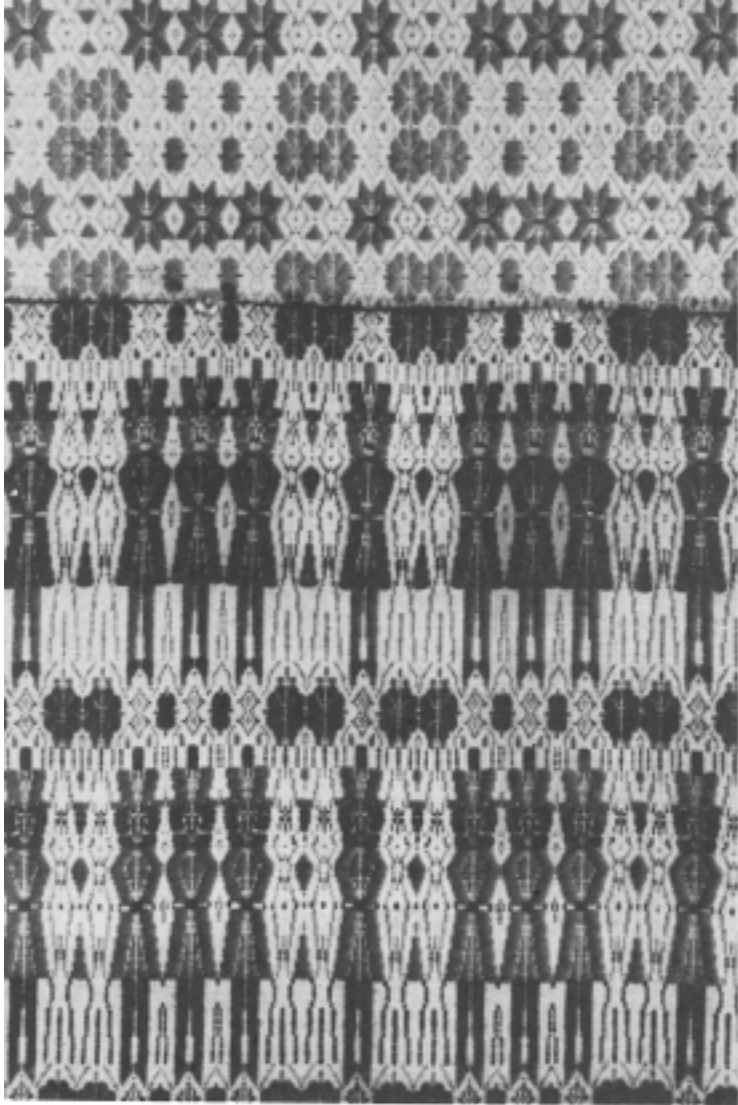
During the COUNTRY FAIR preview in the Little Loomhouse loft, members Nina Firmery and Florence Mather find Margaret Bergman's design of especial interest.



*Picture by
R. L. Kirkpatrick
Page 16*



21. *TWENTY HARNESS RUNNER*
by Frances Jennings



21. The decorators colors used by Frances Jennings in the runner shown on page 17 were especially good. The stars are gobelin blue; the flowers are bottle green; and a beauvais rose is used to set off the other colors.

22. *ROCKETTES*

by Frances Jennings

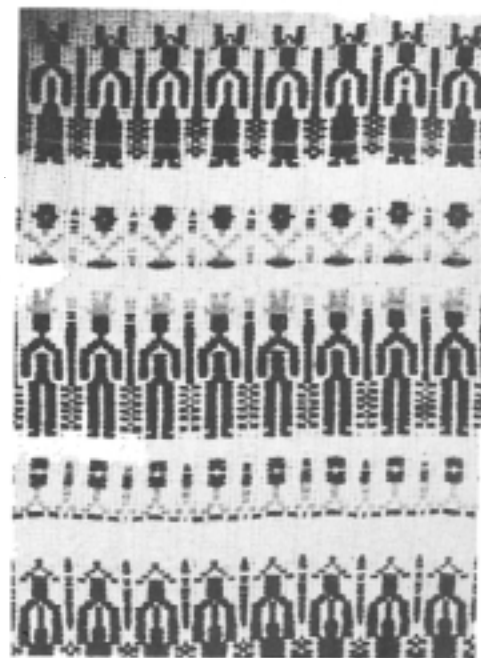
Mrs. Jennings has used the same 20 harness weave in scarlet and pencil blue to weave amusing figures.

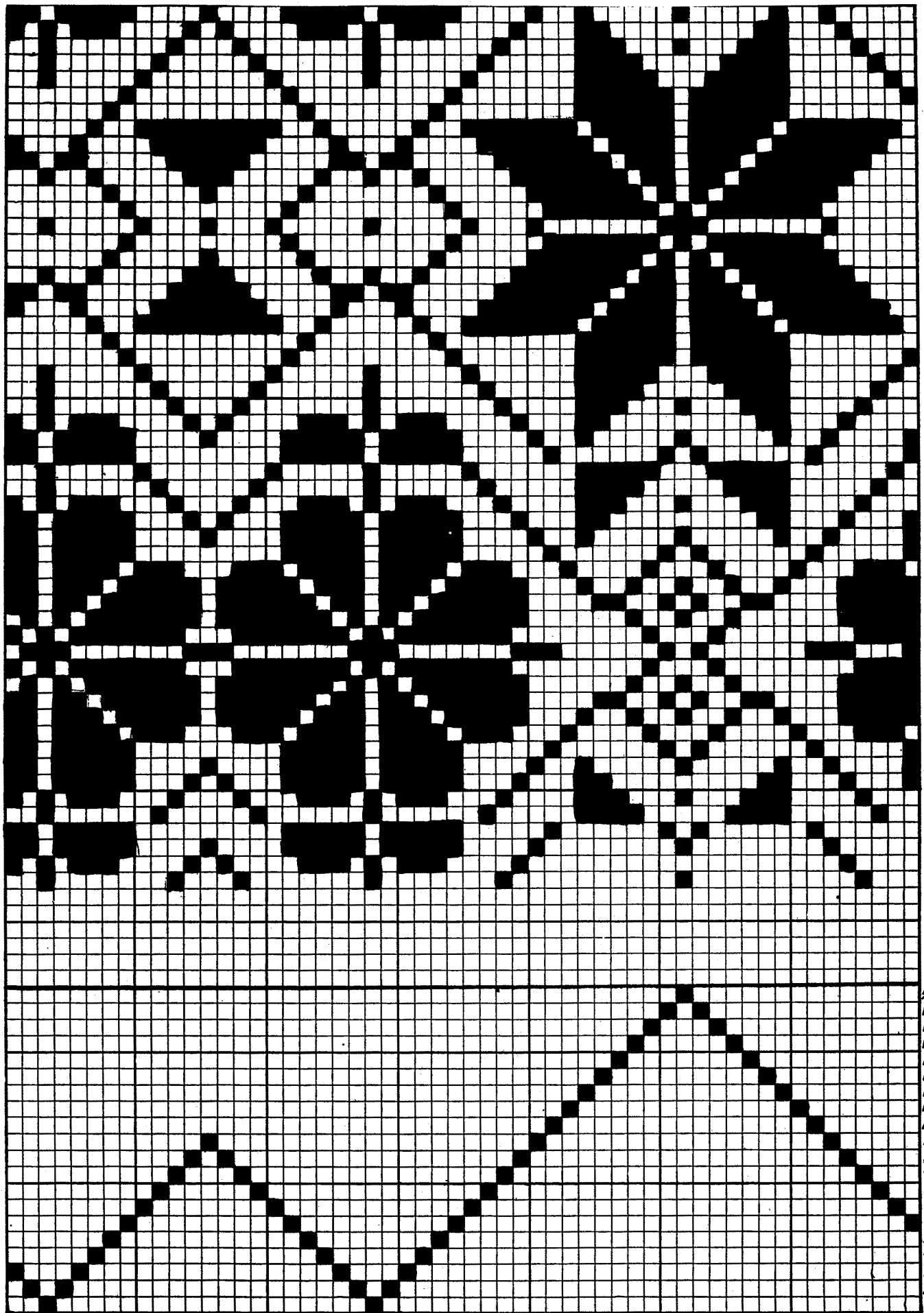
So many visitors, both weavers and laymen, were interested in the draft for 20 harness that it is given.

23. *FIGURES*

by Norma Walker

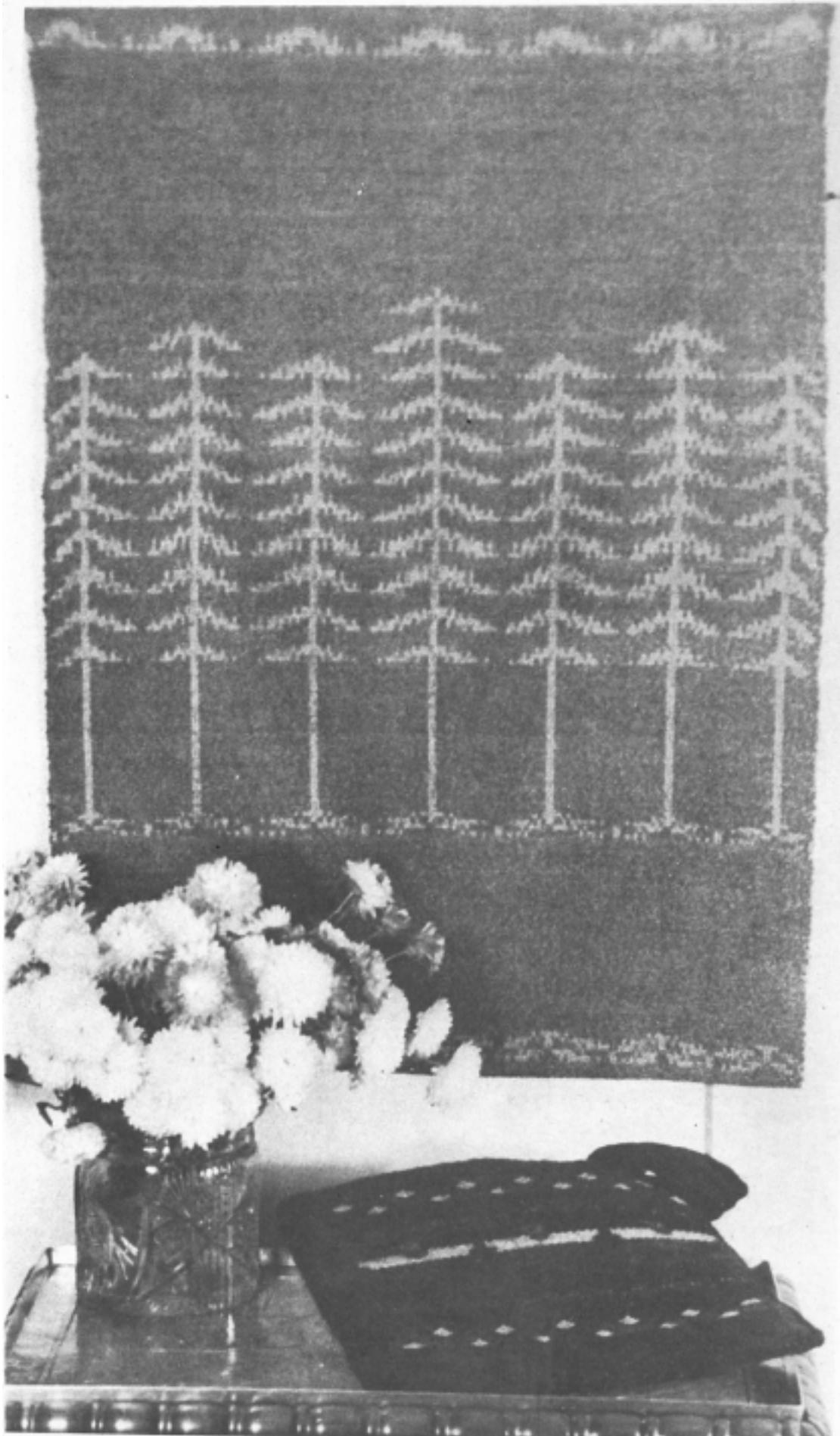
Miss Walker has used the same idea in four harness weaves as a practical plan of teaching the handling of pattern at Colorado State College.





20
19
18
17
16
15
14
13
12
11
10
9
8
7
6
5
4
3
2
1

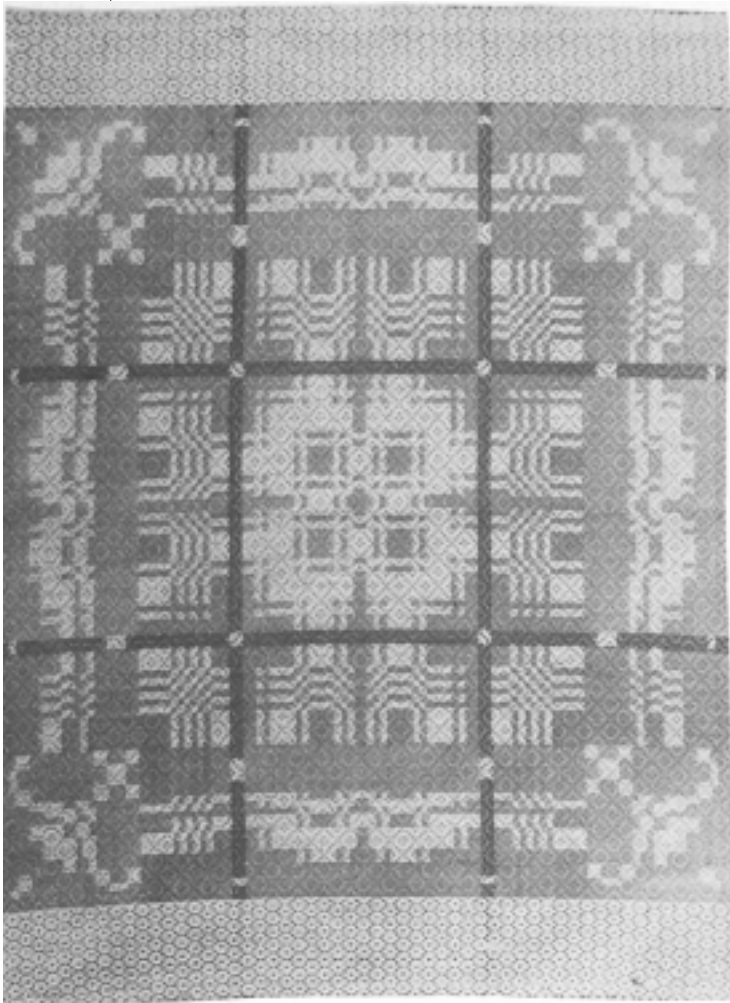
Draft from Frances Jennings for her 20 harness runners.



26. *DECORATIVE
PANEL*

8 harness summer-and-
winter tree pattern de-
sign by Margaret Berg-
man.

by *Alcia
Lawrence*



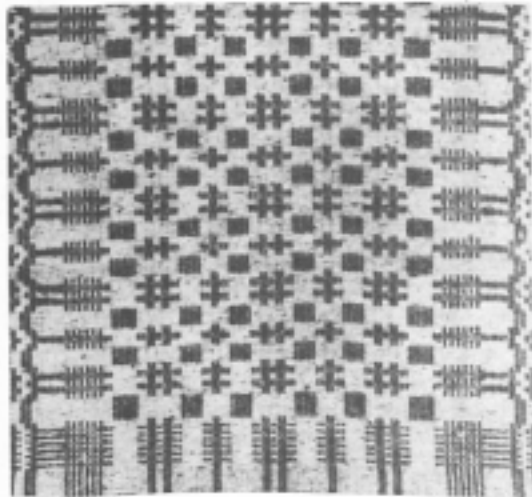
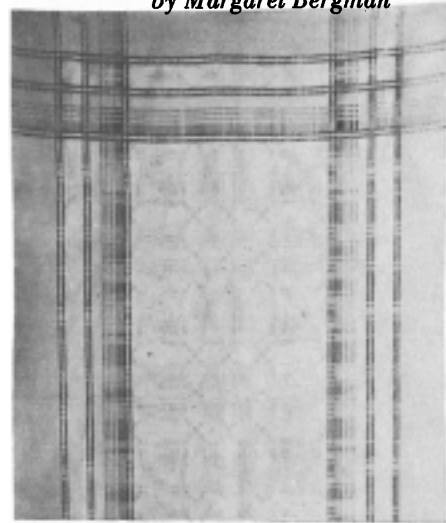
27. PLACE MAT

by Margaret Bergman

Margaret Bergman's designing in eight to twelve harness weaves is well-known. On this page are three of her designs. The four harness weave at the bottom of the page was designed by Mrs. Bergman during one of her visits to the Little Loomhouse.

28. RUNNER

by Margaret Bergman



As woven by Miss Boyd, each part of the design is "squared". A plain weave thread is woven between each pattern thread as in overshot weaves. This weave is excellent for class designing and class interpretation as each weaver may work out a different interpretation.

Note:

AB is the tree border
BC and DE is the block
CD is a double cross
EF is a single cross

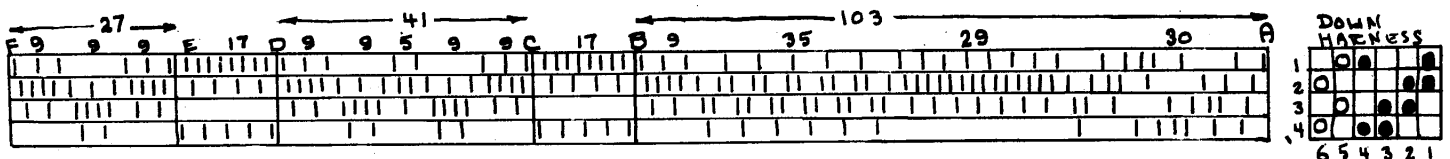
Thread:

AB—103 threads
BF—102 threads
BF—102 threads
BE—75 threads
BA—103 threads
485 threads set

Weave:

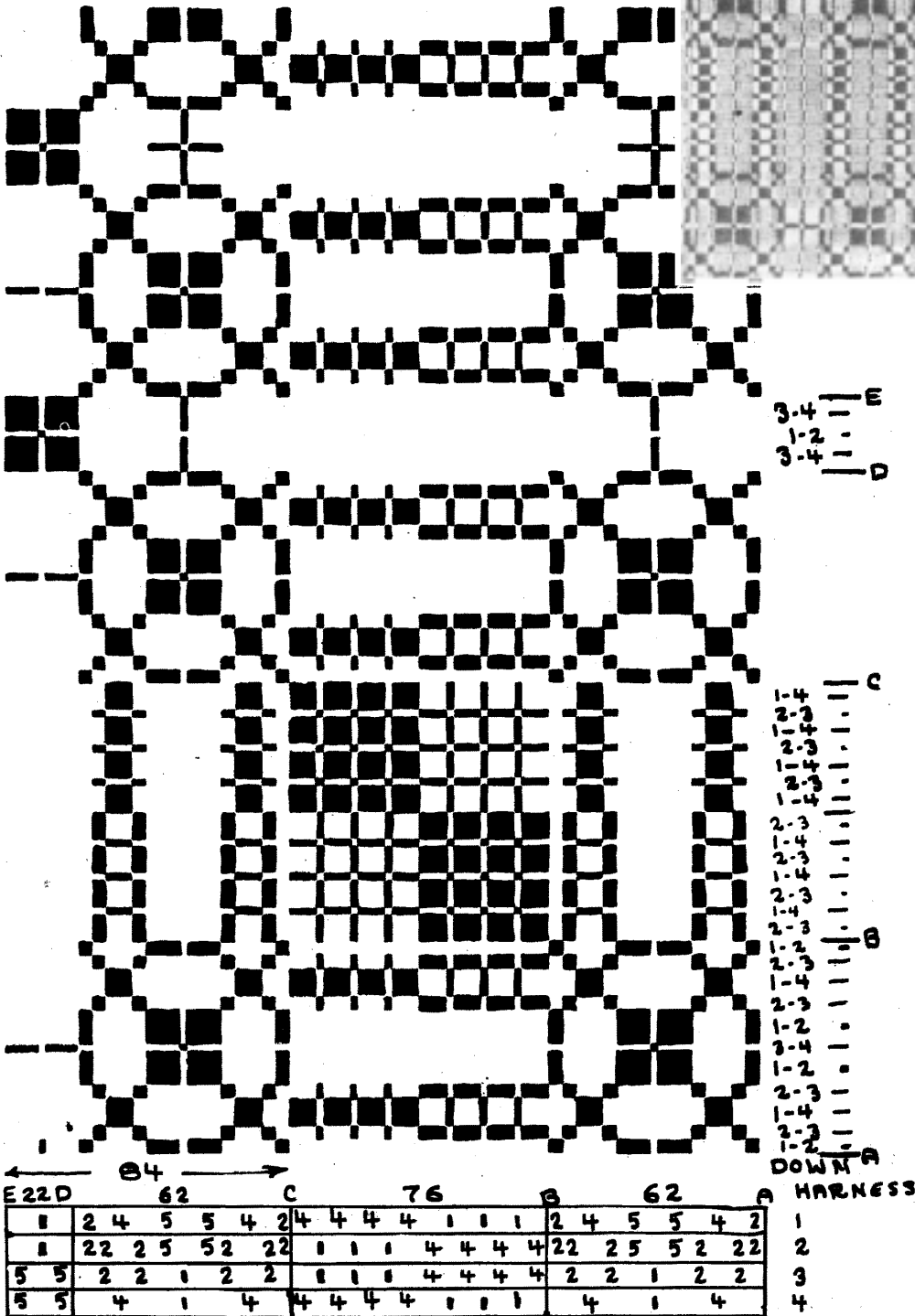
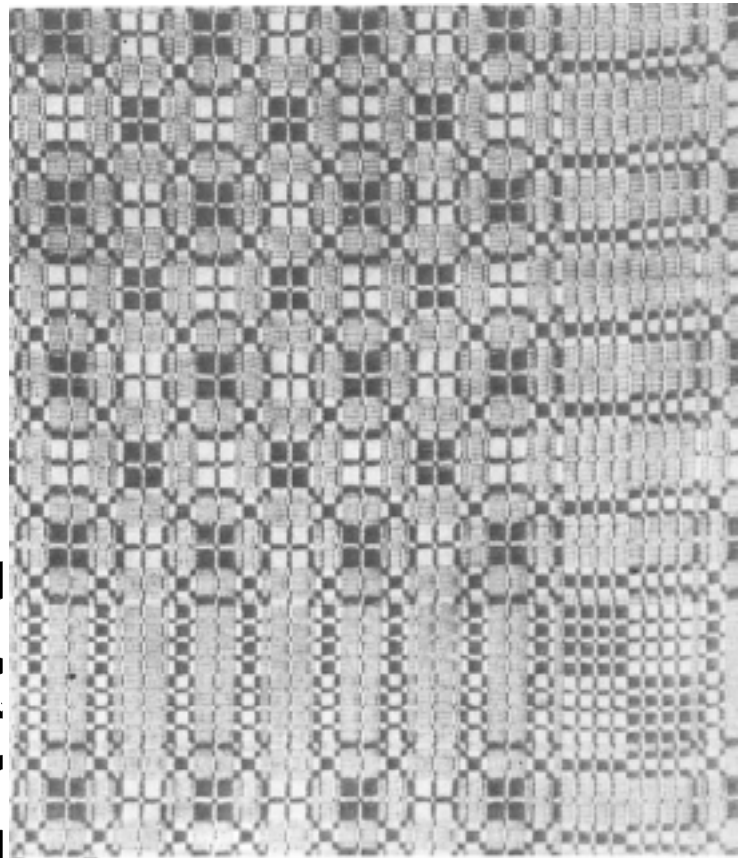
2 threads on 1-2, 2-3, 3-4, 1-4, 1-2, and 2-3;
24 on 3-4 for tree trunks;
2 on 2-3, 3-4, six times, plus 2 additional on 3-4;
16 on 1-4 (square)
4 on 3-4, 2-3, 3-4, 2-3, 3-4 (double cross)
16 on 1-4 (square)
4 on 3-4, 2-3, 3-4;
to complete design before second border—
border—
16 on 1-4
4 on 3-4, 2-3, 3-4, 2-3, 3-4,
16 on 1-4
for second border, reverse order of weaving first border.

29. RUNNER
by Lyda Boyd



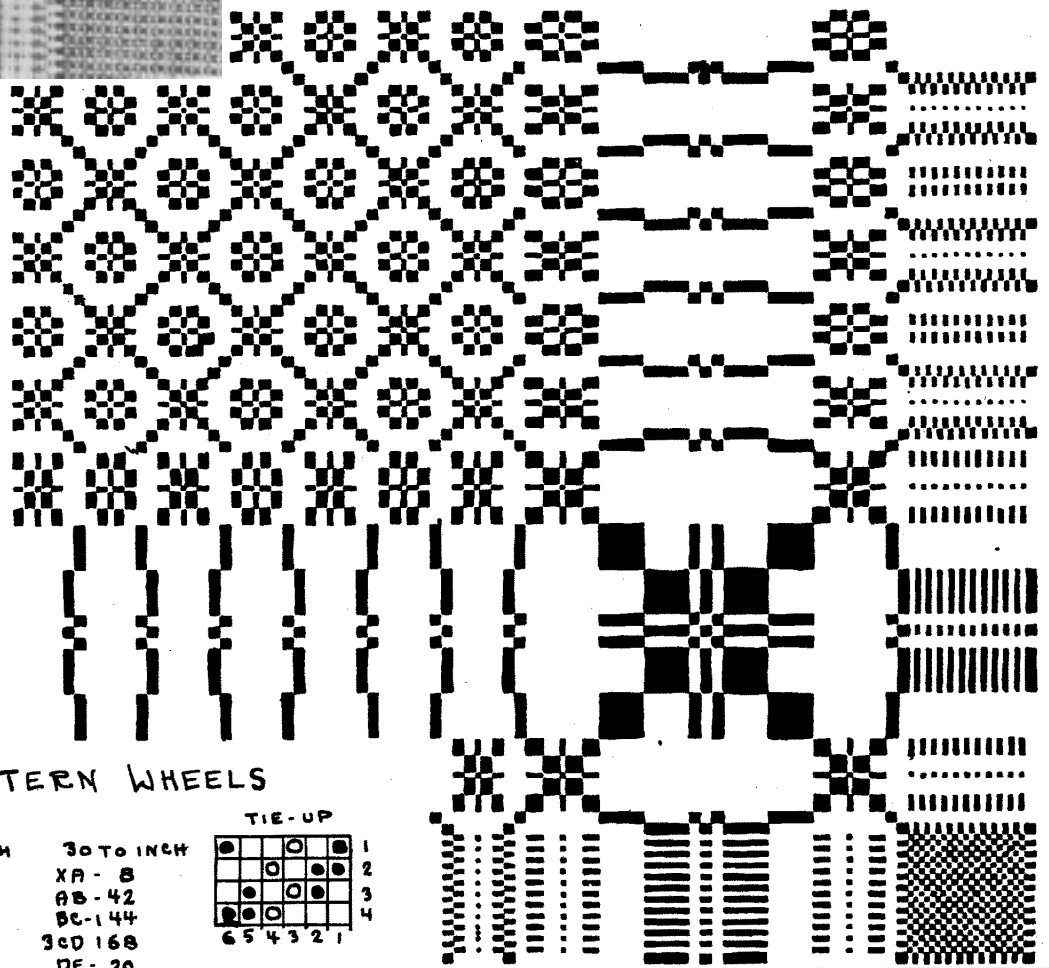
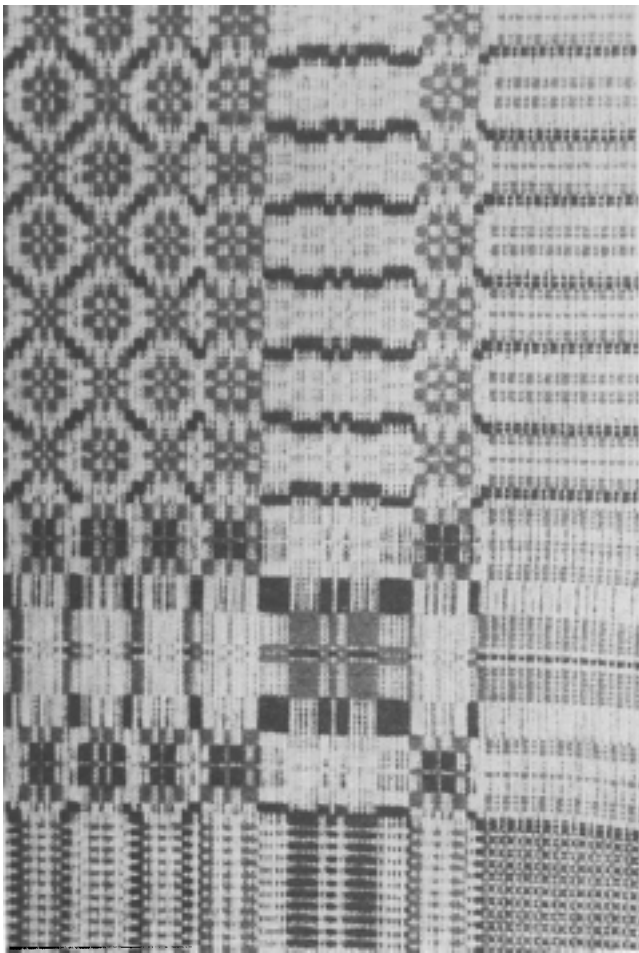
30. **CHARIOT WHEEL**
by Mrs. C. R. Firmery

This CHARIOT WHEEL which offers an interesting study in opposite blocks, was used on the four harness loom during the weaving-in-action demonstrations at the Louisville preview of the COUNTRY FAIR. Since a number of requests for the draft were made, it is included in the catalogue. This CHARIOT WHEEL is based on a finely developed DOUBLE CHARIOT WHEELS with an unusual double square found in an early American coverlet. The coverlet pattern is available on request.



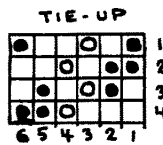
A regular overshot tie-up is used. This pattern is excellent in one color or several. A second color may be used on 1-2 and 3-4.

31. *EASTERN WHEELS*
by R. M. Pero



EASTERN WHEELS

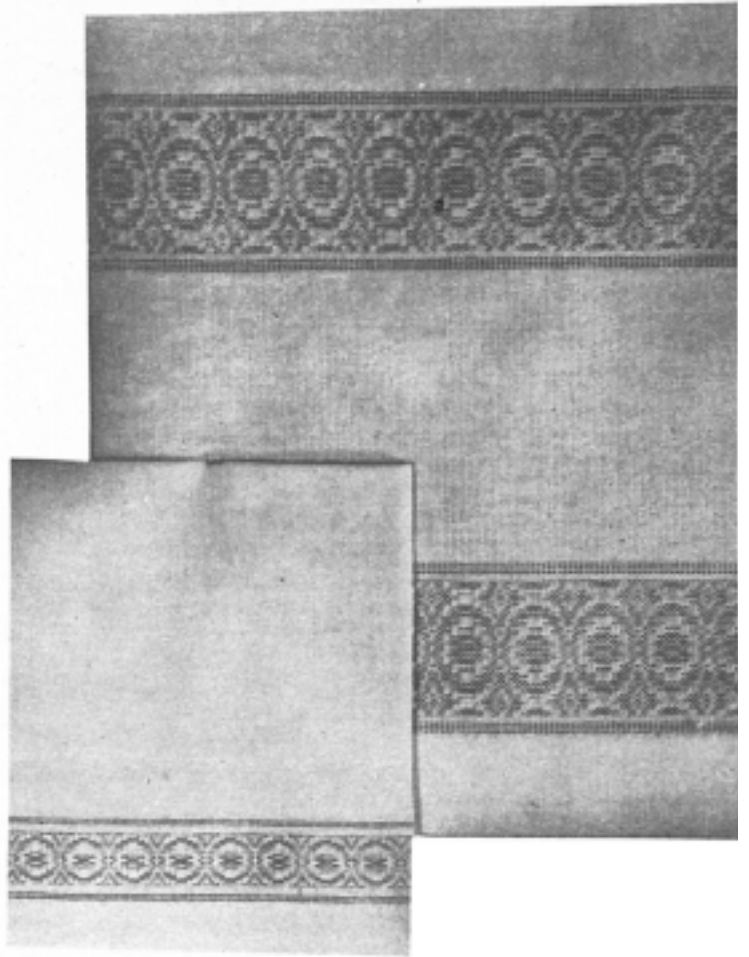
	40 TO INCH	30 TO INCH
SELVAGE	XA - 8	XA - 8
SQUARE	AB - 42	AB - 42
WHEEL	BC - 144	BC - 144
BACHELOR BUTTONS	5CD - 280	3CD - 168
TO COMPLETE PATTERN	DE - 20	DE - 20
WHEEL	BC - 144	BC - 144
SQUARE	AB - 42	AB - 42
SELVAGE	AX - 8	AX - 8
	688	576



12	2 1 32	22	22 1 32	3 1 9	8 2 8	3 1 9 2	2 1
1	22 1 2 3	22 1 2 3	22 1 2 3	3 3 1 3 3		3 3 1 3 3	1
1	2 2	22 1 32	2 2	2 3 3 8	2 2	8 3 3 2	1
12		22	22	22	8 8 22 8 8	22	2 1
	X	A	E	D		C	
					B		A

32. *PLACE MAT AND NAPKIN*
by Gertrude Hamaker

Because the Honeysuckle pattern so lends itself to variation, a number of variants have been included in the catalogue. See also those in GIRL SCOUT DAY and HOSPITAL DAY.

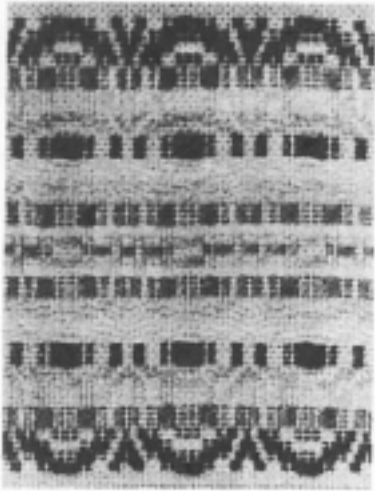


33. *BAG*
by Mrs. F. L. Cobb

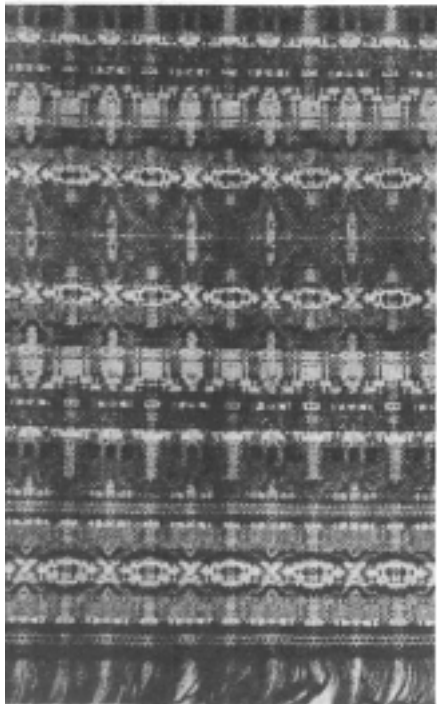
This Florida bag contrasts with the one from the Austin, Texas, Lighthouse for the Blind.



34. CURTAIN
by Mrs. George Linn

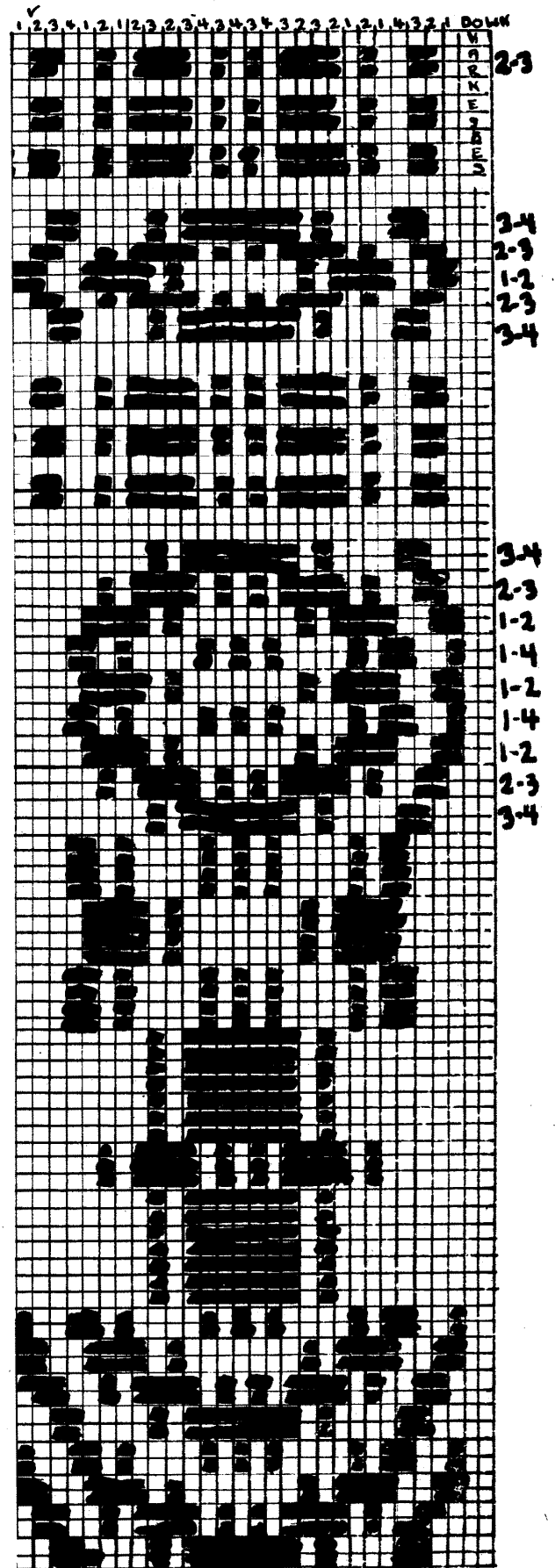
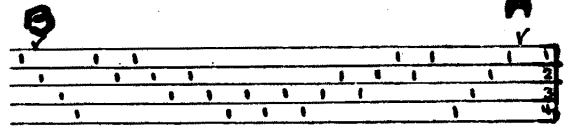


RUNNER
by Mrs. George Linn
Linn shows two treatments of the honeysuckle pattern.

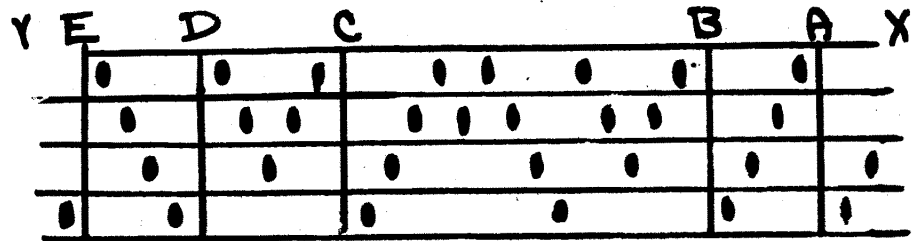
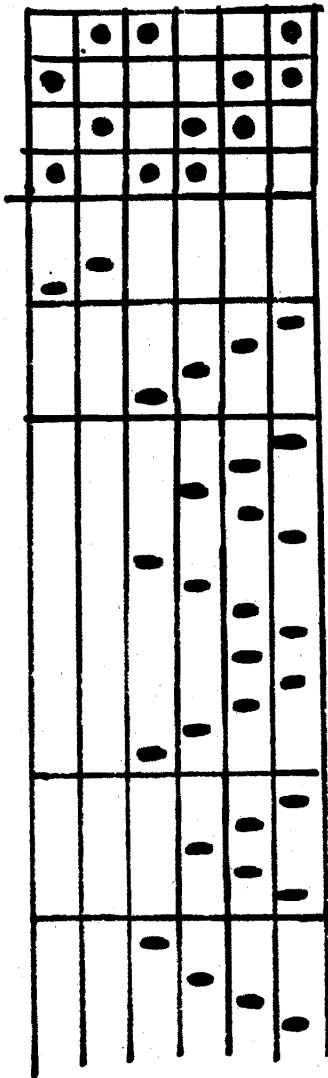


36. RUNNER
by Ollie Reynolds
Becker

Mrs. Becker's textiles show an interesting handling of warp colors and weft colors.



SCALE: 10 THREADS TO 1 INCH



START SHUTTLE
AT
LEFT

THREAD XA - 2

BAB - 32

14BC - 406

TO COMPLETE

CENTER PATTERN - CD - 5

BDC - 32

EX - 1

478

WARP - 20/1 GREY LINEN

WEFT - 40/2 GREEN LINEN

39. PLACE MAT AND NAPKIN

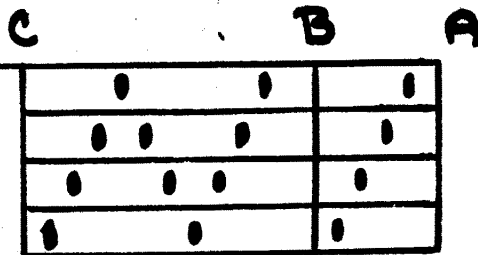
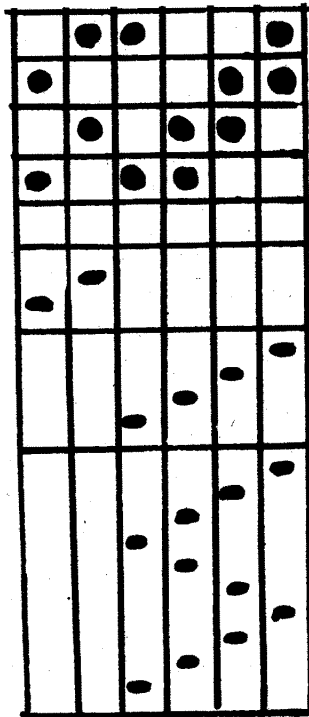
by Marguerite Davison

Mrs. Davison has added these two twills to her collection; previous ones are published in A HANDWEAVERS PATTERN BOOK.

40. DINNER MAT AND NAPKIN

"WALL OF TROY"

by Marguerite Davison



TREADLE

BORDER

CENTER

THREAD AB 30 TIMES - 120

CENTER BC 54 " 540

BORDER AB 30 " 120

780

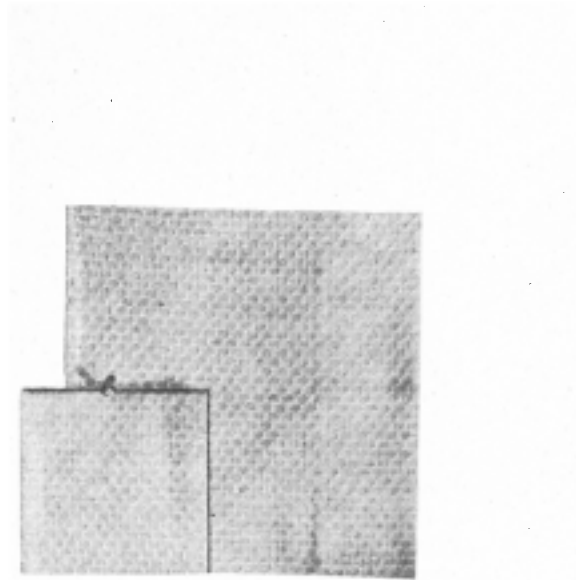
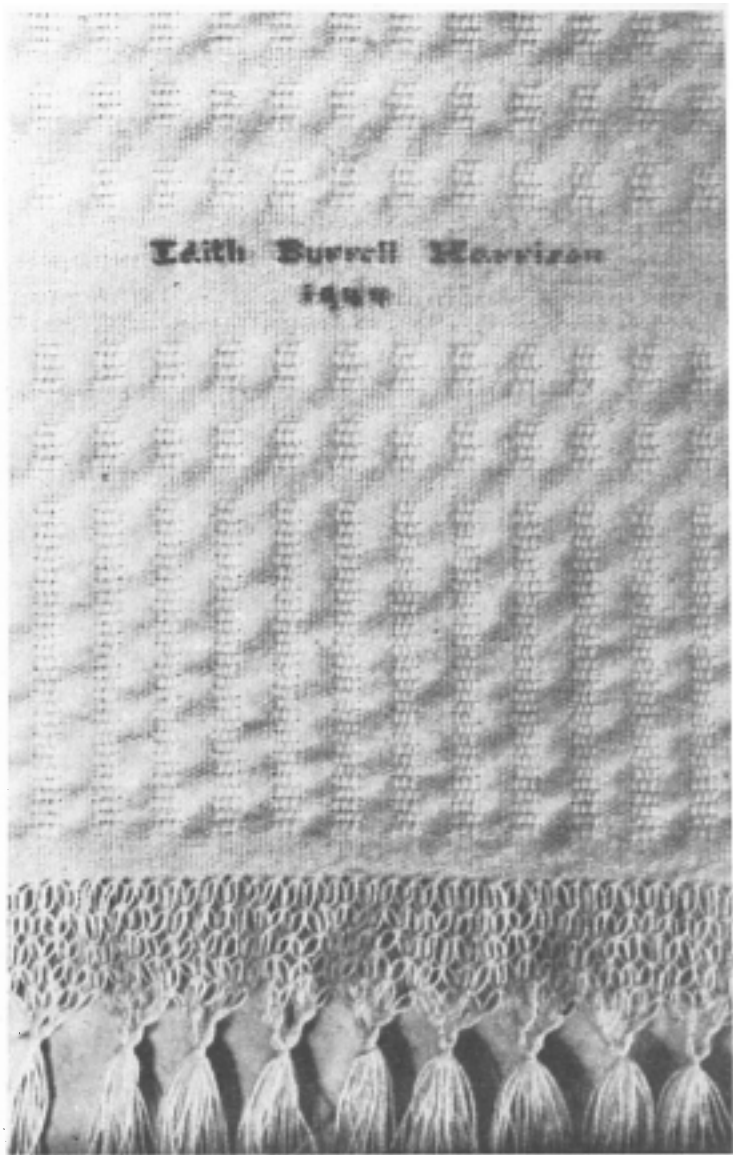
WARP - 40/2 LINEN

SET 40 TO INCH

WEFT - 20/1 HANDSPUN

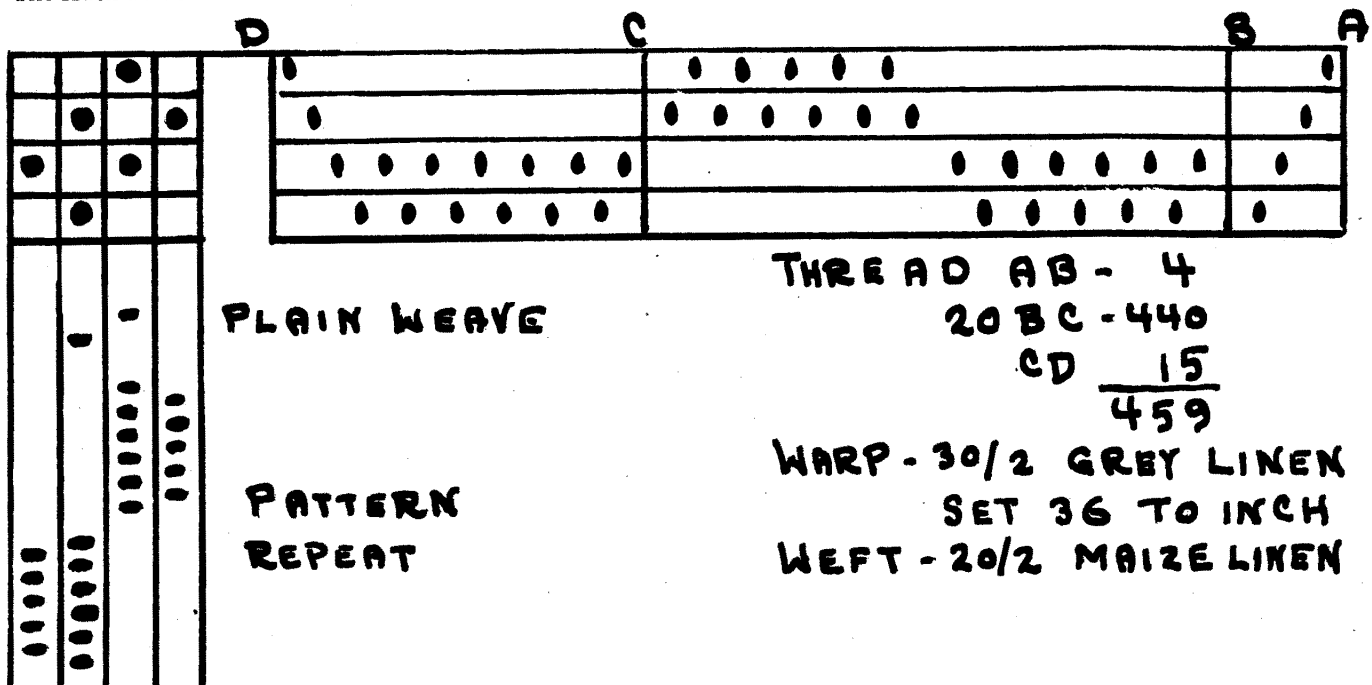
LINEN

41. *DIMITY RUNNER*
by Edith Burrell Harrison



42. *PLACE MAT AND NAPKIN*
by Marguerite Davison

The Huck-a-Back Draft is from Mrs. Davison.

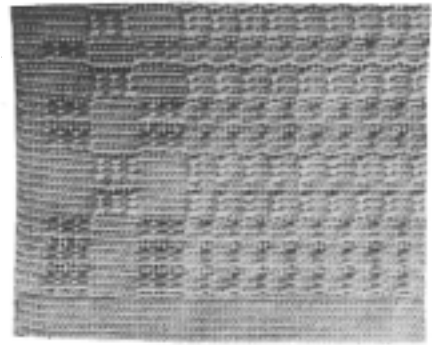




43. *PLACE MAT AND NAPKIN*

by Mrs. W. H. Courtenay II

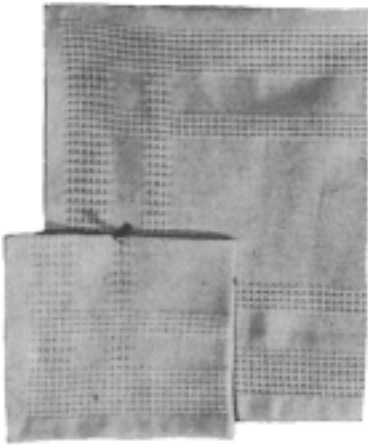
Warp and weft—20/2 linen set 20 to the inch.



44. *PLACE MAT*

by Kate Van Cleve

Warp—linen; weft—candlewick-
ing.



45. *PLACE MAT AND NAPKIN.*

by Moore General Hospital

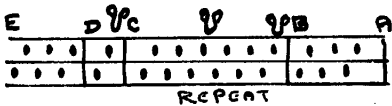
Warp and weft—20/2 cotton set 30
to the inch.

46. *BABY BLANKET*

by Cecelia Roberts

Warp and weft—fine pink wool.

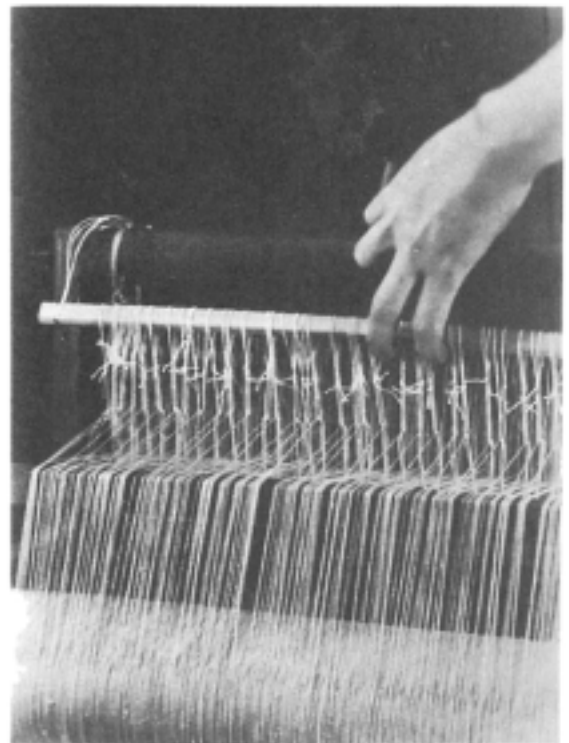
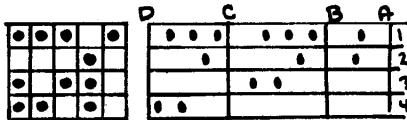
This weave is shown in two to eight harness variants. Since such interest was shown in the version from a two harness loom, we have included a photograph of how an extra harness may be easily added to facilitate the weaving on a two harness loom. Note that only the lower half of the heddle eye is tied for the 3rd harness heddles.



THREAD 2 HARNES LOOM
PICK-UP EVERY 3RD THREAD
ON BACK HARNES, LEAVING
A FEW FOR SLYAGE

FOR 43
THREAD

AB	20 TIMES	- 40
BC	3	18
CD	3	18
BC	33	198
CD	3	18
BC	3	18
AB	22	42
		<u>352</u>

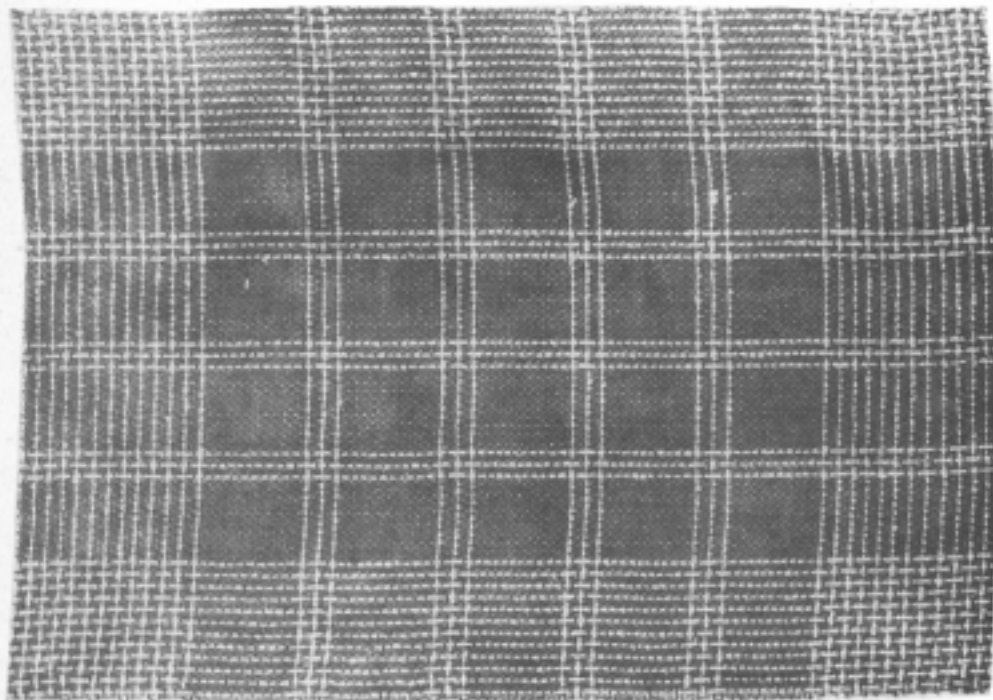
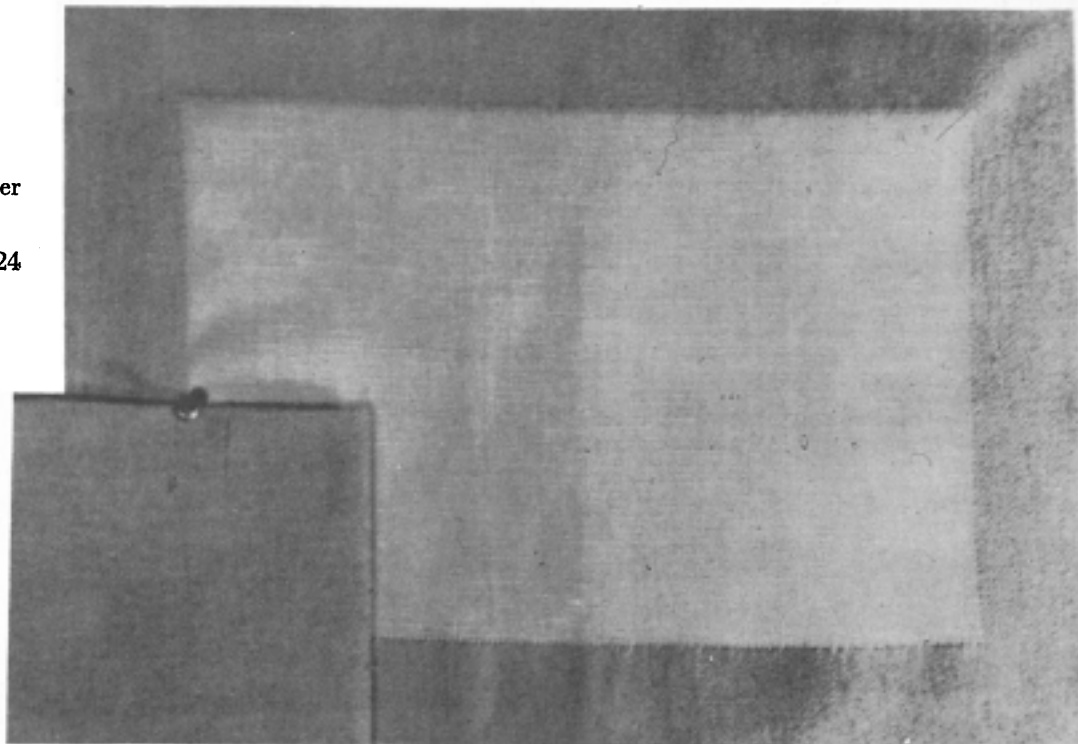


47. PLACE MAT AND NAPKIN

by Fan K. Mason

Sheer linen with laid-in border of peach cotton.

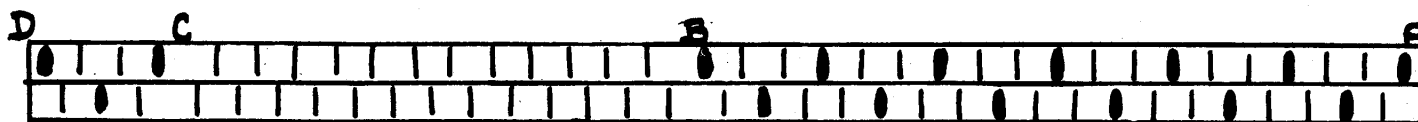
Warp is 40/2 linen set 24 threads per inch.



48. PLACE MAT

by Mary Waters

Red 20/2 linen set 15 to inch with natural Chinese wild silk.



THREAD	AB	37
	3BD	96
	BC	25
	AB	37
	<hr/>	
		195

● = HEAVY THREAD
| = 20/2 LINEN

195 THREADS

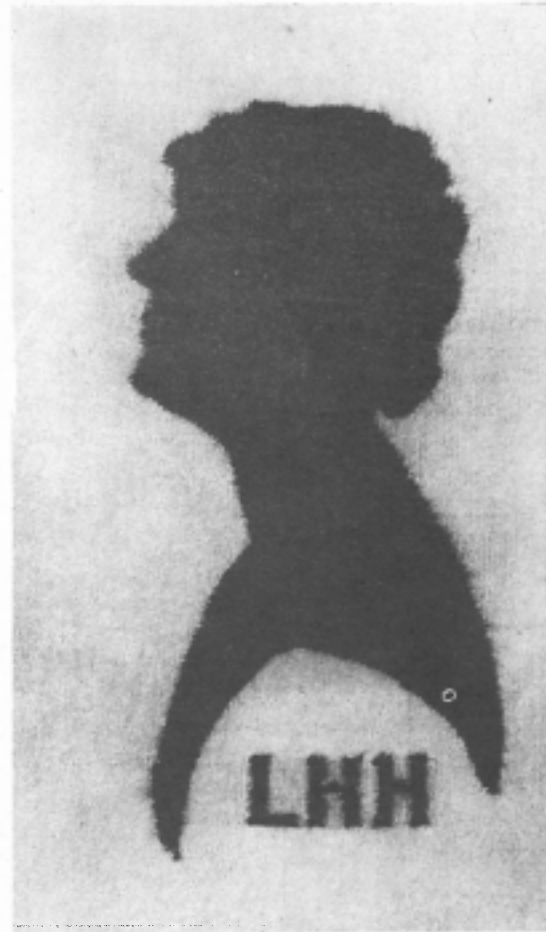


Martha Ruth Kendrick is less than three. However, she has figured the manipulation of a two harness roller type loom and asks to play with one whenever at the Little Loomhouse. Note that her skirt is a structural design using alternate colors—the same principle used in the rug woven by Lt. Brown.

GIRL SCOUT DAY

Because of her great interest in girls and Girl Scouts and because that interest was one of the factors which led to the start of the Little Loomhouse Group, GIRL SCOUT DAY is dedicated to Lou Henry Hoover.

Weaving has a significant place in the education of youth. For this reason, the COUNTRY FAIR will have a place each year for textiles by young weavers.



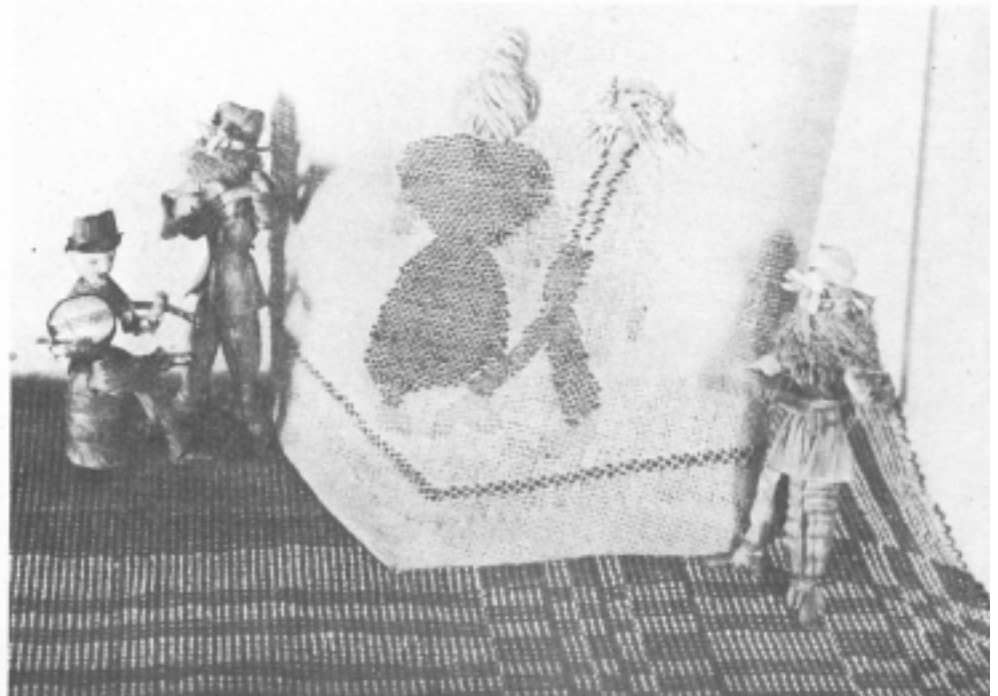
Lou Henry Hoover

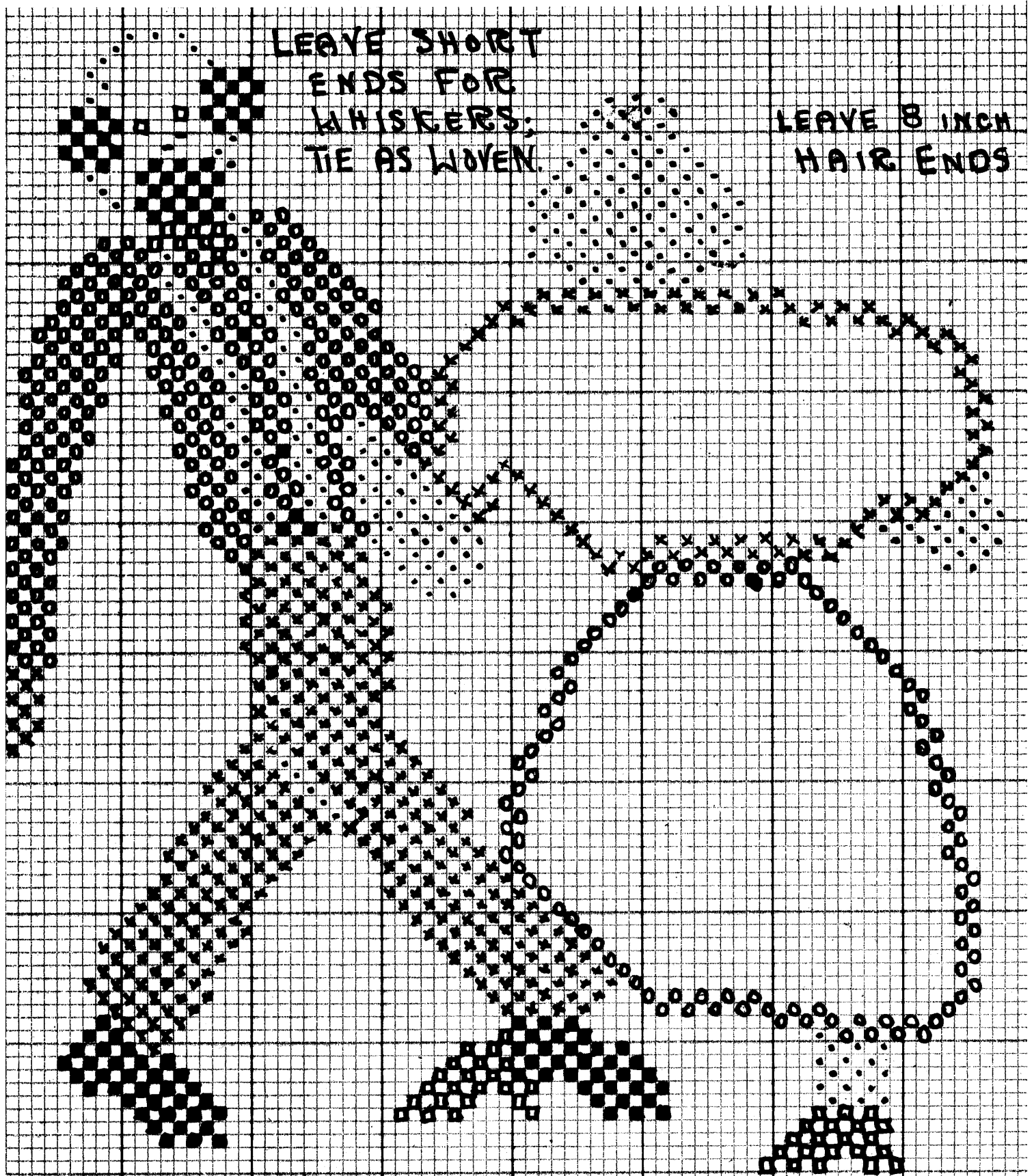
49. SCARF

by Margaret Guderian

warp and weft—cashmere wool set 15 to inch, with laid-in tapestry design in vivid colors.

Miss Guderian shows her award to two schoolmates from Louisville Girls High School. A detail of the scarf is shown at the right. The corn shuck figures are from Virginia; the rug is by Lt. Edgar T. Brown.



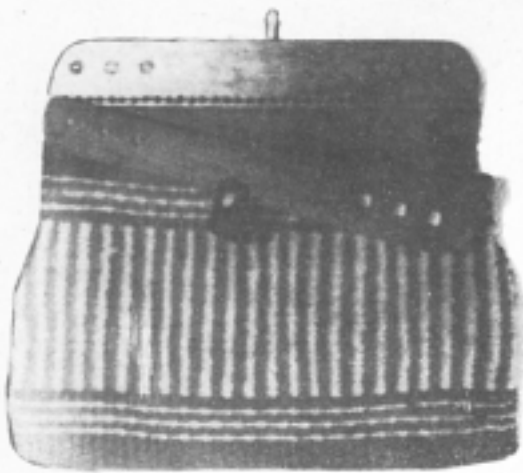


"*SQUARE-DANCERS*" by Margaret Guderian, to weave in laid-in technique. Use vivid contrasting colors. A good method of deciding on colors is to cut drawing paper of the proposed shades and to consider them from a distance.

Teen-agers have fun making their own cartoons for weaving. In the "guinea-pig" group at the Little Loomhouse, we let youngsters try any technic which interests them. In casual conversation they are given concise information on the technic and its background. They create their own designs and apply them to squared paper for weaving. After group discussion, the best designs are transferred to vellum for blueprinting. This program gives the teen-ager a chance to take the initiative, to evaluate his design, and to carry it step-by-step to completion. The training and discipline of the program has as much value as has the actual weaving.



Margaret Guderian weaves her own laid-in tapestry design on a two harness homemade loom which has been converted to a treadle loom.



50. PURSE

by Hattie Nation

This purse by eleven-year-old Hattie Nation, sixth grade student of the Howe Elementary School, Des Moines, Iowa, is typical of the work done in the Art Department under the direction of Miss Bernice V. Setzer.

Woven on a card loom, the design and colors were planned by the student. The beautifully finished frame was also made by Miss Nation and is fastened by ingenious dowel pegs.

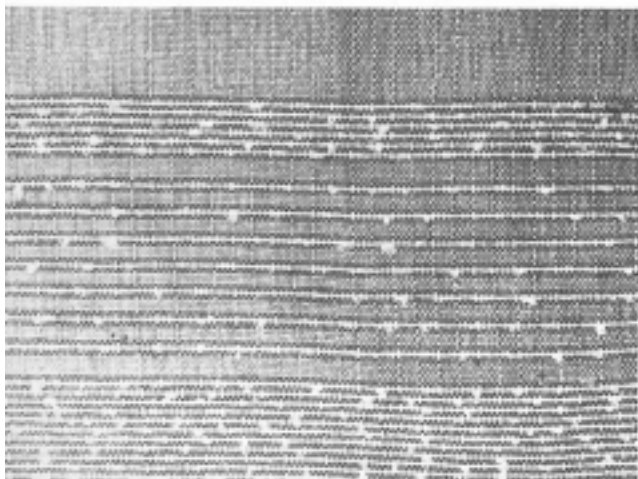
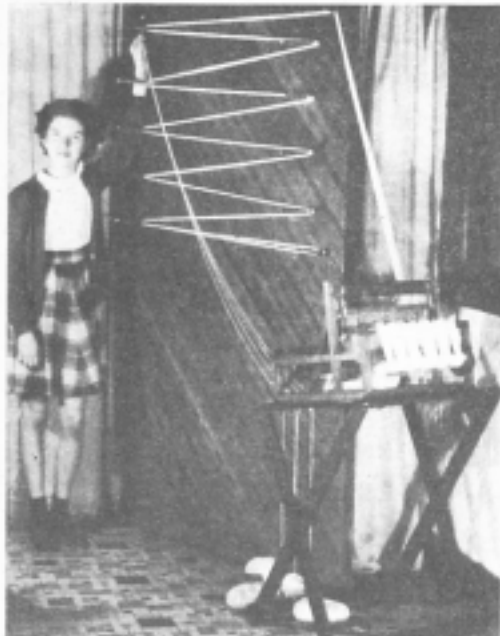
Many schools today use weaving in the education of youth. It is a definite part of art programs in most progressive schools.

The Little Loomhouse Group has been especially interested in the initiative shown by youngsters in borrowing exhibitions of textiles for various classes as:

early clothing and coverlets for American history,
tapestries of early types for Greek history or literature,
and various weaves and technics for textile classes.

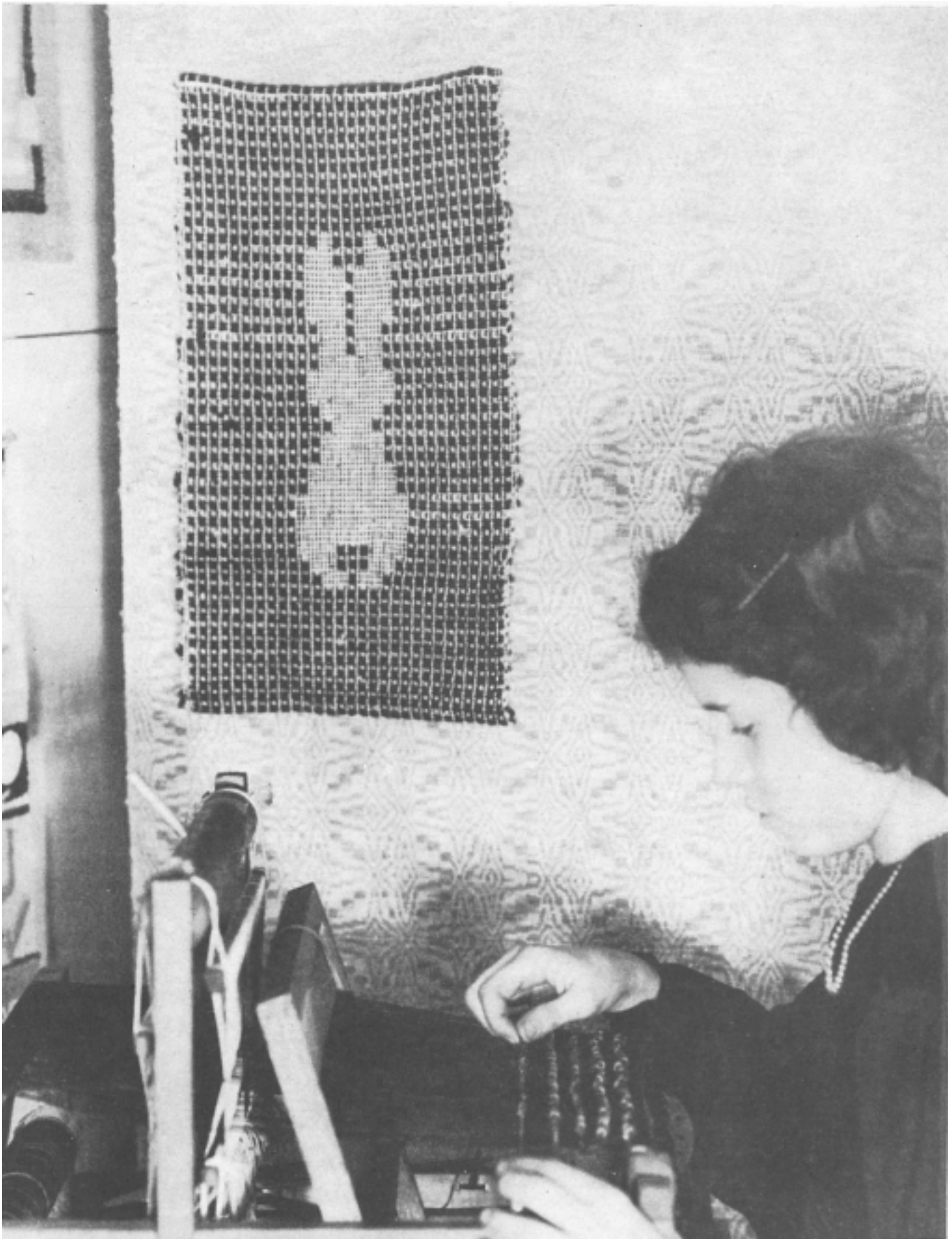
Club work is another important phase of education using weaving. Club groups—both regular school clubs and teen-age centers—find weaving is a good social enterprise. The Little Loomhouse finds that youngsters and teen-agers will thread their own looms and take the initiative in handling such programs, as this eleven-year-old is doing.

At the Little Loomhouse, our regular members are adults. However, one of the purposes of the Group is to ascertain what beginners can weave. Thus it is of utmost import to follow the thought processes of beginners. Such study enables weaving instructions to be written so each beginner can go through the thought processes step-by-step and carry weaving to his own logical conclusions, instead of being just thread-by-thread information to copy. For this program, the Little Loomhouse uses volunteers for beginners. Many of the volunteers are youngsters who ask to be "guinea-pigs." These youngsters weave the textiles assigned to them as "guinea-pigs" plus such as interest them. Their interests and the amount of initiative shown make a fascinating study.

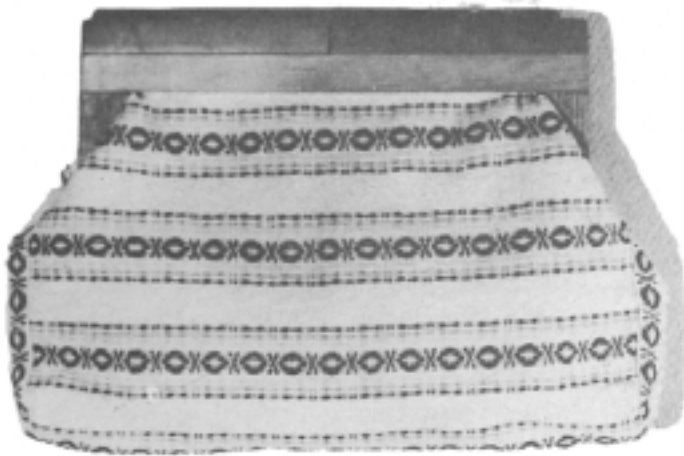


51. RUNNER

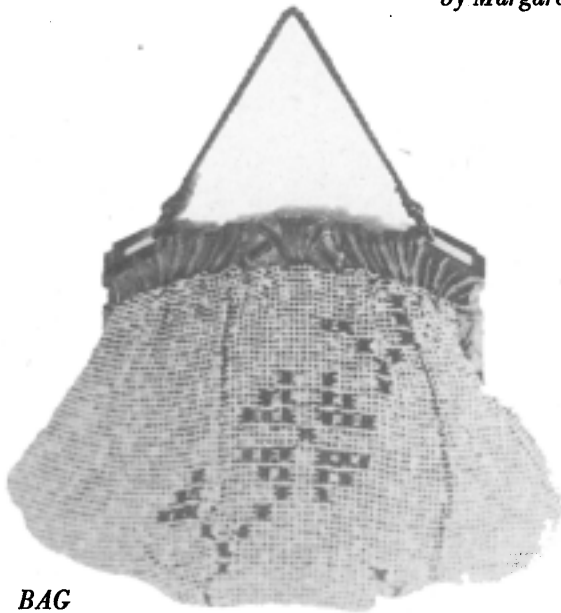
by Joanne Simpson, nine years old.



52. *Twelve-year-old Isabelle Clore is one of the weavers-in-action for GIRL SCOUT DAY. Her entry in the COUNTRY FAIR is the little rabbit panel shown on the wall. Cartoon of rabbit is shown on page 38.*



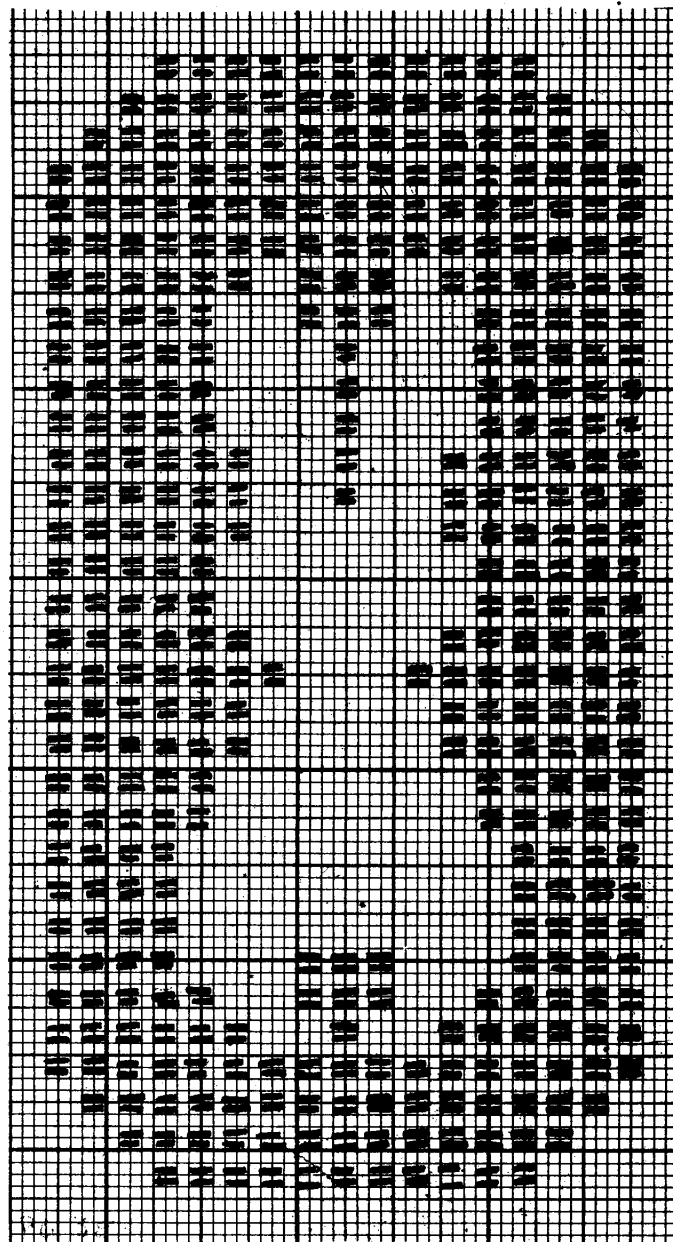
53. BAG
by Margaret Guderian



54. BAG
by Wood Bousman

woven on two harness loom shown on next page in pick-up design of black wool on silver and rayon nub yarns.

The boy is weaving an evening bag made with a heavy cord alternating with metal and tinsel yarns. The heavy cord is made by braiding scraps from the girl's evening dress with silver and lace.



This pick-up technic is popular with new weavers. It is practical for class or club weaving as textiles can be designed by the weaver and finished within a short time.

The spaces represent the design' thread which is heavy. Design may be the pick-up as in the bag in 54 or plain weave as the rabbit in 52, which is cartooned above. The lines represent the other shed which is a regular tabby with a finer thread about the size of the warp thread. The weaver, with the design shed up, goes over two threads and under one of the up-threads. Every third design thread is run through as a plain tabby to lock the warp threads in place. Design may be drawn on squared paper with each block representing 6 threads or on square paper with each thread drawn as above, with every third space each direction being left blank. See the third harness as shown on page 30.