

T H E   W E A V E R ' S   Q U A R T E R L Y

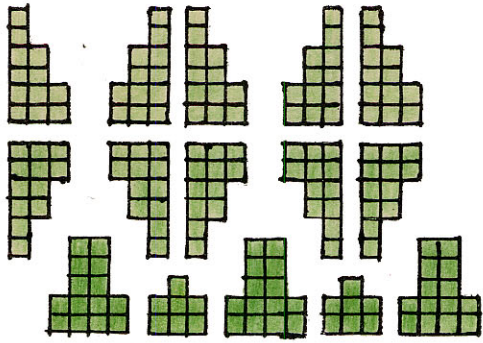
Kate Van Cleve  
Myra L. Davis

Volume 2   Number 1

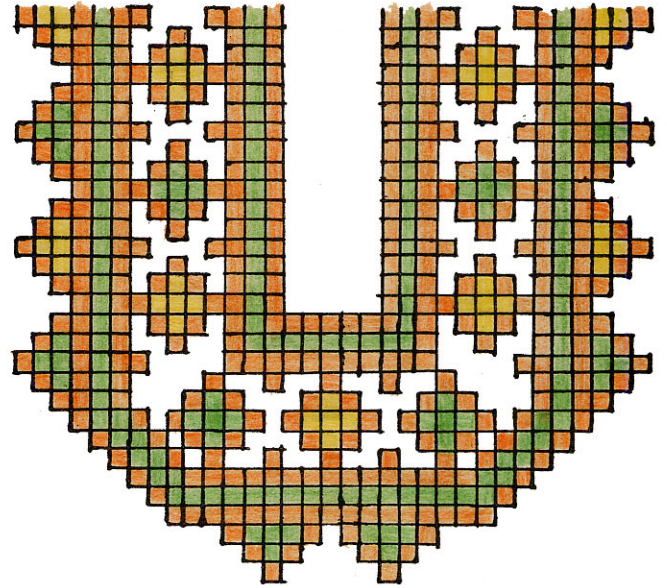
January 1936

Copyright  
1936

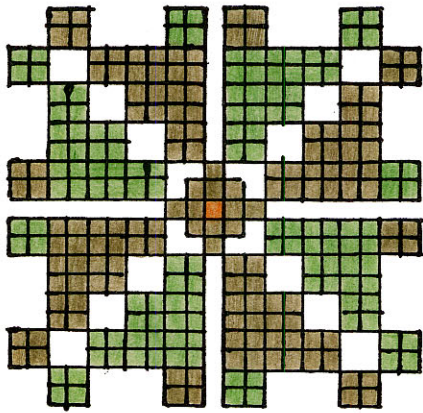
Kate Van Cleve and Myra L. Davis



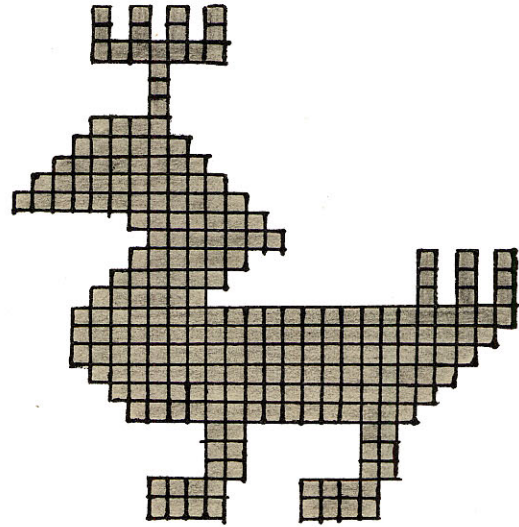
1



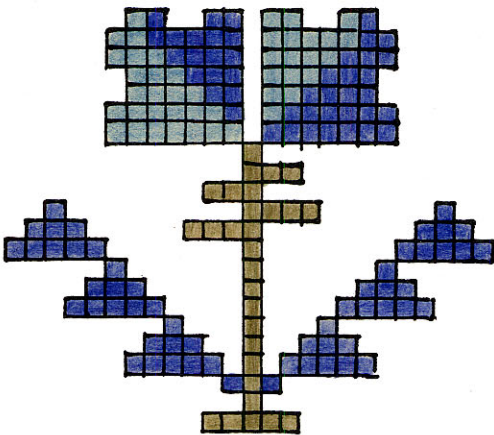
2



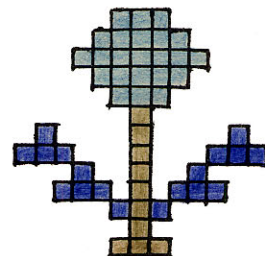
3



4



5



6

## BELL PULL.

Warp - 20/2 cotton, 182 ends  $3\frac{1}{2}$  yards long, set 24 ends to the inch.  
Design No. 2 - Bernat's Perle cotton No. 3 (orange 1037, 3 tubes,  
(yellow 1020, 2 tubes,  
(green 1053, 2 tubes.  
Binder - Perle cotton No. 20, natural 1055, 2 tubes.

Weave one inch plain with the Perle cotton No. 20; then begin the design, placing it in the center of the warp, and using 3 thread blocks. Weave until the design measures  $2\frac{1}{2}$  yards in length, then finish with the one inch plain with the Perle cotton No. 20.

To make up:- press the weaving on the wrong side under a damp cloth with a hot iron. Then cut a piece of unbleached sheeting a bit wider than the design (to allow for shrinkage), wet thoroughly and iron with a very hot iron until dry. This will stiffen the sheeting so that it is just right for an interlining. Baste it on the wrong side of the design, turn the selvages back even with the edge of the design all the way around the bell pull and catch stitch down. Line with a heavy ribbon, and finish at the top and the bottom with metal or wooden ornaments.

Bell pulls woven with the design in wool with the Perle cotton binder are very attractive also, and may be finished with a tassel at the bottom and 3 rings at the top made of the wool instead of the ornaments.

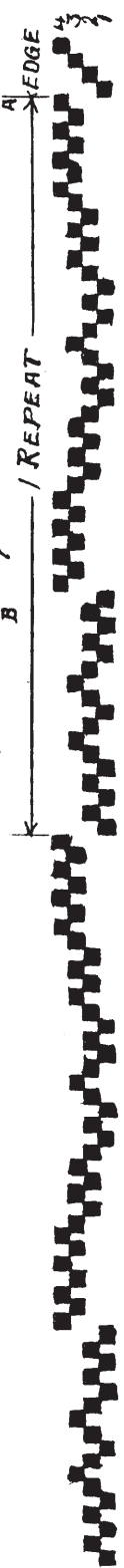
Note:- The ornaments of metal or wood for the bell pulls may be purchased from The Craftsmen's Guild, 15 Fayette Street, Boston, Mass. They also carry an excellent assortment of bag tops, and will make up and mount bags and purses.

Of the other designs, No. 1 looks well on towels, No. 3 is very attractive on a table square woven with green linen of a lighter shade than that used in the design, No. 4 may be woven in pairs facing each other on narrow runners of natural linen, and Nos. 5 and 6 work out well together on natural linen chair backs and arm pieces.

Nos. 2 and 3 are to be done in Swedish weaving, the others are excellent for the laid-in weave.

M.L.D.

FROM THE SPECK COLLECTION - PENNSYLVANIA ART MUSEUM



3-4    1-2    2-3    1-2    2-3    1-2    3-4    2-3    1-2    2-3    1-2    2-3

## A SPECK DRAFT

This draft was made from a design in the Speck collection in the Pennsylvania Art Museum in Philadelphia. It has only fifty-two threads in the repeat, and so works out very nicely for use on narrow looms.

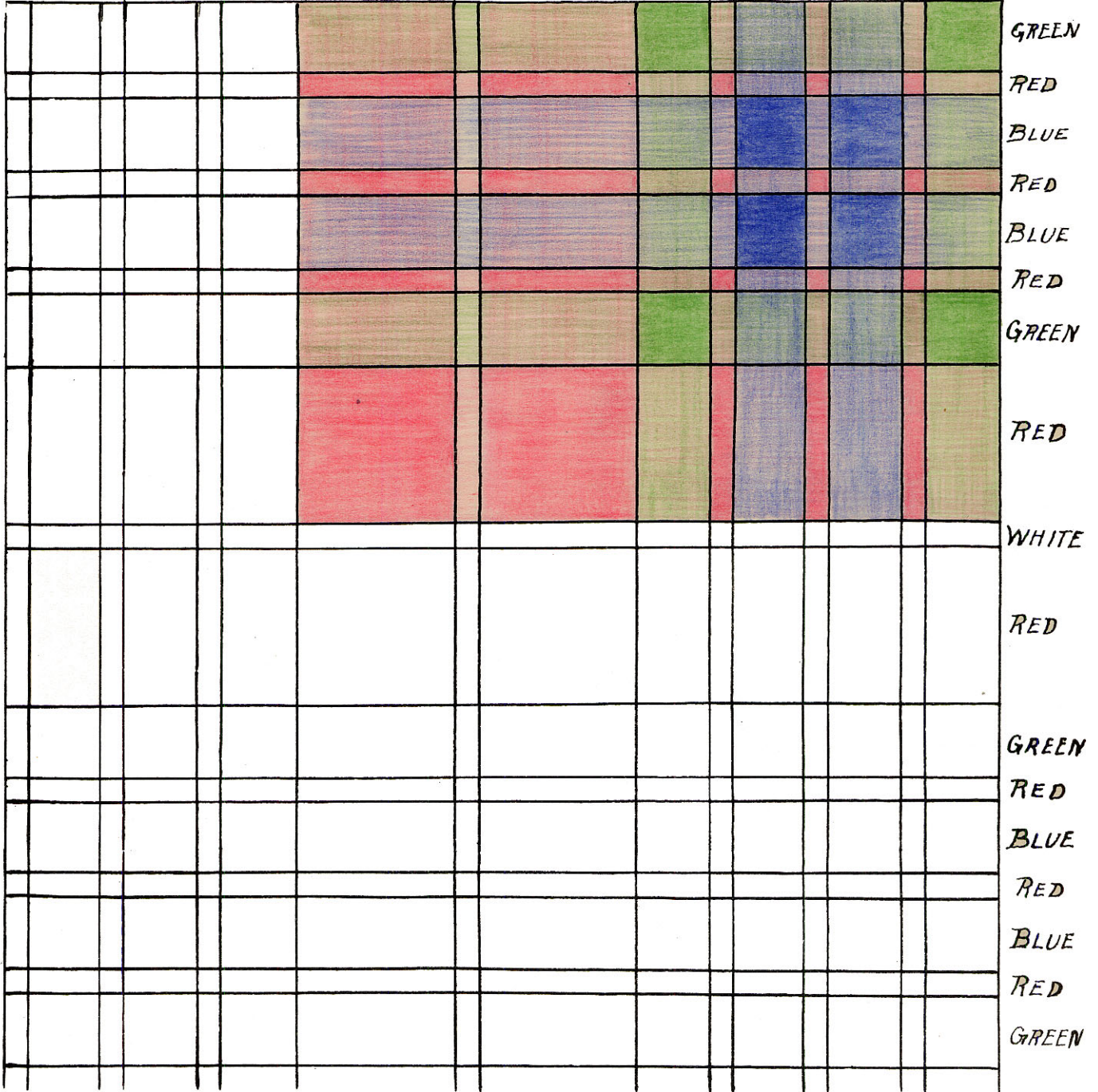
After threading the last full repeat, thread from A to B in order to balance the pattern, and add one thread on the third harness and one on the fourth to complete the left selvage.

In order to give the two detached figures, the draft is not treadled as it is drawn in, and would look well woven in two colors, or two shades of one color, using the darker for the 3-4 blocks and the lighter for the others.

Upholstery woven of Homespun yarn or Perle cotton No. 3 pattern, and No. 10 Perle cotton binder on 20/2 cotton warp set 30-32 ends to the inch; linen luncheon sets, runners or squares of colored linen pattern with white linen binder on white 40/2 linen warp or the 20/2 cotton warp, or white linen pattern with brown linen binder and warp set 30-32 ends to the inch; and baby blankets or couch throws of Germantown with Weaving Special binder on 20/2 mercerized warp set 24 ends to the inch are all very satisfactory when woven on this threading.

M. L. D.

# FRASER TARTAN



GREEN  
 RED  
 BLUE  
 RED  
 BLUE  
 RED  
 GREEN  
 RED  
 WHITE  
 RED  
 GREEN  
 RED  
 BLUE  
 RED  
 BLUE  
 RED  
 GREEN

KVG

## SCOTCH TARTANS

So many requests have come to us about where one can find directions for Scotch plaids, we are giving a brief description for this type of weaving instead of giving a second draft in this issue of the Quarterly.

The hand woven tartans are still made in Scotland in over one hundred fifty plaids to be used for kilts, travel rugs, scarves, sashes, etc. Each clan may have several different tartans, the Cluny or Full Dress tartan, the Hunting tartan, the Dress tartan, etc.

The Fraser tartan used for a wool scarf is given as an example of this type of weaving. The colors used are, red as the background with equal bars of blue and green for the plaid, each large square being separated by a few lines of white.

The best wool of all for these scarves is a fine soft yarn imported from Scotland. The best wool in this country is Bernat's Fabri wool in tartan colors.

Materials -- 1 skein of each of the colors red, blue, green and white.

Warp -- For the wool scarf twenty-six threads of red, twelve green, four red, twelve blue, four red, twelve blue, four red, twelve green, twenty-six threads of red and four of white for the center, then reverse.

Threading -- Fifteen dent reed threaded two threads in each dent with a twill threading.

These scarves may be woven either in plain weave or twill weave. The latter making a more interesting and softer scarf. Care must be used in beating just to bring the weft together so as to keep a soft light fabric.

Weave -- In using a plain weave begin with the red and use about  $\frac{3}{4}$  as many weft threads of a color as warp threads to form the square of that color. Make your square of each color one or two threads more (depending on the size) than would appear square on the loom to allow for shrinking when the scarf comes off of the loom. In the twill weave you will need about the same number of threads each way for the squares. In finishing a sewed fringe is more attractive than the knotted for these fine scarves.

The plaid material is very popular for skirts and coats this season. It requires three yards of thirty to thirty-six-inch material for a skirt and five yards for a coat.

Fabri runs about 4400 yards to a pound and thirty-two-inch material would require 962 warp threads four yards long or 3848 yards. In making three yards of material for a skirt, make a  $4\frac{1}{2}$  yard warp chain. This allows for shrinkage both when it comes off the loom and again when it is steamed or washed and pressed. Two pounds will make 3 yards of either thirty-two or thirty-six-inch material.

We can furnish directions for any of the Scotch tartan either with or without a sample.

Threading                      \$ .50

Threading and sample \$1.75

K.V.C.

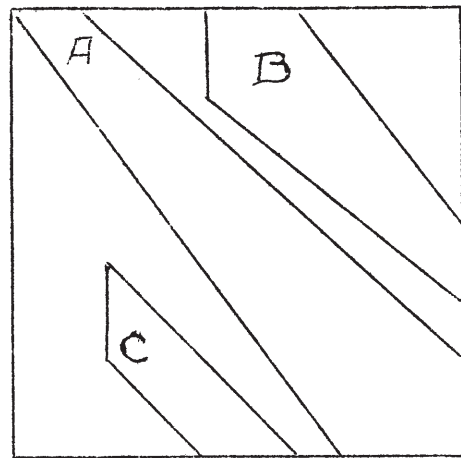


## NECKTIES.

Another request that has come to us from several subscribers has been for the attractive neckties that are much worn by men with either sport clothes or business suits. For summer and sport suits gay colors may be used while the duller tones look well with business suits.

Materials -- Bernat's Lady Helen with Miro or Sennah wools both for warp and weft. A warp of one color may be used with a variety of colors in the weft or as I am suggesting several colors in both the warp and weft.

Warp -- Twenty threads to an inch.  
6 rows blue  
8 " henna  
38 " blue  
8 " henna  
38 " blue  
8 " henna  
38 " blue  
8 " henna  
38 " blue  
8 " henna  
38 " blue  
8 " henna  
38 " blue  
8 " henna



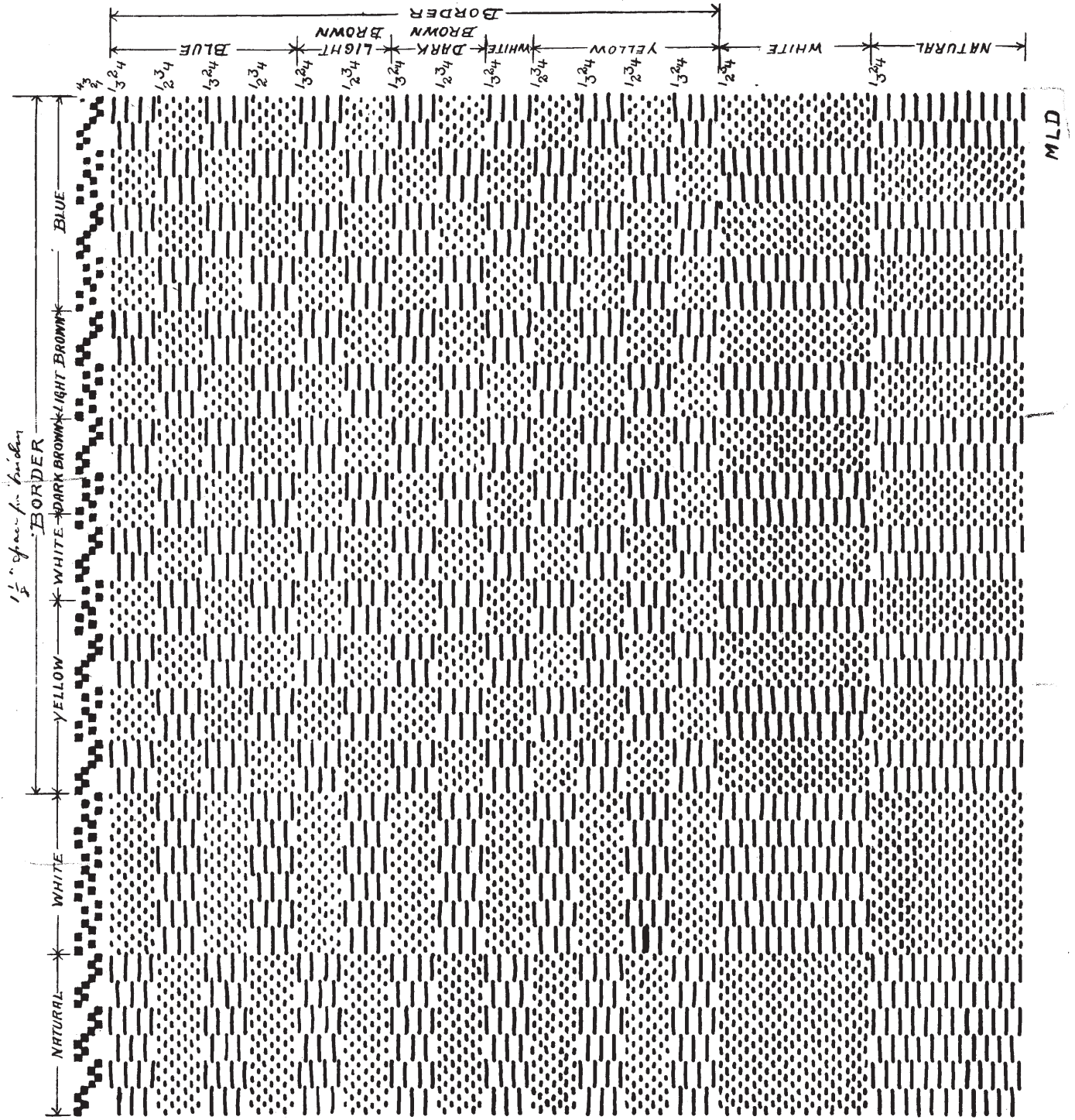
Weft -- This is most attractive with different colors of varying weights of wool woven across.

Weave one-half inch for heading. Twenty inches for the tie and a small heading on the second end. Remove from the loom and press. Cut so the wide end of the tie runs from corner to corner diagonally (a) and the smaller end is cut from one side with the end up (b) and a narrow piece on the other side (c) to be used in the centre to give the required length forty-four (44) inches.

Stitch  $\frac{3}{8}$  inch from the edge for the ends of tie and cut the edge and ravel to the stitching leaving a fringe.

Sew together by hand, blind stitching one side to the other leaving  $\frac{5}{8}$ " for seam. Press, placing a damp cloth over the wool and using a hot iron.

A paper pattern may be purchased from the Garden Studio for 15¢.



## RUNNER

The idea for this runner, which measures 14 x 24 approximately, was taken from a piece of Finnish weaving. In the original the warp was of No. 20 Perle cotton which was also used for the weft in the border, while for the blocks in the center the weft was natural and white linen No. 20. The directions are given for these materials, although the runner would be quite as interesting if the warp and weft were of the same material.

Warp - Bernat's Perle cotton No. 20, 472 ends  $1\frac{1}{2}$  yards long set 32 ends to the inch. One tube of each color and of the white and the natural necessary.

	(Blue	32 ends
	(Lt. brown	16 ends
Border	(Dk. brown	16 ends
	(White	8 ends
	(Yellow	32 ends
	Reverse this for the left side of the warp.	
	(White	24 ends
Center	(Natural	24 ends.
	End center with 24 white, then add left border.	

Weft - like the warp for the borders, white linen No. 20 and natural linen No. 20 for the center. One tube of each of the linens. There will be enough of the warp left to weave the borders.

Weave three-quarters of an inch with the blue Perle No. 20 for the hem, using 1-4, 2-3. Then weave the border and center of the runner according to the directions given on the draft, using the Perle cotton for the borders on the ends and the white and natural linen for the blocks which make the center of the runner. Allow 2 inches for shrinkage, and be sure to weave the white blocks before beginning the second border which, of course, must be reversed.

This draft may also be used for luncheon sets with shaded borders; three shades of rose, green or blue with the white and natural centers are most attractive. In this case the border would be warped as follows: dark shade 48 ends, medium 32 ends and light 24 ends. M.L.D.