

# The Effectiveness of Handwoven Wall Hangings

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Illustration No. 1

Wall hangings are a most fascinating subject for the hand weaver and much time and thought might be put into that subject for the home, a studio or a gift.

What could be more charming for a gift from the person who has some friend who "has everything" and for whom it is always hard to find, perhaps not too expensive a gift, but one of outstanding originality or appropriateness.

Such a wall hanging to fit some particular space has much in its favor in the way of something "different," and I am beginning to find that people are becoming to like them more and more as the layman grows familiar with their charm.

My rooms are filled with them, anything from samplers to odd bits of weaving here and there, and while I have set out to have only hand made textiles about me, it becomes increasingly hard to keep "this and that" which has been made to fit some corner or wall of my apartment.

Illustration No. 1 shows a piece made from Mrs. Mary M. Atwater's "Botanical Garden" which was described in one of her articles in the WEAVER (Vol. VI, No. II, Part II) entitled NEW TECHNIQUES IN SUMMER AND WINTER WEAVE. Draft No. 2 for this runner was taken from her Recipes, and my piece was threaded as follows:

*Warp:* A golden brown 20/2s cotton set at 30 to the inch

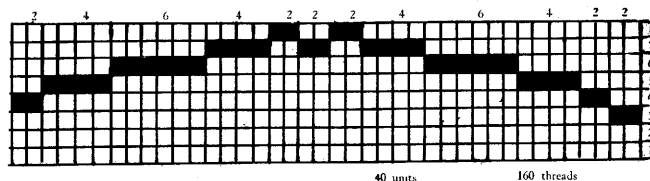
*Pattern:* Navy strand silk doubled

*Tabby:* A gold spun silk.

Endless variety may be woven on this stringing, both as to color and borders, and nothing could be more fun



Illustration No. 2

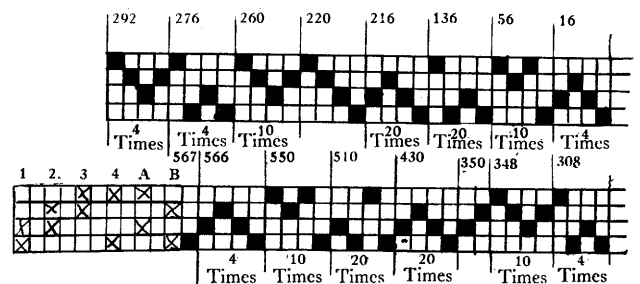
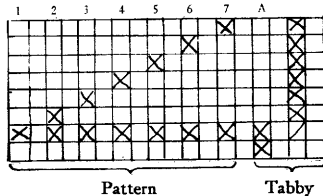


Eight Harness

Summer and Winter Weave

Draft No. 2

Veva N. Carr



Draft No. 1

Veva N. Carr

than doing all the things possible with these step patterns which have been passed on to us by our "fact-finder."

What would we weavers do without Mrs. Atwater and the marvelous research work she has done and continues to do for our craft? You will see that each of these pieces described in this article was taken, though modified in some cases, of course, but nevertheless still from her designs.

Illustration No. 2 was made on a warp of 20/2s cotton of dull blue, the lower part a yellow green Shetland wool (Bernat's #1184) and the tabby the same as the warp. The large flower at the top of the panel instead of being woven across the piece was laid in of a dark reddish orange Shetland (Bernat's #1158). An experienced weaver should have no difficulty in following the weaving strung as per Draft No. 1 and shown in the picture.

The third illustration is a Shuttle Craft Recipe for Church Weavings and was done on a black rayon warp and tabby, with a gold pattern thread as follows:

Selvage 1, 2, 3, 4, 1, 2, 3, 4....	8 threads
Pattern 10 repeats.....	1116 "
Pattern 1 to (x).....	57 "
Selvage 4, 3, 2, 1, 4, 3, 2, 1.....	8 "

1189 "

(This width is governed by the number of repeats of the pattern used). (Draft No. 3).

Weave as follows

Treadle 2.....	9 shots	Treadle 2.....	55 shots
" 4.....	11 "	" 3.....	55 "
" 2.....	13 "	" 4.....	19 "
" 3.....	9 "	" 3.....	3 "
" 2.....	3 "	" 4.....	6 "
" 3.....	9 "	" 1.....	9 "
" 2.....	13 "	" 2.....	5 "
" 4.....	11 "	" 3.....	5 "
Treadle 4.....		5 shots	

The fourth piece shown in illustration No. 4, of interest to weavers only, is a piece of Finn Weave, detailed instructions of which were given in the Handcrafter Vol. VI, Number 1, Part II, and a very interesting sampler in this weave is shown by Mr. Clyde Dunbar in the July, 1938, Weaver.

This weave has wonderful possibilities for working out designs to fit individuals or their hobbies, and while it is a little slow to catch on to it works up faster than one might suppose after getting the technique of the various sticks fixed in the mind.



Illustration No. 3



Illustration No. 4

The pitfalls in this weave for the person unfamiliar with it, seem to me to be, first in the designing to remember if an even number of pairs of dark threads are picked up, it is certain an uneven number of light threads result (and vice versa), which is apt to prove confusing until one is thoroughly versed in the trick of picking up the correct number of threads.

Samplers on any stringing that happens to be on the loom, too add interesting bits of color and can brighten up many a dull spot if properly placed. They have such wonderful possibilities for the use of color and variety in their making. I often think if there had to be a choice of but one thing I could weave for the rest of my life, I would certainly make that choice samplers.

