

Illustration No. 1 Bronson Weave

Baby Blankets

BY VEVA N. CARR

THE results of an urge to know first-hand what could be done with the numerous materials and weaves suggested for baby blankets, may be of interest to some of your readers.

An all-Saxony blanket on the little Bronson draft known to all Shuttle-Craft weavers proved very satisfactory from a commercial standpoint. With the minimum amount of time and material required in the construction of a blanket of this type, it can be sold far more reasonably than most of the others.

A rather nice and inexpensive variation in the finish of this weave proved to be a crochet edge done in a shell stitch, as shown in Illustration No. 1. The cut ends of the blankets were stitched a couple of times and carefully trimmed before crocheting the shell, which was done by taking a single crochet in one block of the pattern, and four double crochet stitches in the next block, and repeating around the four sides of the blanket.

A second stringing, shown in Illustration No. 2, proved a happy solution for a superfine blanket for the "finest baby in the world," when done on a spun silk warp set at 30 threads to the inch and a three-fold Saxony yarn.

These blankets were made on Draft (a), taken from Mrs. Mary M. Atwater's Shuttlecraft Book, which gives it as a stringing of a blanket in the Metropolitan Museum, New York, and were set 40 inches in the loom.

Instructions for the little figures shown on the drawing should prove much easier to follow than a long detailed instruction of weft shots. They are treadled as follows:

- | | |
|---------------------|---------------------|
| (a) Treadle 1, once | (b) Treadle 3, once |
| " 2, " | " 2, " |
| " 3, " | " 1, " |
| " 4, 4 times | " 4, 8 times |
| " 3, once | " 1, once |
| " 2, " | " 2, " |
| " 1, " | " 3, " |
| " 4, 4 times | |
| (c) Treadle 1, once | (d) Treadle 1, once |
| " 2, " | " 2, " |
| " 3, twice | " 3, " |
| " 2, once | " 4, " |
| " 1, " | |

First Blanket on Draft (a)

Weave (a) in white for 3 inches

- * " (b) " "
- " (a) " " 3 times
- " (b) " " once
- " (c) " pink; (b) white
- " (c)* 3 times, using white on the 1st and 3rd sheds, and pink on the 2nd and 4th
- " (c) 5 " reversing the colors; pink on the 1st and 3rd, and white on 2nd and 4th
- " (c)* 3 " (same as c* above)

Treadle 3, pink; treadle 4, white } Repeat 5 times
 " 3, " " 1, " }

Reverse to *.

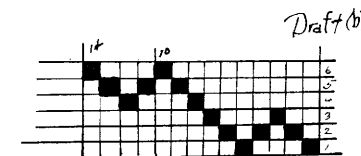
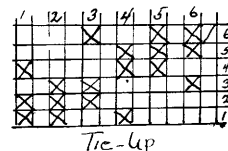
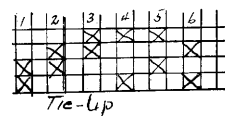
For body of blanket weave (c) for 34 inches, and repeat the border and 3-inch heading.

Second Blanket on Draft (a)

The Miro wools used in the following blankets produced a heavier texture, which lacked some of the softness and elasticity of the Saxony wools.

The borders were treadled as follows:

- (a) Treadle 3, blue; treadle 4, white
 - " 3, " " 2, "
 - " 1, " " 4, "
 - " 1, " " 2, "
- Repeat above.
- Treadle 3, blue; treadle 4, " } 4 times
 " 3, " " 2, " }



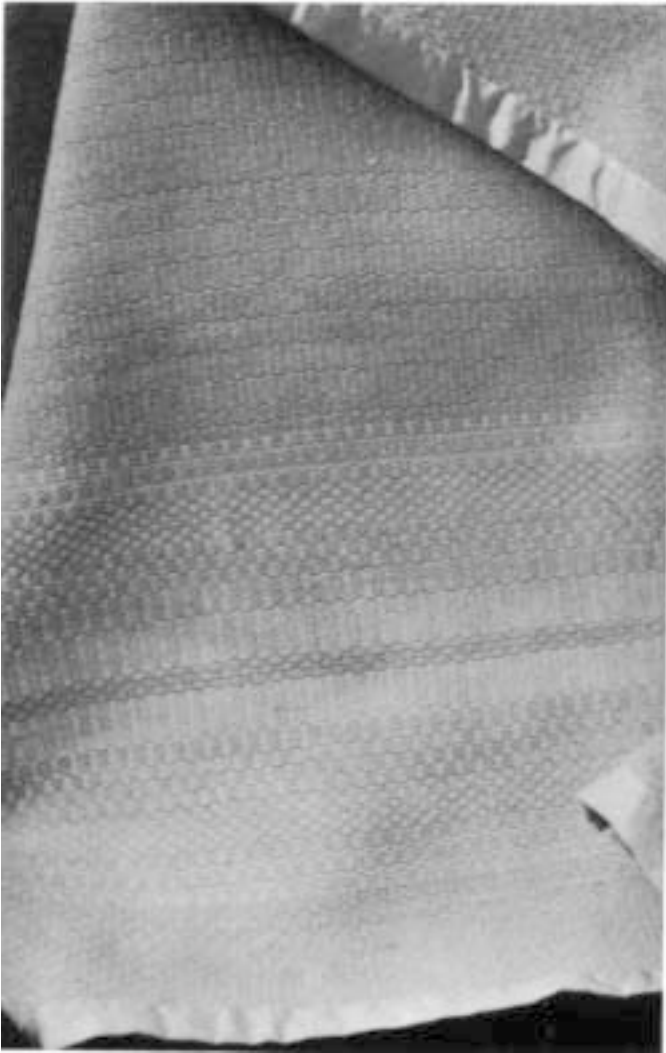


Illustration No. 2 (Draft A)



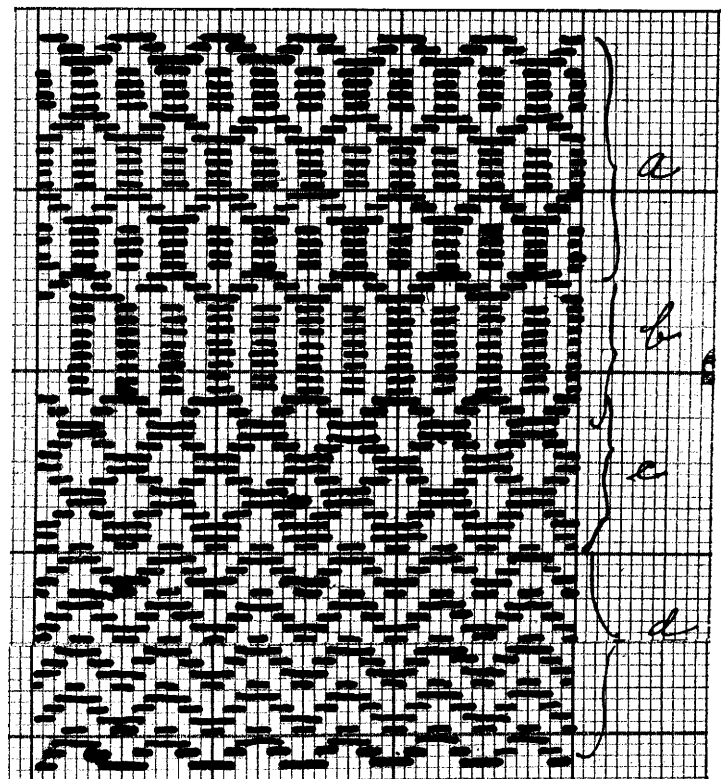
Illustration No. 3 (Draft B)

- | | | | | | | | |
|-----|-------------|-------------|-------|---------|-------|---|---------|
| “ | 1, | “ | “ | 4, | “ | } | 4 times |
| “ | 1, | “ | “ | 2, | “ | | |
| “ | 3, | “ | “ | 4, | “ | } | 4 times |
| “ | 3, | “ | “ | 2, | “ | | |
| “ | 1, 2, 3, 4, | blue | } | 4 times | | | |
| “ | 1, 2, 3, 4, | white | | | | | |
| “ | 1, 2, 3, 4, | blue | | | | | |
| “ | 1, 2, 3, 4, | blue | | | | | |
| (b) | Treadle | 1, 4, 1, 2, | white | } | twice | | |
| | “ | 3, 4, 3, 2, | “ | | | | |
| (c) | Treadle | 1, 4, 1, 2, | blue | } | once | | |
| | “ | 3, 4, 3, 2 | “ | | | | |
- Repeat (b).
- Treadle 1, blue; Treadle 2, white
- | | | | | | |
|---|-------------|------|---|----|---|
| “ | 3, | “ | “ | 4, | “ |
| “ | 1, 4, 1, 2, | blue | | | |
- Reverse to beginning.

Many variations are possible in this lovely little draft and one never tires of making the dainty patterns.

These blankets, too, were stitched across the ends before cutting and bound with an A-1 grade of white or colored satin ribbon folded over the edge; the corners were carefully mitered and the edges caught down with a blind stitch. By creasing the ribbon through the center it is no trouble to keep the width of the ribbon the same on both sides.

(Continued on page 31)



Draft A

INTERESTING DEVELOPMENTS ON THE "ROSENGANG"

(Continued from page 10)

No. VII

Harnesses

3 & 4 chocolate 1 & 2 bisque	}	4 times (or 8 picks)
2 & 3 chocolate 1 & 4 vanilla		
1 & 2 chocolate 3 & 4 vanilla	}	2 times
1 & 4 chocolate 2 & 3 vanilla		
3 & 4 chocolate 1 & 2 bisque	}	2 times
2 & 3 chocolate 1 & 4 bisque		
3 & 4 chocolate 1 & 2 vanilla	}	4 times
2 & 3 chocolate 1 & 4 vanilla		
1 & 2 chocolate 3 & 4 bisque	}	2 times
1 & 4 chocolate 2 & 3 bisque		
3 & 4 chocolate 1 & 2 bisque	}	2 times
1 & 2 3 & 4		
1 & 2 3 & 4	}	d.b. — 8 picks

THE WEAVINGS OF LOJA SAARINEN

(Continued from page 17)

wood School, Cranbrook, which had been designed by her husband.

Both in structure and in color the room was light and airy as might befit a dining room where young ladies are to eat. The architectural lines of the room are finely articulated, not massive and heavy; the color rose and gray; the dominating notes of the whole, lightness, grace and cheer.

Thus while the wall space called for a wall hanging or tapestry, it had no use for the sumptuous, or imposing. Here was no baronial castle, whose draughty stone walls needed a heavy hanging to keep out the cold air or whose grayness called for the relief of rich color.

Instead here was a well-lighted room in the contemporary spirit, which called for a hanging with a rather light, sheer quality; a slightly rough texture and a suppleness and freshness suited to the room.

Accordingly a combination of weaves was employed to produce a tapestry which should be light and airy, even transparent in some areas, while the pattern as a whole should be graceful and gay, though sufficiently controlled to keep it well within the proper limits of weaving.

This sense of fitness to purpose is characteristic of all of Mrs. Saarinen's work, whether it be the combination of pure silk and heavy gold thread in small handwoven vanity cases and evening bags, or the simple sturdy texture of the curtain fabric for a school girl's room.

THE WEAVER

BABY BLANKETS

(Continued from page 19)

A third stringing for a carriage robe was done in a true basket weave, Draft (b), also taken from the Shuttle-Craft Book. This was made of Bernat's Laurel wool set at 15 threads to the inch and threaded as follows:

5½ repeats of draft in white	77 threads
5½ " in color starting on 8th thrd	77 "
17½ " in white	245 "
5½ " in color	77 "
5½ " in white	77 "
	553 "

Treadled as follows, using great care to keep the weft count 15 shots to the inch and the blocks square: 1, 2, 3, 2, 1, 2, 3, 4, 5, 6, 5, 4, 5, 6.

The weaving should be started in white, weaving 77 shots; then with the colored yarn weave 77 shots. If carefully done and the blocks squared, the large white blocks in the corner will be square. The center of the robe, too, should be square, then reverse the border and the heading.

This robe was bound with a tub taffeta ribbon the same shade as the wool used.

A lap pad on this same stringing proved popular. The heading was woven the same as for a blanket, that is, until the same width as outer white stripe; then weave 7 shots of color; 7 of white, and so on, making about three colored stripes; weave a 9-inch center and reverse stripes. The selvaged edges were bound with the same 2-inch tub taffeta, then the piece was folded through the center, the edges stitched together and later bound with the ribbon, thus making a pocket in which to slip a piece of rubber sheeting, easily removed for washing.

This same material and stringing all in white made an exceedingly nice piece of coast material for the tropics. While there is a long loose-looking thread, it is interwoven in such a way that there is no stretching and sagging as in most loose weaves, and for that reason proved unusually satisfactory for a light weight sports coat.

SCANDINAVIAN ART WEAVING

(Continued from page 24)

two tabby weaves are interlaced, one above the other, where the designs in the fabric meet. The colors on the one side are reversed on the other side of the material. Mrs. Atwater has expertly explained this technique in a *Handicrafter* supplement, Volume VI, Number 1, Part II. Soumak, or Soumak-inlay as it is called by the Scandinavians, is a technique used principally for rugs — and is thoroughly serviceable. Various methods are used in Sweden to introduce the weft into the warp threads. The classical way is to go over four warp threads, back under two, up over four and back under two, and continue this for the width of the weaving or unit of design. The next row is begun in the same way but from the opposite side, making a chain formation in the weft. A tabby is put in after each weft shot.

A few reference books that might interest our weavers are:

"Flamskväv och Finnväv" (Swedish) by Maria Collin, "Skaansk Konstvävnad" (Swedish) by Maria Collin, "Handbok i Vevning" (Norwegian) by Caroline Halvorsen, "Vaevbog for Hjemmene" (Danish) by Jenny la Cour and Johanne Siegumfeldt, "Svenska Textilier" by Nils G. Wollin, "Hemslöjd i Sverige" by Maj Sterner, "Hemslöjd" edited by the National League of the Swedish Society for Home Craft, "Gammel Allmogeslöjd Fran Malmöhus Län" (7 volumes containing many colored illustrations of Röllakan, Flamskväv, Krabba and other techniques), "Finska Ryemöster," and an American book, beautifully illustrated, "European & American Carpets and Rugs" by Cornelia Bateman Farraday.