

Miniature Patterns for Hand Weaving

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WEAVERS who make a good many small articles always find miniature patterns very useful and frequently ask for new ones to add interest and variety to their work. To meet that demand, these ten miniature patterns have been prepared and various designs worked out from each one.

In these patterns, a simple twill border is indicated in the threading draft, as it provides sufficient finish without distracting interest from the pattern. Care should be given to the point at which the pattern and border connect. The point chosen for this connection is usually the one most satisfactory when the pattern is used as drawn in. Occasionally, a different point is used if all the weaving is to be done in free style or rose fashion. In these drafts, only the point of connection and the direction of the twill can be shown, as the number of threads to be used as twill depends on the number of warp-ends and the width of border required.

In the woven border designs given, width of result may be varied by increasing or decreasing the number of shoots on any one shed, while keeping the same succession of sheds.

The matter of tabby alternation is almost as important in miniature patterns as it is in summer and winter weaving. There are many places where the weft passes under *one* warp thread, then over several with many repeats of same in the heavier blocks of the pattern. When this sort of a pattern shoot follows one of the half-tone areas, there is sometimes a blurring of the pattern caused by the pattern-weft packing back over the preceding tabby at the point of the *one* thread. To avoid this, one should make sure that the warp-thread under which the pattern-weft is to pass comes from *under* the tabby-weft that immediately precedes. This will hold the pattern-weft in its proper place and make the pattern definite and clear-cut. It will also result in a bird's-eye effect in the solid heavy portions of the pattern which is very much like that seen in summer and winter weaving.

1. The miniature after RINGS AND CHAINS, shown in Illustration No. 1, is very decided in its character and makes a good effect even though the proportion between the two main figures changes a bit in reducing. If the second design, in free style, is to be used exclusively, one may prefer to reverse the twill of the border and continue threading it until the first large block of the pattern is reached when it will connect in such a way that the block has 6 threads instead of 5. This will eliminate the half-figures seen next to the border in the illustration. For a warp of 600 ends, one may use a twill border of 48 threads, then 9 repeats of the pattern, then 48 threads in reverse twill.

2. The PERIWINKLE is good for large or small pieces. Either all-over design shown in Illustration No. 2 is good either side up. It will be noticed that in the illustration of the border designs the threaded border is omitted, allowing a more complete showing of the pattern. For 120 warp-ends, thread 12 to twill, 4 repeats of the pattern, 12 to reverse twill.

3. The RAMBLER ROSE, shown in Illustration No. 3, is suitable

for very small or narrow articles such as pincushions, small coin purses, bookmarks, etc. For a warp of 120 ends, use twill border of 12 threads, then 6 patterns, then reverse twill of 12 threads.

4. The pattern given in Illustration No. 4 is not a true miniature of POND LILY, but is an approximate reduction of the old pattern. Note the unusual position of the twill border. The pattern on each side is not carried to its center before connecting with the twill. Extreme care must be used in threading at the sides but, if done correctly, the result is good. For a warp of 420 ends, thread 3-4, then 1-2-3-4 twice, then the first 20 threads of the draft given in the illustration, then 10 repeats of the rest of the draft as given, then the 20 threads in reverse and continue the twill for the remaining 10 threads.

5. SINGLE ROSE is a very useful pattern and is rather dainty in its character. For small pieces with 120 warp-ends, one may use either 3 patterns with twill of 21 threads each side or 4 patterns with twill of 8 each side. Many designs besides those shown in Illustration No. 5 can easily be developed from this simple pattern.

6. ROSEBUDS, shown in Illustration No. 6, is a pattern of the familiar style having a table alternating with a figure of different form, — in this case, a group of tiny flower forms resembling buds. The threading of the pattern must end, as it begins, with this group of buds. For instance, for 420 warp-ends, thread 26 to twill, 9 repeats of the pattern, first 25 threads of pattern and remaining 27 threads to twill.

7. YOUNG LOVER'S KNOT, shown in Illustration No. 7, is a pattern of true Colonial style, — perhaps a bit more delicate than some of that period. There is a wide variety of border designs which can be developed from different parts of the pattern. For a warp of 600 threads, use 50 to twill border, then 10 patterns, then 50 to reverse twill.

8. CAMBRIDGE BEAUTY speaks for itself. It has no heavy table, yet is a pattern of considerable decision and consistency. It is good for runners, pillow-tops, table squares, screen panels, etc. For 600 warp ends, use 7 repeats of pattern with borders of 55 threads in twill. A great variety of border designs is possible in addition to the 4 which are shown in Illustration No. 8.

9. SINGLE SNOWBALL is a very definite pattern. Woven as drawn in, it is equally as good as the all-over design given in Illustration No. 9, and can be used with more than one color with good effect. This pattern is so similar to the well-known honeysuckle that designs made from that pattern can be worked out from this one. For 420 warp-ends, thread 42 to twill, 7 repeats of pattern and 42 to twill.

10. SUSAN ROSS is an old pattern and very good for general use and for multicolor effects. For the sake of variety, it may be used in an irregular arrangement as follows: Thread width of border desired in twill as indicated in Illustration No. 10, then 2 repeats of the pattern, then fill entire center with the small diamond detail with which the pattern begins and ends. For instance, for 600 warp-ends, thread 43 to twill, 2 repeats of pattern, 37 repeats of the 10 threads of the diamond, 2 repeats of pattern and 43 to twill. Weave as drawn in. This should give a good result in linen pieces.

In the above patterns, the threadings given are only suggestions. They may be changed to fit any number of warp-ends, or any pattern may be used without a threaded border. In each illustration the pattern itself is bracketed, though half a repeat is usually added to show the intervening figure which develops with repetition of the draft.

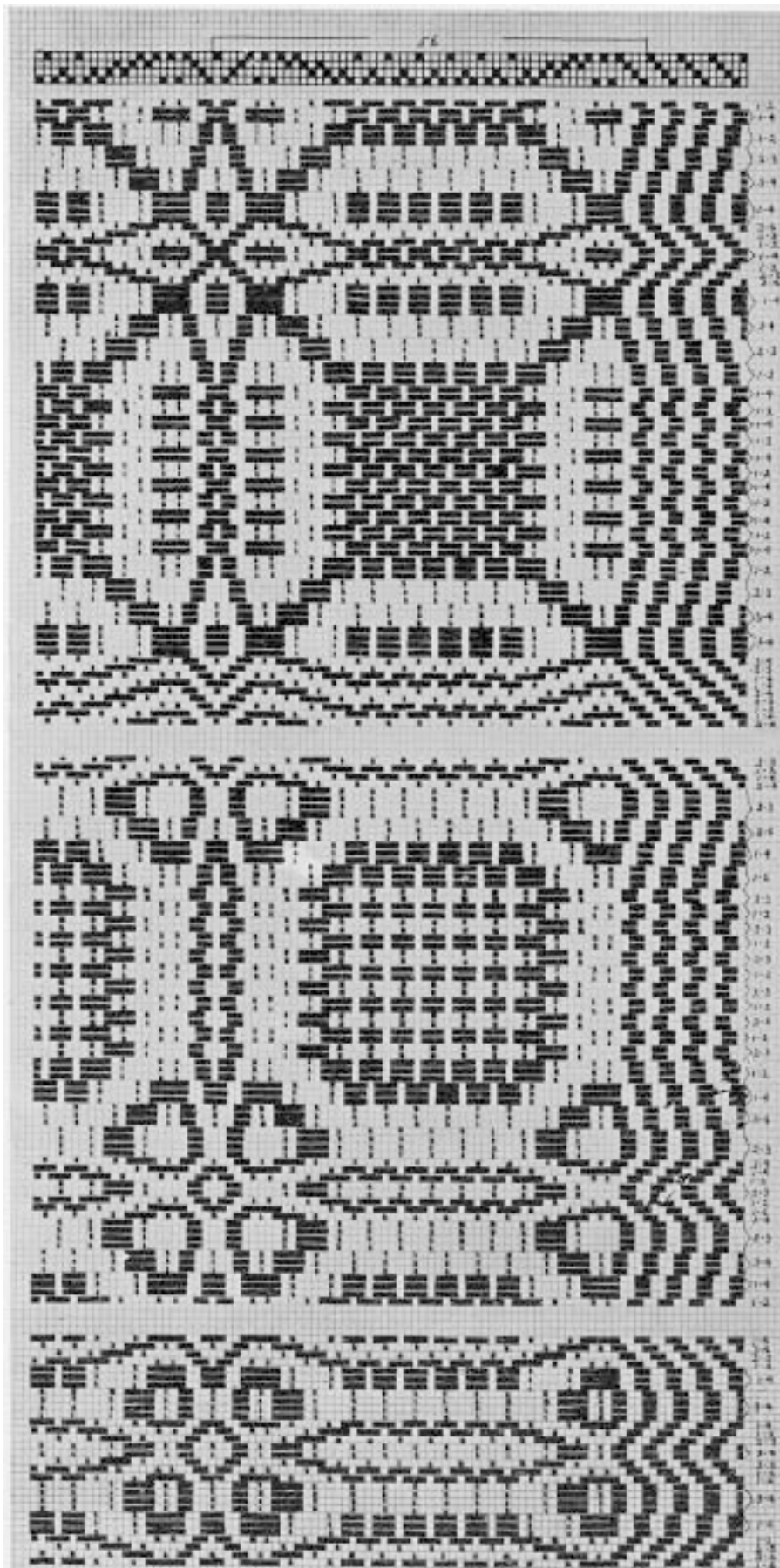


Illustration No. 1
Miniature after Rings and Chains

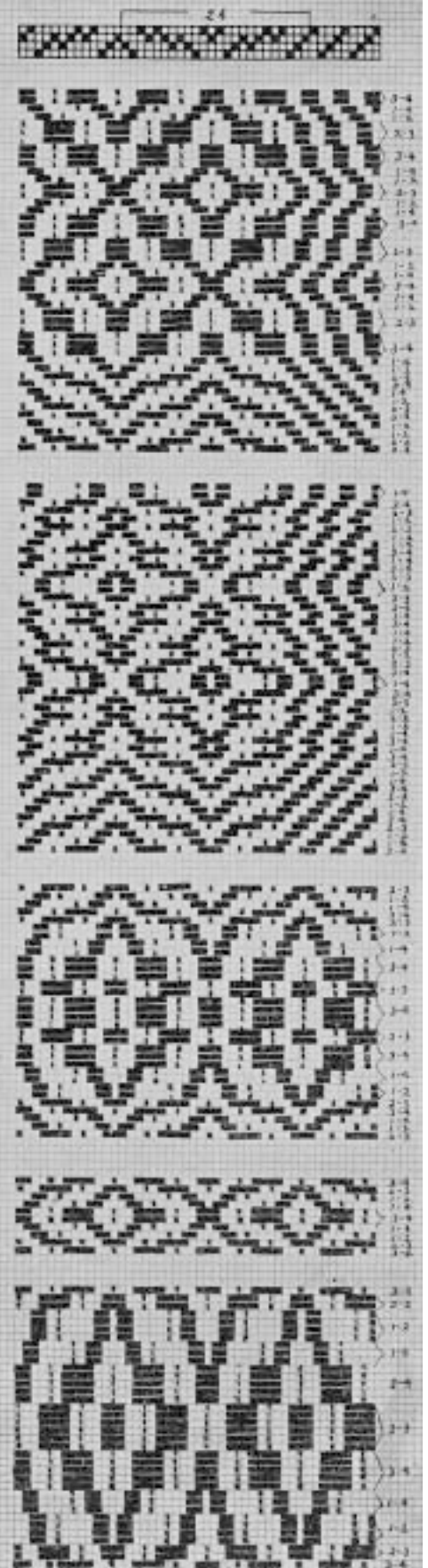
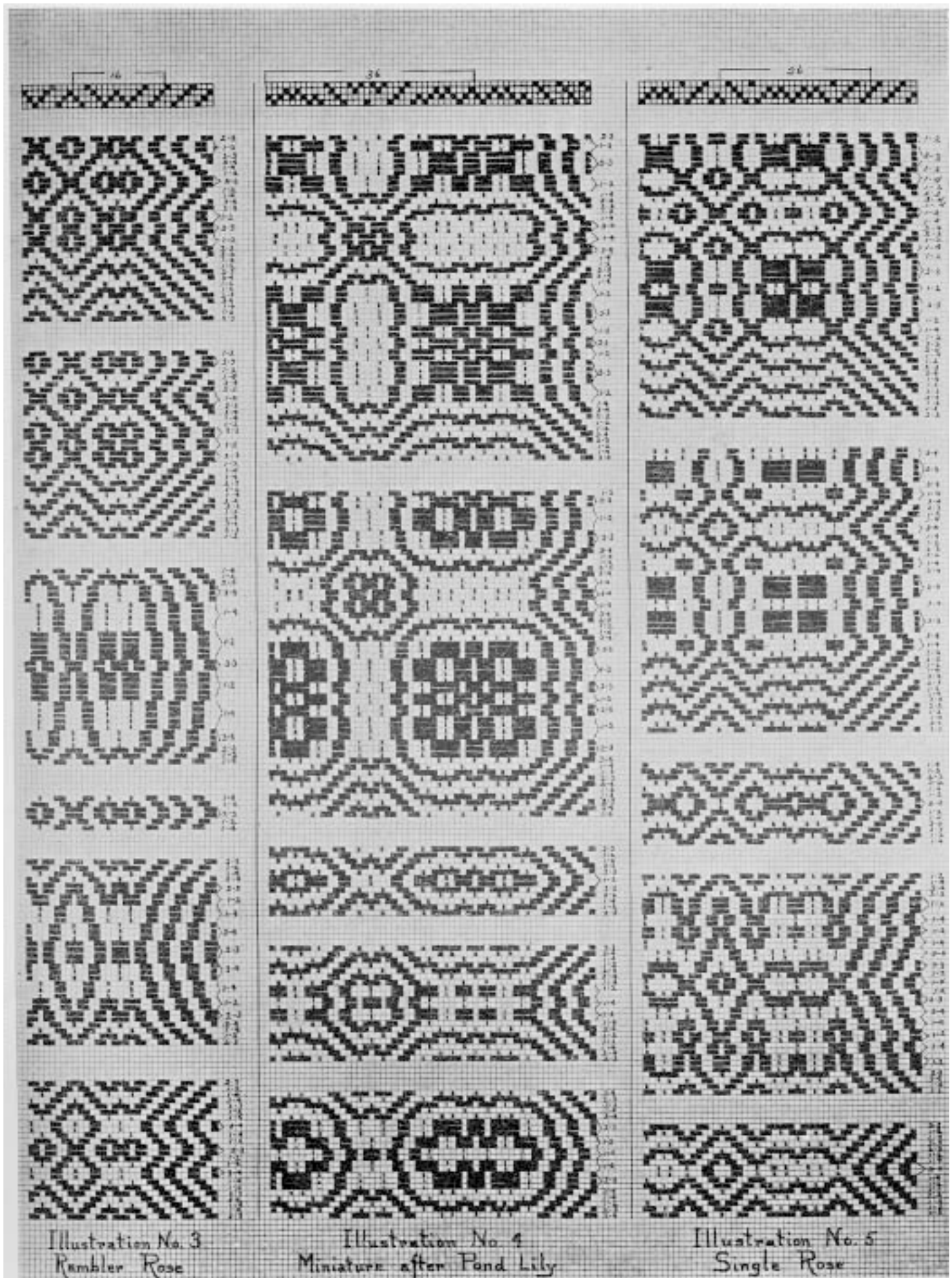


Illustration No. 2
Periwinkle



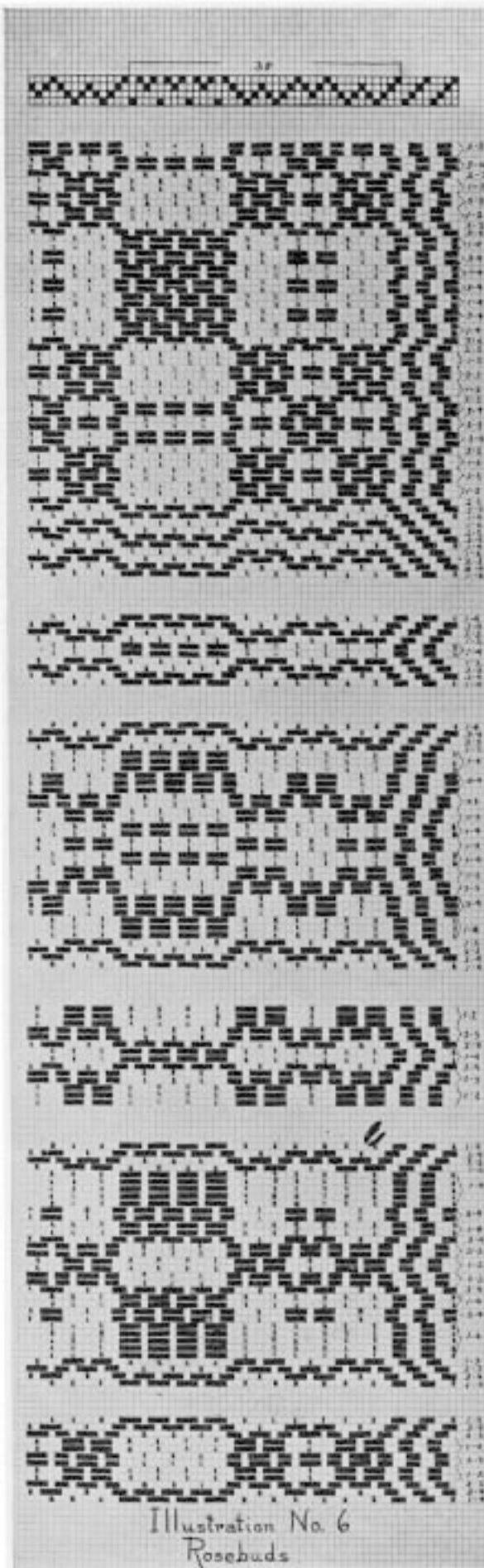


Illustration No. 6
Rosebuds

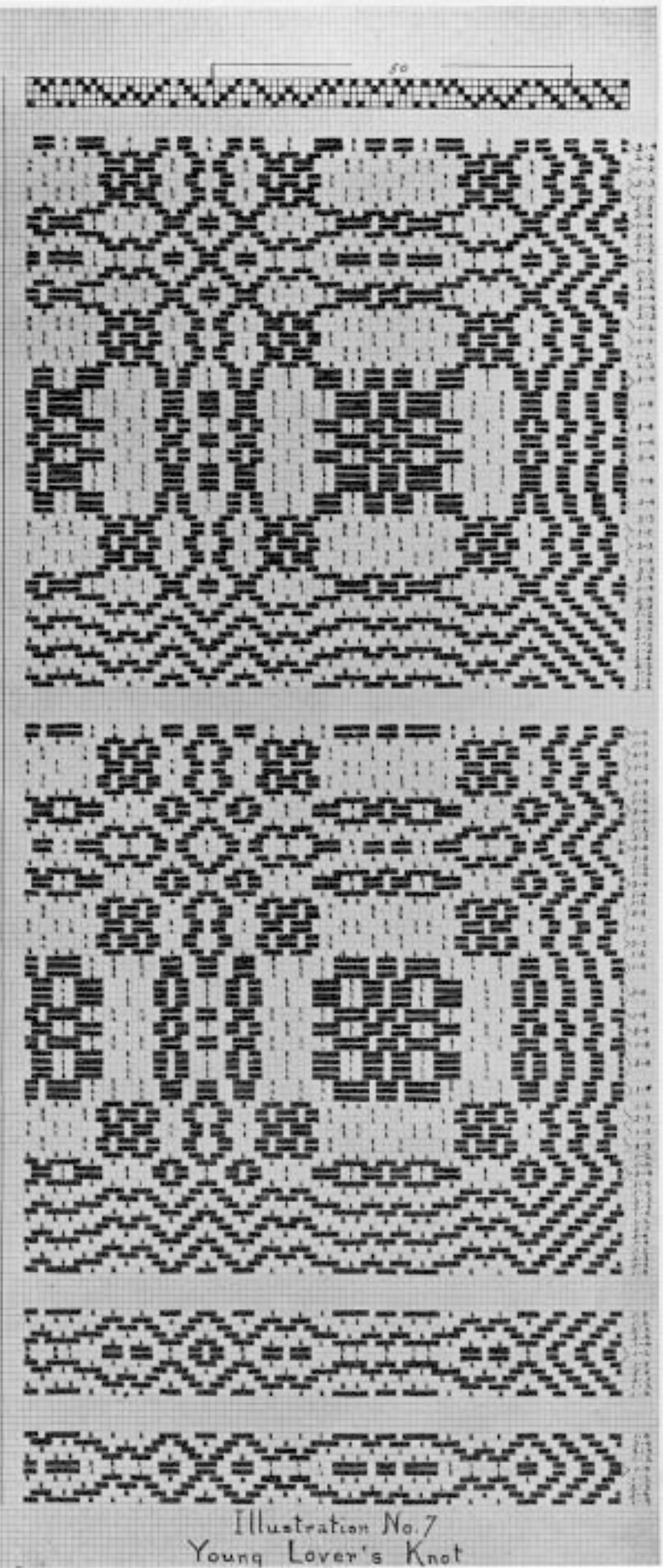


Illustration No. 7
Young Lover's Knot

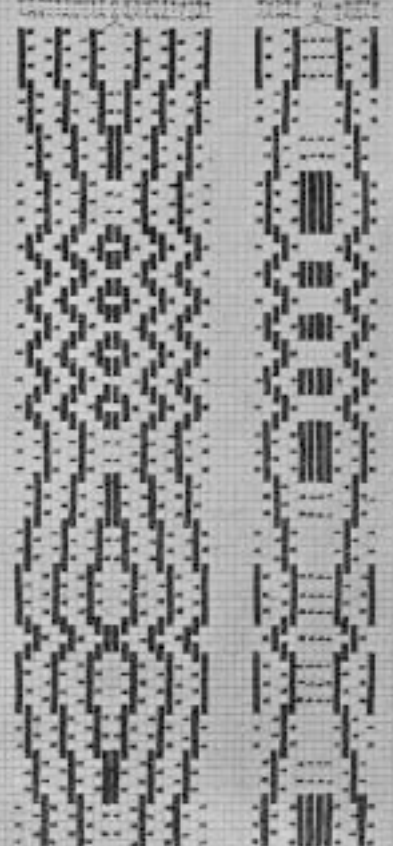
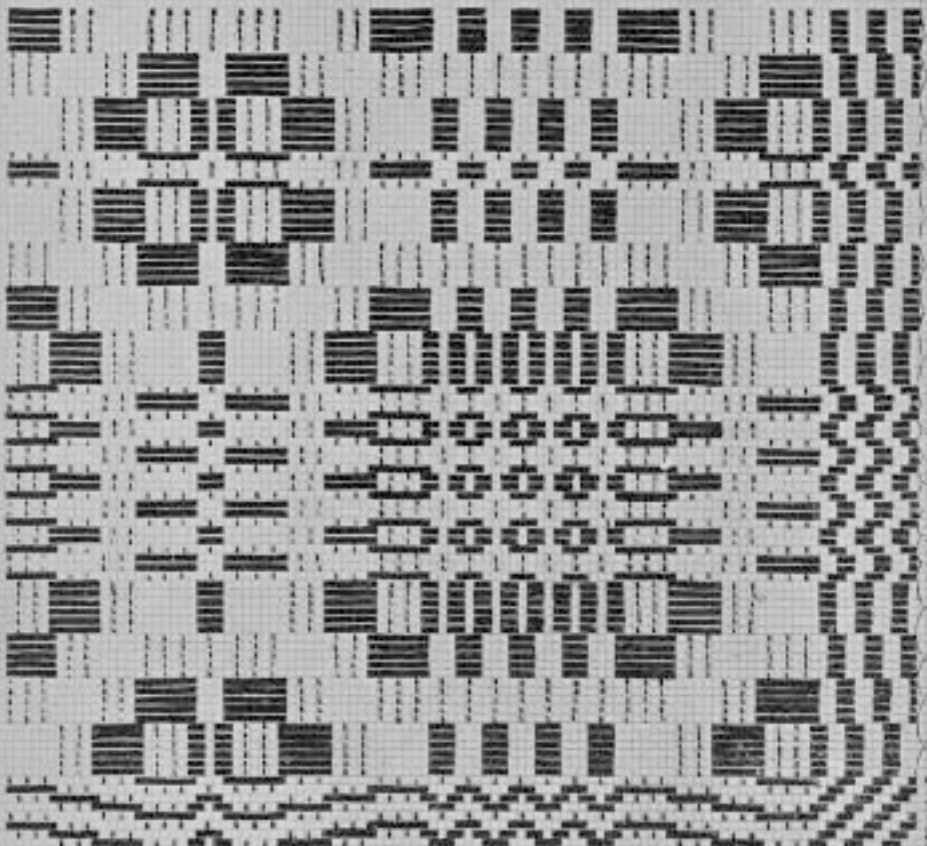
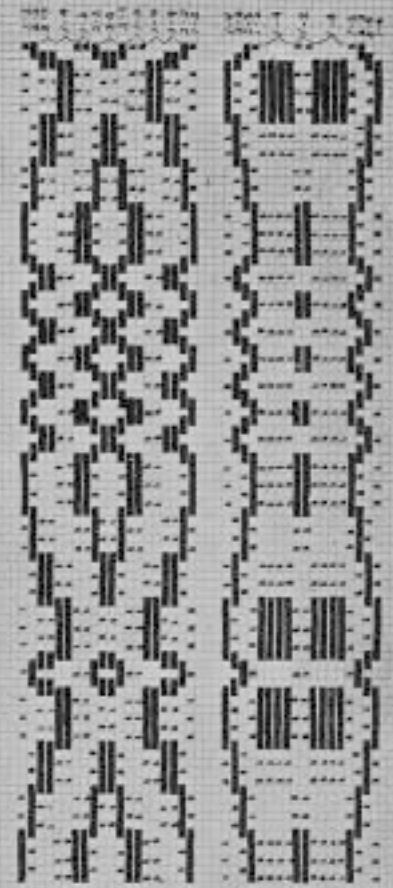
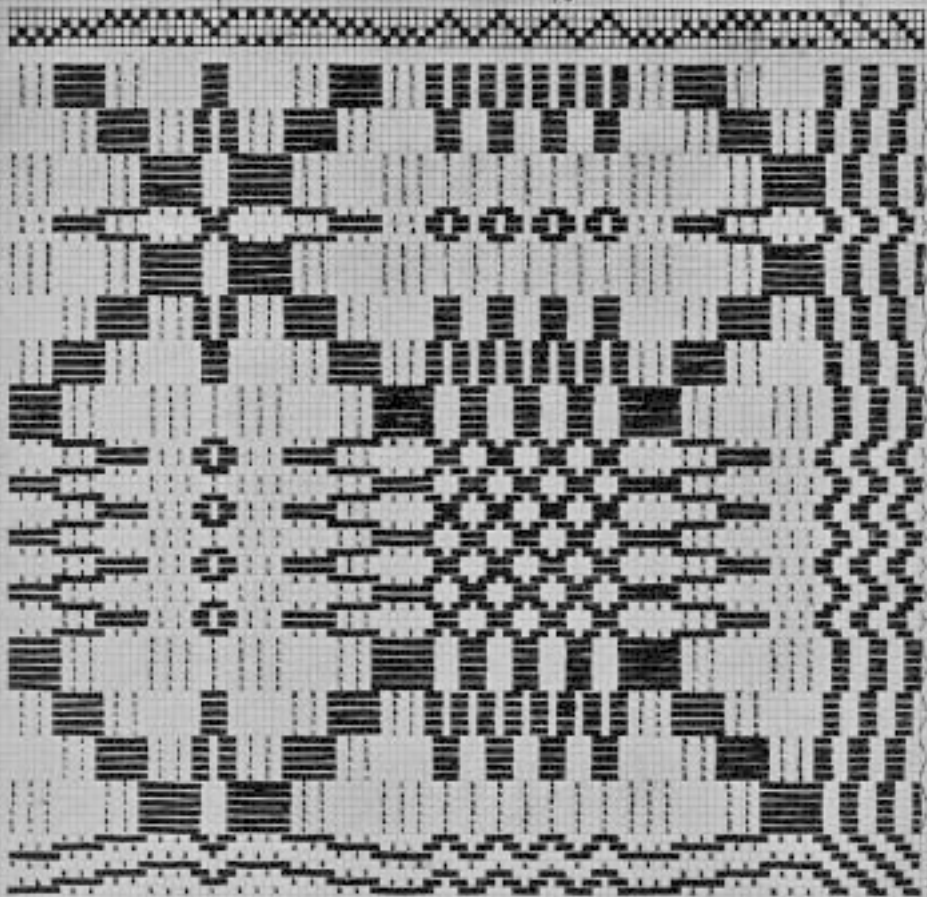


Illustration No. 8
 Miniature after Cambridge Beauty

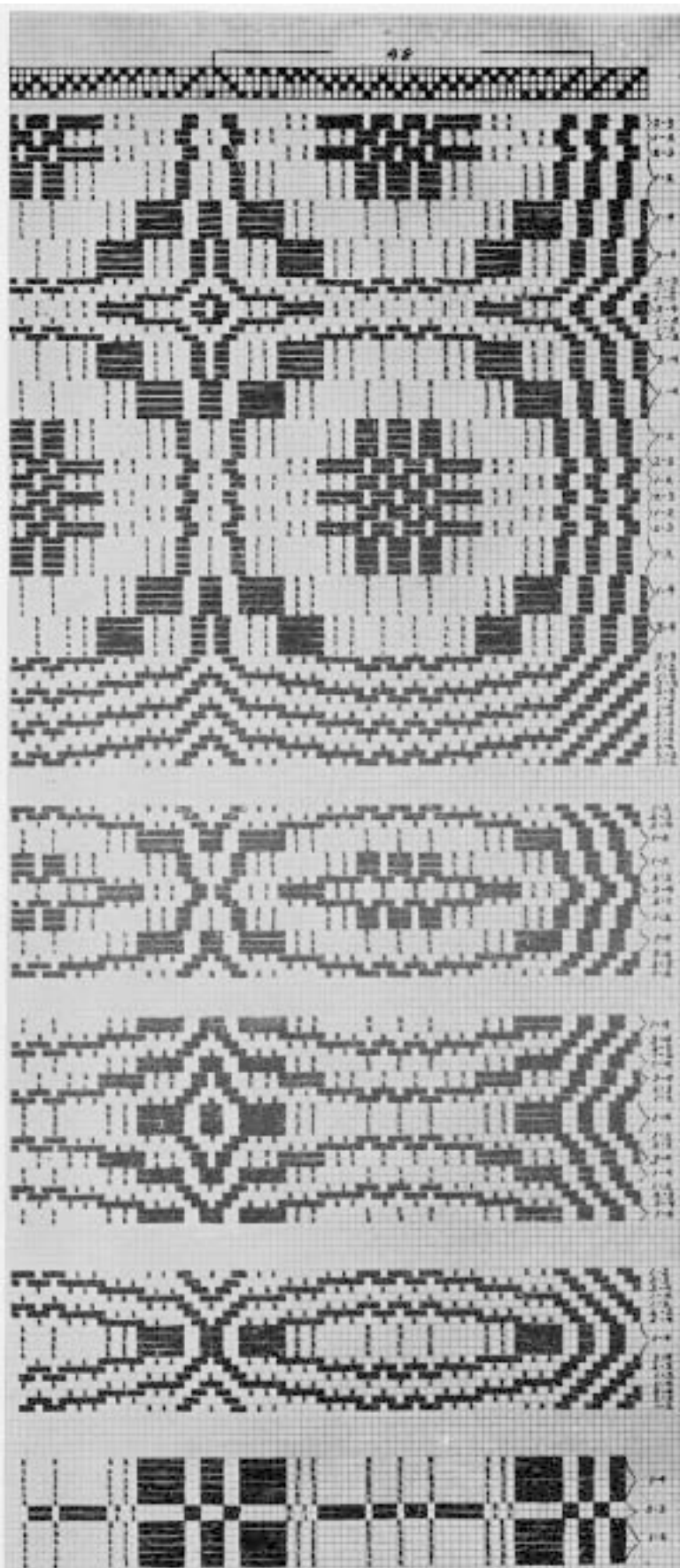


Illustration No. 9
Miniature after Single Snowball (a)

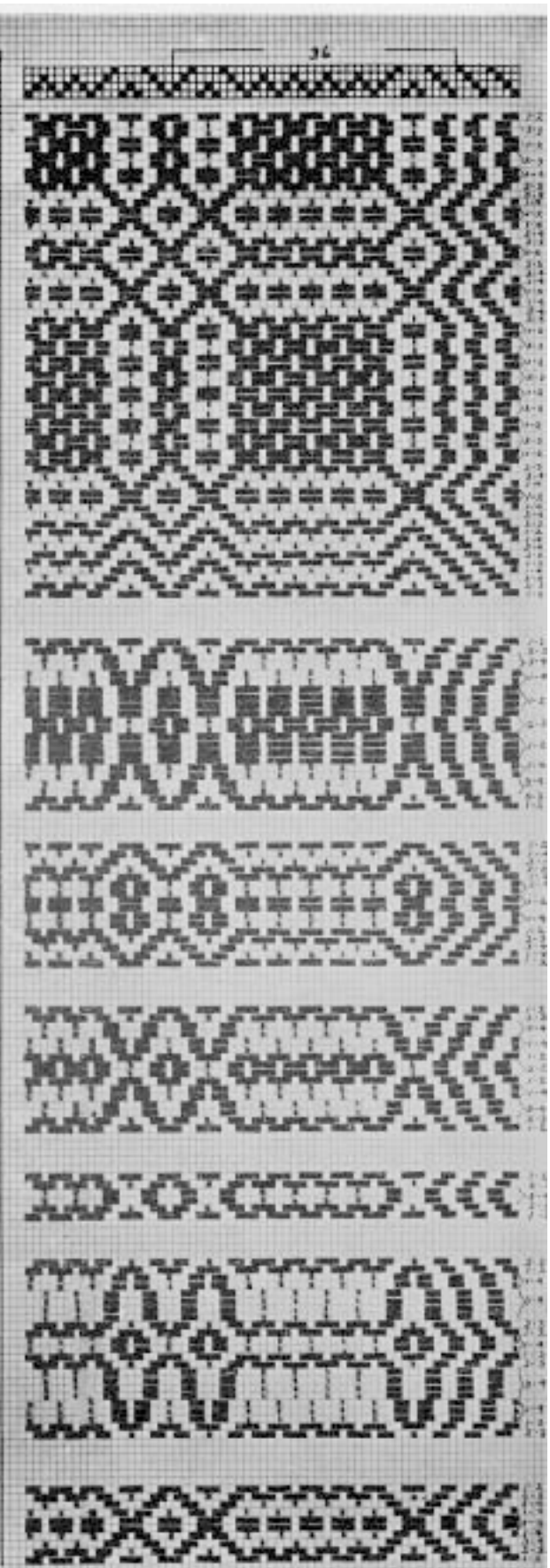


Illustration No. 10
Miniature after Susan Ross