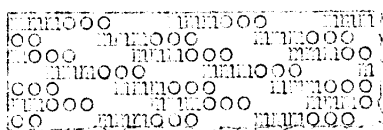
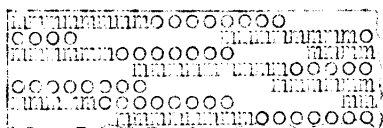


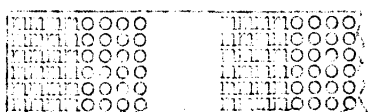
The result in the second weaving will be hit and miss. The rug will have a mottled appearance. The colours will be more or less evenly distributed all over the fabric, as



A



B



C

Fig. 9

in fig. 9 A. However if we change colours in the first weaving only every 6 or 12 inches, the rug will have a general appearance of striped fabric (as in fig. 9 B). The longer the same colour is used in the first weaving, the more striped is the rug. To get solid stripes all across the rug, we have to keep weaving the same colour for a distance at least as long as the width of the rug.

We can have vertical stripes also, but these must be planned. For instance if our rug is 30 inches wide we may change the colours in the first weaving every 5 inches. On a space of 30 inches we shall have each colour repeated twice. But we shall have to reverse the order of colours every 30 inches, because in the second

weaving the direction of the weft is also reversed every 30 inches. Thus we shall have: black, red, white, black, red, white (5 inches of each), and then: white, red, black, white, red, black. In this way the black will always be under black, red - under red and so on.

From this stage there is only one step to the pattern rugs; rugs woven in chenille in practically any pattern. But here the technique must be slightly different. Instead of a continuous chenille weft, we use only short pieces of weft - each as long as the rug is wide. We shall speak about this method in the next issue of MW.

FROM THE CLASSICS

CHENILLE - by C.G. Gilroy (1844).

The ingenious Alexander Buchanan, of Paisley, Scotland, invented this beautiful fabric, about the year 1820. It derives its beauty and lustre from the peculiar mode of preparing the weft, and the manner in which the colours are afterwards arranged; in so much that a pattern which would require a large harness, as an imitation shawl, can be woven without any other apparatus than a ground mounting and two treadles.

It appears to us, that no person who is unacquainted with weaving can have any idea of the variety and ingenuity of its processes; and even some individuals who consider themselves masters of the art, know, comparatively, very little about it. Notwithstanding the apparent perfection of the methods employed in producing some of the fancy textures which we have already described, yet, we have to record improvements of immense importance upon several of them.
