

THE BOOK OF
PATTERN WEAVING



See page 22]

[FRONTISPIECE

CURTAIN AND CUSHIONS IN HONEYSUCKLE.

THE BOOK OF PATTERN WEAVING

by

N. A. REED

Author of THE BOOK OF SCHOOL WEAVING

PRICE 3s. 6d. net

EVANS BROTHERS LIMITED
MONTAGUE HOUSE, RUSSELL SQUARE, LONDON, W.C.1

TO HELEN, RUTH AND DOROTHY

*Made and Printed in Great Britain by
Hazell, Watson & Viney Ltd., London and Aylesbury*

FOREWORD

THIS book is intended for those who wish to do more advanced work than that described in *The Book of School Weaving*. Its aim is to show in the simplest manner how traditional patterns can be developed in several ways and how they can be used for various articles.

It is sent out with all good wishes to the many friends from whom I have received help and encouragement as well as to those it has been my privilege to help.

N. A. REED

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CHAPTER ONE

INTRODUCTION

UNTIL comparatively recent times weaving was done in two forms of plain tabby weaving only—the first in which the lines of weft were pulled straight across the warp showing almost equal quantities of warp and weft thread in the finished web, and the second in which the weft was allowed to lie very loosely across the warp,



PLATE 1.—BANDS AND A SCARF END WORKED IN TAPESTRY ON PLAIN LINEN WEB OF A VERY EARLY DATE.

From catalogue of Textiles from Burying Grounds of Egypt, Department of Textiles, Victoria and Albert Museum.



PLATE 2.—GIRL WORKING ON A FOUR-SHAFT TABLE LOOM.

so that when it was pressed down the former completely hid the latter.

The first kind we think of as Tabby weaving, and the second as Tapestry.

The plain tabby weaves were decorated either by filling certain spaces, which were left unwoven or cut away, with tapestry in the form of borders or spots, or by means of coloured stripes in the weft, and later on in the warp.

Plate 1 is an example of bands and a scarf end worked in tapestry on plain linen webs of a very early date.

Thus we see that no mechanical pattern weaving was done, and this is due to the fact that certain devices, necessary for this kind of work, had not been invented.

It may safely be said that previous to the Middle Ages pattern weaving, as we think of it, was not known.

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The devices necessary for mechanical pattern work are :

I. The *harness*, which consists of *heddles* on which the *leashes* are fixed. See Diagram 1.

II. A *frame* fitted with a *reed*.

The various patterns and their combinations are governed by :

1. The number of heddles or lams.
2. The method of entering the warp threads through the leashes.
3. The order in which the heddles are raised or lowered.
4. The method of fixing the pedals to the heddles, usually referred to as the *tie-up*.

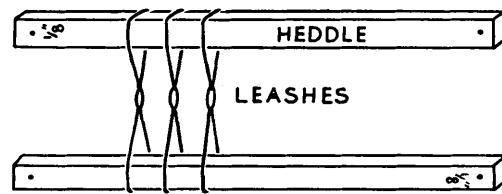


DIAGRAM 1.—THE HARNESS.

In the following pages various patterns will be explained, and their working described on both table and pedal looms. It is not proposed to describe the making and rolling on of a warp, as this has been fully dealt with elsewhere.¹

CHAPTER TWO WEAVING ON A TWO-SHAFT TABLE LOOM

A TWO-SHAFT table loom is fitted with a set of two heddles and the warp threads are entered through alternate leashes on the front and back heddles. This limits the work to tabby weaving, but much can be done in the way of decoration by means of stripes and patterns darned in with a needle.

STRIPES

An almost unending variety of striped warps can be made, and the few given here are just suggestive ones for a warp of 120 threads.

A. 20 brown, 8 orange, 5 yellow, 4 brown, 5 yellow, 8 orange, 20 brown, 8 orange, 5 yellow, 4 brown, 5 yellow, 8 orange, 20 brown.

B. 25 green, 5 dark blue, 4 light blue, 2 green, 3 dark blue, 2 green, 4 light blue, 5 dark blue, 20 green, 5 dark blue, 4 light



PLATE 3.—A TWO-SHAFT TABLE LOOM.

blue, 2 green, 3 dark blue, 2 green, 4 light blue, 5 dark blue, 25 green.

C. 15 white, 2 black, 1 white, 2 black, 3 white, 4 black, 3 white, 2 black, 1 white, 2 black. Repeat three times between groups of 15 white threads.

D. 15 green, 2 blue, 3 red, 5 blue, 3 red,

¹ *The Book of School Weaving*, by N. A. Reed (Evans Bros., 3s. 6d.)

WEAVING ON A TWO-SHAFT TABLE LOOM

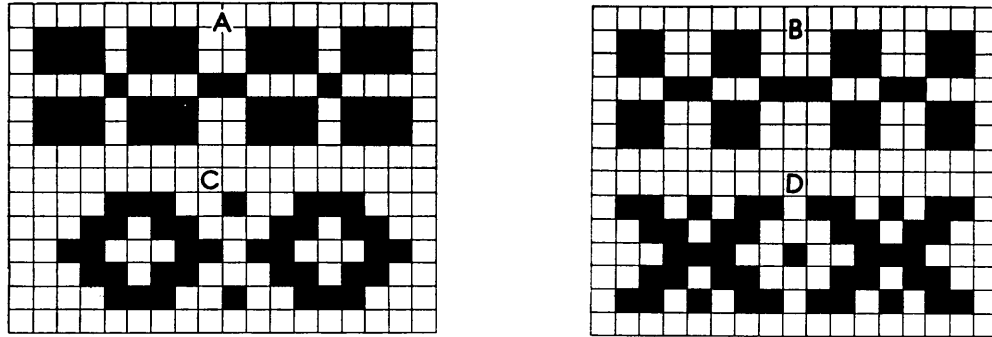


DIAGRAM 2.—FOUR PATTERNS FOR WEAVING WITH A NEEDLE.

2 blue ; 10 green, 2 blue, 3 red, 5 blue, 3 red,
2 blue ; 20 green, 2 blue, 3 red, 5 blue, 3
red, 2 blue ; 10 green, 2 blue, 3 red, 5 blue,
3 red, 2 blue ; 15 green.

Other stripes are illustrated in Plates 29,
30, and 31, on page 32.

Crossing the Warp

Striped warps can be crossed in a plain
colour, but excellent effects can be obtained
by crossing in two colours in the following
ways :

1. Alternate rows of each colour.
2. Two alternate rows of each colour.
3. Alternate colours in the same shed.

To work the above, two shuttles are used.

WEAVING WITH A NEEDLE

In pattern weaving it must be remem-
bered that a plain web is being made, and
this is embroidered with lines of pattern as
the weaving is being done. This means
that a line of tabby weaving should be
worked between every line of pattern
weaving.

The ends of a scarf or runner, the front
of a pochette, bands on a bag, decoration
for a book cover or feeder, can all be worked
in this way, and in Diagram 2 and Plate 4
several examples are shown.

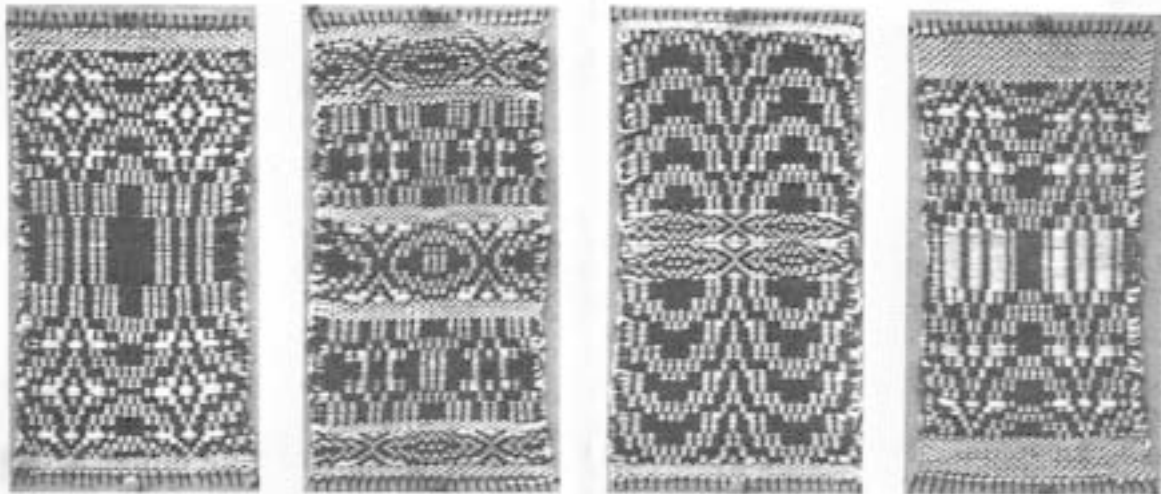


PLATE 4.—EXAMPLES OF WEAVING WITH A NEEDLE.

CHAPTER THREE

PATTERN DRAFTING

1.—PATTERN DRAFTS

PATTERN weaving may be described as the decoration of a plain web as it is being woven. This means that between every row of tabby weaving a weft thread is passed or *flushed* over a group of threads. The groups are arranged by entering the leashes on four or more heddles following a given plan. The heddles are lifted or lowered in various groups and the whole plan is called a *pattern draft*.

These drafts are planned in various ways according to tradition or country of origin, and in Diagrams 3, 4, 5, and 6, several of these are shown. Thus the reader will be enabled to understand the various drafts to be met with in books which deal with pattern weaving.

Diagram 3

The first part of Diagram 3 shows the method of entering the warp threads through the leashes. The numbers 1, 2, 3, 4 on the right indicate the heddles, and the black squares reading from right to left show the order of entering. No. 1 is the front heddle, while No. 4 is the back one. This means that the first warp thread is entered through the eye of the first leash on the back heddle.

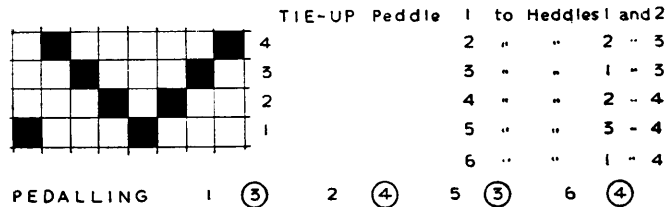


DIAGRAM 3.—METHOD OF ENTERING WARP THREADS THROUGH LEASHES. TIE-UP AND PEDALLING.

This is followed by the second thread in the first leash of heddle 3, the third thread through the first leash of heddle 2, the fourth thread through the first leash of heddle 1, and so on until one pattern has been threaded

or entered. The entering is continued in the same way to the end of the warp.

The TIE-UP shows how the pedals are worked in pairs or tied to the heddles, while the PEDALLING shows the order in which the pedals are used. The numbers in the circles are rows of tabby, the other numbers making the pattern.

Diagram 4

In Diagram 4 the entering is shown by dots on the four lines, and it will be seen that heddle 1 is at the back. On the right of these dots the pedals are shown, and the crosses indicate the method of fixing pedals to heddles as follows:

- Pedal 1 to heddles 1 and 2.
- Pedal 2 to heddles 2 and 3.
- Pedal 3 to heddles 1 and 3.
- Pedal 4 to heddles 2 and 4.
- Pedal 5 to heddles 3 and 4.
- Pedal 6 to heddles 1 and 4.

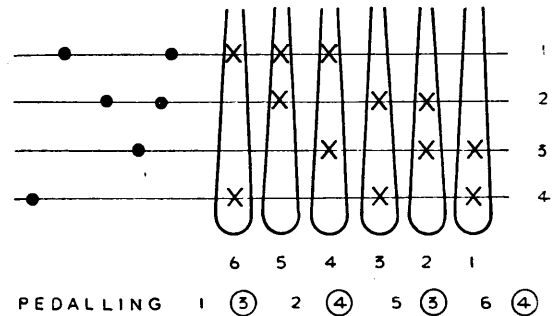


DIAGRAM 4.—ENTERING SHOWN BY DOTS; METHOD OF FIXING PEDALS TO HEDDLES IS INDICATED BY THE CROSSES.

Diagram 5

On this draft the pattern to be woven is shown on the left-hand side. On the right is the entering shown by small cross lines on horizontal lines which correspond with the heddles. The entering is 1, 2, 3, 4, 1, 2, 3, 4. In the centre are four vertical lines which indicate the pedals, and the

PATTERN DRAFTS

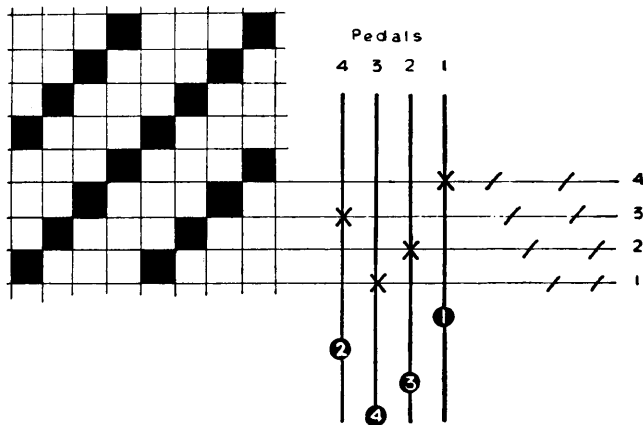


DIAGRAM 5.—THE PATTERN IS SHOWN ON THE LEFT, ENTERING IS SHOWN ON THE RIGHT, AND PEDALLING IN THE CENTRE.

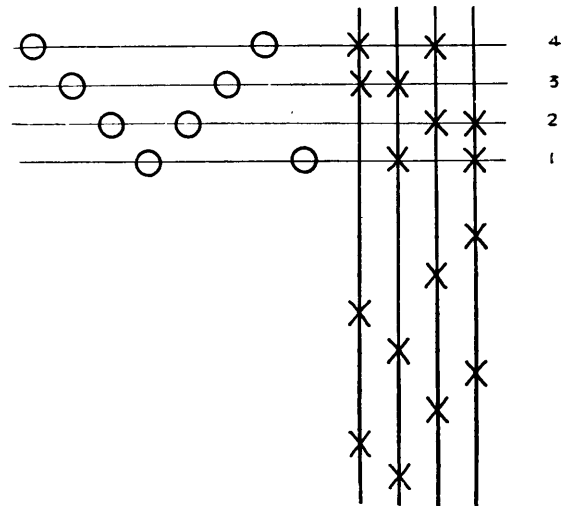


DIAGRAM 6.—A DANISH DRAFT.

crosses give the tie-up of the latter to the former. Thus pedal 1 is tied to heddle 4, pedal 2 to heddle 2, and so on. The numbers in the circles denote the order of pedalling: 1, 2, 3, 4.

Diagram 6: A Danish Draft

A Danish draft is one in which the entering is shown by the small circles on the left, the tie-up by the crosses on the horizontal lines, and the pedalling by the crosses on the vertical lines. Thus pedal 1 is tied to heddles 1 and 2, pedal 2 to heddles 2 and 4, and so on. The order of pedalling is 1, 2, 4, 3, 1, 2, 4, 3.

Diagram 7

Yet another drafting is that of indicating the threading and pedalling by numbers

THREADING	4	3	2	1	2	3	4	1
TIE UP	Pedal	1	to	Heddles	1	and	2	
"	"	2	"	"	2	"	3	
"	"	5	"	"	1	"	2	
"	"	4	"	"	2	"	4	
"	"	5	"	"	3	"	4	
"	"	6	"	"	1	"	4	
PEDALLING.	Pattern	1 - 2 - 5 - 6						
	Tabby	3 - 4						

DIAGRAM 7.—THREADING AND PEDALLING INDICATED BY NUMBERS ONLY.

only. By comparing the threading in Diagram 7 with that in Diagram 3, it will be seen that the threading is exactly the same.

2.—PATTERN BUILDING

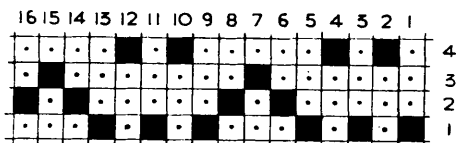
When the warp is rolled on, entered, and tied up, it is necessary to understand how to combine the rows of flushed weaving to form varied patterns from the same draft.

The weaving of these patterns can be

done on table looms or pedal looms. In the former the looms are often fitted up so that the leashes raise the warp threads, while in the latter the leashes are pulled down, thus lowering the warp threads.

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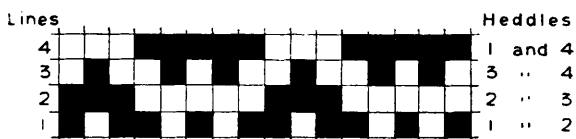
DIAGRAM 8.—METHODS OF PATTERN BUILDING.



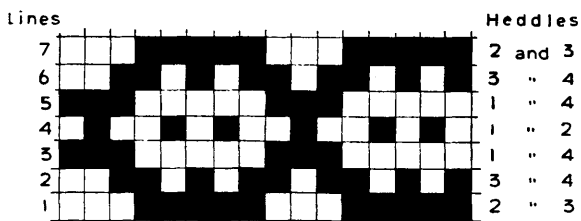
A. Simple Draft.



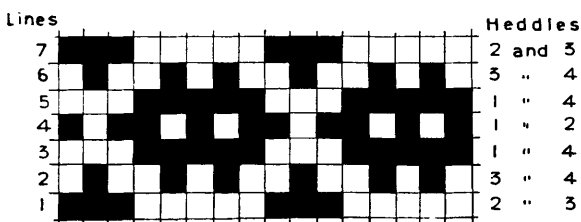
B. Working Drawing of Heddles lifted in Pairs.



C.—Effect of Pattern when Heddles are lowered in Pairs.



D. Pattern with Lifted Heddles.



E. Pattern with Lowered Heddles.

A study of Diagram 8 will prove helpful in working out patterns. A shows a simple draft in which the black squares denote the order of entering and the figures at the top correspond to the warp threads.

In order to find out the kind of pattern this will make, a working drawing is made at B. The heddles are lifted in pairs according to the numbers at the right of the diagram. Beginning at the bottom right-hand side, it will be seen that when heddles 1 and 2 are raised, threads 1, 3, 5, 6, 8, 9, 11, 13, 14, 16 are lifted with them. When the third thread is passed through the shed, those threads which are left down are flushed over. This means that threads 2, 4, 7, 10, 12, 15 have the weft thread above them, as seen in line 1 B. It will be noticed that the squares with a dot in them have been covered by the weft thread.

In line 2, heddles 2 and 3 are lifted together, thus raising threads 6, 7, 8, 14, 15, 16 and leaving threads 1, 2, 3, 4, 5, 9, 10, 11, 12, 13 to be flushed over. Line 3 shows that when heddles 3 and 4 are raised, threads 2, 4, 7, 10, 12, 15 are lifted, and the weft goes over threads 1, 3, 5, 6, 8, 9, 11, 13, 14. In the same way line 4 shows threads 1, 2, 3, 4, 5, 9, 10, 11, 12, 13 lifted on heddles 1 and 4, leaving threads 6, 7, 8, 14, 15, 16 to be flushed over.

The diagram at C shows the effect of pattern when the heddles are pulled down instead of up in using pedal looms.

In this case it is the black squares which will be flushed with the weft.

In line 1, heddles 1 and 2 are pulled down and threads 1, 3, 5, 6, 8, 9, 11, 13, 14, 16 are covered with the weft.

Lines 2, 3, and 4 can be worked out in the same way.

It is now time to arrange the lines of weaving to form patterned decoration. Perhaps the most successful way to approach this is to begin with the line of weaving in which the largest group of threads is flushed over. A reference to B will show this to be line 2 when heddles 2 and 3 are lifted. The lines to follow this must grow into a definite shape, and by lifting the heddles in the order shown at D this is achieved.

At E in the diagram the effect of lowering the same pairs of heddles when using a pedal loom is shown. A comparison of D with E makes it clear that the second pattern is the exact opposite of the first.

PATTERN THREADING

3.—PRELIMINARY CONSIDERATIONS

Before deciding on a pattern, care must be taken to find out if it is a suitable one for the yarn to be used and the number of threads to the inch. In the Honeysuckle pattern, for instance, there is a long weft flushing in the fourth line which goes over 7 warp threads. In a case like this it is obvious that the warp must be a fairly close one, so that this flushing is not too wide. A good way to test the closeness of the warp is to wind it round the first finger and find how many threads will measure an inch in width. Naturally, a fine warp of 36 or 48 threads to the inch would be best, but the threading is apt to be tedious, especially to beginners, and should only be aimed at when the worker is experienced.

In the threading drafts it will be seen

that there is a selvedge threading on the right-hand side. These selvedge threadings should be double through both leashes and reed in order to give strength to the edges.

Before a warp is made the number of threads in a pattern should be counted and a multiple of this number plus 16 extra selvedge threads will give the number for the warping.

The Draft should be studied to see how many leashes are required on each heddle. For example, Rosengong, which consists of 8 threadings, has an even threading of 2 leashes on each heddle, while Honeysuckle consisting of 26 threads has an uneven threading, being composed of 8 leashes on heddle 1, 8 on heddle 2, 5 on heddle 3, and 5 on heddle 4.

CHAPTER FOUR

PATTERN THREADING

1.—THREADING A TABLE LOOM FOR ROSENGONG

BEFORE describing further patterns, it may be helpful to give one or two hints on the best method of threading up after the warp has been rolled on the back beam or roller.

1. Standing in front of the loom, the leashes are threaded from right to left.

2. Each warp thread must be taken in its right order at the cross.

3. When ready to enter, move all the leashes to the left.

4. The selvedge is made by putting 2 threads in each of the first 4 leashes and the first 4 dents in the reed.

5. As each leash is threaded, it is moved over to the right, and in this way the crossing of threads is avoided.

6. As each pattern group is entered, test

it to see that it is right and then tie the threads in a loose bunch in front of the leashes.

7. When all the threads are entered through the leashes they are put through the reed. This is done from right to left or left to right, but as the leashes are gradually moved to the right in the threading, it seems more sensible to go from left to right and so get the leashes back in place.

Before the threading is done, it is necessary to find out if the warp threads are sufficient in number to fill all the dents in the reed. To do this, count the number of dents and compare them with the number of threads. Should the former be greater in number than the latter, leave a few empty dents at each end in order to keep the weaving to the centre of the loom.

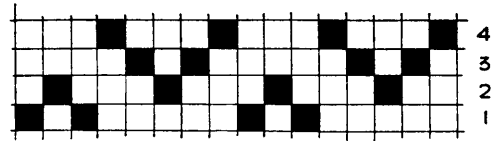
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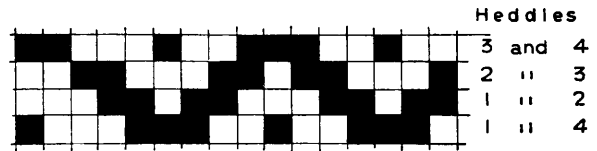
PLATE 5.—WORKING ON A FOUR-SHAFT TABLE LOOM.

as shown by the figures at the right-hand side, pattern B is produced. It must, however, be borne in mind that a row of tabby is woven between each pattern row. By raising the heddles, the black squares are lifted up and the weft is flushed across the white squares. Other combinations are shown at C and D.

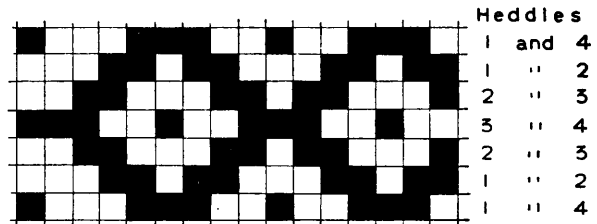
DIAGRAM 9.



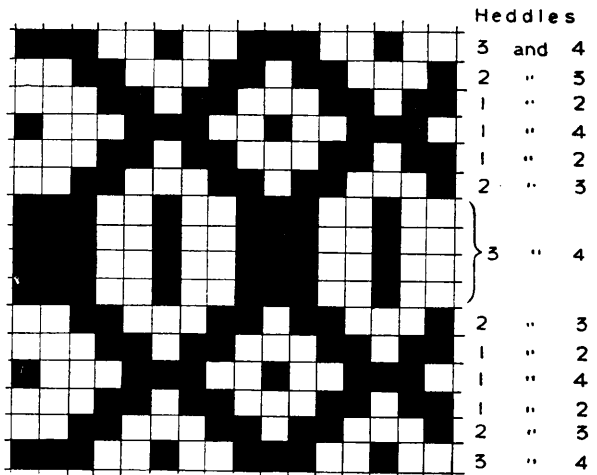
A. Threading for Rosengong.



B. Lifting the Heddles in Pairs.



C. Suggested Combination of Pattern Lines.



D. Another Combination.

The number of threads to be entered in each dent will vary with the thickness of the warp, also with the number of dents to an inch in the reed. It is a good plan to use a 14-dent reed which can be used for medium coarse work or medium fine work. In the former, one thread goes through each dent, whilst in the latter two or even three can be threaded through each.

The heddles on a table loom are usually free and are raised or lowered one at a time. In order to weave pattern it is necessary for them to be worked in pairs, and a study of Diagram 9 will help to make this clear.

A simple pattern, Rosengong, made up of 8 threads, can be threaded up as shown at A, and if the heddles are lifted in pairs

PATTERN THREADING : ROSENGONG

Diagram 9, C

Work this as follows :

- | | |
|--------------------|------------------|
| 1. Pattern line 1. | Heddles 1 and 4. |
| 2. Tabby. | Heddles 1 and 3. |
| 3. Pattern line 2. | Heddles 1 and 2. |
| 4. Tabby. | Heddles 2 and 4. |
| 5. Pattern line 3. | Heddles 2 and 3. |
| 6. Tabby. | Heddles 1 and 3. |
| 7. Pattern line 4. | Heddles 3 and 4. |
| 8. Tabby. | Heddles 2 and 4. |
| 9. Pattern line 3. | Heddles 2 and 3. |

- | | |
|---------------------|------------------|
| 10. Tabby. | Heddles 1 and 3. |
| 11. Pattern line 2. | Heddles 1 and 2. |
| 12. Tabby. | Heddles 2 and 4. |
| 13. Pattern line 1. | Heddles 1 and 4. |
| 14. Tabby. | Heddles 1 and 3. |

Diagram 9, D

Follow the numbers shown to the right of the diagram. These show the order of raising the heddles. It must be remembered that a row of tabby is worked between each row of pattern.

2.—THREADING A PEDAL LOOM FOR ROSENGONG



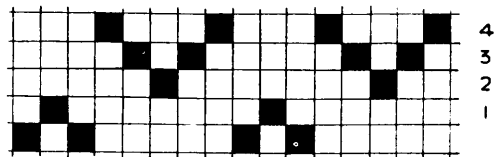
PLATE 6.—A PEDAL LOOM.

In Diagram 10 the same pattern, Rosengong, is shown together with the tie-up for the pedals. This means that each pedal is tied to two heddles, and by depressing or treading down one pedal, two heddles

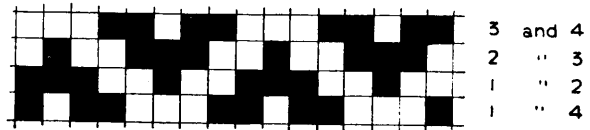
are lowered. It will be seen that the same pairs of heddles are used as on the table loom.

The chief difference lies in the fact that

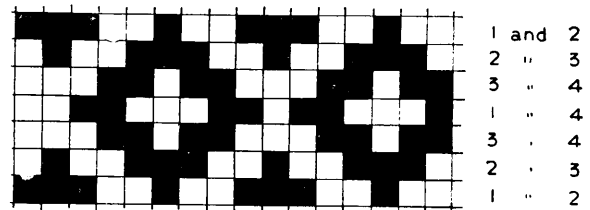
DIAGRAM 10.



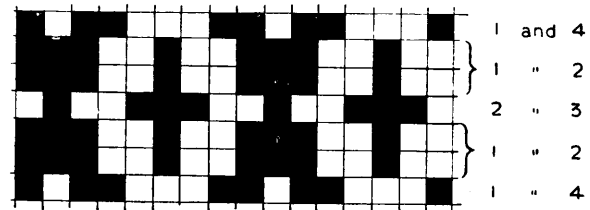
A. Rosengong Draft.



B. Pedals lowered in Pairs.



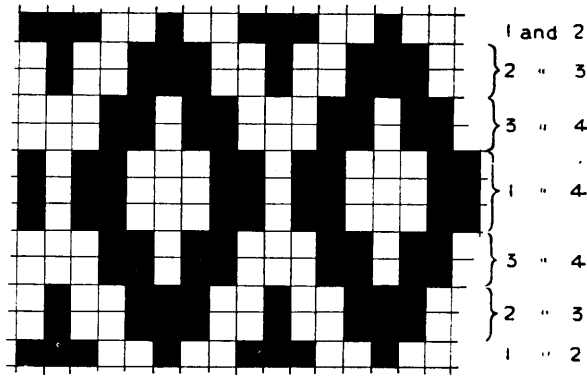
C. A Suggested Combination of the Pattern Lines at B.



D. A Second Combination.

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DIAGRAM 10 (continued).



E. A Third Combination.

when the heddles are raised the pattern is uppermost, but when they are lowered it is underneath. By comparing Diagram 10 with Diagram 9, it will be noticed that the black pattern squares of the former have become the white squares of the latter, and as the weft threads are below the white squares this brings the pattern underneath.

Various combinations can be worked out from the four pattern lines at B, three of which are given at C, D, and E.

Combination C

- Pedal 1. Pedal 3 for tabby.
- Pedal 2. Pedal 4 for tabby.
- Pedal 3. Pedal 3 for tabby.
- Pedal 4. Pedal 4 for tabby.
- Pedal 3. Pedal 3 for tabby.
- Pedal 2. Pedal 4 for tabby.
- Pedal 1. Pedal 3 for tabby.

Combination D

- Pedal 6. Pedal 3 for tabby.
- Pedal 1 (twice). Pedals 4 and 3 for tabby.
- Pedal 2. Pedal 4 for tabby.
- Pedal 1 (twice). Pedals 3 and 4 for tabby.
- Pedal 6. Pedal 3 for tabby.

Combination E

- Pedal 1. Pedal 3 for tabby.
- Pedal 2 (twice). Pedals 4 and 3 for tabby.
- Pedal 5 (twice). Pedals 4 and 3 for tabby.
- Pedal 6 (3 times). Pedals 4, 3, 4 for tabby.
- Pedal 5 (twice). Pedals 3 and 4 for tabby.
- Pedal 2 (twice). Pedals 3 and 4 for tabby.
- Pedal 1. Pedal 3 for tabby.

3.—ROSENGONG USED IN VARIOUS WAYS

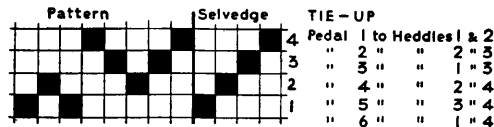


DIAGRAM 11.—THREADING AND TIE-UP FOR
POCHETTE IN PLATE 7.

POCHETTE (*Plate 7 on page 17*)

Warp—2-ply weaving wool—black.

Weft—2-ply weaving wool—black—for tabby and mercerised cotton for pattern in pink, rose, and mauve. A pochette as shown in the photograph is made from a piece of material 21 inches long and 9 inches wide, woven on a 10-inch table loom with a reed of 14 dents to the inch.

Make a warp of 152 threads and mount it on a loom, threading it for Rosengong, as in Diagram 11.

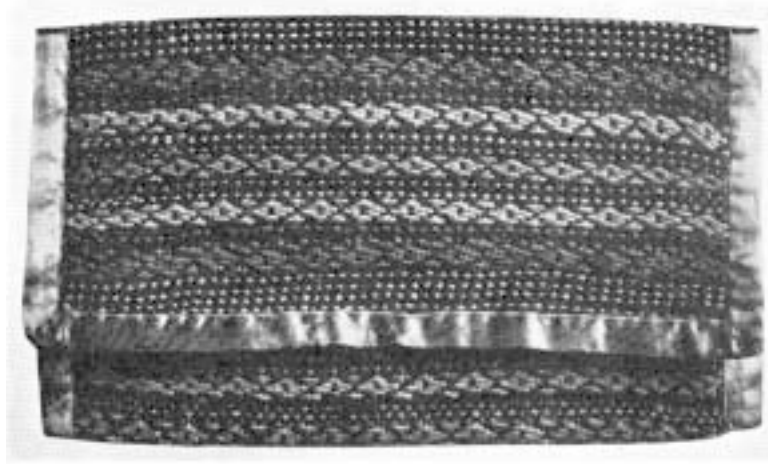
It will be seen that the first 4 enterings make the selvedge, and these must be double threads both through the leashes and the reed. The pattern of 8 threadings is repeated until only 8 threads remain, and these are entered for the selvedge at the other side.

Thus the warp is made up as follows :

Selvedge	8	}	152.
17 Patterns	136		
Selvedge	8		

ROSENGONG USED IN VARIOUS WAYS

PLATE 7.
A POCHETTE
IN
ROSENGONG.



When the mounting is finished, tie the warp threads to the front roller, making sure that the tension is the same right across the warp. Weave a few rows of tabby in wool the same colour as the warp, and then 8 rows working alternately in mercerised cotton and wool. Bands of pattern in mercerised cotton with tabby rows in wool between are now made by raising the heddles as follows :

- Pattern row 1. Heddles 2 and 3.
Tabby 1 and 3.
- Pattern row 2. Heddles 3 and 4.
Tabby 2 and 4.
- Pattern row 3. Heddles 1 and 4.
Tabby 1 and 3.
- Pattern row 4. Heddles 1 and 2.
Tabby 2 and 4.
- Pattern row 5. Heddles 1 and 4.
Tabby 1 and 3.
- Pattern row 6. Heddles 3 and 4.
Tabby 2 and 4.
- Pattern row 7. Heddles 2 and 3.
Tabby 1 and 3.

Repeat the plain and patterned bands until the required length is woven. Cut the weaving off and make up the pochette.

A RUNNER (Plate 8)

Warp.—Mercerised cotton.

Weft.—Mercerised cotton.

The charm of this piece of weaving lies in the variation of pattern and the harmony of colour.



PLATE 8.—A RUNNER IN
ROSENGONG.

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The pattern bands are worked as follows :

Band 1. The same as for the pochette.

Band 2. Heddles 1 and 2 lifted together for 6 rows with lines of tabby between.

Band 3. Heddles 1 and 4 lifted together for 6 rows with lines of tabby between.

Band 4. Heddles 3 and 4 six times.

Band 5. Heddles 2 and 3 six times.

These bands are repeated throughout the runner.

A SCARF (Plate 9)

This can be worked on a 14-inch or 18-inch table loom.

Warp.—2-ply weaving wool in beige.

Weft.—Shetland wool, beige, cinnamon, rust.

Weave 3 inches of tabby in beige, followed by 8 rows beige and cinnamon. Proceed as follows :

1. 8 rows tabby in rust.

2. 8 rows tabby, alternate beige and cinnamon.

3. 12 rows of pattern in rust, using heddles 2 and 3 with beige tabby rows between, 3 rows of pattern in cinnamon using heddles 1 and 4 with beige tabby between, 12 rows of pattern in rust using heddles 2 and 3 with beige tabby between.



PLATE 9.—A SCARF IN ROSENGONG.

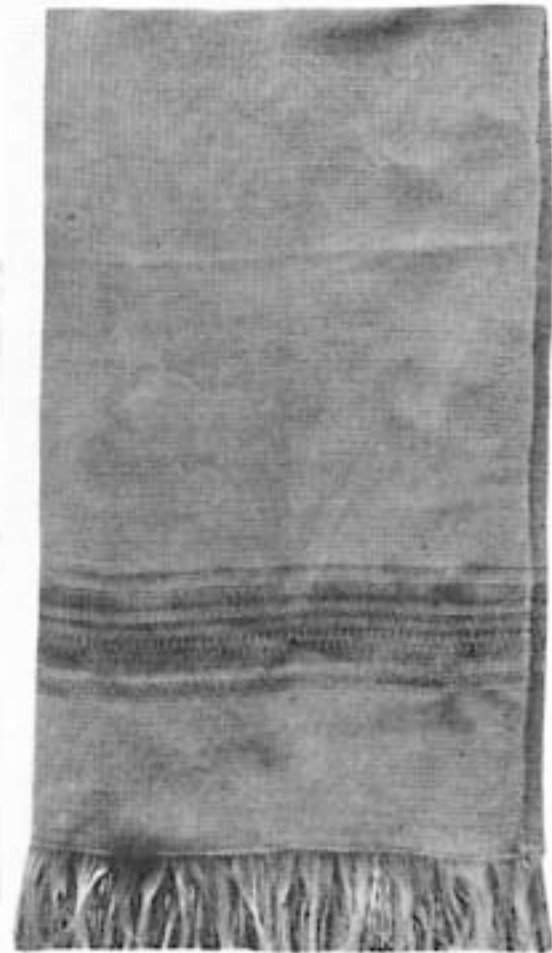


PLATE 10.—A TOWEL WITH ROSENGONG BAND.

ROSENGONG USED IN VARIOUS WAYS

4. The same as 2.
5. The same as 1.
6. 8 rows tabby, alternate cinnamon and rust.
7. 1 inch in cinnamon tabby, 4 rows in rust, and 1 inch in cinnamon. Repeat this throughout the scarf until the required length is woven.

A TOWEL (*Plate 10 on page 18*)

The warp for this is a fine mercerised cotton, and it is threaded so that there are 3 threads in each dent in a 14-dent reed, thus giving 42 threads to the inch. The threading is rather a lengthy process and the rolling on needs special care, owing to the large number of threads. Only the advanced weaver should attempt work as fine as this.

Warp.—Fine mercerised cotton—white.

Weft.—Pink linen thread with pattern in blue, green, and yellow linen.

A TRAY CLOTH (*Plate 11*)

This is worked on the same warp as the towel, and is crossed with fine white mercerised cotton and a thicker one for the pattern in blue, pink, and pale green.

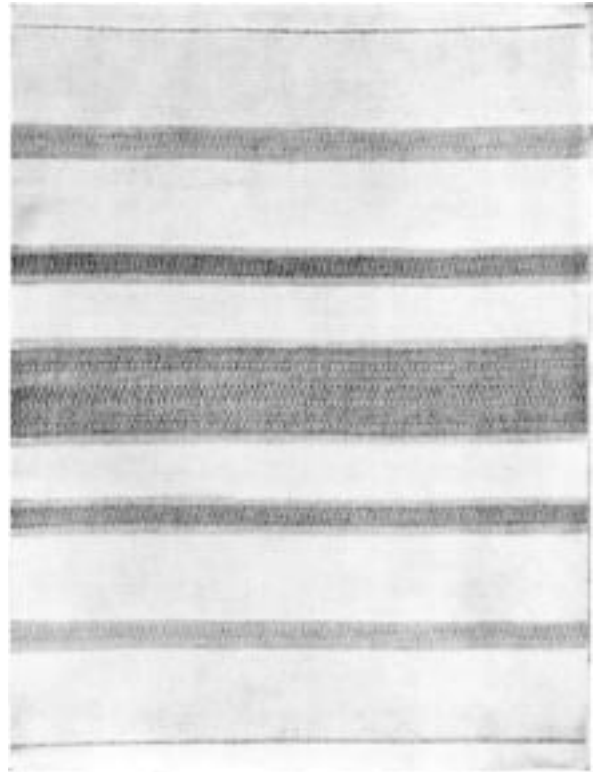


PLATE 11.—A TRAY CLOTH WITH BANDS OF ROSENGONG.

CHAPTER FIVE

TRADITIONAL PATTERNS

1.—HONEYSUCKLE THREADING

FOR this pattern 24 threads to the inch would be suitable either in fine wool or mercerised cotton. On an 18-inch loom with a 24-dent reed, 16 patterns can be threaded. For this a warp of 432 threads must be made, which works out as follows :

16 patterns of 26 threads each = 416
 16 threads for selvages (8
 each side) = 16 } 432.

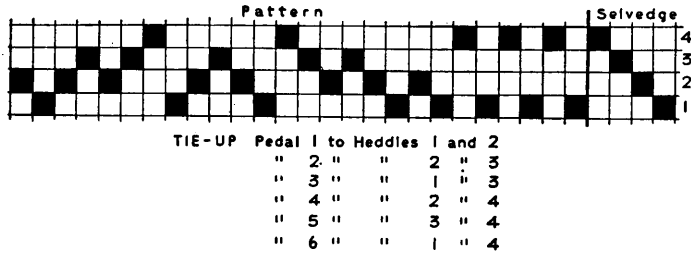


DIAGRAM 12.—THREADING AND TIE-UP FOR HONEYSUCKLE.

It has already been seen that more leashes will be required on heddles 1 and 2 than on 3 and 4. To arrive at the correct number, multiply the number of patterns by the number of leashes as follows :

Heddle 1 = 16 × 8 + 2 for selvages = 130
 Heddle 2 = 16 × 8 + 2 for selvages = 130
 Heddle 3 = 16 × 5 + 2 for selvages = 82
 Heddle 4 = 16 × 5 + 2 for selvages = 82 } 424.

Before beginning to enter the warp, arrange the leashes on the heddle sticks so that the numbers correspond with the above.

WEAVING THE PATTERN

Plate 12 shows a sampler on which various patterns have been worked when the above threading and tie-up are used :

- A. 1 row pedal 6
 1 row pedal 1
 1 row pedal 2
 1 row pedal 5
 1 row pedal 2
 1 row pedal 1
 1 row pedal 6 } Tabby between each row, using pedals 3 and 4.

- B. 1 row pedal 5
 1 row pedal 2
 1 row pedal 1
 1 row pedal 6
 1 row pedal 1
 1 row pedal 2 } Tabby between each row, using pedals 3 and 4.

- C. 2 rows pedal 6
 2 rows pedal 5
 2 rows pedal 2
 2 rows pedal 1
 2 rows pedal 2
 2 rows pedal 1 } Tabby between each row, using pedals 3 and 4.

- D. 2 rows pedal 6
 3 rows pedal 1
 4 rows pedal 2
 5 rows pedal 5
 4 rows pedal 2
 3 rows pedal 1
 2 rows pedal 6 } Tabby between each row.

- E. 1 row each pedals 6, 1, 2, 5 three times.
 15 rows pedal 6.
 1 row each pedals 5, 2, 1, 6 three times.
 Tabby between each row.

- F. 1 row each pedals 5, 2, 1, 6 three times.
 10 rows pedal 6.
 1 row each pedals 6, 1, 2, 5 three times.
 Tabby between each row.

- G. 1 row each pedals 6, 1, 2, 5, 2, 1.
 2 rows each pedals 6, 1, 2, 1, 6.
 4 rows each pedal 6.
 2 rows each pedals 6, 1, 2, 1, 6.
 1 row each pedals 6, 1, 2, 5, 2, 1.
 Tabby between each row.

A CURTAIN (Plate 13 on page 21)

Use a 2-ply wool in a reed of 18 dents to the inch for the warp and cross it with mercerised cotton.

1. Weave 3 inches in plain tabby.

(Continued on page 22)

TRADITIONAL PATTERNS : HONEYSUCKLE

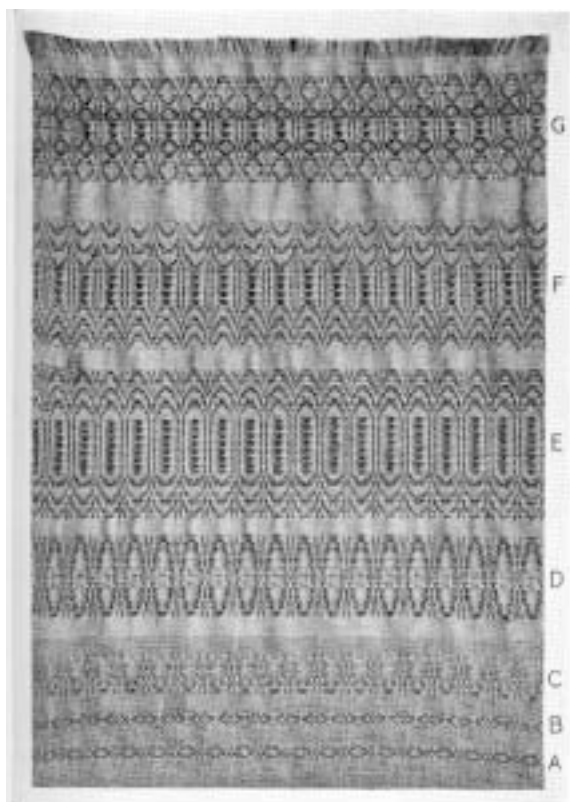


PLATE 12.—HONEYSUCKLE
SAMPLER.



PLATE 13.—A CURTAIN IN HONEYSUCKLE.

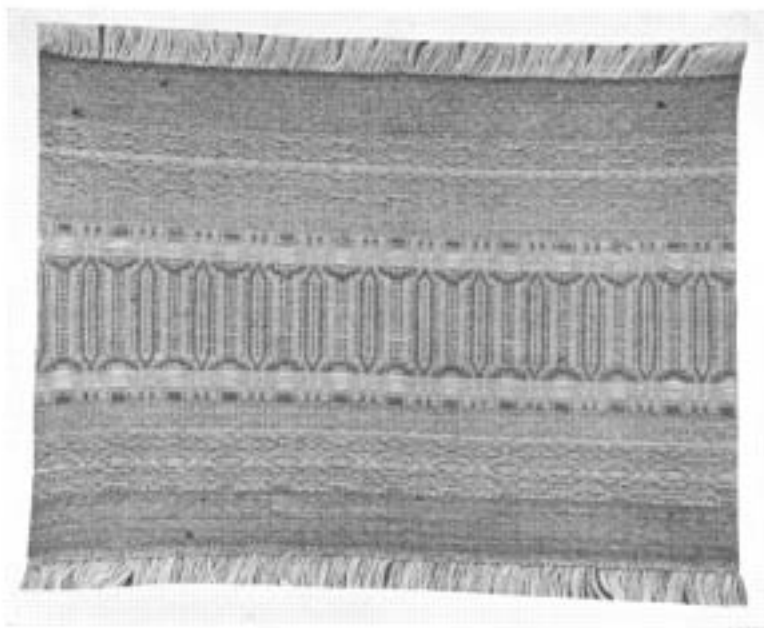


PLATE 14.—A STOOL
TOP IN HONEYSUCKLE.
(See page 22 for de-
scription.)

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2. Band of pattern as follows :

2 rows pedal 5	}	Tabby between each row.
2 rows pedal 6		
2 rows pedal 1		
3 rows pedal 2		
2 rows pedal 1		
2 rows pedal 6		
3. Half an inch plain tabby.
4. 24 rows pedal 6 }
20 rows pedal 1 } Tabby between
16 rows pedal 2 } each row.
12 rows pedal 5 }
5. Pattern band as No. 2.
6. 12 rows pedal 5 }
16 rows pedal 2 } Tabby between
20 rows pedal 1 } each row.
24 rows pedal 6 }

CURTAIN AND CUSHIONS (*Frontispiece*)

Curtain.—20 threads to the inch.
Warp.—2-ply wool in blue.
Weft.—2-ply wool, blue, orange, and natural.

Cushion 1.—14 threads to the inch.
Warp.—2-ply wool in grey.
Weft.—2-ply wool, three shades of blue, with touches of magenta and green.

Cushion 2.—14 threads to the inch.
Warp.—2-ply wool in grey.
Weft.—Mercerised cotton in blue-green, yellow, orange, blue, and green.

STOOL TOP IN HONEYSUCKLE

(*Plate 14* on page 21)
Warp.—2-ply wool.
Weft.—2-ply wool for tabby and mercerised cotton for pattern.

2.—MONKSBELT THREADING

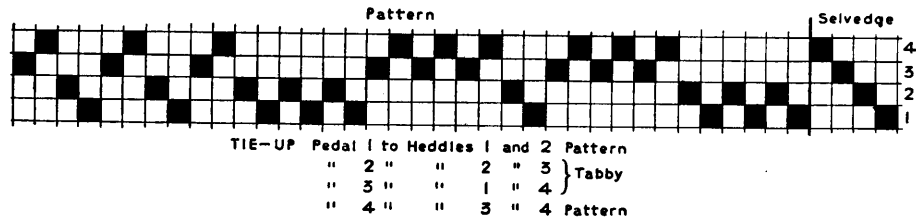


DIAGRAM 13.—THREADING AND TIE-UP FOR MONKSBELT.

In the patterns dealt with so far, 6 pedals have been used, and there were 4 lines of pattern. In Monksbelt the threading is still done on 4 heddles, but only 4 pedals are used and there are only 2 lines of pattern.

The threading and tie-up are shown in Diagram 13, and it will be seen that the outside pedals are used for pattern and the inside ones for tabby.

The draft consists of 36 threadings, 9 on each heddle.

A CHAIRBACK (*Plate 15* on page 23)

Warp.—2-ply wool in a 14-dent reed.

Weft.—2-ply wool for tabby and mercerised cotton for the pattern in one or more colours or tones of one colour.

Begin by weaving 3 inches of tabby in the same colour as the warp. Next work about 1 inch in tabby with alternate rows of wool and mercerised cotton.

The Pattern

- | | | |
|----------------|---|----------------------------|
| 2 rows pedal 1 | } | Tabby between
each row. |
| 3 rows pedal 4 | | |
| 4 rows pedal 1 | | |
| 5 rows pedal 4 | | |
| 6 rows pedal 1 | | |
| 7 rows pedal 4 | | |
| 8 rows pedal 1 | | |
| 9 rows pedal 4 | | |
| 8 rows pedal 1 | | |
| 7 rows pedal 4 | | |
| 6 rows pedal 1 | | |
| 5 rows pedal 4 | | |
| 4 rows pedal 1 | | |
| 3 rows pedal 4 | | |
| 2 rows pedal 1 | | |

Continue with 1 inch tabby in alternate wool and cotton rows and then in all wool tabby.

TRADITIONAL PATTERNS : MONKSBELT

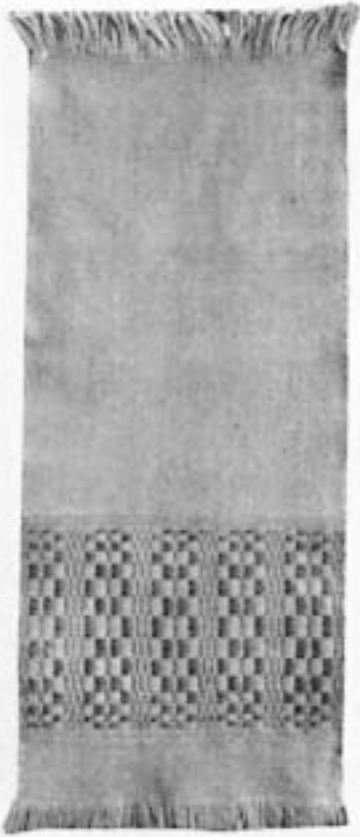


PLATE 15.—A CHAIRBACK.



PLATE 16.—A CUSHION COVER IN MONKSBELT.

A CUSHION COVER (Plate 16)

Warp.—Mercerised cotton—natural colour.

Weft.—Mercerised cotton—natural, yellow, orange, cinnamon, and rose.

Reed.—18 dents to the inch.

Weaving—

1. Tabby in natural colour—6 rows.
2. Yellow mercerised cotton.

2 rows pedal 1	}	Natural tabby
3 rows pedal 4		
2 rows pedal 1		

 between each row.
3. Alternate rows of yellow and orange tabby for 1 inch.
4. Orange.

3 rows pedal 1	}	Yellow tabby.
4 rows pedal 4		
3 rows pedal 1		
5. Alternate orange and cinnamon—4 tabby rows.
6. Cinnamon.

4 rows pedal 1	}	Orange tabby.
3 rows pedal 4		
2 rows pedal 1		
3 rows pedal 4		
4 rows pedal 1		
7. Alternate orange and cinnamon—4 tabby rows.
8. Cinnamon tabby for $\frac{1}{2}$ inch.
9. Rose.

2 rows pedal 4	}	Cinnamon tabby.
2 rows pedal 1		
2 rows pedal 4		
10. Rose tabby for 1 inch.
11. Cinnamon.

5 rows pedal 1	}	Rust tabby.
2 rows pedal 4		
5 rows pedal 1		
12. Alternate rose and cinnamon tabby for 1 inch.
13. Rose tabby for $\frac{1}{2}$ inch.

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14. Orange.
- | | | |
|------------------------|---|----------------|
| 2 rows pedal 1 | } | Rust
tabby. |
| 5 rows pedal 4 | | |
| 2 rows pedal 1 | | |
| 2 rows pedal 4 in rust | | |
| 2 rows pedal 1 | | |
| 5 rows pedal 4 | | |
| 2 rows pedal 1 | | |
| 2 rows pedal 1 | | |

Finish the cushion by working back through 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1. The back of the cushion can be in plain tabby or have narrow stripes of pattern worked across at well-spaced intervals.

4. Pink.
- | | | |
|----------------|---|-------------|
| 4 rows pedal 1 | } | Blue tabby. |
| 2 rows pedal 4 | | |
| 4 rows pedal 1 | | |
5. 6 rows alternate pink and blue tabby.
6. 4 rows pedal 1 in pink.
2 rows pedal 4 in blue.

No. 6 is worked as an all-over pattern for the back and front of the pochette. It is here that no tabby rows are worked between the pattern rows. Finish with 6 rows of tabby.

A POCLETTE (Plate 17)

So far all the pattern lines have had tabby lines between. Here is a suggestion for a piece of work which has parts of it in pattern only :

Warp.—Pale grey 2-ply wool.

Weft.—Mercerised cotton in pink and pale blue.

Reed.—14 or 16 dent to the inch.

Weaving.—

1. 4 rows blue tabby.
2. Blue pattern :

3 rows pedal 1	}	Pink tabby between each row.
4 rows pedal 4		
3 rows pedal 1		
3. Pink tabby for $\frac{1}{2}$ inch.

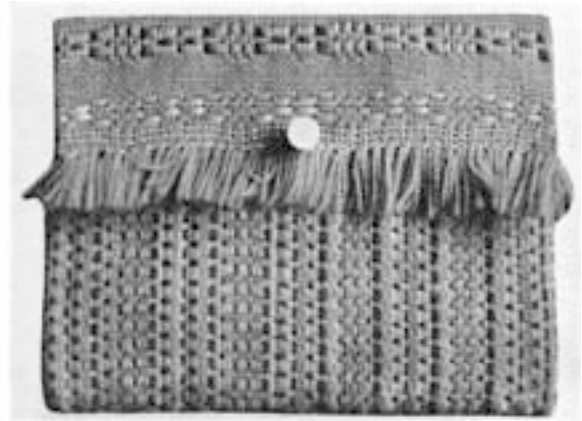


PLATE 17.—A POCLETTE IN MONKSBELT.

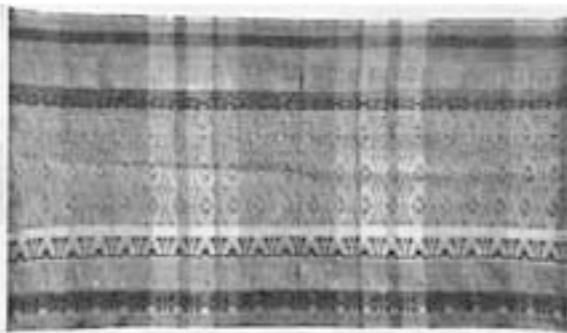


PLATE 18. (Above)—HONEYSUCKLE ON STRIPED WARP AND WEFT.

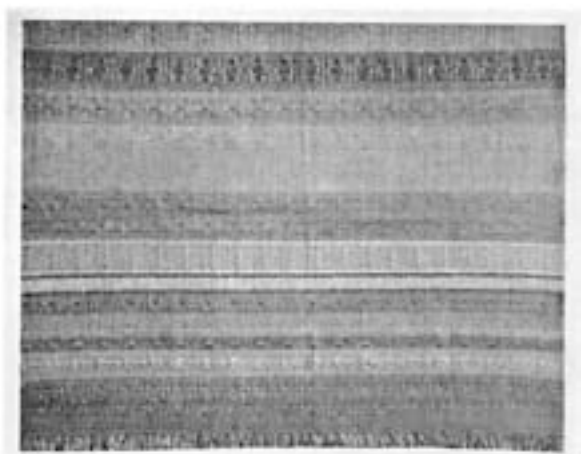


PLATE 19 (Right).—HONEYSUCKLE WITH A STRIPED WEFT.

TRADITIONAL PATTERNS : BUTTERCUP

3.—BUTTERCUP THREADING

36 Threads—Uneven Threading

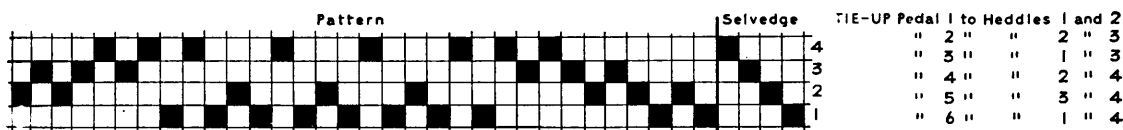


DIAGRAM 14.—THREADING AND TIE-UP FOR BUTTERCUP.

This is a good bold pattern and is very suitable for curtains, cushions, and chair backs. Like honeysuckle, the threading is irregular, and it will be seen from the pattern draft that there are 36 threads to a pattern and that the leashes for each pattern group are arranged as follows :

- Heddle 1 has 12 leashes.
- Heddle 2 has 9 leashes.
- Heddle 3 has 6 leashes.
- Heddle 4 has 9 leashes.

The first sampler, Plate 20, was worked in 2-ply wool and coloured mercerised cotton on a loom fitted with a 14-dent reed.

Pattern A. 1 row each pedals 1, 2, 5, 6, 5, 2, 1 with tabby rows between.

Pattern B. 2 rows each pedals 6, 5, 2, 1, 2, 5, 6 with tabby rows between.

Pattern C.

8 rows pedal 1	}	Tabby	
10 rows pedal 6			between each
8 rows pedal 1			

Pattern D.

3 rows pedal 6	}	Tabby		
3 rows pedal 5			between each	
5 rows pedal 2				row.
9 rows pedal 1				
5 rows pedal 2				
3 rows pedal 5				
3 rows pedal 6				

Pattern E. Worked in two tones of one colour.

2 rows pedal 1	}	Tabby		
3 rows pedal 2			between each	
5 rows pedal 5				row.
4 rows pedal 6				
5 rows pedal 5				
3 rows pedal 2				
2 rows pedal 1				



PLATE 20.—BUTTERCUP SAMPLER 1.

SAMPLER 2 (Plate 21 on page 26)

Pattern A. 1 row each pedals 1, 2, 5, 6, 5, 2, 1.

Pattern B. 1 row each pedals 6, 5, 2, 1, 2, 5, 6.

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Pattern C. The same as A.

Pattern D.

3 rows pedal 1
 3 rows pedal 5
 3 rows pedal 1
 9 rows pedal 6
 3 rows pedal 1
 3 rows pedal 5
 3 rows pedal 1

} Tabby
 between each
 row.

Pattern E.

2 rows pedal 2
 4 rows pedal 5

} Repeat four times
 with tabby between
 each row.

Pattern F.

5 rows pedal 6
 6 rows pedal 5

Pattern G.

1 row pedal 2
 4 rows pedal 6
 1 row pedal 1
 4 rows pedal 6
 1 row pedal 2

} Tabby
 between each
 row.

Pattern H.

1 row pedal 2
 2 rows pedal 1
 1 row pedal 2

} Repeat three times
 with tabby between
 each row.

Pattern I.

Pedals 1, 2, 2, 1, 2, 1, 1,
 2, 1, 2, 2, 1, 2, 1, 1, 2, 1,
 2, 2, 1 with rows of tabby
 between.

Pattern J.

Pedals 6, 1, 5, 2, 5, 1.
 Pedal 6 (three times).
 Pedals 1, 5, 2, 5, 1, 6 with
 rows of tabby between.

Pattern K.

Pedals 2, 5, 6, 1, 6, 2, 5.
 Pedal 2 (three times).
 Pedals 5, 2, 6, 1, 6, 5, 2 with
 rows of tabby between.

Pattern L.

Pedals 5, 2, 6, 1, 6, 2.
 Pedal 5 (three times).
 Pedals 2, 6, 1, 6, 2, 5 with
 rows of tabby between.



PLATE 21.—BUTTERCUP SAMPLER 2.

Pattern M.

Pedals 1, 2, 5, 6, 5, 2.
 Pedal 1 (three times).
 Pedals 2, 5, 6, 5, 2, 1 with
 rows of tabby between.

4.—EXTENDED DIAMOND

20 Threads—Uneven Threading

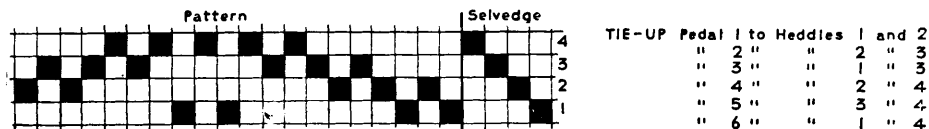


DIAGRAM 15.—THREADING AND TIE-UP FOR EXTENDED DIAMOND.

TRADITIONAL PATTERNS : EXTENDED DIAMOND

SAMPLER (Plate 22)

Pattern 1. Pedals 1, 2, 5, 6, 5, 2, 1 repeated.

Pattern 2. Pedals 1, 2, 5, 6 (twice).
2 rows tabby.
Pedals 6, 5, 2, 1 (twice).

Pattern 3. Pedals 1, 2, 5.
Pedal 6 (five times).
Pedals 5, 2, 1.

Pattern 4.

Pedal 1 (twice)	}	Tabby between each row.
Pedal 2 (three times)		
Pedal 3 (four times)		
Pedal 4 (five times)		
Pedal 3 (four times)		
Pedal 2 (three times)		
Pedal 1 (twice)		

Pattern 5. The same as 1.

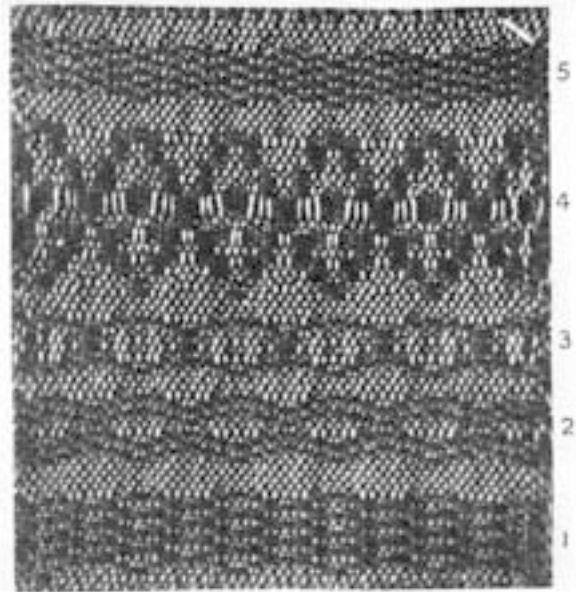


PLATE 22.—EXTENDED DIAMOND SAMPLER.

5.—SOLOMON'S DELIGHT

48 Threads—Uneven Threading

Threading—

Selvedge.—4, 3, 2, 1.

Pattern.—4, 3, 4, 1, 4, 1, 4, 3
4, 3, 4, 3, 2, 3, 2, 1
2, 1, 2, 1, 4, 1, 4, 1
2, 1, 2, 1, 4, 1, 4, 1
2, 1, 2, 1, 2, 3, 2, 3
4, 3, 4, 3, 4, 1, 4, 1

Tie-up.—

Pedal 1 to heddles 1 and 2.
Pedal 2 to heddles 2 and 3.
Pedal 3 to heddles 1 and 3.
Pedal 4 to heddles 2 and 4.
Pedal 5 to heddles 3 and 4.
Pedal 6 to heddles 1 and 4.

PLATE 23.—SOLOMON'S DELIGHT SAMPLER.



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SAMPLER (*Plate 23* on page 27)

Pattern A. Pedals 1, 2, 5, 6, 5, 2, 1 with tabby between each row.

Pattern B.

2 rows pedal 1	} Tabby between each row.
3 rows pedal 2	
4 rows pedal 5	
2 rows pedal 6	
4 rows pedal 5	
3 rows pedal 2	
2 rows pedal 1	

Pattern C

4 rows pedal 1
6 rows pedal 5
4 rows pedal 2
6 rows pedal 1
4 rows pedal 6
4 rows pedal 1
4 rows pedal 6
6 rows pedal 1
4 rows pedal 2
6 rows pedal 5
4 rows pedal 6

COT COVER (*Plate 24*)

Warp.—4-ply wool—white.

West.—4-ply wool—white and pink. 14-dent reed.

This is an all-over pattern worked as follows :

4 rows pedal 1	} Tabby between each row.
4 rows pedal 6	
4 rows pedal 1	
4 rows pedal 6	
4 rows pedal 1	
4 rows pedal 6	
4 rows pedal 2	
4 rows pedal 5	
4 rows pedal 2	
4 rows pedal 5	
4 rows pedal 2	
4 rows pedal 5	

6.—DOG TRACKS

36 Threads—Uneven Threading

Threading—

Selvedge.—4, 3, 2, 1.

Pattern.—4, 3, 4, 3, 2, 3, 2, 3
4, 3, 4, 3, 2, 3, 2, 3
4, 3, 4, 1, 4, 1, 2, 1
2, 1, 4, 1, 4, 1, 2, 1
2, 1, 4, 1

Tie-up.—Pedal 1 to heddles 1 and 2.
Pedal 2 to heddles 2 and 3.
Pedal 3 to heddles 1 and 3.
Pedal 4 to heddles 2 and 4.
Pedal 5 to heddles 3 and 4.
Pedal 6 to heddles 1 and 4.

SAMPLER 1 (*Plate 25* on page 29)

Pattern A. Alternate rows pedals 3 and 4 for 8 rows.

Pattern B. Six rows alternate 1 and 2 pedals.

Pedals 4, 3, 4, 3, 4, 3, 4, 1, 3, 1
5, 3, 5, 4, 5, 3, 5, 4, 6, 3, 6, 4
6, 3, 6, 4, 5, 3, 5, 4, 5, 3, 5, 4
1, 3, 1, 4, 1, 3, 1, 4, 3, 4, 3, 4
Six rows alternate 1 and 2 pedals.

Pattern C. Alternate rows pedals 3 and 4 for 8 rows.

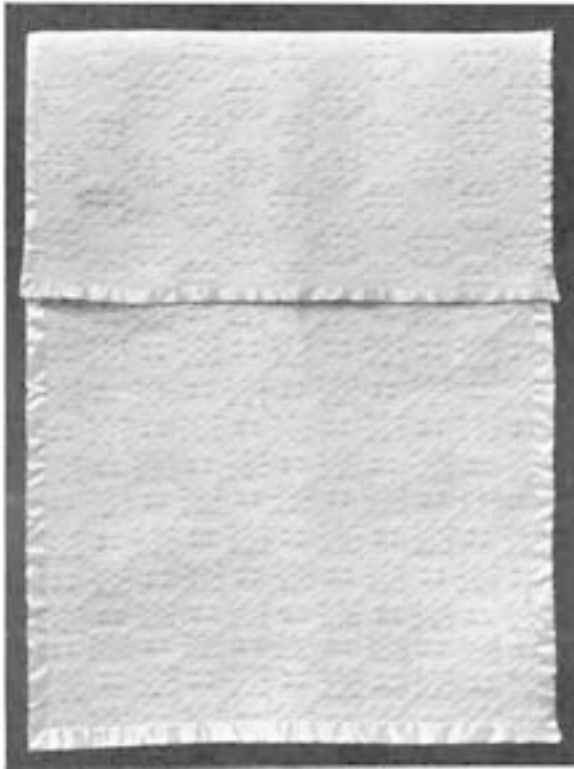


PLATE 24.—A COT COVER IN SOLOMON'S DELIGHT.

TRADITIONAL PATTERNS: CLEVELAND WEB

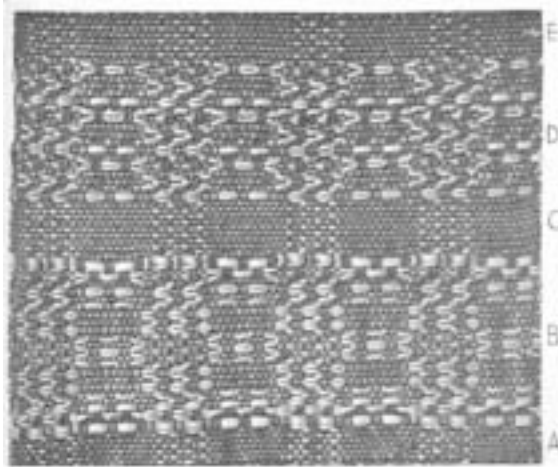


PLATE 25.—DOG TRACKS: SAMPLER 1.

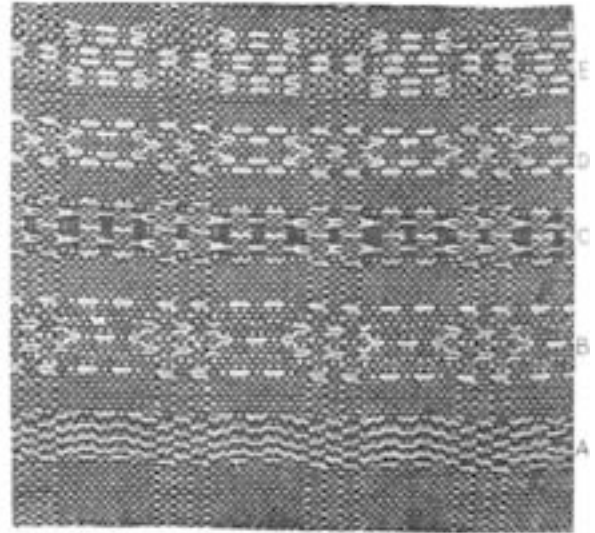


PLATE 26.—DOG TRACKS: SAMPLER 2.

Pattern D.

Pedal 2 for 2 rows
 Pedal 5 for 2 rows
 Pedal 6 for 2 rows
 Pedal 5 for 2 rows
 Pedal 2 for 2 rows

} With alternating rows of pedals 3 and 4 between each row.

Pattern E. Alternate rows pedals 3 and 4 for 8 rows.

SAMPLER 2 (Plate 26)

Pattern A. Pedals 1, 2, 5, 6 three times.

Pattern B. Pedals 1, 3, 14, 2, 3, 2, 4, 5, 2, 5, 4, 6, 2, 6, 4, 5, 2, 5, 4, 2, 3, 2, 4, 13, 1, 4.

Pattern C. Pedals 1, 3, 2, 4, 5, 3, 6, 4, 6, 3, 5, 4, 2, 3, 1.

Pattern D. Pedals 1, 3, 1, 4, 5, 3, 5, 4, 6, 3, 6, 4, 5, 3, 5, 4, 1, 3, 1, 4.

Pattern E. Pedals 6, 3, 6, 4 (twice).
 Pedals 1, 3, 1, 4 (twice).
 Pedals 6, 3, 6, 4 (twice).

Between each pattern are bands of alternating pedals 3 and 4.

7.—CLEVELAND WEB

46 Threads—Uneven Threading

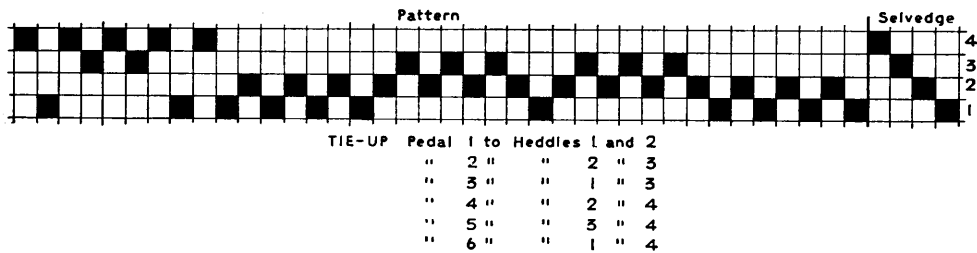


DIAGRAM 16.—THREADING AND TIE-UP FOR CLEVELAND WEB.

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SAMPLER (Plate 27)

Pattern 1.
 2 rows pedal 1 }
 2 rows pedal 2 } Repeat 4 times with
 2 rows pedal 5 } blue tabby between
 2 rows pedal 6 } each row.

Pattern 2.
 2 rows pedal 1 }
 2 rows pedal 2 }
 2 rows pedal 1 }
 2 rows pedal 2 }
 2 rows pedal 1 }
 2 rows pedal 5 } White tabby
 2 rows pedal 6 } between
 2 rows pedal 5 } each row.
 2 rows pedal 1 }
 2 rows pedal 2 }
 2 rows pedal 1 }
 2 rows pedal 2 }
 2 rows pedal 1 }

Pattern 3.
 8 rows pedal 5 }
 8 rows pedal 2 } Blue tabby
 8 rows pedal 6 } between each row.
 8 rows pedal 1 }

Pattern 4. Pedals 2 and 1 three times,
 ending on Pedal 2. White
 tabby.
 Pedals 6 and 5 three times,
 ending on Pedal 6. White
 tabby.
 Pedals 2, 6, 5, 6, 2 (twice).
 White tabby.

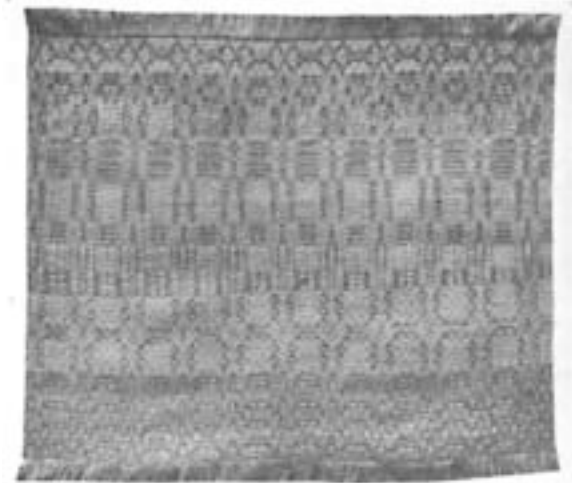


PLATE 27.—CLEVELAND WEB SAMPLER.

Pattern 5. Pedal 1 (four times) }
 Pedal 2 (four times) } Blue
 Pedal 1 (four times) } tabby.
 Pedal 6 (four times) }
 Pedal 5 (four times) }
 Pedals 6 (four times) }

Pattern 6. Pedal 1 (twice) }
 Pedal 2 (twice) } White
 Pedal 5 (twice) } tabby.
 Pedal 6 (twice) }
 Pedal 5 (twice) }
 Pedal 2 (twice) }
 Pedal 1 (twice) }

8.—SWEETBRIER BEAUTY

38—Threads Uneven Threading

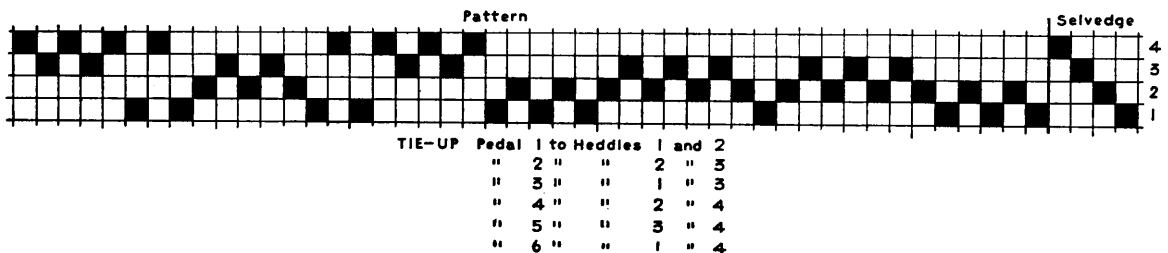


DIAGRAM 17.—THREADING AND TIE-UP FOR SWEETBRIER BEAUTY.

TRADITIONAL PATTERNS : SWEETBRIER BEAUTY

A CUSHION COVER (*Plate 28*)

Warp.—Grey wool, 2-ply.

Weft.—Mercerised cotton—natural, royal, red, peacock.

Weaving—

1. Natural tabby for $3\frac{1}{2}$ inches.
2. 5 rows alternate peacock and natural.
3. Pattern A.

2 rows pedal 6 peacock	}	Natural tabby.
2 rows pedal 6 royal		
2 rows pedal 5 royal		
2 rows pedal 6 royal		
2 rows pedal 6 peacock		
4. Natural tabby for $1\frac{1}{2}$ inches.
5. 5 rows alternate royal and natural.
6. 11 rows royal tabby.
7. 4 rows natural tabby.
8. 2 rows alternate red and natural tabby.

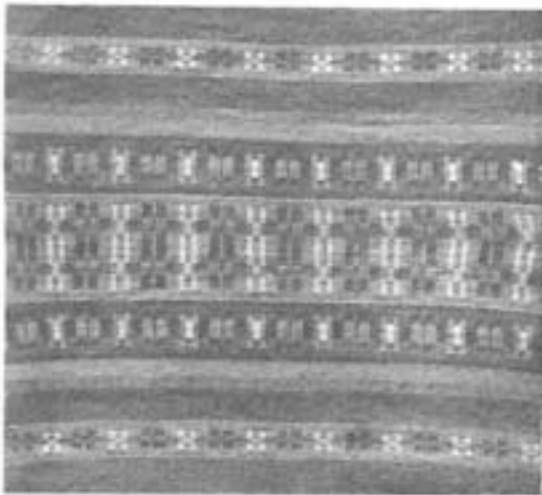


PLATE 28.—CUSHION IN SWEETBRIER BEAUTY.

9. Pattern B.

- | | | |
|------------------------|---|----------------|
| 4 rows pedal 6 red | } | Natural tabby. |
| 4 rows pedal 5 peacock | | |
| 2 rows pedal 5 royal | | |
| 4 rows pedal 5 peacock | | |
| 4 rows pedal 6 red | | |

10. 2 rows alternate red and natural tabby.
11. 4 rows natural tabby.
12. 2 rows peacock tabby.
13. 2 rows alternate natural and peacock tabby.

14. Pattern C.

- | | | |
|------------------------|---|----------------|
| 4 rows pedal 6 peacock | } | Natural tabby. |
| 4 rows pedal 6 royal | | |
| 2 rows pedal 5 royal | | |
| 1 row pedal 5 red | | |
| 1 row pedal 5 royal | | |
| 1 row pedal 5 red | | |
| 2 rows pedal 5 royal | | |
| 4 rows pedal 6 royal | | |
| 8 rows pedal 6 peacock | | |
| 4 rows pedal 6 royal | | |
| 2 rows pedal 5 royal | | |
| 1 row pedal 5 red | | |
| 1 row pedal 5 royal | | |
| 1 row pedal 5 red | | |
| 2 rows pedal 5 royal | | |
| 4 rows pedal 6 royal | | |
| 4 rows pedal 6 peacock | | |

15. Repeat 13.
16. Repeat 12.
17. Repeat 11.
18. Repeat 10.
19. Repeat 9.
20. Repeat 8.
21. Repeat 7.
22. Repeat 6.
23. Repeat 5.
24. Repeat 4.
25. Repeat 3.
26. Repeat 2.
27. Repeat 1.

STRIPED WEAVING



PLATE 29.
STRIPED WARP
IN BROWN
AND ORANGE.

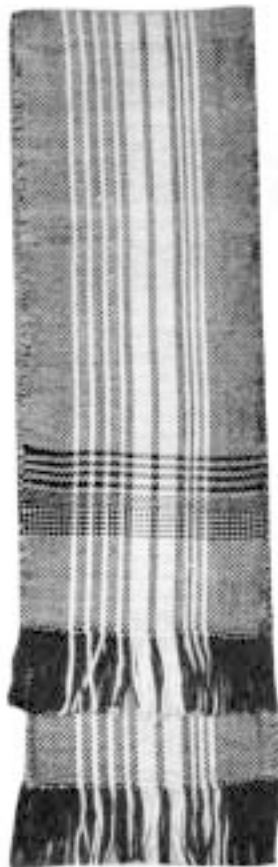


PLATE 30.
STRIPED WARP
IN
BLACK AND WHITE.



PLATE 31.
STRIPED WARP
AND WEFT IN
BLUE, GREEN, AND BLACK.

TWILL WEAVES



PLATE 32.—GARMENTS WOVEN IN COTTON AND TWEED WOOL.

CHAPTER SIX TWILL WEAVES

SO far, patterns have been dealt with which have a line of tabby or a "binder" between each pattern row. There is another class of weaving which requires no binders, although these are sometimes used and which are characterised by diagonal ridges with either the warp or the weft

predominating. These are the twill weaves which are specially suitable for linen and cotton fabrics intended for domestic use, such as table linen and towels. Serges and gaberdines are nearly always woven in one or other of the twills.

The simplest twills are those shown in

THE BOOK OF PATTERN WEAVING

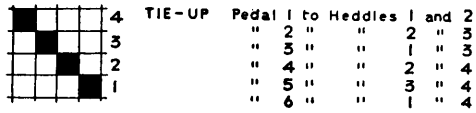


DIAGRAM 18.—THREADING AND TIE-UP FOR TWILL WEAVE.

Plate 33, and the threading for all four is the same.

Various forms of working the twill threading are shown as follows :

A. *Right-hand Twill*.—Pedals 1, 2, 5, 6 repeated ten times.

B. *Left-hand Twill*.—Pedals 6, 5, 2, 1 repeated ten times.

C. *Small Zigzag Twill*.—Pedals 1, 2, 5, 6, 5, 2 repeated.

D. *Broad Zigzag Twill*.—Pedals 1, 2, 5, 6 repeated five times, followed by 6, 5, 2, 1 repeated five times.

E. *Broken Twill*.—Pedals 1, 5, 2, 6 repeated.

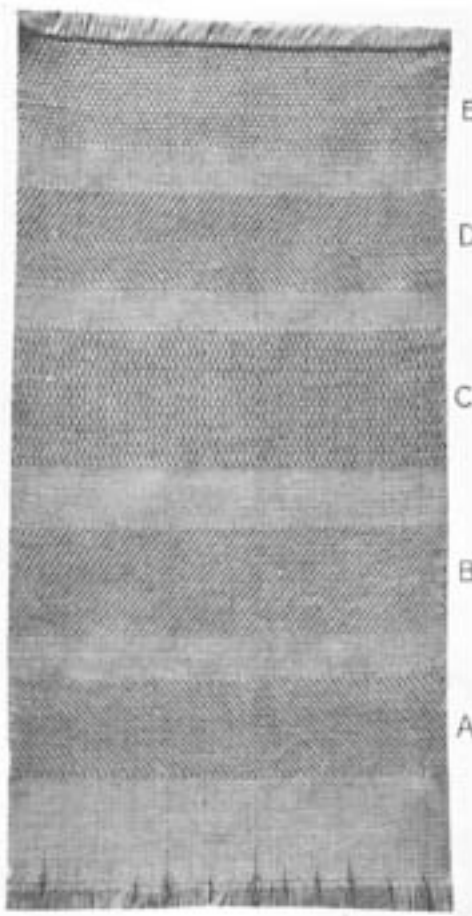


PLATE 33.—SAMPLER OF TWILL WEAVES.



PLATE 34.—A SCARF WITH TWILL BANDS.

TWILL WEAVES

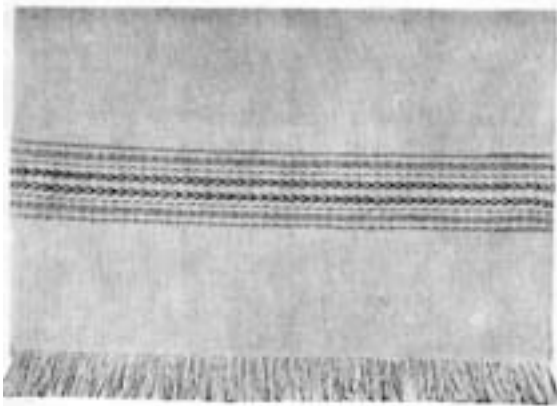


PLATE 35.—A TOWEL WITH TWILL BANDS.

1.—BIRD-EYE TWILL

8 Threads—Even Threading

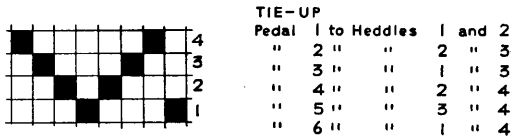


DIAGRAM 19.—THREADING AND TIE-UP FOR BIRD-EYE TWILL.

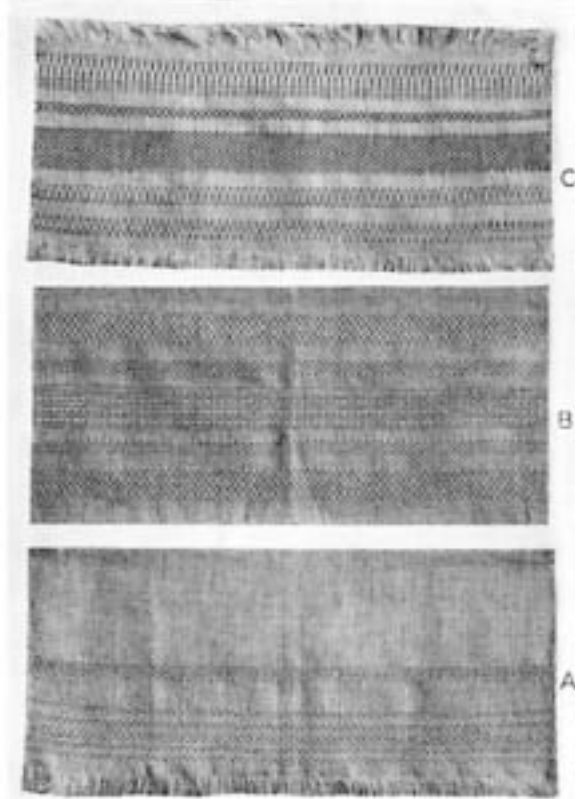


PLATE 36.—BIRD-EYE TWILL SAMPLER 1.

SAMPLER (Plate 36)

- A. Tabby 12 rows.
 Pedals 1, 2, 5, 6.
 Tabby 3 rows.
 Pedals 1, 2, 5, 6.
 Tabby 2 rows.
 Pedals 1, 2, 5, 6, 5, 2, 1.
 Tabby 2 rows.
 Pedals 6, 5, 2, 1.
 Tabby 3 rows.
 Pedals 6, 5, 2, 1.
 Tabby for 1 inch.
 Pedals 1, 2, 5, 6, 1, 2, 1, 6, 5, 2, 1.
 Finish in tabby.
- B. Tabby for 1 inch.
 Pedals 1, 2, 5, 6, 5, 2 repeated.
 Tabby 8 rows.
 Pedals 1, 2, 5, 6 repeated.
 Tabby 6 rows.
 Pedals 1, 6, 2, 5, 2, 6 repeated.
 Tabby 6 rows.
 Repeat the second and first pattern.

- C. Tabby 8 rows.
 Pedal 1 (twice) }
 Pedals 3 (twice) } Tabby
 Pedals 4 (five times) } between
 Pedals 5 (six times) } each row.
 Tabby 10 rows.
 Pedals 1, 2, 5, 6 (four times).
 Pedals 6, 5, 2, 1 (four times).
 Tabby 10 rows.
 Pedals 6, 5, 2, 1, 2, 5, 6.
 Tabby 8 rows.
 Pedal 1 (six times) }
 Pedals 2 (five times) } Tabby
 Pedals 5 (four times) } between
 Pedals 6 (three times) } each row.

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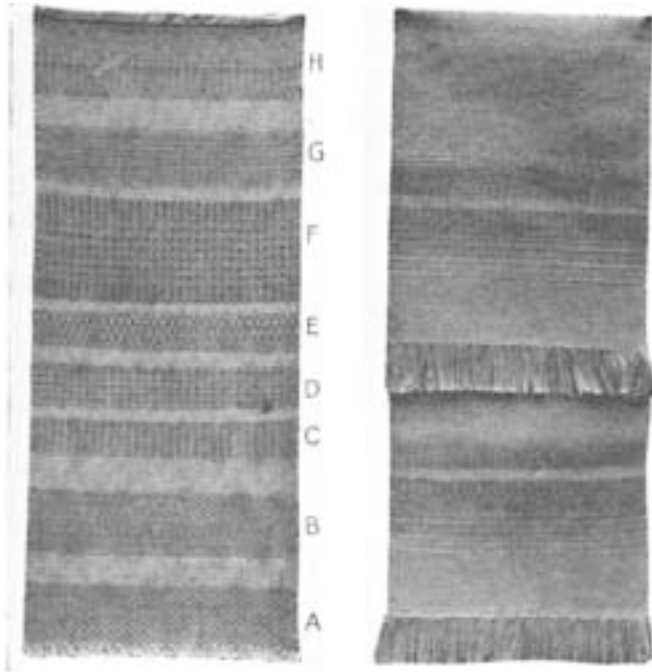


PLATE 37.—BIRD-EYE SAMPLER 2. PLATE 38.—A TABLE RUNNER IN BIRD-EYE.

SAMPLER (Plate 37)

The second sampler is worked as follows :

- A. 2 inches, using pedals 6, 5, 2, 1, 2, 5 repeated.
- B. 2 inches, using pedals 1, 2, 5, 6, 1, 2, 5, 6, 5, 2, 1, 6, 5, 2, 1 repeated.
- C. 1 inch, using pedals 1, 2, 6 repeated.
- D. 1½ inch, using pedals 1, 2, 6, 2, 1 repeated.
- E. 1 inch, using pedals 1, 2, 5, 6, with tabby between each row.

- F. { ¾ inch, using pedals 1, 2, 5, 2, 1 repeated.
2 inches, using pedals 1, 2, 5, 2, 1 with tabby between each row.
¾ inch, using pedals 1, 2, 5, 2, 1 repeated.
- G. 1½ inches, using pedals 1, 2, 2, 6 repeated.
- H. 1 inch, using pedals 1, 2, 5, 6 repeated.
4 rows, using pedal 6.
1 inch, using pedals 6, 5, 2, 1 repeated.

TABLE RUNNER (Plate 38)

Warp. — Natural - coloured mercerised cotton.

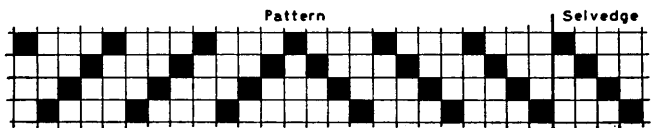
Weft.—Mercerised cotton—natural, yellow, orange, tangerine, and rust.

Weaving.—The main weaving is done by using pedals 6, 5, 2, 1, 2, 5 repeated, and working in natural-coloured cotton.

- Pattern 1. Pedals 1, 2, 6 (twice) in yellow.
- Pattern 2. Pedals 1, 2, 6 (twice) in golden orange.
- Pattern 3. Pedals 1, 2, 6 (twice) in dark orange.
- Pattern 4. Pedals 6, 5, 2, 1, 5, 6, 5, 2, 1 in green.
- Pattern 5. Pedal 1 (five times) in green with green tabby between each row.
- Pattern 6. Pedal 1 (five times) in yellow with yellow tabby between each row.
- Pattern 7. Repeat patterns 5 and 4.
- Pattern 8. { Pedals 6, 5, 2, 1 in dark orange.
Pedals 6, 5, 2, 1 in light orange.
Pedals 6, 5, 2, 1 in yellow.

2.—GOOSE-EYE TWILL

24 Threads—Even Threading



TIE-UP	Pedal	1 to Heddles	1 and 2
"	2	"	2 " 3
"	3	"	1 " 3
"	4	"	2 " 4
"	5	"	3 " 4
"	6	"	1 " 4

DIAGRAM 20.—THREADING AND TIE-UP FOR GOOSE-EYE TWILL.

TWILL WEAVES

SAMPLER (Plate 39)

- A. 2 inches of pedals 5, 6, 5, 2, 1.
- B. 2 inches of pedals 1, 2, 5, 6.
- C. $\frac{1}{2}$ inch of pedals 1 and 5.
- D. $1\frac{1}{2}$ inches of pedals 1, 2, 6.
- E. $\frac{1}{2}$ inch of pedals 1, 2, 5, 6.
- F. 2 inches of pedals 1, 2, 5, 6, 1, 2, 5, 6,
5, 2, 1, 6, 5, 2, 1.
- G. Pedals 1, 2, 5, 6 (three times) with 4
rows of tabby.
- H. { Pedal 1 (five times) with tabby
between each row.
Pedals 1, 2, 5, 6, 5, 2, 1.
Pedal 1 (five times) with tabby
between each row.

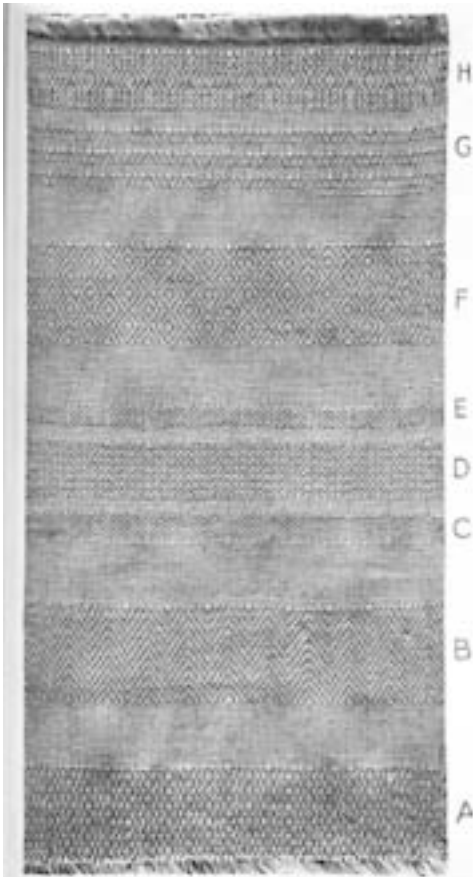


PLATE 39.—GOOSE-EYE SAMPLER.

TOWEL END (Plate 40)

Warp.—Mercerised cotton.

Weft.—Coloured and white linen thread.

Weaving.—This is done by putting coloured pattern bands on a white tabby ground.

Pattern A. Pedals 1, 2, 5, 6, 5, 2.

Pattern B. { Pedals 1, 2, 5, 6 (four times).
Pedals 5, 2, 1.
Pedals 6, 5, 2, 1 (four times).

Pattern C. Pedals 1, 2, 5, 6, 5, 2, 1.

Pattern D. { The same as C in two
Pattern E. { different colours.

Pattern F. The same as C.

Pattern G. { Pedals 1, 2, 5, 6 (five times).
Pedals 5, 2, 1.
Pedals 1, 2, 5, 6 (five times).

Pattern H. The same as C.

A RUNNER (Plate 41 on page 38)

Warp.—Mercerised cotton—biscuit colour.

Weft.—Biscuit-coloured cotton for ground with bands of blue, green, and red mercerised cotton.

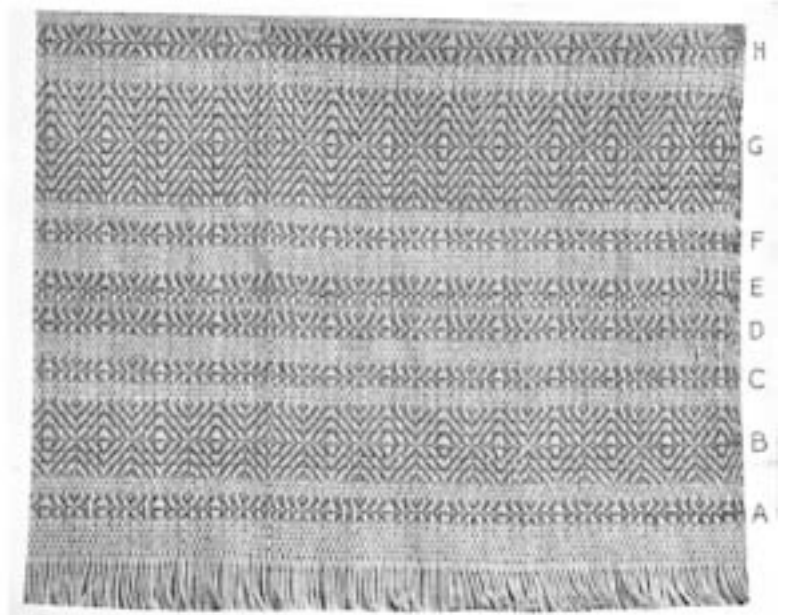


PLATE 40.—A TOWEL END IN GOOSE-EYE.

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PLATE 41.—A RUNNER IN GOOSE-EYE.

Continue the centre part in ground pattern and repeat the pattern the other end, beginning at No. 13 and ending with No. 1.

3.—DIAMOND PATTERN

8 Threads—Even Threading

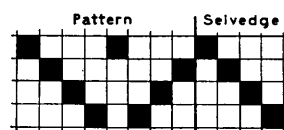


DIAGRAM 21.—THREADING FOR DIAMOND PATTERN.

A SAMPLER (Plate 42)

- A. *Tie-up.*—Pedal 1 to heddles 1 and 2.
 Pedal 2 to heddles 2 and 3.
 Pedal 5 to heddles 3 and 4.
 Pedal 6 to heddles 1 and 4.

Weaving.—Pedals 1, 6, 5, 2, 1, 2, 5, 6 repeated.

The main part of the runner is worked in pattern F shown in the sampler on Plate 39.

1. 3 inches of ground pattern.
2. Pedals 1, 2, 5, 6, 1, 2, 5, 6 in blue.
3. 6 rows tabby.
4. Pedals 1, 2, 5, 6, 1, 2, 5, 6 in green.
5. 6 rows tabby.
6. Pedals 1, 2, 5, 6, 1, 2, 5, 6 in red.
7. Pedal 1 (five times) in green with blue tabby between each row.
8. Pedals 1, 2, 5, 6, 1, 2, 5, 6 in blue.
9. Pedals 1, 2, 5, 6, 5, 2, 1 in red.
10. Pedals 6, 5, 2, 1, 6, 5, 2, 1 in blue.
11. Pedal 1 (five times) in green with blue tabby between each row.
12. 6 rows tabby.
13. Pedals 1 and 2 in red and 5 and 6 in green.

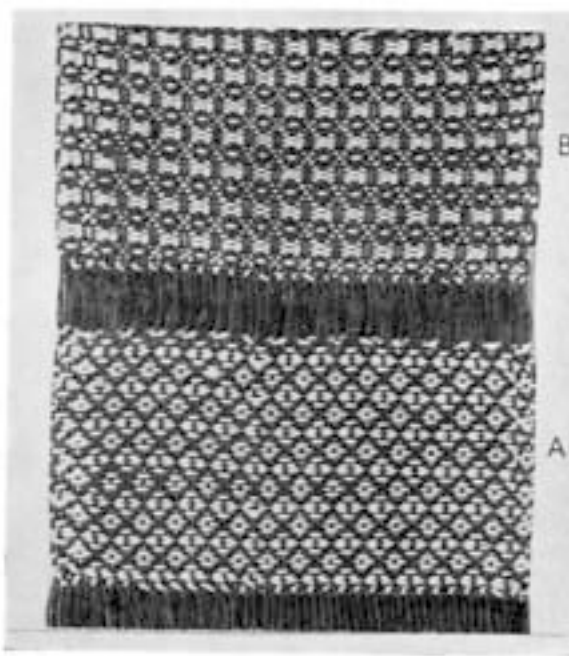


PLATE 42.—DIAMOND PATTERN SAMPLER.

TWILL WEAVES

- B. *Tie-up*.—Pedal 1 to heddle 1.
 Pedal 2 to heddles 2 and 3.
 Pedal 5 to heddles 2 and 4.
 Pedal 6 to heddles 3 and 4.
Weaving.—Pedals 1, 2, 5, 6, 5, 6, 5, 2.

4.—LINEN WEAVE

28 Threads—Even Threading

Threading.—4, 3, 4, 3, 2, 1, 2, 1 (three times), 4, 3, 2, 1.

- Tie-up*.—Pedal 1 to heddles 1 and 2.
 Pedal 2 to heddles 2 and 3.
 Pedal 3 to heddles 1 and 3.
 Pedal 4 to heddles 2 and 4.
 Pedal 5 to heddles 3 and 4.
 Pedal 6 to heddles 1 and 4.

SAMPLER (Plate 43)

- Pattern A. Pedals 6 and 3 (three times),
 5 and 2 (three times)
 repeated for 2½ inches.
 Pattern B. Pedals 1, 2, 5, 6 repeated for
 1½ inches, followed by a
 few tabby rows.
 Pattern C. Pedals 1, 2, 5, 6, 5, 2, 1
 repeated for 1 inch, fol-
 lowed by tabby rows.
 Pattern D. Pedals 1, 6, 1, 6, 5, 2, 5, 2
 repeated for 1 inch.
 Pattern E. Pedals 1, 3, 1, 4 (twice),
 5, 3, 5, 4 (twice).



PLATE 43.—LINEN WEAVE SAMPLER.

TOWEL (Plate 44)

Threading.—1, 2, 1, 2, 1, 3, 4, 3, 4, 3.

- Tie-up*.—Pedal 1 to heddle 1.
 Pedal 2 to heddles 2 and 3.
 Pedal 3 to heddle 3.
 Pedal 4 to heddles 1 and 4.

Weaving.—Pedals 4, 3, 4, 3, 4, 2, 1, 2, 1, 2.



PLATE 44.—LINEN WEAVE TOWEL.

5.—FANCY TWILL

10 Threads—Uneven Threading

Threading.—1, 2, 3, 4, 3, 2, 1, 4, 1, 2.

- Tie-up*.—Pedal 1 to heddles 1 and 2.
 Pedal 2 to heddles 2 and 3.
 Pedal 3 to heddles 1 and 3.
 Pedal 4 to heddles 2 and 4.
 Pedal 5 to heddles 1, 3 and 4.
 Pedal 6 to heddle 4.

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SAMPLER (Plate 45 below)

- Pattern A. Pedals 1, 2, 5, 6, 5, 2, 1, 5,
6, 5 repeated.
- Pattern B. Pedals 1, 2, 3, 4, 3, 2
repeated.
- Pattern C. Pedals 1, 2, 5, 6, 5, 2, 1.
For this pattern the tie-up is the same as
for Bird-eye Twill.

6.—LINEN TWILL

LINEN TOWEL (Plate 46 below)

- Threading.*—1, 2, 3, 4, 3, 2, 1, 4, 1, 2.
- Tie-up.*—Pedal 1 to heddles 1 and 2.
Pedal 2 to heddles 2 and 3.
Pedal 3 to heddles 3 and 4.
Pedal 4 to heddles 1 and 4.
- Weaving.*—Pedals 1, 2, 3, 4, 3, 2, 1, 3, 4, 3.

7.—TWEED WEAVES FOR SKIRTS, DRESSES AND COATS

TWEED 1 (Plate 47 on page 41)

- Warp.*—3 dark, 1 light threads.
- Entering* 4, 3, 2, 1.
- Tie-up.*—Pedal 1 to heddles 1 and 3.
Pedal 2 to heddles 2 and 4.

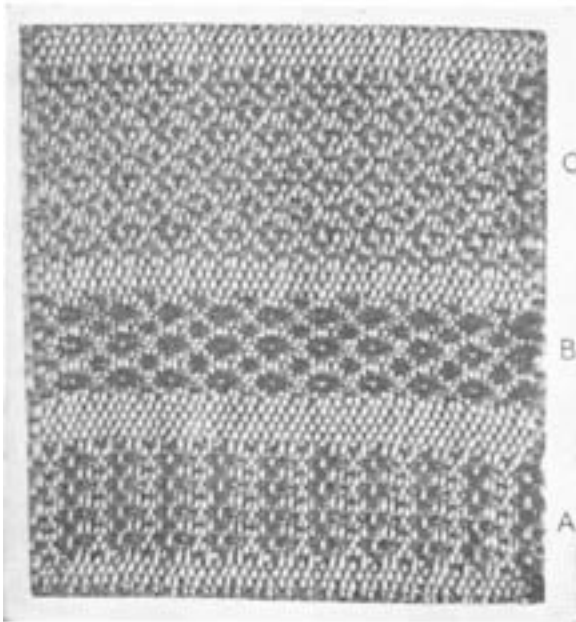


PLATE 45.—FANCY TWILL SAMPLER.

TWEED 2 (Plate 48 on page 41)

- Warp.*—8 dark, 3 light threads.
- Entering* 4, 3, 2, 1.
- Tie-up.*—Pedal 1 to heddle 4.
Pedal 2 to heddle 3.
Pedal 3 to heddle 2.
Pedal 4 to heddle 1.
Pedal 5 to heddles 2, 3, 4.
Pedal 6 to heddles 1, 3, 4.
Pedal 7 to heddles 1, 2, 4.
Pedal 8 to heddles 1, 2, 3.
- Weaving.*—Pedals 1, 2, 3, 4, 5, 6, 7, 8
repeated.

TWEED 3

- Warp.*—2 light, 2 dark.
- Entering* 1, 2, 3, 4.
- Tie-up.*—Pedal 1 to heddles 1 and 3.
Pedal 2 to heddles 2 and 4.
- Weaving.*—2 light rows, followed by 2 dark
rows.



PLATE 46.—LINEN TWILL TOWEL.

TWILL WEAVES

TWEED 4

6 pedals, 6 heddles.

Warp.—Plain colour.

Entering 6, 5, 4, 3, 2, 1, 4, 3.

Tie-up.—Pedal 1 to heddles 2 and 4.
 Pedal 2 to heddles 1 and 3.
 Pedal 3 to heddles 2 and 6.
 Pedal 4 to heddles 1 and 5.
 Pedal 5 to heddles 4 and 6.
 Pedal 6 to heddles 3 and 5.

Weaving.—Pedals 1, 2, 3, 4, 5, 6.

TWEED 5

4 heddles, 8 pedals.

Warp.—8 dark, 8 light.

Entering 4, 3, 2, 1.

Tie-up.—Pedal 1 to heddle 4.
 Pedal 2 to heddle 3.
 Pedal 3 to heddle 2.
 Pedal 4 to heddle 1.
 Pedal 5 to heddles 2, 3, 4.
 Pedal 6 to heddles 1, 3, 4.
 Pedal 7 to heddles 1, 2, 4.
 Pedal 8 to heddles 1, 2, 3.

Weaving.—Pedals 1, 2, 3, 4, 5, 6, 7, 8.

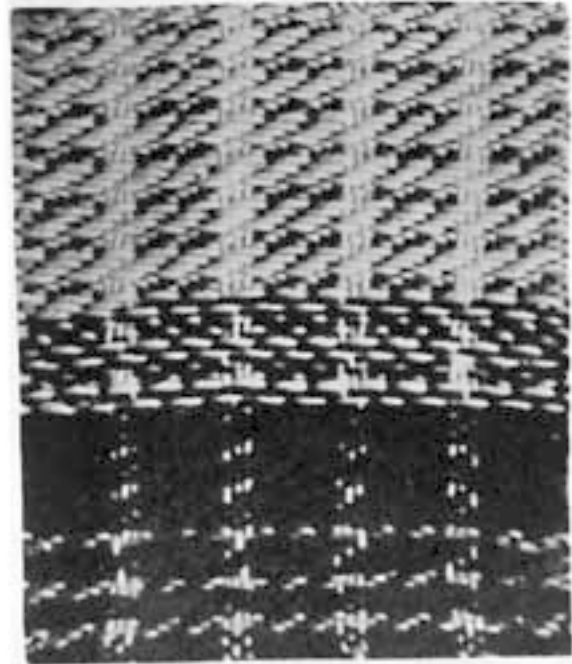


PLATE 48.—TWEED WEAVE 2.

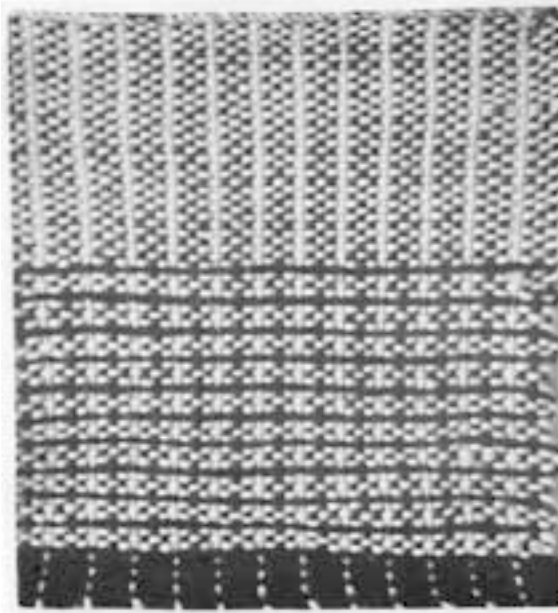


PLATE 47.—TWEED WEAVE 1.

8.—BASKET WEAVE

Threading.—1, 2, 3, 4.

Tie-up.—Pedal 1 to heddle 4.
 Pedal 2 to heddles 1, 2, 3.

Weaving.—Pedals 1 and 2 repeated.

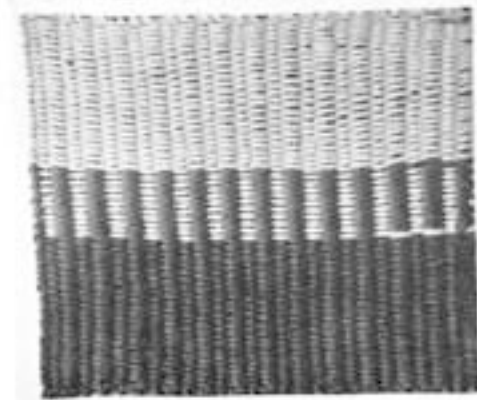


PLATE 49.—BASKET WEAVE.

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9.—HONEYCOMB WEAVE

Threading.—4, 3 (seven times), 2, 1 (seven times).

Tie-up.—Pedal 1 to heddle 4.
Pedal 2 to heddle 3.
Pedal 3 to heddle 2.
Pedal 4 to heddle 1.

Plate 50

- Pattern A.* Pedals 1 and 2 (three times).
Pedals 1, 3, 2, 4.
Pedals 3 and 4 (three times).
Pedals 1, 3, 2, 4.
- Pattern B.* Pedals 1 and 4 } Alternate
Pedals 2 and 3 } rows.

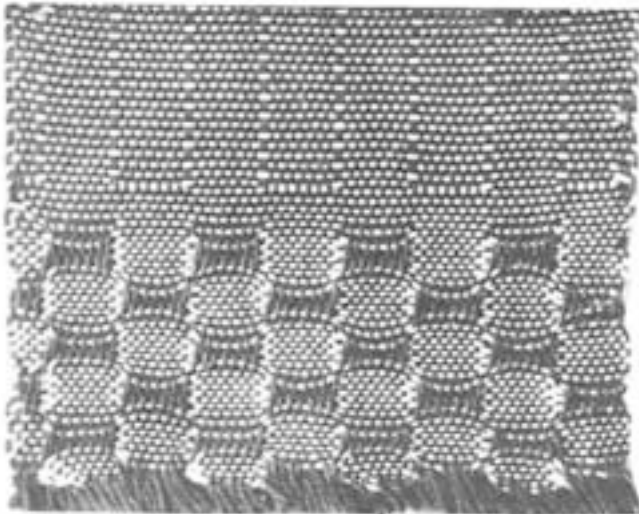


PLATE 50.—BASKET WEAVE.

10.—BETSY ROSS

48 Threads—Even Threading

Threading.—4, 2, 4, 2, 3, 1, 3, 1 (three times)

4, 3, 4, 3, 2, 1, 2, 1
4, 2, 4, 2, 3, 1, 3, 1
4, 3, 4, 3, 2, 1, 2.

Tie-up.—Pedal 1 to heddles 1 and 2.
Pedal 2 to heddles 2 and 3.
Pedal 3 to heddles 1 and 3.
Pedal 4 to heddles 2 and 4.
Pedal 5 to heddles 3 and 4.
Pedal 6 to heddles 1 and 4.

SAMPLER (*Plate 51 on page 43*)

- A. Pedals 3, 6, 4, 5 (five times).
B. Pedals 1 and 5 (eight times).
C. Pedals 3 and 4 (eight times).
D. Pedals 1 and 5 (eight times).
E. Pedals 6, 3, 6, 2, 6, 2, 6, 3.
F. Pedals 4, 6, 3, 2.
G. Pedals 4, 3, 6, 2.
H. Pedals 4, 6, 3, 2 (four times).

A TOWEL (*Plate 52 on page 43*)

Warp.—White mercerised cotton.

Weft.—Linen—green, yellow, blue.

1. { Pedals 1 and 2 (six times)
Pedals 3 and 4 (six times) } Green
Pedals 1 and 2 (six times) } linen.
2. Pedals 4, 6, 3, 2 in yellow (twice).
3. Pedals 4, 3, 6, 2 in blue (twice).
4. Pedals 3, 6, 4, 2 in green (twice).
5. Pedals 6, 3, 6, 2, 6, 2, 6, 3 in yellow
(three times).
6. Pedals 3, 6, 4, 2 in green (twice).
7. Pedals 4, 3, 6, 2 in blue (twice).
8. Pedals 4, 6, 3, 2 in yellow (twice).
9. { Pedals 1 and 5 (six times) } in
Pedals 3 and 4 (six times) } green.

Repeat No. 9 for the remainder of the towel.

11.—M's & O's

16 Threads

Threading.—4, 3, 4, 3, 2, 1, 2, 1,
4, 2, 4, 2, 3, 1, 3, 1.

Tie-up.—Pedal 1 to heddles 1 and 2.
Pedal 2 to heddles 2 and 3.
Pedal 3 to heddles 1 and 3.
Pedal 4 to heddles 2 and 4.
Pedal 5 to heddles 3 and 4.
Pedal 6 to heddles 1 and 4.

SAMPLER (*Plate 53 on page 43*)

- A. 15 rows pedals 1 and 5.
B. 15 rows pedals 3 and 4.
C. 8 rows pedals 2 and 6.
D. 2 patterns with pedals 1, 2, 1 with
pedals 6, 2, 6 between.
E. 2 patterns with pedals 4, 3, 4 with
pedals 6, 2, 6 between.
F. 8 rows pedals 2 and 6.
G. Pedals 1, 5, 3, 4, 1, 5 repeated.
H. 8 rows pedals 2 and 6.
I. 8 rows pedals 1 and 5 }
J. 8 rows pedals 3 and 4 } twice.

(Continued on page 44)

TWILL WEAVES

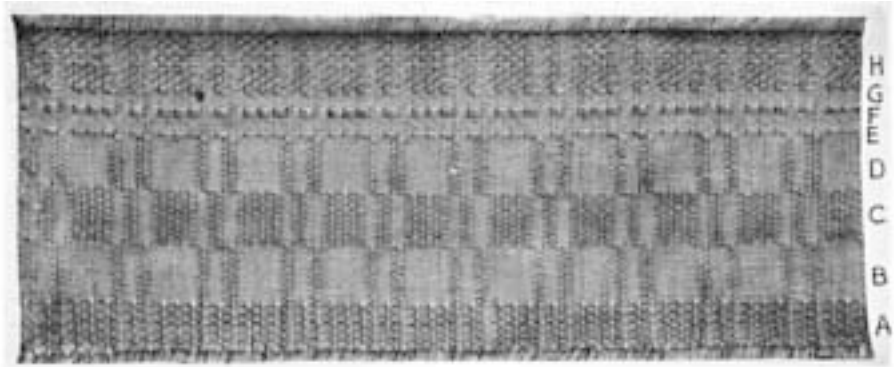


PLATE 51.—BETSY ROSS SAMPLER.



PLATE 52.—BETSY ROSS TOWEL.



PLATE 53.—M's AND O's SAMPLER.

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- K. 4 rows pedals 5 and 6.
 - L. 4 rows pedals 1 and 2.
 - M. 4 rows pedals 5 and 6.
 - N. 8 rows pedals 2 and 6.
 - O. 8 patterns, using pedals 1, 2, 3, 5.
 - P. 8 rows pedals 2 and 6.
 - Q. 6 patterns, using pedals 1, 2, 5, 6.
 - R. 8 rows pedals 2 and 6.
 - S. Pedal 1 (six times)
 - T. Pedal 3 (six times)
 - U. Pedal 5 (six times)
 - V. Pedal 4 (six times)
 - W. 8 rows pedals 2 and 5.
 - X. Pedals 1 and 5.
- } Use pedals 2
and 6 between
pattern rows.

12.—GEOMETRIC PATTERN ON
TABBY GROUND

26 Threads—Uneven Threading

A fresh method of indicating how the pedals are tied to the heddles and the order of pedalling is shown in Diagram 22. At

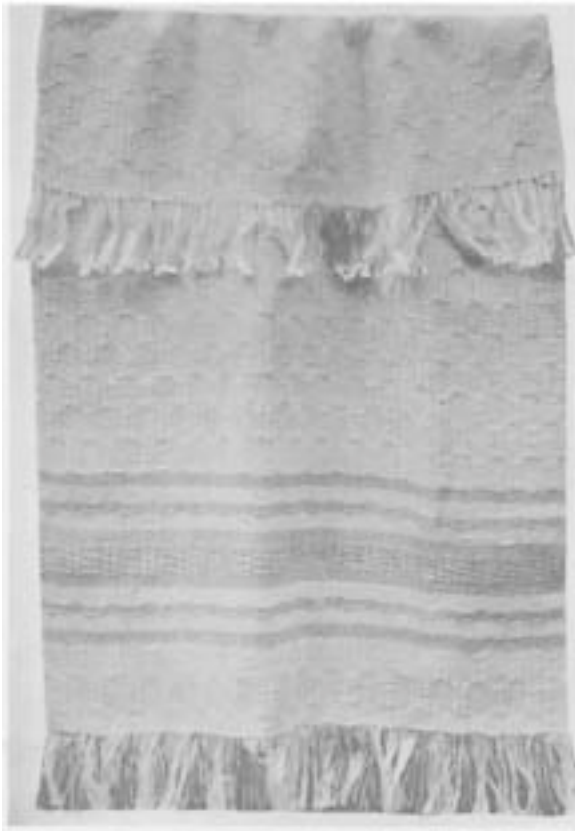


PLATE 54.—TOWEL IN M's AND O's.

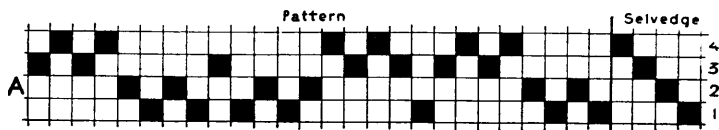
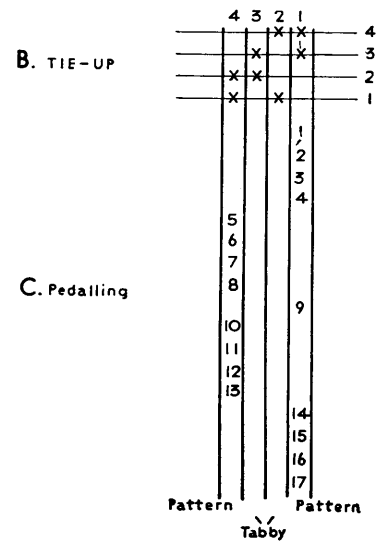


DIAGRAM 22.—THREADING AND TIE-UP FOR GEOMETRIC PATTERN.



PLATE 55.—TOWEL IN GEOMETRIC PATTERN.



SUGGESTIONS FOR EXPERIMENT

B the top numbers indicate the pedals and the side numbers the heddles. The crosses show pedals tied to heddles as follows :

Pedal 1 to heddles 3 and 4.
 Pedal 2 to heddles 1 and 4.
 Pedal 3 to heddles 2 and 3.
 Pedal 4 to heddles 1 and 2.

At **C** the order of pedalling is given as follows :

Pedal 1 (four times)	} Tabby between each row.
Pedal 4 (four times)	
Pedal 1 (once)	
Pedal 4 (four times)	
Pedal 1 (four times)	

A TOWEL IN GEOMETRIC PATTERN

(Plate 55 on page 44)

Warp.—Mercerised cotton.

Weft.—Linen.

CHAPTER SEVEN

SUGGESTIONS FOR EXPERIMENT

So far, the patterns shown have been worked on 4 heddles and 4 or 6 pedals. The following suggestions will show a few examples of what can be done when 2, 3, 5, and 6 heddles or pedals are used.

HERRINGBONE WEAVE

6 heddles, 3 pedals.

Threading.—6, 5, 4, 3, 2, 1.

Tie-up.—Pedal 1 to heddles 2, 3, and 6.

Pedal 2 to heddles 1, 3, and 5.

Pedal 3 to heddles 1, 2, and 4.

Weaving.—Pedals 1, 2, 3 repeated.

HOP-SACK

4 heddles, 2 pedals. Use a fine warp and a 12-dent reed.

Threading.—1, 2, 3, 4.

Enter 4 threads in 1 dent, then skip 2 dents. Continue in this way right across the reed.

Cross the warp with a coarse thread.

RIBBED MATERIAL

4 heddles, 2 pedals. 12-dent reed.

Warp and Weft.—Coarse and fine thread.

Threading.—1, 2, 3, 4.

When making the warp, use 2 fine and 1 coarse thread continuously throughout. To do this, use 2 spools or skeins of fine thread and 1 of coarse thread and warp 3 threads at a time.

When threading the heddles and reed, care must be taken to get the threads in their right order.

A ribbed effect can also be obtained by using one thickness of thread and entering a double thread through every third, fifth, or seventh leash and dent according to the spacing of rib required.

Weave with the fine thread.

CHECK MAT

4 heddles, 2 pedals.

Warp.—Mercerised cotton, 2 blue, 2 white.

Weft.—Mercerised cotton, 2 blue, 2 white.

Threading.—1, 2, 3, 4.

Weaving.—Pedals 1 and 2.

HUCKABACK

5 heddles, 5 pedals.

Threading.—5, 4, 3, 2, 1, 2, 3, 4.

Tie-up.—Pedal 1 to heddles 2.

Pedal 2 to heddles 1 and 3.

Pedal 3 to heddles 2 and 4.

Pedal 4 to heddles 1, 2, 3, 5.

Pedal 5 to heddles 1, 2, 3, 4.

Weaving.—Pedals 5, 4, 3, 2, 1, 2, 3, 4 repeated.

LINEN

3 heddles, 6 pedals.

Threading.—3, 1, 3, 1, 3, 2, 3, 2 (twice)

3, 1, 3, 1, 2, 1, 2, 1

2, 3, 2, 3, 1, 3, 1, 2

1, 2, 1, 2, 3, 2, 3, 2

1, 2, 1, 2, 1, 3, 1, 3

2, 3, 2, 1, 2, 1, 2, 1

3, 1, 3, 2, 3, 2, 3, 1

3, 1, 3, 2, 3, 2.

THE BOOK OF PATTERN WEAVING

Tie-up.—Pedal 1 to heddles 1 and 3.
 Pedal 2 to heddles 2 and 3.
 Pedal 3 to heddle 1.
 Pedal 4 to heddle 2.
 Pedal 5 to heddles 1 and 2.
 Pedal 6 to heddle 1.

Weaving.—

- A. Pedals 4, 1, 4, 1, 3, 1, 2, 3, 4 (four times).
- B. Pedals 2, 1, 4, 1, 5, 6 (three times).
- C. Pedals 3, 2, 3, 4, 2, 1, 4, 1, 5, 6 (three times).
- D. Pedals 3, 2, 3, 2, 5, 6 (three times).
- E. Pedals 1, 4.
- F. Pedals 1, 2, 4, 3, 2, 1, 3, 4 (four times).
- G. Pedals 1, 4.

SIX HEDDLE WEAVING

6 heddles, 6 pedals.

It is possible to use a very simple threading and to vary the pattern by changing the tie-up and the method of pedalling. A simple illustration of this is the following :

Threading.—6, 5, 4, 3, 2, 1.

A. *Tie-up.*—Pedal 1 to heddles 2 and 4.
 Pedal 2 to heddles 1 and 3.
 Pedal 3 to heddles 2 and 6.
 Pedal 4 to heddles 1 and 5.
 Pedal 5 to heddles 4 and 6.
 Pedal 6 to heddles 3 and 5.

Weaving.—Pedals 1, 2, 3, 4, 5, 6 repeated.

B. *Tie-up.*—Pedal 1 to heddles 2 and 4.
 Pedal 2 to heddles 1 and 3.
 Pedal 3 to heddles 2 and 6.
 Pedal 4 to heddles 1 and 5.
 Pedal 5 to heddles 4 and 6.
 Pedal 6 to heddles 3 and 5.

Weaving.—Pedals 1, 2, 3, 4, 3, 4, 5, 6 repeated.

C. *Tie-up.*—Pedal 1 to heddles 4 and 6.
 Pedal 2 to heddles 1 and 5.
 Pedal 3 to heddles 2 and 6.
 Pedal 4 to heddles 1 and 3.
 Pedal 5 to heddles 2, 4, 6.
 Pedal 6 to heddles 1, 3, 5.

Weaving.—Pedals 5, 6, 5, 6, 5, 6, 1, 2, 3, 4, 1, 2, 3 repeated.

CHAPTER EIGHT

ADVANCED PATTERN WORK

THE pattern drafts given so far have been those in which the threadings are fairly simple, but which at the same time give ample scope for much varied work. For the sake of those who may wish to go further, a few more advanced threadings are given with suggestions for their use.

CHARIOT WHEEL

A Cushion

Loom.—Fitted with 24-inch reed of 16 dents.

Warp.—2-ply wool.

Weft.—Mercerised cotton. 384 threads entered as follows :

Selvedge.—1, 3, 2, 1, 1, 3, 2, 4 (8).

Border.—2, 3, 2, 3, 1, 3, 1, 4, 1, 4, 2, 4 (three times), 2, 3, 2, 3 (once) (40).

Pattern.—1, 3, 1, 3, 2, 3, 2, 4
 2, 4, 1, 4, 1, 3, 1, 3
 2, 3, 2, 3, 1, 3, 2, 3
 2, 3, 1, 3, 1, 4, 1, 4
 1, 4, 1, 4, 2, 4, 2, 4
 2, 4, 2, 4, 1, 4, 1, 4
 2, 4, 2, 4, 1, 4, 1, 4
 2, 4, 2, 4, 2, 4, 2, 4
 1, 4, 1, 4, 1, 4, 1, 3
 1, 3, 2, 3, 2, 3, 1, 3
 2, 3, 2, 3, 1, 3, 1, 4

Three times (288).

ADVANCED PATTERN WORK

Border.—3, 2, 3, 2 (once)
4, 2, 4, 1, 4, 1, 3, 1, 3, 2, 3, 2 } (40).

Selvedge.—4, 2, 3, 1, 4, 2, 3, 1 (8).

Tie-up—

Pedal 1 to heddles 1 and 3.
Pedal 2 to heddles 2 and 3.
Pedal 3 to heddles 1 and 2 } Tabby.
Pedal 4 to heddles 3 and 4 }
Pedal 5 to heddles 2 and 4.
Pedal 6 to heddles 1 and 4.

Weaving—

Border : 3 inches. Pedal 6 repeated with tabby rows between.

Pattern : 18 inches. 6 rows each. Pedals 1, 2, 5, 6, 1, 6, 1, 6, 5, 2, 1, 5 with tabby rows between.

Border : 3 inches. Pedal 6 repeated with tabby rows between.

WIND FLOWER

Curtains

Made in fine cotton on a 24-inch reed with 36 threads to the inch as follows :

Selvedge.—4, 3, 2, 1, 4, 3, 2, 1 (8).

Border.—3, 2, 3, 2, 1, 2, 1, 2, 1, 4, 1, 4, 3, 4, 3, 4 (five times) (80).

Pattern.—3, 2, 1, 4, 3, 2, 3, 2 }
3, 2, 1, 2, 1, 2, 3, 2 }
1, 2, 1, 2, 3, 2, 3, 2 }
3, 4, 1, 2, 3, 2, 1, 4 }
3, 2, 3, 2, 3, 2, 1, 2 }
1, 2, 3, 2, 1, 2, 1, 2 }
3, 2, 3, 2, 3, 4, 1, 2 }
3, 4, 3, 4, 3, 4, 1, 4 }
3, 4, 1, 4, 3, 4, 1, 4 }
3, 4, 3, 4, 3, 4, 3, 4 }
3, 4, 1, 4, 1, 4, 3, 4 }
3, 4, 3, 4, 3, 4, 3, 4 }
1, 4, 3, 4, 1, 4, 3, 4 }
1, 4, 3, 4, 3, 4 }

(six times),
684 threads.

Border.—4, 3, 4, 3, 4, 1, 4, 1, 2, 1, 2, 1, 2, 3, 2, 3 (five times) (80).

Selvedge.—1, 2, 3, 4, 1, 2, 3, 4 (8).

Tie-up for Wind Flower

Pedal 1 to heddles 2 and 3.
Pedal 2 to heddles 1 and 2.
Pedal 3 to heddles 1 and 3.
Pedal 4 to heddles 2 and 4.
Pedal 5 to heddles 1 and 4.
Pedal 6 to heddles 3 and 4.

Weaving—

Border : Pedals 2, 1, 6, 5 (four times).

Pattern :

Pedals 1, 2, 5, 6, 1 (four times)
Pedal 2 (four times)
Pedal 1 (four times)
Pedal 2 (four times)
Pedal 1 (four times)
Pedals 6, 2, 5, 1 (twice)
Pedals 2, 5, 6, 1 (four times)
Pedal 2 (four times)
Pedal 1 (twice)
Pedal 2 (four times)
Pedals 6, 5, 2, 1, 6 (four times)
Pedal 5 (twice)
Pedal 6 (twice)
Pedal 5 (twice)
Pedal 6 (twice)
Pedal 5 (twice)
Pedal 6 (four times)
Pedal 5 (twice)
Pedal 6 (twice)
Pedal 5 (twice)
Pedal 6 (twice)
Pedal 5 (twice)
Pedals 6, 1, 2, 5, 6 (four times)
Pedal 2 (four times)
Pedal 1 (twice)
Pedal 2 (four times)
Pedals 1, 6, 5, 2 (four times)
Pedals 1, 5, 2, 6 (twice)
Pedal 1 (four times)
Pedal 2 (four times)
Pedal 1 (four times)
Pedal 2 (four times)
Pedals 1, 6, 5, 2, 1 (four times)

Tabby between each row.

Repeat the pattern as often as required and finish with the border.

Cushion

This looks well made in 2-ply wool for warp and tabby weft, and mercerised cotton for pattern weft. Use a 24-inch reed of 14 dents.

The number of threads is 336, made up as follows :

Selvedge (8).

Border—three times (48).

Pattern—twice (224).

Border—three times (48).

Selvedge (8).

Weave as for the curtains.

THE BOOK OF PATTERN WEAVING

DIAGONAL ALL-OVER PATTERN

This is a very effective pattern for towels, curtains, or chair coverings. It can be worked with or without tabby rows between.

Tie-up.—Pedal 1 to heddles 1 and 2.
 Pedal 2 to heddles 2 and 3.
 Pedal 3 to heddles 1 and 3.
 Pedal 4 to heddles 2 and 4.
 Pedal 5 to heddles 3 and 4.
 Pedal 6 to heddles 1 and 4.

Without tabby :

Threading.—4, 1, 4, 1, 4, 1, 4, 1
 2, 1, 2, 1, 2, 1, 2, 3
 2, 3, 2, 3, 2, 3, 2, 1
 2, 1, 2, 1, 2, 1, 4, 1

4, 1, 4, 1, 4, 3, 4, 3
 4, 3, 4, 3, 2, 3, 4, 3
 4, 3, 4, 3, 4, 1, 4, 1
 4, 1, 4, 1, 2, 1, 2, 1
 2, 1, 2, 3, 2, 3, 2, 3
 2, 3, 2, 1, 2, 1, 2, 1
 2, 1, 4, 1, 4, 1, 4, 1
 4, 3, 4, 3, 4, 3, 4, 3
 2, 3, 2, 3, 4, 3, 4, 3
 2, 3, 2, 3, 4, 3, 4, 3
 2, 3, 2, 3, 4, 3, 4, 3
 2, 3, 2, 3, 4, 3, 4, 3
 2, 3, 2, 3, 4, 3, 4, 3
 2, 3, 2, 3, 4, 3, 4, 3

Weaving.—Pedals 6, 1, 2, 5 repeated.

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