

# handicrafter

VOLUME VI, NUMBER I, PART II

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## Double Weaving on Four Harnesses— the “Finnweave”

BY MARY M. ATWATER

AMONG the ancient forms of hand-weaving being revived in our day one of the most remarkable is a method of weaving double cloth in very free and interesting patterns on the ordinary four-harness loom. The process is extremely ingenious and not difficult, and the old-time weaver who devised it deserves a place in the weavers' Hall of Fame, but his name—like the names of so many heroes of our craft, has been lost in the “backward and abyss of time.”

The weave is a national weave of Finland but is well known in other Scandinavian countries, is taught in Swedish schools of weaving, and is described in Swedish weaving books. In this country, however, it appears to be little known, and it is hoped that the following notes, describing the weave for American weavers, may prove of value.

The fabric produced is a true “double-plain”—two tabby fabrics of different colors, one above the other, not interwoven but interlaced along the edges of the pattern figures. The pattern appears light on a dark ground on one side of the fabric and dark on a light ground on the reverse. Exactly like the fabric of the old American Colonial double-woven coverlets. That this type of fabric can be produced on four harnesses—and in far more elaborate patterns than are possible on any practicable number of harnesses by either the Swedish or English methods of double-plain weaving,—seems almost miraculous, but there it is!

The ancient pieces of Finnish weaving illustrated in the Scandinavian books—I have, alas! never visited Finland so have not seen these marvels with my own eyes—show spirited figures of fabulous birds and beasts, flowers, trees, buildings, ships, human beings, religious symbols, inscriptions and dates. One of these ancient pieces is shown in Illustration No. 1. In a general way, any pattern that can

be designed on squared paper may be produced in this weave. The only limitation being that the process is not adapted to the use of many colors; a two-tone effect is best, though three colors might be used in a simple pattern as in the old American Colonial red-white-and-blue coverlets. Patterns designed for cross-stitch embroidery, for filet, or for Spanish open-work weave may be used for Finnweave without difficulty.

Of course the Finnweave is slower than ordinary over-shot weaving. It is, however, not nearly as slow as any form of tapestry or embroidery weaving, and with practise considerable speed may be attained.

The best loom to use for the Finnweave is the familiar four-harness counterbalanced loom, though the thing can also be done on a jack-type loom, such as the Structo or the MacKay loom. In addition to the loom some simple special equipment is required. This consists of three sticks: a round stick about half an inch in diameter; a flat, pointed pattern stick about an inch wide; a shed-stick similar to the pattern stick but twice as wide. These sticks should be six to eight inches longer than the width of the warp in the reed.

To manipulate the long sticks required for a wide piece of work is somewhat awkward till one acquires skill, and it is therefore wise to begin with a small piece—a bag, a chair-seat, a top for a foot-stool, a narrow runner for the radio.

The yarns used for Finnweave should be very strong, hard-twisted and smooth. Very fine materials should not be attempted. The warp is subjected to special strains that no soft or fuzzy yarn would stand. Two kinds of material may be used together, as wool and cotton or wool and linen, but care must be taken to select yarns of exactly the same grist. The same material is used for both warp and weft.

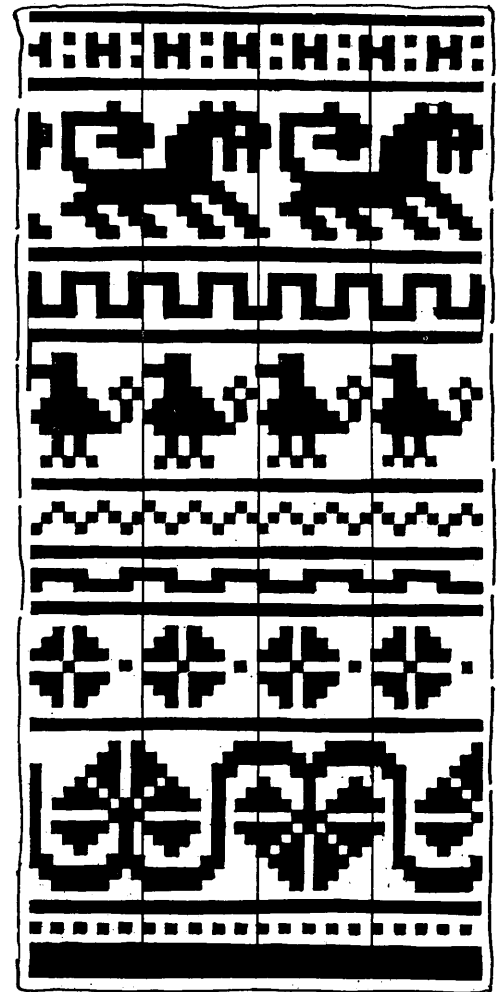


ILLUSTRATION No. 2  
A variety of simple borders, Scandinavian

ILLUSTRATION No. 1  
"Finsketücke" from "Flamskäv och Finnväv" by  
Maria Collin

The effectiveness of the patterns depends on the use of two colors, a light and a dark color. The warp is made of an equal number of ends of each color. If wool and cotton are used together separate warps may be made, beamed on separate beams, but except for a very long warp it is entirely practical to beam both materials on the same beam. If sectional warping is practised all the warp may be put on at the same time; if chain-warping is necessary it is advisable to make the wool and cotton warps separately but they may be beamed together.

The setting in the reed should be a good deal closer than for ordinary tabby weaving. It must be remembered that two fabrics are to be woven, and theoretically the setting should be twice as close as for ordinary weaving. In practise it need not be set quite as close as this. The warp may even be set only a little closer than a normal setting for the material used, and if the resulting fabrics appear too open the weaving may be done with a double strand. This is not, I hasten to say, the best practise, but as it simplifies the work a bit it might be used for first work in the style.

Threading and tie-up are shown at (a) of the accompanying diagram. On looms equipped with four treadles only, the "A" and "B" treadles may, of course, be omitted and these sheds made by weaving treadles 3-4 and 1-2. The tie-up, of course, is for a treadle loom; the method of weaving on a Structo loom will be explained later.

To weave a plain stripe all across the warp—dark color on top, light color underneath—proceed as follows: Open the "A" shed, which sinks all the light threads and raises all the dark threads. (On the Structo loom, levers 1-2. Insert the round stick through this shed, between the reed and the heddles. Now treadle 1. This sinks half the dark threads and raises the other half. Insert the shed-stick through this shed, above the round stick. Bring the shed stick close to the reed and set it on edge. Through this shed throw a shot of weft in the dark color. Take out the shed-stick; treadle 2, put in the shed-stick as before and weave a second shot of dark weft. For a wide stripe repeat these two shots as required. To weave the light under-stripe, leaving the round stick in place treadle 3 and insert the shed-stick through the shed under the round stick.

Weave a shot of weft in the light color. In the same way treadle 4 and weave the return shot of light weft. Repeat for a wide stripe.

On the Structo loom it is unnecessary to use the round stick in weaving the plain stripes. Use levers 1 and 2 alternately for the dark weft, and levers 1-2-3 and 1-2-4 for the shots of light colored weft.

To weave the reverse stripe—light above and dark below—take out the round stick, open the “B” shed (levers 3-4 on the Structo loom) and insert the round stick behind the reed as before. Weave treadles 1 and 2 in the lower shed in dark weft and treadles 3 and 4 in the upper shed in light color. (On the Structo loom, levers 1-3-4 and 2-3-4 dark, levers 3 and 4 light.)

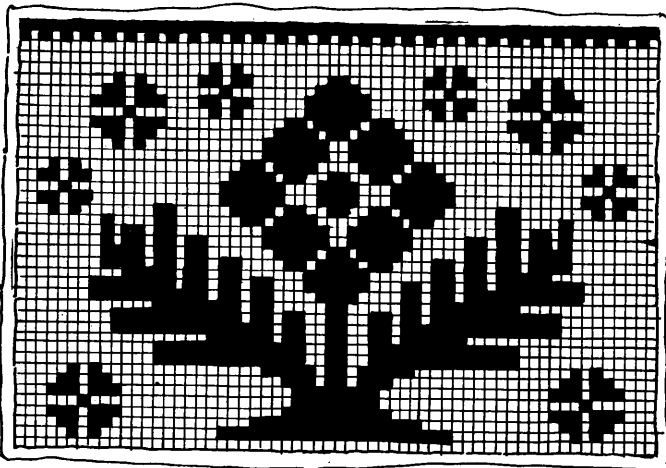
To weave the pattern,—step No. 1: Open the “A” shed (if the pattern is to appear dark on a light ground) and with the pointed pattern stick pick up the lowest line of the pattern, allowing two dark threads—or four, if a larger figure is desired. The stick should pass under the dark threads of the pattern and over all the others. Do this work in front of the reed. Set the pattern stick on edge and push it close to the woven fabric. Now open the “B” shed, and insert the round stick behind the reed under the cross that appears in the warp. This is step No. 2. These two steps are illustrated at (b) of the diagram. Now take out the pattern stick. Treadle 3, and through the shallow shed appearing directly above the round stick insert the shed-stick, as shown at (c) of the diagram (Step 3). Bring the shed-stick close to the reed and weave a shot of light weft. In the same manner weave a shot of light weft on treadle 4. If four threads instead of two were picked up for each square of the pattern, repeat these two shots. Now take out all the sticks and open the “B” shed. With the pattern stick pick up the background in front of the reed. Open the “A” shed and insert the round stick below the cross. Take out the pattern stick and with the shed-stick weave dark weft on treadles 1 and 2.

All this sounds far more complicated than it will be found in practise.

On the Structo loom, pick up the pattern and insert the round stick as described, but in making the sheds for the shed-stick use three levers each time: levers 1-3-4 and 2-3-4 for the dark shots and levers 1-2-3 and 1-2-4 for the light shots.

ILLUSTRATION No. 3

*A simple Scandinavian motif, arranged for a bag*



Weave the entire pattern in this manner, row by row, as shown on the drawing.

To consider in detail the weaving of the pattern arranged for a bag, Illustration No. 3: The pattern covers sixty squares in width and allowing four threads—two of each color—to each space, will require a warp of 240 ends; 120 ends light, 120 ends dark. A warp of No. 3 perle cotton

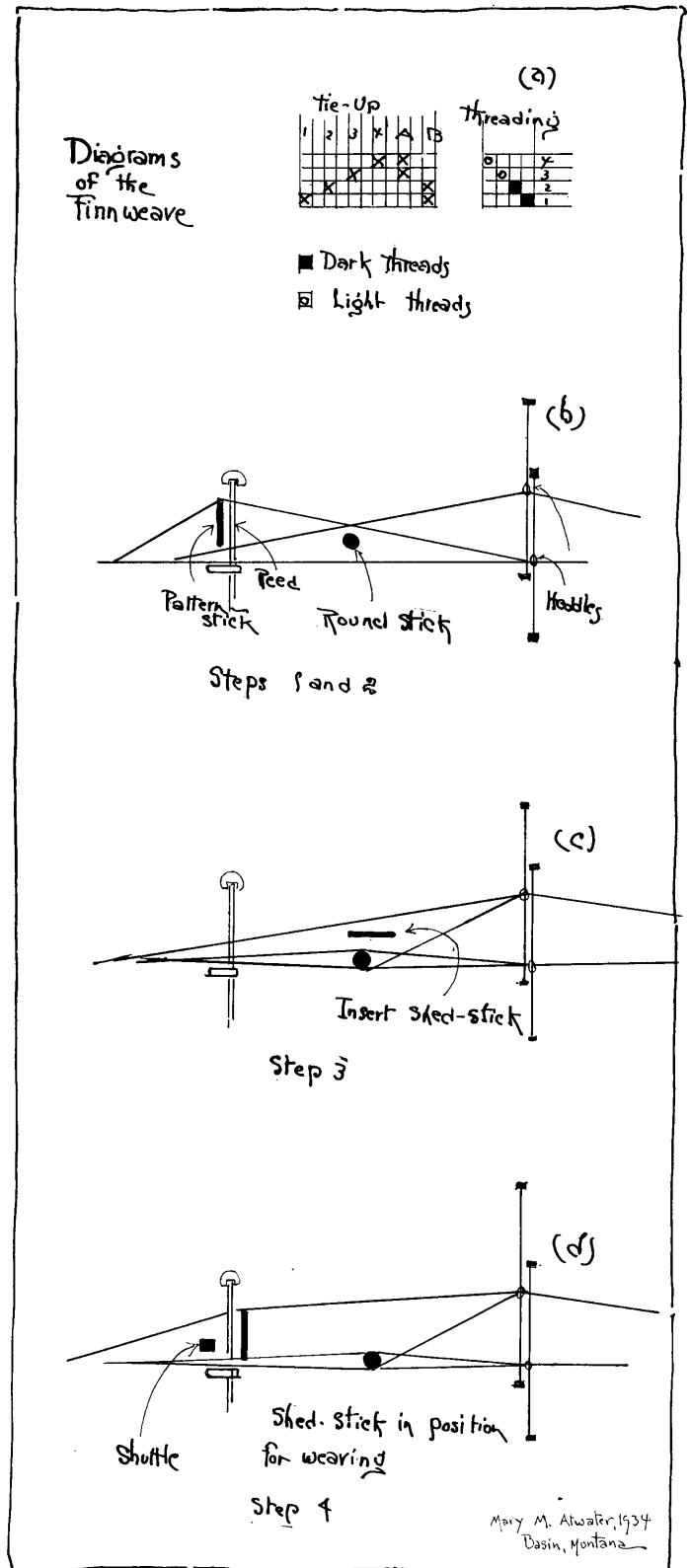


ILLUSTRATION No. 4

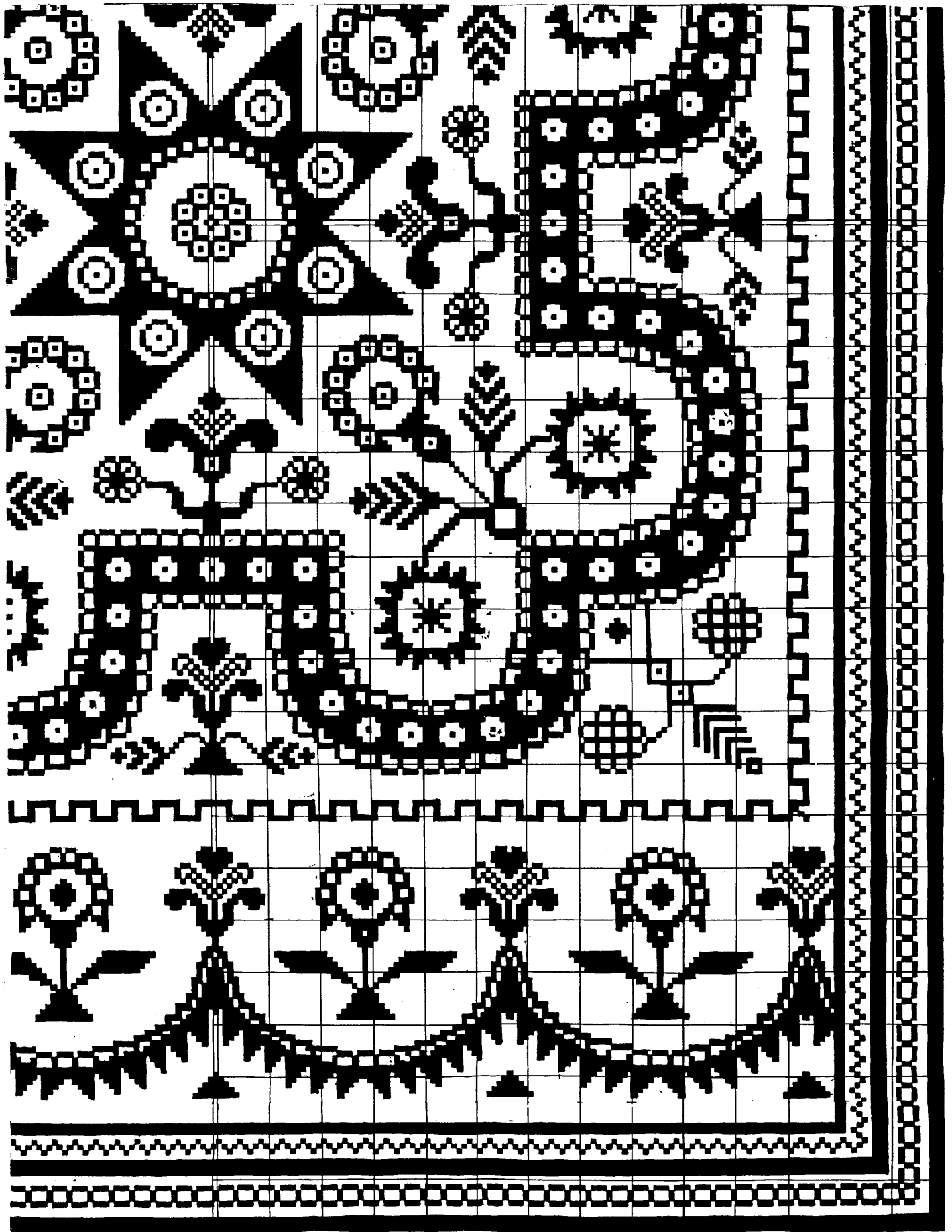


ILLUSTRATION No. 5. A coverlet pattern, American Colonial

in white and blue or white and red is suggested, at a setting of 20 ends to the inch.

Turn the pattern upside down for convenience, as of course the top row of the pattern will be for the top of the bag. Weave a narrow heading on treadles "A" and "B" and then weave a plain stripe, dark above and light underneath, as explained.

For the next row, on the "A" shed, pick up two and go over two dark threads all across the warp, using the pattern stick in front of the reed as described. The object of making a simple border is not altogether the decorative value. A row of single units woven as suggested serves to space the warp and makes it much easier later to pick up the correct threads for the more elaborate figures.

After weaving the single blocks weave a double stripe with light above and dark below.

The fifth row of the design is the first row of the pattern proper. On the "A" shed pick up the four single units that correspond to the start of the two small flowers on either side of the main figure. They are units 19, 21, 40 and 42 of the drawing. From this point it should be simple to continue through the design.

When the entire figure has been woven, turn the pattern right side up and weave in the same manner in reverse order back to the beginning.

On this drawing all the squares are ruled off. On the rest of the designs the ruling has been done at intervals of ten spaces.

The small borders shown on Illustration No. 2 may be used in various combinations for a narrow runner, or may

be used to frame a larger figure. The drawing is made on a width of forty spaces as indicated by the ruling.

Illustration No. 6 shows two of the motifs taken from the ancient Finnish piece shown on Illustration No. 1—arranged for weaving and slightly simplified. The trumpeter on his gallant steed is designed on a width of forty-five spaces, and a height of forty-three spaces. The woman is thirty-three spaces wide and forty-three spaces high.

For those who are ambitious to make a double-woven coverlet I have made the pattern shown as Illustration No. 5. This is an American Colonial pattern, arranged from the design of an ancient tufted bed-spread. It is designed for a coverlet in two strips, and the pattern is 141 spaces wide to the center. It is intended for a warp set at 30 ends to the inch, and eight threads, instead of four, for each pattern space. Material suggested: perle cotton No. 5, and Shetland yarn.

Other combinations of material suggested for the Finnweave: Germantown yarn and perle cotton No. 3, at a setting of 22 or 24 to the inch. Fabri yarn and No. 10 perle cotton, or Perugian cotton, or 40/3 linen, at a setting of 40 to the inch. Other materials that might be used for Finnweave are Linen floss, linen "weaver," Spanish knitting yarn. Homespun yarn—unless a very hard, strong quality—is not advised for this work.

In designing patterns for the Finnweave remember that the two fabrics of which it is constructed are entirely separate, and that very large plain stretches should be broken up with occasional small figures in order to keep the two fabrics together. Otherwise they would tend to a baggy effect.

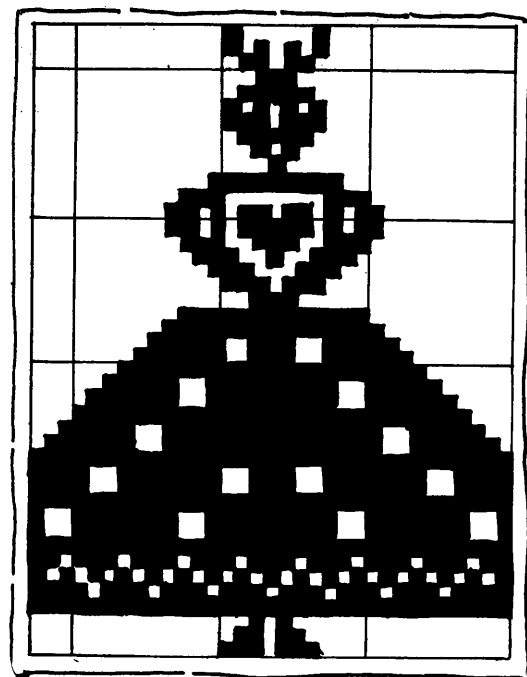
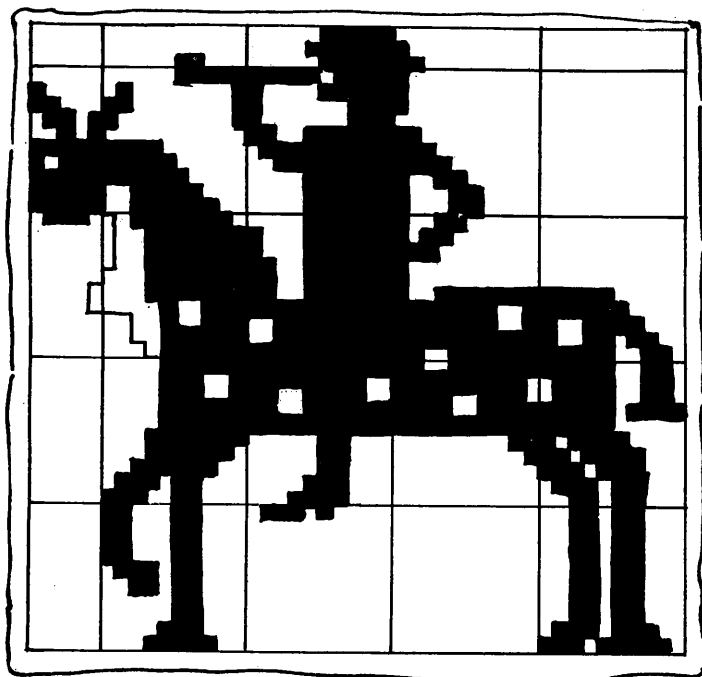


ILLUSTRATION No. 6

*Two motifs — Trumpeter and Peasant Woman — from the ancient "Finsketache" (somewhat simplified)*

# The Modern Approach to Weaving

BY MRS. MARIA STEINHOF

TODAY, we want to create, we must inevitably create, things corresponding to our modern life. In weaving, we must understand once and for all that the time of copying "Queen's Delight," "Governor's Garden" and "Summer and Winter" is over!

Unfortunately, handweaving is now relegated to the role of a minor art. We must understand this situation as a transitory one. Only several decades ago, weaving was the victorious competitor with painting as the highest color expression. Even today, the divine tapestries of Burgundy and Brussels, the weavings of Mexico and Peru are valued higher than a Rembrandt.

Further, we must not believe that handweaving has been exclusively a feminine art. The great masterpieces of Hindu and Chinese handweaving were the work of men.

The handweavings of former epochs could reach their high standard only because they were ever creating new forms. Today, when handweaving has degenerated to copying old patterns, glorious in themselves, it has become a minor art.

If we look at the innumerable patterns of fabrics dis-

played in our department stores, if we consider the beauty of all these new and fantastic weaves, the many previously unknown combinations of threads, hairy woolens, metal weaves, synthetic materials, then we are aware that we can no longer captivate anybody with pieces of handwoven material whose only virtue is that it is handwoven.

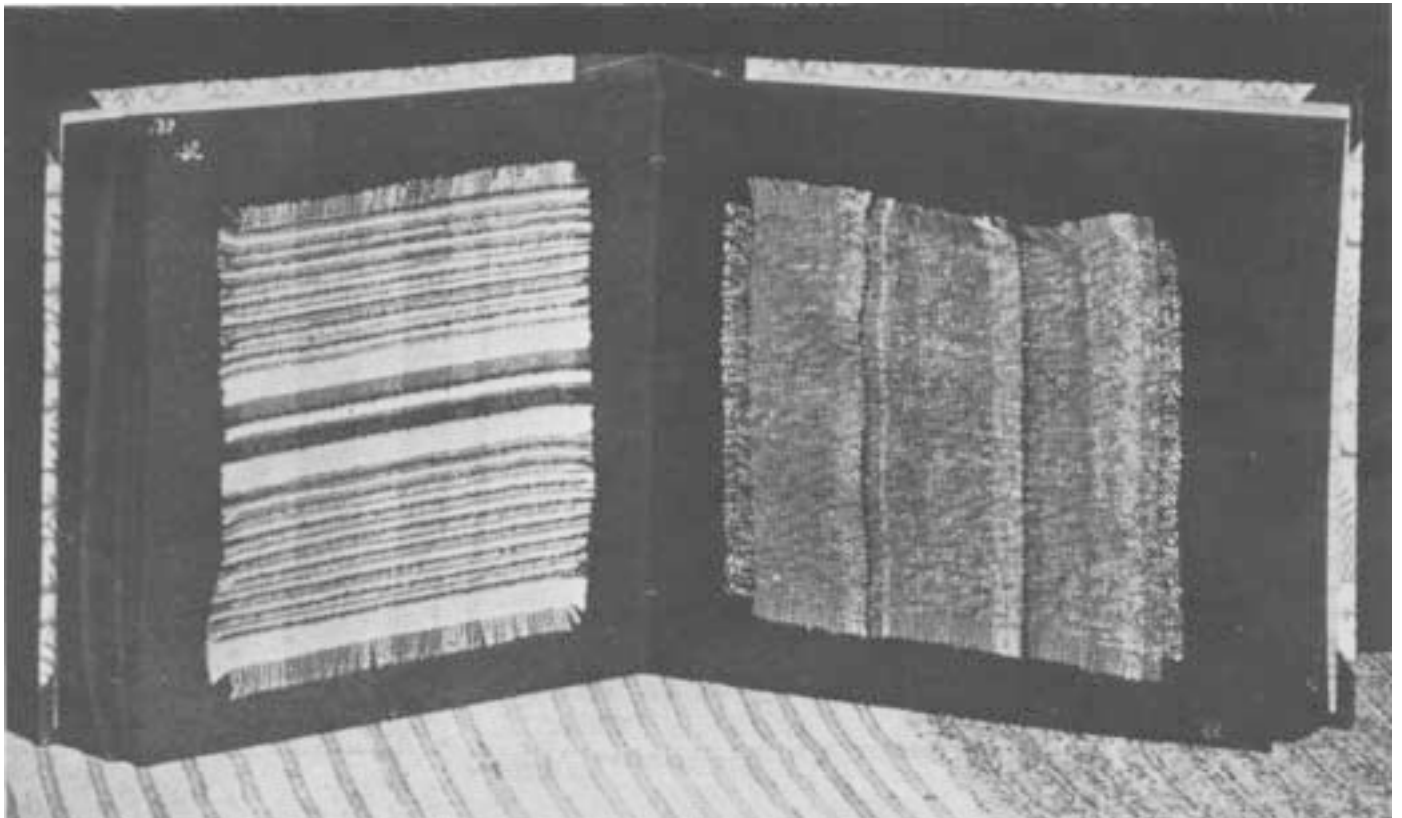
It may be painful or it may be a blessing but, today, nobody cares whether a fabric is handmade or the work of a machine. The effect of the fabric is the decisive test. If anything, the handwoven fabric must be superior to the machine woven fabric, otherwise it has no justification to be chosen in preference to the latter.

After these few critical comments let us be constructive. How can we arrive, anew, at creative, contemporary handweaving?

Let us become practical.

The creative tools of weaving are like those of all art: first, the inborn urge to express yourself through a craft, in our case through weaving; second, the material of the craft, in our case, *the thread*.

As with Music, Weaving has always been the deepest



Sample book of designs by Maria Steinhof

objective expression of the human psyche. The reason lies perhaps in the fact that the beauty of color of the dyed thread is superior to that of the colors in painting.

If you want to play the violin well, you have to be enamoured of your instrument. In the case of weaving, you choose as your instrument the thread. The thread becomes the mediator of your creative longings. All threads are beautiful if you strive to acquire the sense of their nature. Their right application, directed by your natural gifts, gives birth to the creative value of a pattern. This so ardently desired pattern is a result and not a preconceived start.

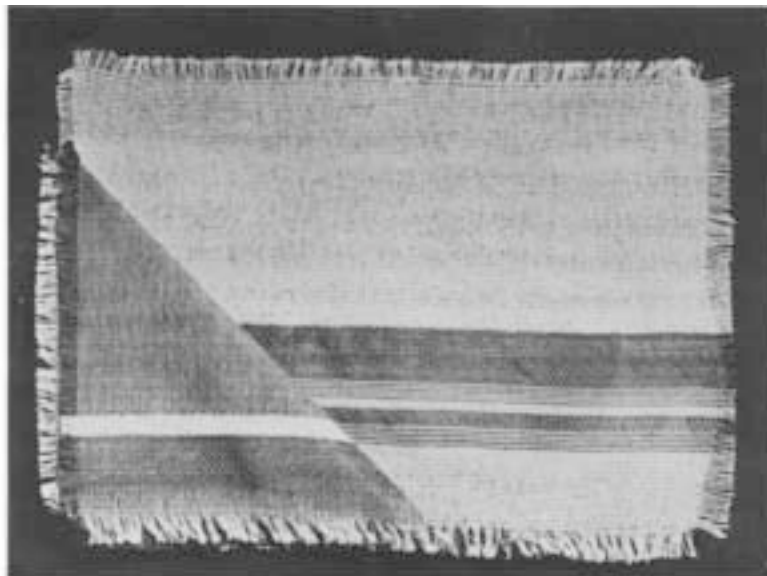
When you are already acquainted with the technique of weaving, the first thing to do is NOT to begin with preconceived patterns, copied or otherwise.

There is only one road which leads to a new pattern. This way is to start actually weaving, to try out this or that thread—to experiment. The reason for having inherited inexhaustible treasures of past art lies therein. Formerly, to create in any other way than that of experimenting was unthinkable. The unknown countries of your self are not less real than the known ones. They are the most solid ground. They are your future!

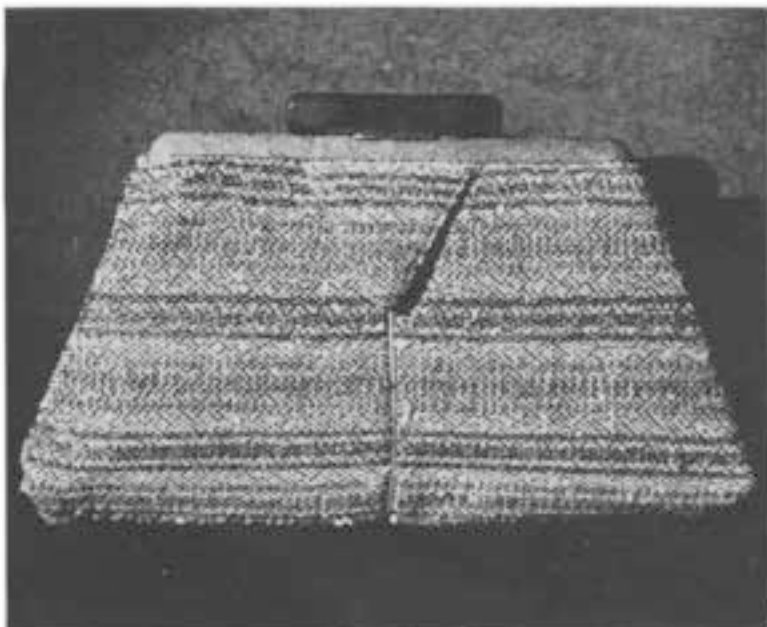
Invention does not mean repetition! I mean: when you start to weave, forget that you have ever woven. Weave as if you were continually beginning. Do not repeat yourself or somebody else. Therein lies the secret of any art creation: Be yourself!

Fortunately, we are witnessing an emergence of American Art, and I believe that handweaving will assume the position of leadership.

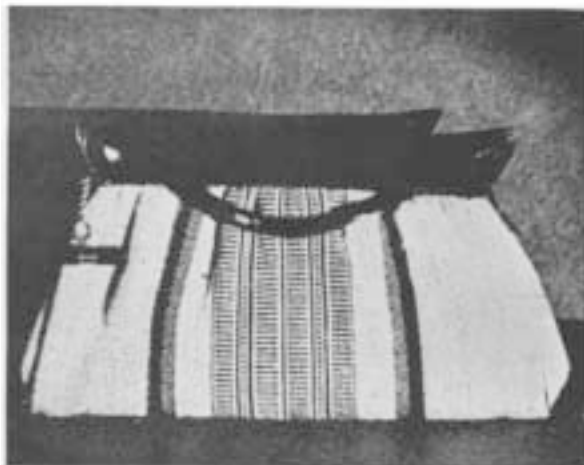
I believe with certainty that the pattern born of the handloom, initiator of any weaving whatsoever, will become the animator of the omnipotent machine loom, and, therefore, the future competitive power of the Textile Industry of the country.



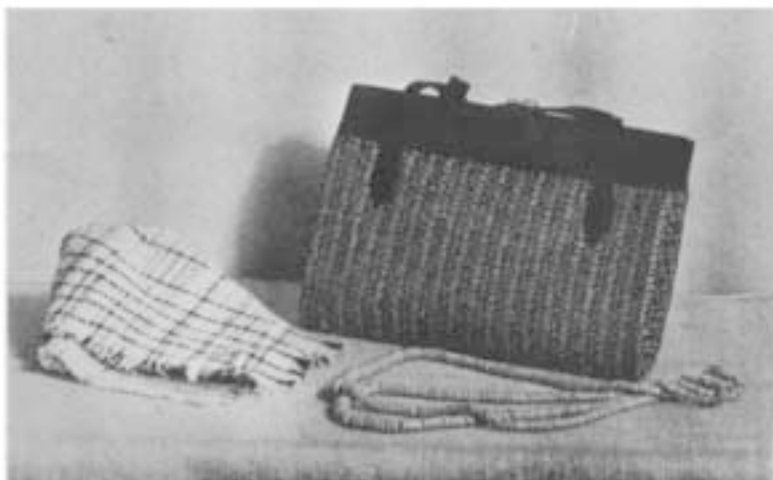
*Sample for table napkins in Bernat's Kool Knit and Perle cotton. Colors: Ivory, blue and yellow*



*Handbag woven of Bernat's Bouclé de Laine in Tan and No. 518, 506*



*Handbag woven of Bernat's Weaving Wools in gray, black, and orange*



*Handbag woven of yellow and black Bouclé, with top of black Antelope leather*

# Unusual Color Schemes

BY DOROTHY MILNE RISING

THERE is one phase of textile design which is so important that it can "make or mar" any product, and yet it is often neglected. I refer to the selection of colors which are to be used together. Perhaps it is due to the fact that a simple combination, of ordinary colors, such as blue and white, is easier to select, that ordinary color schemes are prevalent. It takes an appreciation of the art in textiles, for one to select unusual colors, and still it is this very art quality which lifts the hand-made product out of the factory class. An unusual color scheme should be the goal of every textile worker.

Such an unusual scheme contains enough variety to avoid monotony, and not so much variety that confusion would be produced. In it, three characteristics of color should be found. First, there should be contrast of value. Value refers

to the relationship of a color to black and white. Secondly, there should be contrast of intensity, which refers to the relationship of a color to a colorless gray. Some colors are bright, while others are dull. Usually, the grayer color is used in larger areas, and the brighter color, in smaller areas. Lastly, there should be contrast of hues. Hue refers to the distinguishing name of a color, such as blue green, or yellow green.

Strictly speaking, there are five warm colors, yellow, orange, red, yellow green and red violet, with their variations. On the other hand, there are three cool colors, blue, blue green, and blue violet. Grass green, and violet which is an equal mixture of blue and red, more nearly approach neutral. Then there are the neutrals proper, namely, white, black, gray (either warm or cool), silver and gold.



*One of a pair of pillow tops*



In a successful scheme, an equal amount of warm and cool color should never be used, but one should always predominate. The addition of neutrals enhances any scheme.

To indicate the way a scheme is built up, perhaps you would be interested to hear an analysis of the woven runner and pillow we ordered for my Mother's living room. Both articles recalled all the colors in the unusual scheme which had previously been carefully planned for the room, so the articles in their turn became unusual in color. As has been mentioned before, one type of color must definitely predominate, and in this case it was warm color.

Before enumerating the various colors combined, perhaps I had better tell you that there was not one plain color used in the warp, but a carefully selected variety of colors. These consisted of the following: buff, gray, old gold, taupe, buff, gray, old gold, taupe, buff. As can be noticed in the illustration, a thread of black was used between the old gold and taupe groups, to give a value contrast-accent. This also produced an interesting texture-appearance. You will be interested to note the combination of neutral with warm, in the warp.

As to the weft, starting at the selvage, the following colors appeared: a very grayed old rose (some grayed colors were combined with some bright colors), neutral gray, old rose which was not quite so grayed as that last mentioned, and was a little darker in value, gray, rust, grayed old rose again, gray, grayed violet, deep green, very dark grayed red violet, a small amount of bright yellow green, a lighter value of grayed violet, old gold, rust, deep red violet, medium blue-green, alternated with buff, medium blue-green alternated with deep red violet, then medium blue-green alternated with buff again, deep blue-green alternated with deep red violet (the darkest note in the weft), deep green alternated with rust, deep red violet, lighter violet, gray, very deep grayed red violet, deep tan, rose, violet, light and dark gray, light violet, deep tan. That indicates the colors used from

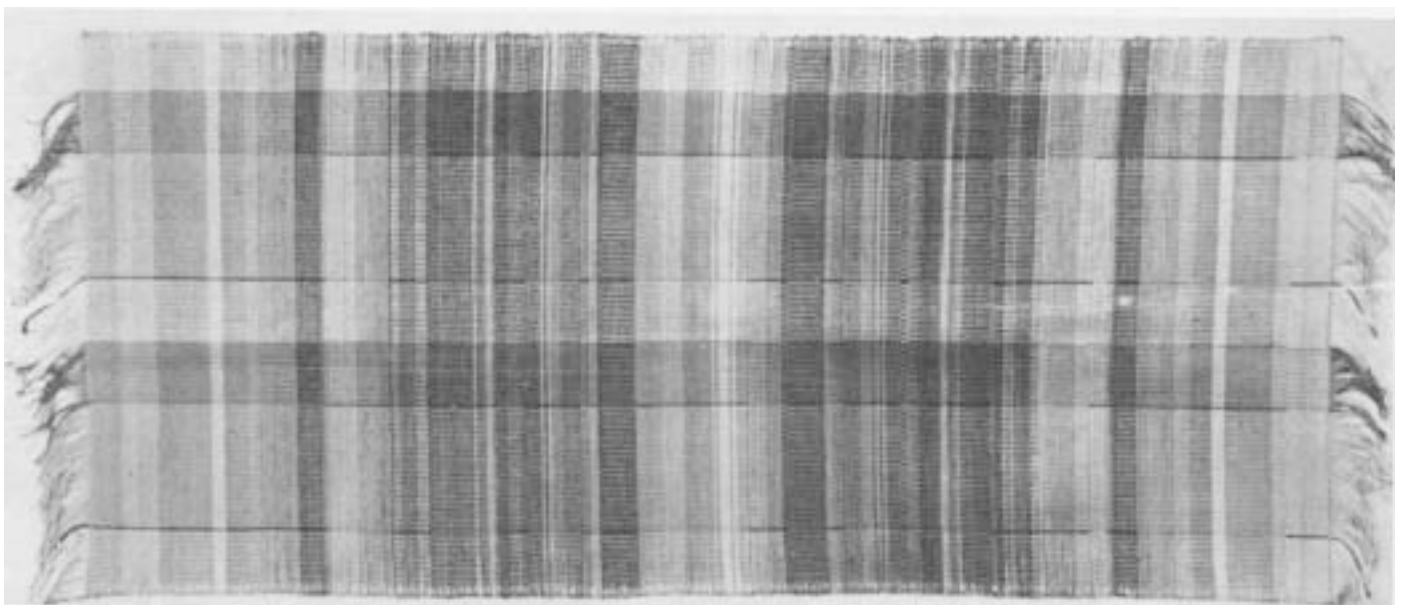
one selvage through the center, after which a repeat of the sequence was used.

Words will not adequately describe the richness of this scheme. The "live" quality possessed, was produced partly by the variety of color in the warp, and partly by the subtle changes of hue, value and intensity of color in the weft. There were no startling contrasts. All the warm colors, and all the cool colors were related to each other. Each time a new color was introduced, a little of it was alternated with the previous weft color, to cause further variety. Incidentally, please notice the variety of size in the stripes of color. This article does not deal so much with the design, as the color, so I have purposely not emphasized the number of threads in each stripe.

We had a pair of pillows woven, but they were twins, so only one is illustrated. They contained all the colors to be found in the runner, but in them, we had the dark stripe come in the center, instead of just off the center. The center of the pillows were composed of very deep grayed red violet alternated with rust, deep red violet, blue-green, grayish tan, deep blue-green, lighter blue-green, violet, dark red violet, rust, old gold, grayed violet, brighter yellow green alternated with deep blue-green, lighter violet and rust alternated, lighter violet and blue-green alternated, lighter violet and tan alternated, old rose and tan alternated, gray and rust alternated, rust, gray, tan and darker tan alternated, rust and gray alternated, and gray and tan alternated. This describes the colors from the center to one selvage.

The warm colors ranged from yellow green, old gold and buff through old rose, grayed violet to deep red violet. Neutrals included both warm and cool gray. The only cool colors used were different values of blue green, and some of the grayed violet had a bluish cast.

If you have never tried building up a scheme this way, using as great a variety (subtle) as possible without losing the unity, I heartily recommend it. It will give you a very unusual color scheme which all your friends and relatives will enjoy with you.



*Note how the darker stripes have been placed off center in this runner*

# Sätergläntan, a Dalecarlian Weaving School

BY MARIE OLSEN

NOT in Sweden only, but in all civilized countries, there is at the present time a revival in the art of weaving. Swedish textile manufactures have in recent years become known far beyond the borders of Sweden, with the result that many foreigners even from remote countries, interested in textile work, come to Sweden to gain some idea of Swedish textile art and to try to acquire some of the Swedish skill. A domestic industry and a school established for the purpose of promoting it have a great mission: the proper teaching of the Swedish textile art. There are in Sweden several excellent weaving-schools, foremost of which is that at *Sätergläntan*.

The school is very fortunately situated in one of the most beautiful parts of Sweden, about 3 km. from Insjön Station in Dalecarlia; and this fact undoubtedly has a certain important bearing on the practical work, as the art of weaving, here built on the foundations of ancient popular art, is so easily influenced by the scenic surroundings. The beauty of Dalecarlia gives free play to the imagination, and inspires the artist to create wonderful things, to make homes beautiful and pleasant. The site chosen for the school is evidence that this fact has not been lost sight of. Here on Mount Knippbo is the weaving-school, consisting of the "main cottage," the "weaving cottage," and, near by, five storehouses, many hundreds of years old, as well as several dairy cottages and barns. All these houses have been restored and made fit to receive guests and pupils, but in spite of this all of them yet retain their old-world atmosphere.

## *Law Regulating Peasant Costumes of Dalecarlia, 1793*

In the year 1793 the rulers of Sollerö parish, Dalecarlia, voted that the following materials and styles should be worn.

- I. Dress for a dignified peasant and man servant:
  - a. Hats of wool, winter caps of shrunk wool or skins of such animals that are to be found within the parish.
  - b. Shirts of linen, that can be spun and woven by the women from the flax grown on our fields. Mufflers of wool or linen that can be manufactured at home.
  - c. Furcoats, white jackets of shrunk wool with blue collars, or blue jackets of shrunk wool or ordinary cloth, a hand bag of goatskins. Stockings, blue, grey or white, made of wool or flax as neatly as possible. Black shoes with laces for fastening of Swedish leather and soles of birch-bark. In the winter when it is cold a belt can be worn on the jacket, and snow stockings of shrunk woolen cloth. A top hat of cloth for the daytime, and nightcaps of wool as may be necessary.
  - d. A waist may be made of skin, but not of satin or silk, and it can be worn as desired.
- II. Dress for a dignified peasant woman and a woman servant:
  - a. A woman uses on her head a white cap, preferably without wrinkles; a woman servant uses the headshawl, which must not be made of better material than her mistress'. They must be manufactured at home.
  - b. Jackets of white, shrunk woolen cloth, or green colored cloth, or prepared sheep skins. The belt of ordinary red cloth, not of silk or satin. The skirt of flax, wool, or skin, such as can be made at home.
  - c. Aprons of flax or wool.
  - d. Red stockings of dyed wool or flax, as fine as they can make them. Shoes with laces of Swedish leather and birch-bark soles.

That this has been decided, declare:

H. ERICSSON  
SAR ANDERS ANDERSON  
BOS MICKEL ANDERSON  
BUSLARS NILS NILSSON  
BASA KARIN PERSDOTTER

The ground slopes gently toward Lake Insjön, whose shimmering waters gleam through the delicate foliage of the birches. The wonderful view is bounded by the blue mountains of Leksand and Mora. A serene peace reigns over the extended Swedish countryside spreading beyond Sätergläntan, and an enchantment as of Fairyland seems to rest over the landscape.

The proprietors of the school, the Misses Vilma and Elsa Långbers, have been untiring in their efforts to make of the school a first-rate institute, with regard to both equipment and instruction. The latter has successfully managed to rescue from oblivion and destruction old typical patterns and techniques. For the districts of Dalecarlia with their ancient culture are rich in very old weavings, and at Al, where Sätergläntan is situated, Miss Elsa Långbers has come across old woolen and linen covers, head-cloths, bridal shirts, rugs, head-dresses etc. With great artistic skill and a fine eye for color, she has used the patterns of these old weavings in composing modern textiles. These are executed in the old popular technique,

with magnificent decorative effects. Obviously this work is of great value for instruction. Besides woolen weavings, the pupils are taught all kinds of linen and damask weaving. Thus it is evident that students who come from far and near to see and study are here given the very best of Swedish textile art, and, although the school is situated in Dalecarlia, the pupils are instructed in all kinds of practical weaving, independent of local character.

To all those who long for a rest from the hectic life of the

present day, Sätergläntan offers the very best recreation, both when snow covers fields and marshes and affords opportunities for skiing, and when the school is enveloped in the beauty of the Nordic summer. Excursions may conveniently be made from Sätergläntan to the many beautiful places for which Dalecarlia is famed. Not far from here are Leksand, Mora and Rättvik on Lake Siljan, well-known places all, and visited yearly by thousands of tourists from all over the world.

In 1800 there was a decided decline of the home industries of the Swedish gentry, but the current trend had only a slight effect on the country people who still clung with tenacity to their national costumes and old tradition. Dalecarlia is one of the last provinces of Sweden to become interested in civilian clothes and manners. So that even today they weave most of their cloth for dress and house furnishings.

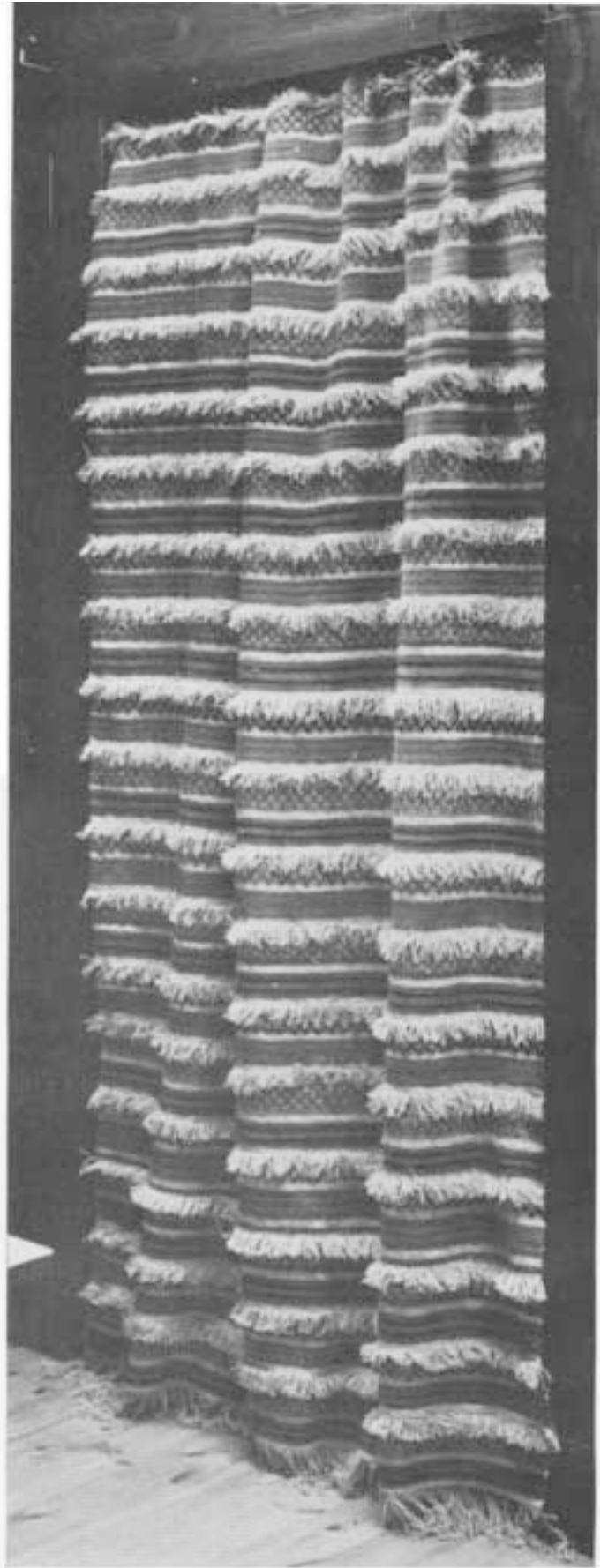
Today old patterns for weaving are being collected and copied, but the weaver of today has a lesson to learn. For many of the old peasant patterns show delightful color combinations. First of all the warp was always homespun linen, and the woolen yarn used for the shuttle came from the sheep in their own barnyards. They spun and dyed it with plant dyes. These plant dyes always produced a soft, easily matched tint, which may lie at the basis of their success as weavers and artists. Today they are trying to revive the process and I have personally seen some very good results.

Ever since the Dalecarlian discovered the aniline and other chemical dyes, his province has become a riot of color.



Swedish Traffic Association

Examples of weaving for patterns. Woolen bands used for handbags and native costumes



Swedish Traffic Association

A good example of the rose step pattern with the warp drawn through for fringe



*The Weaving-school of the Sätergläntan at Lake Insjön*

*Swedish Traffic Association*

There is a glimmering and glittering of bright red, green and blue in dress and home interiors. So that the cosmopolitan might be inclined to chose the softest colors and the most uniform patterns when the loom is being threaded. But there are a variety of patterns here, which will weave into distinguished and cultivated designs.

The Misses Långbers, have successfully used many of the ancient designs in their weaving school, and many of their yarns are being dyed from plant dyes at their weaving school. A survey of some of the old patterns is shown here.



*The showroom at the well-known Weaving-school, Sätergläntan*

*Swedish Traffic Association*



*Swedish Traffic Association*

*Hanging woven at the Sätergläntan Weaving-school*

**CAPTIONS FOR ILLUSTRATIONS ON THE FOLLOWING FIVE PAGES**

**ILLUSTRATIONS NOS. 1, 2, 3, 4, 5, 6, 7, 9, 10, 11, 12**

*Are all old examples of various patterns that can be produced by threading the loom for loose rose-step in 4 shifts*

**ILLUSTRATION NO. 8**

*Is an example of tied rose-step in 3 shifts*

**ILLUSTRATIONS NOS. 9, 10, 11, 12**

*Also show the pattern named the geese-eye curve, which is easily produced on a loom originally threaded for the loose rose-step in 4 shifts*

**ILLUSTRATION NO. 13**

*Shows the geese-eye curve woven on warp of two colors*

**ILLUSTRATION NO. 14**

*Another example of the geese-eye curve*

**ILLUSTRATIONS NOS. 15, 16, 17, 18, 19, 20, 21**

*The monk-belt pattern. The pattern in all these weaves is produced by lapses and loose lying threads of the wool. In some of these weaves 8 to 9 shifts are used*

**ILLUSTRATIONS NOS. 20, 21**

*The pattern is exactly the same, but on a larger scale*

**ILLUSTRATIONS NOS. 22, 23, 24, 25**

*The Leksand's pattern*

**ILLUSTRATION NO. 26**

*In-woven embroidery, on a pattern of mixed rose-step and geese-eye*

**ILLUSTRATIONS NOS. 27, 28, 29, 30**

*Hand-embroidered patterns on a woven background*

**ILLUSTRATIONS NOS. 31, 32, 33, 34, 35, 36, 37, 38, 39, 40**

*Rug samples*

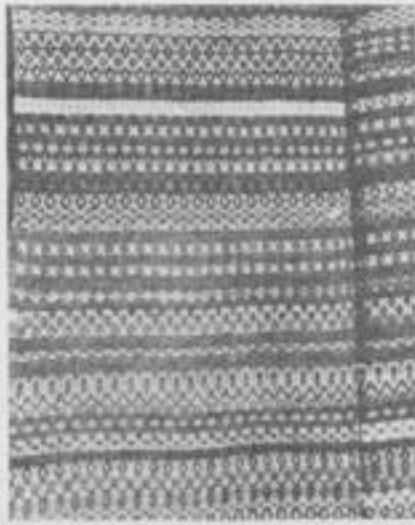


*A weaving room at the Weaving-school at Sätergläntan*

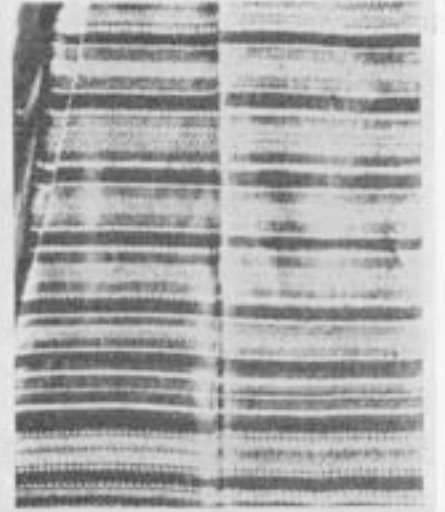
*Swedish Traffic Association*



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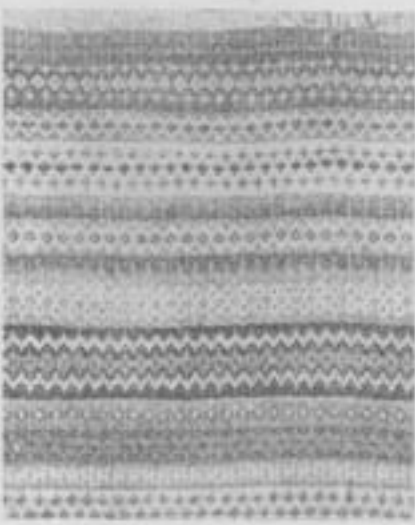
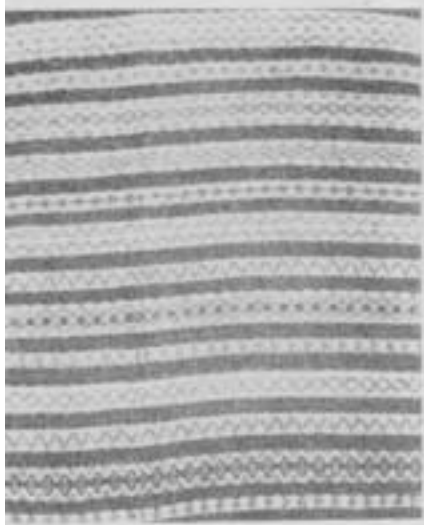
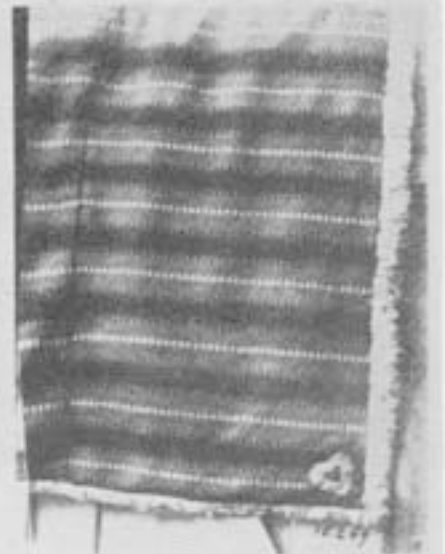
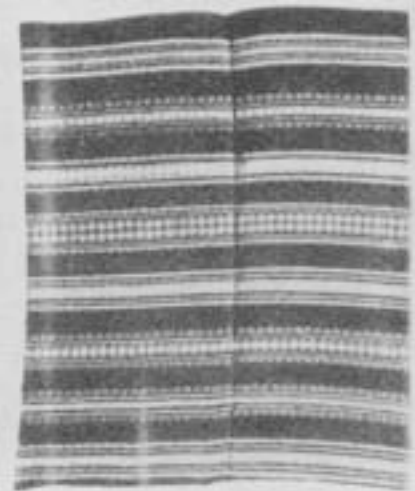
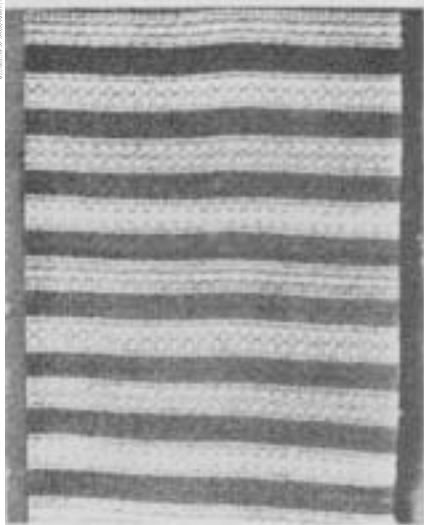


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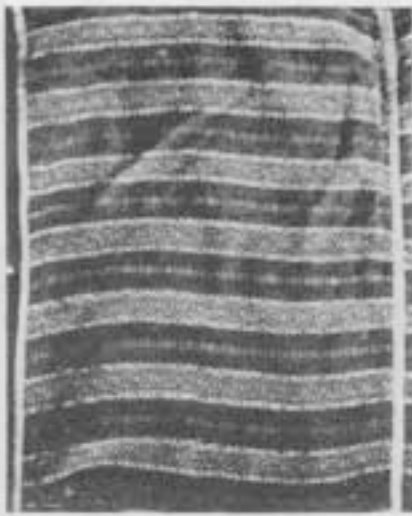
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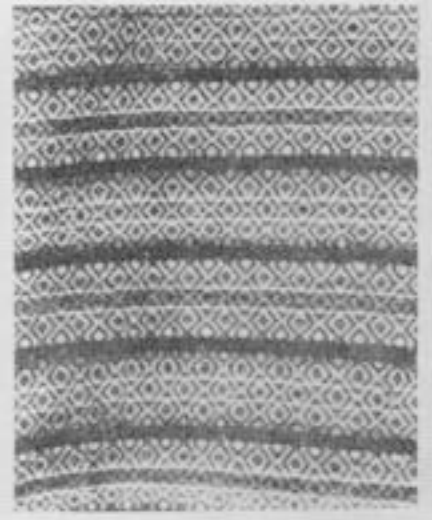
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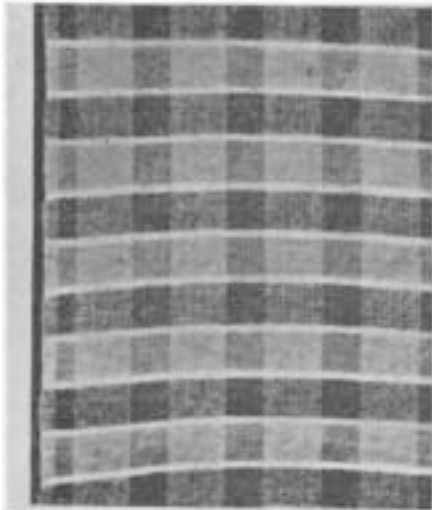
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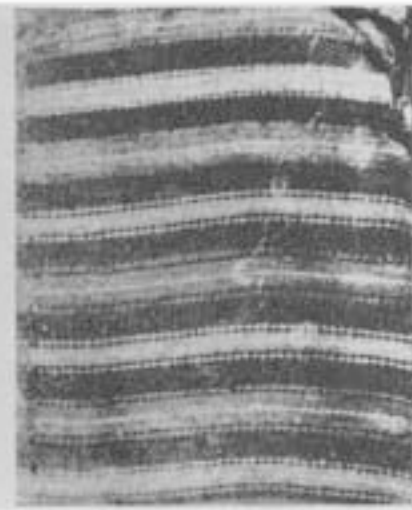
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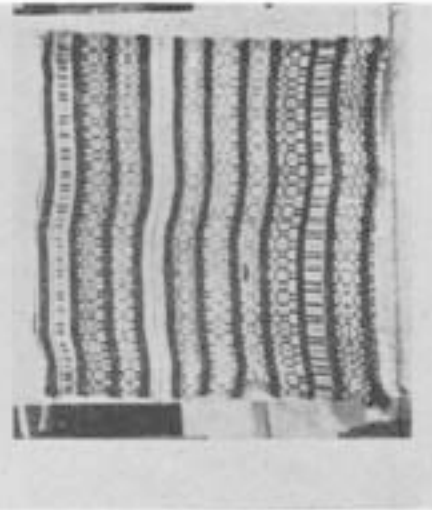
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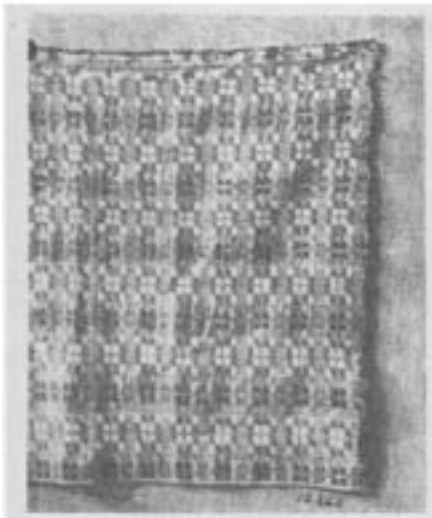
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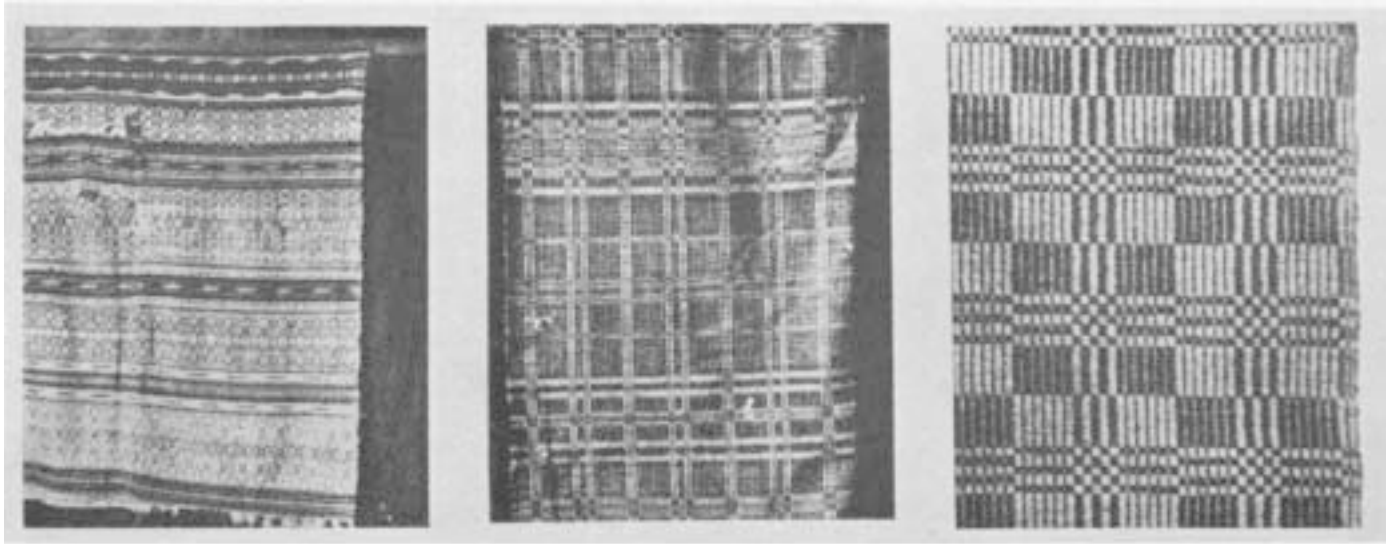
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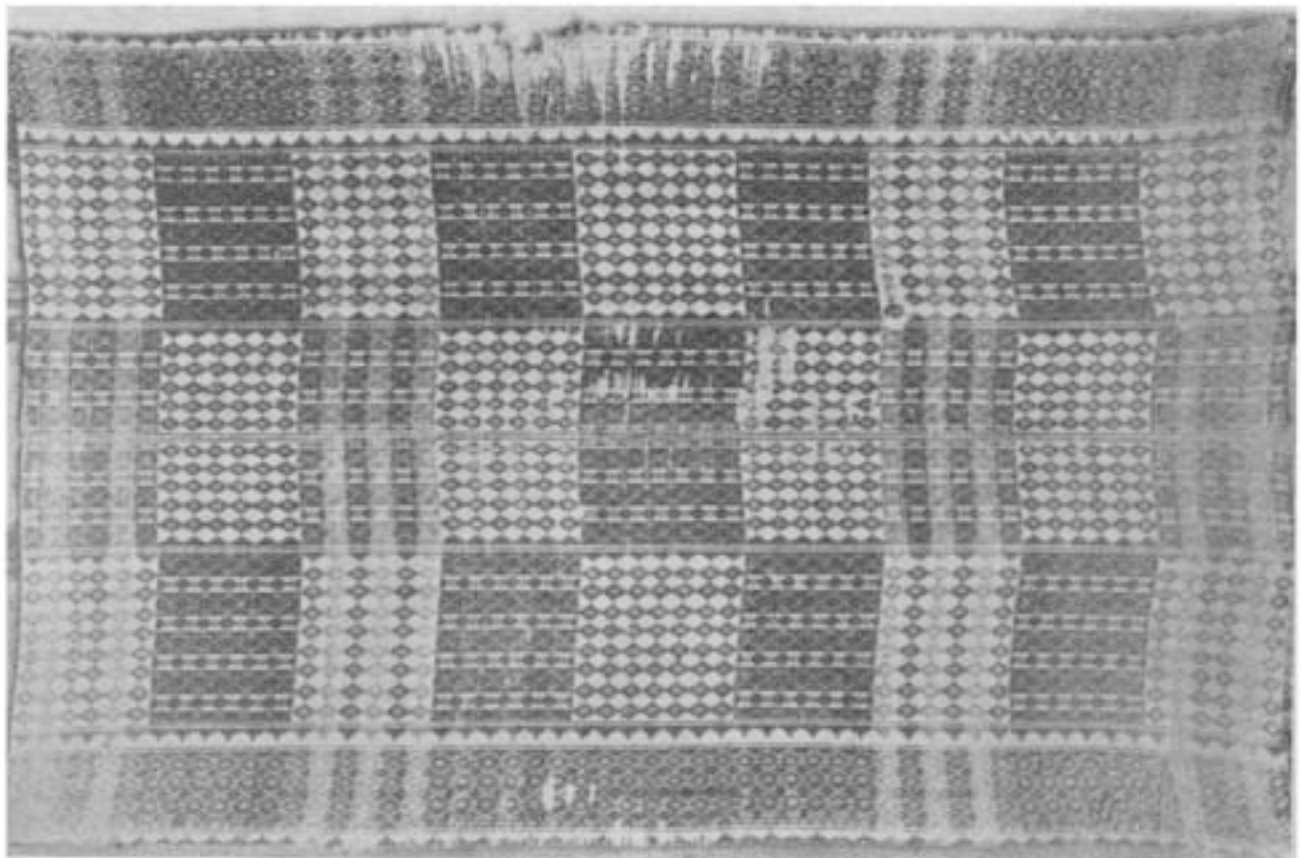
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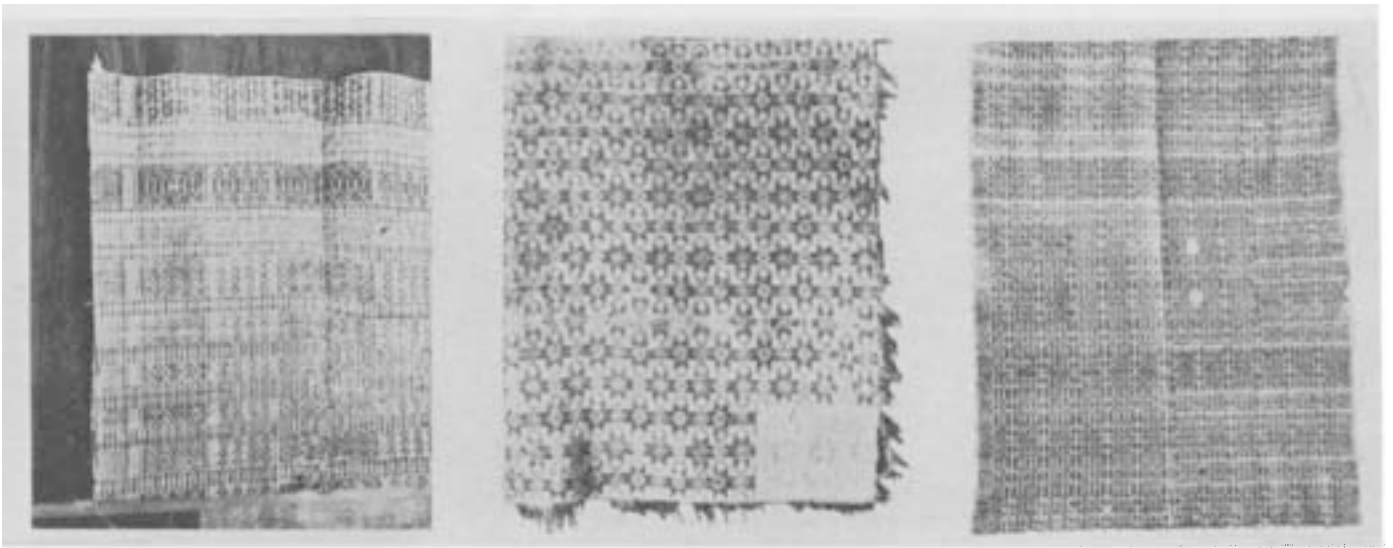
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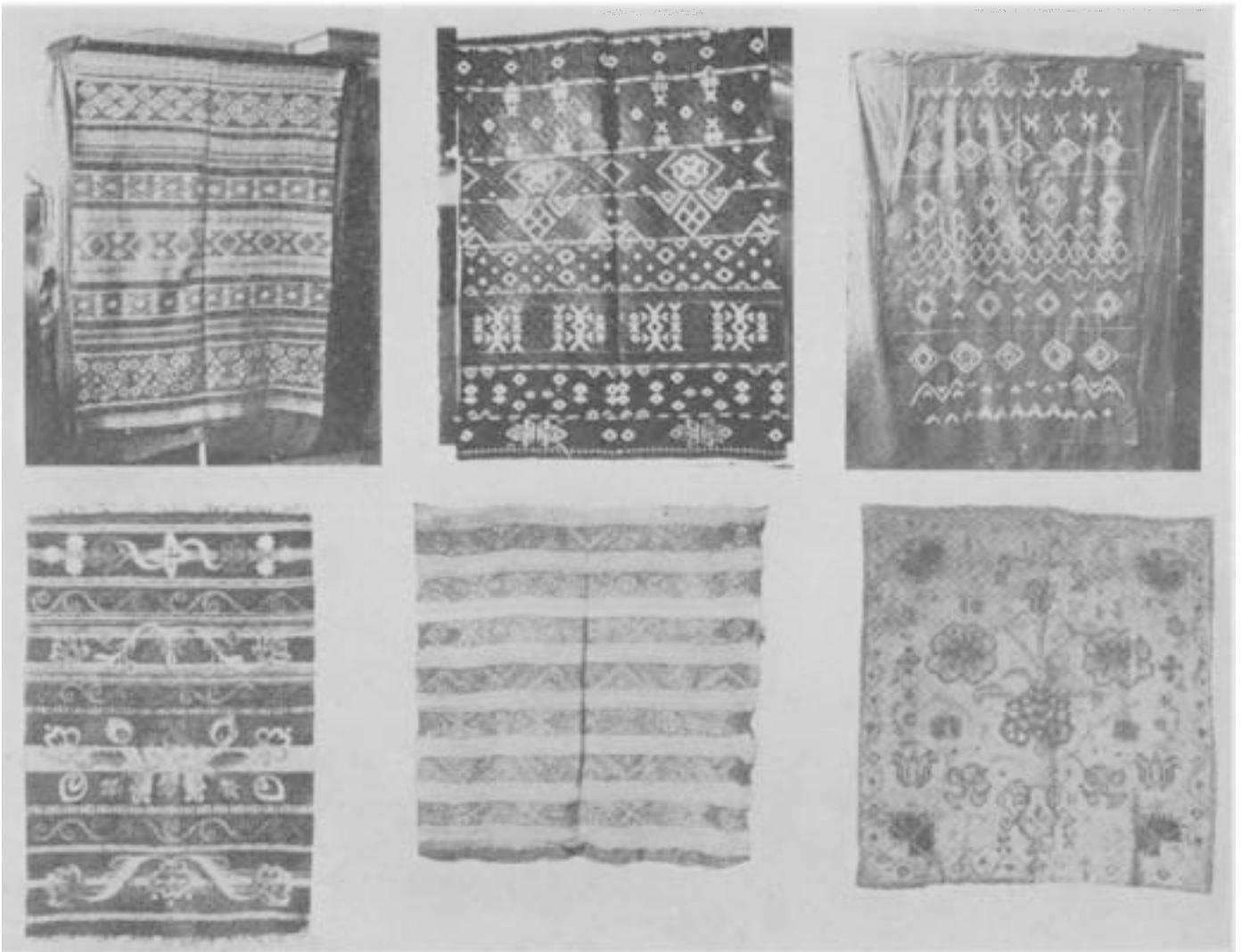
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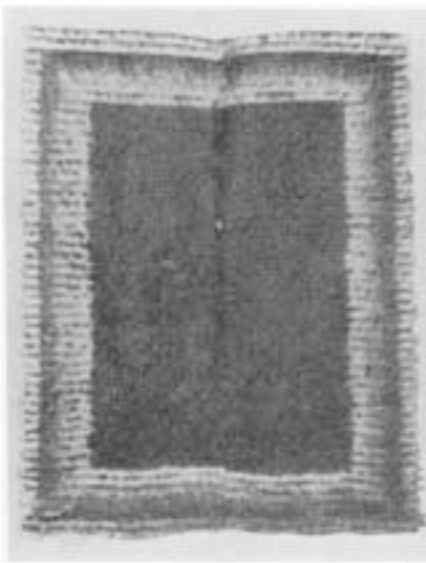
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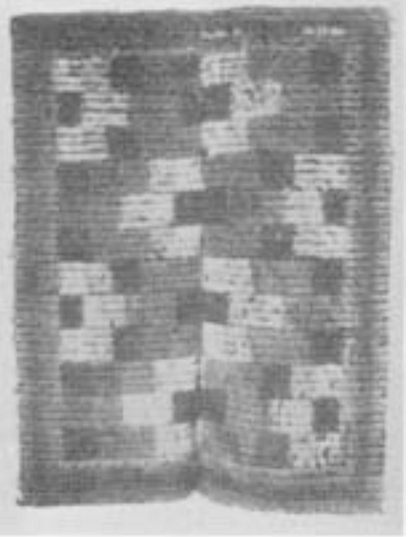
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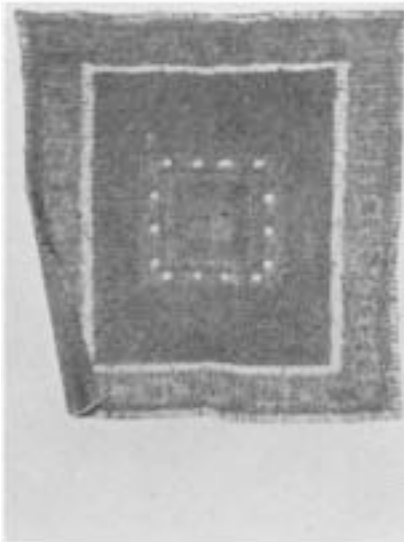
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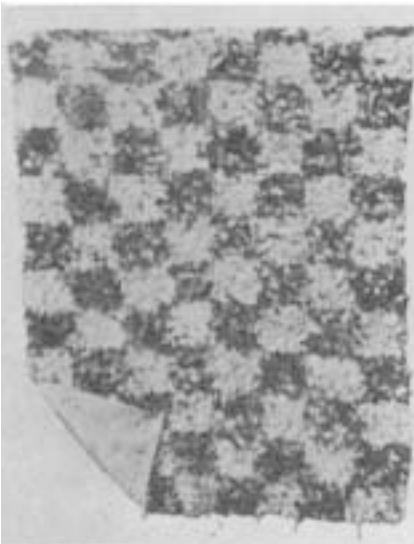
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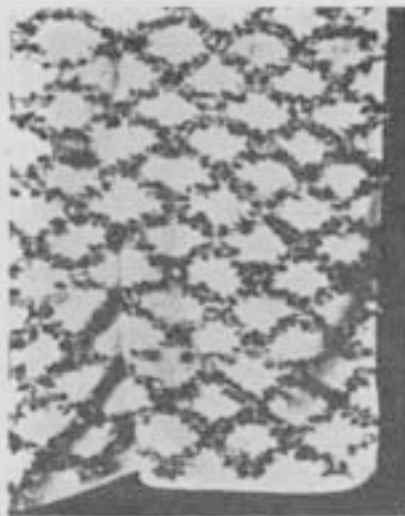
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40

# A Novel Buffet Runner

BY DOROTHY MILNE RISING

HAVE you ever noticed how odds and ends of colored cloth and thread collect? Noticing my collection, one day, I began to wonder what useful article could be made from it. Just then I spied one piece much larger than the rest, and could not resist measuring the buffet to see whether there was by any chance enough material for a runner. Sure enough there was! Its plain gray linen color was not very inspiring as a background color, however, so I experimented with dye. Imagine my delight when the linen colored a rich grayed yellow-orange. Next I tried out the thread, and found vermilion, yellow, red-violet, blue, green, and black quite striking against the novel background. These colors suggested those so often found in peasant work, so I decided to use a peasant-inspiration design.

"Why not make a border design which is symbolic of my family," I thought, "using peasant-type figures."

The more I designed, the more fun it became, especially when the space seemed to call for a little nosegay in my husband's hand, and several potted trees in the larger children's hands. Two cocks actually helped fill another space. Why not have a little touch of humor? As a matter of fact, it adds to the interest of most designs.

After sketching on paper, the design was ready for interpretation with stitchery. I started with the central figure, using first an outline stitch of red-violet with a blue chain stitch next to it, on the coat, vermilion chain on the legs, black on the shoes and yellow on the collar. It soon developed that some more-solid areas of color would be needed, so several rows of vermilion chain stitch were placed next to the blue of the coat. Buttons were yellow knots surrounded by green chain outlined with blue. The cap was filled with vermilion chain.

On the other four figures, black was used to outline the

woman's skirt, the man's coat, the girl's skirt and shoes, the boy's blouse and shoes. The woman's blouse, man's trousers, girl's waist, were outlined in blue while the boy's trousers were outlined in red-violet. Within the outline, the man's trousers were solid vermilion chain stitch. The girl's and boy's stockings, boy's tie, all outlines of faces and arms, as well as the outline of the woman's apron were vermilion. Blue, green, and a few touches of yellow were other colors on these figures. In the man's coat were, consecutively, chain stitch of red-violet, vermilion, blue, green, with yellow knot buttons, surrounded by half chains of vermilion and blue.

The upper outlines of the large plants were green chain stitch with blue and vermilion within, while the lower parts were red-violet chain with green within. Trees held by the boy and girl were blue chain with knots of yellow within and stems of green.

Blue was used to outline the cocks, with red-violet next. Some feathers were vermilion outline, others green or blue chain.

As to the borders, the lower one was blue chain, red-violet chain, vermilion cat-stitch, blue chain, green cat-stitch, vermilion chain, red-violet outline. The upper was blue outline, red-violet chain, vermilion chain, blue chain, green outline.

Perhaps you can imagine how colorful the finished runner is! It certainly adds a note of cheer to the dining room, and looks especially well with the blue glass candle-sticks, containing blue-green hand-carved candles, and the creamy-white Italian peasant-ware plate decorated with blue, green, vermilion, yellow and brown, all of which repose upon it. The novelty of the design calls for comment, and much interest is shown in the source of the figures. That there is many a good laugh over the details goes without saying.



*A novel buffet runner*

# Gleanings from the Penland Institute

## ARTICLE I — PILLOW TOPS

BY LUCY MORGAN

AS ONE grateful member of Mr. Edward F. Worst's institute conducted each year at Penland, I would like to share with those who could not be with us some of the things taught in last summer's classes. Twenty-two looms were threaded with as many interesting weaves, requiring from two to ten harness shafts, and some of them were threaded two and three times during the two weeks. New weavers, weavers with little experience, and veteran weavers who came for new vision and new enthusiasms, sat at looms on the long porch and played, not on a harp of a thousand strings, but on looms with a thousand charms, and made music in the souls of the creators of beauty.

It would take many issues of *THE HANDICRAFTER* to tell of all the things taught and accomplished, and in this issue we are going to speak of pillow tops. There were pillow tops worked out from patterns with which we are all familiar, but perhaps few of us had taken the time to arrange them with borders to fit a pillow. Since attractive pillows or cushions add to the comfort and beauty of any room, the problem is one that appeals.

Let us take first the summer and winter pattern, Pine Trees and Snow Balls.

This is woven on Bernat's 20/2 white cotton warp, 30 ends to the inch, No. 15 reed, 2 ends to each dent. For filler, Bernat's indigo blue is used for the pattern thread, and 20/2 white cotton for binder. Another happy combination was a Nile green Lady Helen for pattern, and Nile green Senna for binder.

Incidentally, while the loom is threaded for this pattern

other articles can be made such as wall hangings, with a few extra repeats for the center. These done in colors to harmonize with the room in which they are to be used, will add interest and beauty to any room or studio.

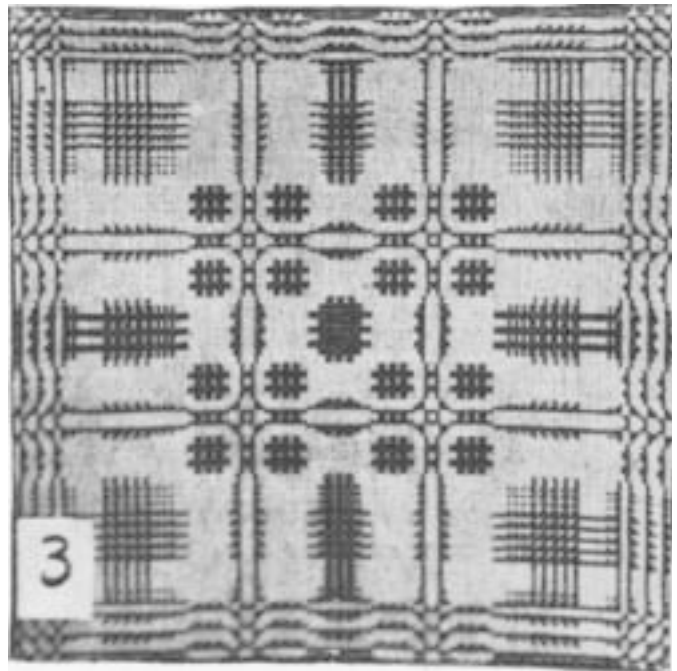
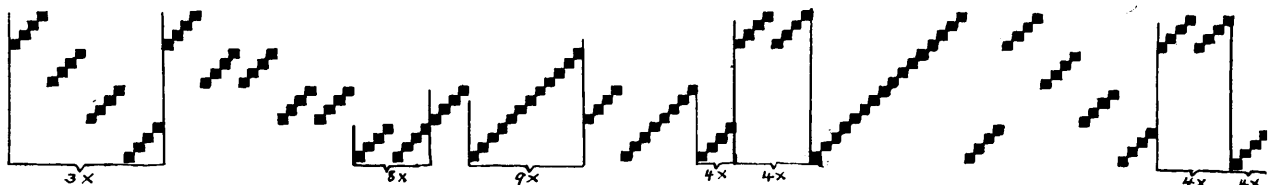
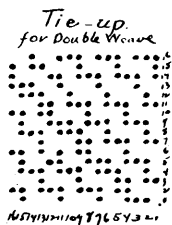
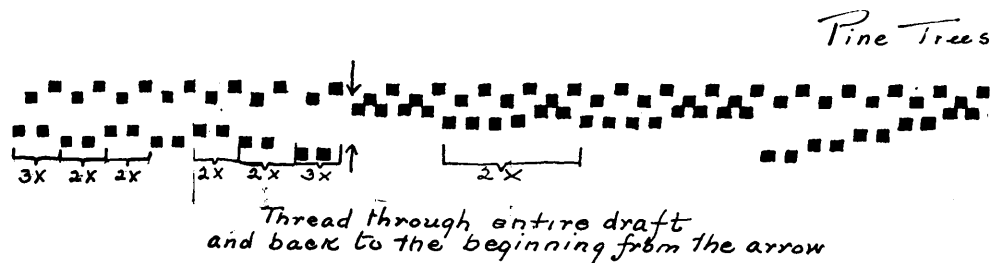
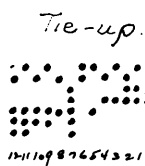


ILLUSTRATION No. 1



TRAMPING DRAFT FOR PILLOW TOP IN ILLUSTRATION NO. 1

When weaving, press down treadles in the following order:

- |  |                   |
|--|-------------------|
| 1 then 2 — 1X  | } — 3X            |
| 3 “ 4 — 1X   |                   |
| 5 “ 8 — 1X   |                   |
| 9 “ 10 — 1X  |                   |
| 11 “ 12 — 1X   |                   |
| 1 “ 2 — 1X   |                   |
| 3 “ 4 — 1X   |                   |
| 11 “ 12 — 1X   |                   |
| 9 “ 10 — 1X  |                   |
| 5 “ 8 — 1X   |                   |
| 9 “ 10 — 1X  |                   |
| 5 “ 8 — Tree trunk. Repeat until the trunk is the same as side trunk |                   |
| 11 “ 12  | } — 5X — branches |
| 9 “ 10   |                   |
| 5 “ 8  |                   |
| 9 “ 10 — 1X  |                   |
| 5 “ 8 — 1X   |                   |
| 9 “ 10 — 1X  |                   |
| 5 “ 8 — 1X   |                   |
| 9 “ 10 — 1X  |                   |
| 5 “ 8 — 3X — top of tree   |                   |
| 3 “ 4 — 2X   | } — 2X            |
| 1 “ 2 — 2X   |                   |
| 3 “ 4 — 2X   |                   |
| 5 “ 8 — 1X   |                   |
| 9 “ 10 — 1X  |                   |
| 11 “ 12 — 1X   |                   |
| 1 “ 2 — 1X   |                   |
| 3 “ 4 — 2X   |                   |
| 1 “ 2 — 1X   |                   |
| 11 “ 12 — 1X   |                   |
| 9 “ 10 — 1X  |                   |
| 5 “ 8 — 1X   |                   |

- |               |        |
|---------------|--------|
| 3 then 4 — 2X | } — 2X |
| 1 “ 2 — 2X    |        |
| 3 “ 4 — 2X    |        |
| * * *         |        |
| 5 then 8 — 2X | } — 3X |
| 9 “ 10 — 2X   |        |
| 11 “ 12 — 2X  |        |
| 9 “ 10 — 2X   |        |
| 5 “ 8 — 2X    |        |

Weave to end of draft and then back to the beginning from \* \* \*.

As shown in Illustration No. 2 a pattern similar to that shown in Illustration No. 1 has been worked out in a 16-harness, 16-treadle double weave, according to the draft shown across the bottom of these two pages.

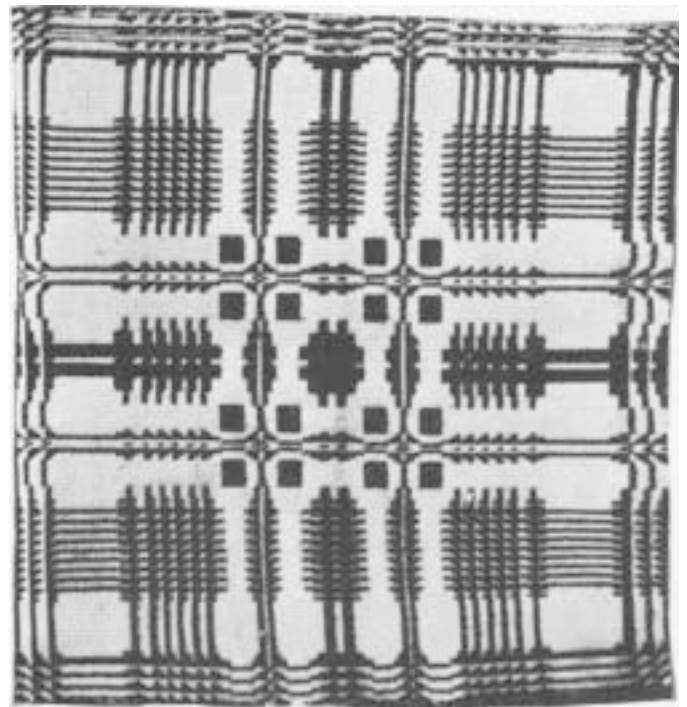
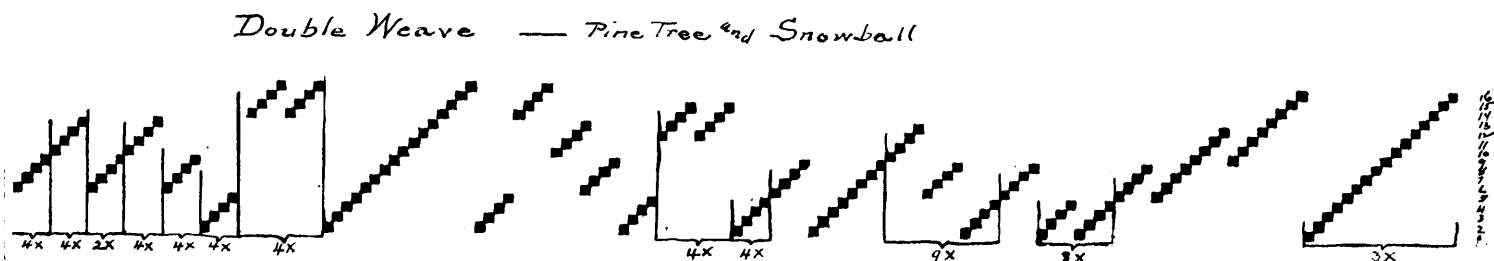
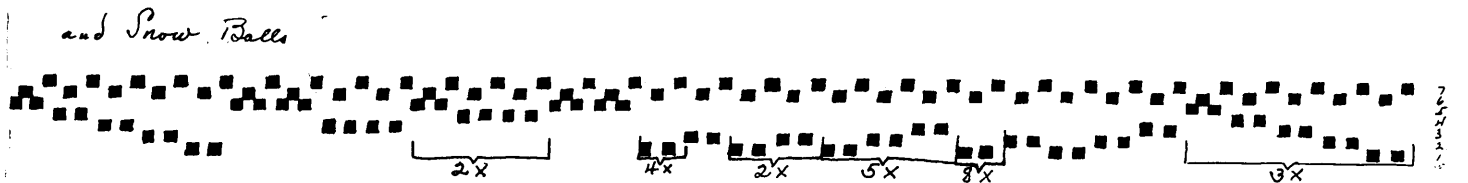


ILLUSTRATION NO. 2



WEAVING SECTION

## WHIG ROSE

An old favorite, and one that lends itself well to our purpose is Whig Rose, in the usual four harness weave. This pattern adapts itself well to a variety of color combinations, and can be used sometimes with the right side for the top, and sometimes the reverse side.

The pieces in illustrations No. 3 and No. 4 were done on a

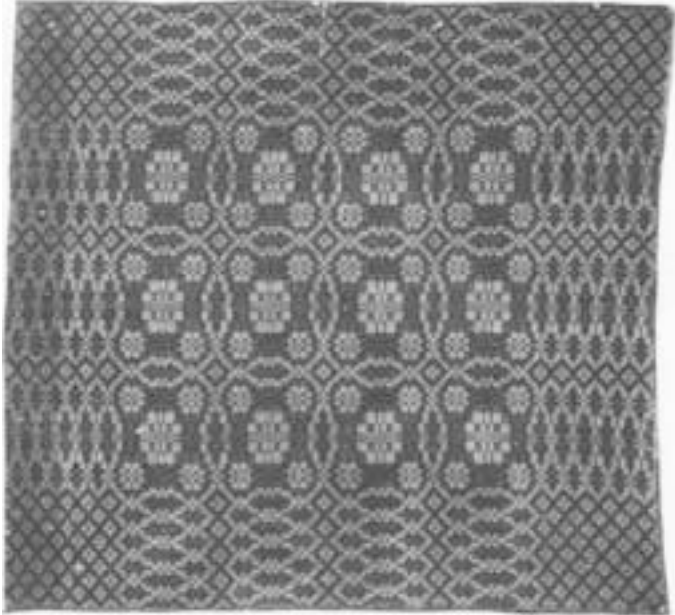


ILLUSTRATION No. 3

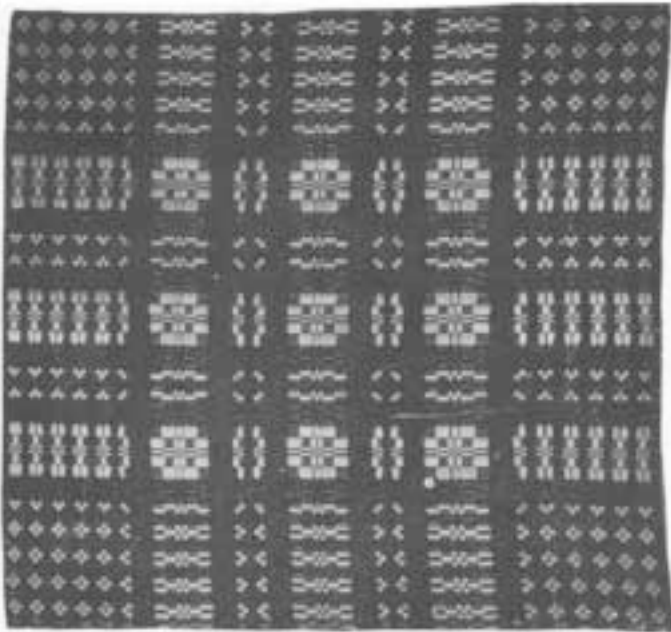


ILLUSTRATION No. 4

20/2 white cotton warp, 24 threads to the inch, No. 12 reed, 2 ends to each dent. Bernat's homespuns were used for filler.

The old soft colors our ancestors made in vegetable dyes are well suited to these old coverlet designs, and Bernat's homespuns are of these same old colors, and fortunately they are fast. There is all the range of the autumn colors, through the tans, yellows, orange, russet, browns, greens, that can be used in this pillow top without breaking the design too much. And that is only one range of color. There are new possibilities as long as one can sit at the loom and play.

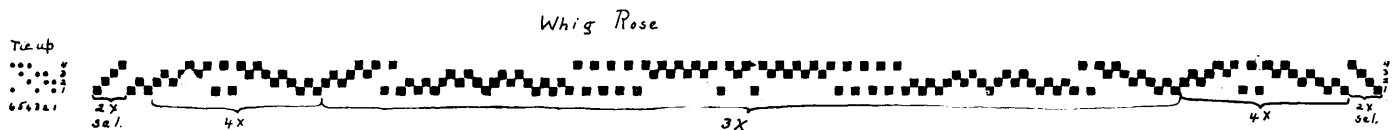
### TRAMPING DRAFT FOR WHIG ROSE

When weaving, press down treadles in the following order:

6 — 2X	} — 5X	2 — 2X
5 — 2X		1 — 3X
6 — 2X		2 — 2X
1 — 2X		1 — 3X
2 — 2X		2 — 2X
1 — 2X		5 — 2X
6 — 2X		6 — 2X
5 — 2X		1 — 2X
* * *		2 — 2X
2 — 2X		6 — 2X
1 — 3X		5 — 2X
2 — 2X		Repeat from * * * to
1 — 3X		form center.
2 — 2X		<i>Ending</i>
5 — 2X		6 — 2X
6 — 2X		1 — 2X
5 — 2X		2 — 2X
6 — 2X		1 — 2X
5 — 2X		6 — 2X
6 — 2X		5 — 2X
5 — 2X		6 — 2X

### SPRING FLOWERS

A pillow top suitable for boudoir or for baby pillows is one done in the dainty Spring Flowers design. The one in illustration No. 5 is done on a white or cream Perle 20 warp, 30 ends to the inch, and is threaded in a No. 15 reed, 2 ends to each dent. Bernat's baby blue Senna is used for pattern, and white Senna for binder. This can be varied by using a different color for the border. It may be threaded with blue or pink for the border, using white for the body of the pillow, if it is for the baby, and the size can be cut down by using fewer repeats. If it is to be used for the bedroom, any two harmonizing colors may be used.



### TRAMPING DRAFT FOR SPRING FLOWERS

When weaving, press down the treadles in the following order:

5 — 1X	} — Front Selvage	2 — 1X	} — Repeat as many times as desired
2 — 1X		5 — 1X	
1 — 1X		2 — 1X	
6 — 1X		1 — 1X	
5 — 1X		6 — 4X	
2 — 1X		1 — 1X	
1 — 1X	2 — 1X	} — 6X	
6 — 1X	5 — 1X		
1 — 2X	2 — 1X		
2 — 2X	1 — 1X		
5 — 2X	6 — 4X		
2 — 2X	* * *		
1 — 2X	1 — 2X	} — Repeat as many times as desired	
6 — 4X	2 — 2X		
1 — 1X	5 — 2X		
		2 — 2X	

Repeat from \* \* \* back to beginning.

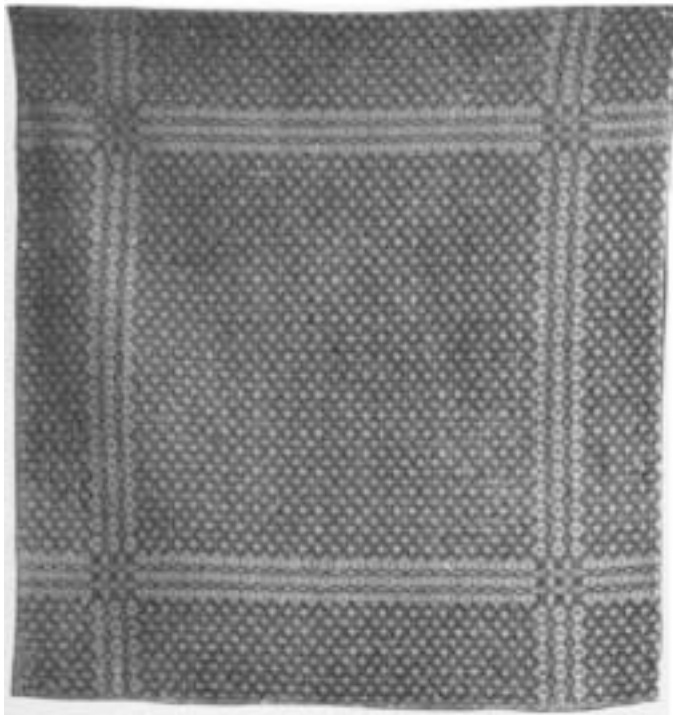


ILLUSTRATION No. 5

### A CRACKLE WEAVE

The Crackle weave shown in illustration No. 6 has been one of the popular patterns for several institutes. This pattern is done in both a five harness, and a four harness set-up, and although it is very lovely done on a four harness loom, it is even more attractive in a five harness weave.

An exceedingly attractive pillow top can be done in this weave using Bernat's tan Perle 10 for warp and binder, and Bernat's Art Silk in henna or mulberry for the pattern thread. Thread 30 ends to the inch, No. 15 reed, 2 ends to each dent.

For upholstery, this weave makes an especially firm and durable material.

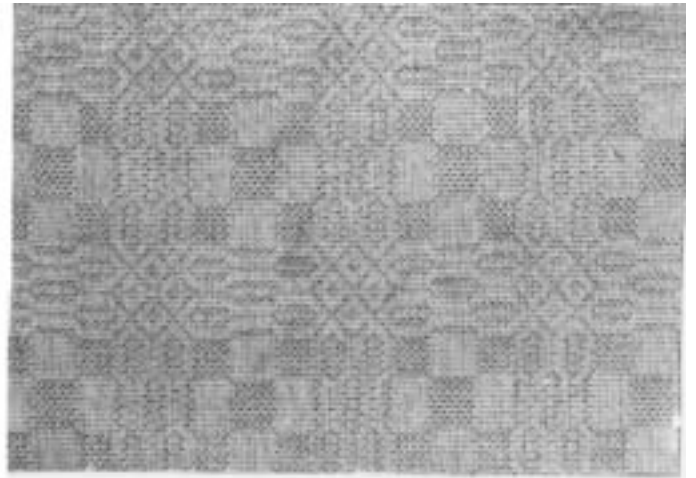


ILLUSTRATION No. 6

### TRAMPING DRAFT FOR CRACKLE WEAVE

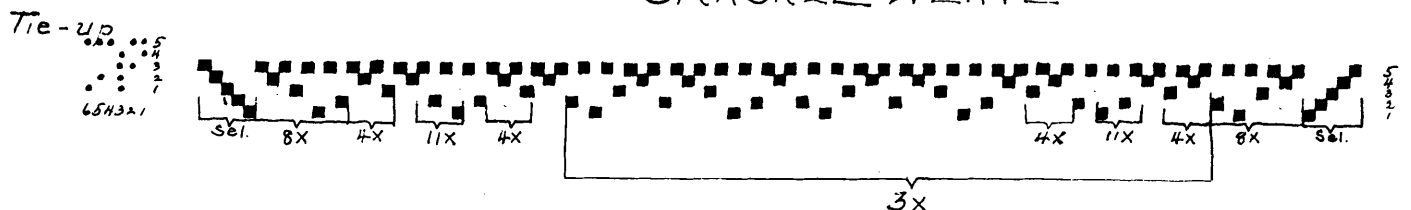
When weaving, press down treadles in the following order:

5 then 6	} — 8X	5 then 6	} — Repeat as often as desired	
2 " 1		2 " 1		
5 " 6		5 " 1		
1		2 " 6		
* * *		5 " 1		
2 then 1	} — 4X	* * *		
5 " 6		— 11X		
5		— 1X		
1 then 2	} — 4X	<i>Ending</i>		
1		— 1X		
5 " 6		2 then 1		} — 4X
2 " 1		5 " 6		
5 " 1		5 " 1	— 1X	
2 " 6		2 " 1	— 4X	
5 " 1		6 " 5	— 1X	
2 " 6		1 " 2	} — 8X	
5 " 1		6 " 5		

### SPRING FLOWERS



### CRACKLE WEAVE



**BERNAT** *“Weaverite”* **YARNS**  
**FOR EVERY NEED AND PURPOSE**

For almost 30 years Mr. Emile Bernat, President of Emile Bernat & Sons Company, has been recognized as an outstanding authority on tapestry weaving. Years ago tapestry weavers and needlepoint designers would come to Mr. Bernat to order suitable yarns. At that time this country lacked facilities for manufacturing these types of yarns and it was necessary to send to Europe to fill orders. This method was slow and unsatisfactory. Shipping service was not what it is today and only a limited amount of yarns were available in the European market. Often orders could not be filled and incorrect shades were substituted. . . . Mr. Bernat felt there was a great need in America for a factory where yarns for tapestry weaving could be dyed in the right shades. Accordingly, in 1921, he founded the Emile Bernat & Sons Company. This close association with tapestry weaving and tapestry yarns has given him an unusually wide artistic scope, and with his son, Eugene Bernat (a color chemist) he has done much to successfully promote American tapestry and craft yarns.

The Bernat Company is constantly on the lookout for new ideas which will be developed in the future. But the fact is never overlooked that Mr. Bernat founded his Company on a quality standard and intends to keep rigidly to that same standard.

*DYED LINENS*

*COTTONS FOR RUG FILLERS*

*RAYON YARNS AND TINSELS*

*LINEN WARPS AND WEFTS*

*MERCERIZED PERLE COTTONS*

*COTTON WARPS*

*WORSTED YARNS*

*In a complete assortment of colors, weights and folds*

*PRICE LIST SENT UPON REQUEST*

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