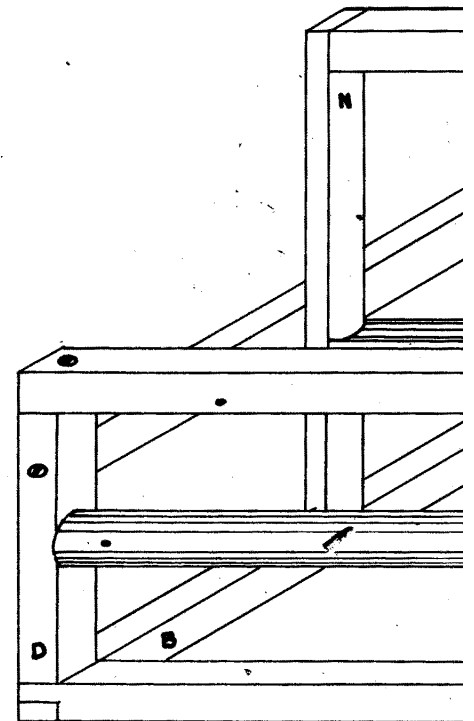
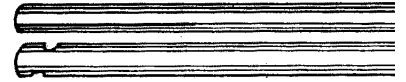




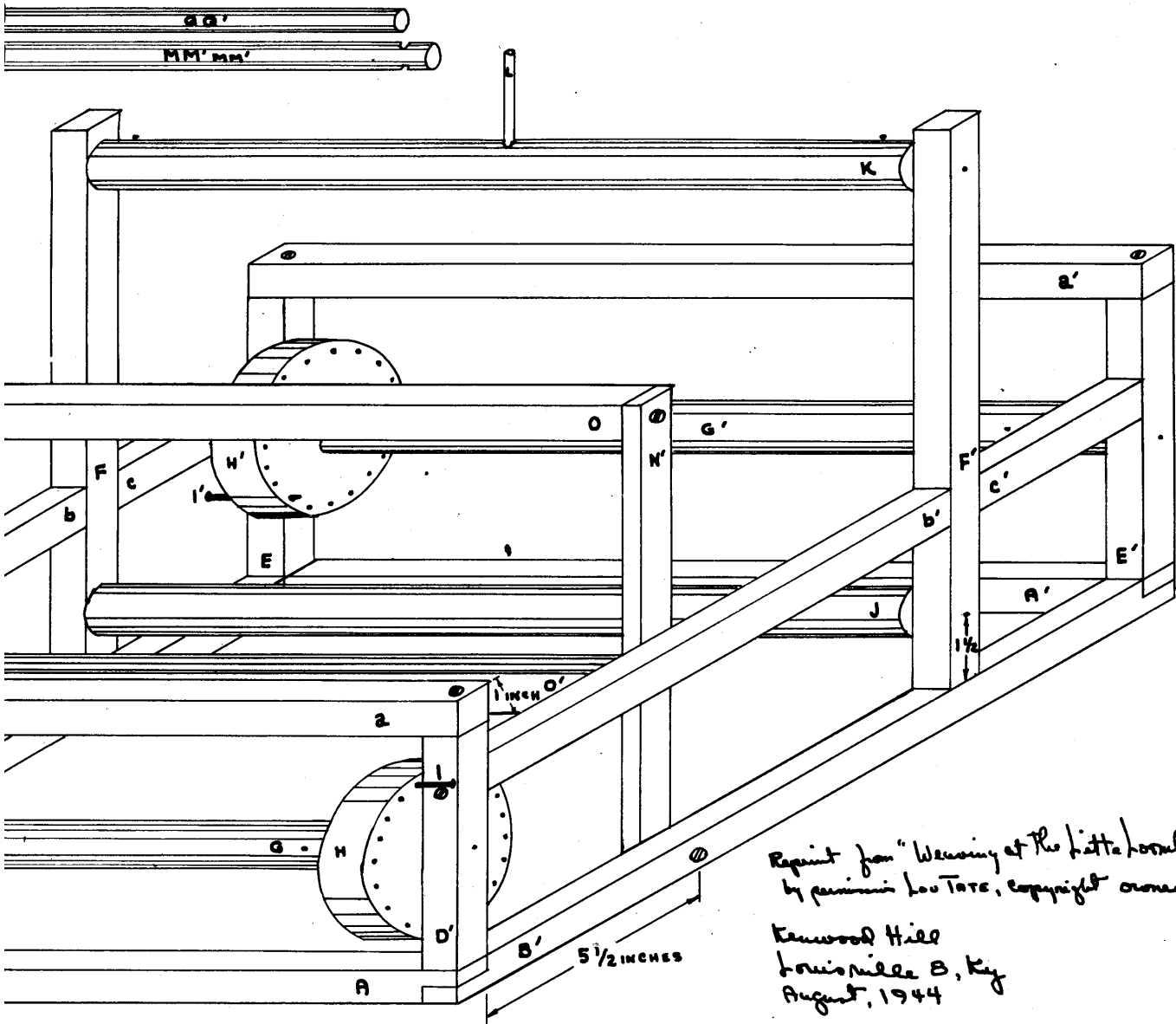
*Margaret Guderian was the center of interest when she wove on GIRL SCOUT DAY. Young Pete Miller wishes he had thought of experimenting with the loom as Nancy Niles is, while Beverly Niles and Wood Bousman watch Margaret weave an intriguing red and blue pattern. The loom is a simple model which may be bought or made at the home from the blueprint given on the next page. It may be equipped with either metal or string heddles and may be converted into a floor loom by the addition of treadles.*

BILL OF MATERIALS

	Inches
A A' bases, front and back.....	19
a a' tops, front and back.....	19
B B' bases, side. The four bases AA'BB' are first fitted and additional parts are built to the base.	17 $\frac{1}{2}$
b b' tops, side front.....	11 $\frac{1}{4}$
c c' tops, side back.....	4
D D' uprights, front. Screw AB to D, AB' to D', a to D, and a to D'.	5
E E' uprights, back. Screw A'B to E, A'B' to E', a' to E, and a' to E'.	6
F F' uprights, side. Glue and nail bc to F, b'c' to F'. Screw D to b, D' to b', E to c, E' to c', B to F, and B' to F'.	12
G G' broom handle rollers- front or cloth beam, and back or warp beam.	17 $\frac{1}{2}$
H H' lock - about 4 inch diameter x 3/4 inch thickness, with holes for lock pins, $\frac{1}{2}$ inch apart, $\frac{1}{4}$ inch from edge. Use glue and nails or wedge end to attach lock securely to roller so roller cannot turn when locked. Nail D to G, D' to GH, E to G'H', and E' to G'.	
I I' nails to hold lock in place	
J broom handle roller for lower harness M'm'	17 $\frac{1}{2}$
K upper harness roller for M m. A larger roller is desirable; and a lock may be added for tapestry weaving. Nail K to F and to F'.	17 $\frac{1}{2}$
L nail or small handle for turning K.	3
M M' m m' harness or heddle sticks..... $\frac{1}{4}$ x $\frac{1}{2}$ x 17 Attach to J and K by cords as shown in photographs.	
N N' uprights for beater. Bolt with 3/8 x 3/4x10 $\frac{1}{2}$ nut and two washers, B to N and B' to N'.	
O O' shaped lengths of beater, hollowed to hold reed. Nail O' to N and to N'; screw O to N and to N' so reed may be removed.	16 $\frac{3}{4}$
P metal reed, 15 dents per inch, 4 $\frac{1}{2}$ to 5 $\frac{1}{2}$ x 16	
Q Q' sticks for attaching warp to rollers. Q fastens to G, Q' to G' by typing cord to tacks in G and G'.	16 $\frac{1}{4}$



16 screws, 12 small nails, 12 larger nails, 6 tacks, 2 bolts with nuts and washers are also needed.



Reprint from "Weaving at the Little Horsehouse"  
 by penimi Lou Tate, copyright owner  
 Kenwood Hill  
 Louisville 8, Ky  
 August, 1944

Reprint of bedframe, stand, and treadles from  
 WEAVING IS FUN is available on request.

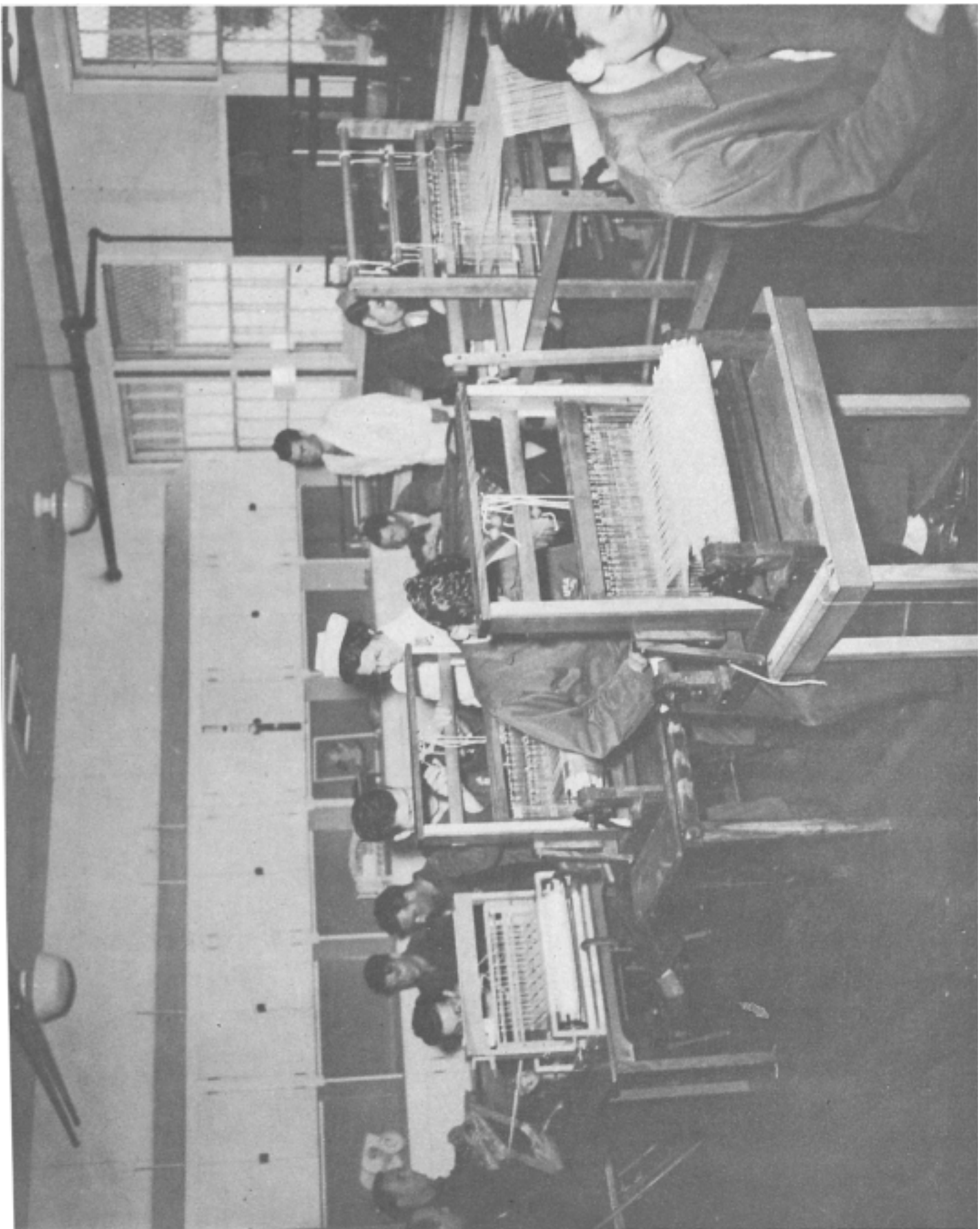


Photo courtesy U. S. Army Signal Corps

Weaving is an important part of occupational therapy both from the diversional and the functional angles. The weaving shop at MOORE GENERAL HOSPITAL shows patients using weaving from the functional angle. Photograph courtesy U. S. Army Signal Corps.

# HOSPITAL DAY

Weaving has a three-fold place in the hospital—in diversional therapy, in functional therapy, and in industrial therapy. This COUNTRY FAIR exhibition can just give a glimpse into the many tangents of weaving in occupational therapy.

Diversional therapy is of utmost import as it is the first to be used. Thus, a bed patient can often use a suitable bedroom such as the one shown on page 40 and previous pages. It may be well used to divert the mind from preoccupation with illness. As it offers many tangents towards creative design, it tends to stimulate mental acuity and, in neuropsychiatric disorders, to be effective in restoring self-confidence.

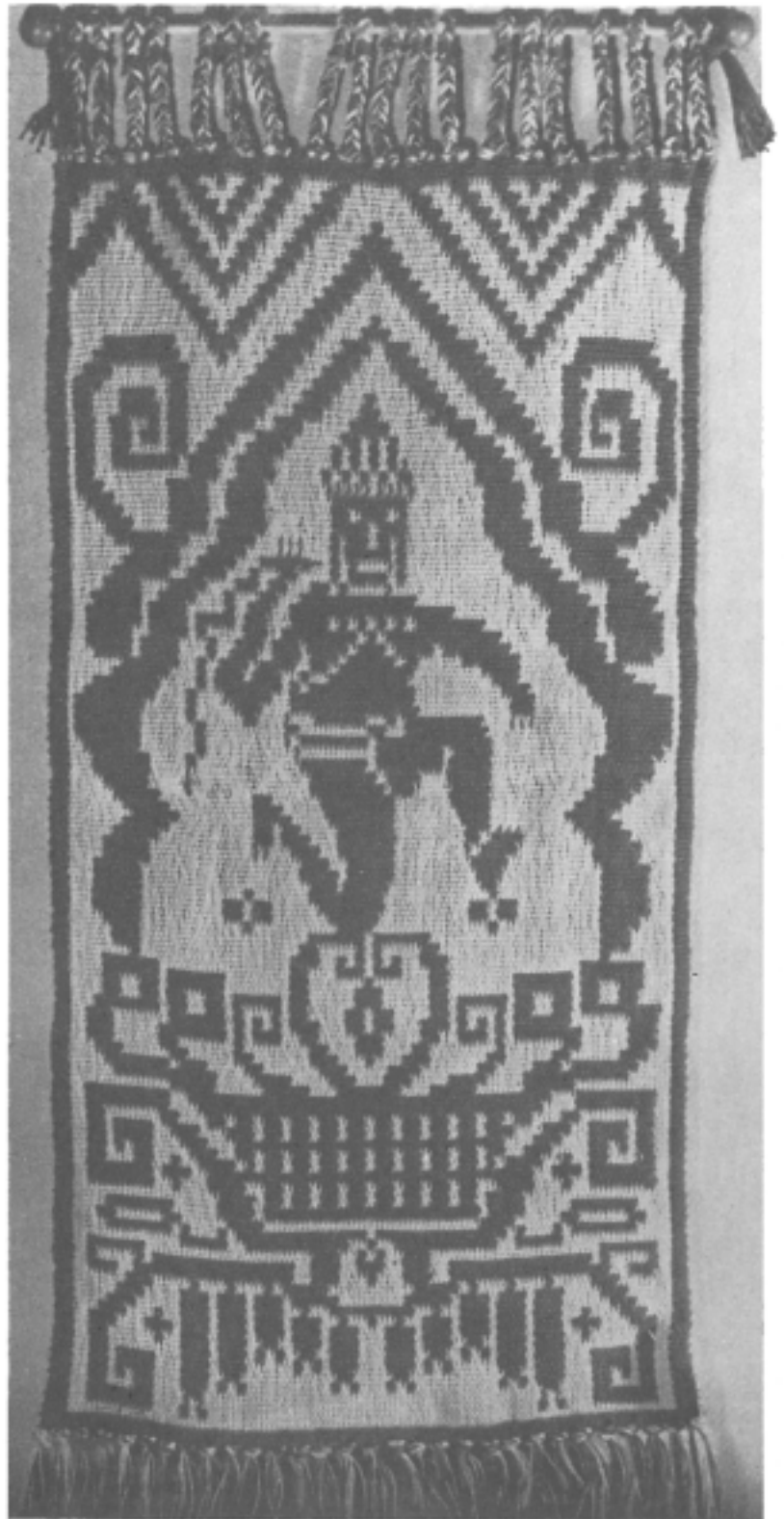
Bed patients requiring functional occupational therapy for joint limitation, muscle weakness, incoordination, for certain thoracic disorders, for cardiac disorders involving finger, forearm, and upper arm motions, for upper extremity amputations, and for neuropsychiatric disorders, all find simple weaving technics on the bedrooms absorbing. The Little Loomhouse has found its WEAVING IS FUN program is in constant demand with many hospitals asking for repeat exhibitions and adding new ideas to WEAVING IS FUN. For 1946 one exhibition of WEAVING IS FUN will go to Canada with use in hospitals, schools, and galleries there.

Larger table looms for the ambulatory patient, and floor looms give a wider range for functional therapy. Several of the photographs show definite application. The U. S. War Department has been making such strides in the field of occupational therapy that wider use of diversional, functional, and industrial occupational therapy will be found as part of most hospital programs.

## 55. WALL PANEL

by E. D. Westphal

Mr. Westphal won the silver trophy with this double woven panel. He made his own design from seeing the Indian dances. With the limitation of using but one hand, Mr. Westphal has entered some outstanding textiles in the COUNTRY FAIR.

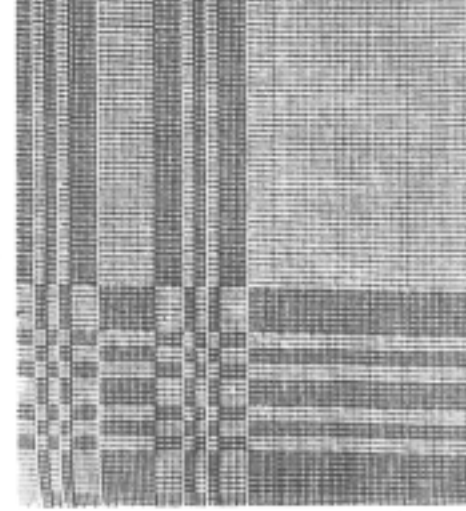
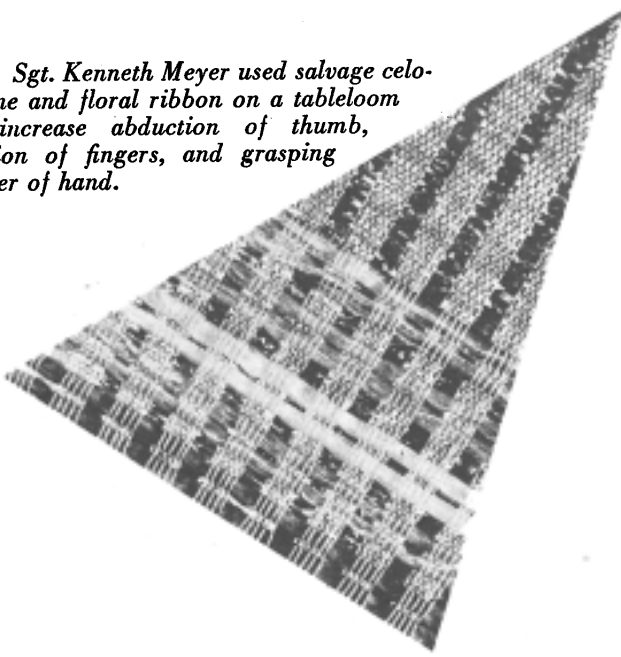




*For burns on the left arm and back, exercise on the handloom is prescribed to prevent contracture. For gunshot wounds on the hands, etc., different size pulley handles may be used with the occupational therapist checking progress by adjusting the size of the handles.*

*Photo courtesy U. S. Army Signal Corps*

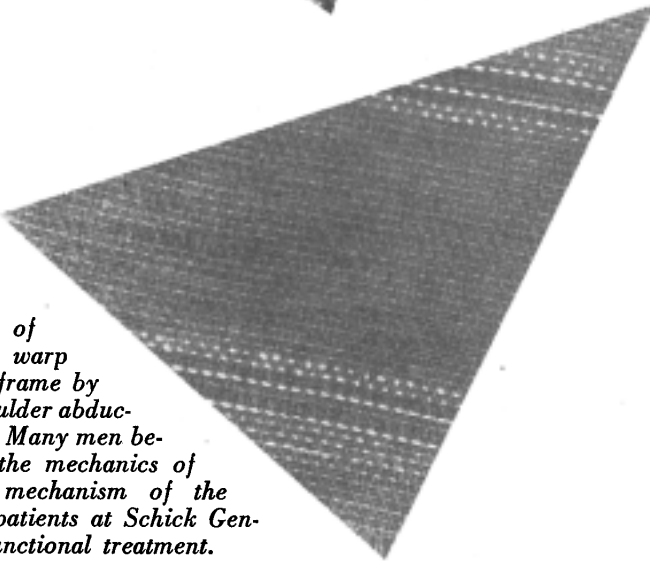
57. Sgt. Kenneth Meyer used salvage cellophane and floral ribbon on a tableloom to increase abduction of thumb, flexion of fingers, and grasping power of hand.



56. 1st. Lt. Edgar T. Brown wove his rug from a wheel chair. warp—black and white carpet warp.

weft—wool rug yarn in deep rose with black tabby.

58. Twill weave of salvage material; warp strung on warping frame by patients needing shoulder abduction and adduction. Many men become absorbed in the mechanics of warping and the mechanism of the looms. Woven by patients at Schick General Hospital for functional treatment.



59. PLACE MAT

by Margaret Byall

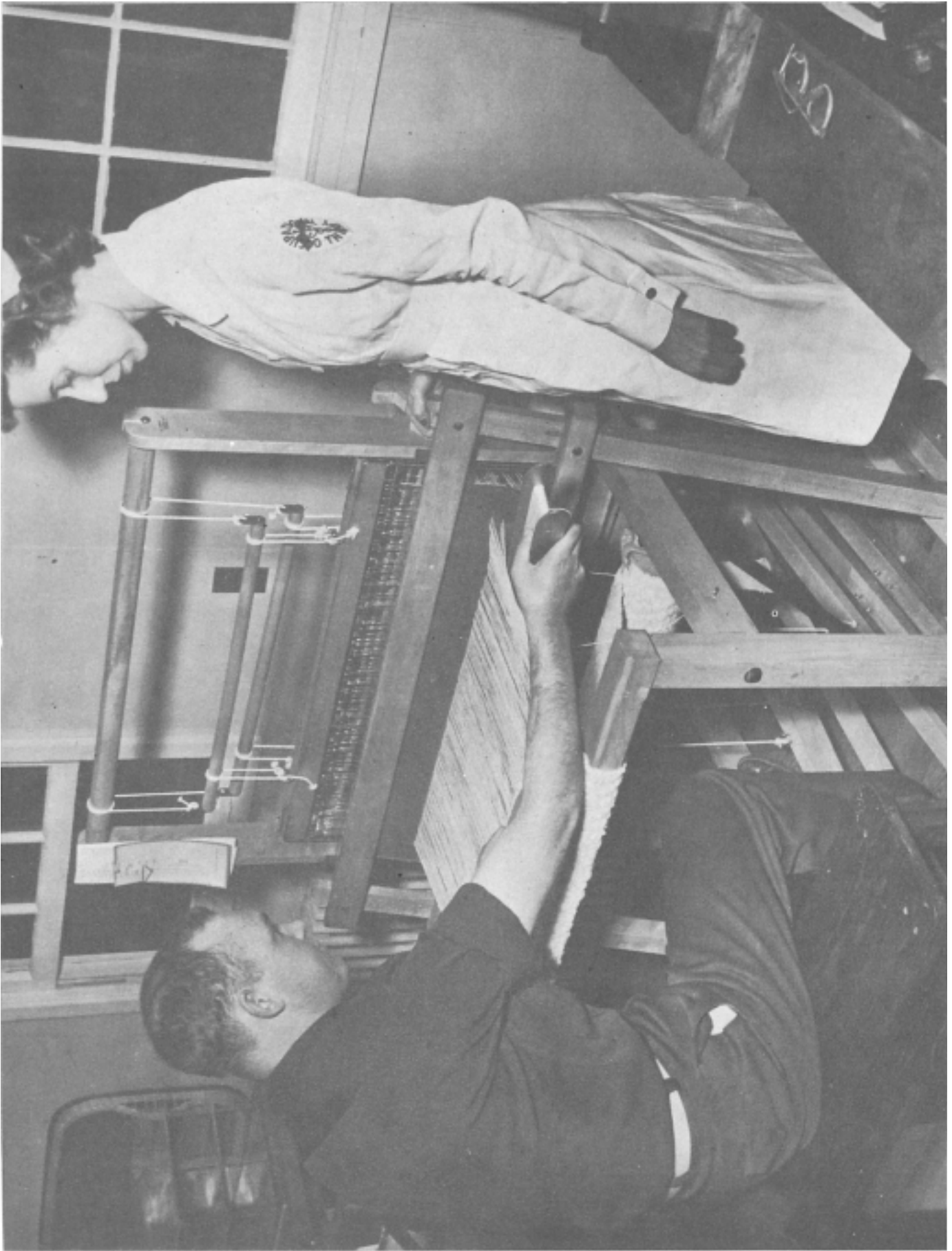
warp and weft—nylon inner shroud lines from parachute.



60. RUNNER

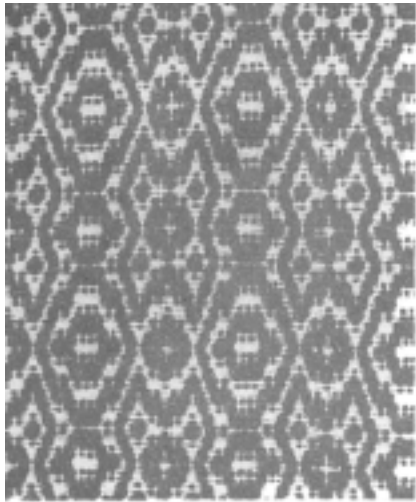
8 harness twill

by patient in Norfolk State Hospital (Nebraska mental hospital)

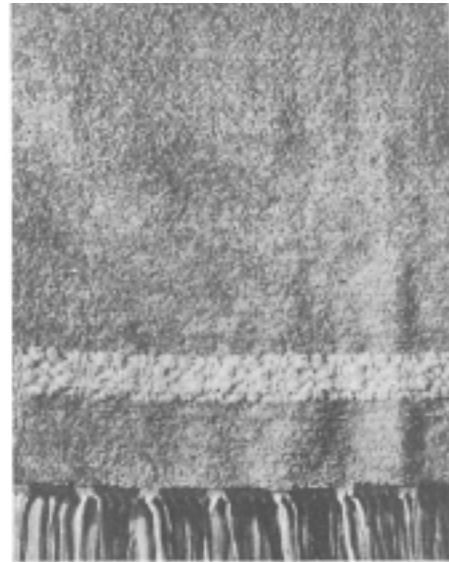


*Photo courtesy U. S. Army Signal Corps  
Weaving on a large floor loom is prescribed for a fractured right radius for supination and pronation of right forearm.*





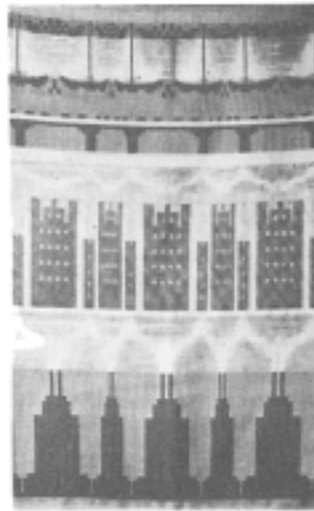
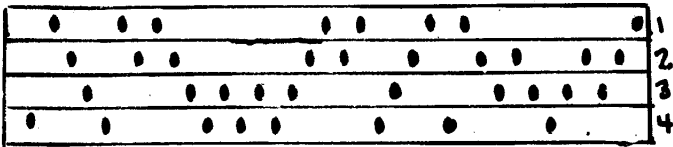
61. *SAMPLER IN HONEY-SUCKLE VARIANT*  
by Moore General Hospital



62. *RUG*  
by Pvt. Lloyd E. Jonnes

warp—grey and white  
weft—grey and yellow chenille  
woven on floor loom to increase motion and strength of right knee.

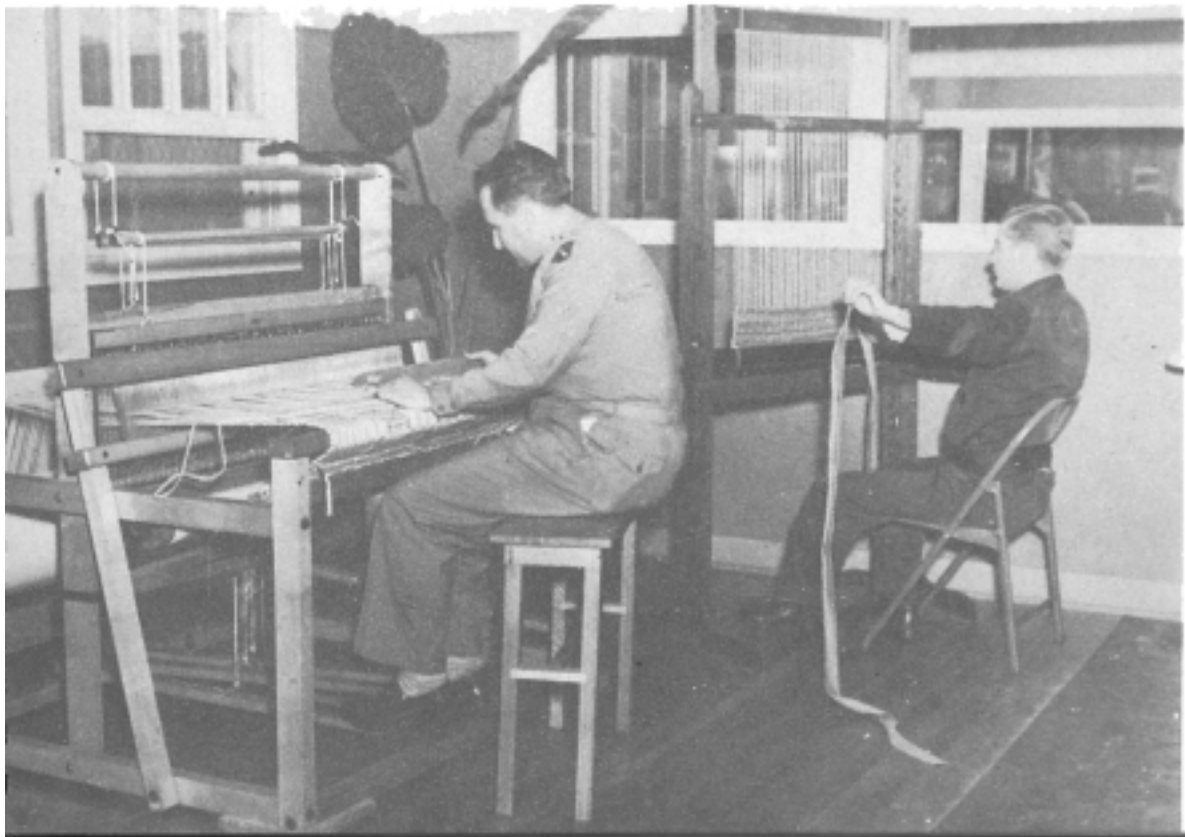
36 THREADS



63. *WALL PANEL*  
10 harness summer and winter weave.

*designed by Berta Frey*

woven by patient at Goldwater Memorial Hospital.



*Both the type of loom and the adjustment of seat are important.*

*Photo courtesy U. S. Army Signal Corps*

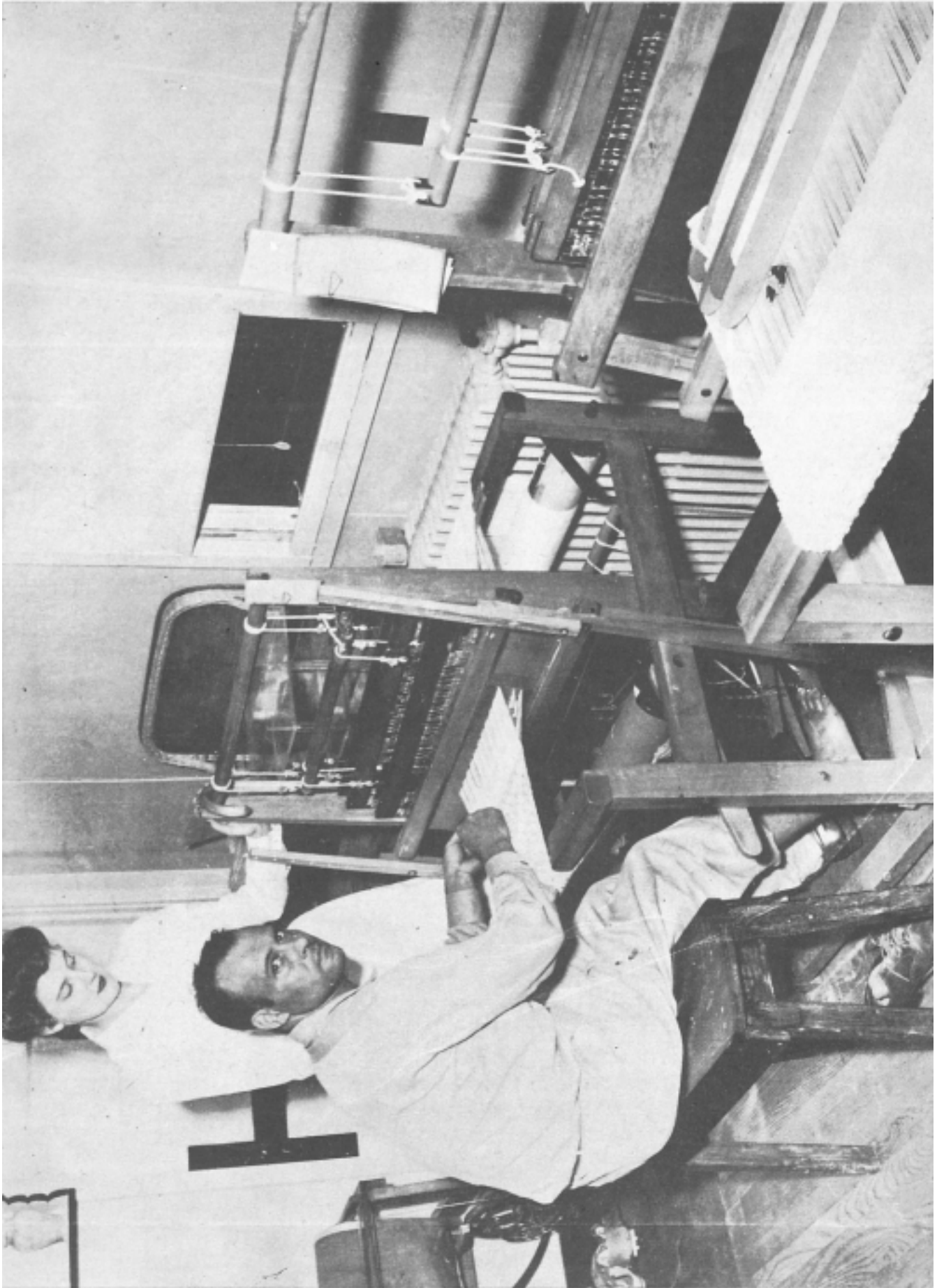
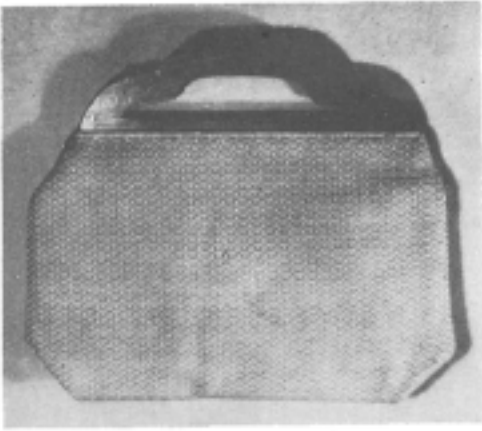


Photo courtesy U. S. Army Signal Corps

*Patient with fractured right femur and foot is assigned to large floor loom for flexion and extension of ankle. Design for weaving is on page 47.*



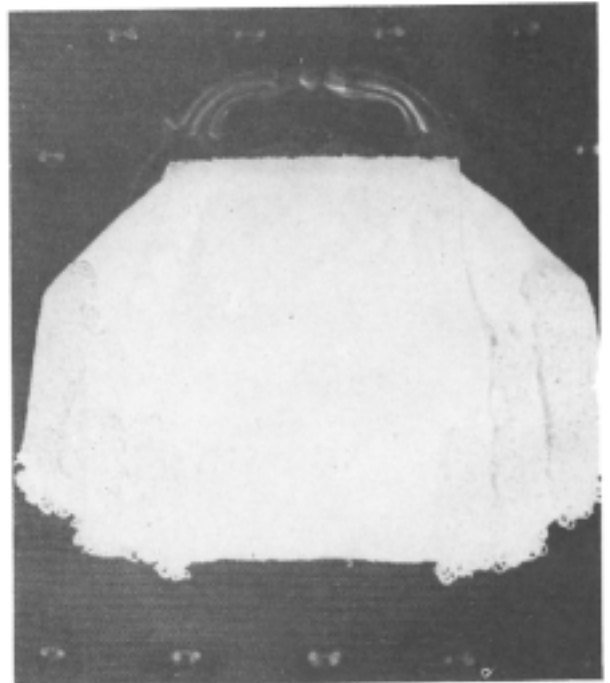
64. *BAG IN TWILL WEAVE*  
by Moore General Hospital



65. *BAG WITH OVERSHOT DESIGN*  
by Marcy State Hospital



66. *BAG IN EFFECTIVE STRIPES*  
by Mr. Weekly, ward 601  
Ashford General Hospital

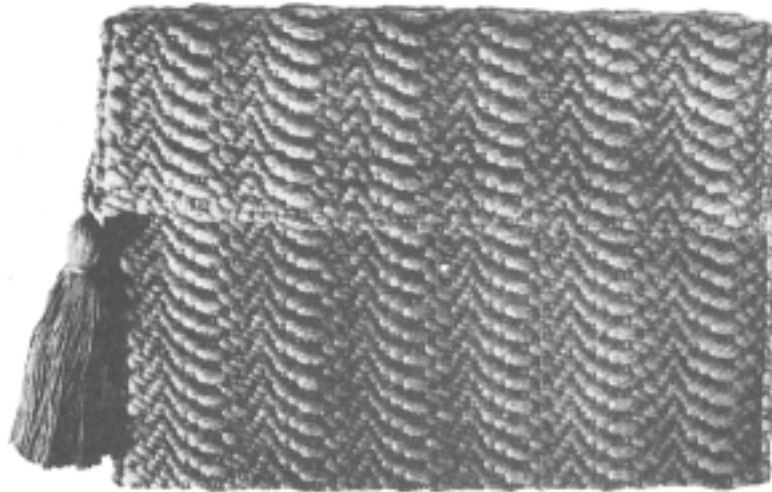


67. *BAG WOVEN ON BEDLOOM*  
from WEAVING IS FUN program  
cartoon for weaving bag and frame avail-  
able to any hospital on request to Little  
Loomhouse.



*Blind weaver at Austin Lighthouse for the Blind with seeing eye dog at his side.*

Weaving has a limited use in industrial occupational therapy. However, weaving skills can be well utilized on certain programs. Such a program as the well-organized Texas State Commission for the Blind finds that weaving has a definite place in training blind or partially blind persons in Texas to be completely self-maintaining. Mr. Lon Alsup, State Director, is himself blind. So he especially is aware of the desirability of education in what the blind person wants to do and is fitted to do. Weaving, even lace weaves and highly technical weaves, is one of the fields—as the blind worker usually has a high standard of precision. Incidentally, Texas figures that in addition to the value to the blind individual, the state profits since a self-maintaining trained person is more value and less expense than an unhappy one living on state charity. Texas uses a system of LIGHTHOUSES FOR THE BLIND as part of its program. These are cooperative with each working as an individual unit under state supervision. The bag shown below is from the Austin Lighthouse for the Blind.



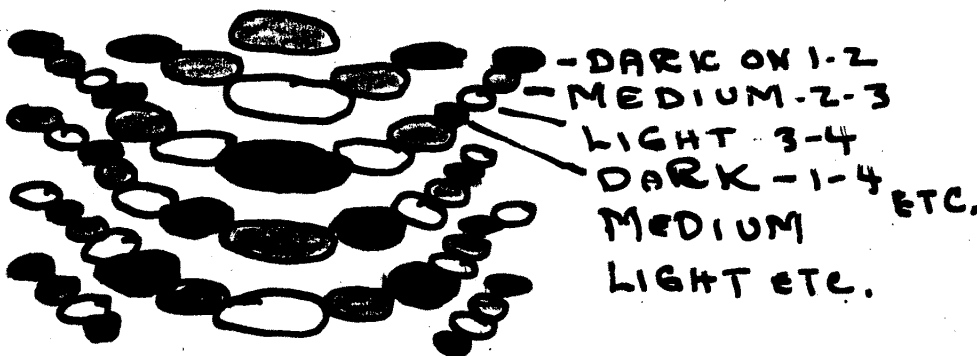
68. BAG

*by blind weaver at Austin Lighthouse for the Blind*

This bag has excellent style and utility. It is a rich pattern woven on a dark warp.

It is woven on a Honeysuckle draft as given on page 25, and is treadled without tabby, 1-2, 2-3, 3-4, 1-4, for 24 inches plus 2 inches each end for hem.

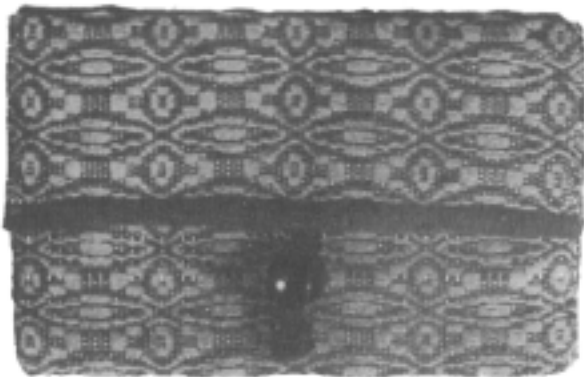
To finish, sew down the hems to prevent raveling. Line purse by cutting lining material 2 inches wider and longer than woven material. Fold at distance you desire flap of purse to fit. Sew in lining, leaving fold of material so zipper may be inserted at top and bottom. Zipper is fastened to edge by inserting between lining and edge to be folded up to meet flap.



For a colorful bag weave three colors

in the same order—

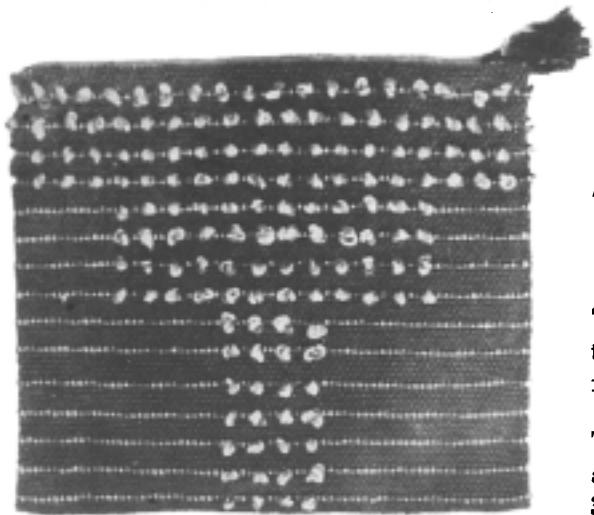
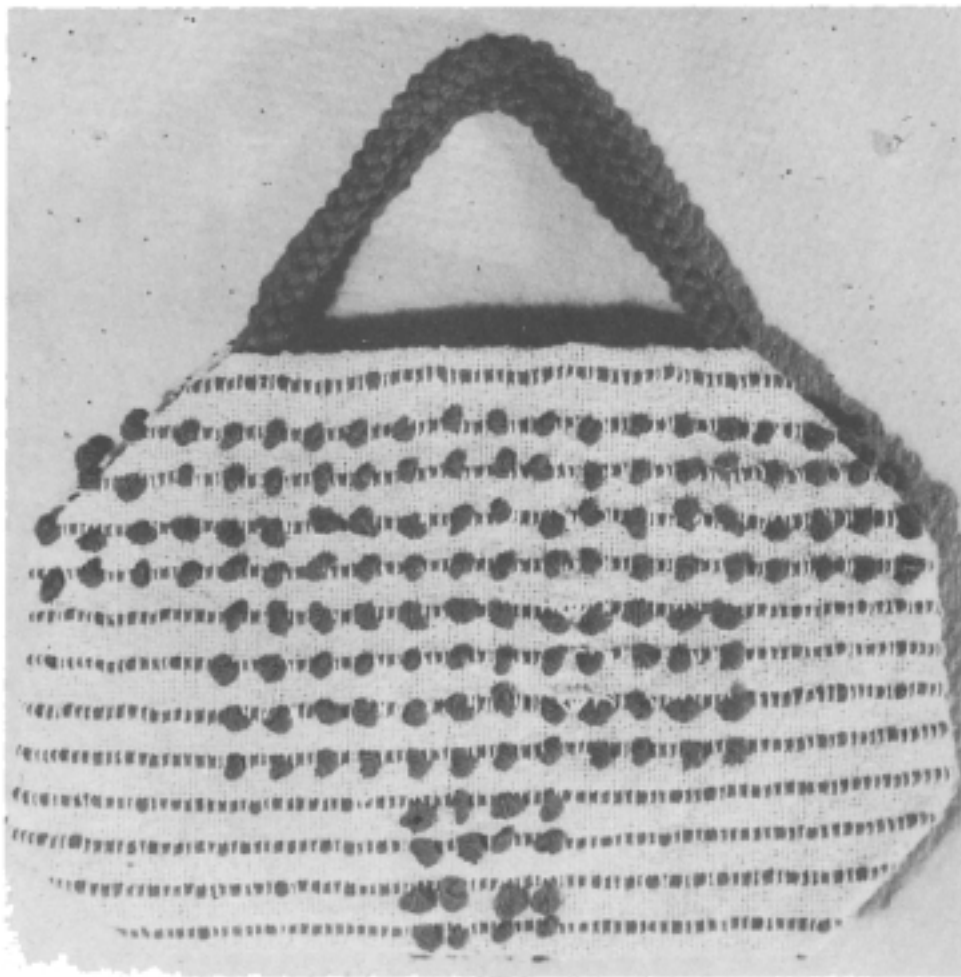
- 1-2 dark color
- 2-3 medium
- 3-4 contrasting
- 1-4 dark
- 1-2 medium
- 2-3 contrasting
- 3-4 dark
- 1-4 medium
- 1-2 contrasting
- 2-3 dark
- 3-4 medium
- 1-4 contrasting, etc.



69. *ENVELOPE BAG*  
*by George Smith*  
*Ashford General Hospital*

70. *BAG*

Knot weave is made by looping candlewicking over knitting needles; all knots are woven on the same shed with an odd number of threads between each row of knots.



71. *BAG*  
*by Hannah Mather*

This knot weave uses the same technic as the above bag. However, three strands of 3/2 mer. cotton in three different colors are used for the heavy thread.

This bag was also woven on the bedloom. Weaving cartoon is available to any hospital by writing the Little Loomhouse for page 387.

# LADIES' DAY



## 72. BAG AND HAT

*by Anne Mueller*

Zipper bag is soft grey wool in twill weave with handle of rose, green, and black. The same material is used for the pill-box hat.

## 73. SUITING

*by Mrs. Earl Frederick*

Twill suiting is in same soft grey wool with a subtle pin line of red and white wool being used in the warp and weft at 3 inch intervals.



74. *APRON*

*by Mrs. J. Harlen Bretz*

The gay colored Rosepath apron is being modeled by Beverly Niles while "Buttons" looks on from a rug woven by patients at Schick General Hospital.

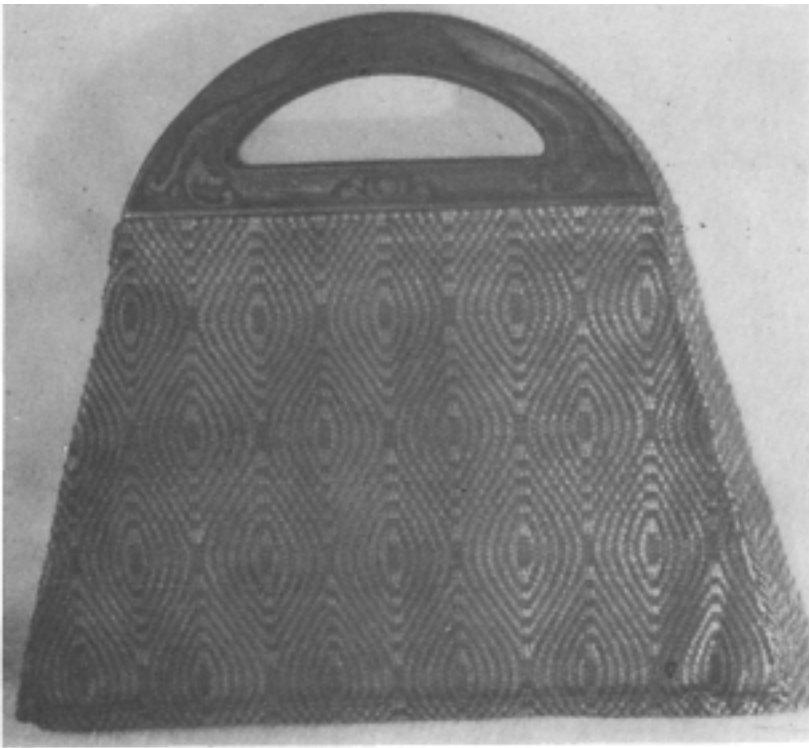




75. *BAG*

*by Gertrude Hamaker*

Woven in black with a bold band of red and gold, this stunning bag is comparatively easy to make. Mrs. Hamaker weaves a yard length with bands near the ends. Threads are left in the center to draw in. The lining is cut to match. Seamed across the bottom and up the side, the bag is completed by the extra band at the top.



76. BAG

*by Mary Anderson Courtenay*

Miss Courtenay, now a senior at Agnes Scott College, has exhibited in previous exhibitions of Contemporary American Handwoven Textiles. Her bags have frames designed for the particular piece of weaving. The pattern is based on the WHEEL OF FORTUNE pattern.

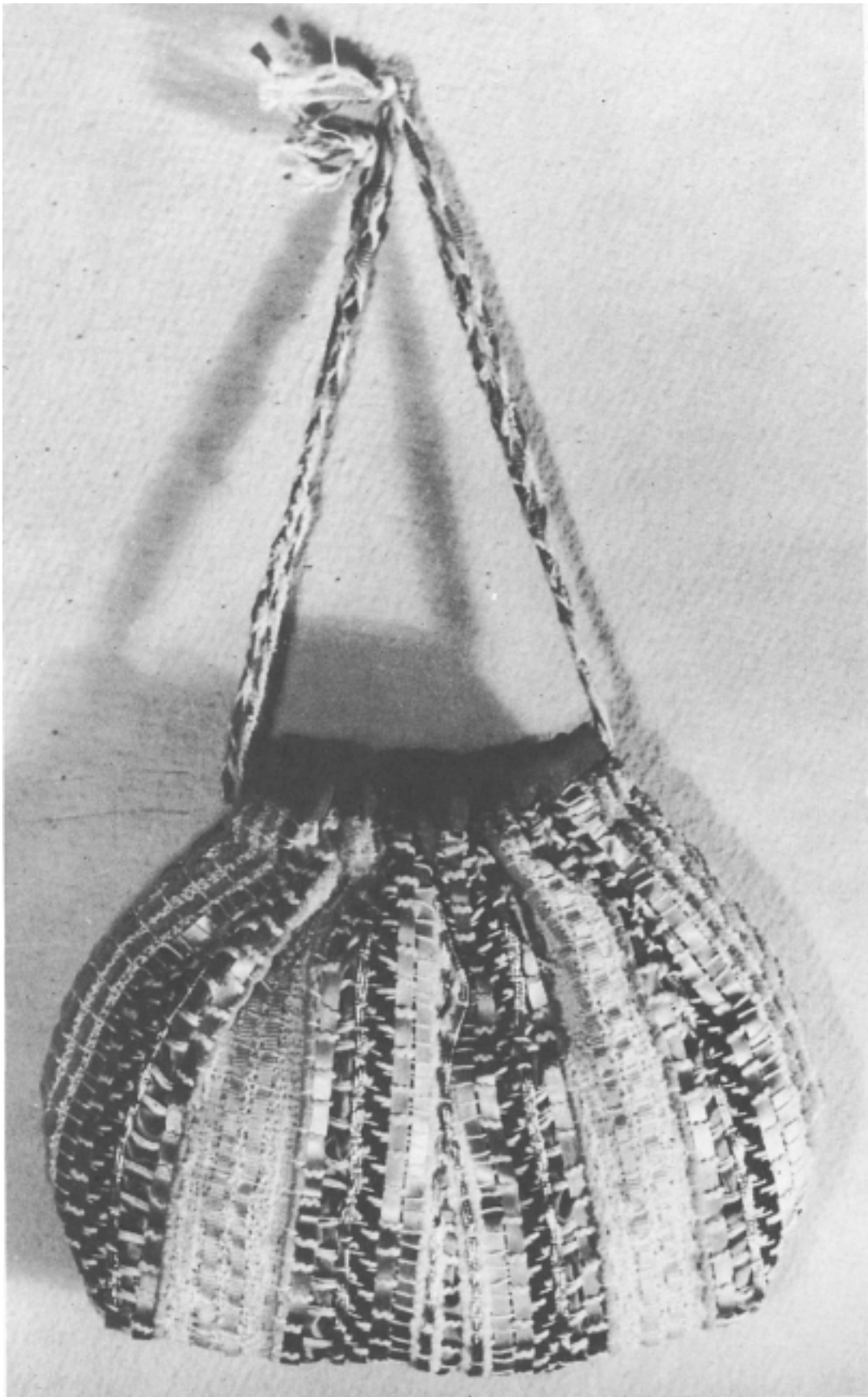
77. BAG

*by Margaret Roessing*

Mrs. Roessing is a new entrant in the exhibitions assembled by Contemporary American Handwoven Textiles. Her bag reflects a quiet dignity.



The judges found they had a three way tie for third place in the three bags shown on these two pages. During the preview, visitors were asked to express a preference. They did—to the extent of continuing the three-way tie. Each bag was excellently designed and woven. As each reflected different personality, it was difficult to decide which had most merit.



78. *EVENING BAG*

*by Mary Elizabeth Sullivan*

This carefully planned evening bag has all the gilt and glitter for a gay party. Mrs. Sullivan will be remembered from previous exhibitions as Mary Elizabeth Starr.



79. *WOOL SCARF*

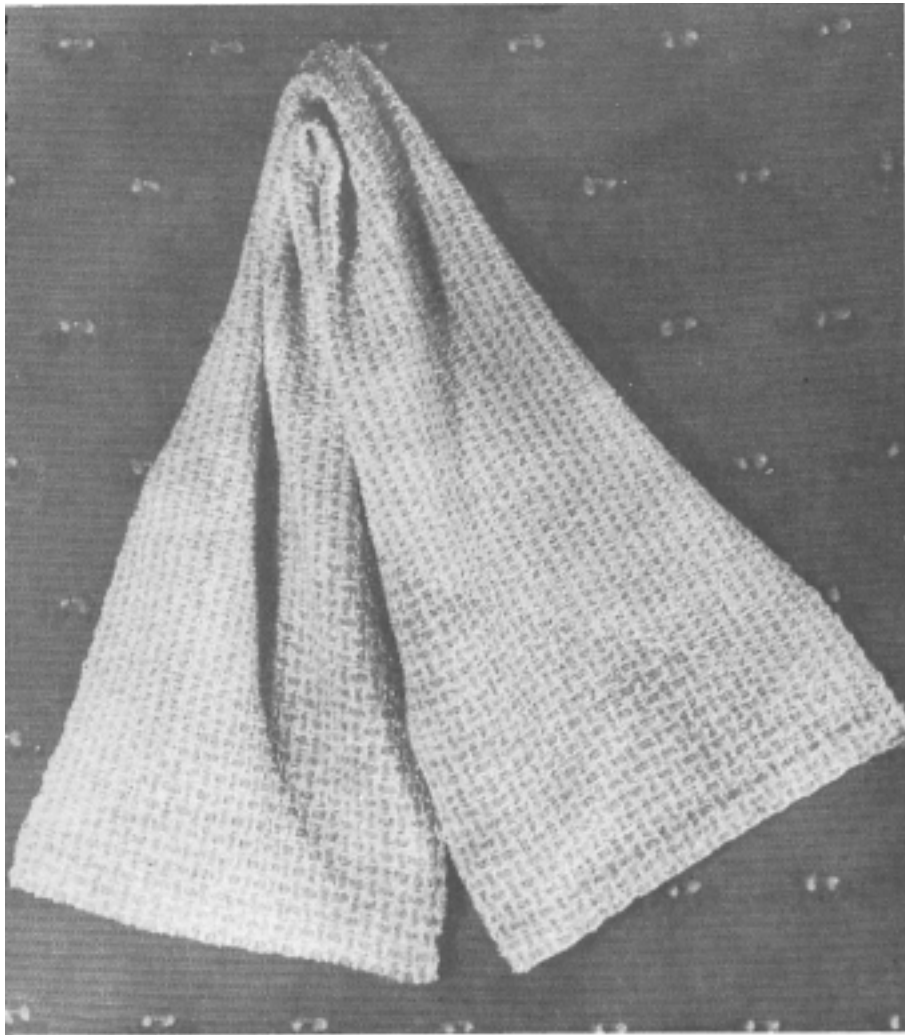
*by Fan K. Mason*

This is a finely woven scarf in khaki, in a herringbone twill variant.



80. *TIE*

*by Vernita Becker*



81. SCARF

by Lois Bell

warp and weft—crinkly wool in grey with rose.

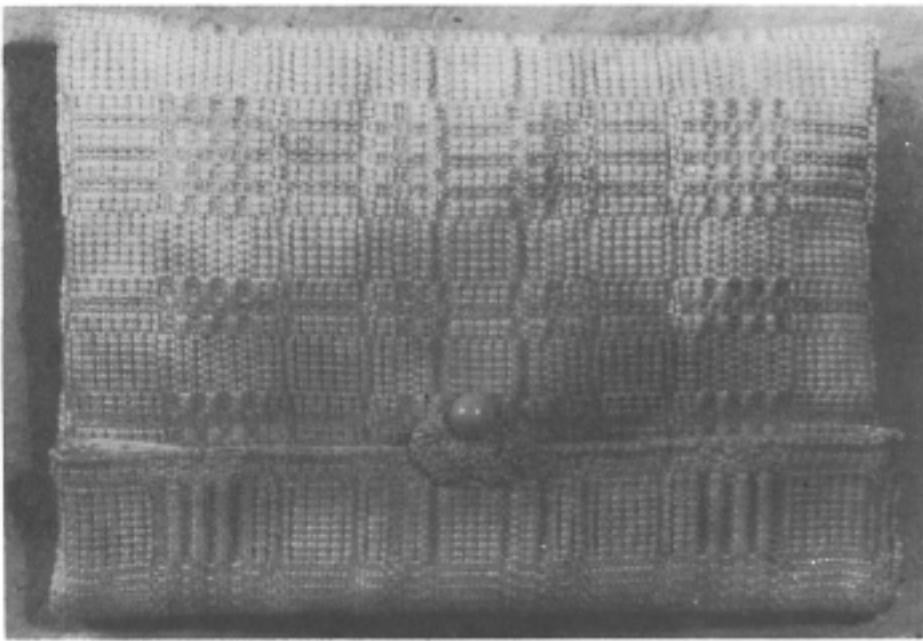


C	B		A		GREY	
00	11	11	00	11	11	
11	11	00	11	11	00	
						ROSE

82. SCARF

by Clara Allwardt

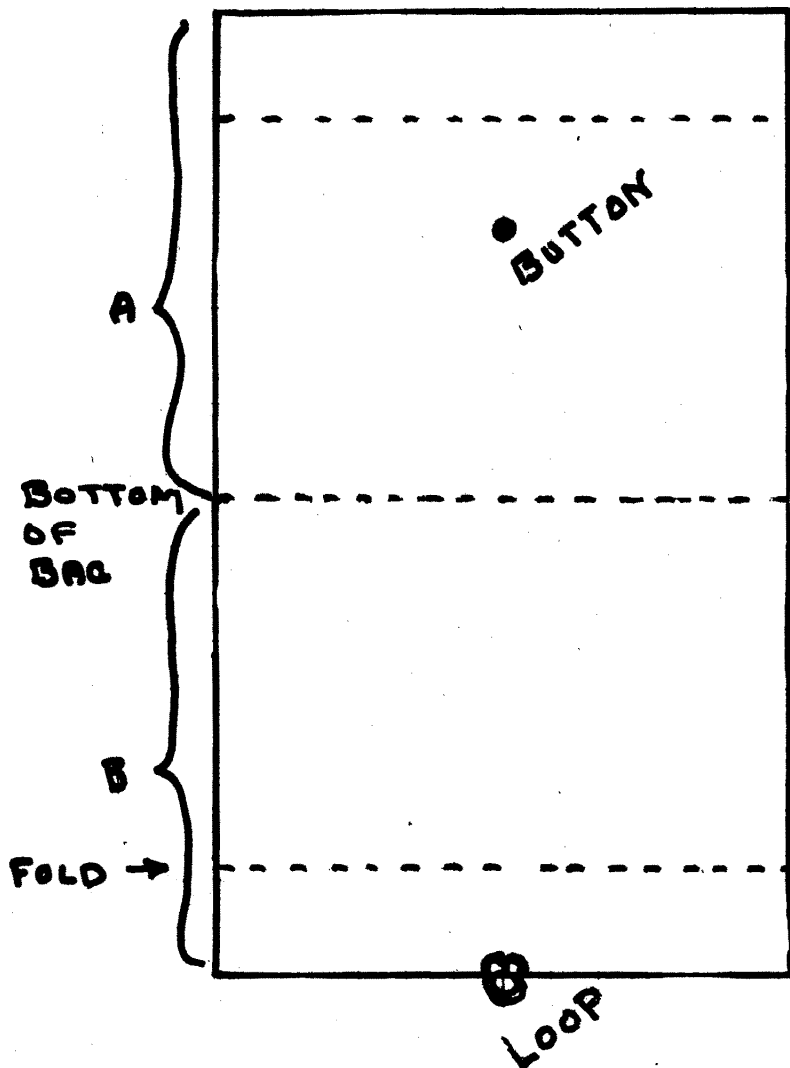
warp and weft in angora wool.



83. SUMMER BAG

by Mrs. William Howard  
Courtenay, II

Dead white cotton on cream mercerized warp.



For an easily made bag, use a piece of weaving about 10x17, 12x20, or proportionate size.

Use the long length to fold for the depth of the bag.

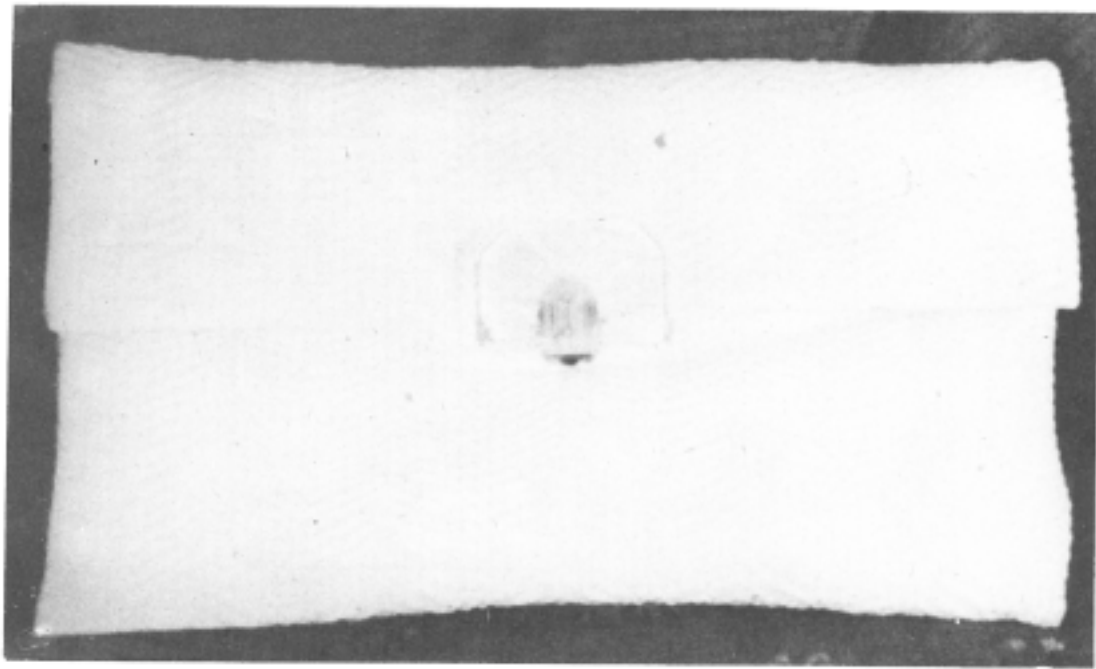
French seam for unlined bag, A to B on each side.

Whip seam binding around the opening, tucking far enough down not to show.

Make a loop of the same yarns or other suitable yarns.

Fold about two inches from the top and fit button to loop. Reinforcement should be placed behind the button.

Although this style is suitable for a year-round bag in the proper materials, it is especially suitable for a summer bag which can be thrown in the washer and pressed out in a jiffy.

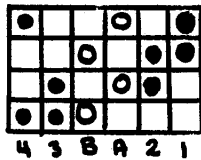


82. BAG

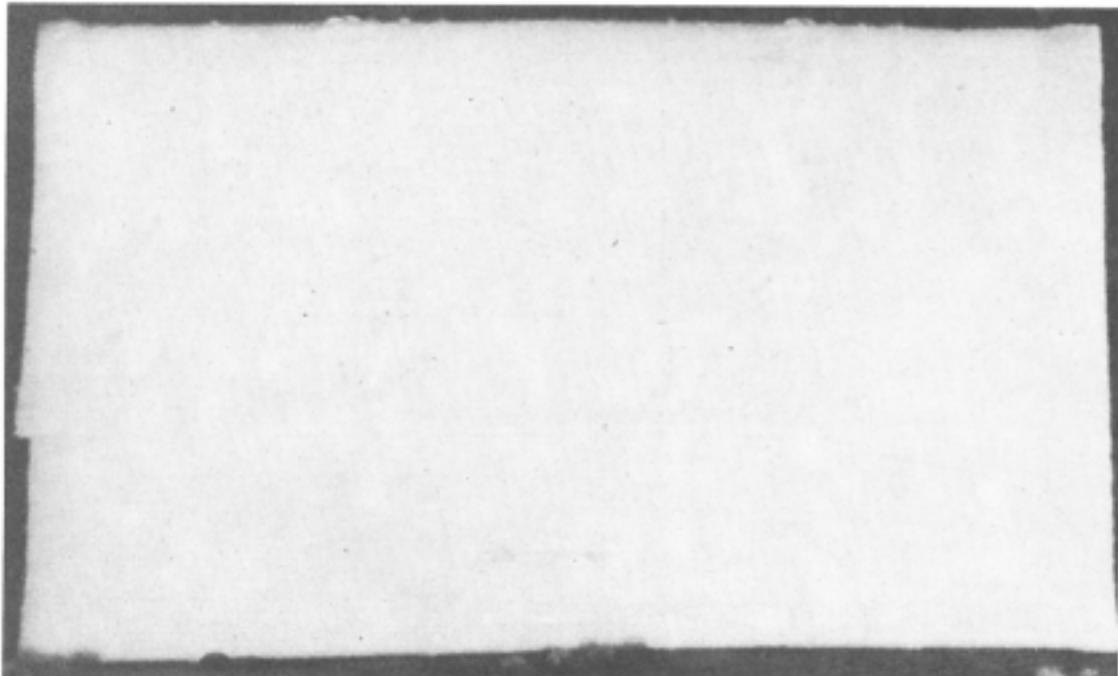
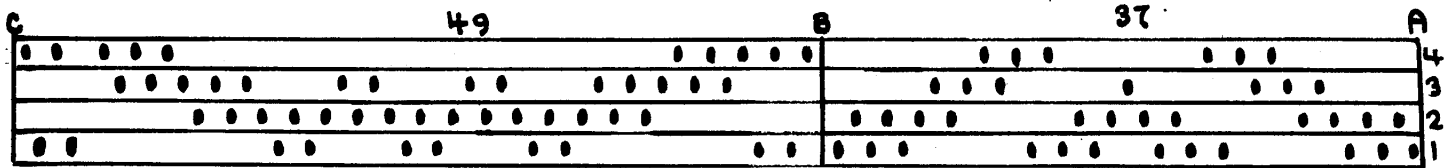
by Hazel Walters

THREAD A-C 6TIMES  
A-B 1 "

WEAVE 1,2,3,4

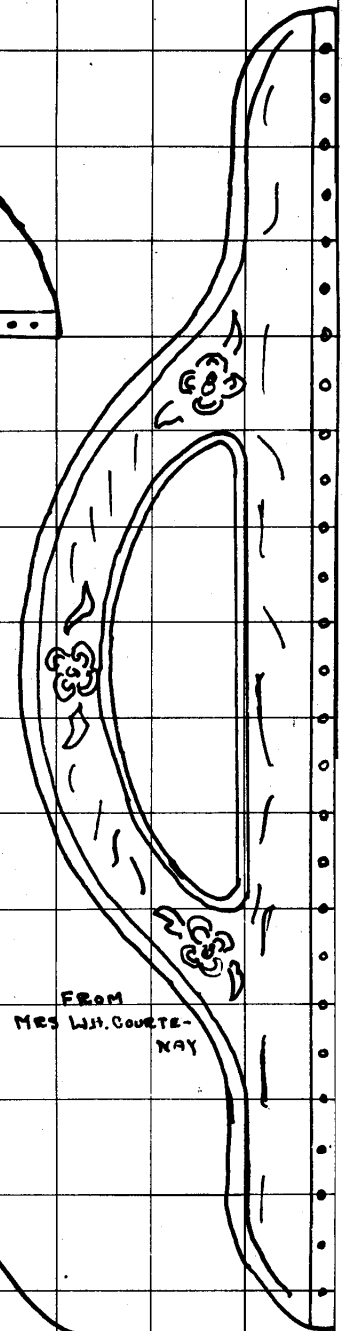
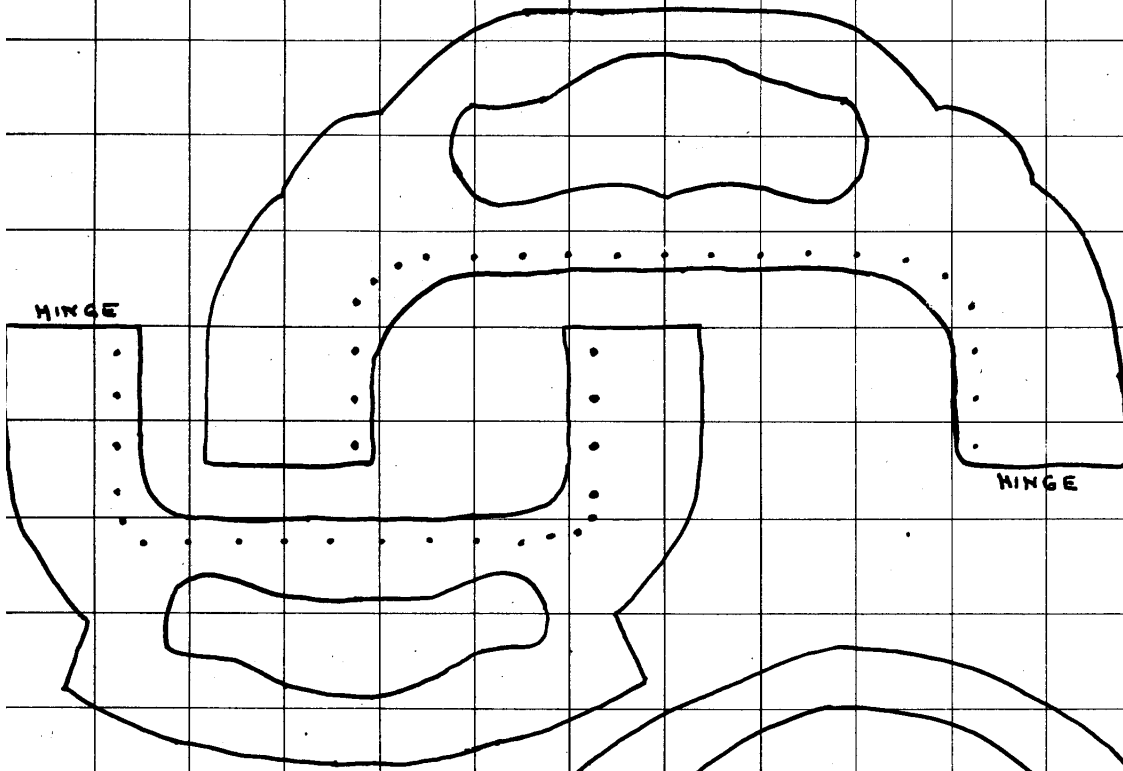
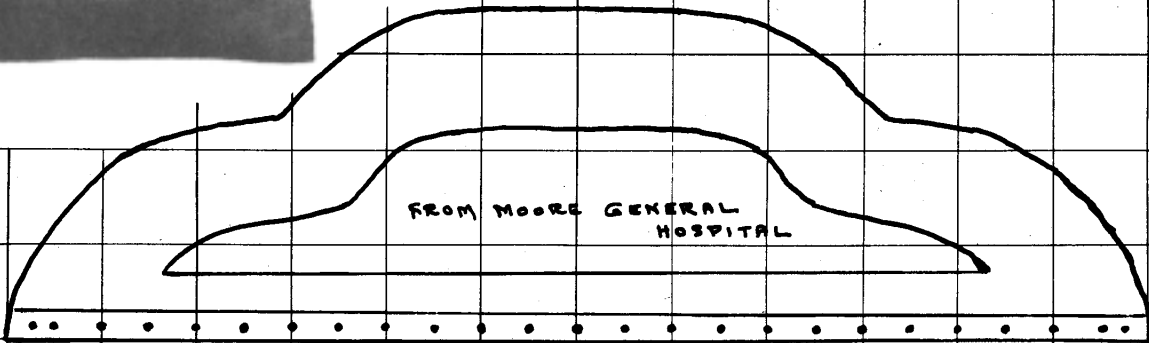
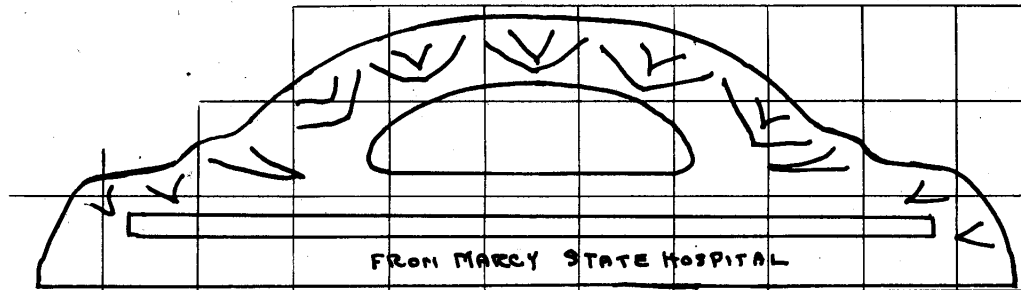


WARP - 20/2 MERCERIZED WHITE COTTON  
WEFT - HEAVY WHITE COTTON

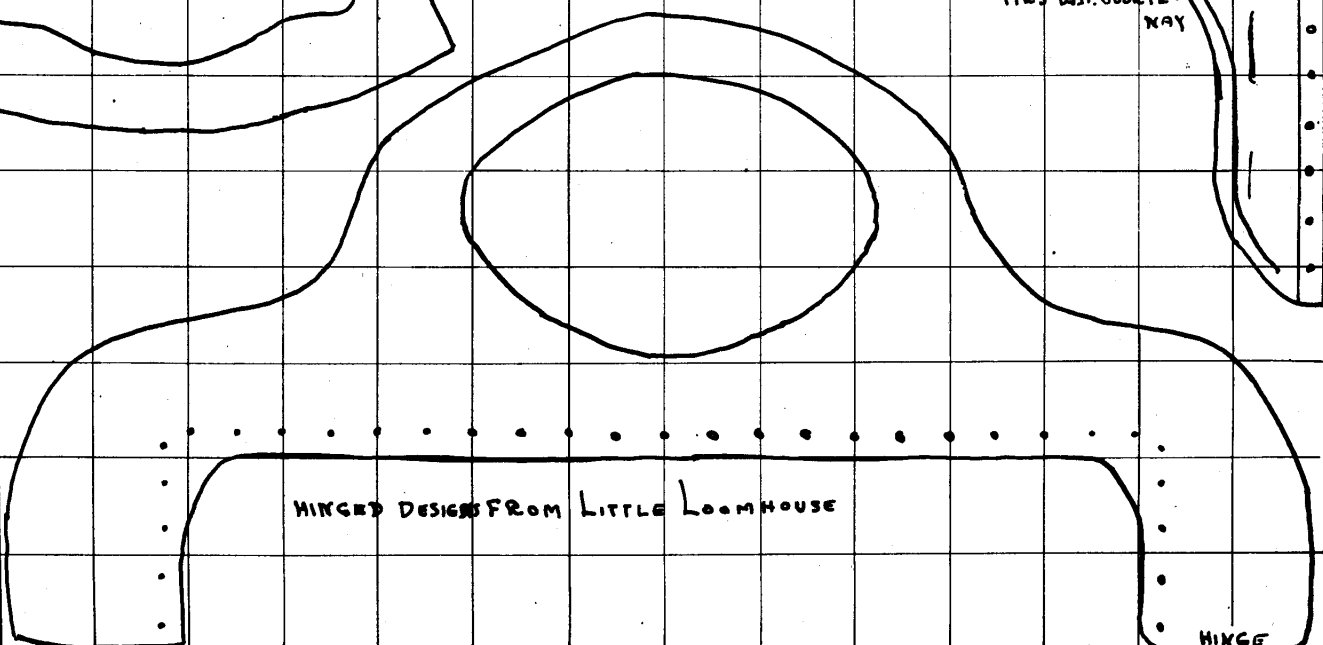


83. BAG

by Norma Walker



FROM  
MRS W.H. COURTE-  
MAY



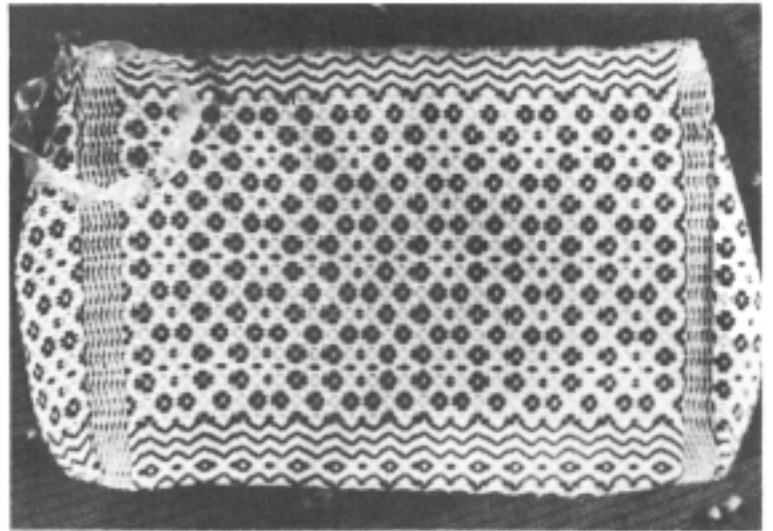
EACH BLOCK  
ONE INCH

HALF SCALE



87. BAG

*by Mrs. Garnett January*

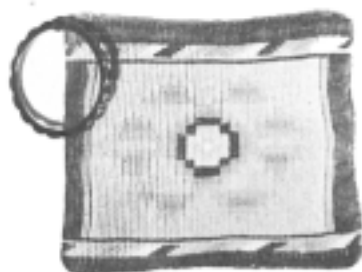
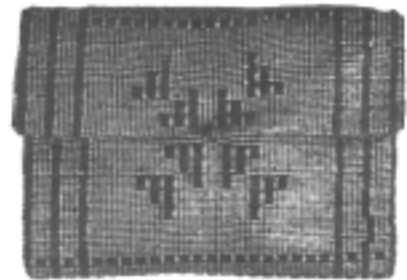


88. BAG

*by Julia R. Grady*

89. BAG IN PICK-UP

*by Nina Firmery*



90. BAG IN SOUMAK TECHNIC

*by Mrs. F. F. Murdock*

Over the party line is plenty of chit-chat.

Weaving has become increasingly popular in adult recreation and adult education classes. Vernita Becker is instructor of the weaving class in the Adult Center at Santa Monica, California.

One of the favorite visitors to the Little Loomhouse is Margaret Bergman of Poulsbo, Washington. So her new designs for 8 to 12 harness weaves are always eagerly awaited. She writes that her looms are again available as well as are shuttles such as she gave for awards.

Research into our early American textiles and an appreciation and evaluation of them are of prime import. The COLONIAL COVERLET GUILD of America is continuing its research and welcomes information on old coverlets—6816 Cregier Ave., Chicago 49, Ill.

Marguerite Davison is continuing her interests in both early Pennsylvania weaving and in modern folk art growths as attested by the interesting unpublished drafts she very generously sent for the COUNTRY FAIR catalogue.

DESIGN magazine is placing emphasis on weaving, as its editor Felix Payant weaves.

New to Contemporary American Handwoven Textiles are the weaving group at Fort Collins, Colorado. The Durrells at 1003 Remington are weavers you will want to visit.

The Fort Wayne Art Museum, 118 West Berry Street, has classes in the arts and crafts. Its director, Mr. Walter McBride, who was one of the jury for this COUNTRY FAIR, has a coordinated program which is making itself felt in our contemporary folk art growth.

Another group to watch is the comparatively new INDIANA WEAVERS GUILD. Miss Mary Bissel is president and Mrs. R. W. Camp, R.R. 14, Box 699, Indianapolis 44, Ind., is secretary. They are working out a very constructive program.

Gertrude Hamaker, 8101 East Washington, Indianapolis, is one of the members of the Indiana Guild whose weaving had style. Her studio is one of the places you will want to visit.



The Garnett Januarys, makers of the Sabina Folding Loom and other weaving equipment have located their Loomcraft Studio in Wilmington, Ohio and are open for looms, weavings, and instruction.

The Little Loomhouse Group continues as a weaving cooperative. Openhouse weekends on the first of the month will be resumed in April of 1946.

LOOM MUSIC, through its authors Mary Sandin of Edmonton and Ethel Henderson of Winnipeg, became a part of the COUNTRY FAIR and gave additional proof of the Canadian-U.S. friendliness.

MANUAL ARTS PRESS has a new circular listing titles of its craft books. Besides the books listed on page 14, it announces a new book "Rugmaking Craft."

PENLAND WEAVERS AND POTTERS and the PENLAND SCHOOL OF HANDICRAFTS are both located at Penland, N. C. Write Lucy Morgan for particulars on craft brieflets.

The PENNSYLVANIA GUILD OF CRAFTSMEN is another group which is making its influence felt in American folk art growth. The caliber of the Pennsylvania entries is adequate proof that every state should have an arts and crafts program.

The amusing little "Over the Party Line" tapestry heading this page is by Jennette Tandy, 816 High Street, Carrollton, Ky.

The FILSON CLUB, 118 West Breckinridge, Louisville, is interested in the preservation of early Kentucky textiles. Its president, Mr. R. C. Ballard Thruston, is as keenly interested in contemporary folk art growth.

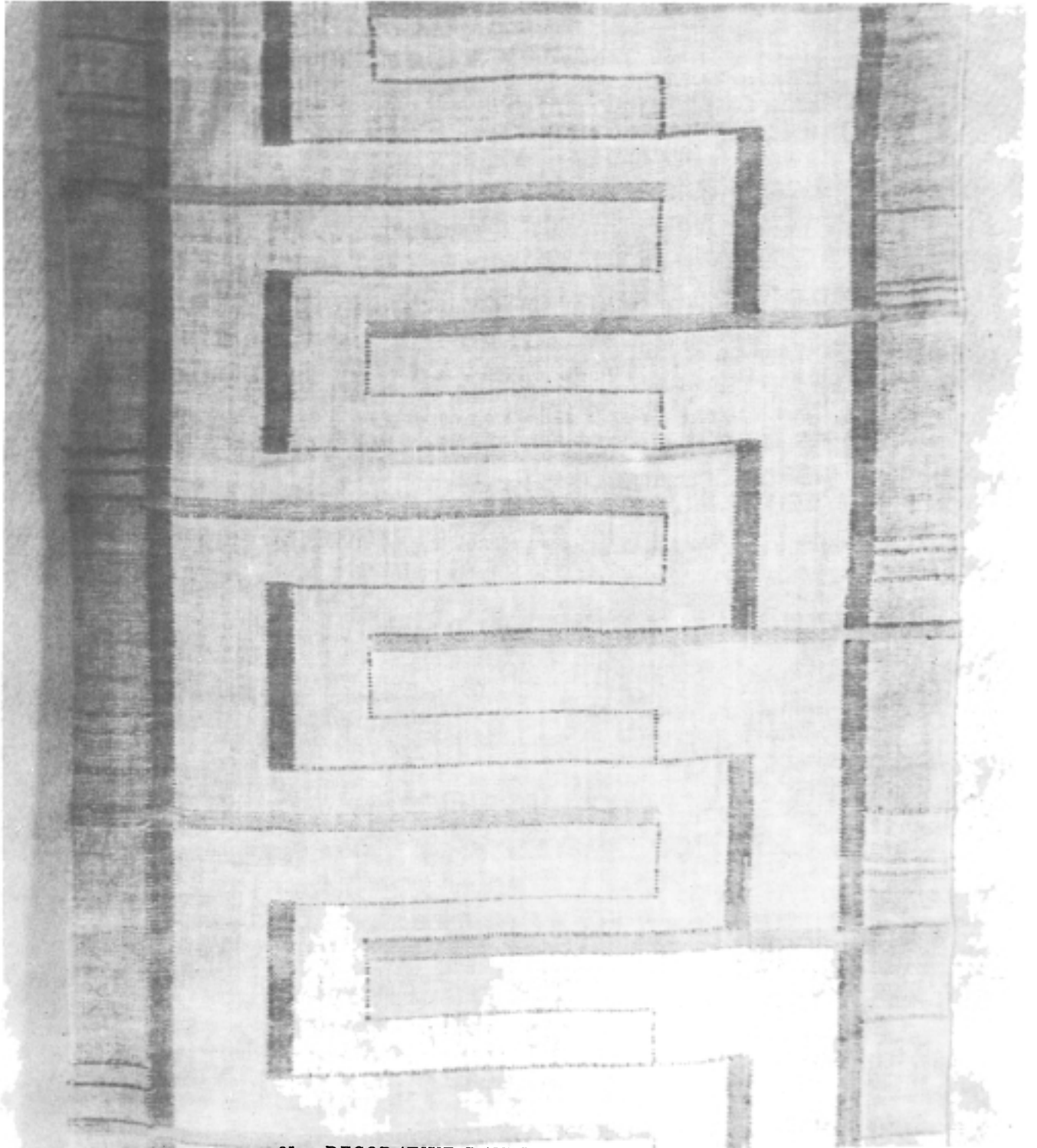
Lou Tate continues as director of the Little Loomhouse Group. She is resuming research into early American textiles. A new gadget enables her to copy many early drafts and dyeing recipes, etc., so any research material is welcomed.

The WEAVERS WORKSHOP of the Colonial Coverlet Guild of America, 6114 Woodlawn, Chicago 37, Ill., has organized classes in weaving for members. This is a very enthusiastic group—with a thorough knowledge and appreciation of our background in early textiles and with an eager interest in contemporary textiles.

# CRAFTSMAN'S DAY

Weaving is important for self expression as well  
as to earn a living . . .

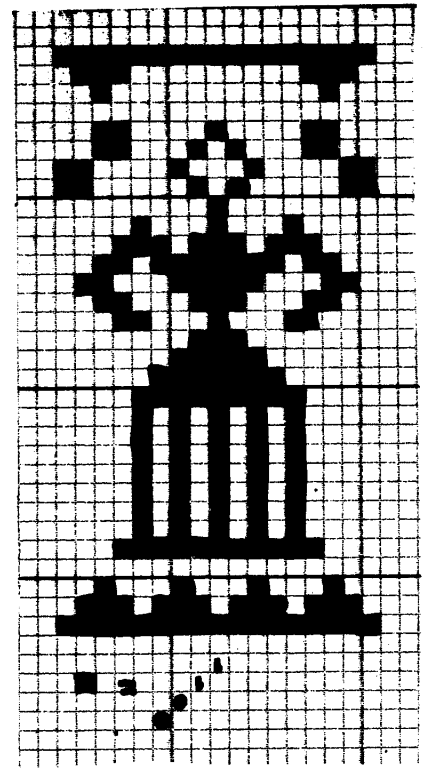
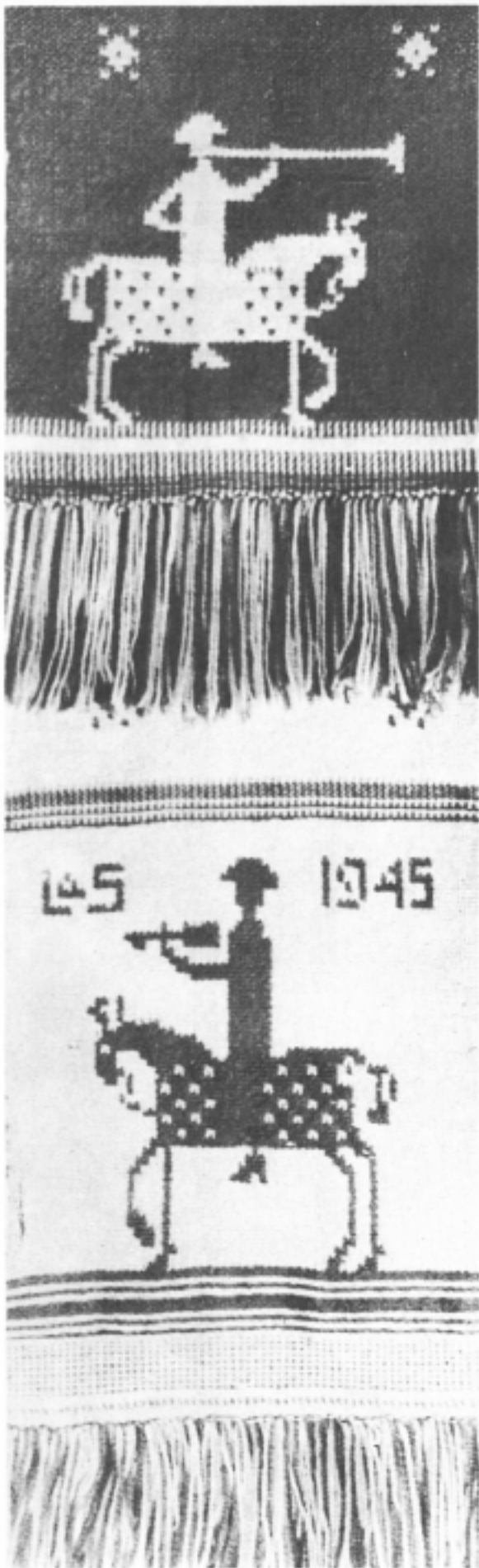
*Marion Rosewell*



91. *DECORATIVE PANEL*

*by Lorinda Epply*

Laid-in tapestry design in gray and yellow linen.



This cartoon shows a detail from Mrs. Bennett's double woven sampler. Each warp is threaded 20 threads to the inch so actually each block of the cartoon represents four warp threads—2 dark and 2 light. Thread on a regular 1, 2, 3, 4, twill threading with 1, 2 being one color and 3, 4, a second color.

92. *SCARF*

*by Grege La Spina*



93. *DECORATIVE PANEL*  
by Helen Bennett

Arizona weavers are guided by the shadowy hand of the past in a state where some of the oldest cotton weaving in the world was done, by the dream of rich fabrics in the time of the Spanish Colonial Governors, by the sight of Indian weavers at work, and by the modern need for fabrics in the colorful homes of the Southwest . . . Mildred R. Jensen, University of Arizona.



94. *MAN'S WEARING BLANKET*

*by Sequoptewa*

woven on primitive upright loom using three heddles and one shed rod.

## NOTES ON HOPI BROCADING

Reprinted in condensed form from *MUSEUM NOTES*

Vol. II, No. 4, October, 1938

by courtesy of the

*MUSEUM OF NORTHERN ARIZONA*

This account of Hopi brocade weaving is based on observations made at the Museum of Northern Arizona, Flagstaff, Arizona.

Before discussing the brocading process it might be well to define the term "brocade." Many people use it loosely as a synonym for "embroidery" or vice versa. The two techniques are quite distinct. Brocading is the process of decorating cloth by the weaving into it, while on the loom, of extra threads which are not needed for purely structural purposes.

Almost nothing is known about the origin and history of Pueblo brocading. The oldest specimen which can be absolutely dated is one collected by James Stevenson among the Hopis in 1879. What little evidence there is points to a beginning in historic times, probably through Spanish influence.

The basic plan of the loom is identical with that of the loom used for making blankets and other large textiles. The stringing of the warp and the tying of heddles are in accord with the demands of the technique. The loom is attached at the top to a pole suspended from the ceiling. The bottom bar is fastened to the floor. The loom has a vertical position.

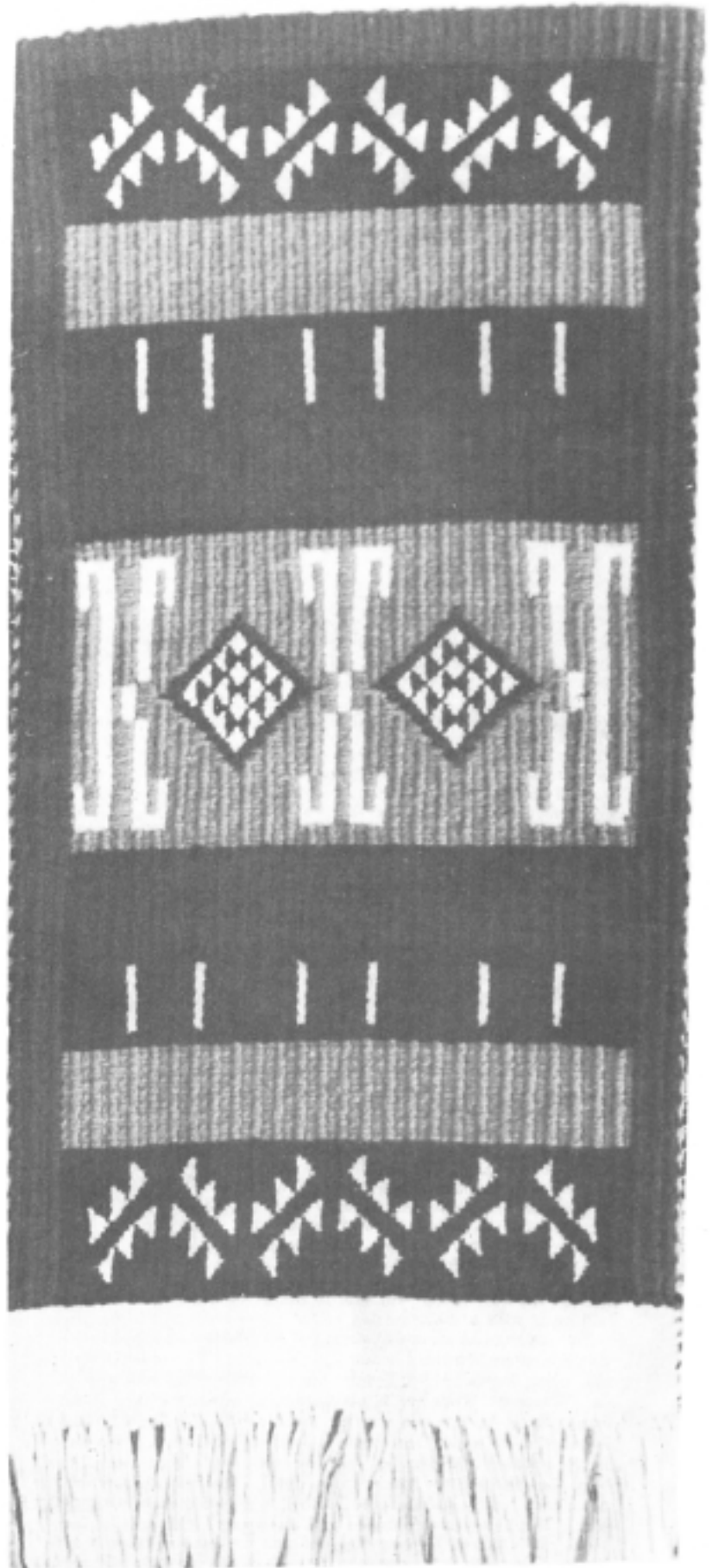
The only product I have seen of the brocading loom is the ceremonial sash. The ceremonial brocaded sash is traditionally made of handspun wool yarn, but cotton ones are frequently made. The brocading was formerly done with handspun yarns.

This type of sash is one of the most common features of the ceremonial costume of men in the Pueblo area. The sash is tied around the waist over the embroidered cotton kilt, a textile of even wider distribution among the Pueblo towns. It is tied so that the brocaded ends hang down the side of the left leg.

Only one type of design appears on these brocaded sashes. It is shown in Figure 95 woven by Ross Macaya. There is some slight variation in the size and placing of certain of the smaller details, but the general layout is unchanging. Stephen states that the design is a conventionalization of the mask worn by the Broadface kachina. The zigzags of small white triangles on a green background represent teeth, the red diamonds on a blue background are eyes and the thin white lines are face painting. Whether this conception survives today I do not know.

The first step in making a brocade sash is to prepare the warp and set it in place in the loom. Nowadays commercial cotton string is sometimes used for the warp, which used to be of wool. A continuous string is wrapped around two rods set as far apart as the length to be woven. The warp fills a space 8 to 10 inches wide. The warp is not crossed as for blanket weaving. After having been thus strung the loops at one end of the warp are attached to the inner side of another rod in the following manner. A heavy double cord is twisted between the loops along the top of the upper rod only. This spaces the warps evenly. The new rod is then laid on top of this twisted cord and attached to it by a cord, which passes around the pole and the twisted cords between the warp loops. The upper pole is tied to pole, c, with buckskin thongs, d. The lower pole, with the warp loops still passing around it, is tied to the floor. The warp is then stretched very tight by pulling on the spiral rope, e.

At this stage of the proceedings the warp strings are in pairs, one in front of the other. The upper heddle, g, is then tied to pairs of warp threads as follows: Numbers 3, 8, 13, 18, etc. The outer two pairs on each edge are skipped because they will form a selvage. The loose thread which ties the warps to the heddle clasps one pair and skips four pairs, continuing thus across the face of the warp. The lower heddle, h, is next attached to every back thread of the pairs, each thread being clasped separately. Actually



95. HOPI CEREMONIAL SASH

by Ross Macaya

the warp ends to be in one plane, the pairing front and back not being obvious. Superficially it appears that the upper heddle clasps two warps and skips eight, while the lower heddle clasps one and skips one.

The warps are not yet crossed to form a cradle for the shed rod, j. But the first pulling forward of either heddle when weaving begins produces this crossing. The shed rod is inserted in the cross between the front and back members of the pairs of warps.

This heddle rig may be explained by saying that the lower heddle and the shed rod control the plain structural weave or "tabby" of the sash, while the upper heddle controls the purely decorative brocading.

The heavy cords, m, which form the selvages of the completed sash are also tied in place before weaving begins. There is a pair on each side of the warp. At the bottom each pair is tied around the rod close up against the warp. At the top the pairs are tied outside of the thongs which fasten rods c and f together. These selvage cords are of various colors, red, blue, green and combinations of any two.

Because the wool yarn threads which make the brocade are decorative and not structural there must also be a weft to bind the warps together. For this purpose a fine two-ply linen thread is used. This thread will be called the "tabby." Three tools are used, the batten, the fork and the pin. The batten is a flat, rather thin piece of hard wood about 18 inches long, three inches wide and from one-eighth to three-eighths of an inch thick, with smoothly rounded edges. The ends are slightly pointed. The fork is an ordinary metal table fork. Formerly a hand carved wooden fork was used. The pin is of cactus wood about six inches long and one-half inch in diameter. One end is whittled into a long, quite sharp point. The pin is drawn across the face of the warp after each shed is opened by inserting and turning the batten. This frees the threads from any tangling. The pin is also used in making the design adjustments described later. Just at the top of the finished work a small wooden bar is kept attached to the back of the fabric. It is about one inch wide, one-half inch thick and as long as the sash is wide. It is moved upward as the finished work rises. It is attached to the fabric by two small nails, one at each end. These nails go through the fabric almost parallel to it and into slanting holes in the bar. This bar provides a firm working edge and also acts as a guide for the width of the sash. No shuttles are used. The wool is unrolled from the ball and passes over the outstretched knees of the weaver as he sits cross-legged. From there it is wrapped into a small hank around the thumb and little finger of the weaver's left hand. The end of a new thread is not tied to the end of the old but is simply laid on it with a short overlap.

The sequence of the manipulation of the heddles and shed rod—which in effect is a third heddle—is unvarying. The order is shed rod, upper heddle, lower heddle, upper heddle, shed rod, and so on. Where the brocading is plain, running across the face of the sash without pattern, the weaving process is thus. The shed rod is pulled down toward the finished work and the batten is inserted in the opening and pounded down heavily. It is then turned to open the shed and the "tabby" is inserted. The batten is brought down once lightly and then the "tabby" is pounded down with the fork. The batten is withdrawn and the upper heddle pulled forward. It is turned to open the shed and the brocade wool is inserted. This step is the one which produces the characteristic feature of the brocade. The upper heddle pulls forward two warps and leaves eight back. The wool is wrapped once around the warps

which are forward and passes in front of the eight which are back. The wool is inserted above the turned batten, which is about three inches above the finished work. The left fingers raise the warps and the right ones wrap them with the wool. After each wrapping the wool is pulled down into place over the front edge of the batten. The parallel rows of wool seen on the back of a brocaded sash are the result of this wrapping of pairs of warps. The wool is passed across the face of the sash in this manner and back again, thus adding two courses of wool to each pull of the upper heddle. After the wool is thus inserted the batten is withdrawn and the lower heddle pulled forward. The batten is inserted and pounded down heavily. It is then turned to open the shed and the "tabby" is inserted. It is struck once lightly with the batten and then pounded in place with the fork.

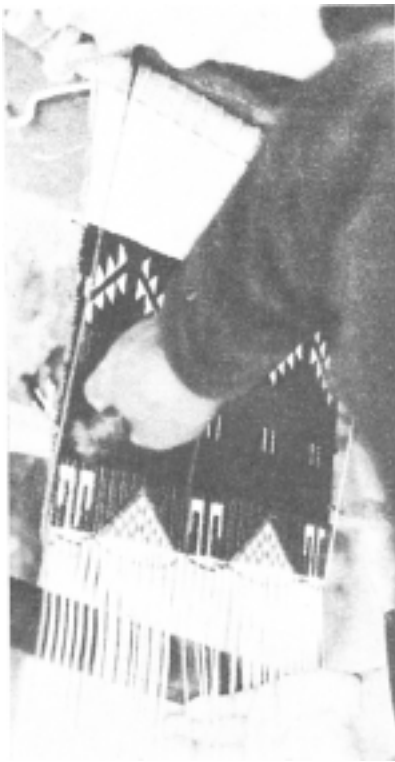
Where there is a design in the brocade, the process is as outlined above with two exceptions. When the upper heddle is pulled forward groups of eight warps are left back. As the design is made by leaving some of these uncovered by the brocade—see the white designs in figure—the ones concerned in the design must be brought forward so that the brocade wool will pass behind them. The upper heddle is pulled forward. The batten is passed diagonally through the entire warp several inches in from the left side. As the batten is pushed slowly to the right the pin is used to slip behind the batten those back warps which are not needed to make the white design. After reaching the right side the batten is pulled to the right until its left end is at the point of its entrance into the warp. It is then pushed left while the adjustment of the remaining warps to the design is made. This procedure brings all of the warps to be wrapped and all those producing the design in front of the batten. To separate the pairs to be wrapped from the design warps the heddle must be pulled forward. While at this stage two courses of wool are added with each pull of the upper heddle, adjustments of the warp for the pattern must be made before each course. Units of two warps are used in creating the white designs.

In the center strips there are red "eye" designs on a green background. When the work reaches this point separate lengths of wool in the two colors must be used simultaneously. There are three green hanks, one at each side between the "eyes" and the edges and one between the "eyes." There is one red hank for each "eye." These hanks are worked back and forth across their limited range as weaving progresses. When not in use each hank hangs down behind the warp.

To produce the plain weave sections above and below the brocading only one heddle and a shed rod are needed. The upper heddle, which controls the brocading, is removed. To execute this plain weave the heddle is pulled forward to bring the rear warps in front of the front ones. The batten is inserted in the opening and the weft put in place. In the plain weave sections the weft is the same material as the warp.

During the three types of weaving just described the selvage cords must be worked into the fabric. It will be remembered that there is a pair of cords stretched on each side of the warp. Each time the batten is inserted after the opening of another shed, by heddle or shed rod manipulation, the pairs of selvage cords are given a half twist. The ends of the batten are inserted between the cords above this twist. The weft and brocading wool are passed around the innermost of the cords directly above each new twist.

By **FREDERIC H. DOUGLAS**  
CURATOR OF INDIAN ART  
DENVER ART MUSEUM





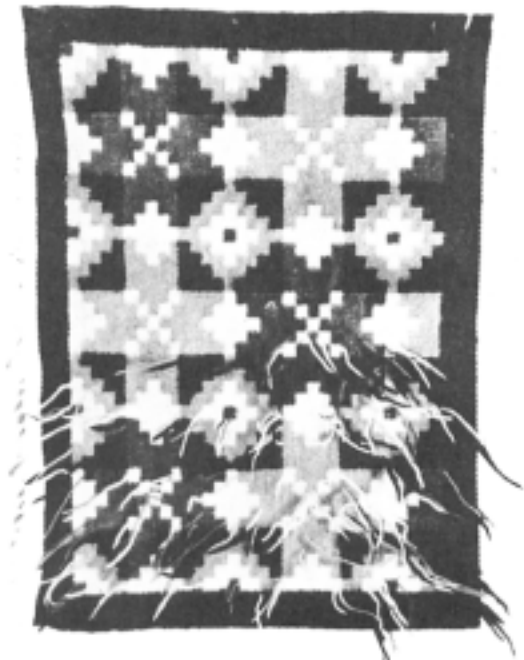
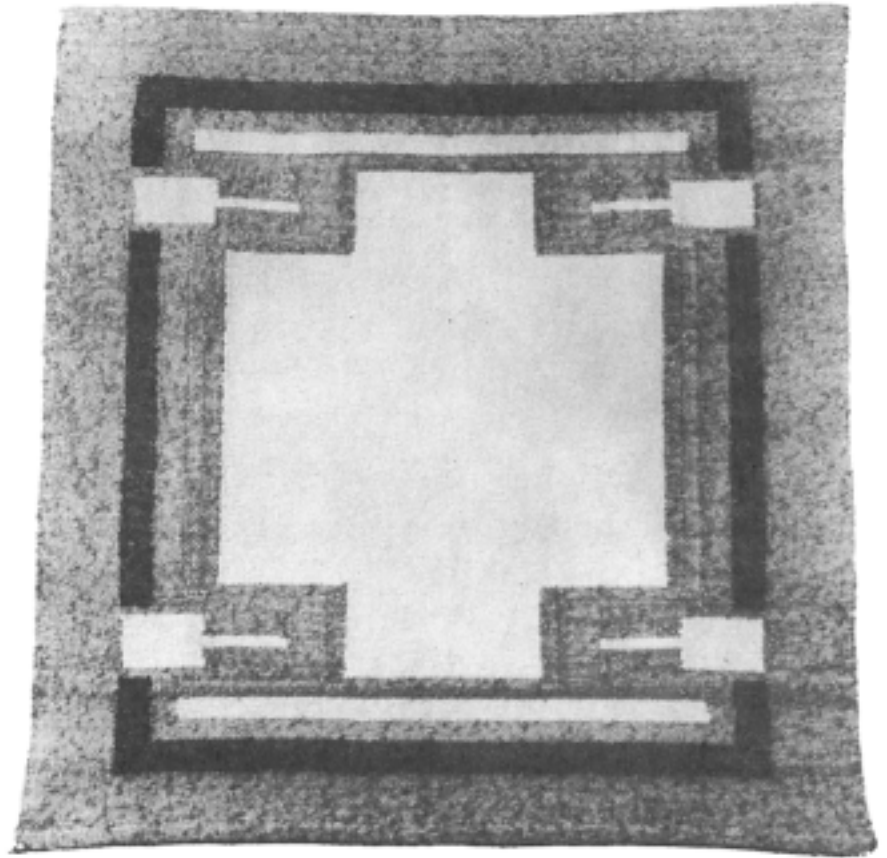
96. *SQUARE*

*by Hazel Walters*

interlocking tapestry

warp—20/2 cotton

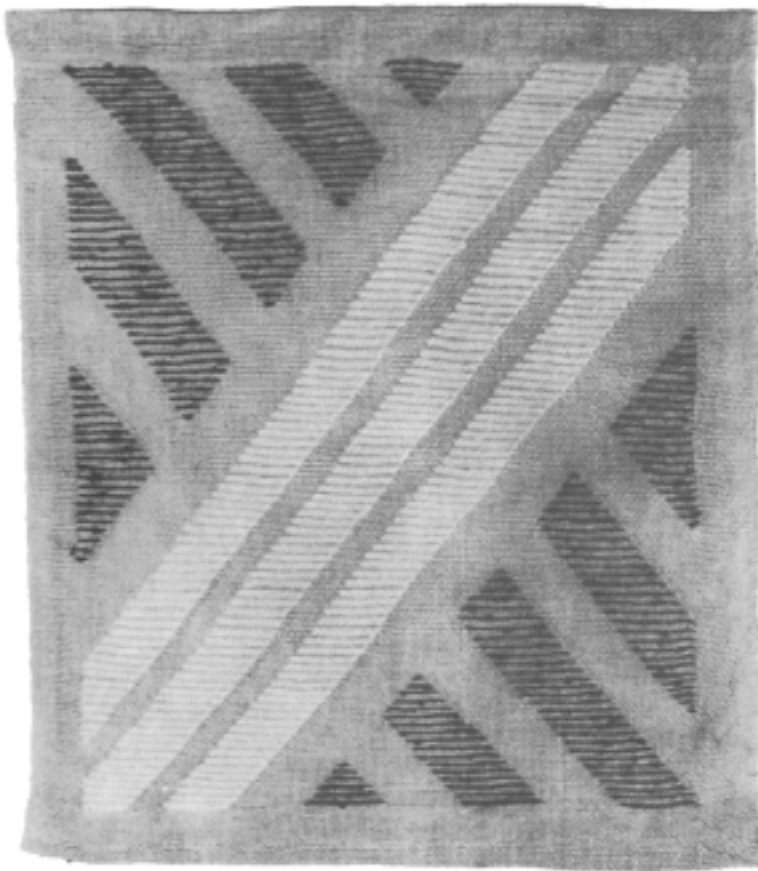
weft—cotton and rayon nub and boucle  
yarns.



97. *SQUARE*

*by Mrs. George Dana Linn*

Norwegian tapestry technic.



98. *RUNNER*

by *Ann Allen*

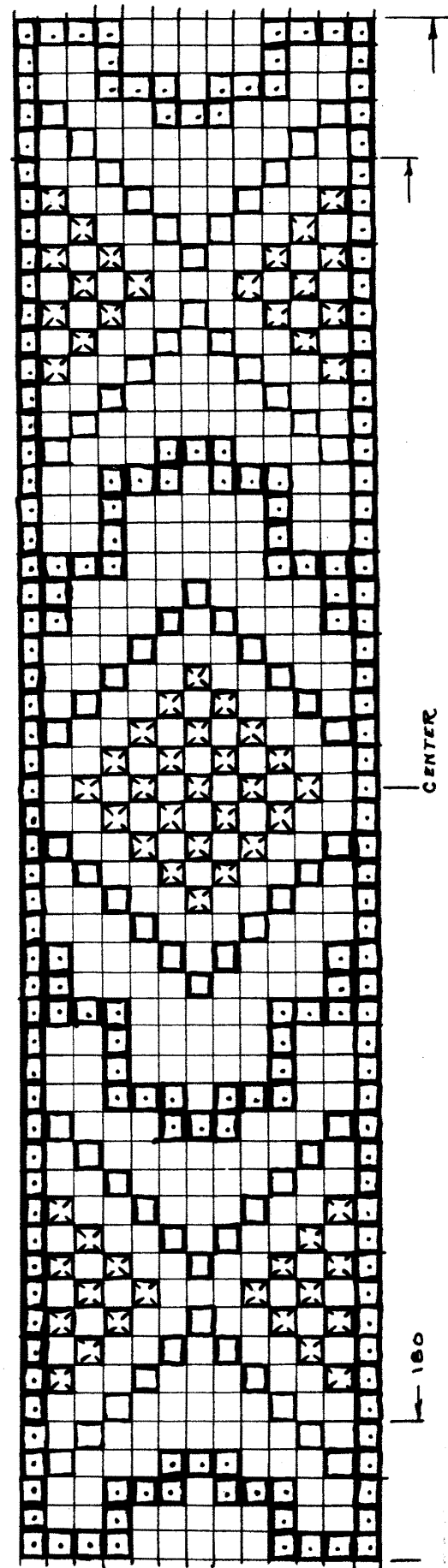
Isle of Capri technic is woven by alternating two plain weave threads with two tapestry threads. Note that each starts in the same harness rather than having the tapestry threads laid-in as is often done.



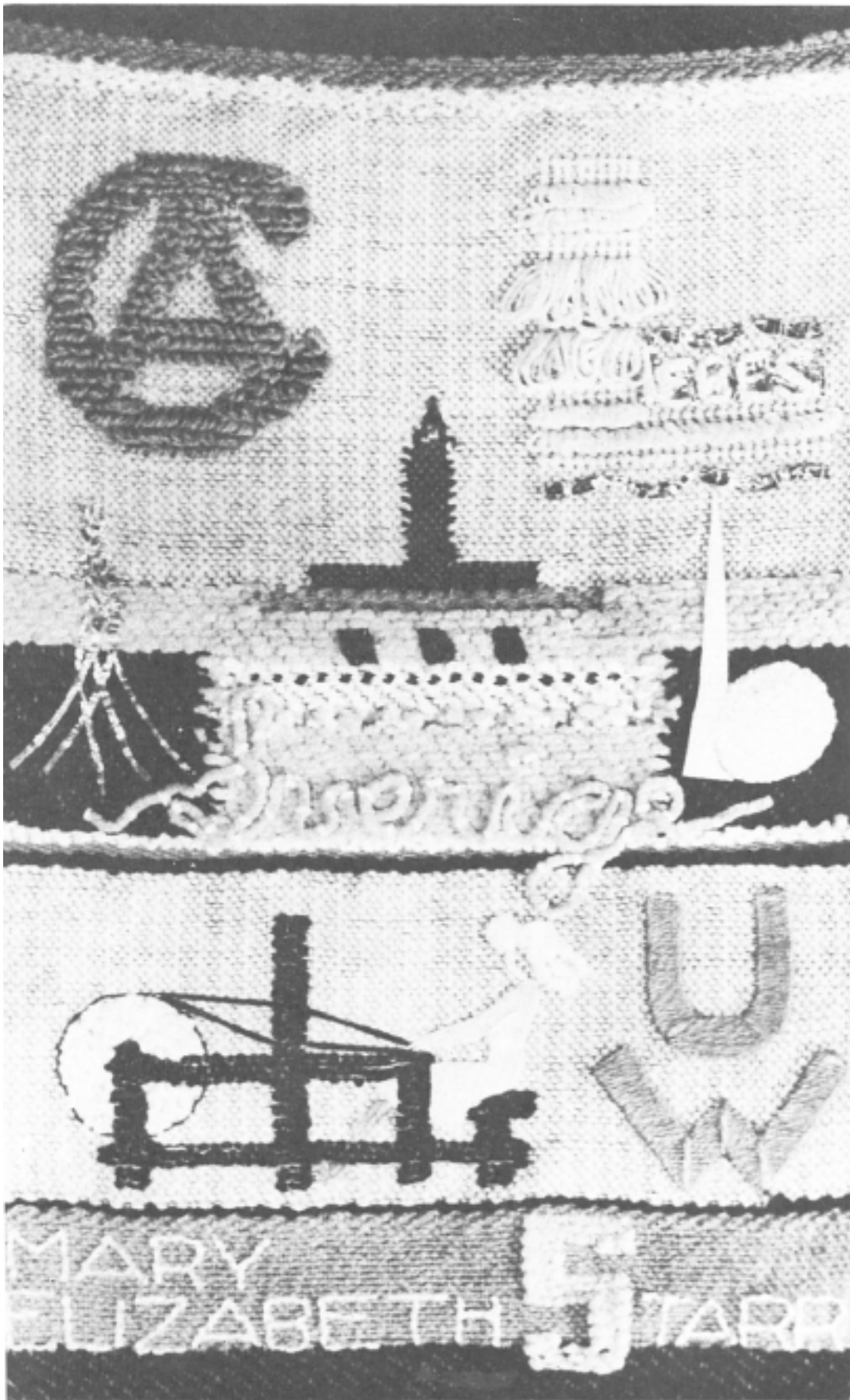
99. *RUNNER*

by *Lyda Boyd*

One-harness technic is woven by having design threads first placed and plain weave thread going through such portions not covered by design, for one shed; for the second shed, just thread plain weave thread is used.



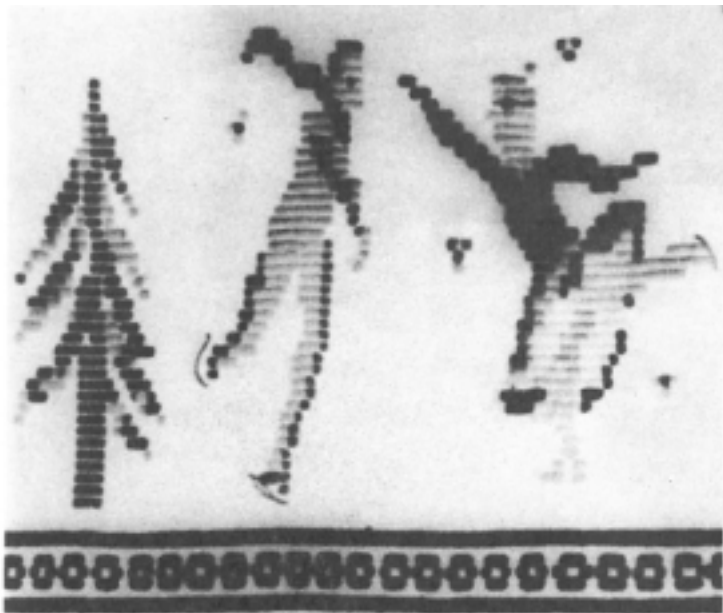
*Cartoons may be drawn on square paper and used for one-harness, doukagang, or twill embroidery.*



100. *SAMPLER*

*by Mary Elizabeth Sullivan*

Mrs. Sullivan uses this clever sampler to show weaving and needlework technics and to tell her weaving life—at the University of Washington, Paris, New York, Sweden, Cranbrook, and San Francisco.

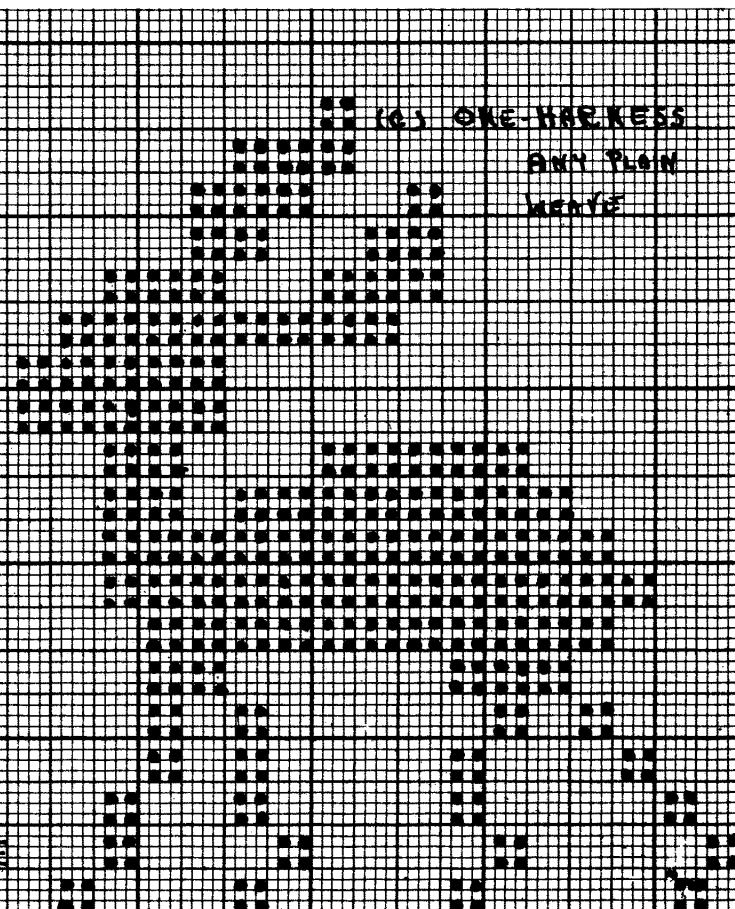
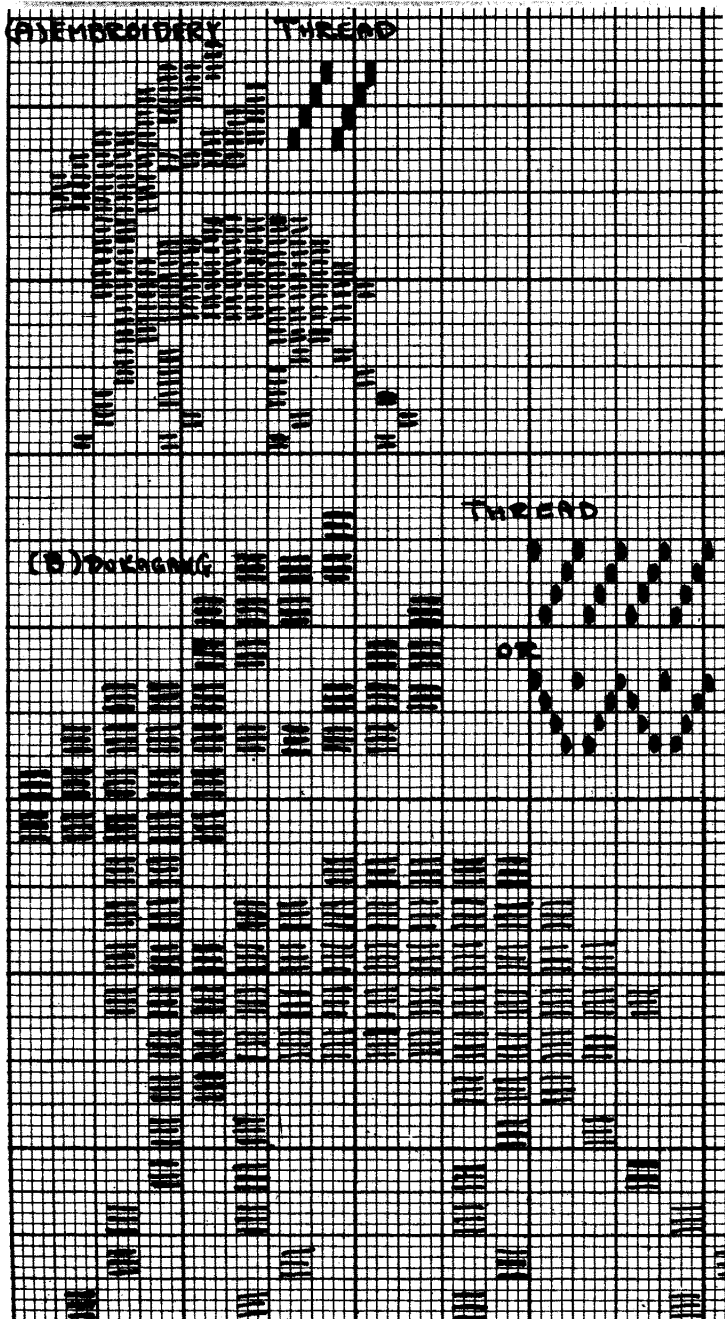


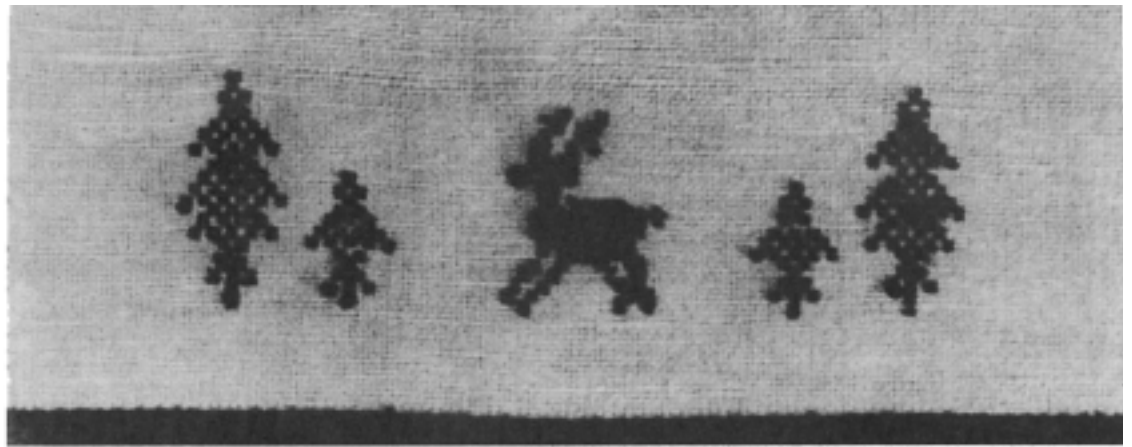
101. *SKATERS*  
by Jean Bradford Fay

102. *"MY JEWEL"*  
by Lois Clifford



Below  
*DEER*  
*CARTOONS*  
in  
A—Embroidery  
B—Dukagang  
C—One-Harness

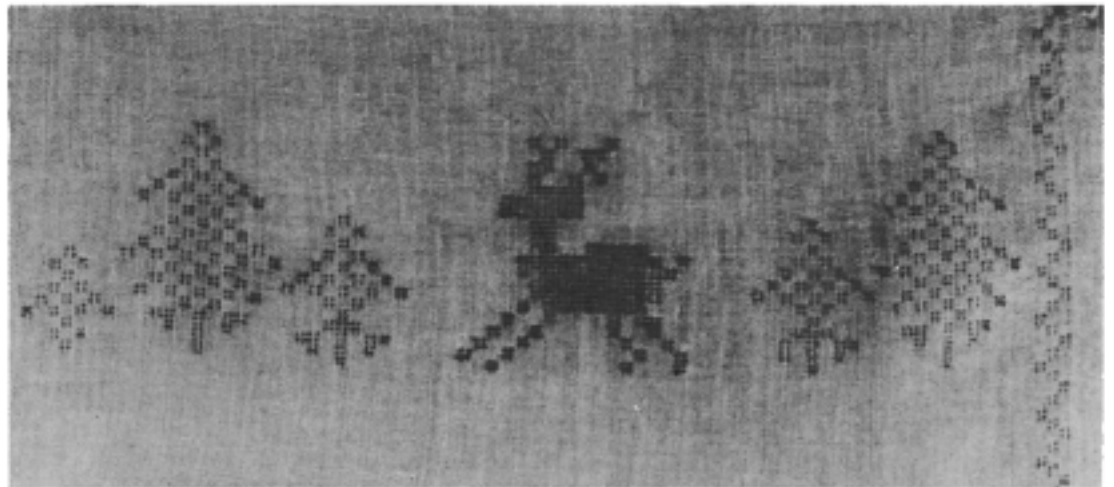




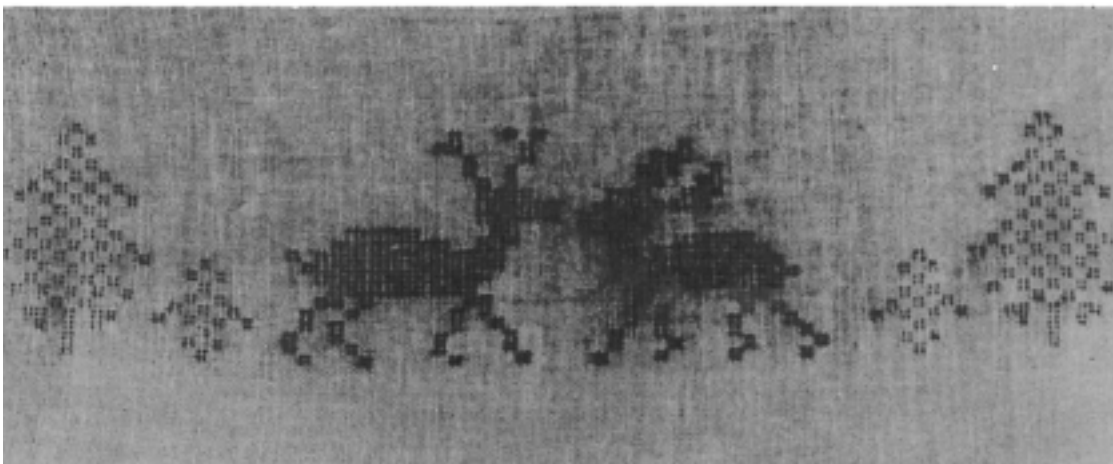
103. *DEER*—Embroidery Technic on  
1, 2, 3, 4 Twill using 1-2, 3-4 for design.

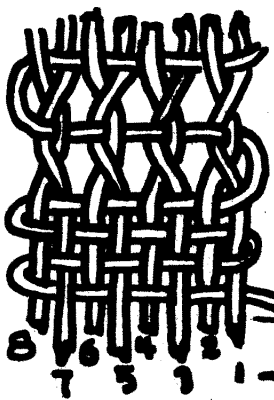


104. *DEER*  
by *Sadie Mae Morse*



105. *WALL PANEL*  
One-harness tapestry  
by *Ann Allen*

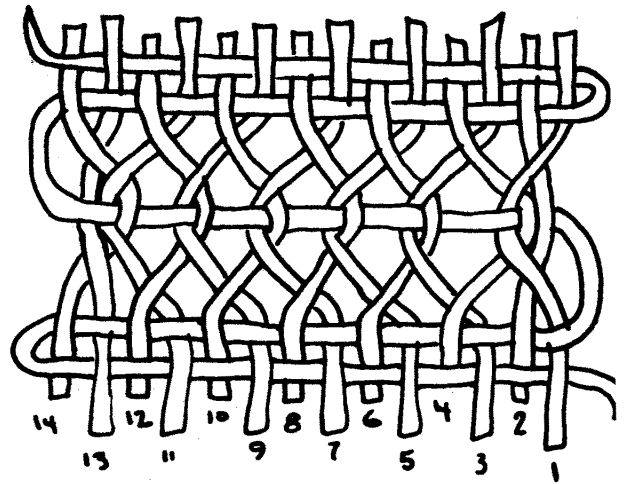




Start at right with first thread up. Pick-up 2 with point of shuttle or knitting needle, bring to right of 1, drop 1 under shuttle; pick up 4, bring to the right of 3, drop 3, etc., across warp.

**DOWN HARNESS**

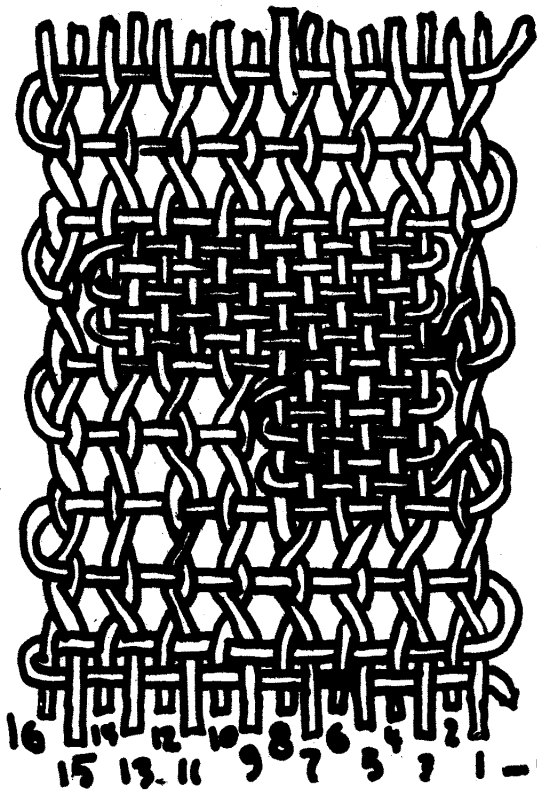
**1-UP HARNESS**



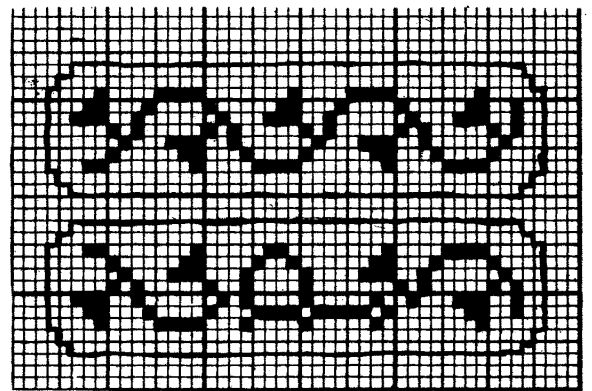
Starting from the right, with the first thread up, pick-up 2 and 4, bring to right of 1, drop 1; continue by picking up 6, dropping 3, picking up 8, dropping 5, etc. This is used in 106.

## Some Basic Leno Lace

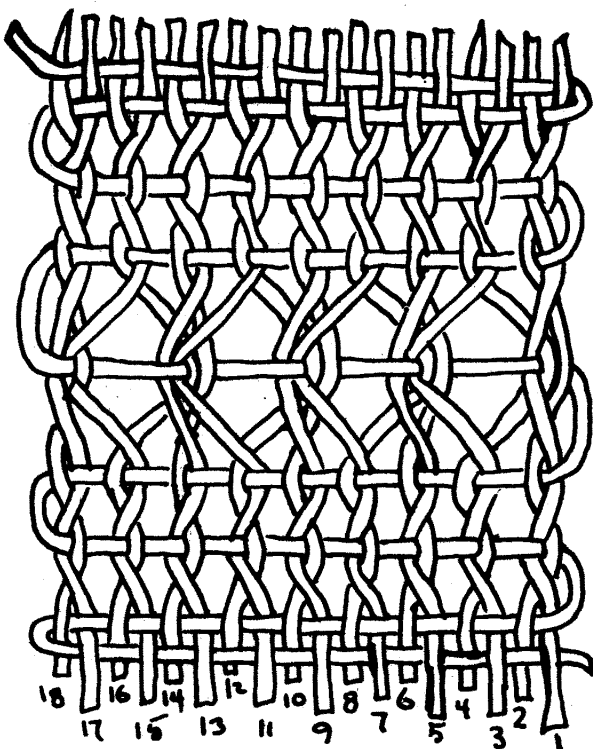
Each solid block on a leno cartoon for textiles having a plain weave design and leno lace background, is woven by filling in the block—either with four threads extra as you weave right to left; or two extra threads as you weave from the right and two extra threads as you return from the left. \*Note when you weave from right to left, the first thread of your leno pair is up; likewise when you change shed and weave from left to right, the first thread of your paid on the left side is now up, as in 108.



**1-UP HARNESS**



Leno a plain row, return; leno a second row by first picking up two and dropping one to give the extra thread; then continue by picking up two and dropping two. Thus you have one up thread from the right pair, one up and one down thread from the center pair, and one down thread from the left pair. Return to right and leno a second plain row. For 109 several rows of each have been used.

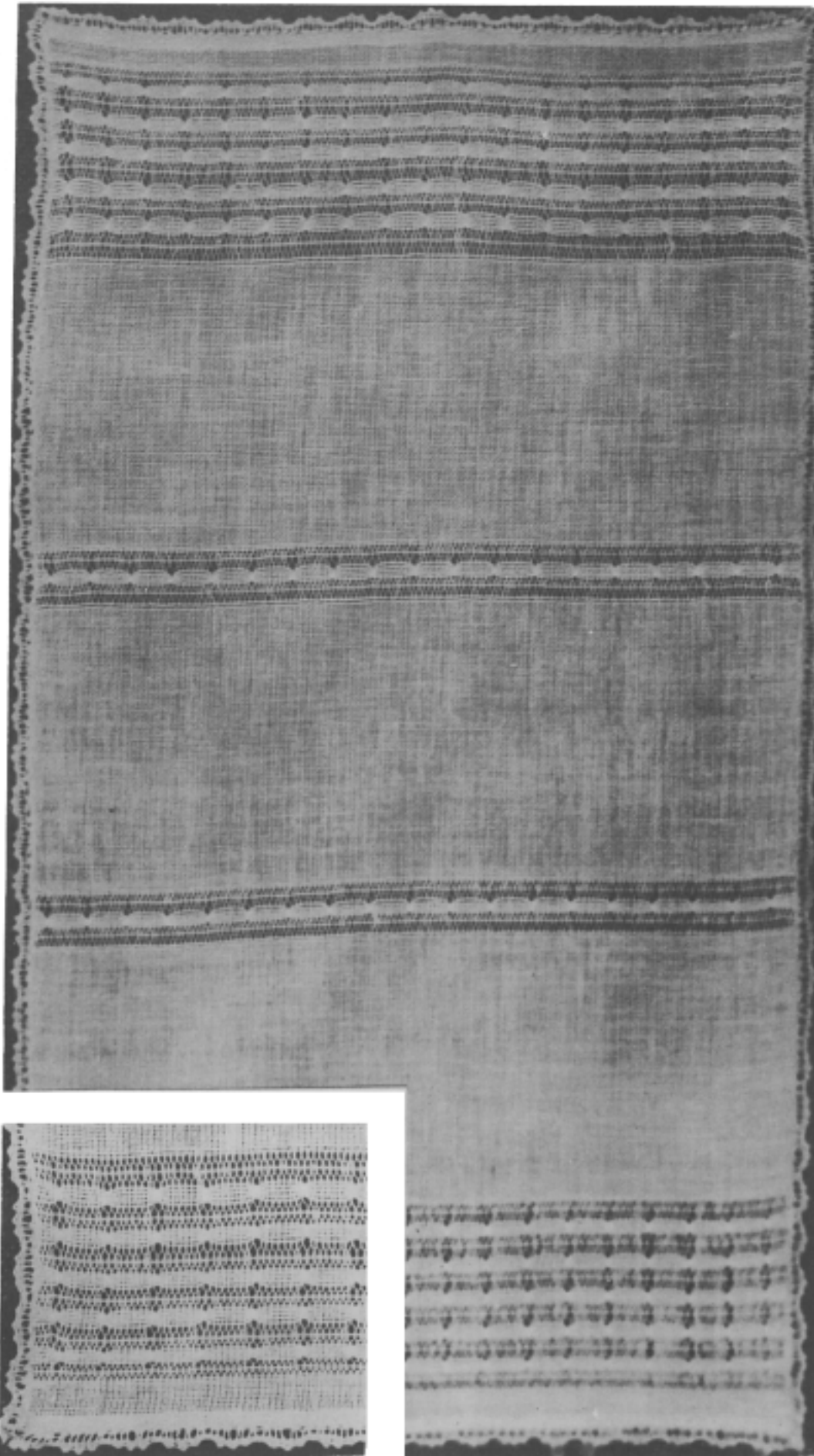


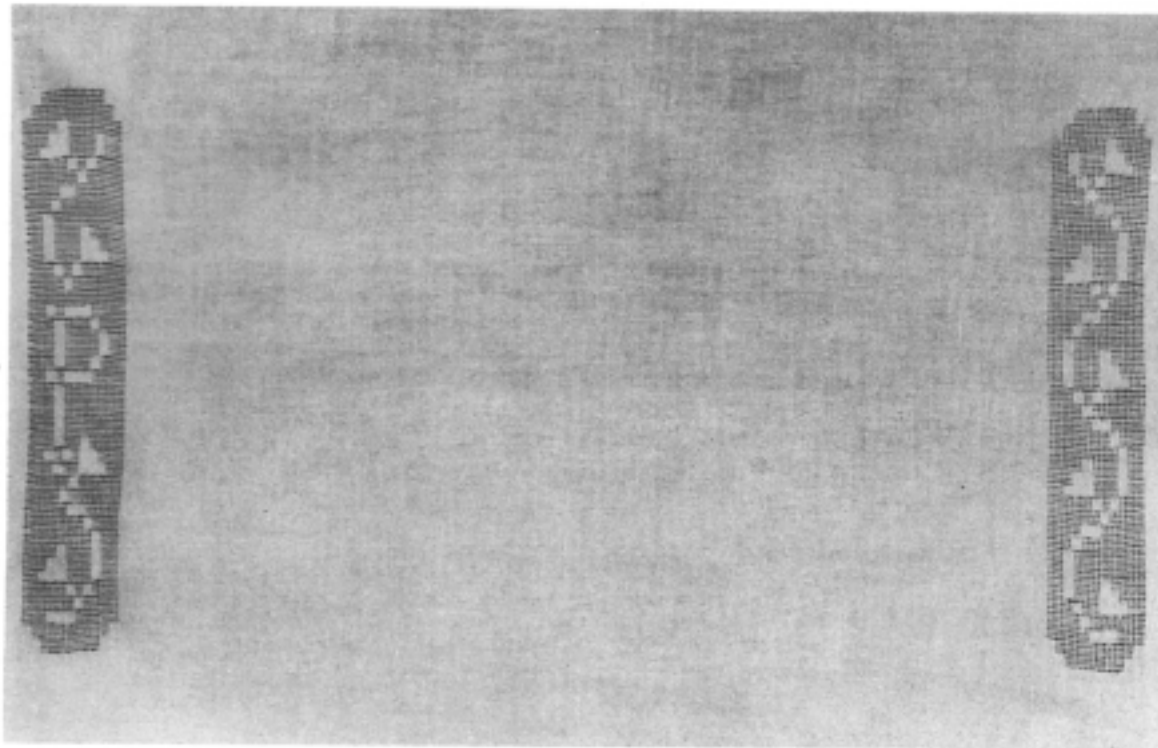
106. *RUNNER IN LACE*

by *Fan K. Mason*

This runner in leno lace with Danish stitch, edged with bobbin lace made by Mrs. Mason, took the silver trophy in the lace division. The linen is 40/2 and is set 24 threads to the inch to give a sheer material.

107. Second place was won by Margaret Bergman with a twelve harness tree design of her own pattern. The warp and weft are of silk.

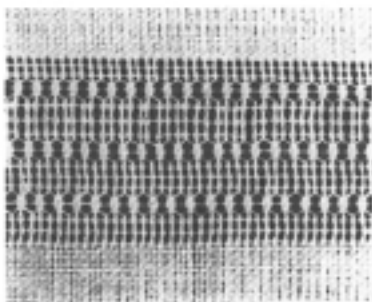




108. *PLACE MAT IN LENO LACE*

*by Ann Allen*

warp and weft—40/2 linen.



109. *PLACE MAT IN LENO LACE*

*by June Adams*

Warp—20/2 mercerized cotton.

weft—20/1 rose linen.

110. *TOWEL IN SPIDER LACE*

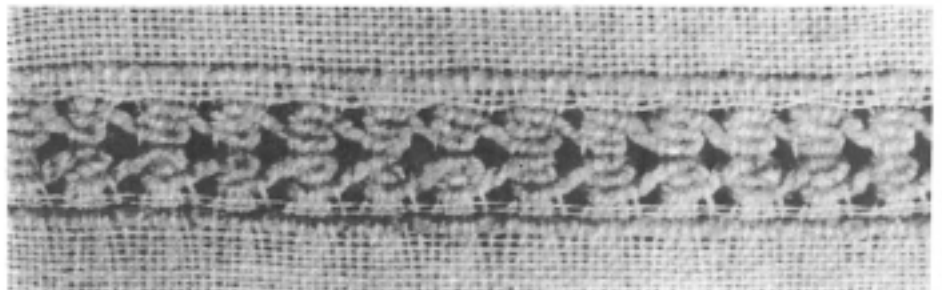
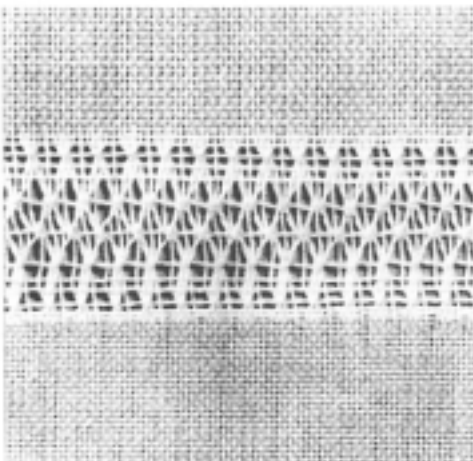
*by Rose Pero*

warp and weft 30/3 mercerized cotton.

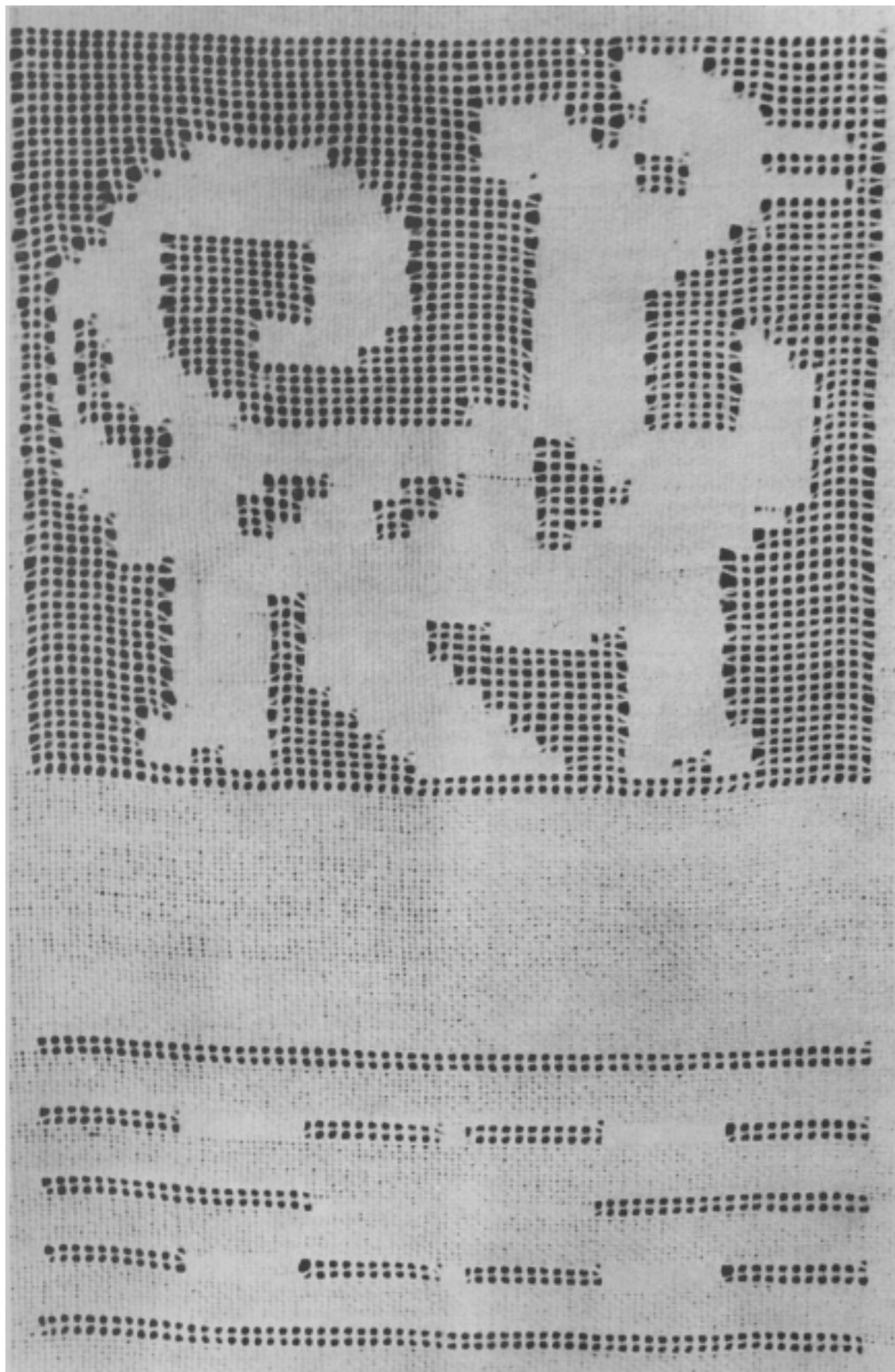
111. *TOWEL IN SPANISH STITCH*

*by Jane Hall*

warp and weft 60/3 linen with heavy thread of silk.







112. *LENO LACE*

*by Grege La Spina*



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