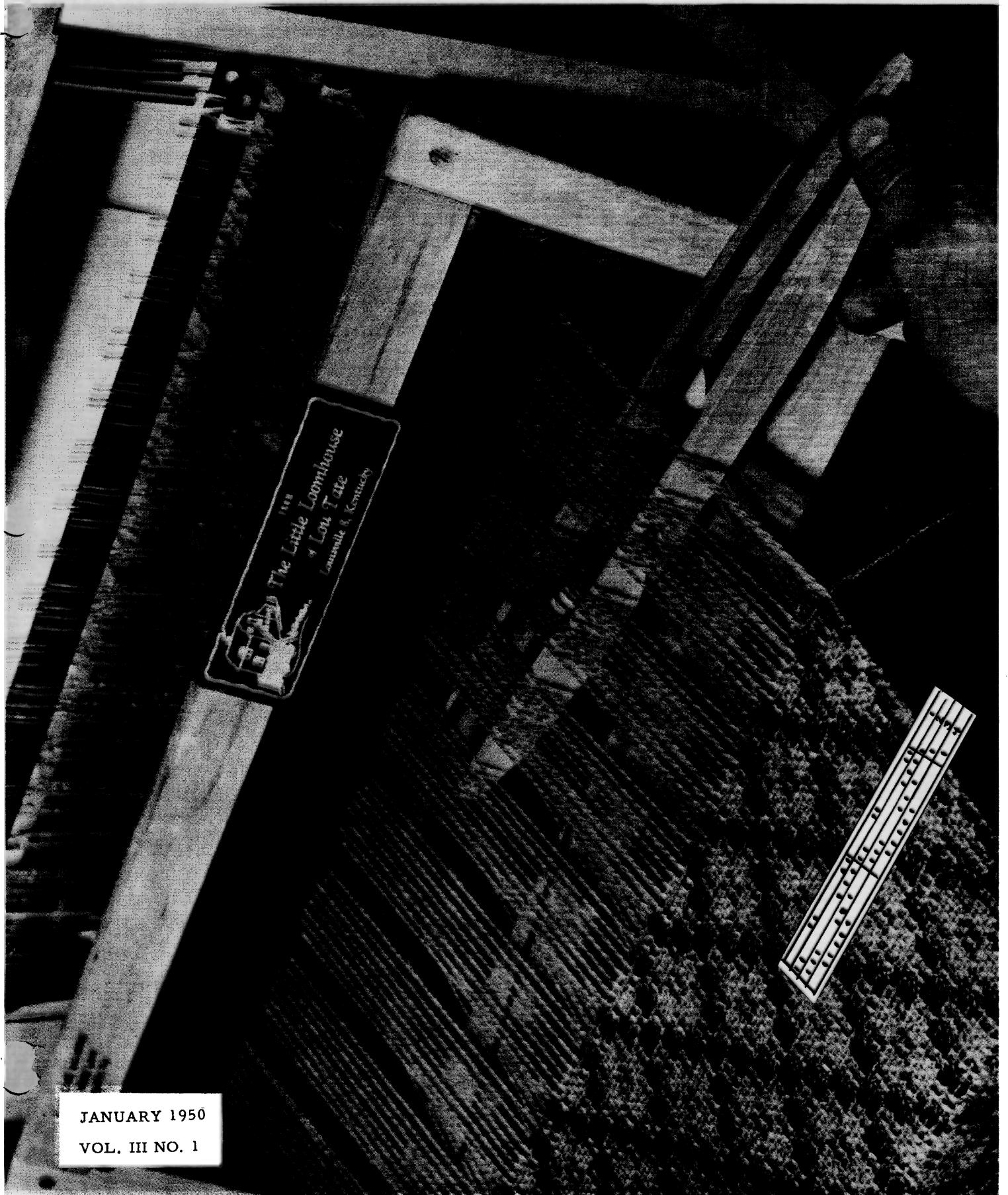
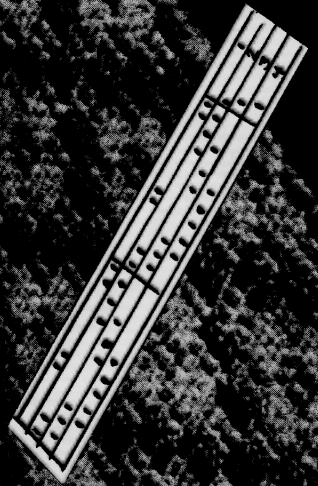


# KENTUCKY WEAVER



The Little Loomhouse  
of Lou Tate  
Louisville, Kentucky



JANUARY 1950  
VOL. III NO. 1

2 The 3rd year of the KENTUCKY WEAVER monthly starts with this January issue on basic draftwriting for the four harness overshot weave. The most significant success of the magazine has been the fact you each feel it is your magazine to give you the phases of weaving you want and to solve your problems. If one question predominates, it is, "how can I take drafts from cloth?" or "how can I learn to read drafts?" In this issue, you have several phases of draftwriting which you need as a new weaver. If you are a skilled weaver, I hope you get a new idea in presentation. First, there may seem to be confusing factors. Actually the different methods of draftwriting interlock in principle, so the more common forms can be learned with a little careful study. After extensive recording of early drafts and after intensive experimentation with new weavers, the Little Loomhouse decided to stress the short form of draftwriting commonly used by all really skilled weavers.

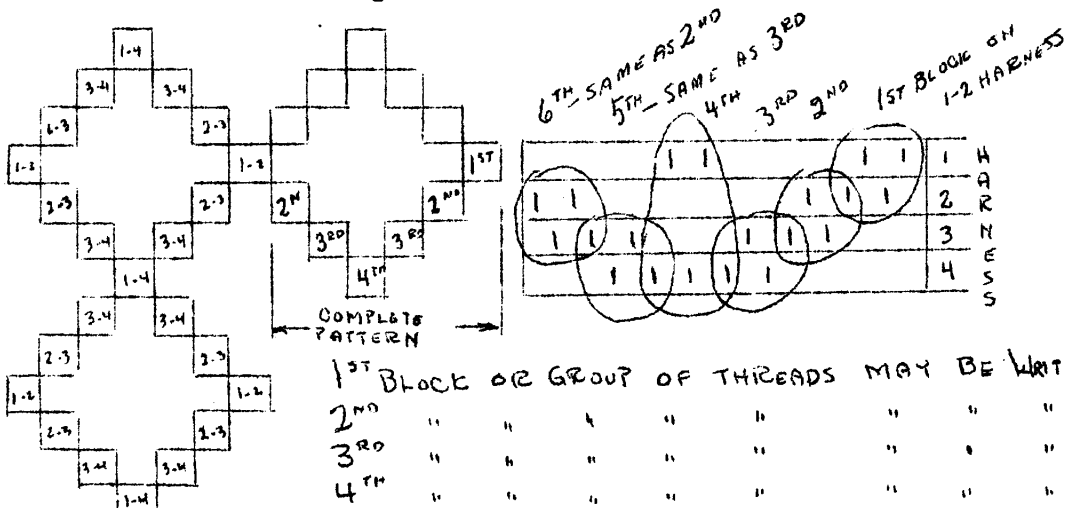
For four harness overshot weaves, two harnesses are used together- as 1&2, 1&3, 1&4  
 The pairings circled indicate duplicate pairings. Thus, there are 2&1, 2&3, 2&4  
 a total of six different pairings possible-1-2, 2-3, 3-4, 1-4, 1-3, 2-4. 3&1, 3&2, 3&4  
4&1, 4&2, 4&3

Second, the plain weave pairings are on opposite harnesses- 1-2 and 3-4  
 Of the three possible plain weave sets of pairings, or 1-3 and 2-4  
 1-3 and 2-4 are most used and may be used as standard. or 1-4 and 2-3.

1	1	7	7	harness
2	2	2	2	harness
3	3	3	3	harness
4	4	4	4	harness

Third, using 1-3 and 2-4 for the plain weave pairings, the four pattern pairings will be 1-2, 2-3, 3-4, 1-4. Usually handweavers write patterns or drafts on staffs similar to music staves. The harnesses may be numbered from back to front or from front to back. We use as standard, the harnesses written from back to front as both being more typical in old drafts and as being the natural tendency of people in working or threading.

Now apply the pattern pairings (1-2, 2-3, 3-4, 1-4) to a draft. The plain weave (1-3, 2-4) will automatically fall in place. Go over each step so you have a clear picture of the placement of threads thru the heddle eyes to form the pattern- note, no two threads will fall together on the same harness; there is always a thread between. Likewise, note in most overshot weaves, threads always go on adjoining harnesses. As you determine your preference in drafting methods, learn an efficient short form. A slow long form is like using kindergarten printing with adults.



1<sup>ST</sup> BLOCK OR GROUP OF THREADS MAY BE WRITTEN ON 1-2 HARNESSES  
 2<sup>ND</sup> " " " " " " " " " 2-3 "  
 3<sup>RD</sup> " " " " " " " " " 3-4 "  
 4<sup>TH</sup> " " " " " " " " " 1-4 "

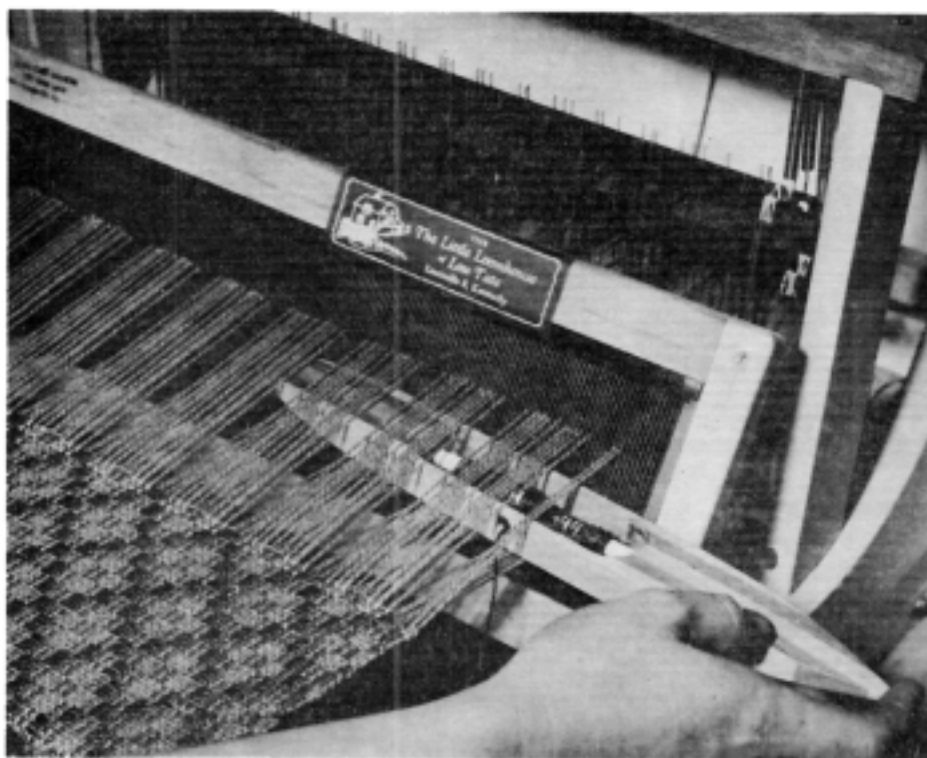
KENTUCKY WEAVER-Vol.III, No.1-January 1950  
 COVER- thread-by-thread DIAMOND.....1  
 Basic principles-four harness overshot....2  
 Pairings of pattern harnesses..... 3-4  
 Pairing of plain weave.....5  
 A basic DIAMOND pattern, yarns used..... 6  
 Draft taken to a DOUBLE DIAMOND.....7-8  
 Draft taken to HONEYSUCKLE.....9-12

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In reading from the warp, start with the opening nearest the edge—on this pattern, harnesses 1 and 2 are down while harnesses 3 and 4 remain up, as shown on this sinking shed loom.

If you use a counter-balanced loom, as harnesses 1-2 go down, harnesses 3-4 will rise.

If you use a rising shed loom, you will pull the necessary harnesses up from original position. So if you want 1-2 down you will pull up the opposite harnesses 3-4.

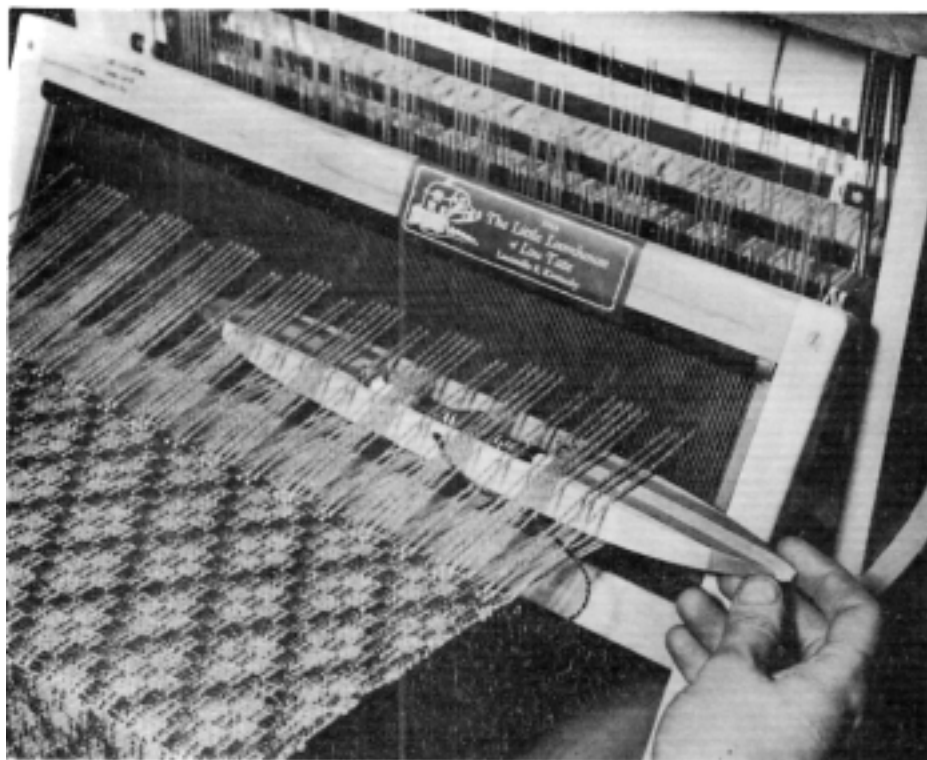


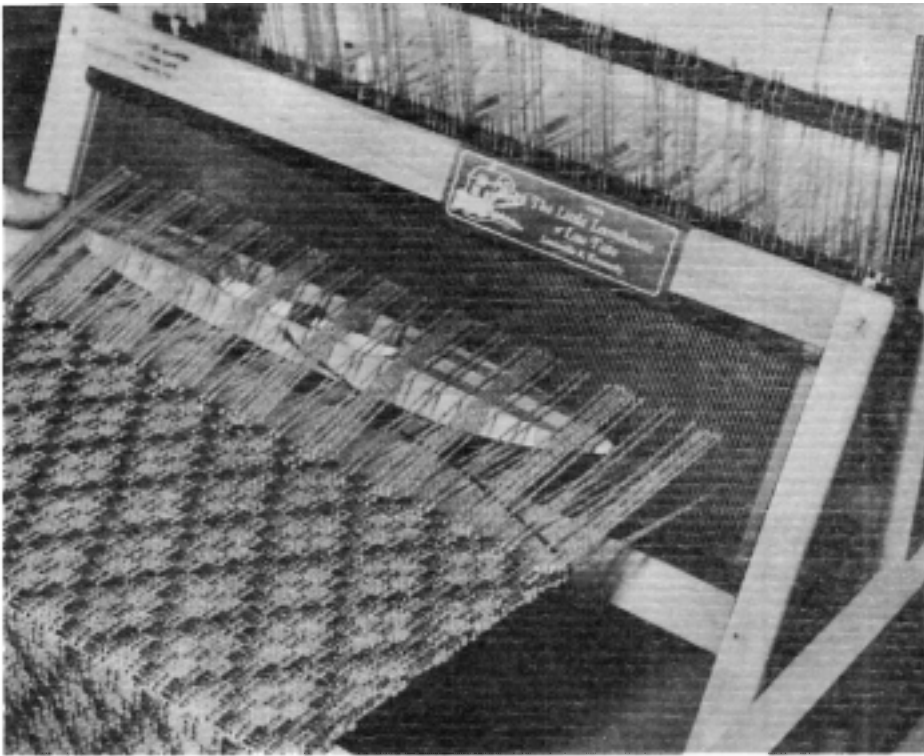
For overshot weaves, you alternate a tabby or plain weave thread with each pattern thread or shot. See page III-1-5 for details. Learn to weave from the warp rather than from written drafts. If you plan to weave the pattern from the draft or from the warp, you will "square" each block or group of threads. Thus, to square the first block on this pattern, it will take four pattern threads as shown. Weaving thus is also known as weaving on the "diagonal" or "tromp as writ" as early weavers sometimes wrote on their drafts.

In weaving from the warp, the second opening or block will be on adjoining harnesses. Thus, an adjoining harness pairing will have on harness from the first block—or will have either a 1 or a 2 harness in the pairing. The next block will be either 2-3 or 1-4.

When you test for the next opening, you will find it a 2-3 pairing of the harness. Note how the 2-3 springs are pulled down while the 1 and 4 springs and rods remain in place.

It also takes four pattern threads to "square" this block.

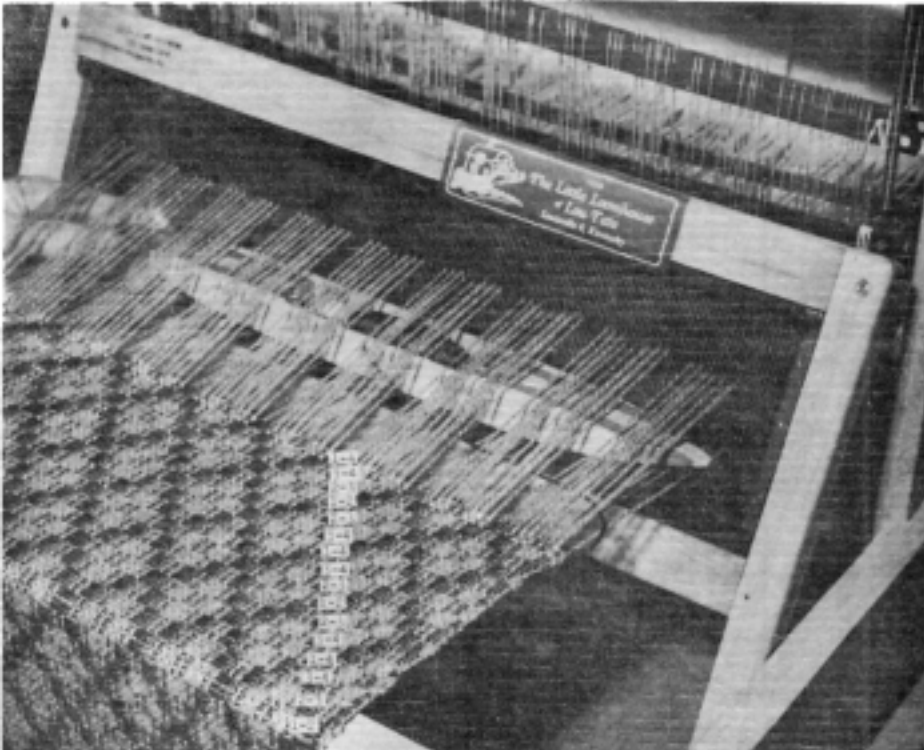




With the pattern continuing on an adjoining pairing, you will now know the next pairing will be 3-4 and will "square" that block by weaving four pattern threads.

Note, the 3-4 harnesses are down-pulling every thread on three and four harnesses down. Wherever 3 and 4 are used together on your draft, you have an opening. Wherever 3 is used with another harness in the threading draft or 4 is used with another harness in the threading draft, you have just every other thread down to produce the background.

By this time, on your loom—even if you did not have these pictures to go by, you would have almost the complete outline of your pattern. As soon as you have woven all four pairings of the harness used for the pattern, you have the complete pattern. As this pattern continues, you can read it without more weaving - 1-2, 2-3, 3-4, 1-4, 3-4, 2-3, and repeating 1-2 etc. for additional patterns. Sometimes the new weaver makes errors in reading the pattern from the warp due to the pattern reversing as at 3-4, 2-3, etc. So if you will use a pin to mark your diagonal as we have done, you will stay on your true diagonal. Later, you will not need to mark your diagonal. But since many patterns will have partial diagonals along with the diagonal the weaver should follow, it is well for the new weaver to mark the diagonal he is following.



On this pattern, the fourth pairing is 1-4. Note 1 and 4 are down while 2 and 3 remain up.

As soon as you have reached the fourth pairing on a four harness overshot weave, you can read your pattern all the way across the warp. If you examine the four pairings just woven, you will note the 5th pairing (towards the left) is like the 3rd—and so is 3-4; the 6th is like the 2nd and so is 2-3; the 7th is like the 1st and marks the start of a pattern repeat.



The characteristic over-shot weave is woven with a tabby or plain weave thread alternately used with a pattern thread.

The plain weave harnesses are usually 1-3 and 2-4 as the overshot patterns are usually written on 1-2, 2-3, 3-4, 1-4. Note on your draft how every other thread is either a 1 or 3 with the other set of every other threads being 2 or 4.

Harnesses 1-3 are used alternately with 2-4 to give plain weave or tabby.

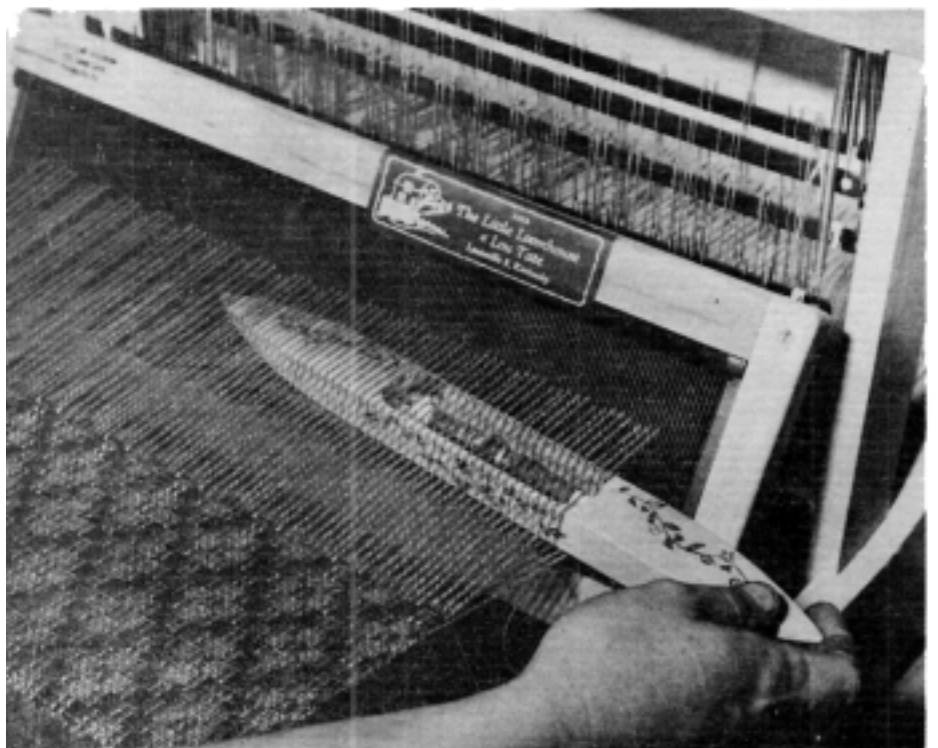
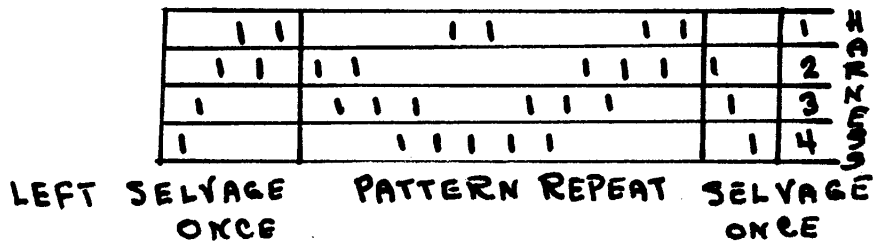
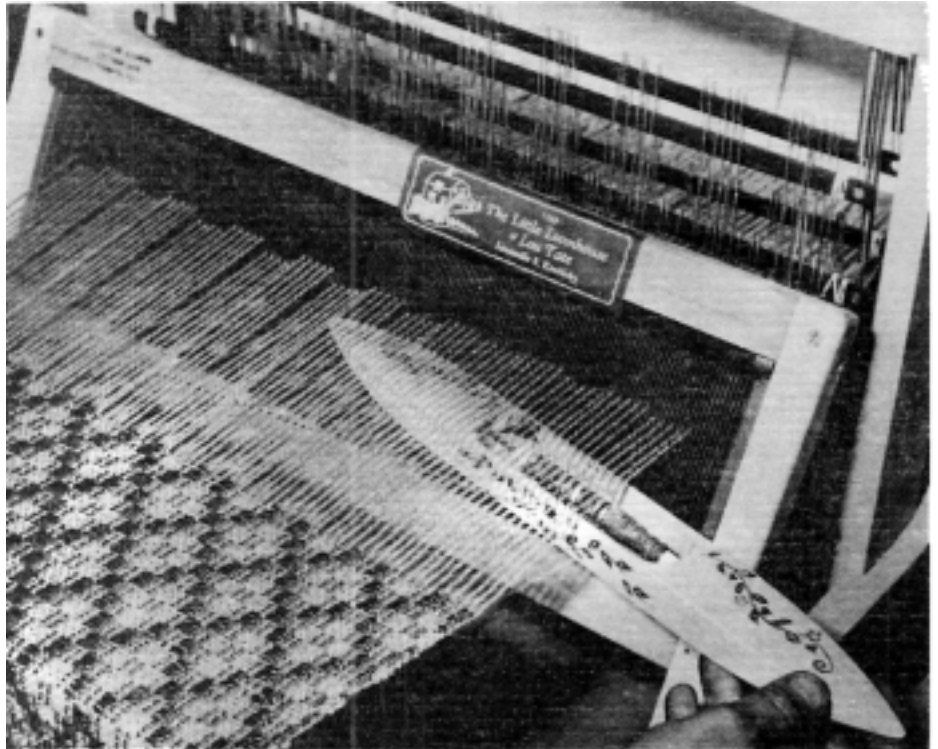
Thus, with your overshot pattern, you will have: 1-3 down  
 pattern thread down  
 2-4 down  
 pattern thread, etc.

On the material shown in the previous pictures, the treading was:  
 1-3 as shown in the top picture  
 1-2 for first pattern thread  
 2-4 as shown in lower picture  
 1-2 for 2nd pattern thread  
 1-3  
 1-2 for 3rd pattern thread  
 2-4  
 1-2 for 4th pattern thread.

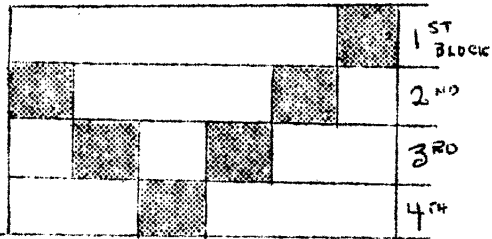
Then 1-3 will be used before starting next pattern block on 2-3 etc.

You will find you may want to vary the handling of your plain weave - as using 2-4 between pattern blocks instead of 1-3.

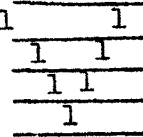
To ascertain your preference, weave three threads on each pattern harness with alternate plain weave. Thus, you have both shown and can take your pick before starting your textile. Later, you will find there are other ideas for the fine handling of plain weave. Each time you use a different handling, make a mental note and you will soon show a skilled handling of your handweaving.



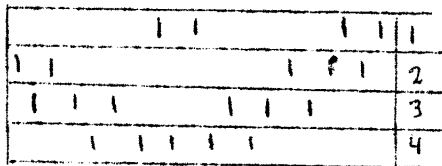
III-1-6 Basic DIAMOND DRAFT in overshoot weave- page 111-6 series. Many early professional weavers used block drafts. So as we handle this basic DIAMOND draft in four harness overshoot weave, lets make a nodding acquaintance with the block draft. Actually, the block draft may be seen on the woven cloth- look on the cover.



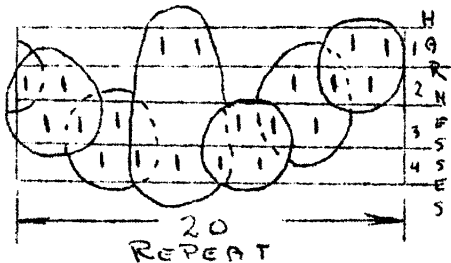
The block draft at the left can be taken to any weave- twill, overshoot, lace, linen, summer-and-winter, double, etc. Taken to a twill  $\frac{1}{1}$  a basic birdeye of six threads is obtained- 1-2-3-4-3-2.



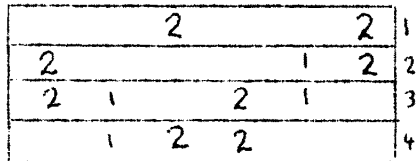
However, we are interested in draftwriting for the four harness overshoot weave, we will write each block on two harnesses and give each block the value of four threads.



Note- the threads overlap: the last thread of the first block or 1-2-1-2 is 2. It is also the first thread of the second block or 2-3-2-3. (Also note the turning points have an odd number of threads.)

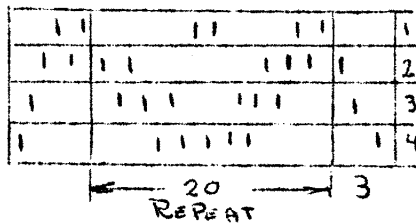


If you will circle the groups, you will get a clearer picture. This small pattern can be written in a thread-by-thread draft. But for experience, transpose it to a short draft. In large patterns, you will want to use short drafts.



Note, each draft has the same pattern repeat- 20 threads. This may be used any number of times.

Selvages may vary. Since heavy 3/2 mer. cotton is used for the warp shown, a small selvage is preferable. Note- at the left, an additional 1-2 block is used with the selvage so the pattern will begin and end alike.



Warping 3/2 mer. beige cotton 12 threads to the inch for 8 patterns or 14 inches: selvage....3  
8 patterns (8x20).160  
block and selvage...6  
169 threads

Suggested warpings are:

12 to inch- 3/2 mer. cotton- 8 patterns, selvages- 169 threads for 14 inch width;  
15 to inch- 10/4 cotton- 11 patterns, selvages- 229 threads for 15 inch width;  
20 to inch- 10/2 colored cotton- 15 patterns, selvages- 309 threads for 15 1/2 inch w.  
These are excellent for new weavers or classroom and group weaving. Increase the number of patterns for wider widths.

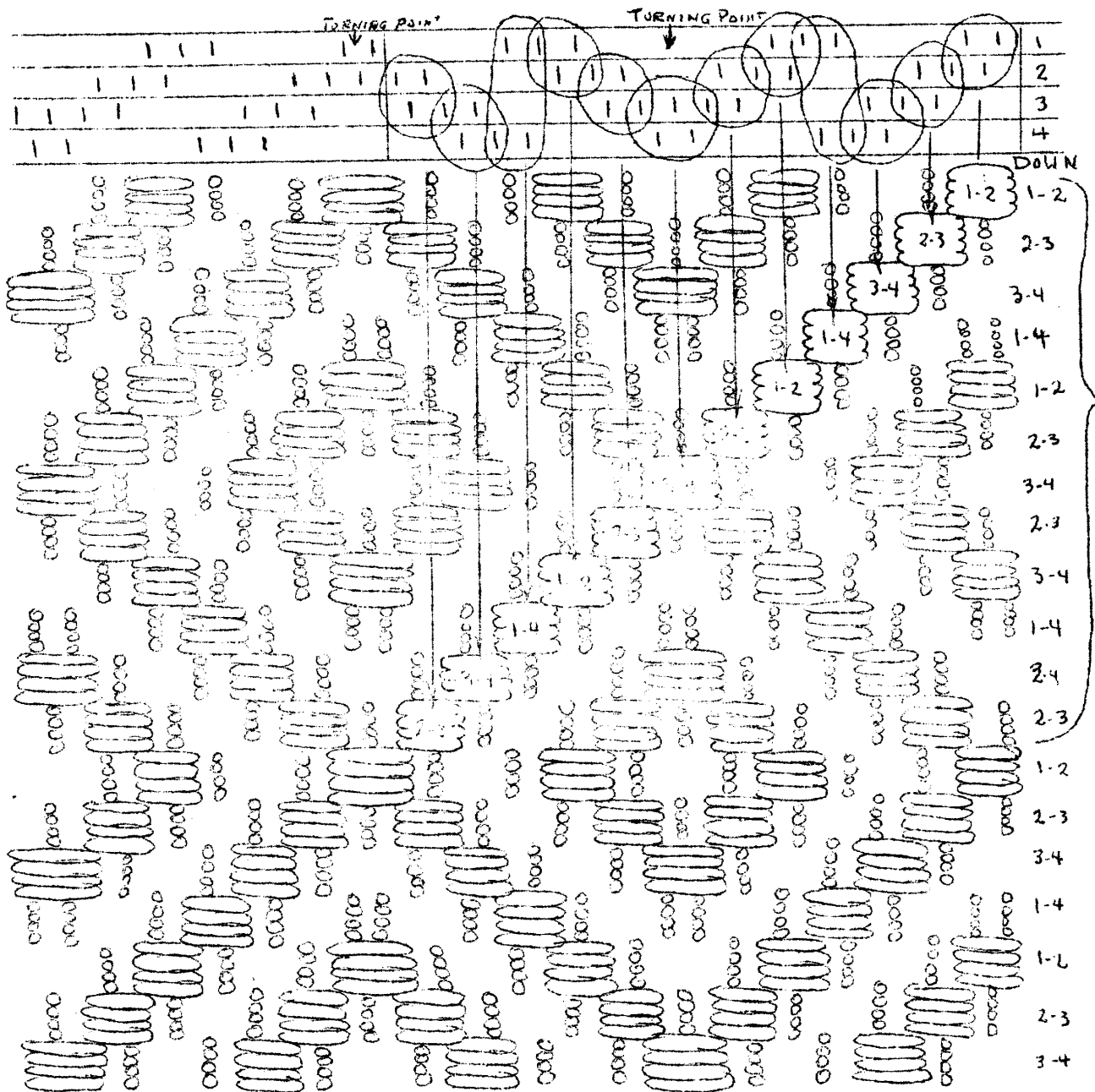
As this issue is on draftwriting, we have not included the bag pattern- that and pictures of some of the bags will come later. However, for the KENTUCKY WEAVER bag, we set up a 6 1/2 yard warp of the beige 3/2 mer. cotton- enough for 6 large bags with 3 in each coloring; or for 8 bags with a large and a small bag being made in each coloring.

For the 6 1/2 yard warp of 169 threads set 12 to the inch, 6 1/2 x 169 threads showed 1100 yards were required. This is 2 tubes in 1/2 lb. size. You may prefer getting four to eight for quicker warping as the beige is a color you will use often. For the bag, pattern weft was brown 3/2 mer. cotton (also from CONTESSA YARNS- Ridgefield, Conn at \$1.25 a tube); and tabby was a coffee color nubby wool with metallic (SPINNERIN- Startime which can be obtained locally). One tube of the brown is sufficient for three bags. A skein of Startime will give 18 to 22 inches according to your beat.

As the study of draftwriting progresses faster if we study closely allied patterns, we are next using a DOUBLE DIAMOND. Try making a block draft and a short draft. If you wish to study other diamond drafts, see cover for March '48 for a delightful coverlet; pg.32-3 for a double diamond called the FOUR LEAF CLOVER or LUCKY DIAMOND; pg.71-3 for crackle weave diamond drafts; pg.99-100 for lace weave diamond drafts. Also lookover the other overshot and twill weaves to see where a diamond is part of the draft.

On the draft, note how each group of warp threads forms the basis for treadingling or weaving. The first group is 1-2-1-2; so for weaving, you have harnesses 1-2 down. Using a fairly fine pattern thread, you "weave" four pattern threads on 1-2 (with tabby 1-3 or 2-4 alternating between pattern threads). This "squares" the block. If your pattern thread were heavy, you would weave fewer threads to square the block.

The next group in the warp is 2-3-2-3 with 2 having been the last thread of the previous block. In weaving, you will pull down 2-3 harnesses. Progress by taking each group of warp threads from right to left.(Note- turning points in warping.)



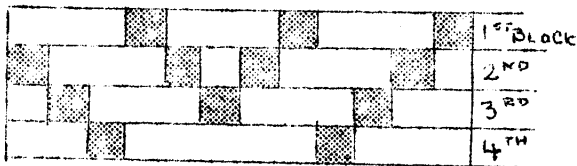
III-1-8 DOUBLE DIAMOND in overshot weave- page 111-7 series

For the four harness overshot weave, each block of the block draft is written on two harnesses: as,

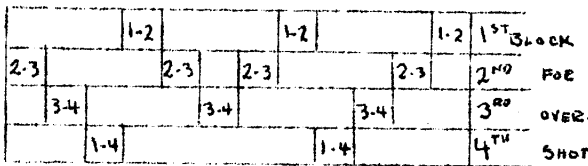
- 1st block on harnesses 1-2
- 2nd block on harnesses 2-3
- 3rd block on harnesses 3-4
- 4th block on harnesses 1-4

As the blocks of this block draft are an even size, each will have the same number of threads, except the "turning points" or blocks- these will have an odd number of threads- either one more or one less.

Suppose, we use four threads for each block with 5 threads for the turning points. At the Little Loomhouse, we set the pattern in 10/4 cotton at 15 to the inch for a 13 inch width as an easy width for new weavers and as a practical wise for class work. The 10/4 cotton is practical and inexpensive. Pattern wefts can be 3/2 cotton, candelwicking, 3 or 4 ply wools, novelty materials of 2000 or less yards to the lb.; tabby wefts may be the same 10/4 cotton or any nubby, flake, or similar yarn of 2000

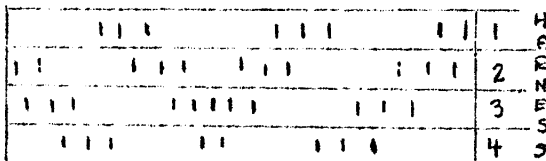


to 3000 yards to the pound. The DOUBLE DIAMOND draft is practical for study of draftwriting, for weaving from the warp without draft, for use with twill treadlings, for use without tabby, and for a study in colorings and texture.

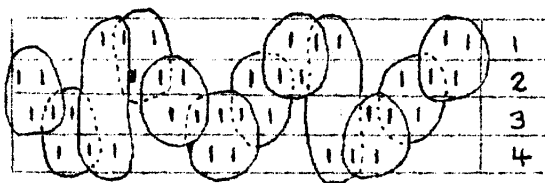


The block draft may be transposed to any weave.

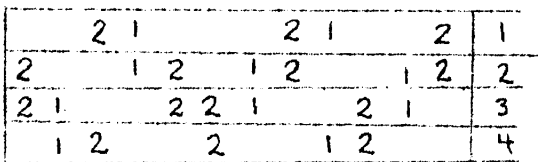
The block draft transposed to overshot weave will have two harnesses assigned to each block. The weaver will decide on the number of threads for each block.



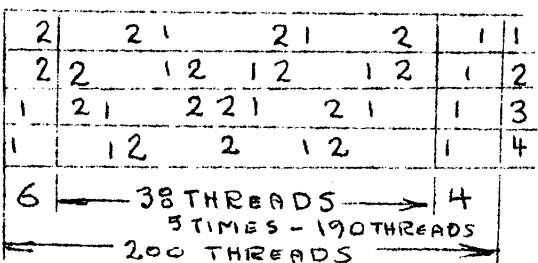
With four threads to each block, the draft is shown transposed to an overshot draft. Note- each block is written on adjoining harnesses.



Circling your groups, you will find you have four threads in each group except at the turning points. For practice in transposing to a short draft, you will need decide how to handle the overlapping thread. On this draft, the dotted line shows the overlap with the short draft indicated by the heavy lines.



Any small pattern can be written thread-by-thread. But do learn to use the short form for skill in handling large patterns.



We set up this DOUBLE DIAMOND and also a basic DIAMOND as given previously in 10/4 cotton for group use. The 10/4 cotton has about 2000 yards to the tube. As many weavers write they cannot get a good grade at a low cost, the Little Loomhouse will be glad to accommodate anyone needing this yarn at \$1.00 a pound if you will send your order with full postage and insurance. Add 3oz to each pound for wrapping. We suggest 4 or 6 tubes as convenient warping amounts- with your ascertaining postage and insurance on 5 or 7 pounds from your address to Louisville.

HEDDLES		TOTAL HEDDLES	
2	5 x 8 = 40	1	43
2	5 x 11 = 55	1	58
1	5 x 11 = 55	1	57
1	5 x 8 = 40	1	42

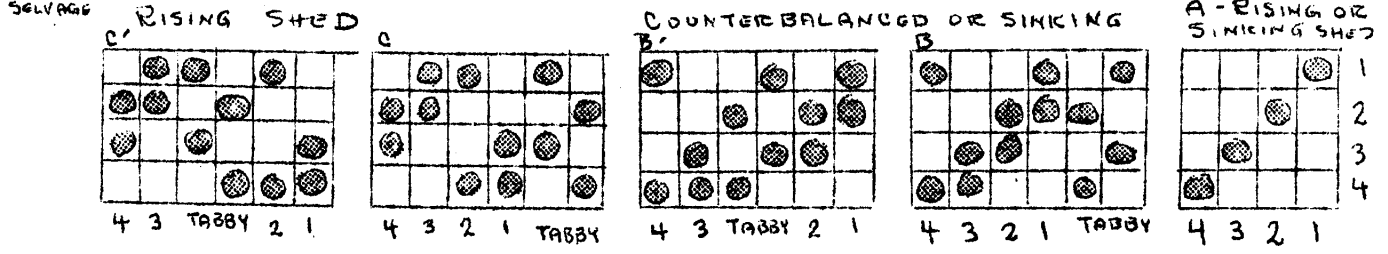
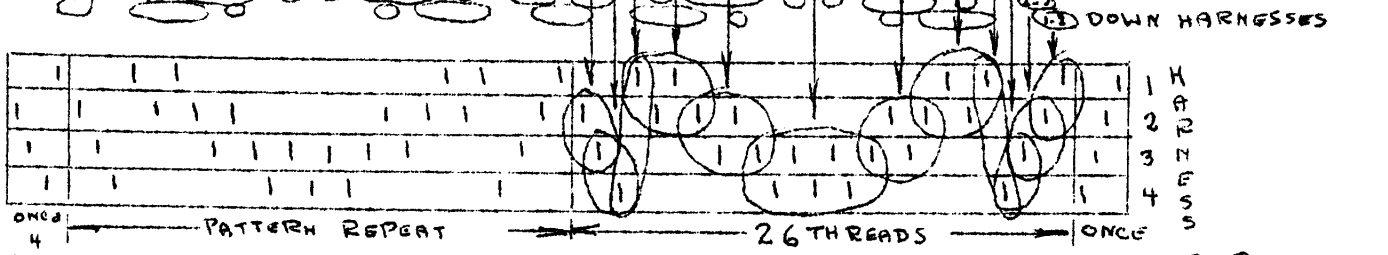
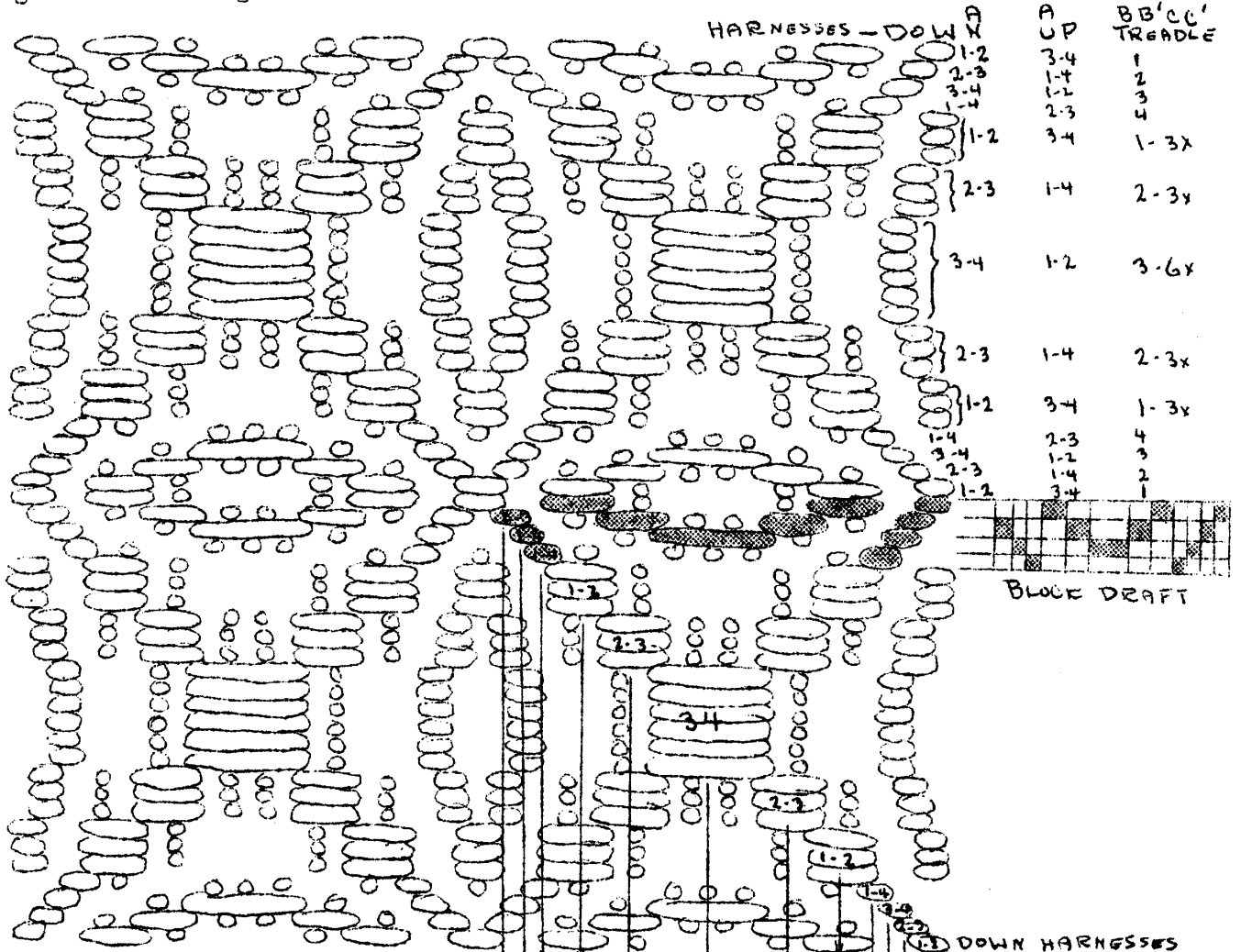
200 HEDDLES

If you use this DOUBLE DIAMOND for class or group work, let each person work out the draft and let each thread one pattern to gain ease in warping. Each can check the previous warper.

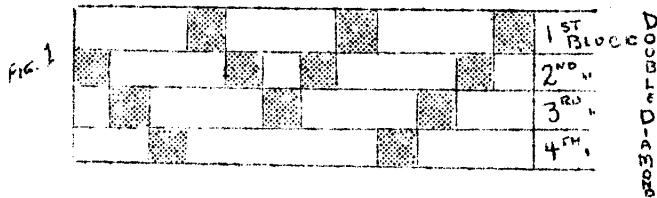


Look at this Honeysuckle pattern and pick the four different pairings used for the four harness overshoot weave. You will find the four pairings in twelve groups of threads before the pattern begins to repeat. You may want to start with the large block. If you work in a group, you may find the group writes the pattern eight ways. Each will be right and will weave the same pattern if the correct proportions in writing. At the side is block draft; below is the best known draft.

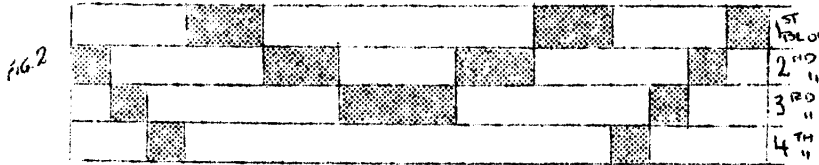
Several tie-up are given below. Try several tieups for overshoot weave and then use the one your prefer as standard. As an overshoot weave shows the pattern yarn covering the warp, learn to think in terms of down harnesses, regardless of the type loom you use. Then any overshoot pattern will be easy to weave. Treadlings are given at the right.



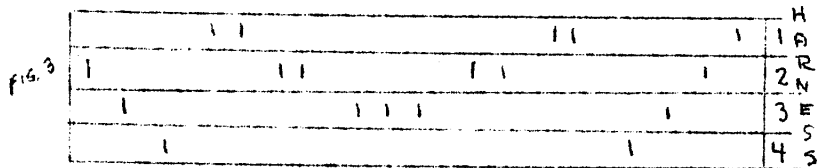
Most simple overshoot patterns are offshoots of twill patterns. The DOUBLE DIAMOND block draft transposes to a 12 thread birdeye twill. Before drafts were written, twill variations were woven by using more than one thread on a harness. Fig.2 shows how such a twill draft would be written first as a block draft; and then in Fig. 3 as a twill. This twill makes handsome bag material on a 8/3 high twist mer. black cotton, set 20 to the inch with each thread going thru a heddle eye and a dent in the reed.



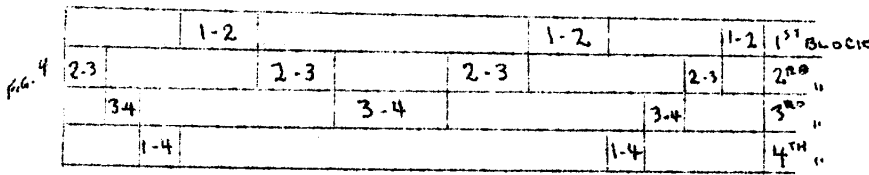
This block draft of the DOUBLE DIAMOND has 12 even size blocks.



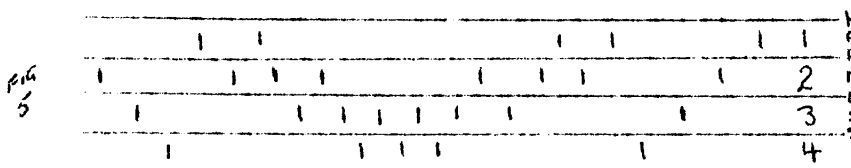
This block draft has 12 blocks in three different sizes. The resulting pattern will be different.



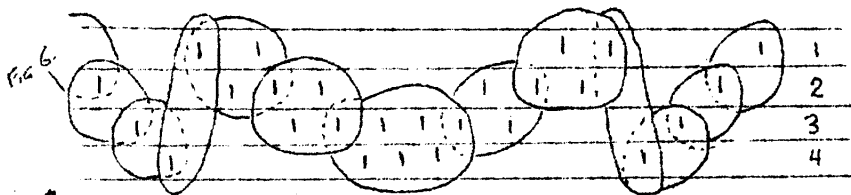
This shows the second block draft transposed to a twill- 12 blocks or groups. But due to the increased size of some blocks, 18 threads are used.



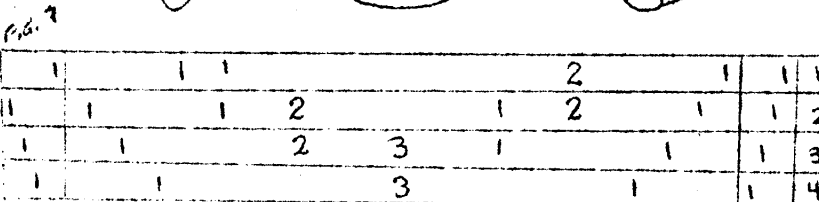
However, as we are interested in drafting overshoot weaves, the block draft is shown ready to transpose to an overshoot weave with each block written on two harnesses.



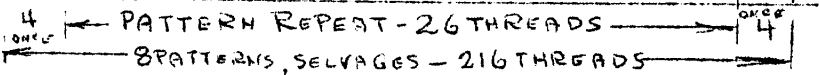
Here is the block draft as transposed to overshoot weave.



When you circle to ascertain each group, you will find you have 2 threads in the small blocks; 4 in the next size; and 7 in the large block or group as it is a turning point



If you want to write a short draft, you can write it as shown in fig.7. Selvages are also indicated on this draft.



For group or class work, this pattern may be threaded in 10/4 cotton, set 15 to the inch. The group can thread the warp with each threading one pattern after checking the previous pattern.

1	5	HEDDLES	TIMES	8	PATTERNS	40	1	42	1
1	8	"	"	8	"	64	1	66	2
1	8	"	"	8	"	64	1	66	3
1	5	"	"	8	"	40	1	42	4

TOTAL HEDDLES - 216

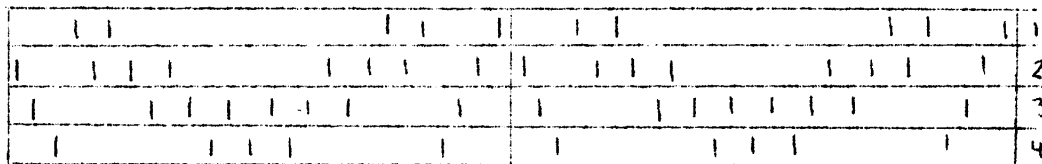
Check number of heddles for each harness before starting to thread.

Whether you weave for your own pleasure, as a teacher, as a student, or as a commercial weaver, you will enjoy working with bands of color. The HONEYSUCKLE, or any small overshot pattern, is excellent to use to setoff the bands- using just a few pattern threads or a narrow border. HONEYSUCKLE pages given Nov. '48- 134-136 offer several good borders for place mats, towels, runners and other small textiles. If you use a two harness loom you can use the 3rd free harness as given on the Oct. '49 issue.

HONEYSUCKLE is simply used to setoff the bands of color. Weavers who sell their weaving will find such small textiles have a ready sale. One of the textiles on page 12 is one which we used extensively commercially in the early 1930's and people are still using the textiles with pleasure. Several suggestions are given below- try them out. If you especially like one you develop, send us a sample or small textile for the KENTUCKY WEAVER collection:

- bands of pastel linen (7 or 9) with heavy white or cream on pattern,
- pastel linen with small pattern borders in different colors,
- pastel linen with small pattern borders in the same color,
- darker linen with small pattern borders in light color or colors,
- pastel linen with blending color for pattern borders,
- pastel linen with contrasting color for pattern borders.

If you use 7 or 9 bands of pastels, you will use just a few pattern threads- 2 or 3 on the same harness or a 4 to 6 thread border. If you use one color for the body of your textile, you may prefer wider borders. In either case, try out different colors and borders. The Honeysuckle or other small overshot pattern is very flexible and offers you many possibilities for variations.



DOWN

	1-2, THEN TABBY 2-3, NO. 1-2 TABBY 3-4 (2x) 2-3 1-2
	2-3 - USE WITH 1-2 (2x) TABBY 2-3
	3-4 2-3 1-2 (2x) " " " " 2-3 3-4
	3-4 (2x) " " " " 2-3 1-2 1-4
	3-4 (4x) " " " " 1-4 1-2 2-3 3-4 (2x)
	1-2 1-4 3-4 (2x) " " " " 1-4 1-2

III-1-12 HONEYSUCKLE borders for towels, place mats, and runners- 115-7 series

For class study or for textiles for sale, you can enjoy working with colors. The colors are setoff by fine bands of white or cream- as 12/2 linen.

WEAVE TURN UNDER HEM - 1 1/2 INCHES

L. GRASS GREEN 2 INCHES

L. PEACH

L. LAVENDER

L. PASTEL ORANGE

LIME GREEN

L. YELLOW

L. BLUE

L. PINK

L. AQUA

WEAVE 1 1/2 INCH TURN UNDER HEM

L. GRASS GREEN 2 1/2 INCHES

L. PEACH

20/1 LINEN WEFT  
20/2 OR 12/2 WHITE PATTERN  
2 1/2 COT. OR 40/2 LINEN  
WARP - 30 TO INCH

L. LAVENDER

L. YELLOW

12/1 OR 20/1 OR 20/2 LINEN WEFT  
12/2 OR 20/2 WHITE PATTERN  
10/2 M. COT. OR 20/2 LINEN  
WARP - 20 TO INCH.

L. BLUE

L. PINK

20/2 LINEN WEFT  
12/2 WHITE PATTERN WEFT  
20/2 LINEN WARP -  
15 TO INCH

L. AQUA

1 1/2 INCH TURN UNDER HEM

BROWN - 12/1 LINEN

L. ORANGE - 12/1 LINEN

YELLOW - 12/1 LINEN

GOLD PATTERN - 12 1/2 LINEN

10/1 NATURAL SLUB LINEN

WARP - 10/2 MCR. COTTON OR  
20/2 LINEN - 20 TO  
INCH

- 20/2 OR 30/3 MCR. COTTON  
OR 35/2 OR 40/2  
LINEN - 30 TO INCH.

YELLOW

L. ORANGE

BROWN

WEAVE TURN UNDER HEM - 1 1/2 INCHES

If you are using a two harness loom, you can use the heavy thread on the 3rd free harness as shown in the Oct. 49 issue.

Several suggestions for coloring are given on this page. You may want to try them first with watercolor pencils:

You will want a good color palette of linens. By getting linens from different companies, you can have a good color range. We find we need only a few special dyeings to have the palette needed for the Little Loomhouse.

For runners and bags, you can have even more fun weaving in textured yarns in wool, cotton, nylon, rayon, etc. However, in using such yarns, ascertain the shrinkage and wear allowances. Some rayons are non-shrink; others shrink excessively. The same is true of some other yarns. Commercially, you especially need give your clientele choice textiles for long service. Then you, besides your pride of fine craftsmanship, have a client coming to you for additional textiles.



# KENTUCKY WEAVER

FEBRUARY 1950  
VOL. III NO. 2



III-2-14 Cover girl for February is glamorous Joyce Tillman modeling an early Scotch shawl at the Fort Knox style show of the KENTUCKY WEAVERS. Miss Tillman is a senior at Ursuline College and started weaving in her junior year under the inspiring tutelage of Sister Theodolinda.

The Scotch shawl is an early double weave from the family of Mrs. M.C. N. Higgins and added interest to the other Scotch tartans shown in suits, shirts, jumpers, ties, and scarfs. On the next page, you can glimpse young Art Leach wearing the shirt woven by his mother, Mrs. Robert Leach of Franklin.

Spectators especially enjoyed the youngsters who really strutted in their hand-woven clothes. The young models wearing skirts of Ada K. Dietz' algebraic  $(x \cdot y)^3$  are Martha and Sally Kendrick, daughters of Mr. and Mrs. S. E. Kendrick. Many of you know the Kendricks- Sam who designed the shuttles and makes the loomstands, and Sue who helps so much behind scenes. Martha is the 3 year old in the 1946 WEAVING IS FUN. I think you will enjoy meeting Sally who is now two- she is helping to weave the heart-and-leaf patterns- mostly by sticking bobbin papers into the warp.

You already know Margaret Montgomery (Mrs. James Montgomery) who has been active in the KENTUCKY WEAVERS since March 1948 and who serves as research chairman for assembling material to go into the permanent collection housed in the KENTUCKY BUILDING at Western Kentucky State College, Bowling Green. The material there will be displayed for the October 22, 1950 meeting so put that date on your "must" list.

You will enjoy meeting General Roderick R. Allen, Commanding General of the Third Armored Division. General Allen, in welcoming the weavers to Fort Knox, said the army particularly enjoyed the annual meetings of the KENTUCKY WEAVERS at the post as we had so many purposes in common. He gave a resume of the program of his command- changing 1300 civilians each week into trained army men, giving them the basic training every soldier should have, having a program based on decent human relations, instilling high morale, and turning out men trained to serve the best interests of the U.S. A tour of the post later gave the weavers a concept of the program in action.

With this group of pictures, we included the "shoplifters" bag. Many of you have woven warpfaced bags (Nov. 48, March, July 49- page 90 series). One of our members, whose husband heads a large store here, wove a particularly stunning warpfaced bag in Lees velvety ratine in navy, chartreuse, and grey. Looking very chic as she entered the store to meet her husband, she was accosted by the store detective with "Huh! so you are taking up shoplifting". He went on to explain he had just taken three slips, five scarfs, and sundry items from a woman carrying a similar sized bag. We laughed at her story so much- so Virginia Schlaughenhaupt filled her bag with a "few things" for the MC to play detective.

The yarn samples this month are the nylon- 3 ply with 175 to 200 yards to the ounce, about 60 cents in department stores, as used in the scarfs and shirts; and the pigtail wool with rayon- about 1800 yards to the pound, 75 cents an ounce at stores, or in odd lots from the manufacturer at about \$3.00 a pound.

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COVER- from the Fort Knox style show.....13  
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An Even Check- plain weave, twill.....17-18  
**STRUCTURAL** design by alternate color...19-20  
A HEART-AND-LEAF design in oneharness  
and dukagang, for bags, clothing....21-24

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Mrs. James Montgomery, research chairman of KENTUCKY WEAVERS, demonstrates a rug loom for General Roderick R. Allen, 3rd Armored C.O., who welcomed the weavers to Fort Knox.



Young style show models are Martha and Sally, daughters of Sue and Sam Kendrick who have been active in the growth of the Little Loom-house.

Pattern for the skirts is  $(x+y)^3$  from Ada K. Dietz' ALGEBRAIC EXPRESSIONS IN HANDWOVEN TEXTILES.

Fun at the Fort Knox style show is introduced by stunts. The M. C. and Virginia Schlaughenhaupt have the audience laughing at their "shoplifting bag" stunt. The warp faced bag is from the page 90 series - see Nov. 48, March, July 49.







This group of patterns take the check used in the Dec. 49 issue into a twill as in Nov. 49, and into three scarfs in structural design by alternate color.

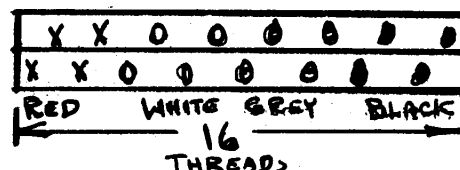
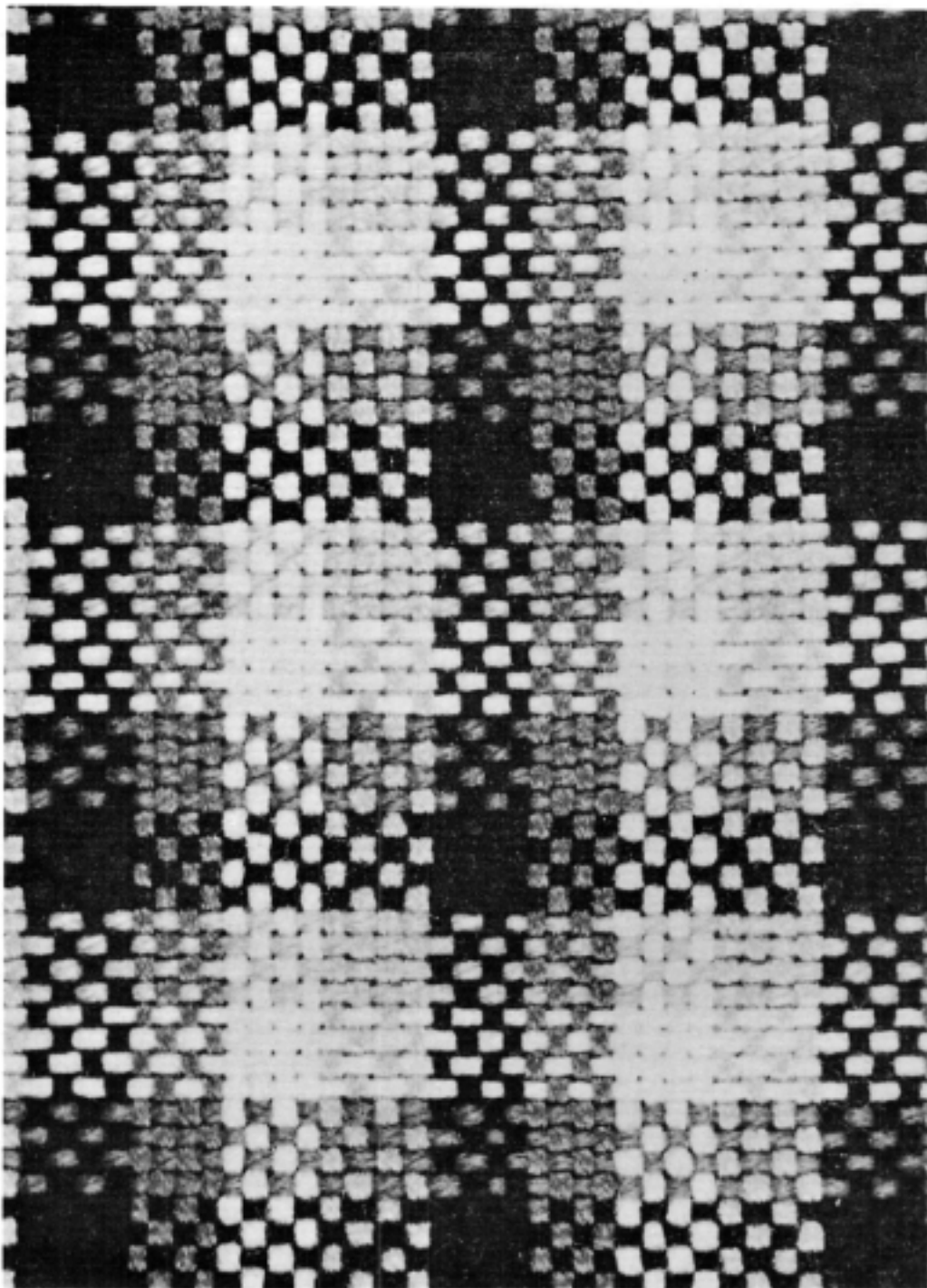
Whereas, 14/3 wool in brown, med. brown, beige, and med. green were used in the previous check, we used BEAR BRAND nylon in black, grey, white, and scarlet for these five warps.

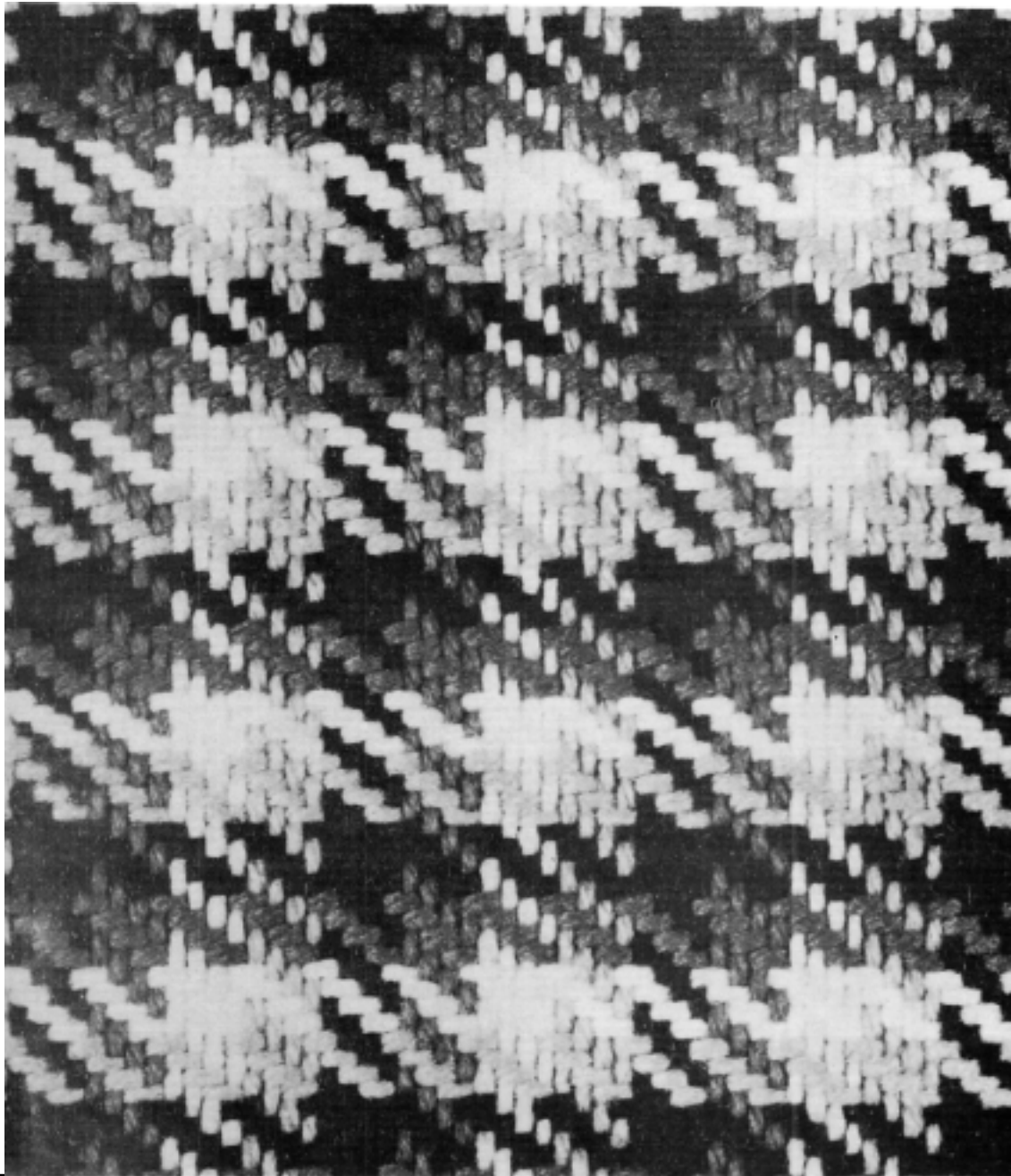
If you have not used the new nylons which are crimp set, ant-shrink, and moth-proofed in three ply yarns of 175 to 200 yards to the ounce, by all means try at least one scarf to become familiar with the yarns. These may be purchased at your local store, or ordered at 45 to 60 cents an ounce.

The plain four thread check at the right is shown twice actual size to give you the feel and texture of the yarn. For a scarf 10 pattern repeats plus 4 black threads give a 164 thread warp set 15 threads to the inch. Use one ounce of each color for a two yard warp; or 3 of each color for four scarfs

Jean Hansen used these same colors in 20/2 linen set 20 threads to the inch. As she wanted a larger check, she used 7 threads of each color for the 28 thread pattern.

Mrs. Hansen, a member of the Indiana University Southeastern Center weaving group, will wear this linen dress when she introduces the models in the May style show of the KENTUCKY WEAVERS.





TREADLING  
DOWN HARKNESS

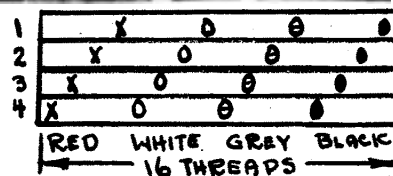
RED 1-4  
3-4  
2-3  
1-2

WHITE 1-4  
3-4  
2-3  
1-2

GREY 1-4  
3-4  
2-3  
1-2

BLACK 1-4  
3-4  
2-3  
1-2

The same nylon in black, grey, white, and scarlet is threaded to a basic twill-1-2-3 4. It is treadled for an even surface material - 1-2, 2-3, 3-4, 1-4.



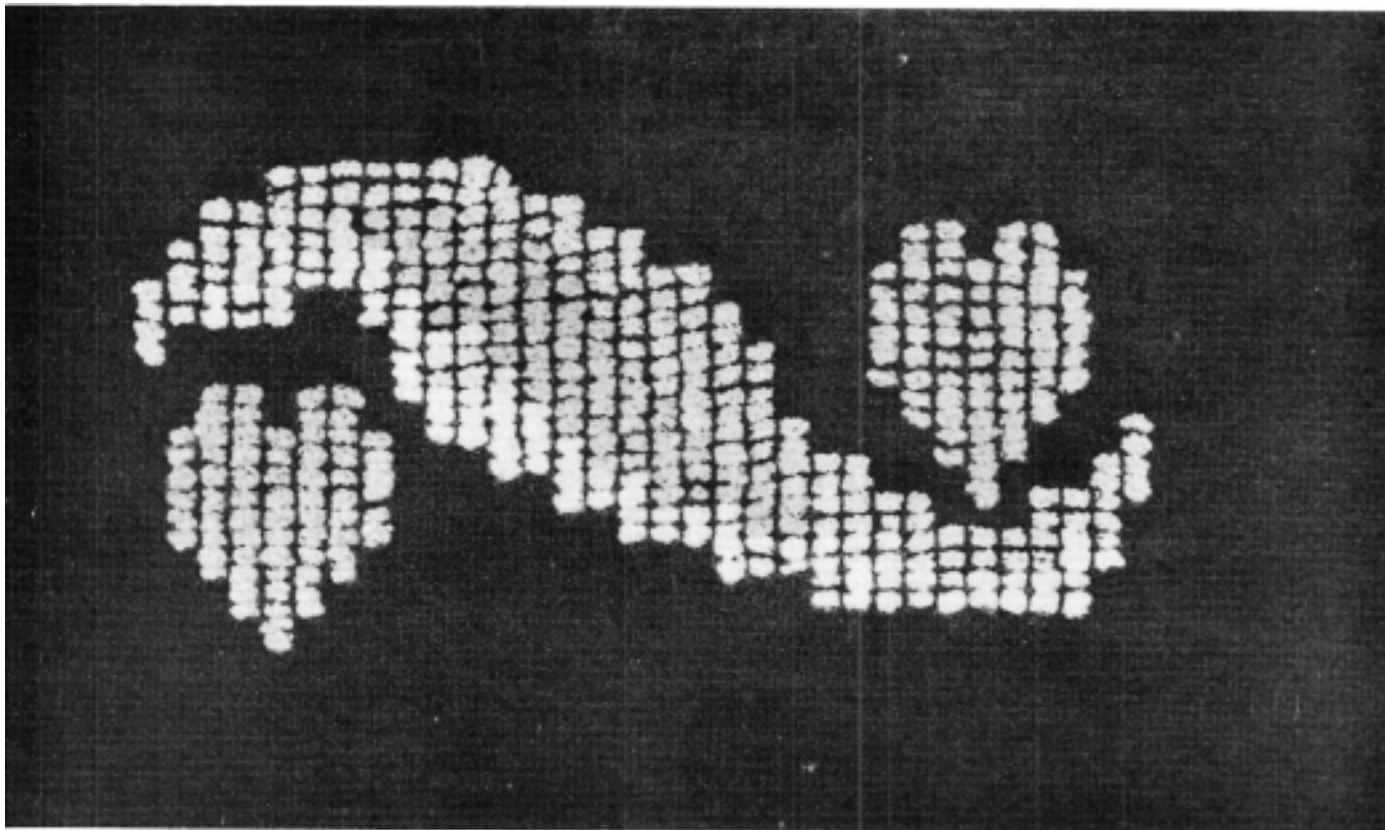
The even check in plain weave and in twill gives a cleancut pattern which people like.

At the Little Loomhouse, we warped jacket material in this same nylon in the above colors and in three browns and a green; and in the 14/3 wools as given in the even check scarf warp in Dec. 49. For weaving classes, the Nov. 49 twill pages and this series of pages will offer a good project with each member taking a different weave or a different coloring. Usually local stores will have ounce balls in a number of good colors.



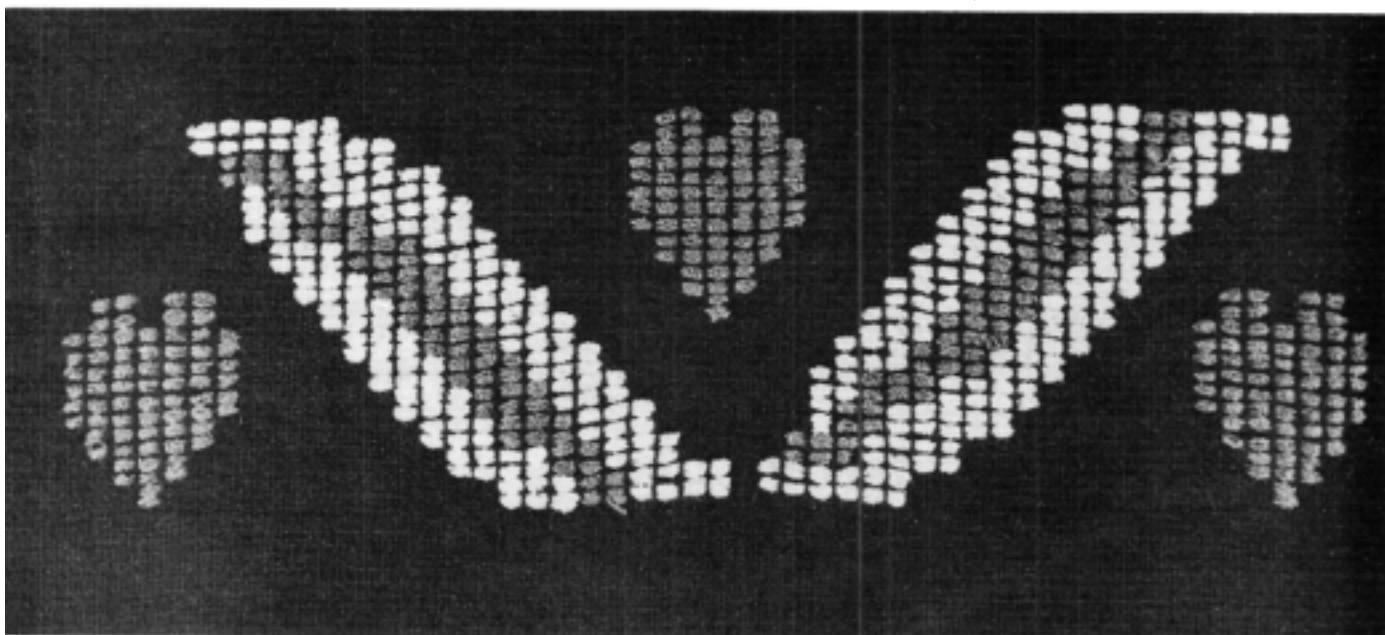






This heart design is designed for the pockets of a dress and for a matching draw-string bag. Material is pigtail wool set 15 threads to the inch; design is nubby textured wools in turquoise, rosy-red, and soft yellow. Lower design is for an all-around skirt border for your teenagers.

Technic covers three threads and binds with the fourth thread. Dukagang may be used on a basic twill or rosepath threading; or modified one-harness may be used on a two harness loom.



The heart-and-leaf border 11-HD-2 is designed for skirt borders for teenagers; a single repeat- 45 or 51 blocks(3 hearts) may be used for bags or for pockets. The design at the left 11-HE-2 is planned for pockets and for bags. As you will want emphasis on the design, use a tapestry technic which covers 3 warp threads and is held in place by the 4th warp thread. This technic is commonly known as dukagang and is easily woven on a basic-1-2-3-4 twill or on rosepath-1-2-3-4-1-4-3-2 or any twill having every 4th thread on the same harness.

However, you can do the same technic on two harness by using a modified oneharness tapestry technic. In fact, all the warps we used in this heart-and-leaf series were on two harness except the green twill for topcoats.

To weave the modified oneharness, let each block be four threads- two up and two down. As you take your shuttle thru for the design, pickup the down thread between the two up threads for each block or square of your cartoon (see page 24 for detailed sketch).

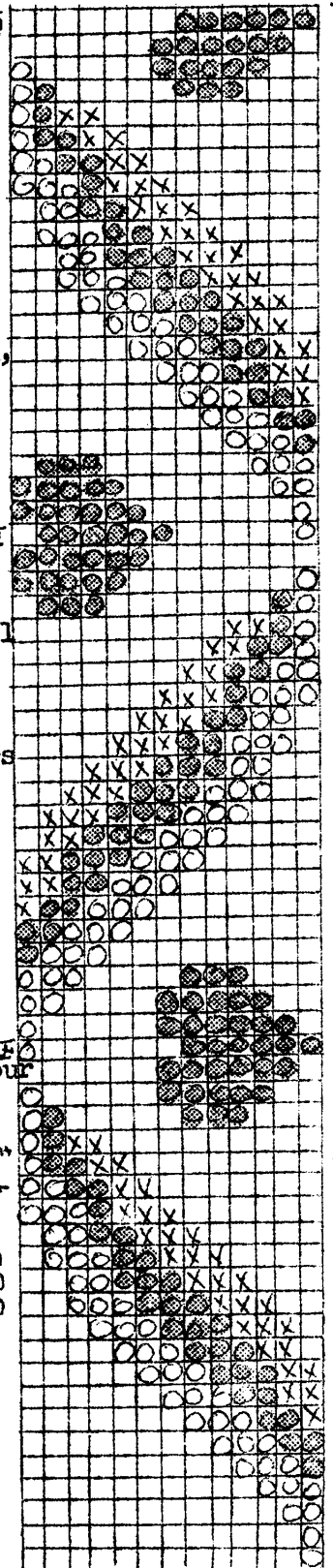
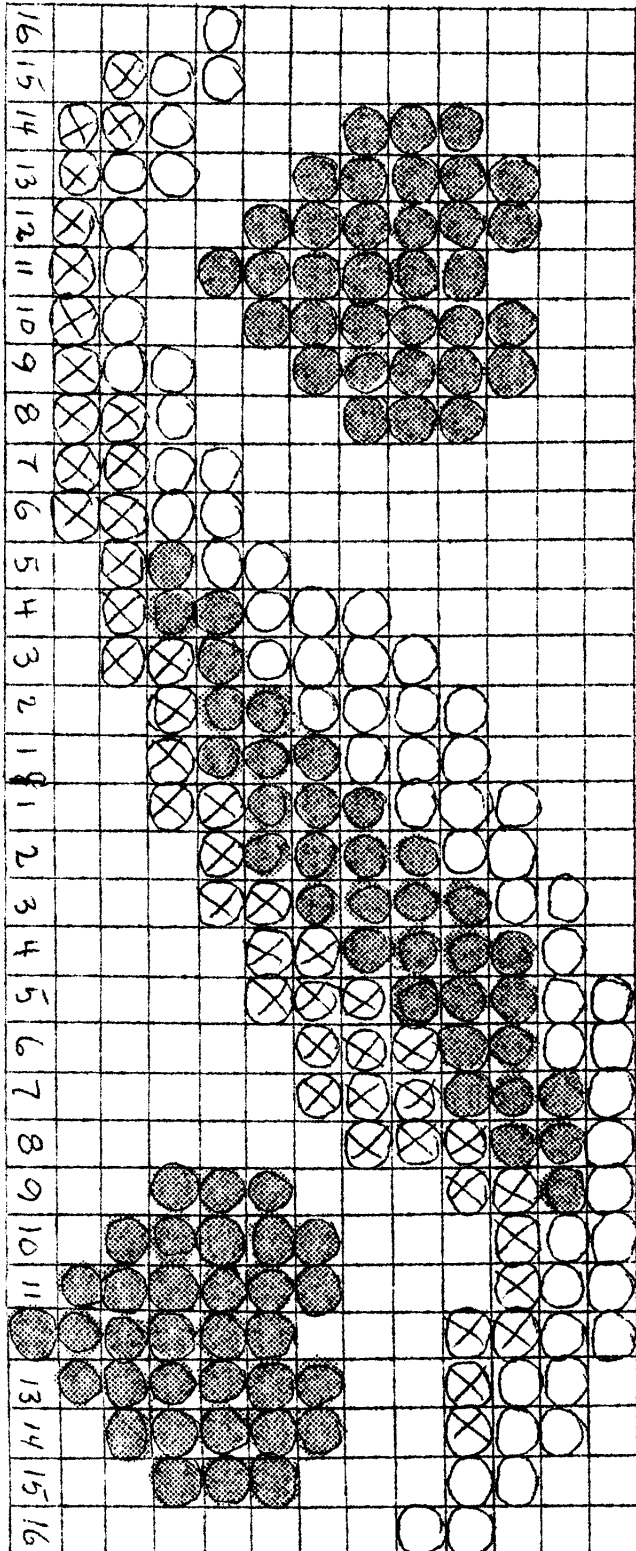
You will be slow at first. In fact, you will probably want to weave a practice piece. But you will find your time will cut from four hours to 30 minutes for any of the borders or designs on these four pages.

Before setting up your warp, layout your pattern to ascertain you are scaling the design to the best size for your purpose.

11-HD-2  
 HALF SIZE - 15 TO INCH  
 2/3 SIZE - 20 TO INCH

GERANIUM RED-DEEP ●  
 SILVER GEEY ○  
 LIGHT CHARTREUSE ⊗

11-HE-2  
 ACTUAL SIZE - 15 TO INCH  
 ● RED  
 ○ TURQUOISE  
 ⊗ YELLOW



At the Little Loomhouse, we like to let the youngsters express their preferences. So when Martha Kendrick suggested pointedly, "I think these patterns would make a pretty skirt" (patterns in one of the folk art books of the home craft series published by Mrs. C. Naaman Keyser, Plymouth Meeting, Pa.), we made this series of designs.

The design at the right is the resulting skirt design - in scarlet, yellow, and light green nylon on 18/2 wool set 20 to the inch in plain weave. We did another warp of 18/2 wool set 24 to the inch in a twill for a suit using the skirt border and an inset in the coat sleeves.

As this design was planned also for the straps of the pinafore, it is purposely made with a long line. The same strap design is used for the sleeves in the suit.

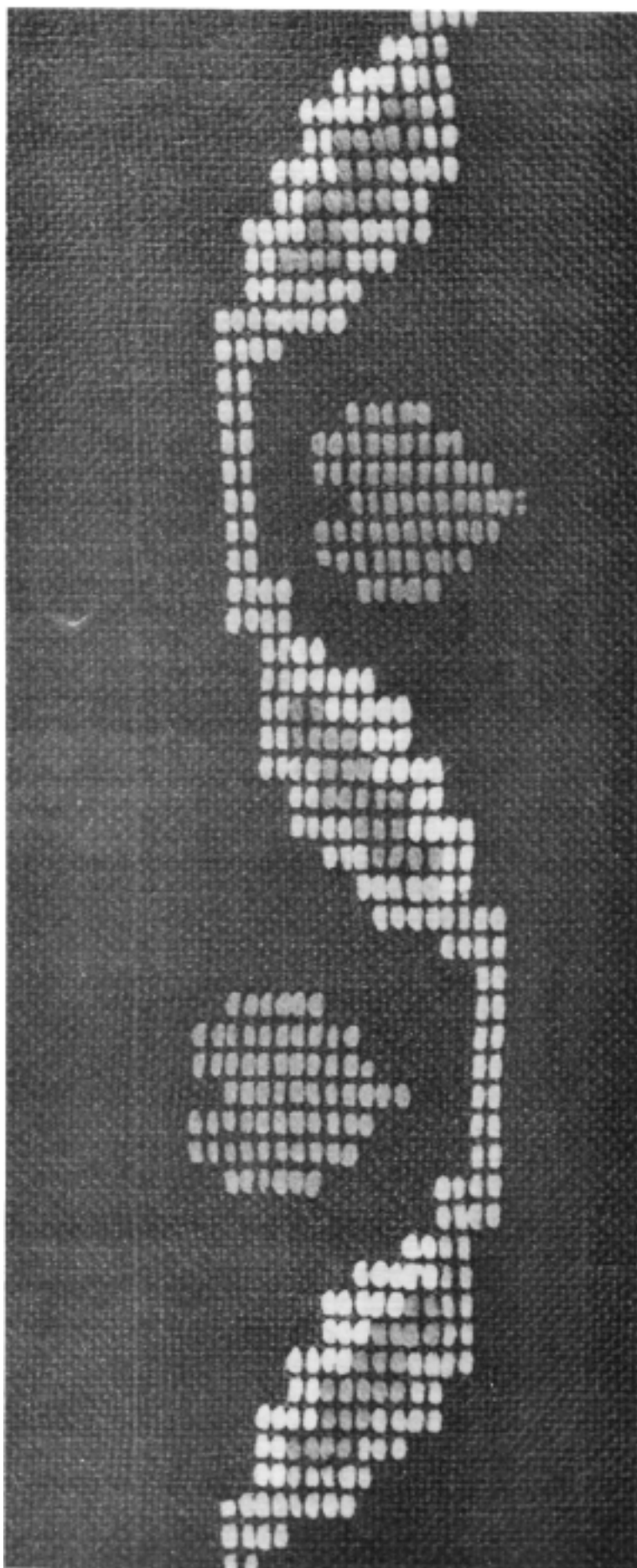
This design is planned for the youngsters and several were made in sizes for 5 to 11 years.

When the teenagers liked the design, it was modified to the design shown in the lower picture on page 21. The illustration shows, deep geranium red, light chartreuse, and grey on black pigtail wool set 15 threads to the inch in plain weave. For summer, your teenagers may prefer 10/2 mer. cotton or 20/2 linen set either 20 or 24 threads to the inch. They may also like square dance figures instead of part of the hearts.

With the current vogue for pockets, the design was revised for adults. The design shown at the top of page 21, shows the pockets and bag for a smart solid color dress.

For all these designs except the suit which was threaded to a 1-2-3-4 twill, we used a two harness loom with the design being woven in a modified one harness tapestry technic.

Pictures of the madeup material will be shown in the style show issue of the KENTUCKY WEAVER.



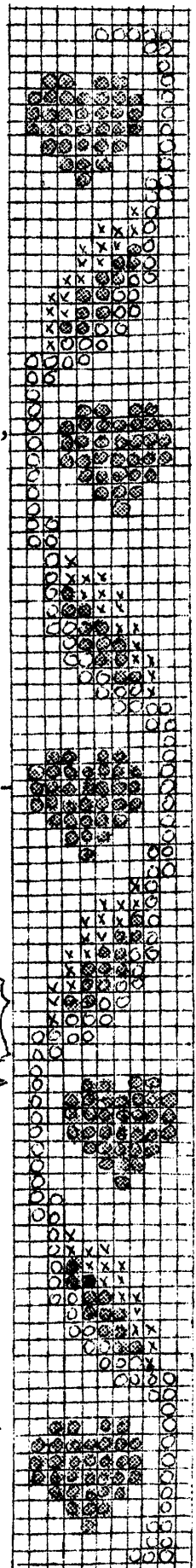
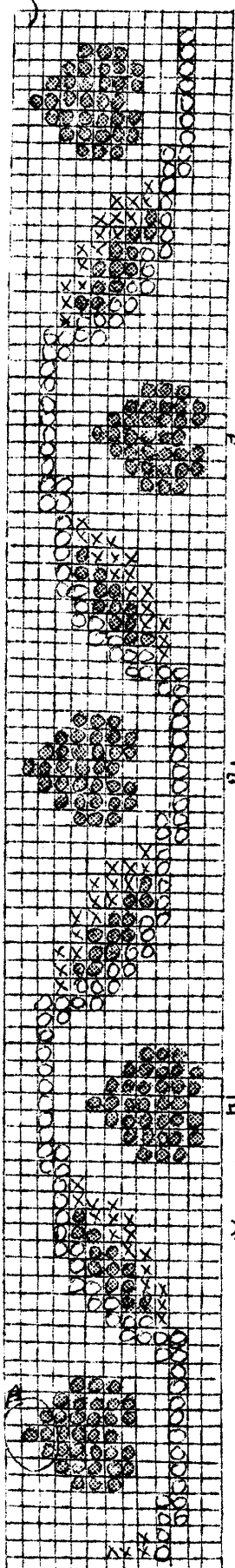
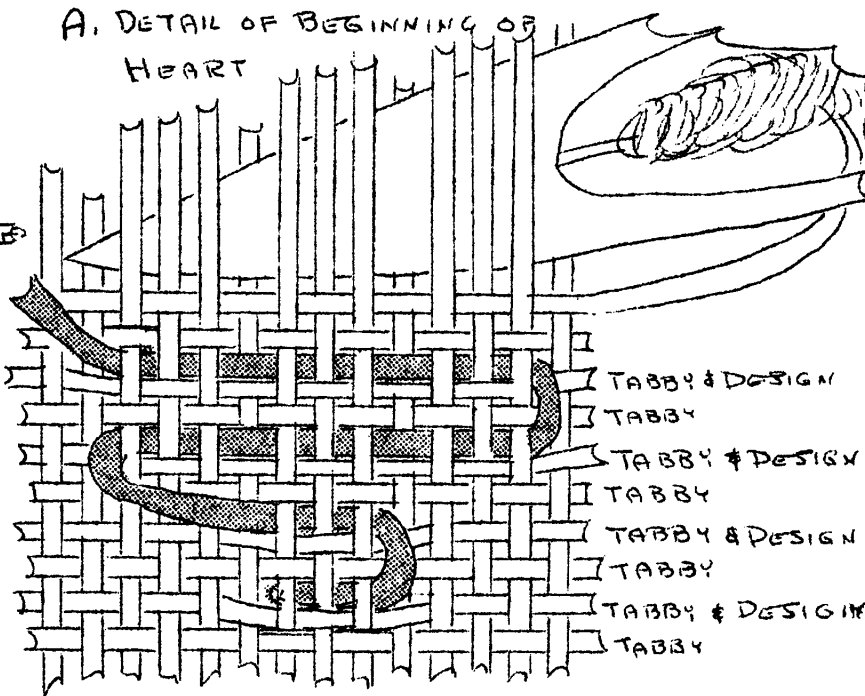
As this heart-and-leaf design is planned for youngsters five to eleven, it is scaled fairly small. The straps for the pinafore were limited to a 9 block width- or just under 2 inches when set 20 threads to the inch. You can weave the straps alike or can reverse the cartoon. If you are a new weaver, you will find it easier to weave them alike.

Before getting your yarns, layout your pinafore or jumper pattern and measure carefully. It is wise to allow extra material in case you make an error. Any extra material can be woven into bags with this same design and will be treasured by the friends of the youngster getting the pinafore.

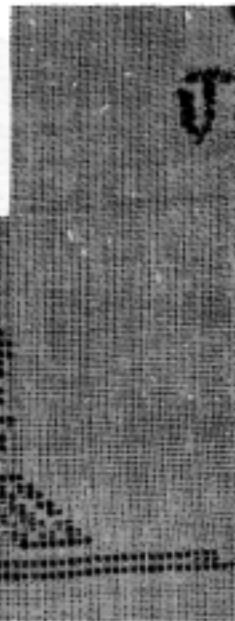
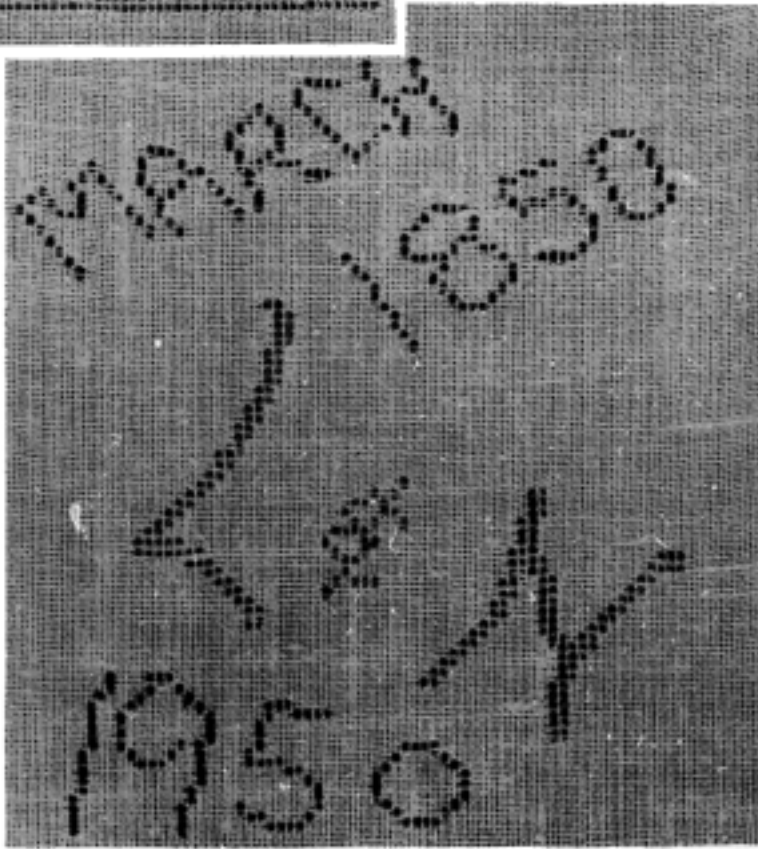
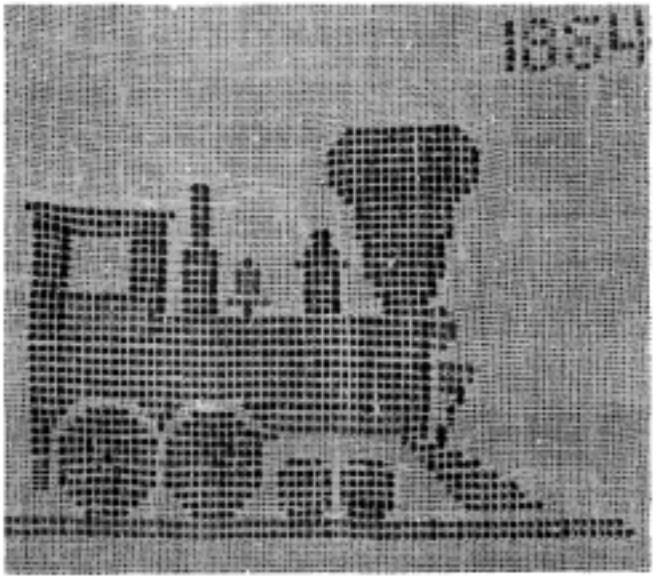
At the Little Loomhouse, we setup 18/2 green wool, 20 to the inch, for 15½ inches. For one younster of seven, we needed 5½ yards for pinafore, wastage, and shrinkage; we needed 3 yards each for a five and a six year old to require 11½ yards for the three pinafores. For older girls, you will need considerable more material. Setup the width which will cut to advantage if you have a choice of looms. For the 11½ yard warp and wefts, we needed 1½ lb. wool, 1 oz. each of scarlet, yellow, and light green nylon (design). If you live in the south, you may prefer 20/2 linen (2½ lbs.) or 10/2 mer. cotton (2lbs.) Both come in wonderful colors.

If you want to make matching wool topcoats as we did, you may want to set those up on a twill-1-2-3-4 threading, 24 threads to the inch. The strap design may be used for the sleeve if your youngster wants to "wear her heart on her sleeve".

A. DETAIL OF BEGINNING OF HEART







**K**  
**E**  
**N**  
**T**  
**U**  
**C**  
**K**  
**Y**

**W**  
**E**  
**A**  
**V**  
**E**  
**R**

MARCH  
1950  
VOL. III NO. 3

26 If you enjoy your local happenings, you will enjoy ours- with the cover designs saluting the 100th anniversary of the Louisville and Nashville Railroad. Many of us have woven trains- trains have such a fascination. A stunning drapery material for a library or man's room can be woven with historic trains in bands- from a distance the bands show; closeup, details of the trains are brought out. We have not included any of the train cartoons; but if enough weavers express interest, we will publish the series later in the KENTUCKY WEAVER.

Worth mentioning are the values weavers expect- in their own weaving, in the printed material they buy. In the way of weaving, there has been a tendency to extoll the bizarre. I am reminded of a drapery fabric which I designed for a decorator in the early thirties. The metalcoated plastic was practical in drapery and well suited its use. Recently, a large manufacturer made the material for upholstery, gave it expensive glamorous advertizing, and sold it heavily. He did not once consider it was unsuited for upholstery- so has ~~best suits~~ the decorator and to furniture manufacturers. The public is entitled to fabrics which will wear. Most of us weavers are fully aware of the need for weaving fabrics which can be lived with- and you can live with both the upholstery and the drapery fabric in this issue.

Likewise two books for review can be considered under this same heading- the reprint of the Bronson book (at \$7.50) and the new revised edition of Marguerite Davison's HANDWEAVERS PATTERN BOOK (at \$7.50). Frankly, I am so disappointed in the quality and value of the reprint that I returned the review copy. Perhaps I expected too much- remember, however, I hold my graduate degree from the University of Michigan where I was trained under the late U.B. Phillips to know the values of primary and secondary source material. The book reproduced in quality and quantity could have been sold at a reasonable price. A finely printed edition would have value. As it is, the limited edition will probably easily sell to the gullible.

A different story is the other book. During the war, I found the Waves and Wacs had three weaving books which, as new weavers trying to help patients doing weaving, they found most helpful. One of these was the 1944 edition of A Handweavers Pattern Book. In my own classes- mostly college extension classes in adult education, I emphasize the class drafting from primary sources first and then referring to secondary sources. The previous edition was one of the first secondary sources used. I am willing to predict this new enlarged edition with good pictures will become the first secondary source they use. In fact, if you already own the first edition, you will probably also want the new edition. Marguerite Davison has been most generous in autographing copies- order from her, box 299, Swarthmore, Pa. \$7.50 price.

The leno laces in this issue use an uneven pairing for the half twist. These at the Little Loomhouse are all filed under the page 19 series with other leno laces under pages 17 thru 22. If you keep your KENTUCKY WEAVERS intact, you will find the references by the month. If you file according to weave, make a notation of our page series. With several pages printed a day- for the Little Loomhouse members, classes, the KENTUCKY WEAVER, and others, we use the page series to classify weaves together automatically. The December cross-index will contain both, plus uses.

Some study work on developments in the DIAMOND pattern is given on the last four pages. DIAMOND drafts file under pages 111-114 with these being under 113 series.

Yarns are the weights used for the upholstery tho we do not have the same colors.

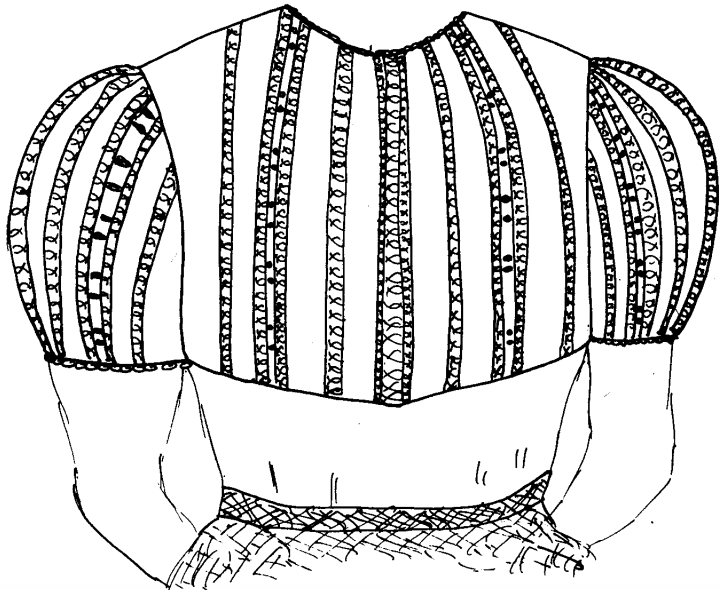
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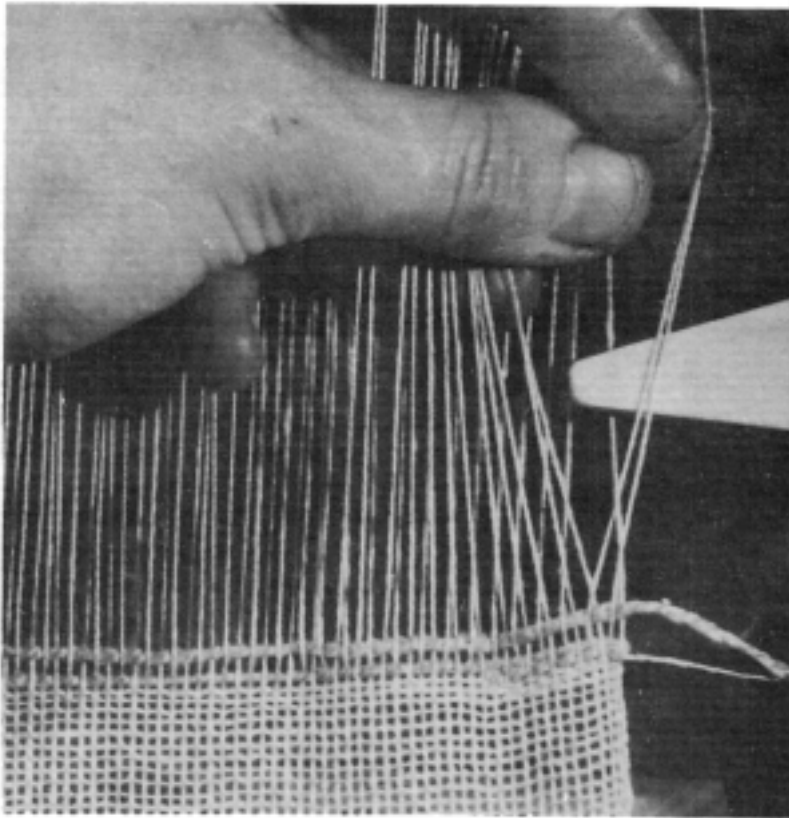


The leno lace, using a simple halftwist, is a weave with myriad uses. You will enjoy making and wearing these blouses. If you weave commercially, you may want to contact a local dress shop about them - material usually brings the weaver from \$12.50 to \$20.00 and made up usually sells from \$39.75 to \$75.00 according to style and shop.

This page shows a group using an uneven pairing of the basic halftwist (see page 19 series, Jan., Oct. 49 for details - or take from the picture at the right). Below is one style as made into a blouse and the sketch of another style.



Suggested for these blouses are laces 19E2, 15 threads, 19C (Jan. 49), 15 threads, 19E2, 15 threads, 19B (Oct. 49), 15 threads, 19E2, 15 threads, 19C, 15 threads, 19E2.

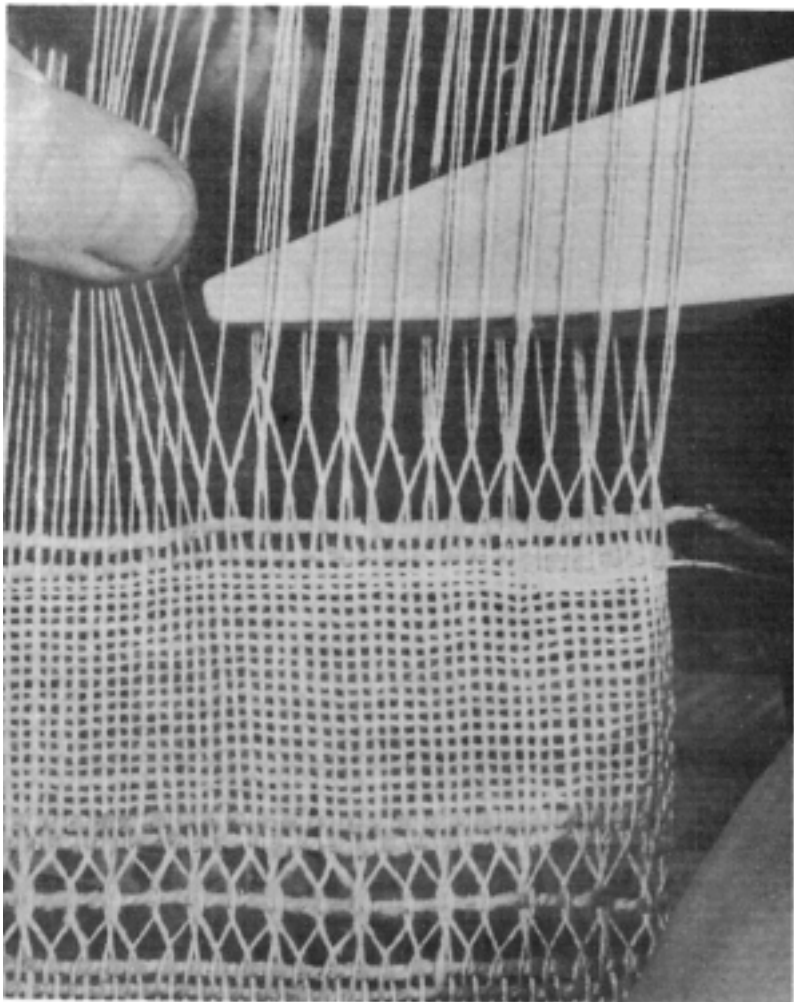


The exact amount of material depends on your size, style pattern, and width warp. A 25 to 27 inch width cuts well. As we were running a series of blouse warps, we used the 15-1/2 inch widths for convenience.

Layout the pattern carefully; determine amount; and make allow for shrinkage. For our third style which buttoned down the front of the vestee, we found we needed a few extra inches. Four yards of the 15 inch width; or about 2 sq. yds. is sufficient for most patterns.

The basic leno used has an uneven pairing of threads. Usually the first thread (up) is given a half twist with the second thread (down). For the uneven pairing, the first thread is twisted with the fourth thread (or second down thread).

At the Little Loomhouse, we use a very simple way of weaving the leno lace - thus a blouse may be woven in an evening.



The first thread on the right is on the up half of the shed (or if you are left-handed, apply the same rules from left to right). The second thread is on the down half of the shed.

For the uneven twist, with the point of the shuttle pick-up two down threads; bring under to the right of the up thread; and drop one up thread over the point of the shuttle. Now you have an extra up thread.

Note - with your fingers between the halves of the shed, you will not pick up the wrong thread. You will probably use your thumb and 2nd finger of your left hand for dropping the up threads over the point of your shuttle.

Then pick up the next lower thread, bring under to the right, and drop one up thread; pick up two lower threads, bring under to the right, and drop two up threads; thence across the warp. Work with your shuttle near the woven cloth to give you an easy check that you are accurate - as well as nicer lace.

For the blouses shown, we used 20/2 linen set 15 to the inch; in natural with lace in 12/2 scarlet on the previous page; in yellow with lace in seagreen spun silk.

UPHOLSTERY in two harness structural design on thirds - change in yarn on every 3rd thread, page 62-U-3 Series

Some of the most effective textures may be obtained simply by the use of two different textures, and/or two weights, and/or two colors. This upholstery material, using a heavy thread for every 3rd thread, uses all three. Textures are a heavy spun silk of 1000 to 1200 yards to the pound and a tight twist linen. Weights contrast with the heavy silk and the linen of 50/3 size or 5000 yards to the pound. Colors for these chairs are rich burnt orange and dull olive brown.

With the heavy weight being used on every third thread, the resulting draft is a six thread pattern repeat. To take care of the weight of the silk, we used a 12 dent reed with the silk thru one dent, and the two linens thru the next dent. (naturally each thread goes thru a heddle eye on the harnesses). Thus the warp has 18 threads to the inch.

The alternate color warps used last month also make excellent upholstery patterns with emphasis on the striking pattern. This use of thirds, as given here, places emphasis on texture. A later series will give some drafts with emphasis on pattern.

For the porch chairs, we warped:

46 patterns, plus the extra heavy thread for 277 threads; 15 inches

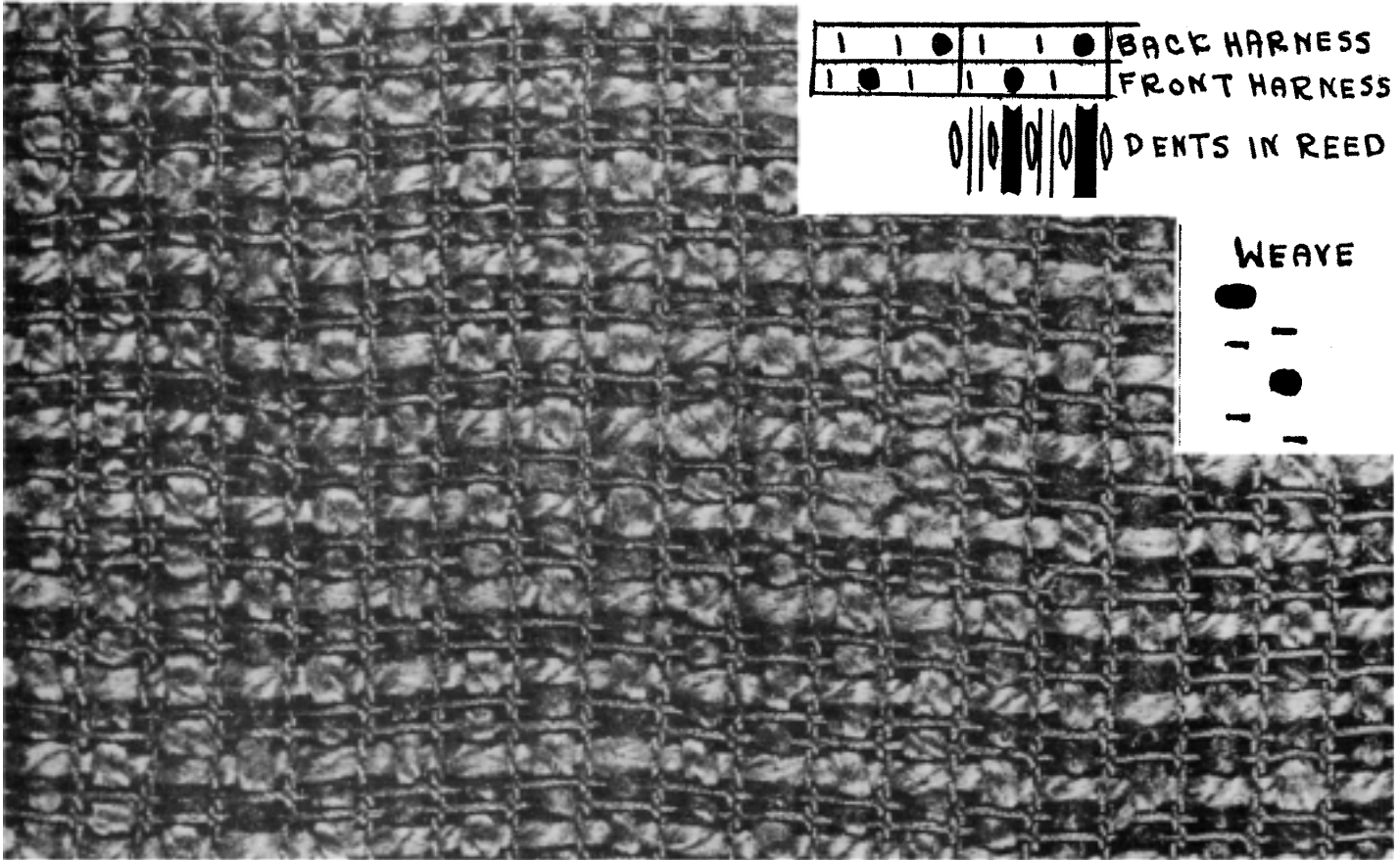
16 patterns, plus the extra heavy thread for 97 threads; 5-1/4 inches.

In this upholstery, we wove as the warp was threaded. You will want to also try the corded effect by weaving alternately a heavy and a fine thread, and to try other effects.

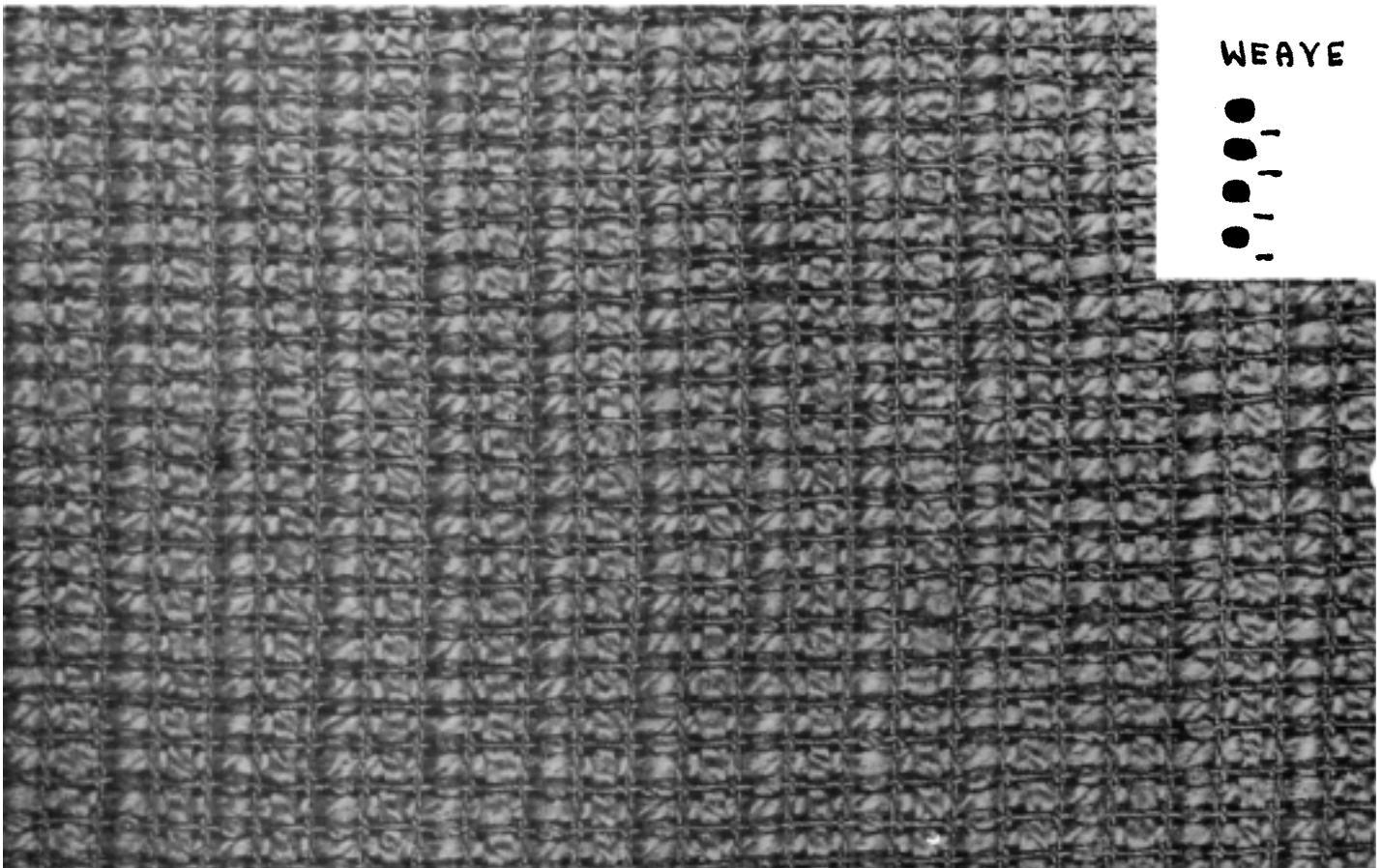
This upholstery material wears well for chairs and couches. You will want a wide warp on a large loom for couch upholstery but you can weave it on a small loom. In the style show issue, we will show the dress material in this same idea and the couch material as woven on the small loom.

This upholstery is an excellent class project with each student planning different warps - by tying on, they can be warped quickly. The heavy yarns should have about 1200 yards to the pound as the silk, 3/2 mer. cotton, or heavy cotton boucle. The fine thread should be about 1/3 the size with 3000 yards or more to the pound - as 20/2 to 50/2 linen, 10/2 mer. cotton, or any of the finer novelty yarns. Cushions, bags, summer jackets can be woven. The Little Loomhouse will be glad to receive samples of your material woven on this idea. It is easy to execute and has such infinite possibilities of variation.





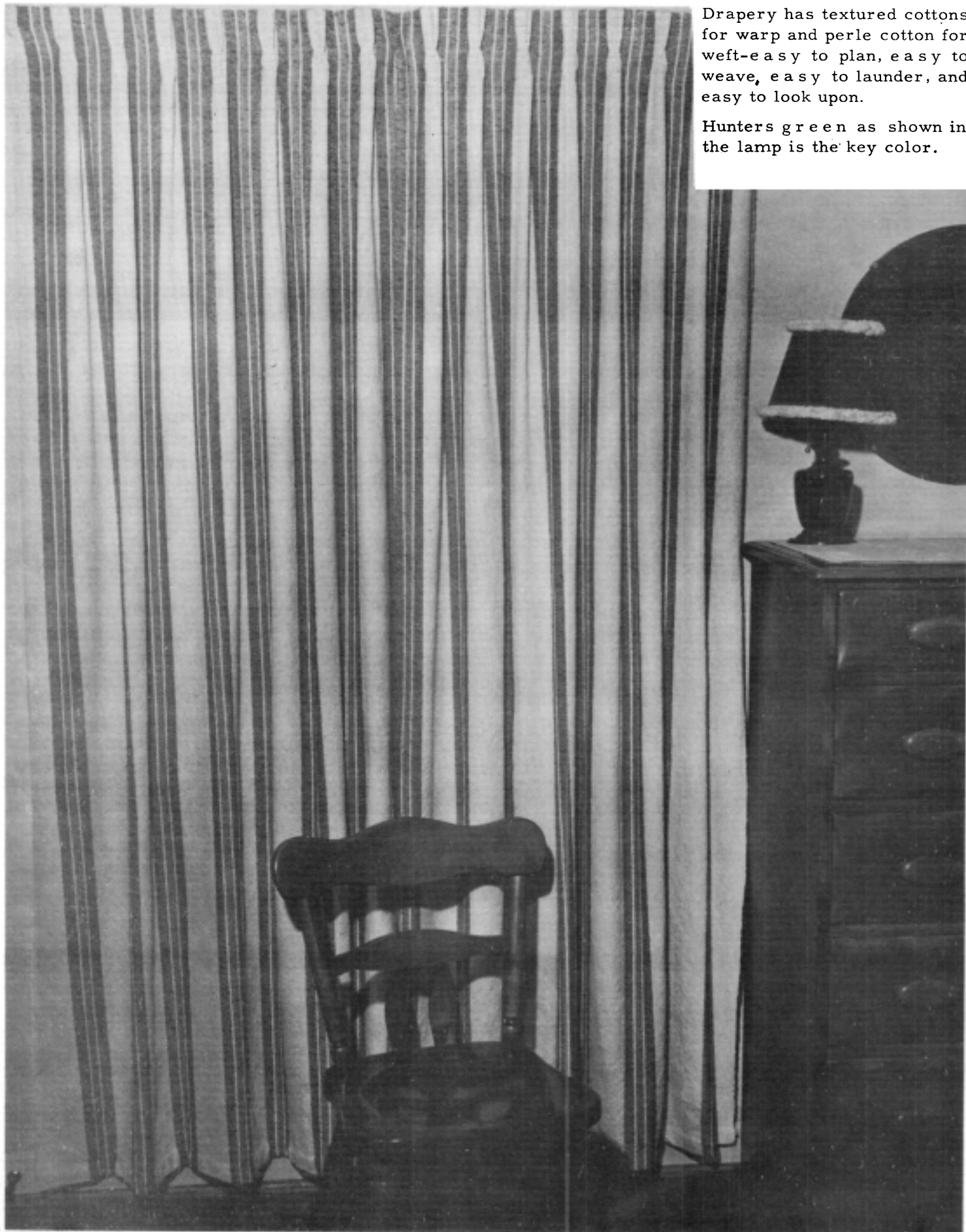
Structural design by change on third thread - Page 62-U-4





Drapery has textured cottons for warp and perle cotton for weft-easy to plan, easy to weave, easy to launder, and easy to look upon.

Hunters green as shown in the lamp is the key color.







Drapery material, which you enjoy the longer you use it, is often very easy to plan and weave. Simplicity of design is a characteristic of a good fabric.

This drapery material was planned and woven by Merrill and Opal Brinson for a bedroom; the green, warm brown, and rose were designed for the coloring in the room. By being used on traverse rods, the drapery is decorative by day and is a shade by night. The infiltration of faint light thru the uneven textures of the warp makes an intriguing pattern to watch on awakening.

The principle used for planning was:

2/5 of pattern repeat in color with the three colors setoff by two threads, 3/5 of natural cotton; warp is set 15 threads to the inch; pattern repeat of 6 to 7-1/2 inches; warp yarns are textured; weft yarn is even - 10/3 or 10/2 perle cotton.

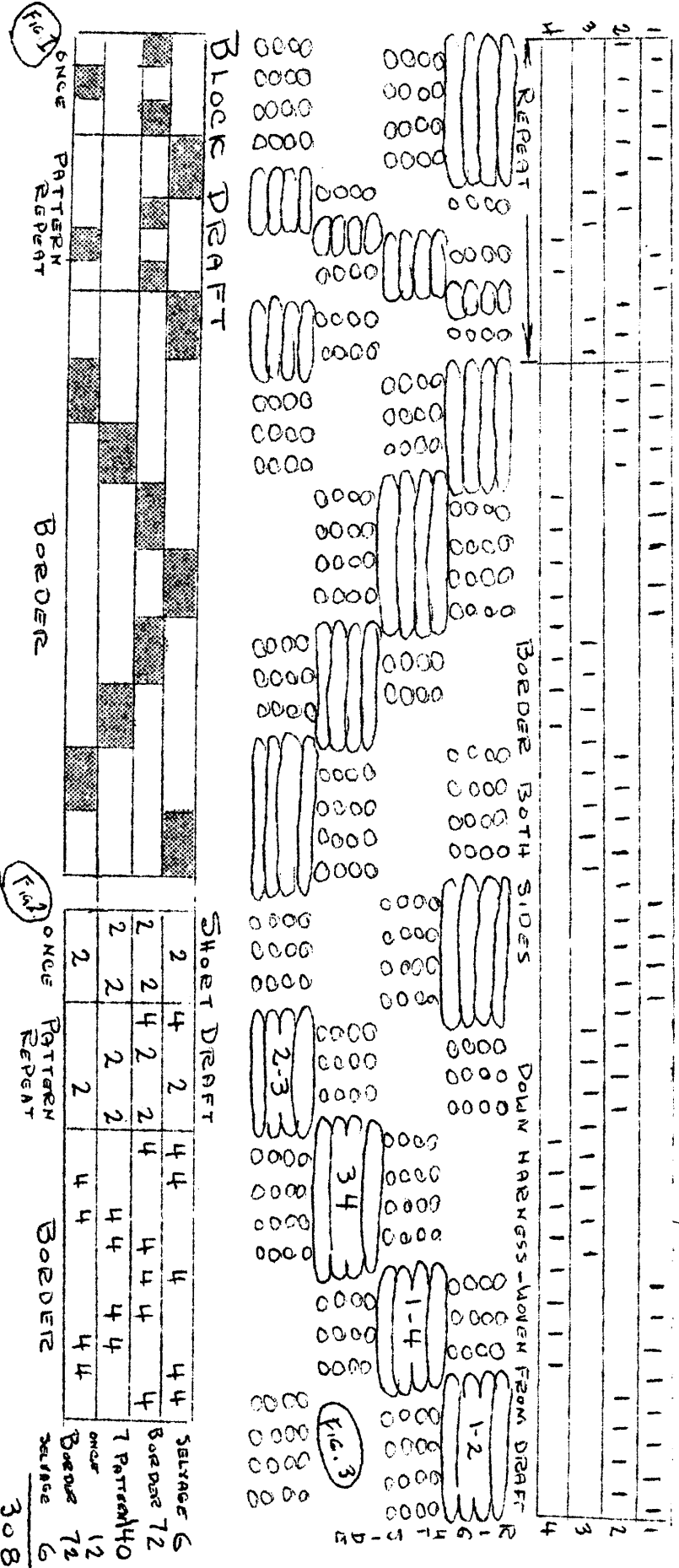
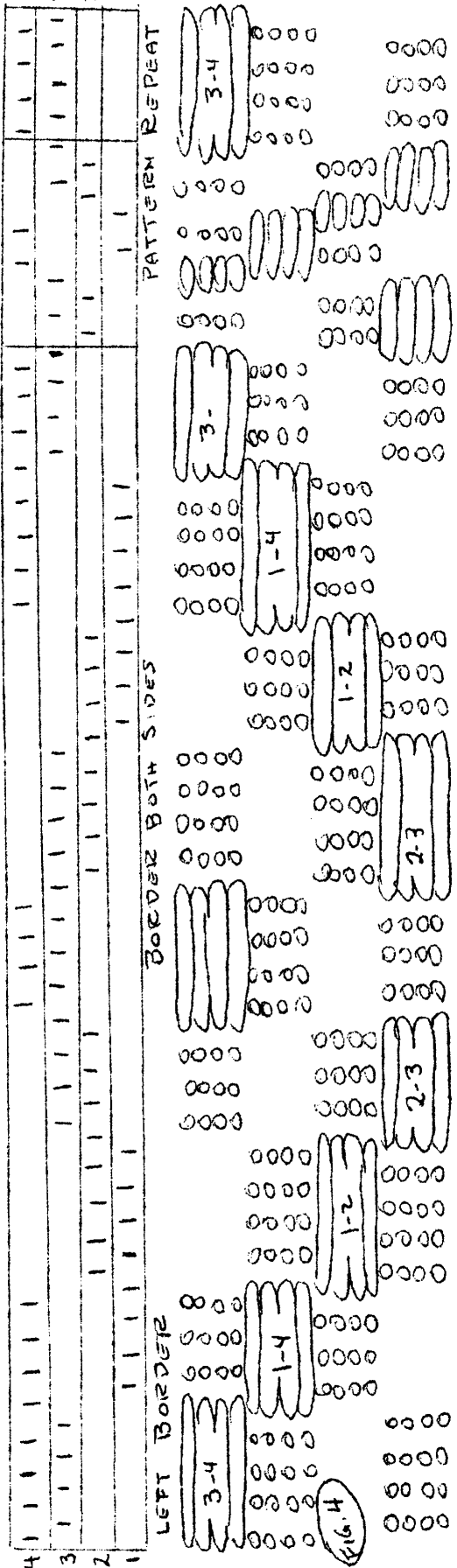
If you want a washable drapery easy to handle, you will want to design a like material. If you want your material to be inexpensive, shop around for yarns.

Size of the textured yarns should be from 1500 to 2800 yards to the pound. Often top-grade yarns can be purchased under \$2.00 a pound. Altho you will need figure your exact yardage for each of the five yarns used, you will use, roughly estimating, about a half pound to the square yard. Clifton Yarn Mills, Clifton Heights, Pa., now has the cotton boucle at \$1.15 - yardage, 1450. They and Contessa Yarns, Ridgefield, Conn. have a number of good yarns in colors - nubby or other good texture. You can likewise find similar yarns from other firms having odd lots. You may want to test for sun and wash fastness tho most present day yarns are well dyed.

As you plan your color proportions, refer back to Oct. 48 or any of the page 1, 2 series. You may recognize the base of this design as that used in the WEAVING IS FUN program since 1942. If you warp a large loom, it will be simple to fit the pattern repeat to the width of your loom. If you are using a small loom, it may take a little more planning. The 7-1/2 inch repeat fits the 15-1/2 inch loom; the 6-1/2 repeat fits a 20 inch loom; the 6 inch repeat fits a 25 inch loom.



III-3-34 A DIAMOND on opposites (113-A-2). Fig.1 shows the block draft as taken from the cloth. Fig.2 shows it transposed to an unbalanced short draft. A balanced short draft need have the harnesses numbered. An unbalanced short draft may be threaded from back to front (fig.3); or from front to back (fig.4). Most early drafts were unbalanced, seldom have the harnesses numbered, and can usually be threaded either way.





III-3-36 A DIAMOND pattern using opposites for center motif and border  
 page 113-A-4V series with draft for four harness overshot weave

This pattern uses the opposite pairing of harnesses in the corners- 1-2 to 3-4;  
 1-4 to 2-3. Part of the charm of drafts using opposites is the gradation produced  
 by sharply contrasting blocks and mingled areas. For this page and the previous  
 page, you will want to show the gradation by lightly shading the mingled areas as  
 shown in the lower left corner- as whenever 1-2 is used, the 1 of 1-4 and 2 of 2-3  
 is shaded

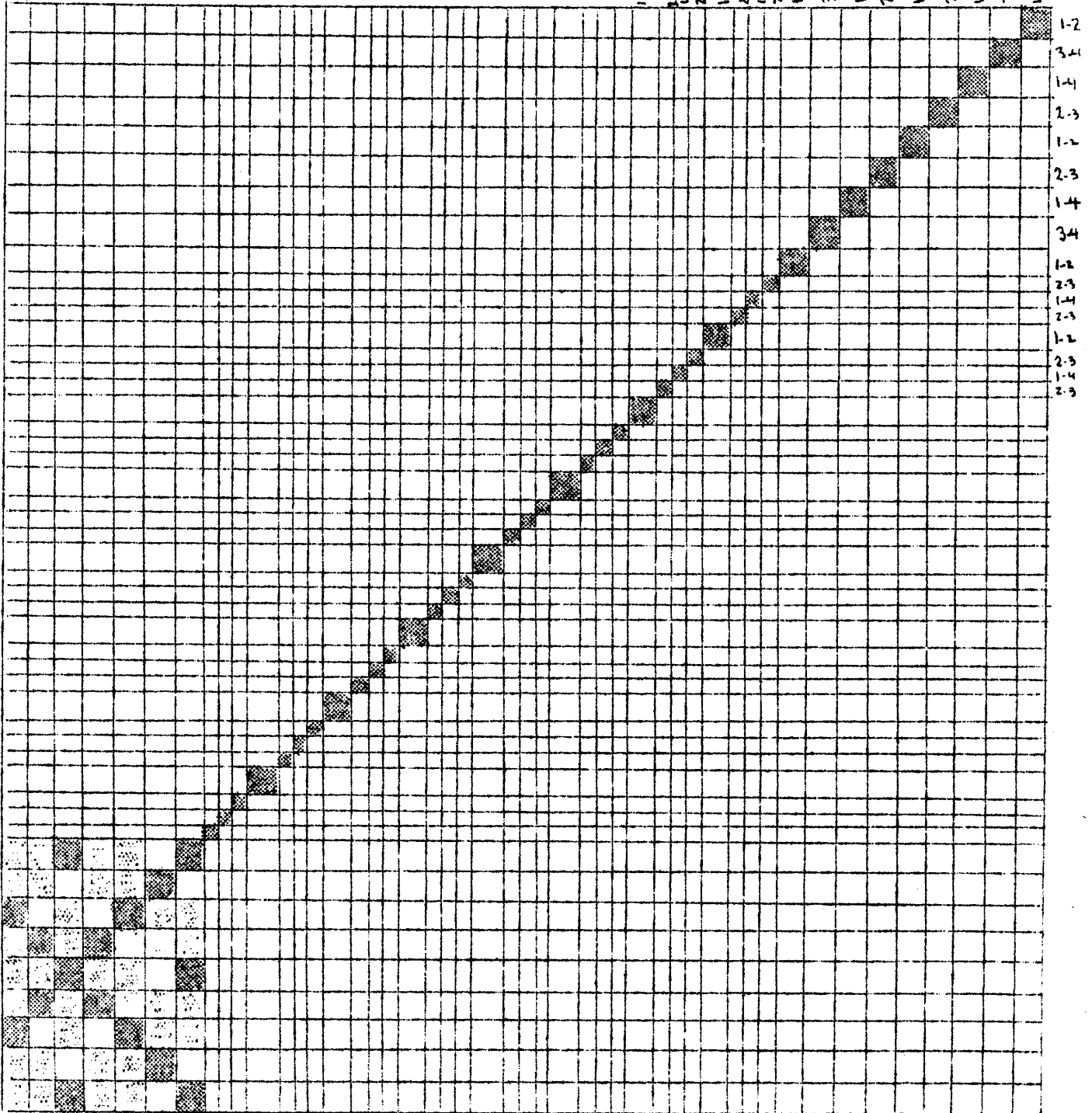
113-A-4V  
 ESTD  
 1950

HEEDLES FOR PATTERN - TOTAL				SELVAGE		ONCE 7 TIMES				BORDER				SEL.						
1	20	2	7x6=42	20	1	86	1	1	2	4	2	4	4	4	4	4	1			
1	20	4	"x8=56	20	1	102	2	1	BORDER		2	2	4	2	2	4	4	4	4	1
2	16	4	"x4=28	16	2	68	3	1	1	2	2	2	2	4	4	4	4	4	1	
2	16	2	"x2=14	16	2	52	4	1	1	2	2	4	4	4	4	4	4	4	1	

BORDER UNFINISHED  
 ETC

THREADS 308 =

6 72 12 140 72 6







**K**  
**E**  
**N**  
**T**  
**U**  
**C**  
**K**  
**Y**

**W**  
**E**  
**A**  
**V**  
**E**  
**R**

APRIL  
1950  
VOL. III-NO. 4

Cover girl this month is five year old Anne Ellien Waitman, daughter of the late Mabel Palmore Waitman. She is already weaving. The pinafore is one of those given in the Dec. 49 issue. Her weaving "aunts"- as she calls all the weavers who knew her mother- see to it that she wears handwoven clothes.

As many have asked for the patterns from exhibition 111 on handwoven place settings, we are including two this month and will include those most asked for. Basis of both of these is the half twist using an uneven pairing in leno lace. Detail of the start of the half twist was given last month. And do weave your leno efficiently and quickly by using the point of the shuttle as shown. Virginia Schlaughenhaupt developed the first pattern- border uses two strands of linen like the warp, wound together. The second pattern alternates a heavy and light weight linen- see March 49- fig. 1 for details. We have found pussywillow grey from Ederer, Inc. combined with bright colors in heavy linen very popular in the selling exhibitions.

Both patterns have narrow hems. That means you will want to machine stitch the raw ends before hand hemming so as to eliminate any chance of later "frazzling". Another precaution to take is to watch to avoid the lace drawing-in. Personally, I like to alternate these patterns with a pattern without leno lace so as to speed weaving time and to lessen the tendency to draw-in. You will also find it advisable to run a sheet of paper around the cloth beam with the weaving to keep good tension at the edges. Simple efficiency will cut your weaving time to 30 to 45 minutes a mat.

For members asking for more small patterns for towel borders, skirt borders, aprons, bags, etc., we have included two WHEEL OF FORTUNE variations. Also think about the second in connection with upholstery, drapery, rug, etc. materials. I hope those of you who said you wanted something different from HONEYSUCKLE get a chuckle out of the fact we used them with HONEYSUCKLE in the blended drafts from the system devised by DONALD W GREENWOOD.

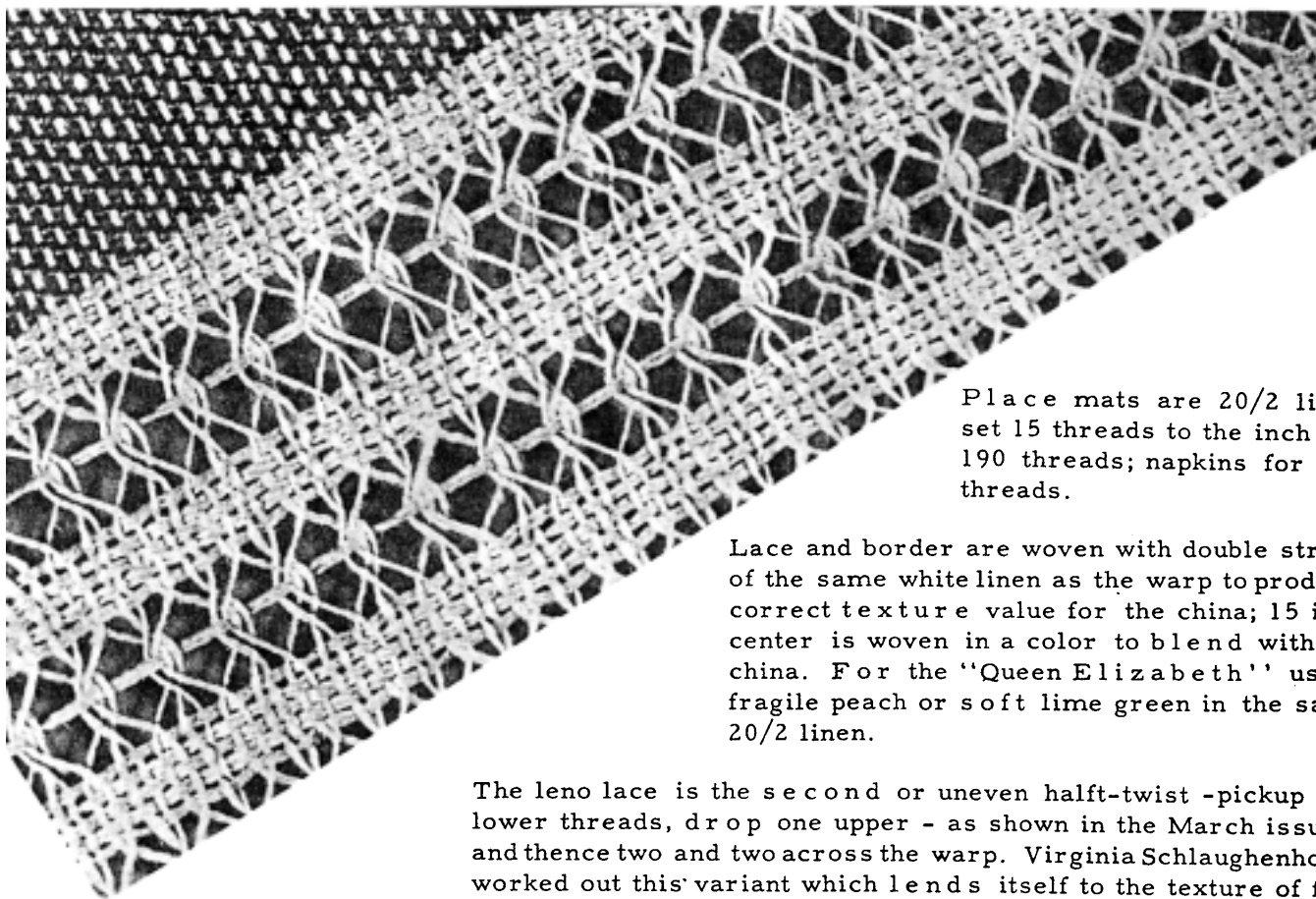
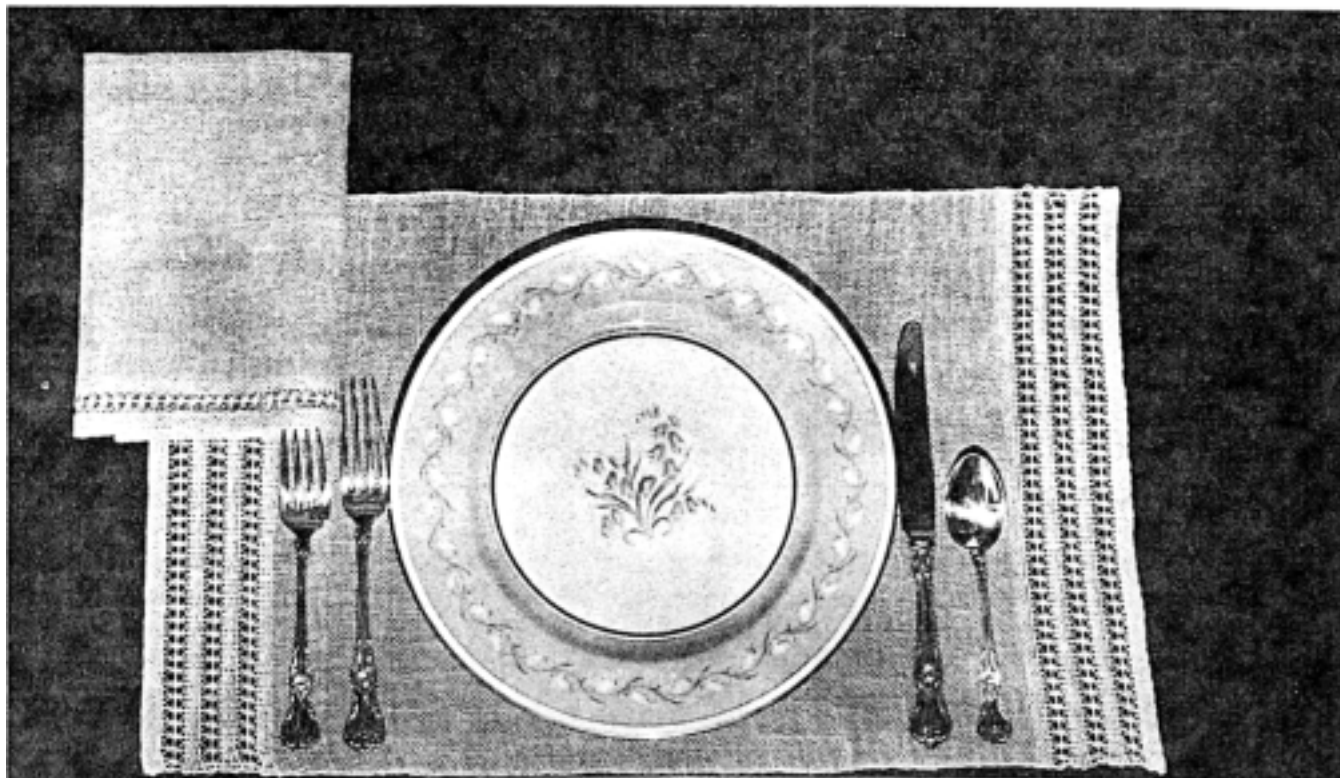
Six pages show a few basic rules and blended patterns. Judging from your letters, you are warping blended patterns for the first time so we kept this group to familiar patterns. We have several other patterns and will be glad to send them to anyone sending self-addressed stamped envelop with "blended drafts" written in upper left. Mr. Greenwood within the past ten years has carried the idea into many patterns and weaves- he brought some excellent upholstery to show me when I was in Chicago with one of our exhibitions- so maybe he can be persuaded to write-up his recent work.

A number of KENTUCKY WEAVER members have sent samples and sources of yarns from England, Scotland, and Canada- from \$2.10 to \$2.60 a pound. As we are getting wools listed for the August and September issues, we will be glad to get information from you as to the yarns you prefer. Give full details and enclose samples if possible. At this time, may I also say "thanks" for all the samples of cloth, drafts, etc. - it is most valuable for our files. I have been unable to write you my thanks but we have tried to send you extra pages, samples etc. to show our appreciation.

Another item of general interest- DAN RIVER'S DICTIONARY OF TEXTILE TERMS. We have used this with our classes for six years: but just recently at a college teachers conference, I learned it was not too well known. You can get your copy by writing their advertizing office- DAN RIVER MILLS INC., 40 Worth Street, New York City. We have copies on hand for anyone coming to the Little Loomhouse.

KENTUCKY WEAVER-Vol. III, No. 4-APRIL 1950  
COVER- Anne Ellien Waitman.....37  
Misc. news.....38  
LENO LACE place settings.....39-40  
Two WHEEL OF FORTUNE drafts.....41-42  
BLENDED DRAFTS, a system devised  
by DONALD W GREENWOOD.....43-48

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Place mats are 20/2 linen set 15 threads to the inch for 190 threads; napkins for 230 threads.

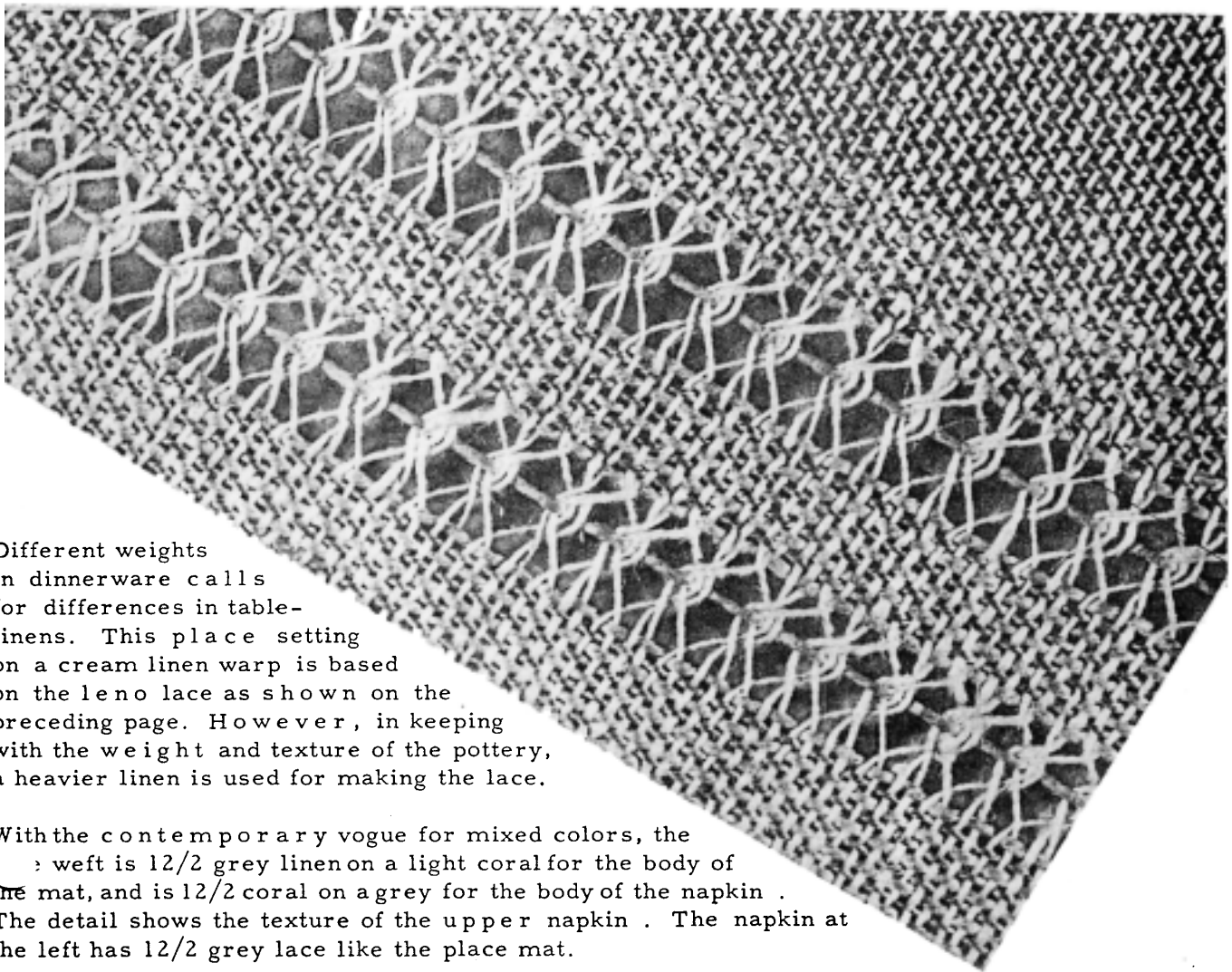
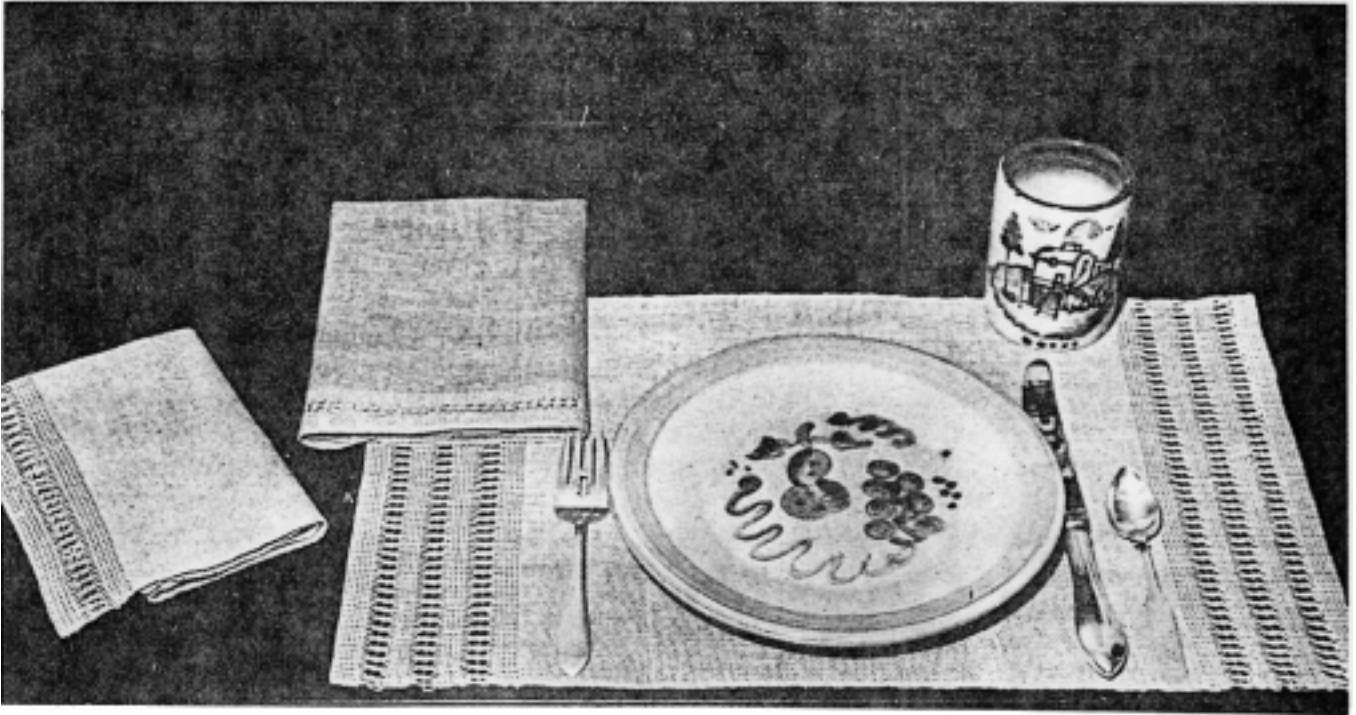
Lace and border are woven with double strand of the same white linen as the warp to produce correct texture value for the china; 15 inch center is woven in a color to blend with the china. For the "Queen Elizabeth" use a fragile peach or soft lime green in the same 20/2 linen.

The leno lace is the second or uneven half-twist - pickup two lower threads, drop one upper - as shown in the March issue - and thence two and two across the warp. Virginia Schlaughenhaupt worked out this variant which lends itself to the texture of fine china.

CHINA-PARAGON "QUEEN ELIZABETH"

SILVER-LUNT "MELODY LANE"

Courtesy Stewart Dry Goods Company



Different weights in dinnerware calls for differences in table-linens. This place setting on a cream linen warp is based on the leno lace as shown on the preceding page. However, in keeping with the weight and texture of the pottery, a heavier linen is used for making the lace.

With the contemporary vogue for mixed colors, the weft is 12/2 grey linen on a light coral for the body of the mat, and is 12/2 coral on a grey for the body of the napkin. The detail shows the texture of the upper napkin. The napkin at the left has 12/2 grey lace like the place mat.

This is one of the place settings designed for Mary Alice Hadley pottery and may be seen at the preview of the exhibition at her pottery in May.

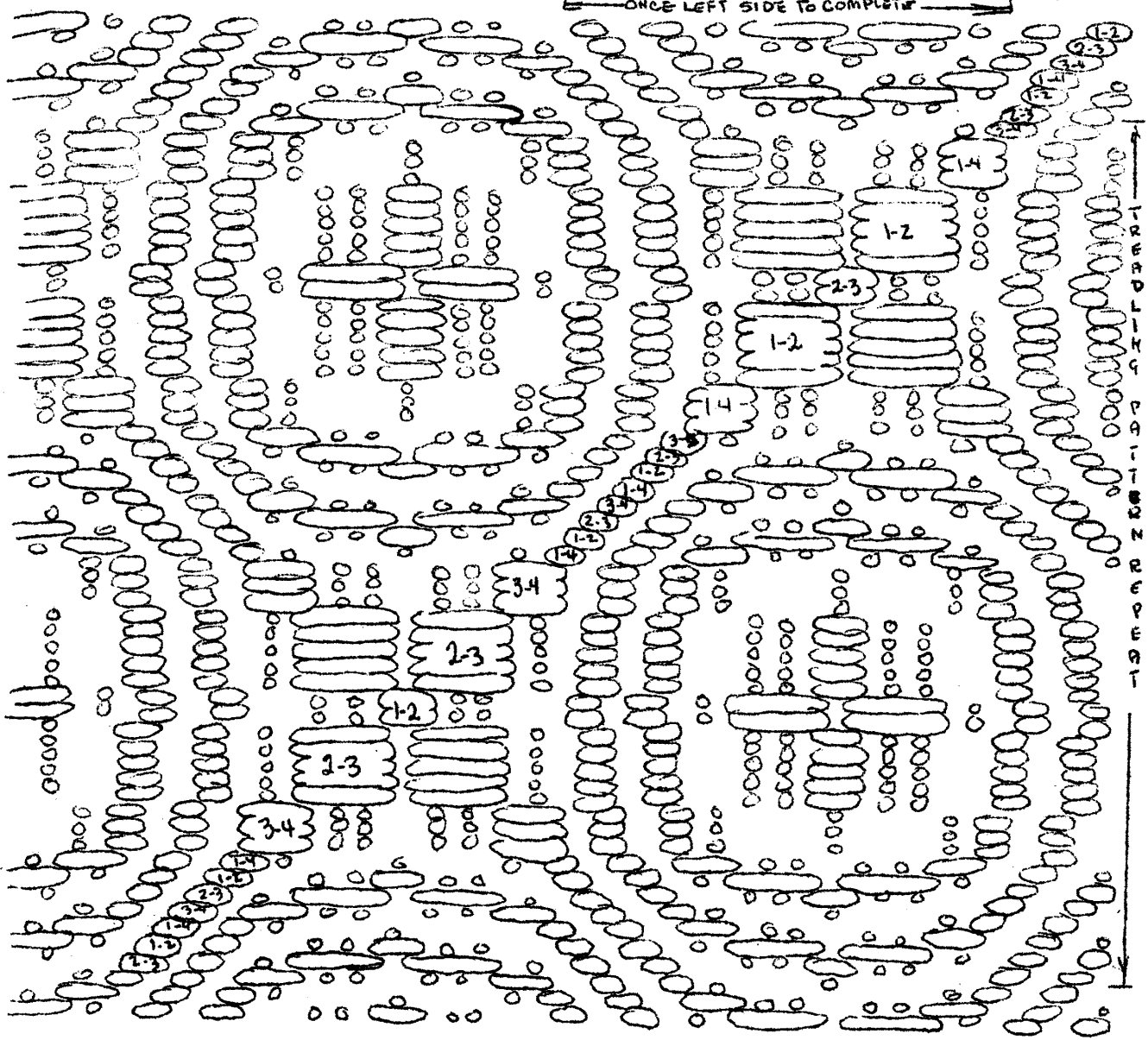
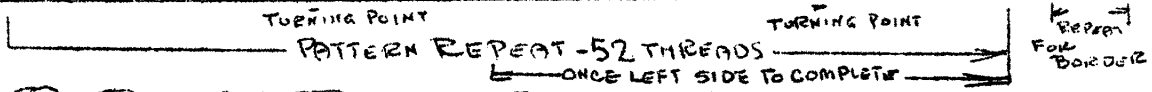
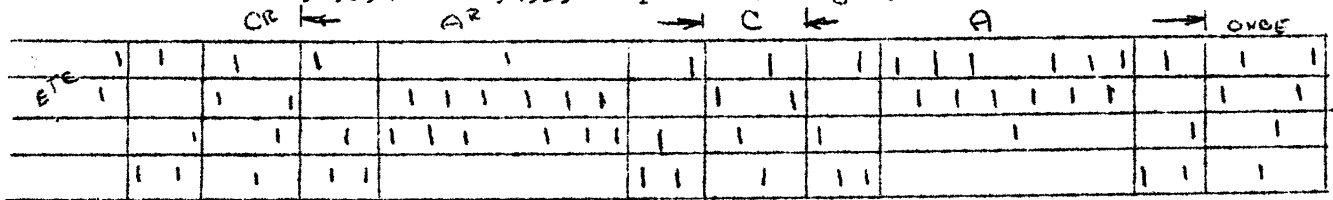


In selecting patterns to use for four harness overshot weave or for blended drafts, we looked for some drafts which could be made into 52 thread repeats to use with the 26 thread HONEYSUCKLE. The WHEEL OF FORTUNE, as in the May/49 issue, with a 44 thread repeat is a good draft. The extra threads can be added to the a, ar or the b, br motifs. As you will see in comparing to the original draft, we used the extra threads in a, ar to give a larger center. Purpose is to give emphasis there.

We set the four harness pattern in 12/2 cotton, 24 to the inch, in navy for bags. You will like the possibilities- weave as an allover overshot, on twill 1-2,2-3, 3-4,1-4 treadingling without tabby, or for bands or borders.

For	4	6	1	1	1
350					
THREAD	1	1	1	1	1
WARP	1	1	1	1	1
14 in.					
WIDTH	4	26	310	10	

For textured drapery, set 15 to inch as use twill treadingling; for place mats, use two in ch border 1,2,3,4 and 1,4,3,2 repeated at edges.







Blended drafting by placing two drafts in such a manner that either one or the other can be used is usually used with two four harness patterns and usually requires an eight harness loom. Back during the first summer of the Little Loomhouse, one of the "openhouse" visitors discussed the new idea devised by Donald W. Greenwood to use two four harness drafts on an eight harness loom so either pattern could be used. Altho a number of systems have been developed using special equipment, Mr. Greenwood, I believe, is the first to devised this system so easy for handweavers to use.

These few pages barely touch on the idea for weavers to use for their first try at the idea. Mr. Greenwood has been working with his idea for ten years and can give much additional information.

First, your two drafts should have common repeats. We used ROSEPATH (3x8) and HONEYSUCKLE (24) so as to have two very familiar patterns.

Second, using the first premise, for your first blended draft use two four harness drafts having a 1-3, 2-4 plain weave and write the drafts so same plain weave will be used (if first draft starts on 1 or 3, start the second draft on either 1 or 3). For good results, ascertain that the center or turning points of the drafts fall together. Mr. Greenwood suggests the first draft be called the "group" draft and we use ABCD to indicate harnesses; and the second draft, the "harness" draft.

Third, using the above premises, start blending the two drafts. You will note the A's carry either 1's or 3's; B's- 2's or 4's; C's- 1's or 3's; D's- 2's or 4's. Note- the first thread of the first draft A and the first thread of the second draft 1 will be placed on (A-1); B and 2 on (B-2); C and 3 on (C-3) etc. After you have finished blending, you may use that draft or may prefer the draft as fig.4.

You now have a draft that can be used for a HONEYSUCKLE or for a ROSEPATH or for both. Each section is tie-up separately as given on the next page. You may like doing twill material without tabby with honeysuckle borders with tabby. Or try any ideas using either pattern- see page 102 and 115 series.

FIG. 1	A	A	A	A	A	A	A	A	1	GROUP DRAFT
	B	B	B	B	B	B	B	B	2	
	C	C	C	C	C	C	C	C	3	
	D	D	D	D	D	D	D	D	4	

FIRST OR "GROUP" DRAFT - ROSEPATH (8-3 TIMES) - SEE PAGES 102 SERIES  
 SECOND OR "HARNES" DRAFT - HONEYSUCKLE (24 THREADS) - SEE 115 SERIES

FIG. 2	1	1	1	1	1	1	1	1	1	HARNESSES
	2	2	2	2	2	2	2	2	2	
	3	3	3	3	3	3	3	3	3	
	4	4	4	4	4	4	4	4	4	

FIG. 3	BLENDING THE TWO DRAFTS								Group HARNESSES		
	A-1			A-1			A-1	A	1	1	HARNESSES
		A-3	A-3	A-3				A	3	2	
B-2		B-2	B-2		B-2	B-2		B	2	3	
								B	4	4	
	C-1			C-1				C	1	5	
C-3		C-3	C-3	C-3			C-3	C	3	6	
	D-2			D-2				D	2	7	
D-4		D-4	D-4		D-4			D	4	8	



Anyone interested in carrying Donald W. Greenwood's idea of blended drafts into different types of weaves will want to know how to handle each step.

First, your two drafts should have a common pattern repeat or repeats. It is easier to work with small patterns but you can use large patterns.

Second, you can use different types of weaves or number of harness. Unless you keep within four harness, the blended draft may run into a large number of harness. For the first warp or two, use small overshot or regular twill weaves in four harness with a regular 1-3,2-4 tabby or plain weave. You will find it advisable to center the two drafts at a common turning point. It is also practical to ascertain the drafts are written so as to have the same plain weave (if the first draft starts on 1, then the second should be 1 or 3; or if one centers on 1, then the other should center on 1 or 3- use whichever method you prefer as the result is identical). Later, you can try diverse weaves without checking plain weave.

Third, you have as many groups as you have harness on the first draft- or four groups for four harness. We use ABCD letters to indicate threads on harnesses.

Fourth, you will have as many harness in each group as you have harness on the second draft- or four for four harness. Thus, you will have 4x4 or a potential 16 harness. However, with these drafts and with any having an irregular plain weave, 8 harnesses are automatically eliminated. Also, as you will see on later pages, some patterns will require fewer harness.

Fifth, to blend, place the first thread of the second harness into its proper place in the group indicated by the first harness: 1 of second goes into A-1; 4 of second into B-4; 1 of second into C-1; 2 of second draft into D-2; etc. When you finish, you will note only eight harnesses have been used. These form the basis for your threading draft of the blended ROSEPATH AND DIAMOND.

FIG. 1

ROSEPATH  
USED  
AS  
"GROUP"  
DRAFT

A	A	A	A	A	A	A	A	A
B	B	B	B	B	B	B	B	B
C	C	C	C	C	C	C	C	C
D	D	D	D	D	D	D	D	D

GROUPS

FIG. 2

DIAMOND  
USED  
AS  
"HARNESS"  
DRAFT

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

TURNING POINTS OR CENTERS

HARNESS

FIG. 3a

BLENDED  
DRAFT  
REQUIRING  
EIGHT  
HARNESS

A-1	A-1	A-1	A-1	A-1	A-1
B-3	B-3	B-3	B-3	B-3	B-3
C-1	C-1	C-1	C-1	C-1	C-1
D-2	D-2	D-2	D-2	D-2	D-2
B-4	B-4	B-4	B-4	B-4	B-4
C-3	C-3	C-3	C-3	C-3	C-3
D-4	D-4	D-4	D-4	D-4	D-4

A 1 1-ON  
A 2 N  
A 3 2- E  
A 4 W  
B 1 B  
B 2 2- B  
B 3 L  
B 4 4- B  
C 1 5- D  
C 2 6- R  
C 3 7- A  
C 4 8- F  
D 1 T  
D 2  
D 3  
D 4 B-







