

MONK'S BELT and KINDRED DESIGNS

By MARGUERITE P. DAVISON

Among small designs there are four in almost universal use among American Hand-Weavers; Monk's Belt, Rose Path, Honeysuckle and Honeysuckle-Twill. No one has ever reached the limits of their possibilities. The first two mentioned are Scandinavian, the third a detail of the Pine Bloom coverlet and the last is a blended pattern of Rose Path and a diamond.

Rose Path and Monk's Belt date very early in European history. Which is the older is a hard question to settle. Monk's Belt was probably used at the time when monks wove their belts in this and kindred designs. It is shown in all the old weavers' manuscripts in the Philadelphia Museums, one dated 1623, and in the German and Scandinavian books of the present day. Several designs are called "Monk's Belt" by Swedish weavers however. Some of the less familiar ones are more simple than our old favorite and lend themselves to a greater number of treadling effects appropriate to modern day weavings.

The design of Plate C is used in weavings illustrated on Plates 449 through 459 of Volume Eight of "Gammal Allmogeslojd från Malmöhus Lan utgifven af Lanets Hemslojdsforening." Each flower is picked out in a different color from its neighbor, diamonds and other forms made in this way; the whole on a dark warp with tabby of the same color. The beauty of the panels lies in the colors of the yarns and in their combinations made possible by this pliable pattern. The textiles compare favorably with others illustrated and are representative of best Swedish efforts.

Though the pattern is shown in old weavers' manuscripts, there are few if any weavings made in it which survive from Colonial days. There were none among the weavings produced by mountain weavers around Berea College in Kentucky prior to the advent of Mrs. Anna Ernberg in 1910. She used the Pine Bloom design, Rose Path, which she called Rose Bud, and Monk's Belt, which she named Silver Creek, for the little stream outside the village.

The checkered pattern is the simplest form of this class of designs written on two combinations of harnesses, though four combinations, with plain weaving combinations, may be employed to vary the effects produced. Some of the treadlings are so complicated as to be difficult to reproduce, especially in the technique called "Swedish Point" by other European weavers.

In the preparation of the illustrations accompanying the following drafts the standard is set of a sixteen inch warp, though any of the designs may be used for wider work. Number twelve two-ply cotton yarn is used for the warp and tabby, set two threads to the dent in a fifteen to the inch reed. The pattern thread is a three-ply sport yarn on most of the designs, any change from this rule being clearly visible.

The system of writing the directions for threading, treadling and the tie-ups of lams or harnesses combinations is not a new one but grew out of many and conforms to the reader's sense of sight rather than hearing. This is particularly true

Continued on Page 31

PLATE B.

MARIA COLLIN -
Pg. 61 - No 162 -

EVA OPLUND pg. 31 - (REDUCED)

← REPEAT →

	I	I	III	X	X
	I	I	III	X	X
	I	III	I	X	X
	I	III	I	X	X

20

I
USE
TABBY

REPEAT

BORDERS.



II
USE
TABBY

III
USE
TABBY

IV
USE
TABBY

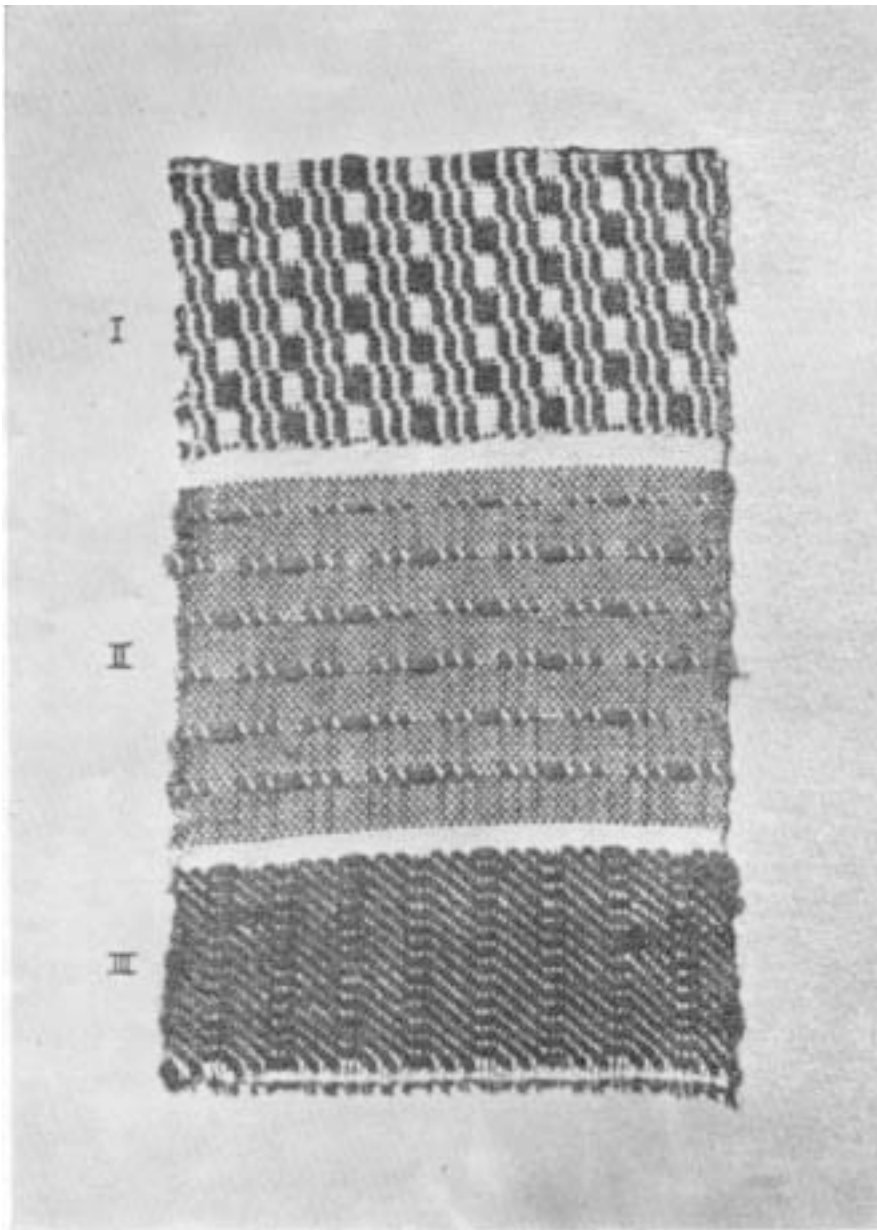
V
USE
TABBY

			4
	I	1	4
	USE	1	1
	TABBY	4	1
		1	
	REPEAT		
			5
	II	2	5
	USE		
	TABBY		
			1
	III	1	1
	USE		
	TABBY		
			3
	IV	3	3
	USE		
	TABBY		
			3
	V	3	3
	USE		
	TABBY		
		3	3
			3

TWILL COMBINED WITH DOT
 HULDA PETER'S "VÄYBOK"
 pg. 15 - No. 7.

PLATE A

← REPEAT →													
									X	X			X
									X			X	X
									X	X	X		
									X	X	X		
		8		6		8		6		8			4



I
 USE TABBY

REPEAT

II,
 PETERS
 TREADLING.

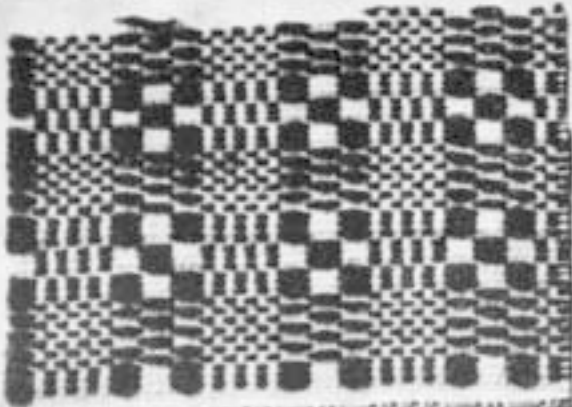
REPEAT

III
 NO
 TABBY

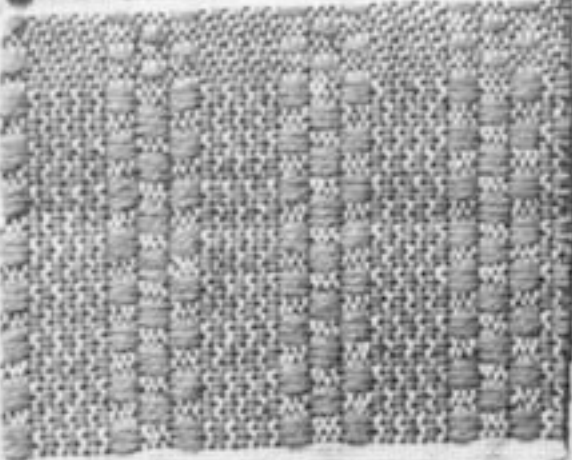
REPEAT

PLATE D

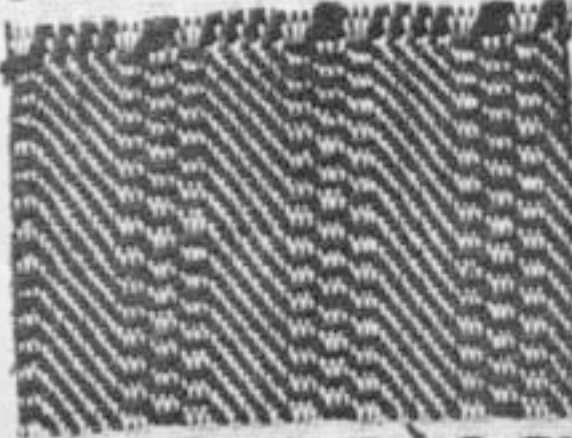
I



II



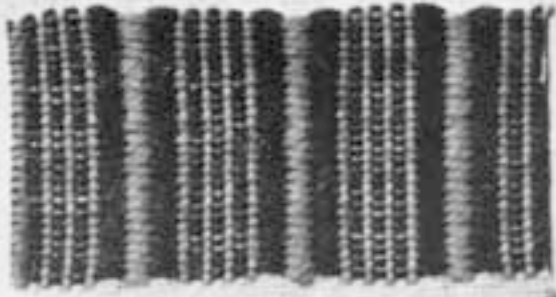
III



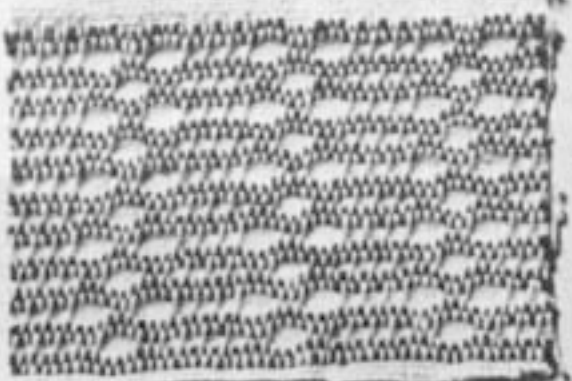
IV



V



VI



VII



VIII



IX



X



XI



XII

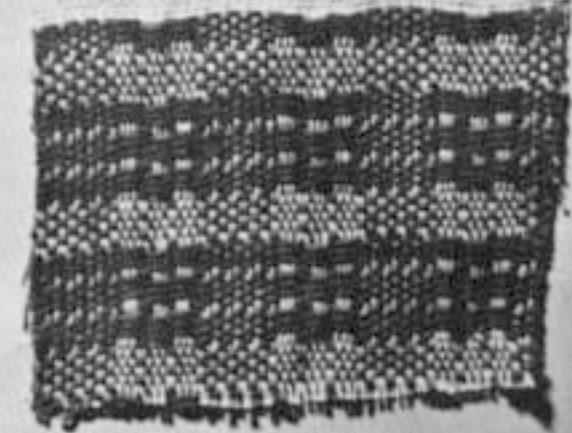
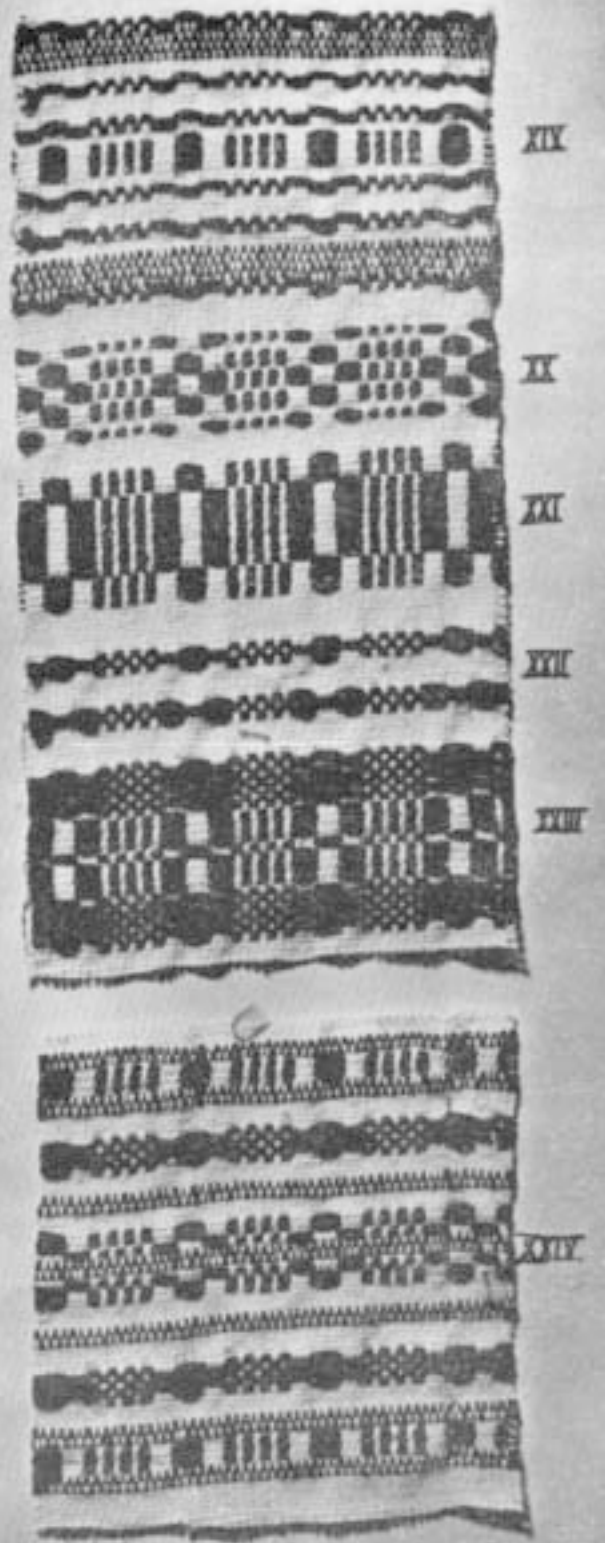
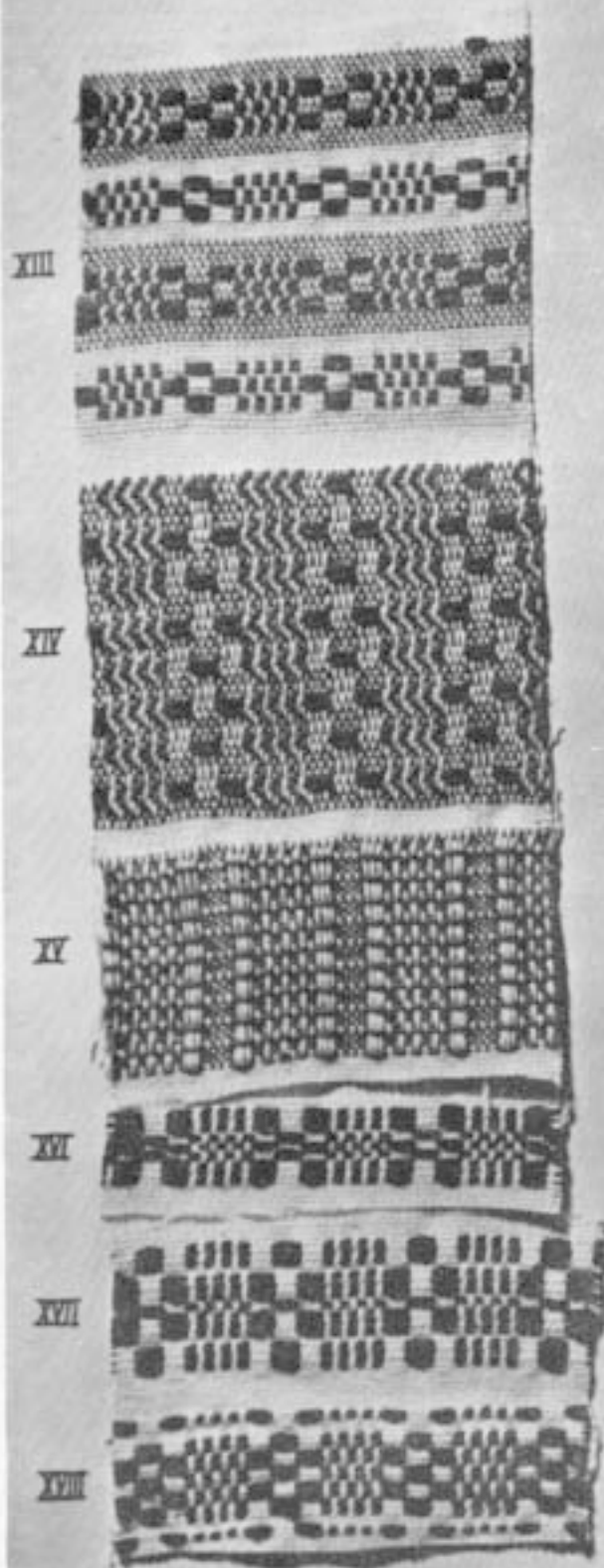
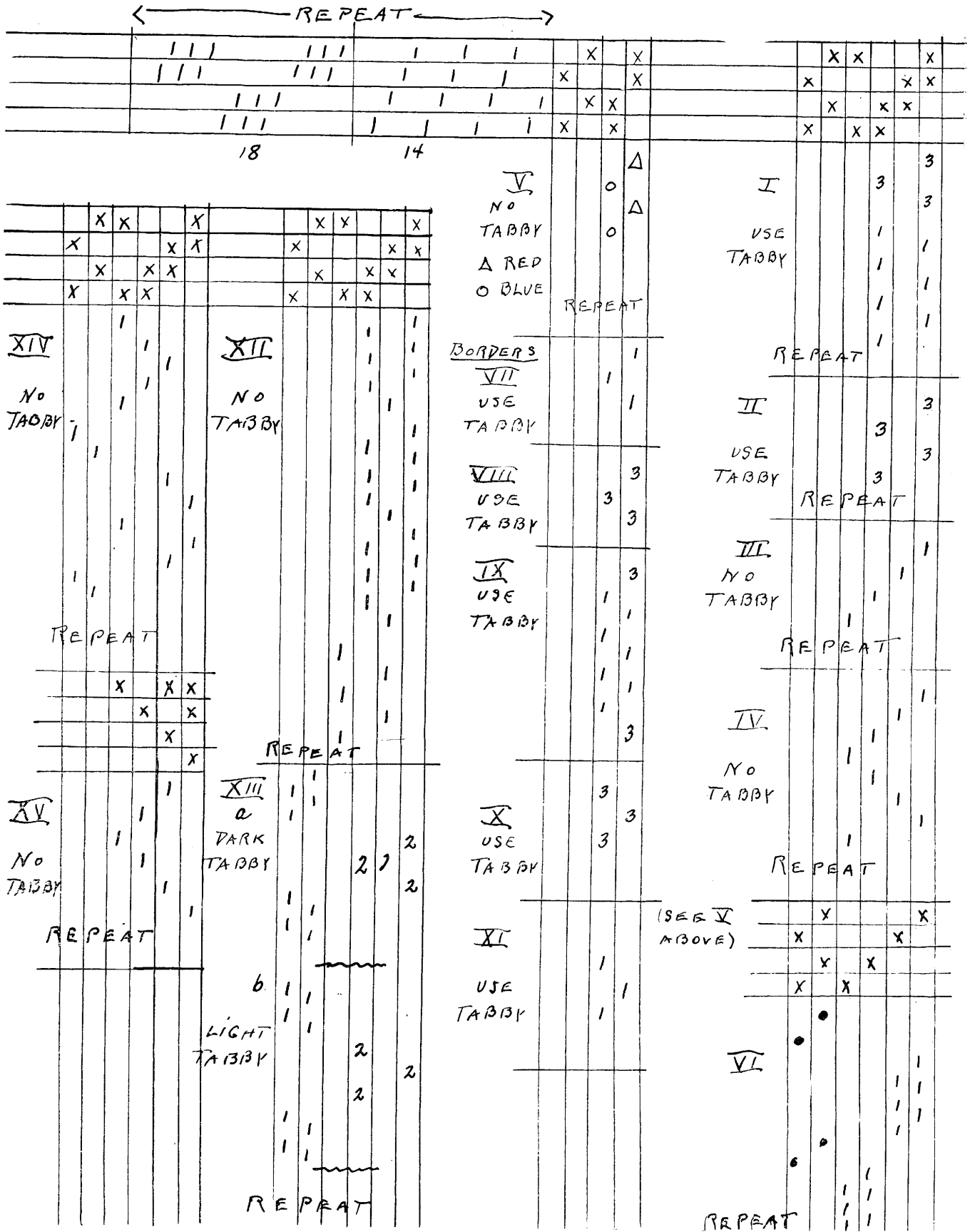


PLATE E



SWEDISH POINT WITH TWILL

PLATES D + E



PLATES D + E

SWEDISH POINT WITH TWILL - CONTINUED.

← REPEAT →													
		x x	x	x	x	x	x	x	x	x	x	x	x
		x	x	x	x	x	x	x	x	x	x	x	x
		x	x	x	x	x	x	x	x	x	x	x	x
		x	x	x	x	x	x	x	x	x	x	x	x
18	14				1					1	BORDERS.		3
	<u>XXII</u>					<u>XIX</u>					<u>XVI</u>		1
	NO TABBY										USE TABBY		1
	b			4		THREE TABBIES					3		
	USE TABBY			4							3		
	c										<u>XVII</u>		3
	NO TABBY					FIVE TABBIES					USE TABBY		1
											3		
													3
						THREE TABBIES					<u>XVIII</u>		1
	<u>XXIV</u>										USE TABBY		2
	USE TABBY				3	THREE TABBIES					2		2
	b										2		2
	NO TABBY					FIVE TABBIES					2		2
											1		
											1		
	c					THREE TABBIES							
	USE TABBY				2						<u>XIX</u>		1
											(ABOVE) THREE TABBIES		
											<u>XX</u>		2
											USE TWO TABBIES		2
											TWO TABBIES		2
	e				2						THREE TABBIES		2
													1
													1
	f					<u>XXII</u>							3
						USE TABBY							3
						a.					<u>XXI</u>		3
											10		3
						b					USE TABBY		3

JOHANN SCHLEELEIN'S NO. 147
 CAROLINE HALVORSEN'S PAGE 145 - *226
 HULDA PETER'S & PAGE 34 - *30.

SALVAGE

SALVAGE	REPEAT											
1	1	1	1	1	1111	1111	1111	1111	1	X	X	
1	1	1	1	1	1111	1111	1111	1111	1	X		X
1	1111	1111	1111	1111	1	1	1		1	X	X	
1	1111	1111	1111	1111	1	1	1		1	X	X	

30

30

TABBY

	X	X		X		X		X		X
	X			X	X		X		X	
	X		X	X			X	X		
	X		X	X			X	X		

VII
 NO TABBY
 10 TIMES
 REPEAT

V
 • = A.
 HEAVIER
 YARN TO
 BE USED.

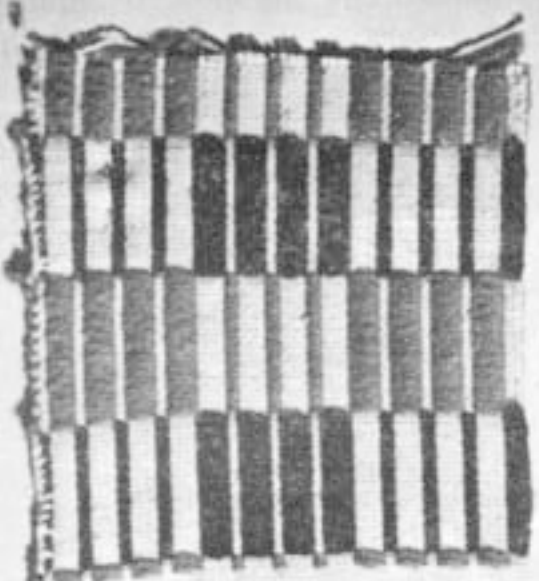
VIII
 USE TABBY
 SEVENTIMES
 2
 2
 SEVEN TIMES
 2
 REPEAT

VI
 NO TABBY
 A RED 20 TIMES
 O BLUE
 20 TIMES
 REPEAT

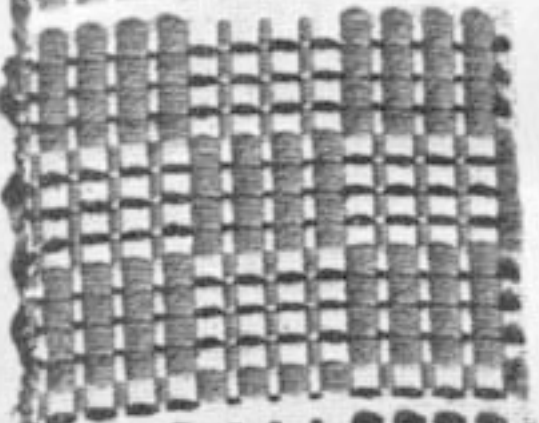
<u>I</u>	24
USE TABBY	24
REPEAT	
<u>II</u>	4
USE TABBY	4
REPEAT	4
<u>III</u>	2
USE TABBY	2
REPEAT	
<u>IV</u>	1
NO TABBY	1
REPEAT	

PLATE F

I



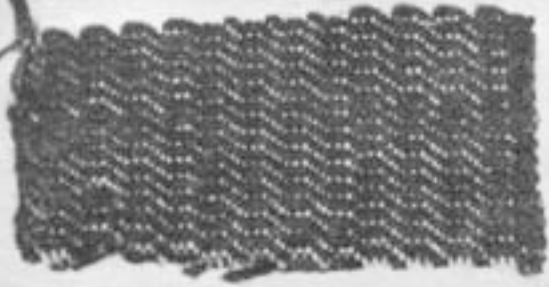
II



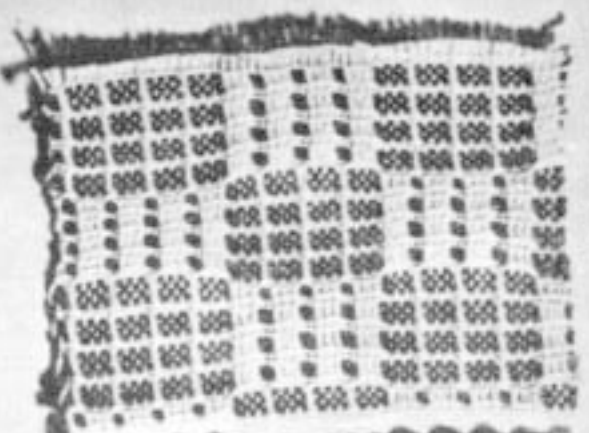
III



IV



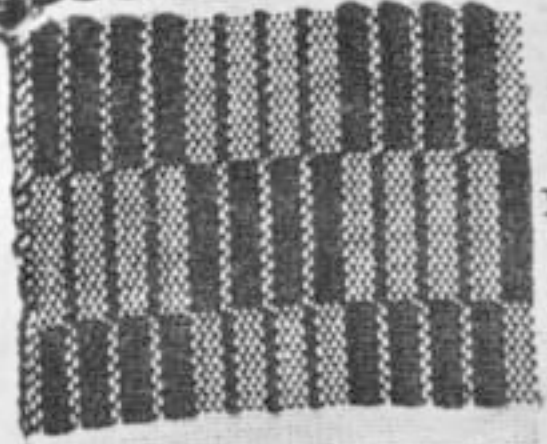
V



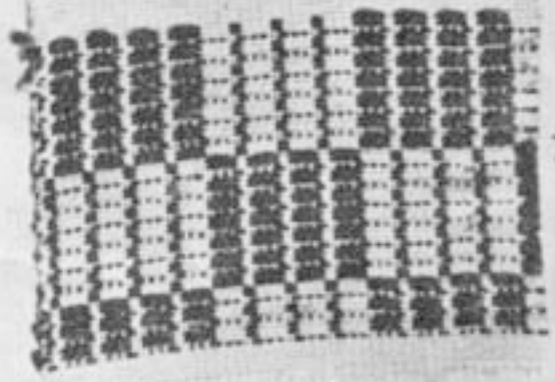
VI



VII



VIII



BOOK REVIEW

A DOCTOR IN HOMESPUN

Autobiography of
Mary Phylinda Dole, B.S., M.D.

This is the story of an unusual woman — Mary Phylinda Dole, M.D. — who as a young woman ventured into the pioneer path of the woman medical doctor, to become tremendously successful, and who in later life (since her retirement) has opened a new world for herself by devoting her energies to the art of weaving, the proceeds of which have gone to establish a Medical Fellowship at her alma mater, Mt. Holyoke College, and to which she is still contributing.

Dr. Dole, physician and weaver, writes her story simply and unaffectedly. The narrative is crowded with the rich experiences of her childhood in Shelburne, Massachusetts, of her study in the leading European medical centers, her return to Greenfield and her patients in that section for whom she became the first lady doctor. It was there a patient said of her, "When the night is so bad the men won't go out, we know we can get you."

After some years of devoted practice in Greenfield, Dr. Dole felt the urge to try new fields (an inheritance, according to Dr. Dole, from her father who was a 49er). Her description of her life in New Haven, her friends, her lovely old house with the beautiful ballroom is vividly told.

The weaving that has brought her fame in recent years was first learned by Dr. Dole in an effort to find some

occupation for a dear friend, invalided. And when Dr. Dole's own health failed, she took up weaving, which she calls her "life saver." These are some of the things weaving gave her:

"The ability to bear pain, almost to forget it at times. New work when it looked as though my life-work was ended. Gave broader interests and made life worthwhile.

"It proved the great value of handicaps overcome."

"The one to whom I owe most in my color education is Margaret Whiting of Deerfield", continues Dr. Dole, "her criticisms were always constructive." One incident Dr. Dole tells of is the time she was trying to find a color scheme for the Mary Lyon coverlet. Visiting Margaret Whiting and looking over her old Japanese prints, Dr. Dole found just the colors she wanted. She took the print to Mr. Bernat and asked him to dye some yarn to match, which he did. Thereafter, when she went to Bernat's, she looked for different shades of those colors and finally achieved the desired color combination.

At almost eighty, Dr. Dole still drives her Franklin car, weaves long hours at her loom and has given us the story of her life. The great interest of her life, however, is her Medical Fellowship, and to that end bends all her efforts. *Note:* "A Doctor in Homespun" is available by writing either to Mt. Holyoke College or to Mary P. Dole, Shelburne, Massachusetts. The edition is limited. Price \$2.50.

TUFTED WEAVING

by ELMA A. CLARK

Continued from Page 25

to right.) Then always the row of wicking which is to be used for the tufting thrown from right to left.) When picking up the loops for pattern, keep the shed open as the material has to have plenty of slack, or reserve, to draw from; the rows taking more or less, depending on the number of tufts in different rows. If following a cross-stitch or fillet crochet pattern, *every other* opening of an *open shed* is counted as each square in the pattern, thus, eight open spaces to an inch in the warp uses only four squares in the pattern. So, if a pattern block has twenty-four squares, forty-eight are counted out in the open shed. It is much easier to see a count in this way than to count threads on the flat undivided warp. Drawing 3.

Figure 1 shows the result from using this method. Figure 2 is the same method with the loops cut, showing a loss of detail but possibly a desirable texture for a rug. In this case, the lines of a fairly close pattern are lost after cutting the loops. It is sometimes well to view the undesirable in order to visualize the desirable. In figure 3, the same pattern is woven twice, one cut and one uncut, in the piece. If cutting is to be done, a wider spaced, or more simple pattern should be chosen. This method would lend itself nicely for the popular large knitting bags, or large envelope bags using rags or heavy yarns for the tufting and finer material for the binder. The heavy Bernat rug wool could be used for interesting

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of the treadling directions. The Finnish Weavers contribute much in this direction, recognizing that many patterns are enhanced by unique treatments of the treadles. The Cat Track and Snail Trail, Whig Rose and Rose Path, all rose patterns related to Monk's Belt, are well known examples of this fact.

In the treadling directions the numerals under the tie-up instructions specify the number of times that particular combination of treadles directly over the numeral is to be used. As it would be cumbersome to indicate the tabby thread in each instance, the use or absence of the tabby is noted.

Where more than one pick or pattern thread is needed to make the pattern, that numeral is given which is actually used in the illustration. If a coarser or finer pattern yarn is employed by the weaver, this number must be diminished or augmented as the case may require to keep the balance of the pattern.