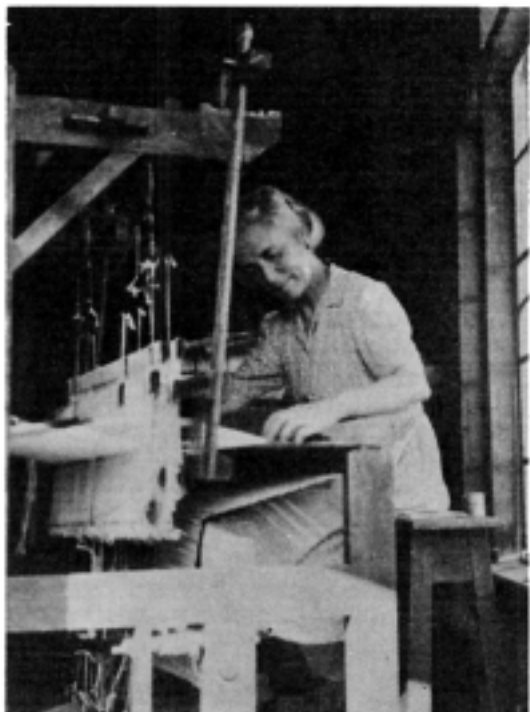


**K**  
**E**  
**N**  
**T**  
**U**  
**C**  
**K**  
**Y**



Mrs. Joan Bender



Miss M. A. Hughes



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



SEPTEMBER

1950

VOL. III NO. 9

When this issue was planned, we were starting to get material from our English members for an all English issue. However, our mail loss increased during this time with letters having enclosures being among the letters most taken. So only a fraction of the English material reached us. It is slow work contacting all the English weavers who prepared articles and samples but we are slowly getting letters to them and when the English material is all assembled again, we will have the all English issue.

The KENTUCKY WEAVER has been most interested in the weaver who is weaving for his own pleasure as we feel a creative hobby of some type is needed for our cultural growth and for our civilization to maintain its balance.

However, since many weavers who weave primarily as a hobby also do considerable weaving for sale. (And some, as I have, have seen their weaving hobby grow into their life work.) Many weavers will have a kindred feeling with Miss M.A. Hughes whose story is given on the next page.

The revolutionary 18th century saw great development in Scotland of small home industries. Notable today are the tartans and tweeds, many of which are homewoven. English weavers are also noted for their tweeds and well as fine woolens as may be glimpsed in the tweeds from Mrs. Rose Bender and the sheer woolen from Lt. Col. R.C.M. Shelton.

More yarns of many types are available to handweavers in this country so we tend to use more textured yarns. The broken twill draft given on pages 105-6 particularly lends itself to textured yarns. We tested the draft with smooth yarns but much preferred using one smooth and one textured yarn. However, you will not always need a textured yarn for the broken twill. Another warp to be given later uses a high twist dark and light nylon in a broken twill.

Helen Bridge Pohlman and other California weavers suggest you may like to add the T.M. Hunter Ltd., Brora, Scotland for 9, 11, and 16 cut wools. With the present pound being \$2.86 in dollars, you can buy to advantage. To price of yarn, add about 50% for shipping and duty. You will have your yarn in under 5 or 6 weeks time. If you have yarn sources to share with other weavers, send data to us and we will pass the address along. We like the Hunter yarns- you will get a slow variation in size but personally, I rather like the effect. The Canadian Homespuns are also good.

Many weavers need get their knowledge from books as there are no weaving classes in their community (tho if two people weave, there is the start of a community group). So these two English books carry information of value. The WEAVERS CRAFT- Simpson and Weir-\$5.50, Dryad Press is a 194 page book, large pages, large type printing, which takes weaving from simple cardboard projects into four harness footpower weaving. The material is clearly presented and the book will be used by school students.

The other book is YOUR HANDWEAVING-Elsie G. Davenport-\$2.75- one of Sylvan Press Homecraft series. This is a small book, small print, few patterns. However, the book has valuable information on the little weaving problems which arise for the new weaver. The drawings are accurate and a weaver will pick up additional pointers each time the book is used. Both books are carried by the Chas. A. Bennett Co., 237 N. Monroe St., Peoria 3, Illinois.

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From D.L. Jones, Secretary of the MONMOUTHSHIRE RURAL COMMUNITY COUNCIL of South-East Wales Rural Industries Committee comes the pictures of Miss M.A. Hughes and her weaving workshop.

"High on a hill above the Wye Valley is a small handloom workshop, where cloths and yarns of different kinds are produced. From this spot one looks down on Tintern Abbey, and the lovely valley of the River Wye, which winds its way among the delectable hills. In the distance the shining water of the severn gleams in the sunshine, and still further away one can see, on a clear day, the distant hills of Somerset.

Inside the workshop, the setup includes a loom which will weave up to 54 inch material, and on which at the moment is stretched a length of woollen material- the warp of black and white Welsh yarn, and the weft of a brown Scottish tweed yarn.

In another part of the workshop is a smaller loom used chiefly for cotton and linen goods- curtain materials, household cottons and so forth. There is also an upright rug loom, which can be rolled up and put away when not in actual use. The warping mill is of course a very necessary part of the equipment.

Hanging on the walls are coloured yarns, dyed with plant dyes, many of which are obtained from plants which grow in the locality, and yield their beauty to the passer-by in the countryside, before they are used to give their colours to the yarns, and so to perpetuate their loveliness in lengths of cloth which for many years may be a delight to appreciative eyes.

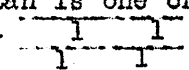
The question of delight in work is one which is being overlooked in the rush and tumble of present day factory production. What mill-hand has pleasure and satisfaction in pressing a button or turning a screw, equal to the enjoyment of the individual who unwinds a length of cloth which he or she has made from the fleece in its entirety? Nowadays when machines do so much for us, and Big Industry grows even bigger, men and women are allowing themselves to be turned also into machines looking after industrial machines. There is therefore an important part for the small industry to play in the textile world in order to keep alive some of the human values that Big Industry is rapidly destroying.

To return to our workshop. Two spinning wheels are here, and bags of fleece are at hand, from which the spinner chooses the wool which she wants to spin into yarns of different kinds. Here also is delight in work- if sometimes a rhythm tends to induce a dreaminess or even sleepiness, from which the spinner may be rudely awakened by a snapped thread.

One of the handloom weaver's delights is the designing of materials for daily use. Traditional and mechanically devised designs must also be dealt with, but a small industry can produce individual work of an original kind which will help to keep the mind and imagination alive.

We craftsmen and craftswomen know that we are not likely to make big money at our crafts, but there is a satisfaction in our work which helps us perhaps to keep body and soul together, to live simply and in touch with the real things of life, and to find a deeper understanding in the mysteries which surround us."

You will read this clearly expressed creed over again and words will remain in your mind for they are part of you- who among us does not delight in our work at weaving? And the here at the Little Loomhouse, we are emptying some of the 500 looms continuously, I have never unrolled a cloth beam without the thrill of seeing the beauty of the cloth unwinding! There is also beauty in the precision of mass production. But often Big Business does tend to make machines of men and women. Here, weaving and other folk arts become more important for it is of import to keep the mind and imagination alive and our folk arts will do that. So whether you overlook city blocks, wide plains, or wooded hills, reread the story from this English craftsman and praise God you, too, are a craftsman.

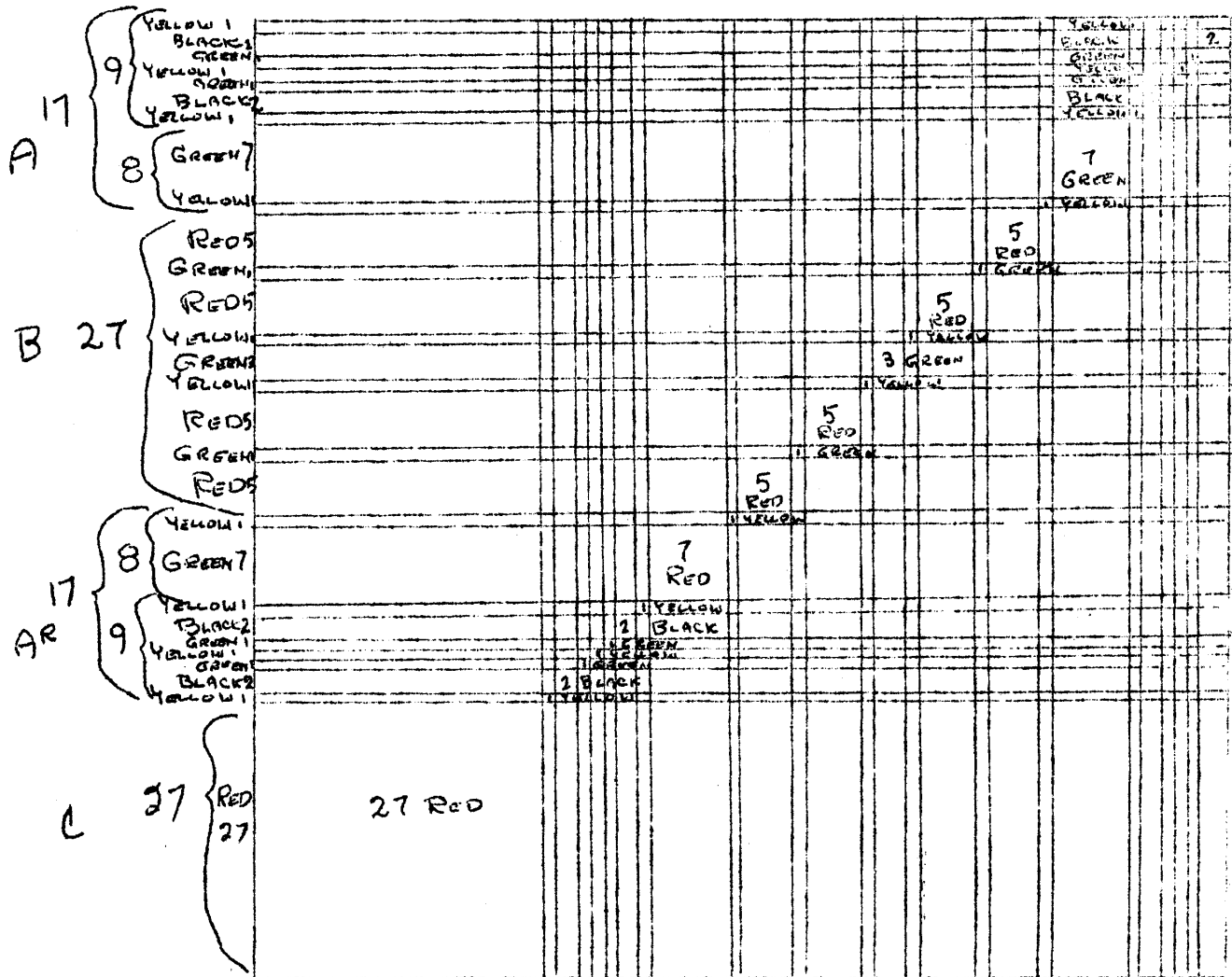
The basic 1-2-3-4 twill is still used today for clothing altho more harnesses are used both industrially and by handweavers for many twill weaves. The Scottish tartan is one of the 1-2-3-4 twill weaves widely woven today. The tartan is warped on a  twill and is woven as an even face or surface or 50-50 twill with 1-2,2-3,3-4,1-4 being the treading.

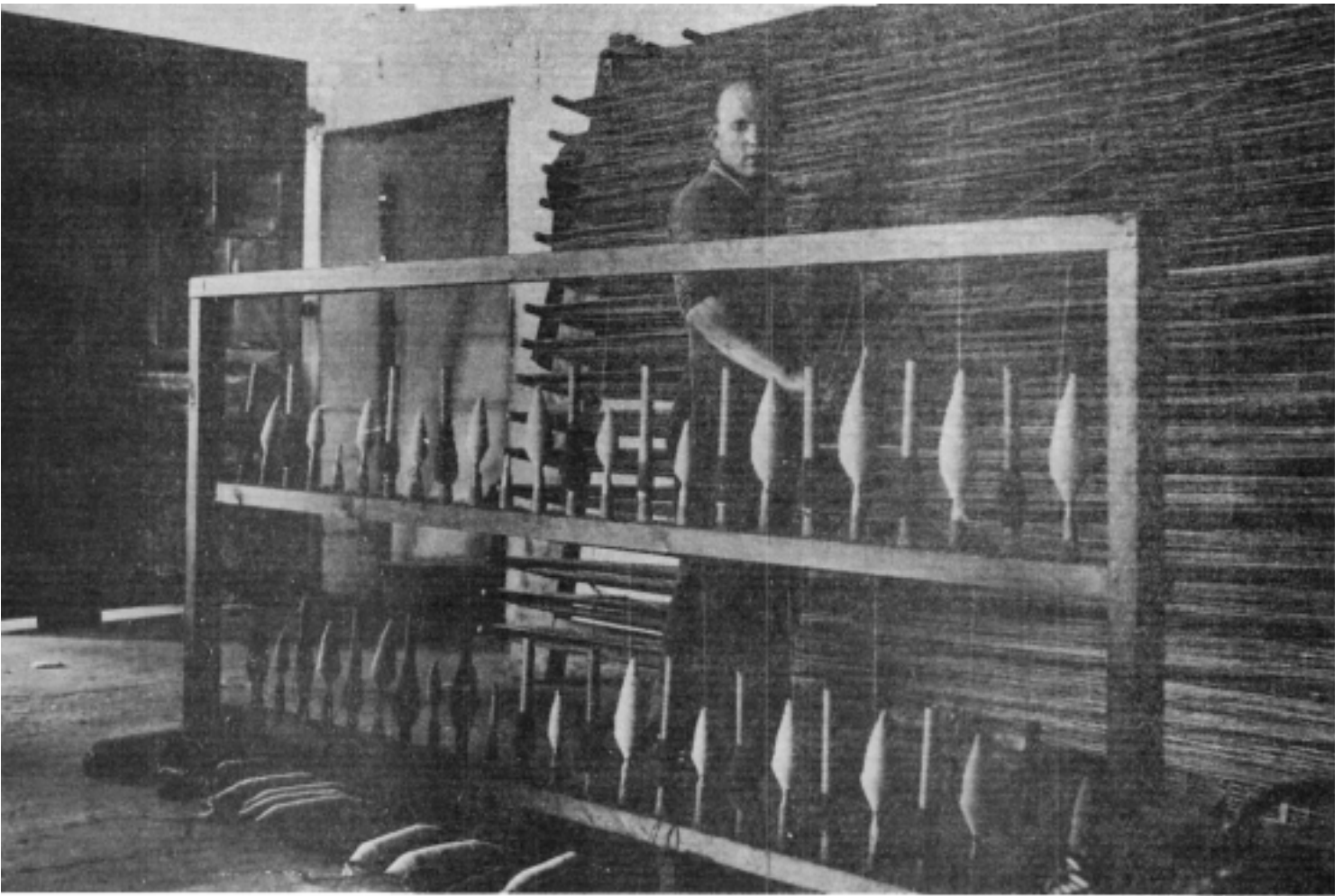
In the early tartans, the design was large so they could be recognized from a distance. Thus, the smallest number of threads was 4 with other numbers being a multiple of 4. So the basic 88 unit MacBean tartan would be warped to 4 times 88 for 352 threads to the pattern.

Today, we tend towards smaller patterns. Thus, many modern Scottish tartans are fairly small patterns. However, in setting up a tartan, remember you lose too much value if you use less than 2 threads for the small units. Also usually the pattern is kept to even numbers. In setting up a tartan, keep the true proportions.

The MacBean tartan seems to be a late one as the clan used the MacKintosh tartan. There is a considerable difference in the colorings used by different MacBeans. Sometimes, the yellow is white (Did the yellow fade out, or did the white turn yellow with age); the small green units are sometimes light blue; and the small red units are often light red and dark red- in B.

This tartan was set up as a hunting shirt in 18/2 wool set 24 to the inch (2 percent in a 12 dent reed). Twice the basic pattern (2x88 for 176 threads) gives a 7 inch block for shirting. You will also like the pattern in heavy wool for a sports robe or afghan.





Harris tweed is a name known to us all. Woven in the misty isles of the Outer Hebrides, the tweed has a charm all its own - a charm based on the practical fact that the trademark registered with the British Board of Trade and safeguarded by the Harris Tweed Association gives you assurance the material is 100% Scottish virgin wool, spun, dyed, and woven as listed. Some yarn is still hand-carded and handspun; some of the material is handwoven. The trademark stamped on the cloth or given on the label of the finished garment gives you the facts. The label states if the material is handwoven. Below the Harris Tweed label is -

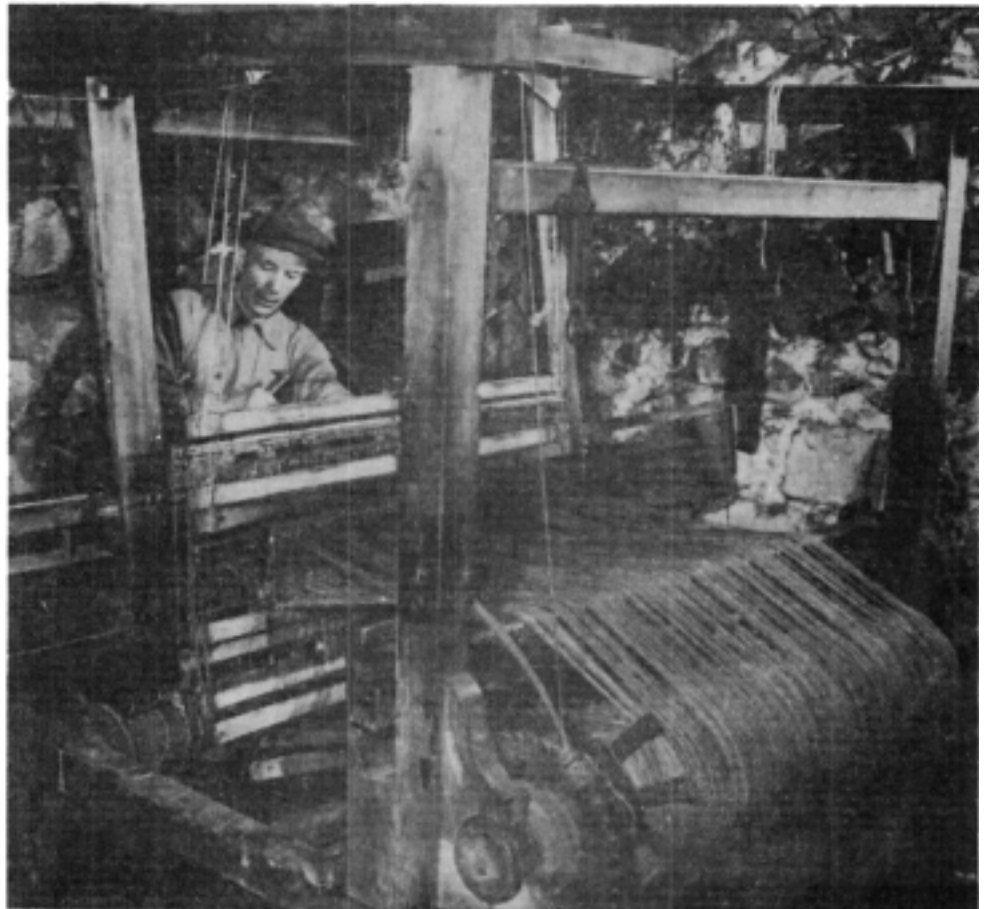
"Woven in Lewis"

"Woven in Harris"

"Woven in Uist"

"Woven in Barra" as the case may be. Thus, besides the charm and livability of the tweed, is your assurance of quality.

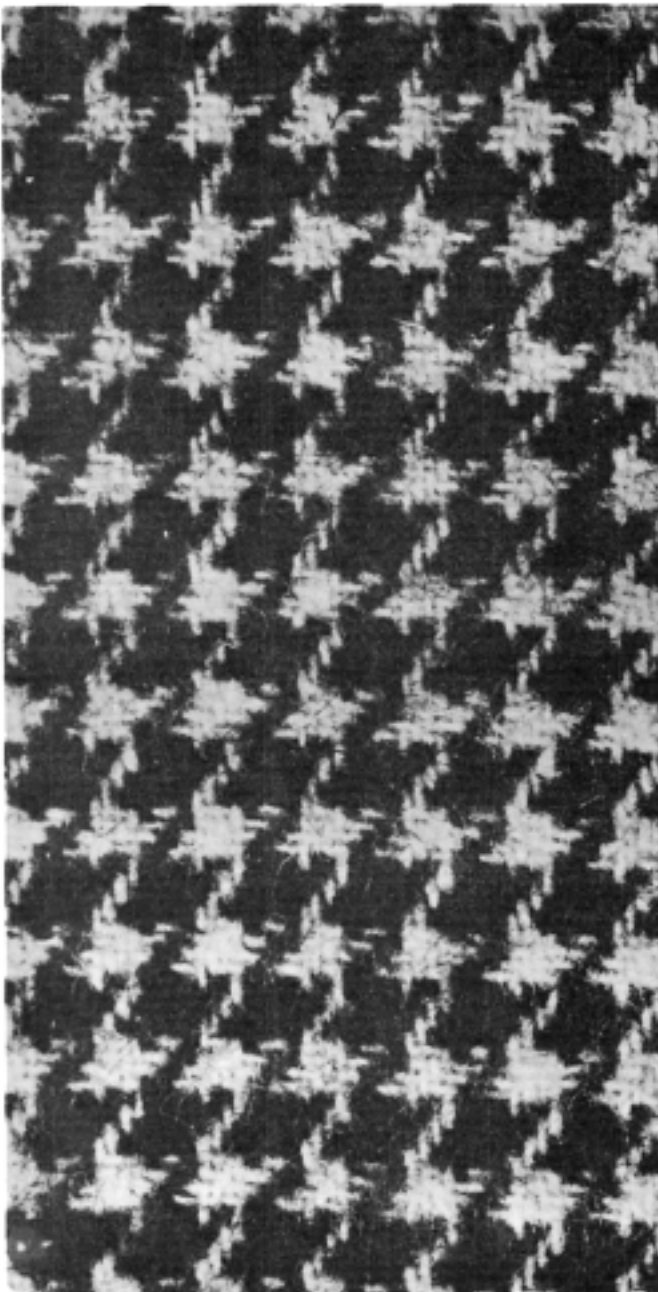
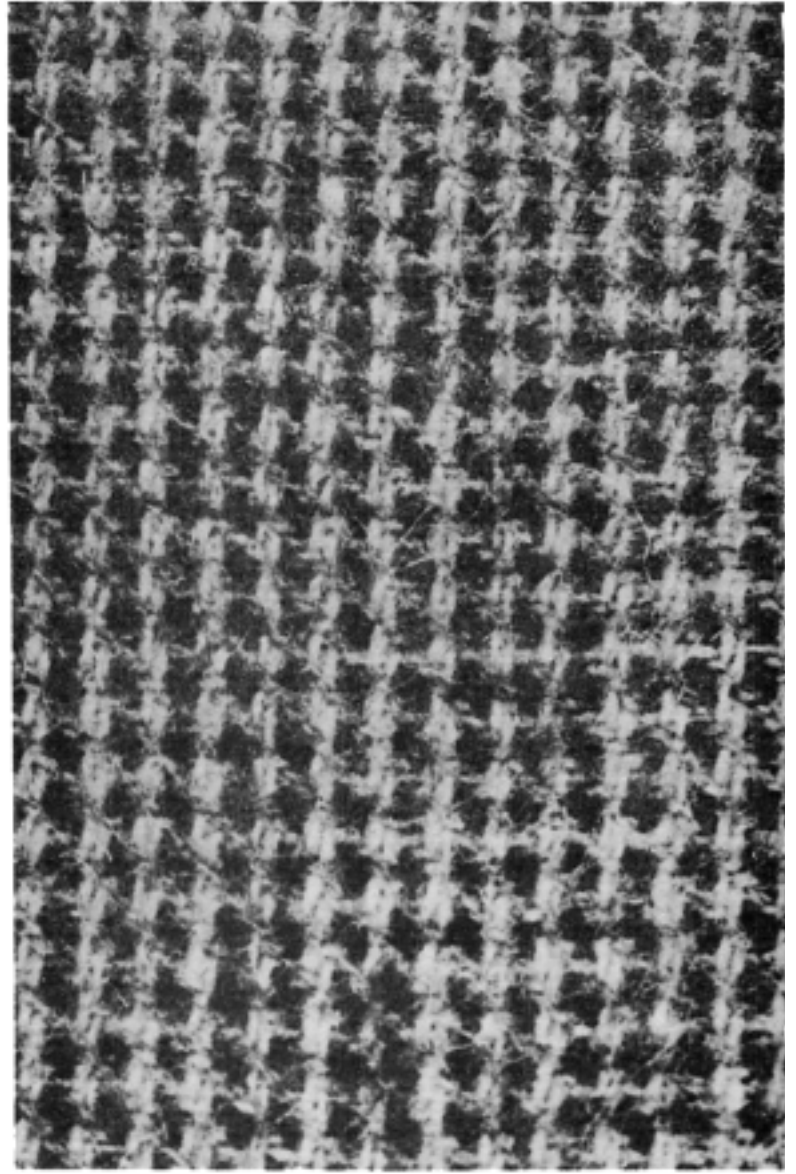
Old methods continue to be used in this wool industry - above is a hundred yard warp going on the warping bars; to the right a crofter is weaving on an upper batten fly-shuttle loom. (Pictures from the Harris Tweed Association).



Two typical Harris tweeds are illustrated here. The first shows a regular 1-2-3-4 twill with two threads of warm heather brown alternated with two heather natural. By "heather natural" is a natural wool into which minute bits of color have been introduced during the carding, before the wool is spun. The same heather natural wool is used for weaving - 1-2, 2-3, 3-4, 1-4 in regular twill treadling.

The lower picture shows four threads of natural alternating with four of navy. It is woven with four of natural alternating with deep wine - 3-4, 1-4, 1-2, 2-3.

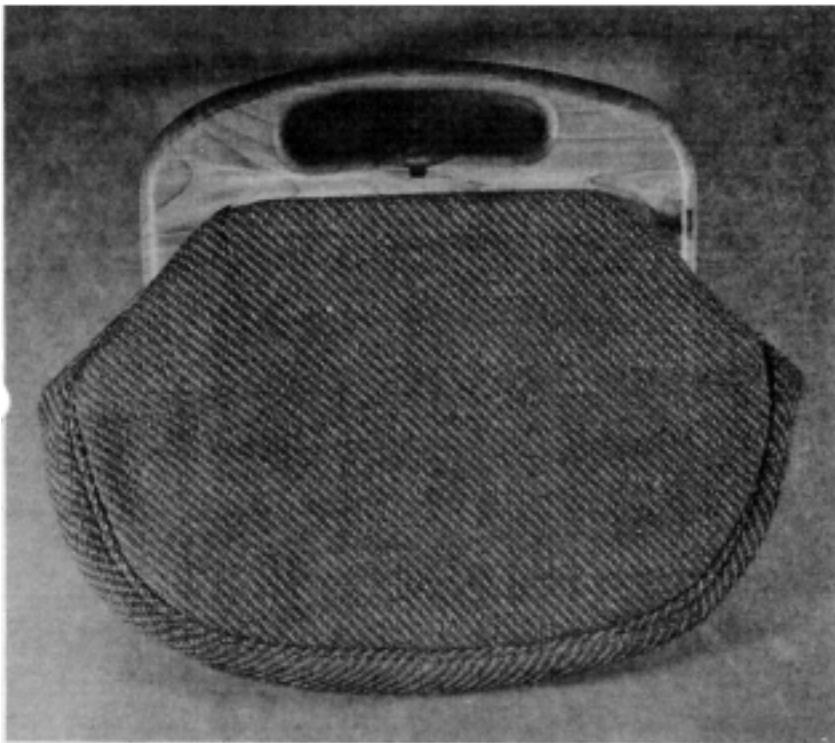
If you have not already experimented with alternating pairs of fours in twills, tryout colors and weave effects on page 84. Your paper work will help you plan a twill warp for tweeds.



Mrs. Rose Bender, one of the weavers of the Derbyshire Rural Community Council, sent a series of twills woven in English homespun wool among her handweavings to the KENTUCKY WEAVER.

It is hard to find a more satisfactory suiting than a 1-2 3-4 twill in homespun heather wool. You can live in the material for years and will most reluctantly part with such a suit. On a natural or light warp, weave your favorite color in homespun heather yarn. English and Scottish yarns cost \$1.20 to \$1.60, and with duty will come to you at \$1.80 to \$2.40.

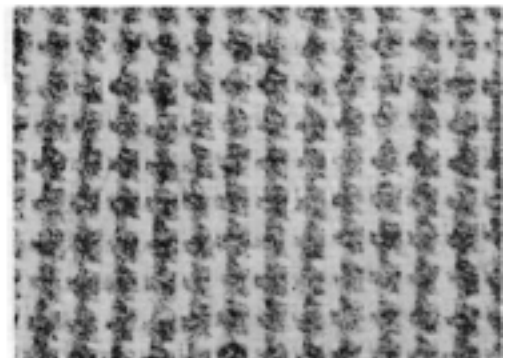
Below is the bag woven by Kate Van Cleve of Brookline, Mass., to match her winter coat. Like many U. S. handweavers, she has used a fine two ply yarn for warp.



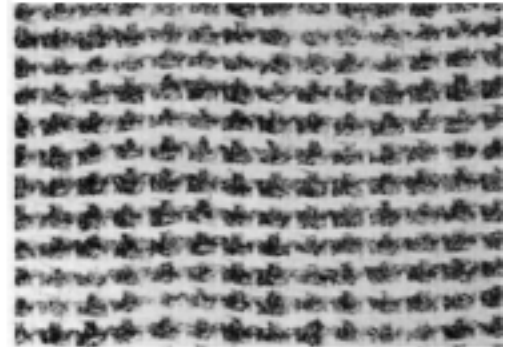
ill. 1



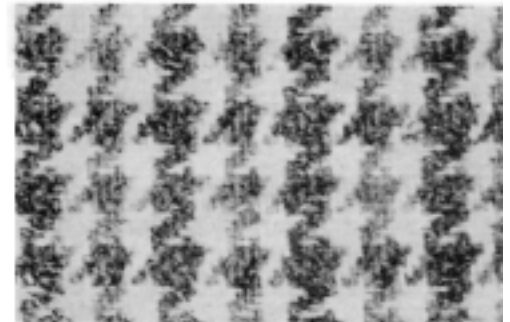
ill. 3



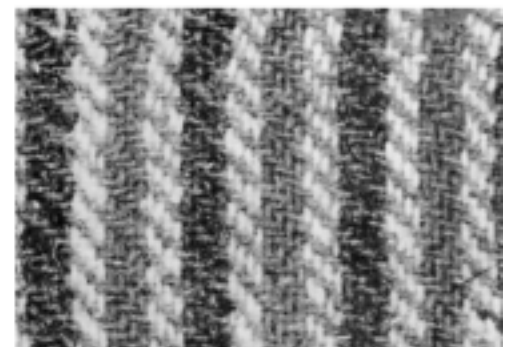
ill. 4



ill. 5



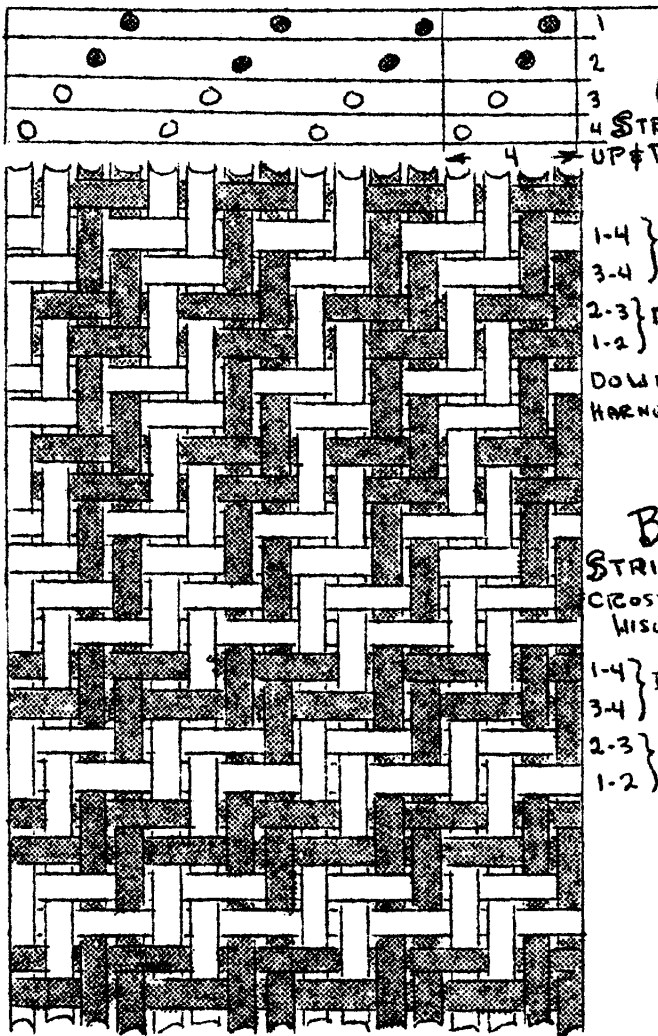
ill. 6



Next choice is a homespun suiting warped two dark and two light, on a 1-2-3-4 twill. Weft yarns may be different colors-ill. 3 shows up-and-down stripes, ill. 4 shows a crosswise stripe, according to your height, weight, and preference.

Or you may prefer four threads of light and four of dark for the warp in a 1-2-3-4-twill. Mrs. Bender shows 4 light, 4 red, 4 light, 4 green-woven as warped in ill. 5, and as stripe of one color (green) in ill. 6.

For a suit and topcoat, you may prefer to use three variations of treading on the same warp. Weave a check according to draft for suit coat; a stripe of one color for skirt; and for the topcoat, use a check of two darker colors.



A  
 4 STRAP  
 UP & DOWN  
 1-4 } LIGHT  
 3-4 }  
 2-3 } DARK  
 1-2 }  
 DOWN  
 HARNESSES

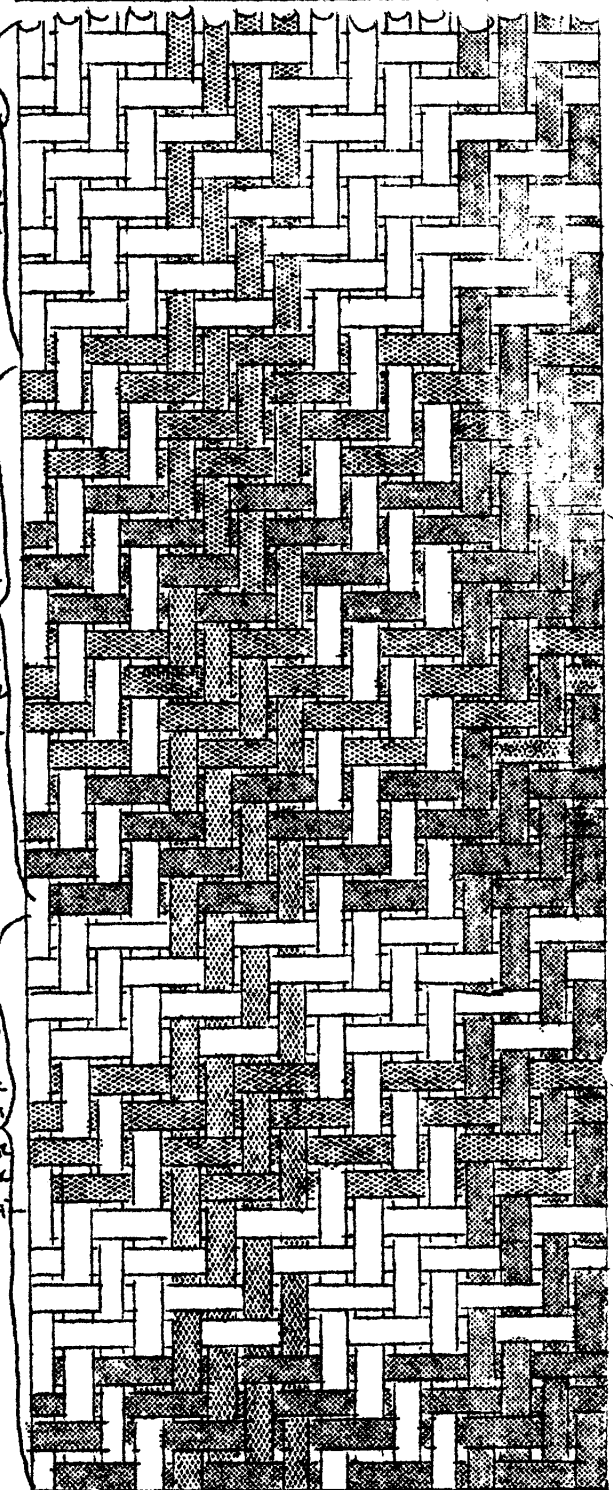
B.  
 STRAP  
 CROSS-  
 WISE  
 1-4 } DARK  
 3-4 }  
 2-3 } LIGHT  
 1-2 }

C  
 WOVEN  
 ONE  
 COLOR  
 WOVEN

D  
 WOVEN  
 ALICE-  
 NATES  
 4 DARK  
 4 OTHER  
 DARK

E  
 WOVEN  
 BY  
 DRAFT  
 4 DARK  
 4 LIGHT  
 4 OTHER  
 DARK  
 4 LIGHT

With 2 dark and 2 light on a 1-2-3-4 twill, you can weave a crosswise or and up-and-down stripe. For a crosswise stripe, the dark in the weft connects the dark in the warp- on this warp 3-4 weft connects 1-2 warp- with either 2-3 or 1-4 as the second weft thread. For the up-and-down, the dark weft covers the dark warp with 1-2 covering 1-2 warp. Either 2-3 or 1-4 is the other thread.



You can design many variations of warp and weft with the 2-2 or the 4-4 combination on a 1-2-3-4 twill.

Scottish and English yarns are wonderful for homespun suitings. These yarns are listed by "cut" of 200 yards. For the heavy 9 or 10 cut (1800-2000 yds.), warp 16 to 24 to inch. In estimating, allow about 180 yards to square foot of warp and weft.

For 11 or 12 cut, set 20 to 28 to inch for about 200 yards to square foot.

For finer 16 to 18 cut (3200-3600 yds.), set 24 to 32 to inch, for about 240 yards to square foot of woven material.

Most weavers prefer coarse reeds for wools with 2 per dent in reed to cut out fraying of the single ply yarns. In each bracket, the coarser set is for suiting and the closer set is for coating. Use care so as not to beat too heavy unless you purposely want a stiff material.

Make sketches of your proposed designs (pg.84) and view from a distance for true picture.



The three warps on this page are twills warped of 8 dark threads and 4 light threads. The first and second illustrations are a 1-2-3-4 basis twill threading of green orlon and white chenille nylon, with wefts of the same material. The first cloth is woven 1-2,2-3,3-4,1-4 with 8 light, 4 dark.

The second cloth on the same threading is woven 8 orlon treadled 1-2,2-3,3-4,1-4 and 4 nylon treadled 2-3,1-2,1-4,3-4.

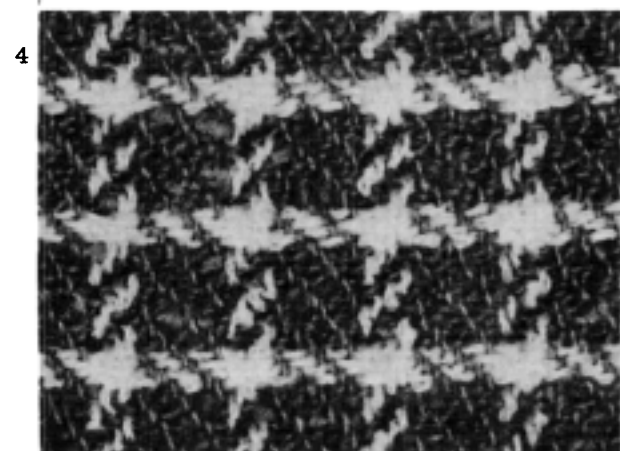
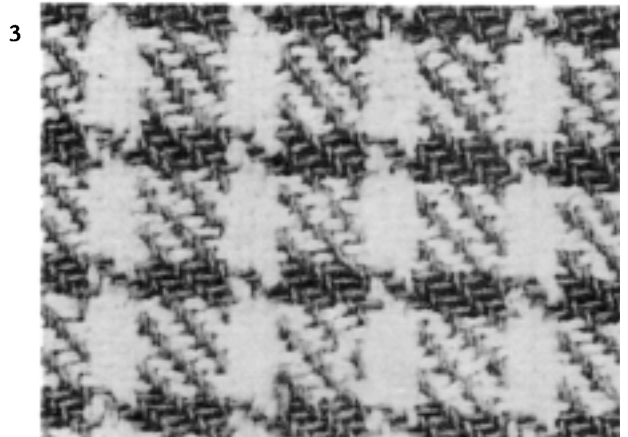
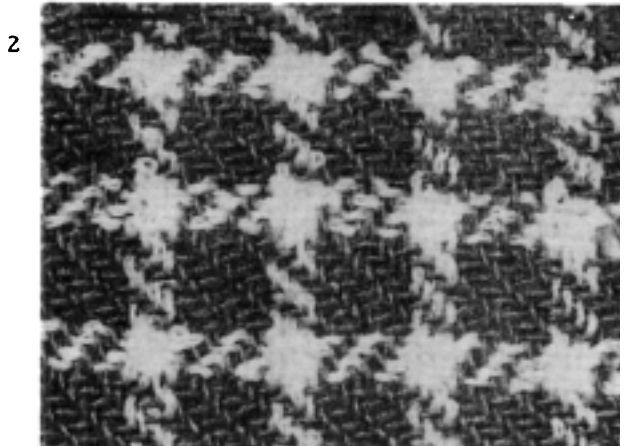
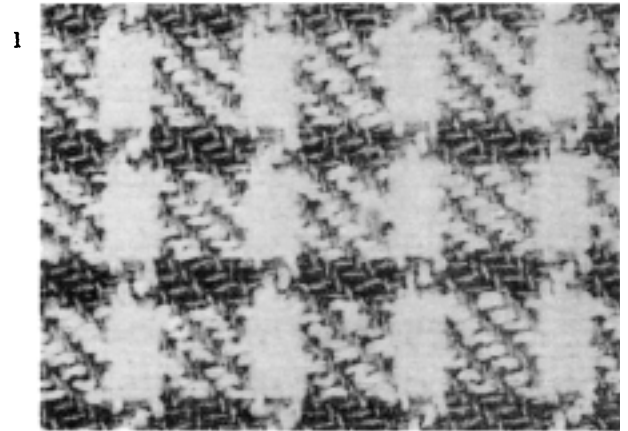
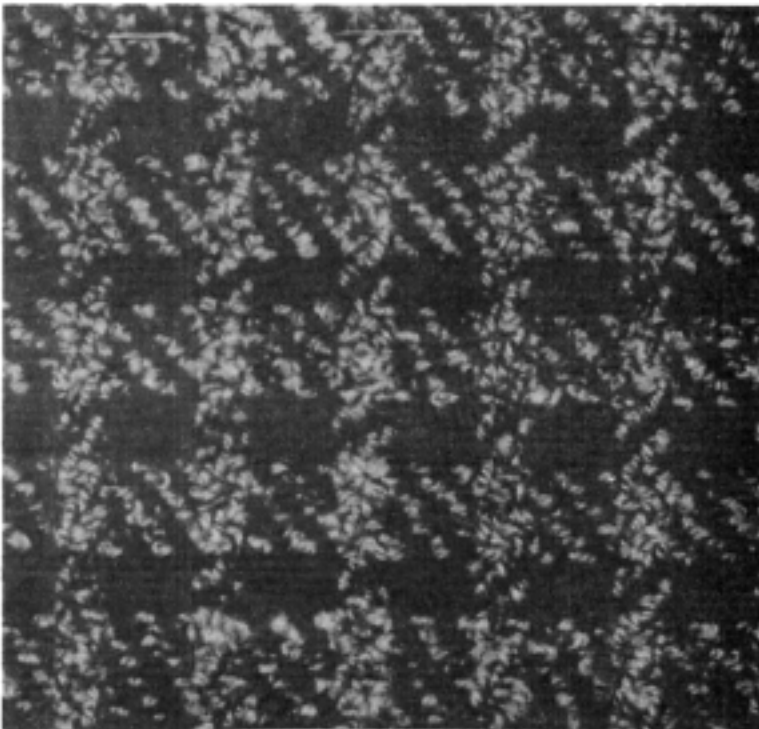
The break is treadling is the basis for threading the warp of the cloth in the third and fourth illustrations - 8 orlon in 1-2-3-4 twill, 4 nylon in broken twill 2-1-4-3. The third is treadled 1-2,2-3,3-4,1-4, of 8 light, 4 dark.

The fourth is treadled 3-4,1-4,1-2,2-3 with 8 dark green nubby wool and 4 nylon.

The fifth illustration is navy 18/2 navy wool for 8 threads 1-2-3-4 twill, and rose-red textured wool in broken twill 2-1-4-3.

As the textured wool is heavier (about 3200 yards to the pound), a variation of proportions is used-5 threads of navy treadled 2-3,3-4,1-4,1-2,2-3, and 7 of rose-red on 3-4,1-4,1-2,2-3,3-4,1-4,1-2. There will be a loose thread on the edge part of the time but since this is clothing material, you do not need pick it up with the shuttle as you would on material where the selvage shows.

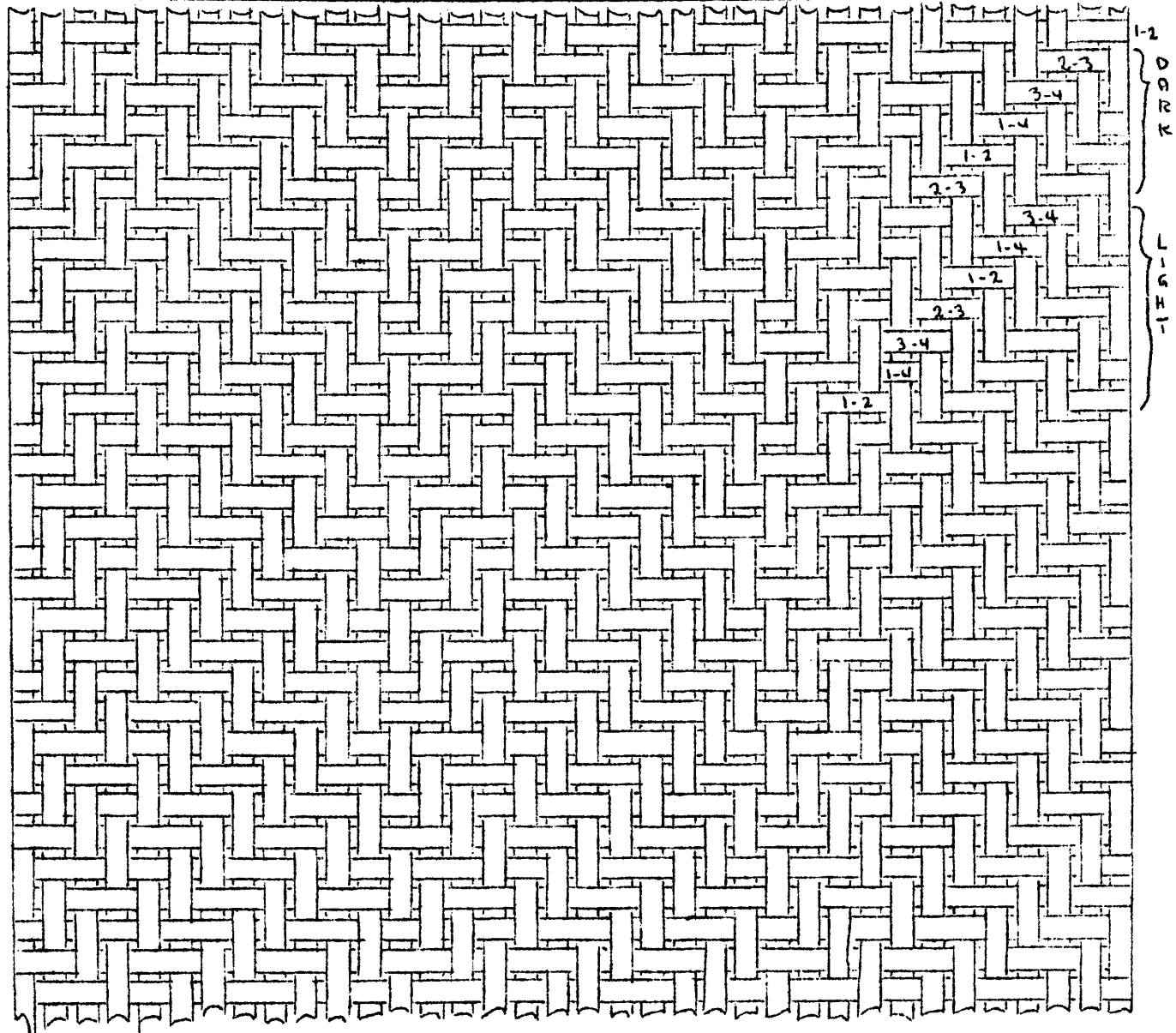
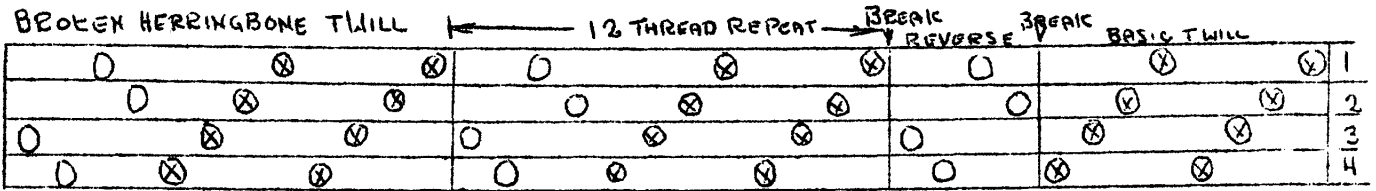
The navy wool is from Thomas Hodgson, Concord, N.H.; the nubby is from Spinnerin-at your department store; the nylon is from Clifton Yarn Mills, Clifton Heights, Pa.



Working with 8 dark threads, 4 light threads, the weavers at the Little Loomhouse decided the broken herringbone twill most effective. Compare the basic and broken twills using the same colors in ill. 2 and 4- warp and weft same proportions. (Note- the printer switched 1 and 3 so the basic twill with 4 dark, 8 light is ill. 3, and the broken twill is ill. 1.) We preferred reversing the color proportions and used dark on 2-3,3-4,1-4,1-2,2-3 and light 3-4,1-4,1-2,2-3,3-4,1-4,1-2, or second choice- dark on 1-4,1-2,2-3,3-4,1-4 and light 1-2,2-3,3-4,1-4,1-2,2-3,3-4 which connects the light color blocks.

The sketch is drawn 5 times actual size. If you wish to try out several colorings, lay a thin sheet over the sketch and use the sketch as many times as needed. View your colorings from a distance to get the true effect of the small pattern as woven.

We set ill. 5 in navy wool of 4800 yards to the pound and in textured rose-red wool of 2400 yards to the pound. The warp was set 24 threads to the inch, 2 per dent in 12 dent reed, for 368 threads. It takes 7½ yards in this width for jacket, 12½ for suit with 330 yards of light color, 400 yards of dark color to the woven yard.



The basic 1-2-3-4 twill is used for the two warps on this page. From Lt. Col. Richard C.M. Shelton comes the finely woven light weight English wool in grey, black, and pink set 36 to the inch. Mrs. Shelton is the designer and Col. Shelton and an assistant do the weaving at their Herefordshire Tower Royal Cottage.

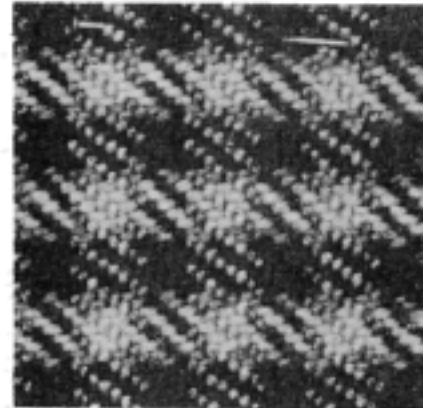
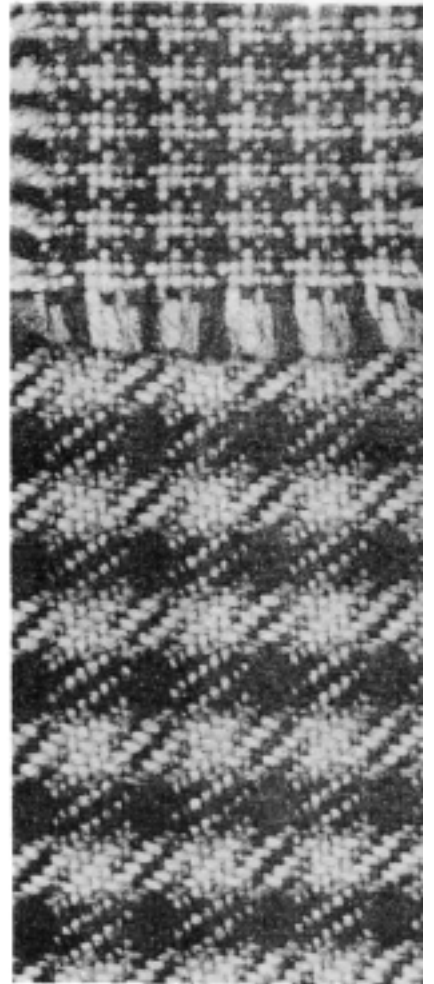
The second warp is set 24 threads to the inch for a light coating to go with one of the dressmaker suits woven for the August issue of the KENTUCKY WEAVER. The suit was warped of 2 navy, 2 scarlet, 2 kelly green and woven of 2 navy, 2 scarlet, as shown in the sample. You will note the scarlet is heavier - a 15/3 yarn whereas the navy and green are 18/2 wools.

After trying several combinations on a test warp, we decided on 4 navy, 2 green, 4 scarlet, 2 green for a 12 thread repeat. At the Little Loomhouse, we wove:

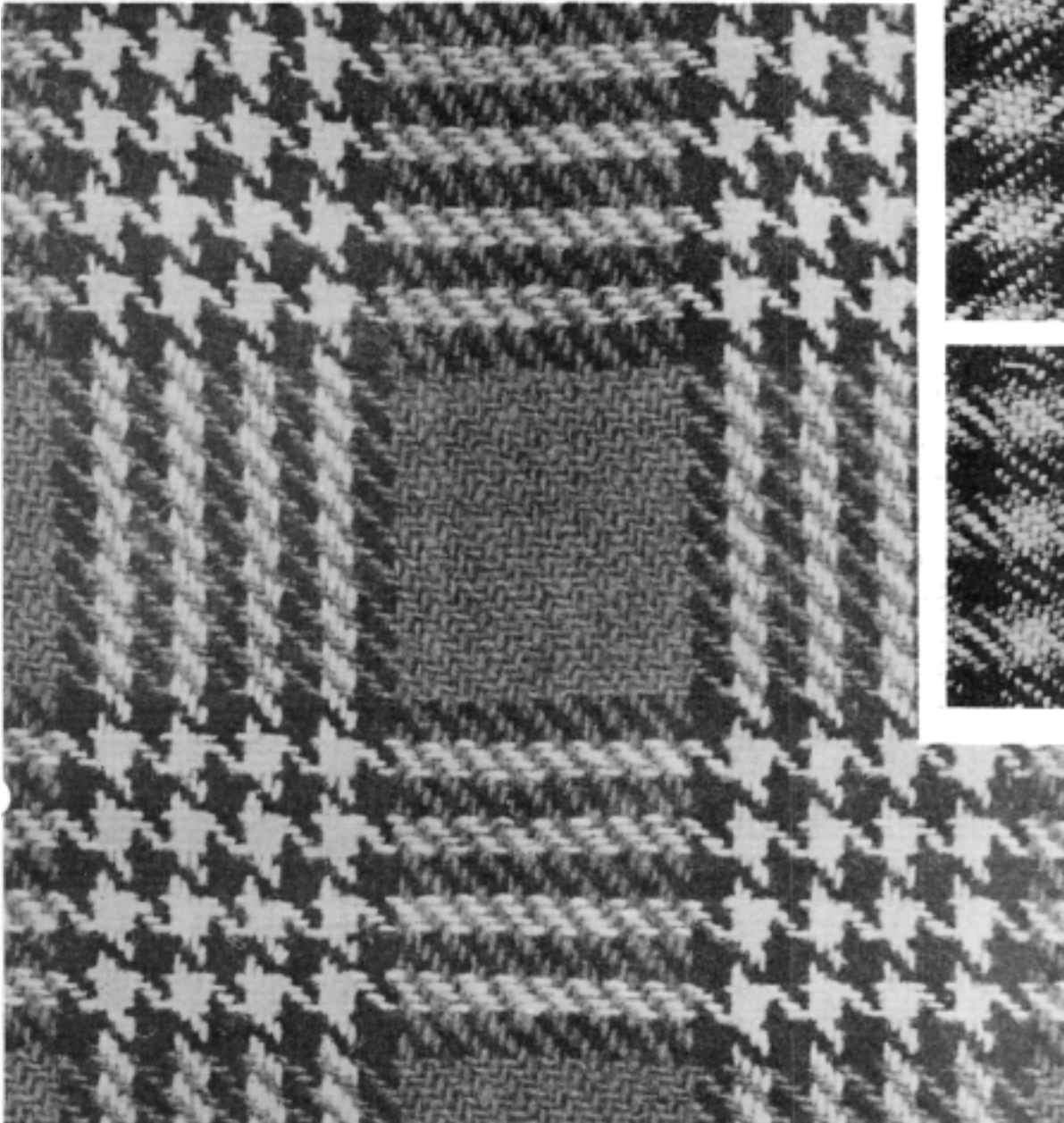
5 scarlet 2-3,3-4,1-4,1-2,2-3  
 2 green,3-4,1-4  
 7 navy 1-2,2-3,3-4,1-4,1-2,2-3,3-4  
 2 green 1-4,1-2 for 16 thread repeat

Some weavers preferred the scarlet pattern shown in the third illustration-16 thread repeat starting with scarlet on 1-4,1-2,2-3,3-4,1-4.

2



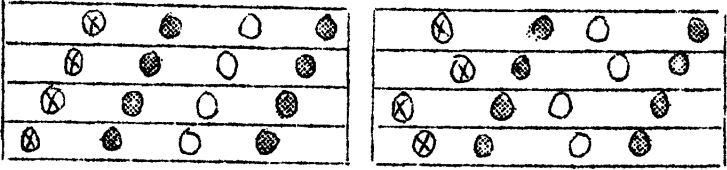
3



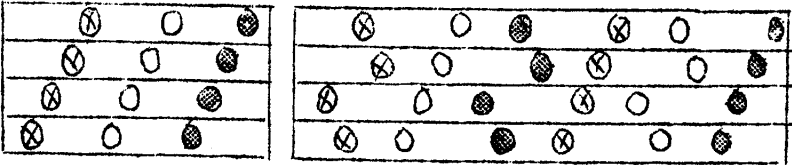
As illustrated on the previous page, this warp is 18/2 navy, kelly wool, 15/3 scarlet wool set 24 to the inch 2 per dent in 12 dent reed. The dressmaker suit was plain weave

KG S N  
KG S N

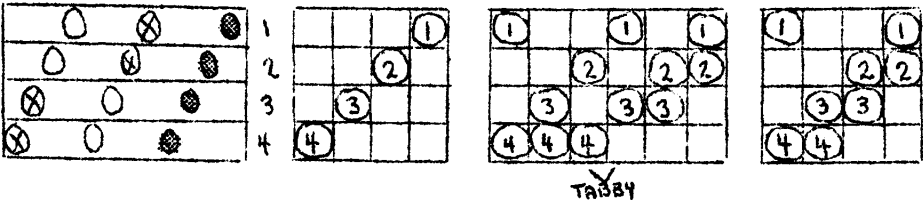
For the jacket, we tried several combinations of color and of twill weave. For this particular jacket material, we preferred the basic twill 1-2-3-4 in the 12 thread pattern repeat. As the suit had less of the green, we split the green threads in the twill jacket warp.



The material was woven on regular twill treading 1-2,2-3,3-4,1-4.



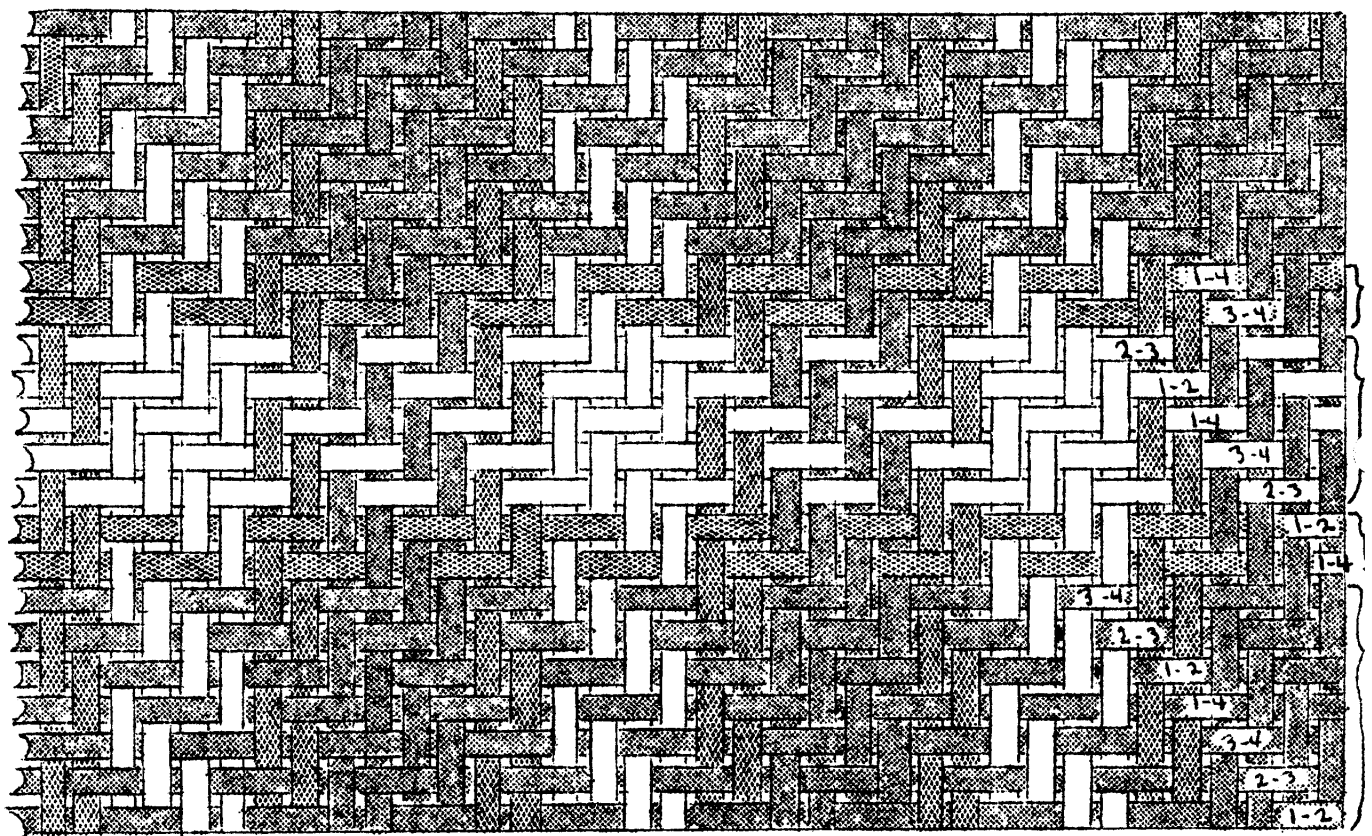
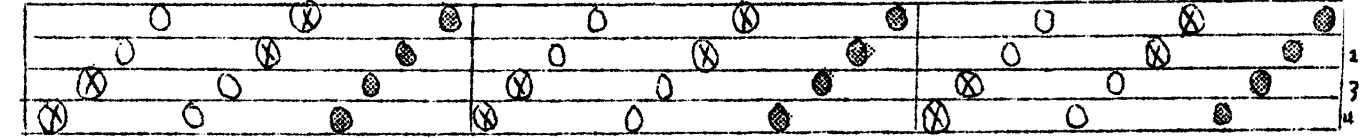
For the twill pattern we preferred navy was woven for 7 threads starting with 1-2, 2-3,3-4,1-4,1-2 2-3,3-4; green on 1-4, 1-2; scarlet on 2-3,3-4,1-4,1-2,2-3 for 5 threads, and green on 3-4,1-4.



For warp and weft, you will need the following proportions- 11 navy  
9 scarlet  
8 kelly

● NAVY ○ RED ⊗ GREEN

12 THREAD PATTERN

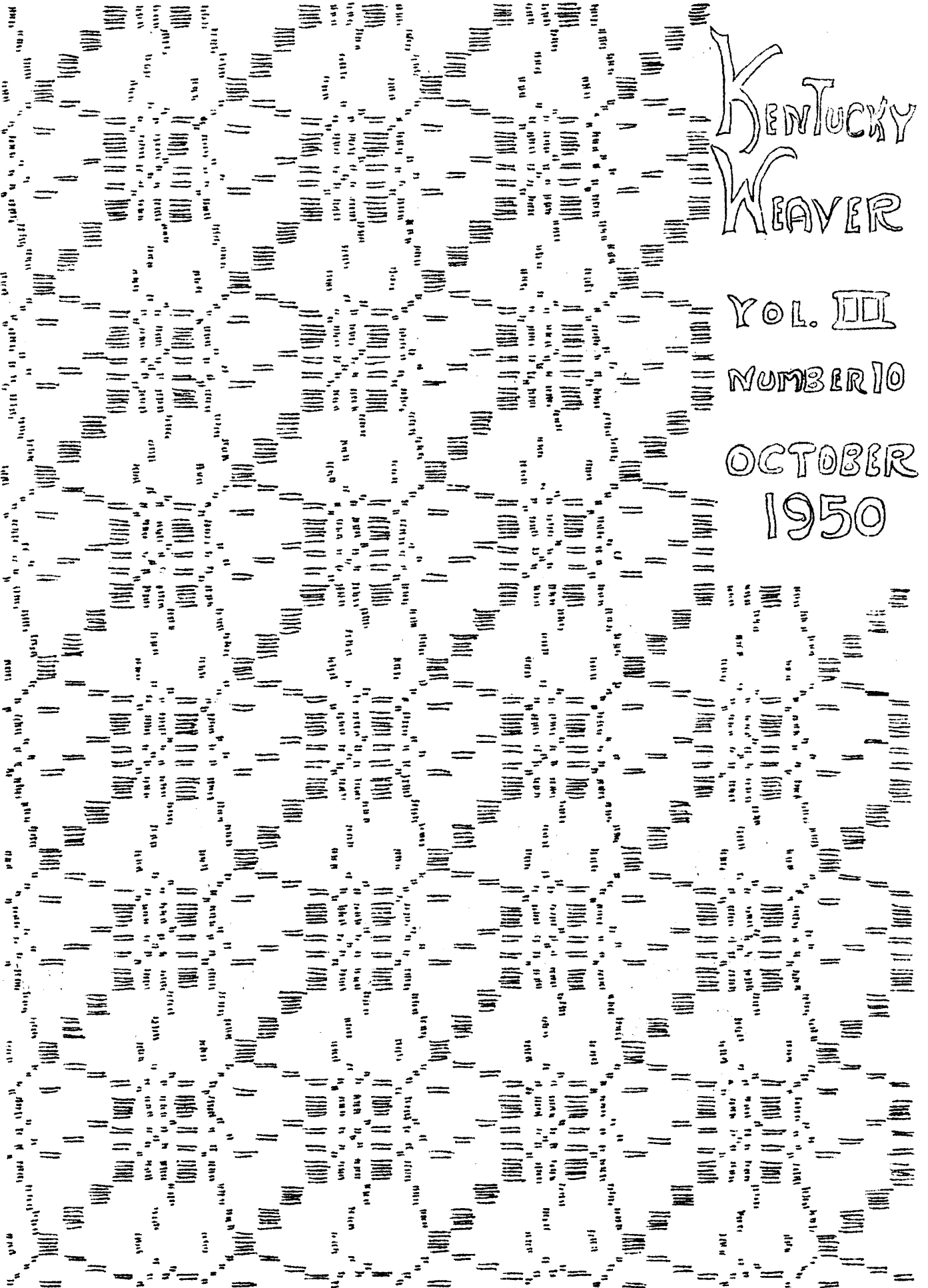


# KENTUCKY WEAVER

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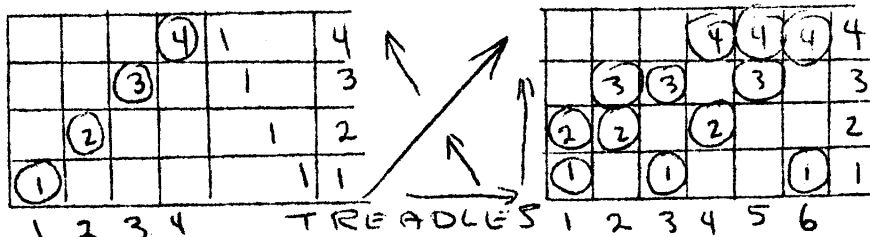
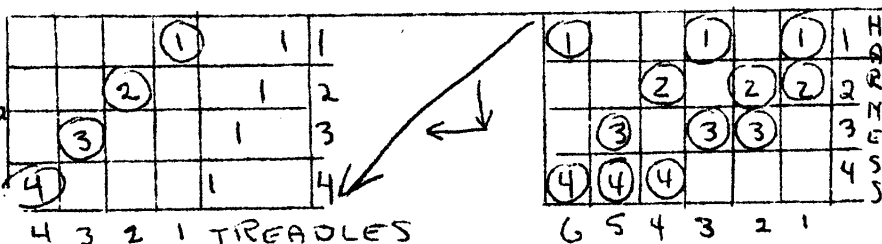


110 The cover for this issue is a draft having a single diagonal worked out by one of the Little Loomhouse college extension classes. Do you like this pattern? Another design of the single diagonal patterns is shown in the WALLS OF TROY, page 113. This is one of the traditional patterns found in early weaving of many countries. If you like the cover pattern, write your own draft. If you want to check with our draft, send an self-addressed stamped envelop with 170-2 written in one corner and we will be glad to mail our draft.

In this issue several phases of four harness drafting are given: (per your requests) block drafts to transpose to any weave- 111, 114 to overshot, linen or lace; long and short drafts- 111, 112, 119 treadingling according to threading- 111, 112, 113, 114, 116, 117, 118, 119; treadingling by reversed treadingling- 119, 120; treadingling variations- 113, 114, 115; designs on opposites- 115, 116; coverlets drafts- 116, 118; drafts with a single diagonal- 109, 113, 114; variation in "set"- 115.

Most four harness weaves developed from the twill. The diamond on page 111 is from the basic birdeye commonly known as the roseph twill.

Note- logically a righthanded person works on a diagonal from the right, forward to the front and left. For this reason, we usually write the drafts from the right, back to front, right to left, with treadingling right to left. If you wish, write from the right and number from front to back but number your treadles from left to right. Both forms are shown but the first is preferred as it is more logical and is more used in old drafting.



At the Little Loomhouse, we often use different methods to give weavers experience in difference methods- even those which are rather hit-and-miss. But most looms are warped in the most logical method.

Try filling out the sketches. You will find the time well spent. The time spent with a pencil is just as important as the time spent on a loom. Errors made with a pencil may be crased and are not made on the loom.

Then as you put the patterns on the loom, you are familiar with them and are ready to try out different treadinglings. Almost every draft offers many variations in the treadinglings. The two diamond drafts and the two snowballs offer much variation.

KENTUCKY WEAVER-Vol.III, No. 10-OCTOBER 1950

COVER- draft with single diagonal.....109

Misc.- four harness weaving.....110

DIALOND DRAFTS- long, short forms.....111-2

WALLS OF TROY-single diagonal in twill  
lace or linen, and overshot weaves..113-4

DRAFTS ON OPPOSITES, close set..... 115

JACKSONS PURCHASES..... 116

PINEBLOOM, small, coverlet..... 117-8

SNOWBALLS, reversed treadingling.....119-120

The KENTUCKY WEAVER is published monthly.  
Little Loomhouse, publisher.  
Lou Tate, editor.

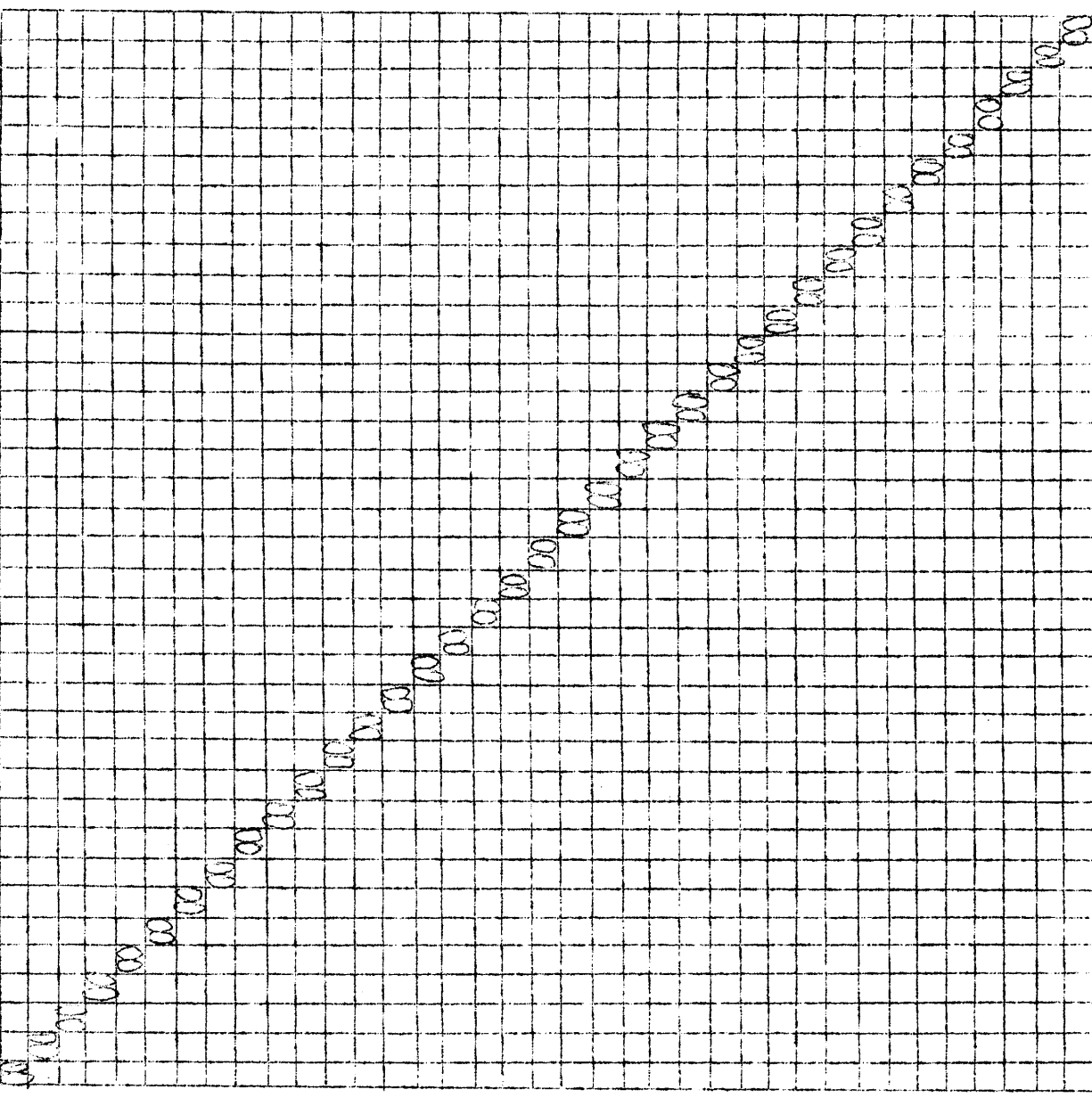
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Memberships, articles, etc. should be sent Little Loomhouse  
Kenwood Hill  
Louisville 8, Ky.

The diamond patterns in overshot weave developed from the basic twills. Each year the new weavers in the Little Loomhouse extension classes set up different variants. This DOUBLE DIAMOND may be woven by the threading draft as indicated by the diagonal given below; tabby threads will alternate with pattern threads. Or it may be treadled by a variation worked out by the student; or it may be treadled as a twill without tabby- 1-2, 2-3, 3-4, 1-4. For class weaving, 10/4 cotton was set 15 to the inch for 202 threads- 13 inches, for summer bags and for place mats.

HEDDLES NEEDED				TOTAL	SELVAGE	PATTERN REPEAT	SELVAGE
3	8x5 REPEAT = 40	1	44	44	1 11	111 111 111	11 11
2	11x" " = 55	1	58	58	1 111	111 111 111	111 111
1	11x" " = 55	1	57	57	1	111 111 111	111 111
2	8x" " = 40	1	43	43	1	111 11 111	111 111
				202	8	38	4

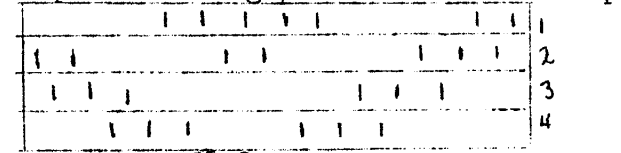
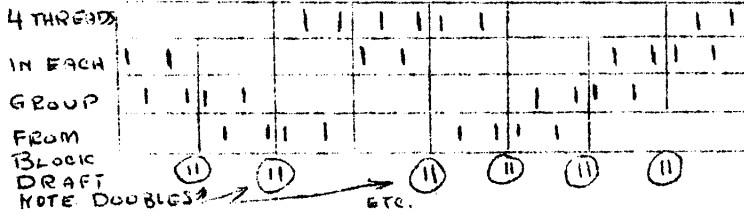
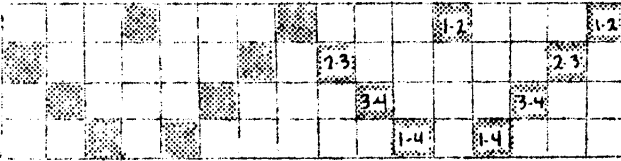
2	2 1	2 1	2	2 1	2 1	2	2 1	2 1	2 1	2 1	1	H
2	1 2	1 2	1 2	1 2	1 2	1 2	1 2	1 2	1 2	1 2	2	A
2	2 2 1	2 1	2 1	2 2 1	2 1	2 1	2 2 1	2 1	2 1	2 1	3	E
2	1 2	2	1 2	1 2	2	1 2	1 2	2	1 2	1 2	4	S



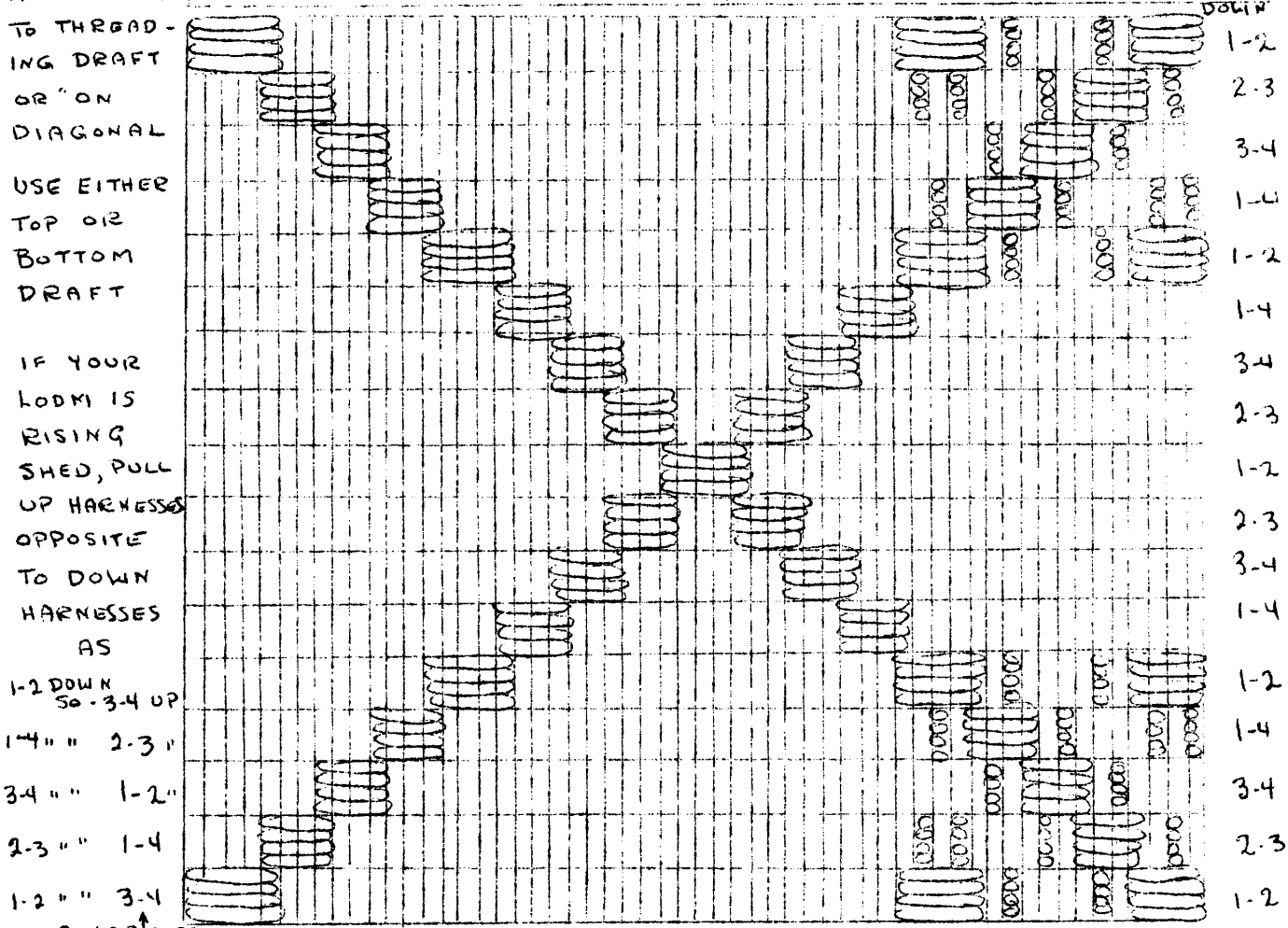
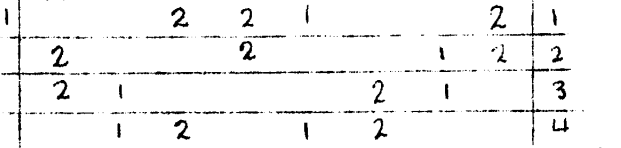
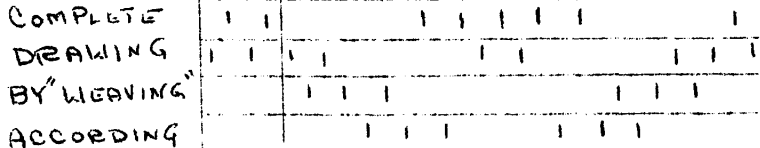
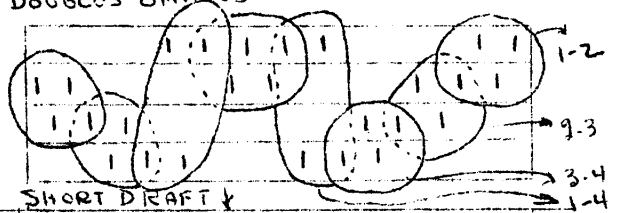
DOUBLE DIAMOND  
 1-2  
 1-2  
 2-3  
 3-4  
 1-4  
 1-2  
 2-3  
 3-4  
 2-3  
 1-2  
 1-4  
 3-4  
 2-3  
 1-2

WARPED BY HEAVY WEAVERS I.O. CLASS - SPRING '54

Starting with a block draft which can be transposed to any weave- as 1-2-3-4-1-4-3-2 for Rosepath twill, or as 1-2, 2-3, 3-4, 1-4, 1-2, 1-4, 3-4, 2-3 for overshot weave. You can assign any number of pairs of threads to the blocks. We assigned four. Note the last thread of one block is the first thread of the next block except at turning points for an overlap



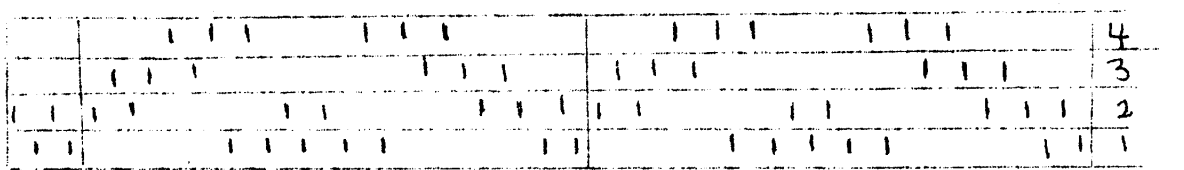
NOTE - EACH GROUP 1-2, 2-3, 3-4, 1-4 HAS AN OVERLAPPING THREAD. WEAVE BY SAME ORDER AS SHOWN ON THREADING DRAFT



USE EITHER TOP OR BOTTOM DRAFT

IF YOUR LODM IS RISING SHED, PULL UP HARNESSES OPPOSITE TO DOWN HARNESSES AS

1-2 DOWN So. 3-4 UP  
 1-4 " " 2-3 "  
 3-4 " " 1-2 "  
 2-3 " " 1-4  
 1-2 " " 3-4  
 UP HARNESSES





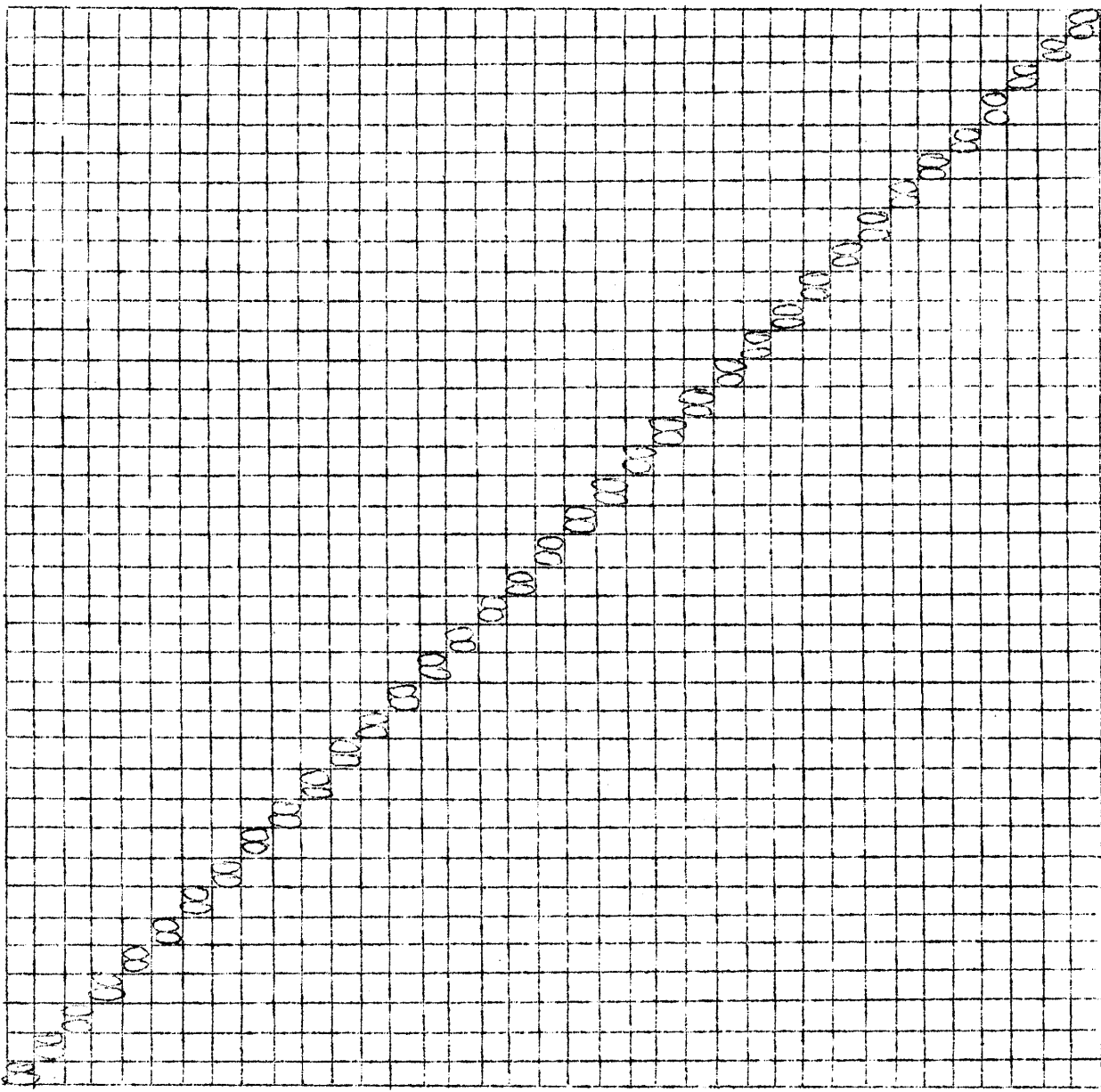
The diamond patterns in overshot weave developed from the basic twills. Each year the new weavers in the Little Loomhouse extension classes set up different variants. This DOUBLE DIAMOND may be woven by the threading draft as indicated by the diagonal given below; tabby threads will alternate with pattern threads. Or it may be treadled by a variation worked out by the student; or it may be treadled as a twill without tabby- 1-2, 2-3, 3-4, 1-4. For class weaving, 10/4 cotton was set 15 to the inch for 202 threads- 13 inches, for summer bags and for place mats.

Warping By Neki  
Weaver's I.O.  
CLASS-  
SPRING  
55

HEDDLES NEEDED		TOTAL	SELVAGE	PATTERN REPEAT	SELVAGE
3	8x5 RE. = 40	1	44		
2	11x" " = 55	1	58		2
1	11x" " = 55	1	57		3
2	8x" " = 40	1	43		4
		202	8	38	4

2	2	1	2	1	2	2	1	2	1	2	1	2	1	H
2	1	2	1	2	1	2	1	2	1	2	1	2	1	A
2	1	2	1	2	1	2	1	2	1	2	1	2	1	R
2	1	2	1	2	1	2	1	2	1	2	1	2	1	E
2	1	2	1	2	1	2	1	2	1	2	1	2	1	S

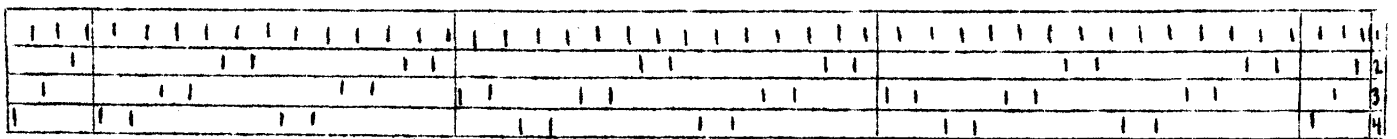


- DOUBLE N
- 1-3
  - 1-2
  - 2-4
  - ETC.
  - 2-3
  - 3-4
  - 1-4
  - 1-2
  - 2-3
  - 3-4
  - 2-3
  - 1-2
  - 1-4
  - 3-4
  - 2-3
  - 1-2

This page takes the block draft on the following page into a lace weave- note half the warp threads are on one harness; the other half form the pattern on the other three harness. This weave limits the pattern to three block designs but give you several weaves- A- weft faced pattern, warp face pattern on back (1 or 2 colors);  
 B- weft faced pattern, weft faced pattern on back- usually in second color;  
 C- upholstery weft face pattern, plain weave back- """"- very unusual.

For lace (A) treadle: For reversible lace (B) treadle: For upholstery (C) treadle:  
 (1-2, 2-3-4) 2 times (1-2, 3-4) 2(or 3) times (1-2, tabby 1, 1-2, tabby  
 (1-3, 2-3-4) "" (1-3, 2-4) """" 2-3-4) repeat if needed  
 (1-4, 2-3-4) "" (1-4, 2-3) """" (1-3, 1, 1-3, 2-3-4) """"  
 (1-2, 2-3-4) "" (1-2, 3-4) """" (1-4, 1, 1-4, 2-3-4) """"  
 (1-3, 2-3-4) "" (1-3, 2-4) """" (1-2, 1, 1-2, 2-3-4) "" ""  
 (1-4, 2-3-4) "" (1-4, 2-3) """" (1-3, 1, 1-3, 2-3-4) """"  
 (1-3, 2-3-4) "" (1-3, 2-4) """" (1-4, 1, 1-4, 2-3-4) """"  
 (1-3, 2-4) """" (1-3, 1, 1-3, 2-3-4) """"

For each weave, repeat number of times to "square" the pattern. You will also enjoy using two colors (and different textures). Note- just one "diagonal".



ONCE OPTIONAL      ONCE 24 THREADS      ← PATTERN REPEAT - 28 THREADS      DOWN ONCE

5 4 3 2 1  
 TABBY

WEAVE - LACE  
 1-2 & 2-3-4  
 1-3 & "  
 1-4 & "

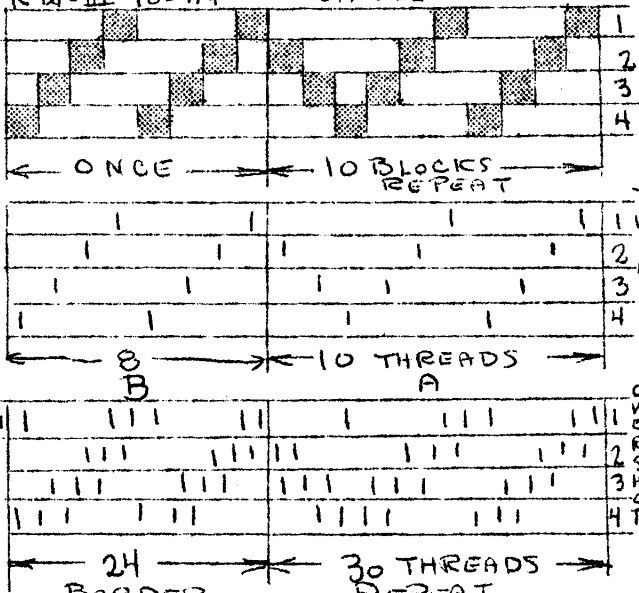
WEAVE - REVERSIBLE LACE  
 1-2 & 3-4  
 1-3 & 2-4  
 1-4 & 2-3

WEAVE - UPHOLSTERY  
 OR SOLID BACK  
 ALTERNATE  
 1 & 2-3-4  
 TABBY WITH  
 HEAVY PATTERN  
 ON 1-2, 1-3, 1-4

FOR ALL PATTERNS  
 "SQUARE" 1-2, 1-3,  
 1-4, 1-2, 1-3, 1-4, 1-3  
 FOR TRUE PATTERN  
 WITH WHATEVER  
 TABBY WEAVE  
 REQUIRES.

1-2 & 2-3-4  
 1-2  
 1-3 & 2-3-4  
 1-3  
 1-4  
 1-4  
 1-2  
 1-2  
 1-3  
 1-3  
 1-4  
 1-4  
 1-2  
 1-2  
 1-3  
 1-3  
 1-4  
 1-4  
 1-2 & 2-3-4  
 1-2  
 1-3 & 2-3-4  
 1-3  
 1-4  
 1-4  
 1-2  
 1-2  
 1-3  
 1-3  
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 1-2

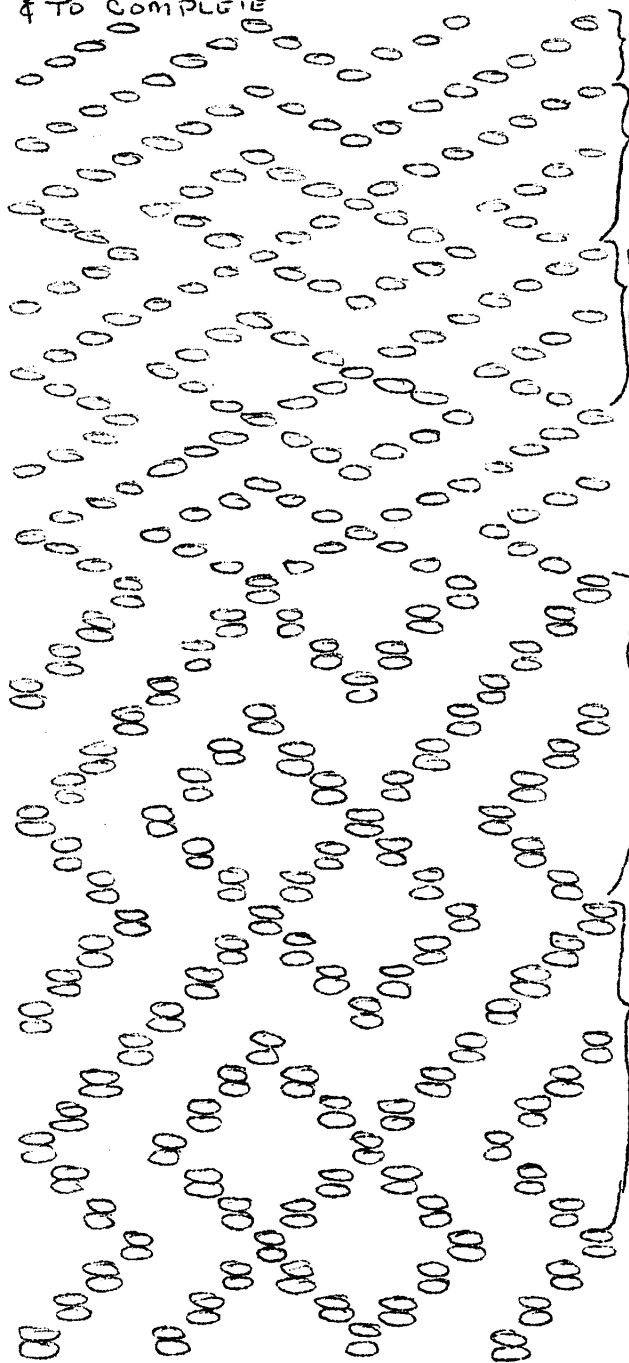
KW-III-10-114 SINGLE DIAGONAL 170-18 (ALSO FILE UNDER DIAMOND VARIANTS & TWILL VARIANTS)



"WALLS OF TROY" IS BEST KNOWN NAME FOR THIS PATTERN

FOR TWILL PLACE MATS WARP 20/2  
 MER. COTTON OR 40/2 LINEN, 30 TO INCH  
 BORDER B 5x - 40  
 PATTERN 36x 360  
 BORDER B 6x - 48  
 448

OR HEAVY 12/2 LINEN, 15 TO INCH  
 BORDER B - 3x - 24 2x - 16  
 PATTERN A - 17x - 170 17x 170  
 BORDER B - 4x - 32 3x 24  
 226 210



DOWN HARNESSES (USE OPPOSITE ON RISING SHED)

1-2, 2-3, 3-4, 1-4 OR TWILL TREADING, TRY BOTH WITH & WITHOUT TABBY  
 BY DRAFT - 10 THREAD REPEAT FOR TWILL DRAFT - TRY BOTH WITH & WITHOUT TABBY - 10 THREAD REPEAT ON OVERSHOT FOR TEXTURE.

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

ALSO TRY "OPPOSITES" - NO TABBY  
 (1-2 ONE COLOR & 3-4 SECOND COLOR)  
 (2-3 " " & 1-4 " " )  
 (3-4 " " & 1-2 " " )  
 (1-4 " " & 2-3 " " ) ETC

FOR OVERSHOT WITH TABBY BY THREADING DRAFT WITH EACH BLOCK OR GROUP "SQUARED"

PATTERN	TABBY	PATTERN	TABBY
1-3	1-2	2-4	1-2
"	2-3	"	2-3
"	3-4	"	3-4
"	1-4	"	1-4
"	1-2	"	1-2
"	2-3	"	2-3
"	3-4	"	3-4
"	1-4	"	1-4
"	3-4	"	3-4
"	2-3	"	2-3

THE NAZARETH COLLEGE  
 WEAVERS SET 10/4  
 COTTON, 15 TO INCH  
 SELVAGE 1, 2, 3, 4 - 4  
 5 PATTERNS A - 180  
 TO COMPLETE B - 24  
 SELVAGE 4  
 212

OVERSHOT DESIGN IN OPPOSITES FOR HOT PLATE MATS\* 4 HARNESS KW-III-10-115

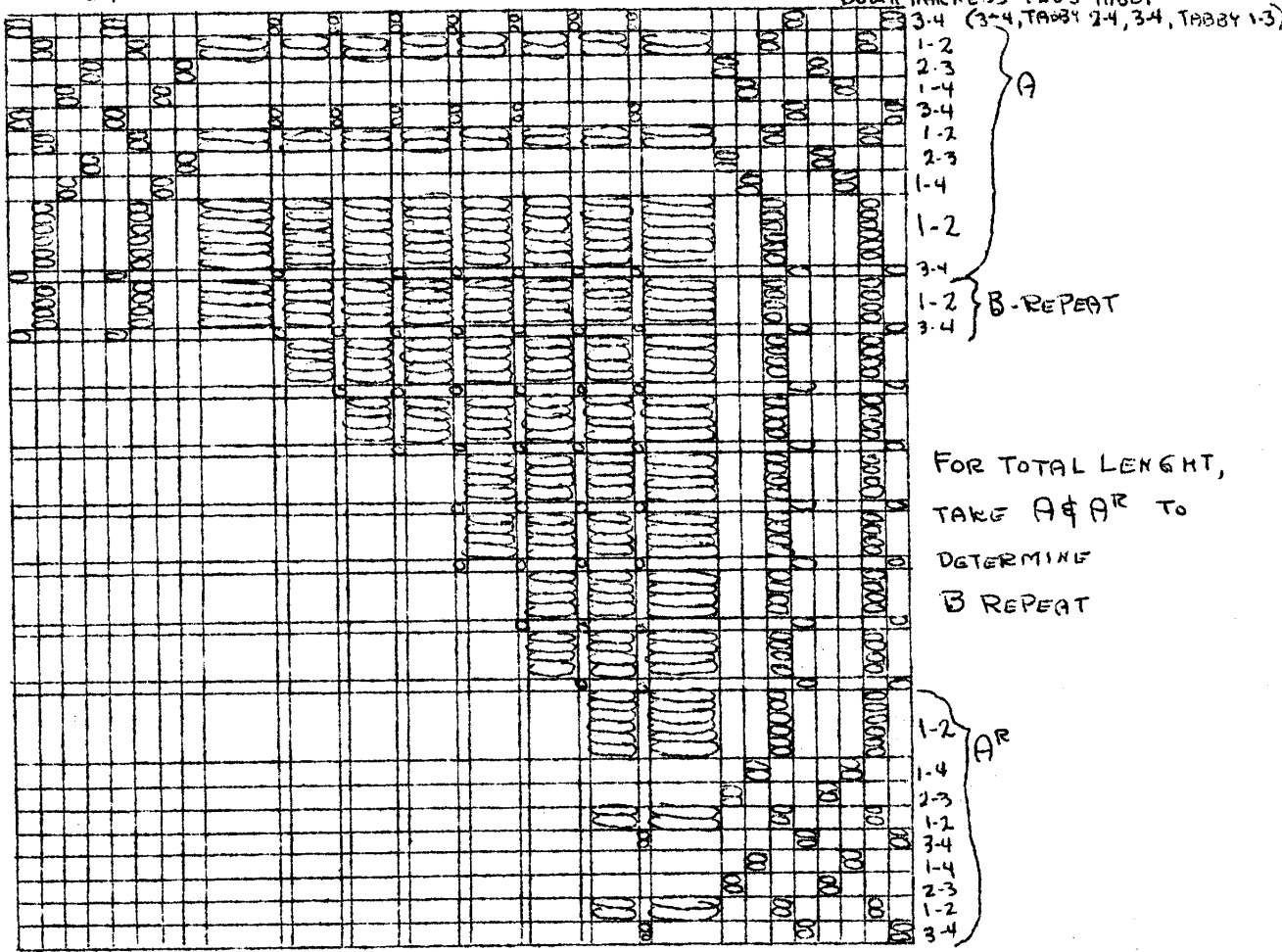
This pages takes up two phases - the set or number of threads per inch; and an over-shot weave based on "opposite" harnesses. The purpose of the warp determines the set- as hotplate mats require a close set, this warp is set 24 to the inch instead of the usual 15 to 18 to the inch for 12/4 cotton or "string".

Designs in "opposites" played an important part in early American handweaving and are most fitting for modern settings. Early weavers basing patterns on 1-2 and 3-4 or 2-3 and 1-4 wove coverlets, counterpanes, and "double" blankets (actually woven on opp<sup>o</sup> sites to give a double face).

The design is planned for hot-plate mats or for heavy pottery mats. You will want to complete the drawing- note the double allaround border.

Warp and tabby weft is 12/4 cotton- this can be bought locally as "string" at about 85 cents to 1.25 a pound. Set is 24 threads to the inch. Pattern weft should be heavy- heavy well selected rags, heavy white rug yarn, or heavy colored rayon as the "Lus- terspun" of January and Wood. Most weavers like a fringe, 1/2 inch tabby as the ends. This is one of the few times, fringe may be machine stitched as it scarcely shows- tho you may prefer buttonholing the fringe by hand.

1	1	4 4	4 4	12	8	8	8	8	8	12	4 4	4 4	1	1	1	SERVAGE	6
1	1	4 4	4 4	12	8	8	8	8	8	12	4 4	4 4	1	1	2	BORDER	64
1	4	4 4	4 4	2	2	2	2	2	2	2	4	4 4	4	1	3	CENTER	172
1	4	4 4	4 4	2	2	2	2	2	2	2	4	4 4	4	1	4	BORDER	64
																SERVAGE	6
6		64		172						64		6		312			



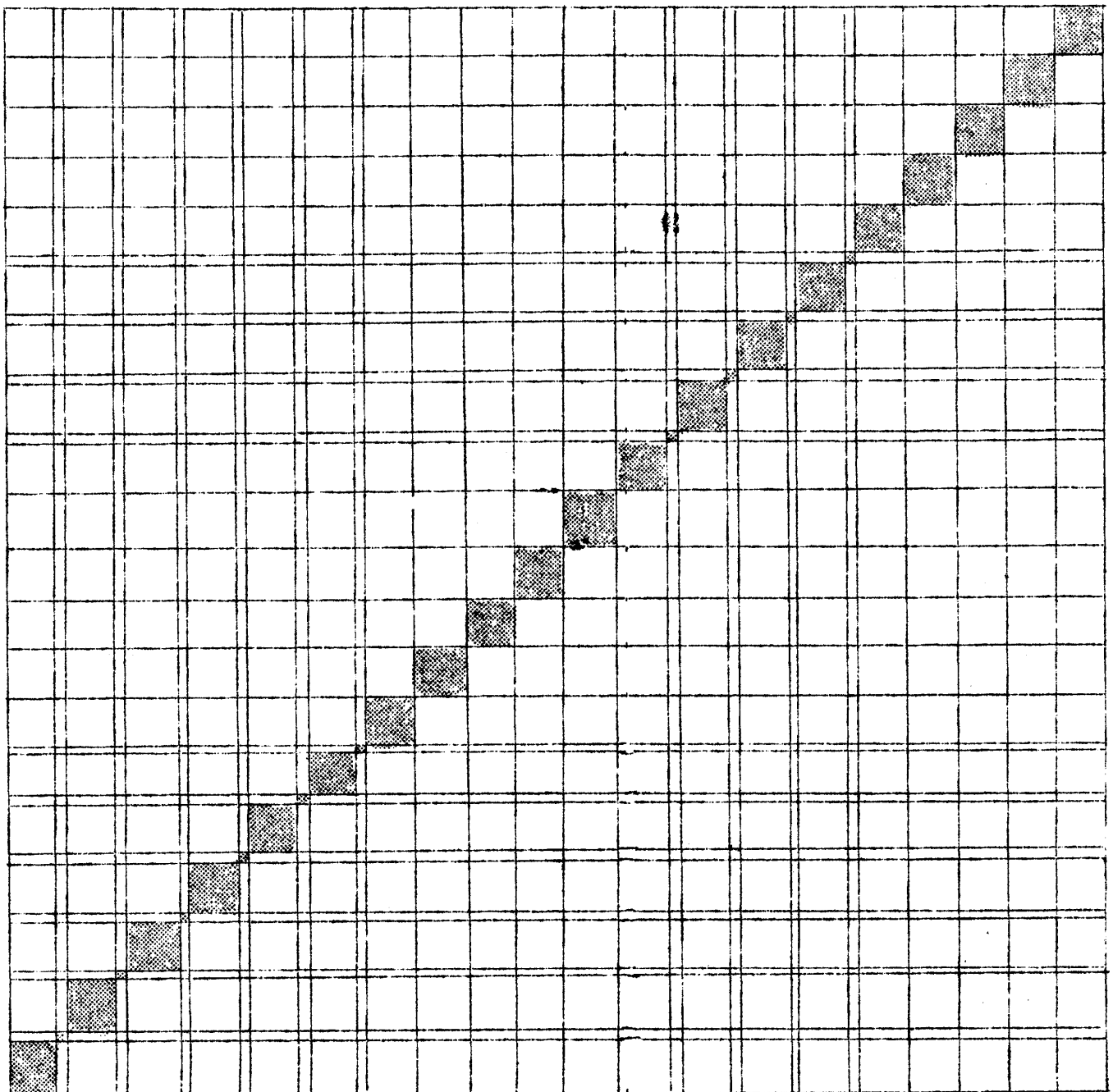
SCALED 64 THREADS TO INCH : SET 24 THREADS TO INCH - 2 PER DENT IN 12 DENT REED  
 3/8 ACTUAL SIZE OF HOT PLATE MAT - ABOUT 12 INCHES AFTER SHRINKAGE  
 LEAVE INCH FOR FRINGE, WEAWE 10 TABBY & START PATTERN WITH 8 TO 10 INCHES FOR  
 SMALL MAT OR 18 FOR LARGE MAT. COMPLETE DRAWING FOR PRACTICE.

Many KENTUCKY WEAVER members write for advice on coverlets as they are planning to weave one or more coverlets- often a coverlet for each child as did the early American mothers. If several coverlets are to be woven, select one design in "opposites". Our early American weavers used designs in opposites for coverlets, counterpanes, honeycombs, and "double" blankets (actually double-faced with one color on the first pair of harnesses as 1-2 and a second color on the opposite pair of harnesses - no tabby). If you wish to do this, use the early form of this pattern with the 2 thread blocks shown on 2-3, changed to opposite blocks of 3-4 on A and 1-2 on B.

The best seaming point is the center of one of the squares- we selected A but you can use either according to your needs.

RT. SEL. 8	3	5	5	5	5	
5 AB(120)1080	3	5	5	5	5	
1/2 A	72	→	1	1	5	5
	1160		1		5	

							5	5	5	5	5	5	5	5	5	5	5	5	1
	1	1	1	1	1	1	5	5	5	5	5	5	5	5	5	5	5	5	2
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	3
	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	4
SQUARE B - 82							A - 138 THREADS												



SET 15 TO INCH FOR 228 THREADS  
 10/4 COTTON OR EQUIVALENT SIZE

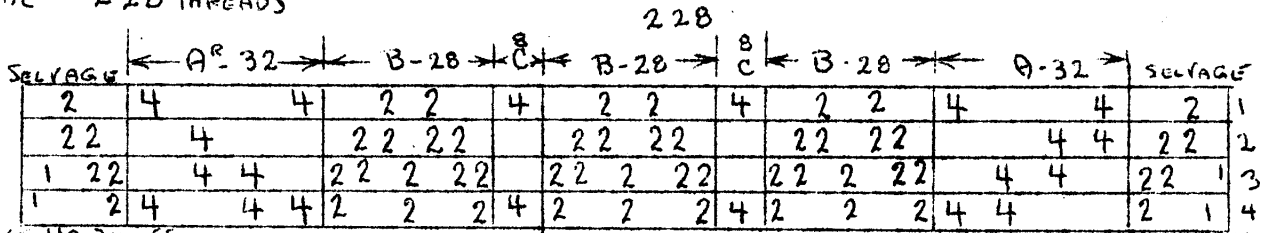
PIKE BLOOM CENTER <sup>III-10-117</sup>  
 137-P-3 PAGE SERIES  
 HARNNESS OVERSHOT WEAVE

SELVAGE 14  
 A 32  
 3(B,C) 108  
 B 28  
 AR 32  
 SELVAGE 14  
 TOTAL 228 THREADS

S	A <sup>R</sup>	B	3x <sup>C</sup> B	A	S	TOTAL	H O R N E S S
2	8	4	3x8=24	8	2	48	
4	8	8	3x8=24	8	4	56	
5	8	10	3x10=30	8	5	66	
3	8	6	3x10=30	8	3	58	

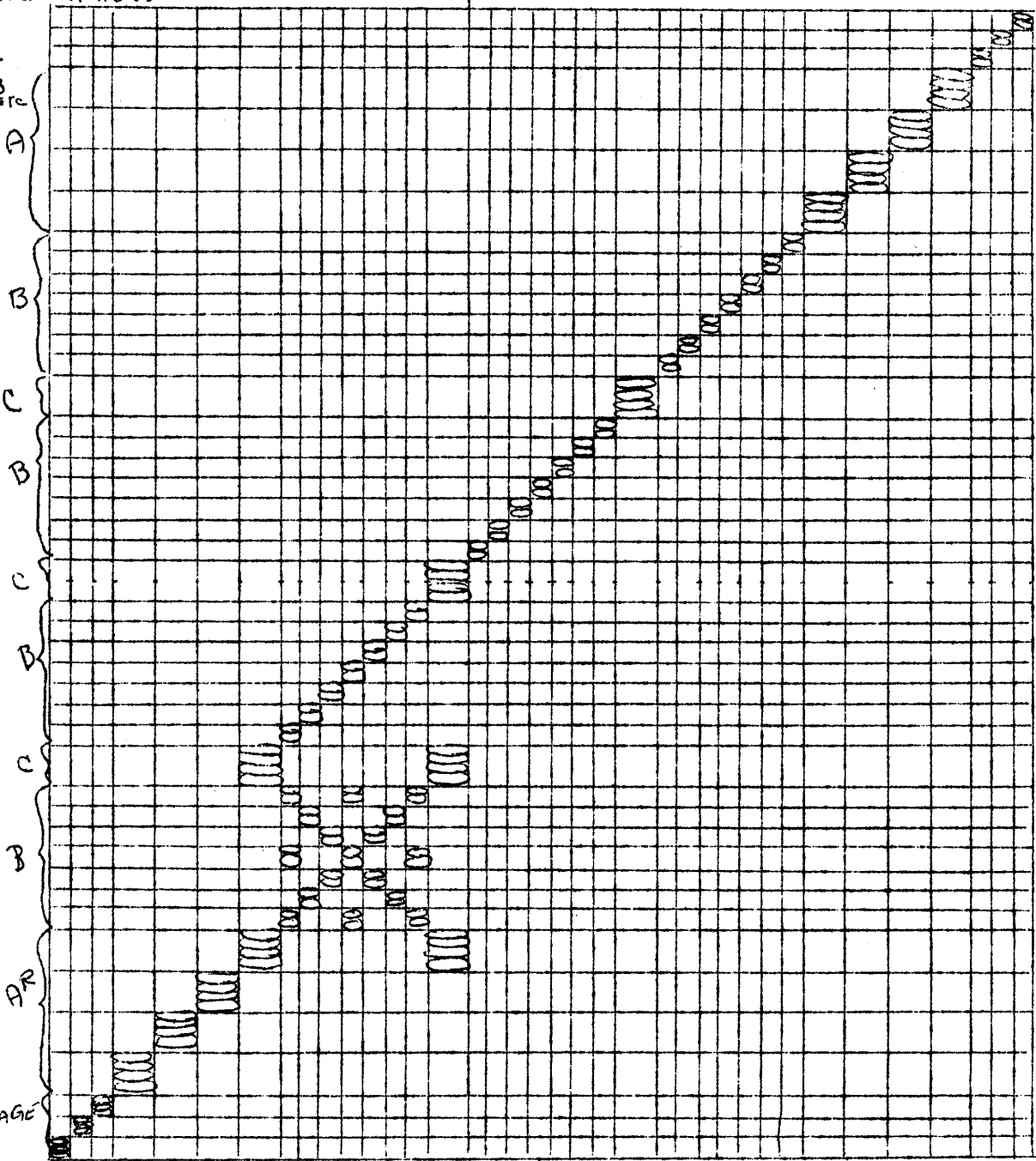
TO BE WOVEN OR DRAWN  
 DOWN AS THREADED

WARP SET-UP BY 12 YEAR  
 OLD "GUINEA-PIG" FROM  
 AUBURNDALE SCHOOL -  
 KENNY LACEY.



RISING HARNNESS

3-4  
 1-4  
 1-2  
 2-3 etc



SELVAGE

If you are not already familiar with the PINEBLOOM pattern, you can see its charm when you complete the sketch on the previous page. Since it is one of the most famous of the early American coverlet patterns, you can also see it in any coverlet book.

The draft of the PINEBLOOM is found in every collection from early weavers. In the copies of early drafts which have been sent for our research collection from eastern Canada and the Kentucky Lake section of western Kentucky, are PINEBLOOM drafts. The Canadian weaver noted on the Pinebloom draft "This is the choice draft". (Compare with the research on SEA STAR given on pages 55-56.) The five favorite early American drafts are WHIG ROSE, various CHARIOT WHEELS, SNAIL TRAIL AND CAT TRACK, various DOUBLE BOWKNOTS, and the PINEBLOOM. Artists rank the PINEBLOOM as the top early American coverlet draft.

If you plan to use the PINEBLOOM for a coverlet, set it 30 or 40 to the inch. You can use modern textured yarns and several colors. Personally, I prefer the beauty of the pattern just in two colors and with plain yarns. However, one of the most beautiful early coverlets I have ever seen was a Virginia PINEBLOOM in four colors.

By preference, each block should not be "balanced" with an equal number of threads. But the pattern should be balanced by the square or table being smaller than the center unit. We did not use the square on the small pattern given on the previous page. As the square repeats on the coverlet, you see a "wheel" as well as the "pineblooms" or burrs or stars (as named in the early drafts). The wheel is made with the square as the center and the outside part of B of the draft on this page or the A, Ar of the previously given draft, making the spokes and round of the wheel.

Usually the center repeated unit has 4 thread blocks the sometimes this is 6 or 8 threads. The "star" part is 12, 14, 16, 18, 20 thread blocks with the 14 threads being most used by early weavers. If you chose to set your coverlet 40 threads to the inch, you may want to increase the blocks. Below is given two coverlet threadings for 30 threads to the inch. If you need a wider width for a larger bed, you will need rethread part for the center strip. A PINEBLOOM should be in the collection of every weaver interested in our

historical background.

← SQUARE A - 74 →

5	5	5	5	5	
5	5	5	5	5	
2	2	2	2	2	2
2	2	2	2	2	2

← EDGE 74 →

7	7	2	1	1	1	
7	7	2	2	1	2	
7	7	2	2	1	1	3
7	7	2	1	1	4	5

SET 30 TO INCH

EDGE	74
3 AB (298)	894
SQUARE A	74
SEAM (1/2 B)	116
<hr/>	
	1158

7	7	2	2	7	2	2	7	2	2	7	7		
7	7	2	2	2	2	2	2	2	2	7	7		
7	7	2	2	2	2	2	2	2	2	7	7		
7	7	2	2	2	7	2	2	2	7	2	2	7	7

← 56 — 28 — 14 — 28 — 14 — 28 — 56 →

← CENTER B 224 THREADS →

38 1/2 INCHES IN LOOM; 36 FINISHED

WITH BORDER

EDGE	74
SQUARE	74
BORDER	140
2 AB (298)	596
A	74
1/2 B	116
<hr/>	
	1074

1	2	7	2	2	7	7
1	2	2	2	2	7	7
2	2	2	2	2	7	7
2	2	7	2	2	7	7

← 1/2 B SEAM UNIT 116 →

20/2 & 30/2 & 30/3 COTTON

MAY BE HAD FROM DEAN & SHERK OR CONWAY THREAD CO. GARDEN CITY, N.Y.

7	7	2	2	7	7
7	7	2	2	7	7
7	7	2	2	7	7
7	7	2	2	7	7

← BORDERS 140 →

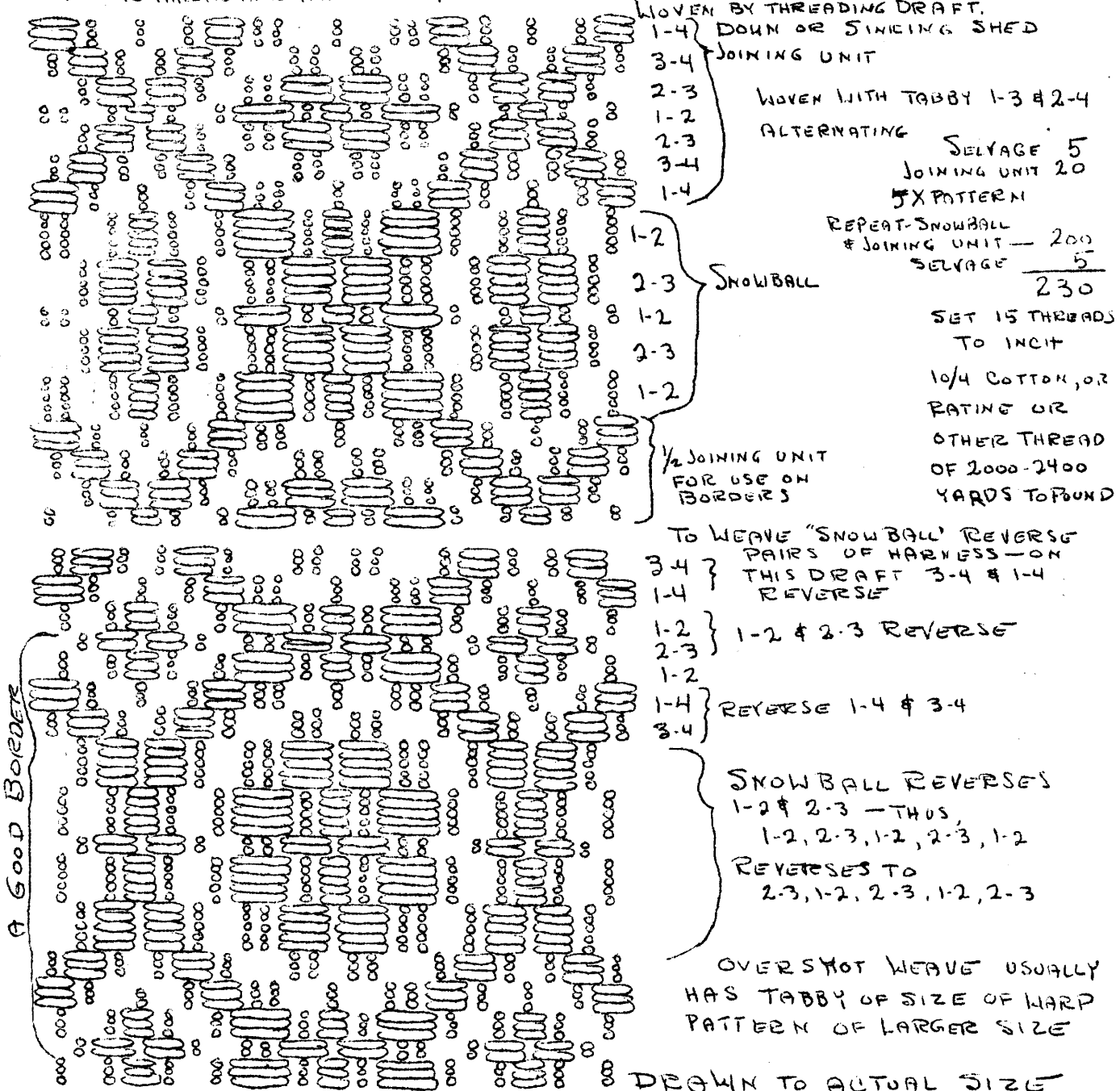
20/2 MER. COTTON AT \$2.50 LB.

FROM FREDERICK FAWCETT INC. 129 SOUTH ST. BOSTON, MASS.

The SNOBALL drafts are usually woven by reversed treading. This page gives the thread-by-thread and the short draft. For reversed treading, each drafts reverses within its units, and hence, drafts will vary. This draft reverses on the basis of the SNOBALL. Thus, 1-2 reverses with 2-3; and 3-4 reverses with 1-4. Try one color for 1-2, 2-3, and another on 3-4, 1-4. You may want to use as many as five shadings. This pattern is good for twill treading 1-2, 2-3, 3-4, 1-4 in textured material; also it may be used for many small pattern variants in treadings.

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1				
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	2				
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	3				
1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	4				
19 20				31 20				19 20				21 20				19 20				65			
1	1	1	1	2	2	1	3	1	1	2	2	1	3	1	1	2	1	1	1				
1	1	2	2	2	2	2	3	1	1	2	2	2	2	3	1	1	2	1	2				
1	2	2	2	2	2	2	2	2	1	2	2	2	2	2	2	1	2	1	3				
1	2	2	2	2	2	2	2	2	1	2	2	2	2	2	2	1	2	1	4				

ONCE → 40 THREAD PATTERN REPEAT → JOINING UNIT → SNOBALL → JOINING UNIT → ONCE





The Little Loomhouse invites you to:

MAY 25-6 TEACHING SESSION on ALGEBRAIC EXPRESSIONS IN HANDWOVEN TEXTILES under Misses Ada K. Dietz and Ruth E. Foster of Long Beach, California.

MAY 27- 3 to 7 pm- openhouse at the Little Loomhouse for Misses Dietz and Foster with exhibition of the many patterns developed in "Algebraics".

JUNE 3- 2 to 4 pm- NAZARETH COLLEGE WEAVERS- meeting at the home of Helen Church- 9th house beyond Hikes Point towards Jeffersontown, Taylorsville Road. Bring a new piece of handweaving for display.

JUNE 5-9 TEACHING SESSION at Tophouse- 5 courses open to limited number.

JUNE 8- AUG. 24- WEEKLY TEACHING SESSION at Tophouse- open for beginning, advanced weaving for students in this area.

JUNE 10- 3 to 5- workshop meeting- Tophouse- Recreational weaving for summer program on playgrounds, community centers, bible schools; Tapestry technics in twills.

JUNE 17- 2 to 4- SOUTHEASTERN WEAVERS OF INDIANA UNIVERSITY- meeting at the home of Florence Everbach, 919 State Street, New Albany- out 150, from downtown New Albany

JULY 8- 2 to 4- KENTUCKY WEAVERS- meeting with Edna Braun, 1822 Deerwood Ave., Louisville

JULY 10-14 TEACHING SESSION- at Tophouse- 5 courses open to limited number.

JULY 15- 3 to 5 Workshop meeting Tophouse- transposing in multiple harness.

JULY 22- 1 to 5- Tour of schools followed by meeting of KENTUCKY WEAVERS with Mrs. George Arron, Lawrenceburg Road, Frankfort, Kentucky. RECREATIONAL WEAVING.

AUGUST 7-11 TEACHING SESSION at Tophouse- 5 courses open to limited number.

AUGUST 12- 3 to 5- workshop meeting at Tophouse to plan demonstrations for the fair.

AUGUST 17- 12 to 5- KENTUCKY WEAVERS- picnic meeting with Norma Marcum at Marcum-land Rare Bird Farm, Irvine, Kentucky. New weaving patterns and new bag designs.

SEPTEMBER- KENTUCKY WEAVERS- style show and weaving-in-action at the KENTUCKY STATE FAIR. Plan entries now- \$50.00 additional prize money offered by the weavers.

Weavers and all interested in handweaving are invited to come to the openhouse and meetings. (Teaching sessions are limited to those enrolled.) In order to get announcements, send in 10 self-addressed postal cards so you will be sent a monthly program. You are also invited to become a member of the KENTUCKY WEAVERS- \$3.00 annual membership includes the magazine.

As we can send out only a limited number of notices, we will appreciate your telling your weaving friends about the openhouse and meetings.

The Little Loomhouse also had a severe mail loss last year and is trying to notify all weavers of it so they will know why much mail was unanswered. Will you tell anyone not hearing from us.

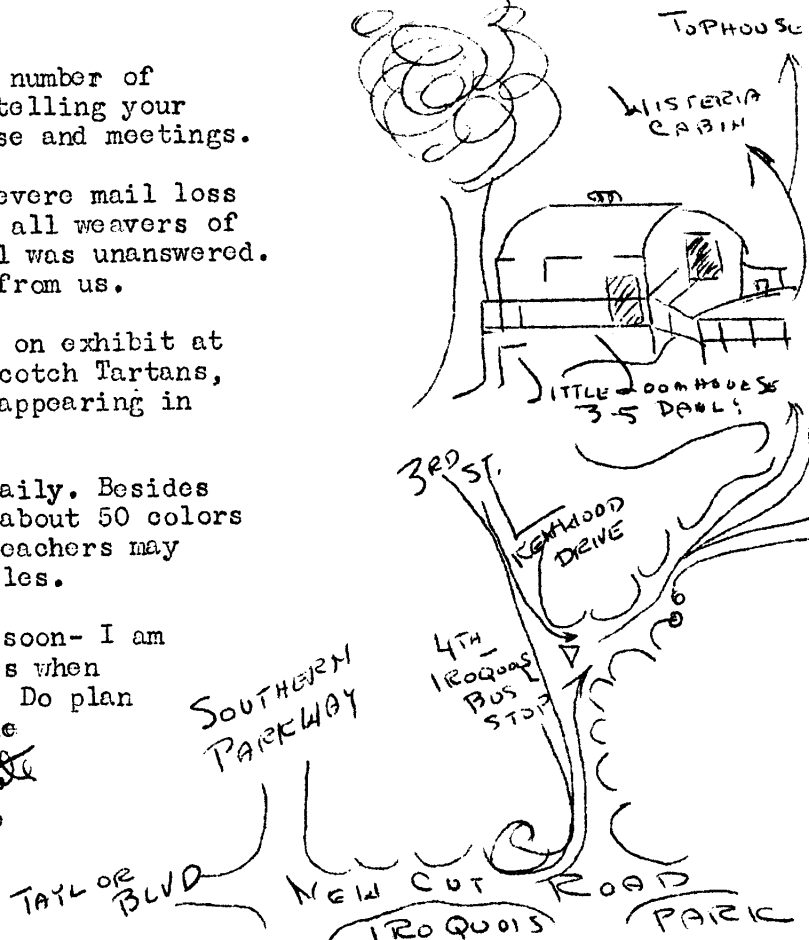
Current textiles on the looms and on exhibit at the Kenwood Hill cabins include Scotch Tartans, new Algebraics, and new patterns appearing in the KENTUCKY WEAVER magazine.

The cabins are open from 3 to 5 daily. Besides the weaving, we have some yarns- about 50 colors in linen, and similar supplies. Teachers may obtain teaching pages from our files.

I hope to see you some afternoon soon- I am here daily from 3 to 5 except days when meetings are scheduled elsewhere. Do plan to come to the meetings and to the openhouse May 27th- sincerely,  
*Lou Tate*

Lou Tate

Little Loomhouse  
Kenwood Hill, Louisville 8, Ky.  
open daily from 3 to 5



This SNOWBALL draft has the same snowball as the previous page. It also has the 7 block or encircling joining unit. But on this draft, the joining unit is cut to the minimum number of threads. This gives a "squarish" circle around the snowball when woven by reversed treadingling.

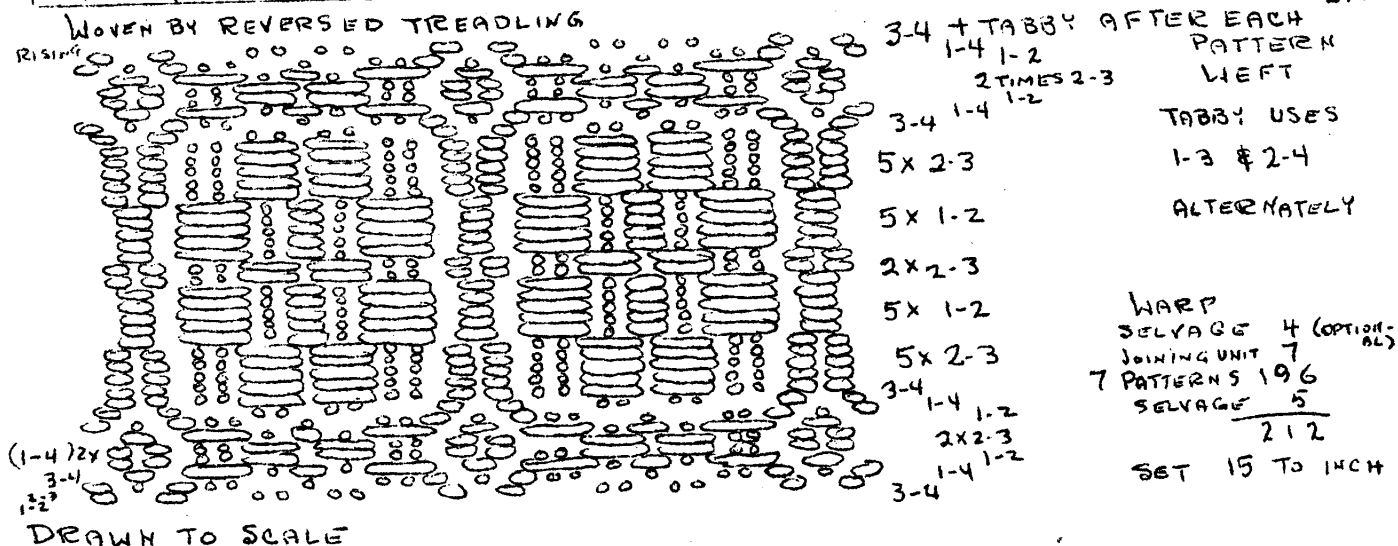
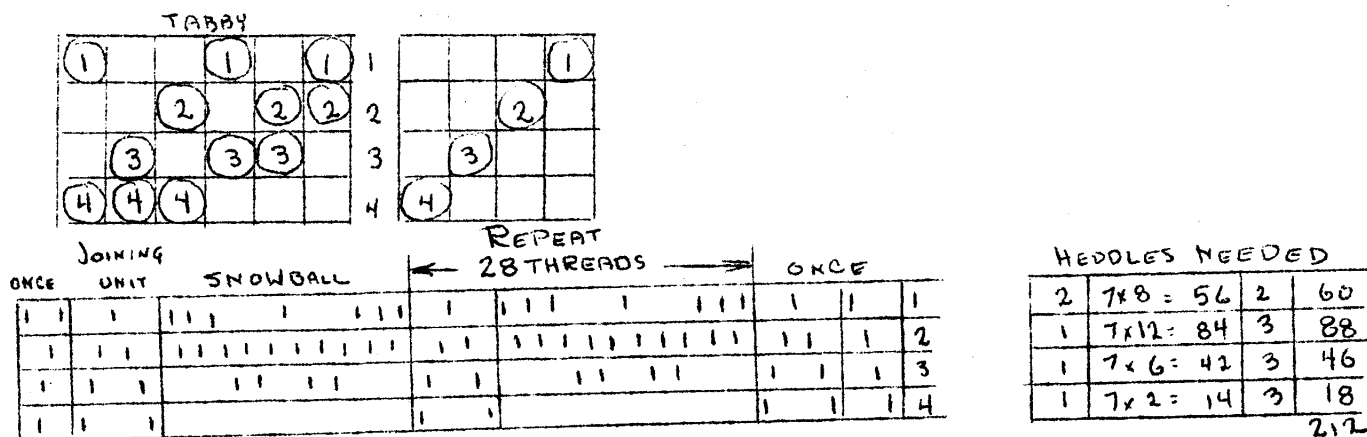
For reversed treadingling, reverse according to the main pattern motif. In this case, it is the snowball motif. Thus, on this draft, 1-2 reverses with 3-4; likewise 3-4 reverses with 1-4. The snowball threading is 1-2, 2-3, 1-2, 2-3, 1-2 so the reversed weaving is 2-3, 1-2, 2-3, 1-2, 2-3 with number of threads to "square" the particular block being woven.

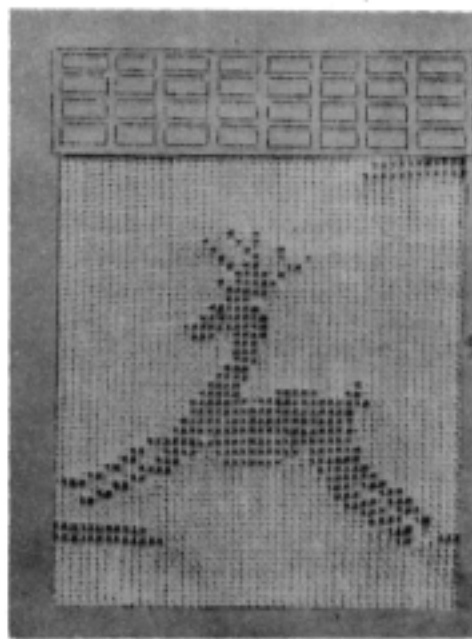
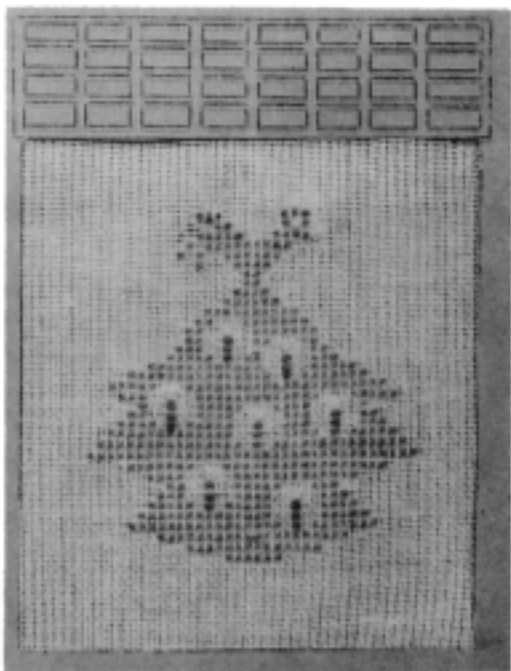
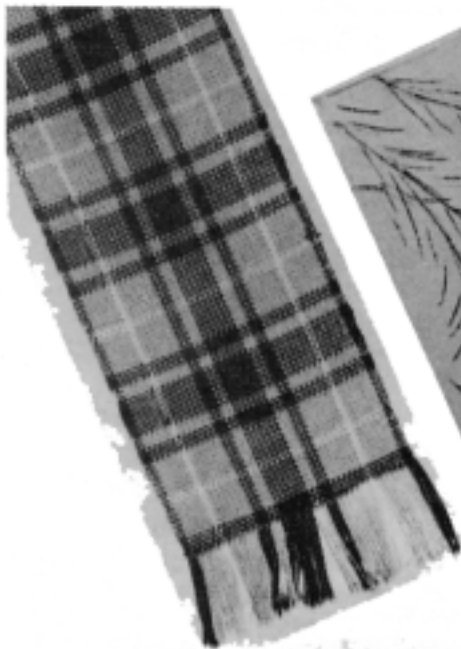
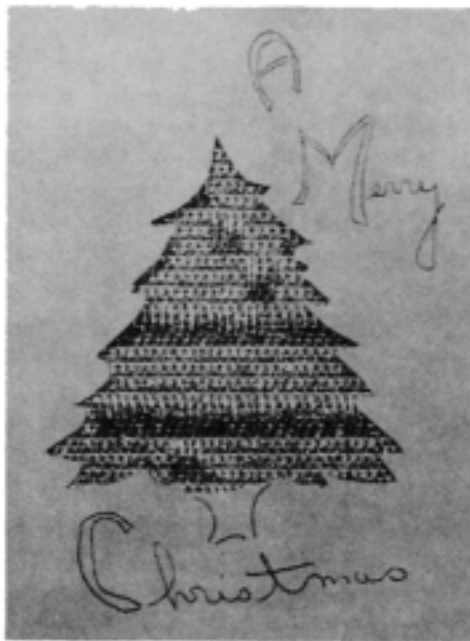
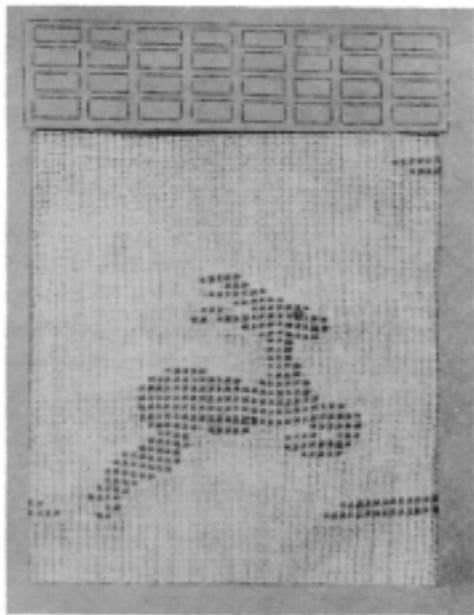
The pattern is drawn to scale as set to 15 threads to the inch. If you wish to set 20, 24, or 30 threads to the inch, you will have a smaller pattern.

For tie-up use the standard overshot tie-up. One is given on page 110 but use whatever you prefer as standard. If you use a rising shed loom, pull up the 2 harnesses opposite to the down harnesses indicated on the sketch. You can write the rising shed treadingling at the left of the page- the opposites of those written at the right.

Either this snowball or the one given on the previous page offer many uses for borders, bags, and small textiles as well as for allover patterns etc. Altho you will find the Snowball not quite as flexible as the Honeysuckle, it is a refreshing change from that wonderful but muchly overused pattern. At the Little Loomhouse, we find the Snowballs, Wheels of Fortune, and other small patterns give students in the college extension classes an opportunity to do original treadinglings away from the more hackneyed Honeysuckle pattern.

Small 8, 10, 12 thread borders make excellent trimmings, as well as the snowball as drawn. Textured material may be woven on a twill treadingling with or without tabby as 1-2, 2-3, 3-4, 1-4 or 1-3, 1-2, 2-4, 2-3, 1-3, 3-4, 2-4, 1-4 etc. Woven with heavy cottons, the pattern lends itself to modern place mats which are easy to launder.





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ember  
1950  
III - No. II

Most weavers, as they like to make their gifts very personal at Christmas, enjoy weaving many of their Christmas presents. Many make their Christmas cards. This issue has some ideas for cards and small remembrances. For the insets, we are suggesting a 4 inch width for 4x4 napkins and 4x7 change purses which will be treasured after the card is gone. The Scotch tartans may be used for bookmarks as those in the MacArthur tartan by Mrs. B.G. Cress on the cover; for shirts, ties, scarfs, hats, bags, as the Colquhoun and MacDuff tartans. All three have colors tying in with Christmas colors.

Recently an art critic wrote that homemade often had charm and were cheaper to send. You will agree with the first but will decidedly disagree with his second statement. First, we who enjoy making our own cards do so to celebrate the birth of the Christ-Child by renewing contacts with our friends- old and new. When we give something of ourselves in these cards, we are carrying on the tradition of the Wise Men.

But I doubt if any weaver makes his own cards as a means of sending cheaper cards as suggested by the art critic. Out of curiosity, we estimated costs of the homemade cards being used by the Little Loomhouse this year- costs of materials only ran from \$.05 to .25 but the labor costs brought the costs of our cards to \$.15 to \$.240 per card. So long may our homemade Christmas cards remain a labor of love!

The Scotch tartans stir your eye with their bold colorings and your imagination with the heroic stature of the Highland peoples, Just as World War II saw more Rebel battle flags flying than did the Civil War- so the present day sees more Scotch plaids being worn than ever before. A lost cause of an ideal loving individualistic people always warms the hearts of freedom loving peoples everywhere.

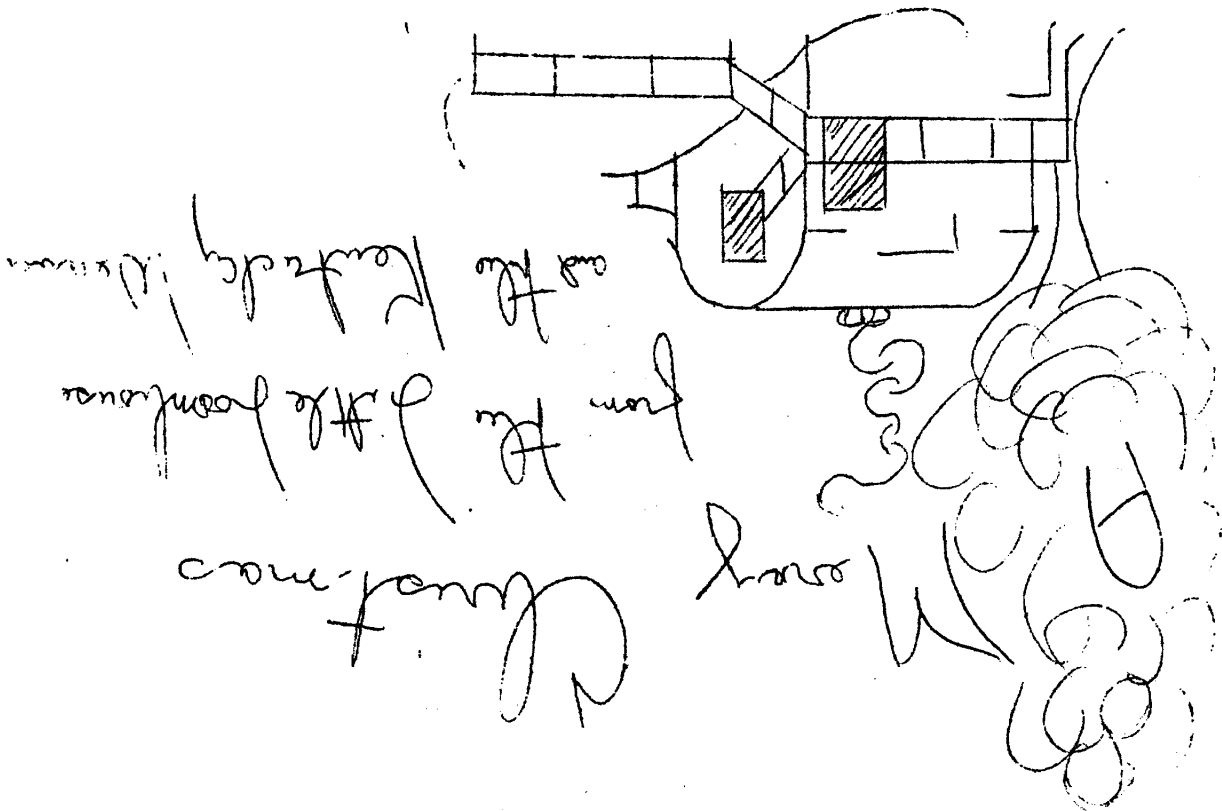
Before the Act of Abolition, the Highlander wore his tartans as a matter of habit. The 1745 attempted restoration of Bonnie Prince Charlie saw him enter Holyrood in a tartan short-coat to hold a "tartan court" with his Highland Chiefs. The defeat at Culloden after being within 130 miles of London, saw the break-up of the clan system. Many were proscribed and fled to the islands, to Denmark, to France, to America; others entered the special Highland regiments in order to carry arms and to wear the tartans. These regiments served with honor against Napoleon, in India, and even today.

After nearly a half century during which the Highlanders were prohibited from their arms and tartans, and were forced to wear breeches and coats, the Act of 1782 again permitted the use of the tartans. The old tradition and useages were gone forever- sometimes even the "set" of the tartan was lost or mislaid from disuse. But the new order flaunted the wearing of the tartans- not as a necessary manner of dress but as the noble badge of a proud race.

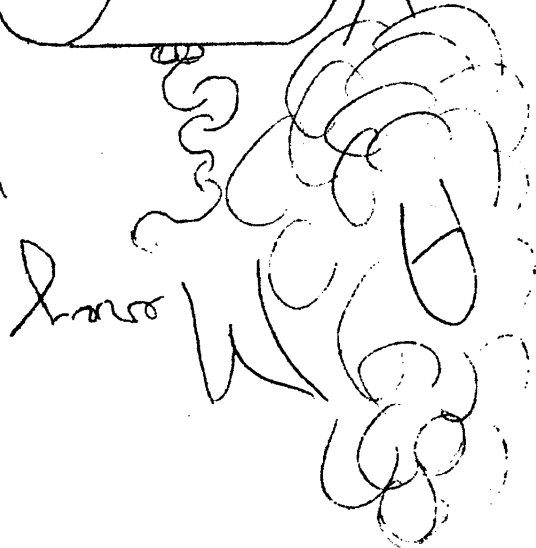
Sir Walter Scott gave the world the brave story of the clans. Those who grew up in the century of Scott before the age of the comic book miracle heros, knew the land of the heroic highlander. George IV became so interested he adopted the full royal Stewart tartan. Queen Victoria, fifth ruler of the house which in 1714 became ruler of Great Britian instead of the Stewart pretenders, endeared herself to all Scotland by visiting, by selecting a residence in the Highlands, and by encouraging their home manufacturers. Thus by 1845, a scant century after the abolition, the proscribed tartans reached the height of popularity in the English speaking world. This popularity has increased, until in our day of mass manufacture of tartans, they are worn by everyone- a salute to the heroic Highlanders who, even today, fight for freedom under the flag of the United Nations.

KENTUCKY WEAVER-Vol.III-No.11-November 1950  
 Cover-CHRISTMAS CARDS, SCOTCH TARTANS 121-2  
 Card for 3.5x3.5- TREE, oneharness... 123-4  
 Card for 2.5x2.5- purse-twills..... 125-6  
 Card for 3.5x3.5- purse-twills..... 127-8  
 SCOTCH TARTANS-MacDuff, Colquhoun...129-130  
 DEERS- oneharness, dukagang..... 131-2

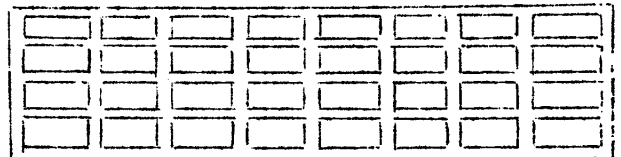
The Kentucky weaver is published monthly  
 Little Loomhouse, publisher.  
 Lou Tate, editor .  
 Annual subscription- \$3.00  
 Little Loomhouse, Kenwood Hill,  
 Louisville 8, Kentucky.



and the Kentucky Mill  
 from the Little Porthouse  
 Company



and a Happy  
 New  
 Year



CUT-OUT FOR WOVEN

INSET-DESIGN PART  
TO BE WITHIN 2.5 X 2.7 SIZE

WOVEN INSET TO BE

4" X 4" (PLUS FRINGE)

160 THREADS - 40 TO INCH  
DESIGN 50 X 34 BLOCKS

120 THREADS - 30 TO INCH  
DESIGN 37 X 40 BLOCKS

96 THREADS - 24 TO INCH  
DESIGN 30 X 32 BLOCKS

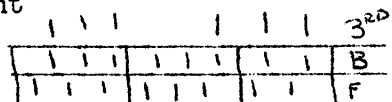
80 THREADS - 20 TO INCH  
DESIGN 25 X 21 BLOCKS

60 THREADS - 15 TO INCH  
DESIGN 17 X 20 BLOCKS

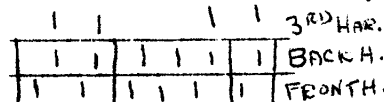
For the insets of this Christmas card- the window of the Little Loomhouse- use your doorway or picture window), the design part should be within a 2.5 x 2.7 inch size. We used a number of designs and different warps in a 4 inch width by 4 length (plus fringe) for little napkins which can be removed from the card and used. Below are some of the warp settings:

- 40 to inch, 160 threads, 50/2, 70/2 linen, design cartooned to a 50 block width by 54 block height;
- 30 """, 120 threads, 40/2, 50/2 linen, design 37x40 blocks;
- 24 """, 96 threads, 40/2 linen, combinations, design 30x33;
- 20 """, 80 threads, 20/2 linen, "", design 25x27 blocks;
- 15 """, 60 threads, 20/2 linen, "", design 18x21 blocks.

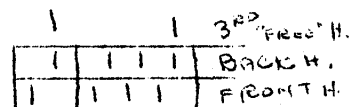
The size warp you select depends on amount of time and your skill, and on the size of the designs you plan to use. The 20 to the inch is easy to use and fast to use in testing out new patterns. We used the 30 to the inch warps for most of our insets as more designs could be used in the 37x40 size. Usually tabby is about weight of warp; Pattern weft should be 2 to 4 times as heavy. Try metallics and sequins if you want the fun of decorating the tree.



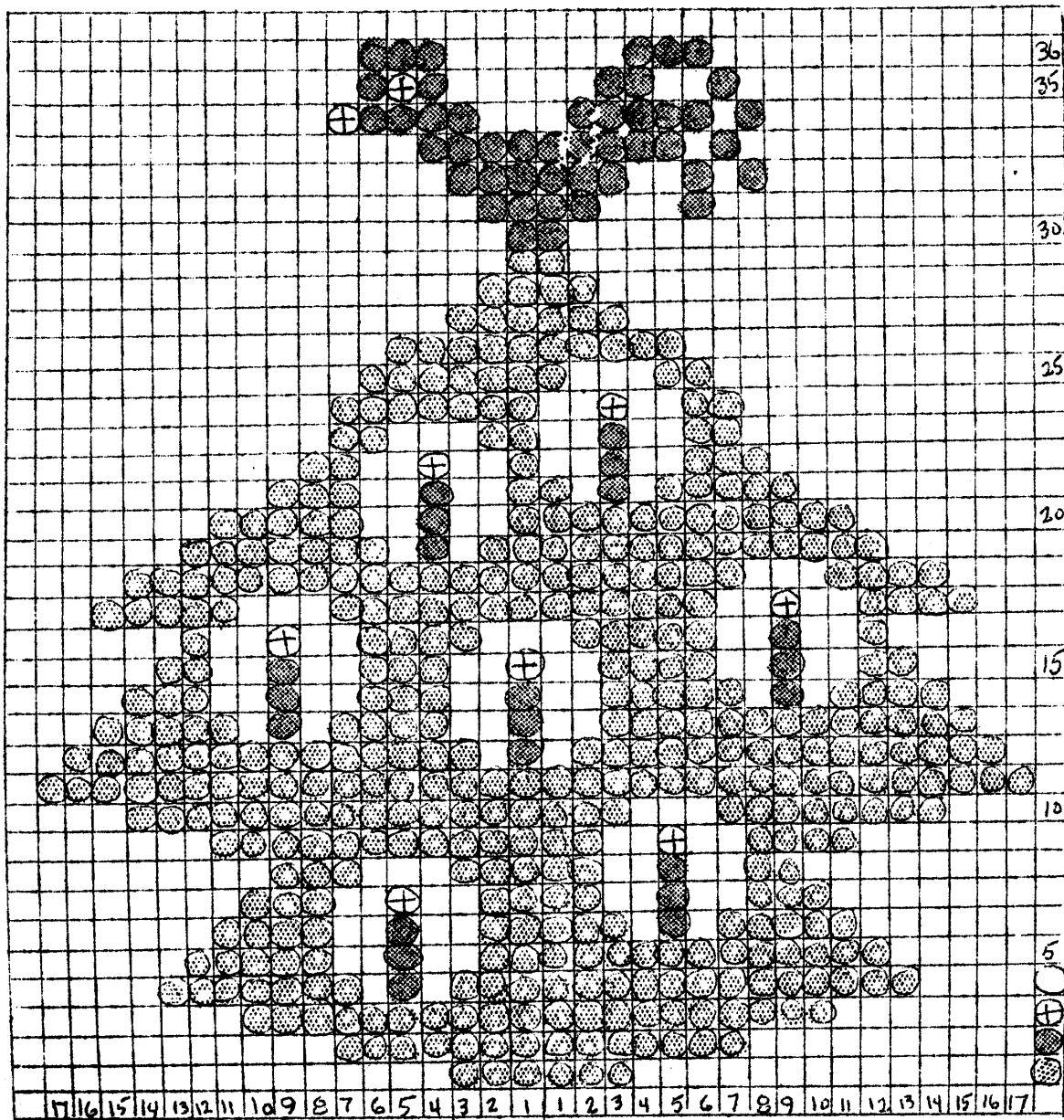
ONCE REPEAT ONCE  
25 TIMES (160 THREAD  
WARP)



ONCE REPEAT ONCE  
19 TIMES (120 THREAD  
15 " (96 """) WARP)  
9 " (60 """)



ONCE REPEAT  
13 TIMES (80 THREAD  
WARP)



36 34 WIDE  
35 36 HIGH

SCALE 2 1/2  
TIMES  
30 ACTUAL SIZE  
ON WARP  
SET 30 TO  
10 INCH

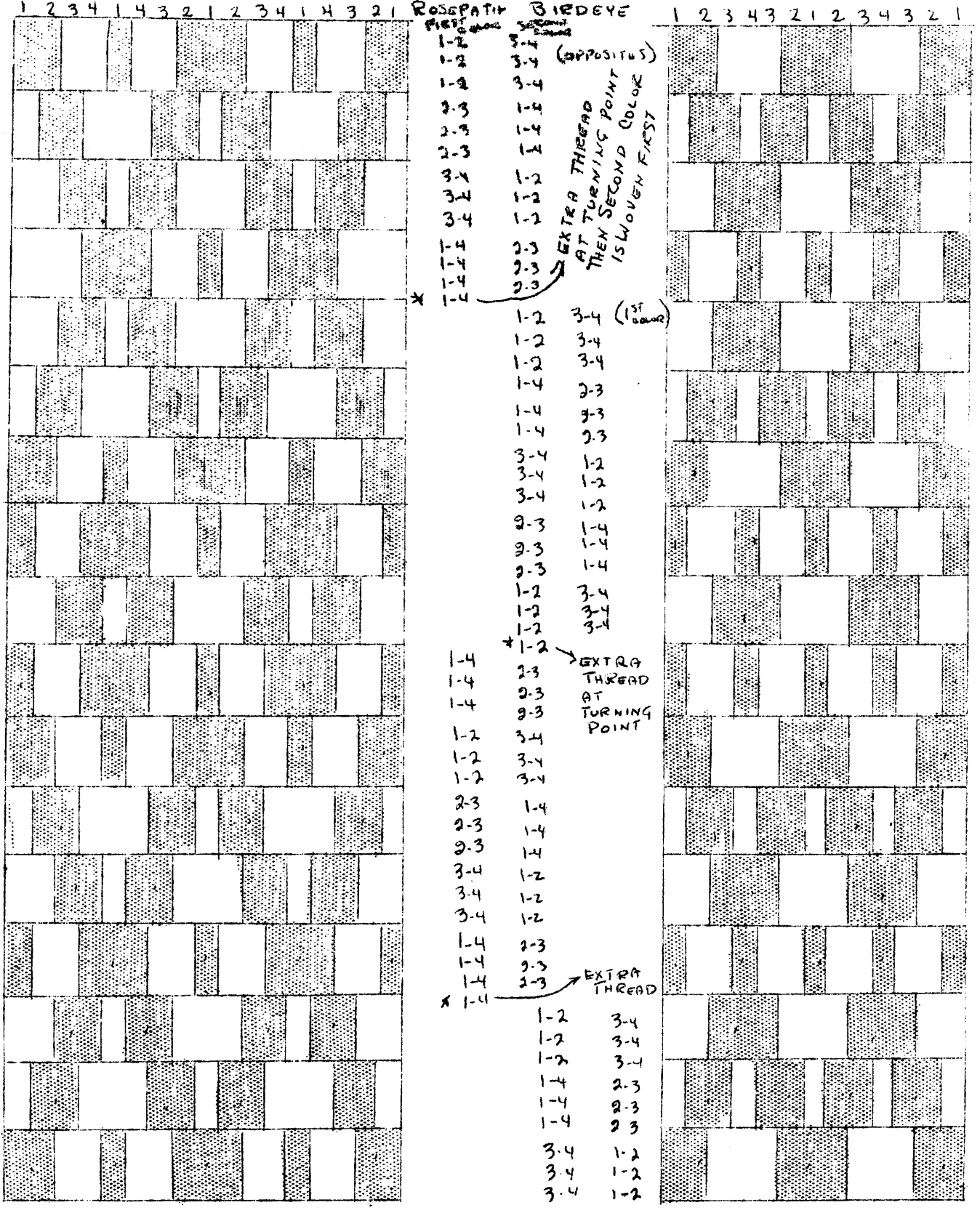
○ LIGHT  
⊕ BRIGHT YELLOW  
● RED  
⊗ GREEN - MEDIUM TO DARK

CENTER LINE

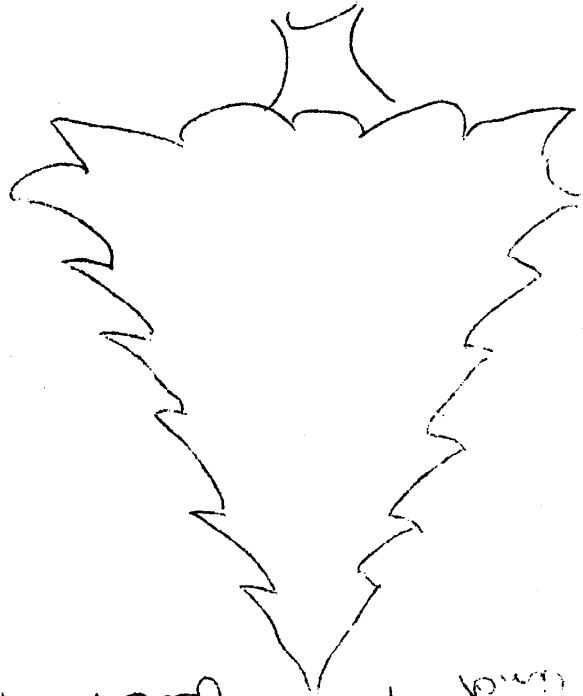
In this Christmas tree, I place a corner  
 of happiness for you with the spirit of the  
 Christified bringing joy as we celebrate his  
 birthday. May the New Year hold many  
 blessings for you and yours. *Jan 1947*



III-11-126 This Christmas card is planned for a bright colored inset of  $2\frac{1}{2} \times 2\frac{1}{2}$  inches. If you use metallics in your inset, you may want a strip of foil down the right side. The inset may be a sample with the draft printed inside, a bookmark, a change purse or other small textile. If you haven't woven rosepath or basic birdseye twill on "opposites" set up a change purse warp to explore this weave. Weave second color on opposite harnesses to the first color; weave an extra thread on the turning point with the first color being treadled. Below is a brief sketch showing both ROSEPATH TWILL-1-2-3-4-1-4-3-2 and BASIC BIRDEYE TWILL-1-2-3-4-3-2. Set warp farther apart than usually set- 10/4 set 12 to inch; 10/2 or 10/3 set 15 to inch; 30/3 cotton or 35/ or 40/2 linen set 24 to inch. Try bright red wool with green wrapped metallics. Yarns should be "soft" or "loosely" spun to show up best.

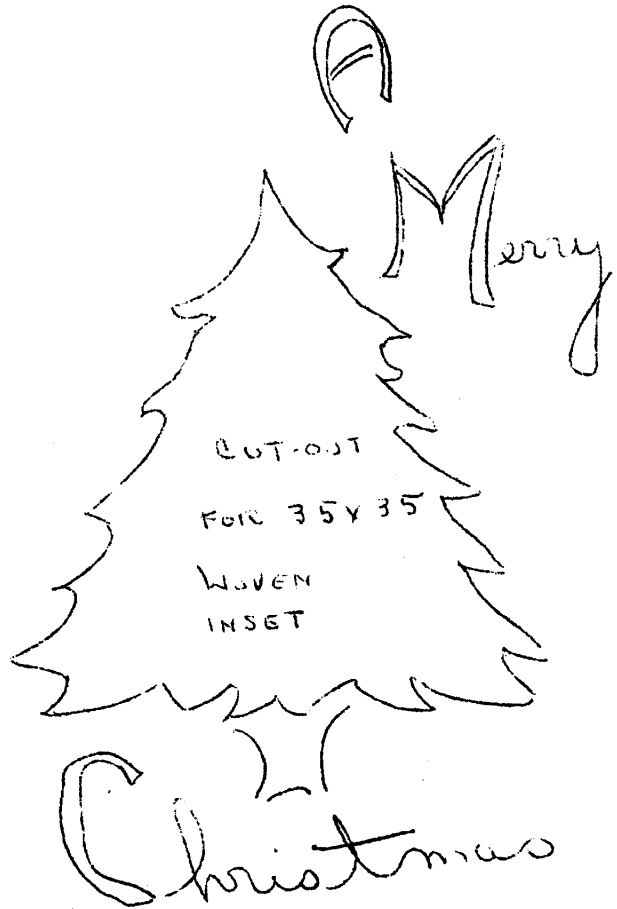






New Year.

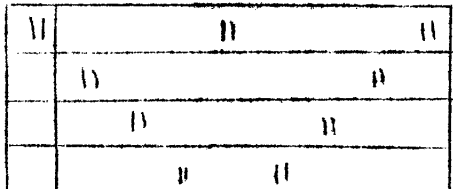
and the best to you for the



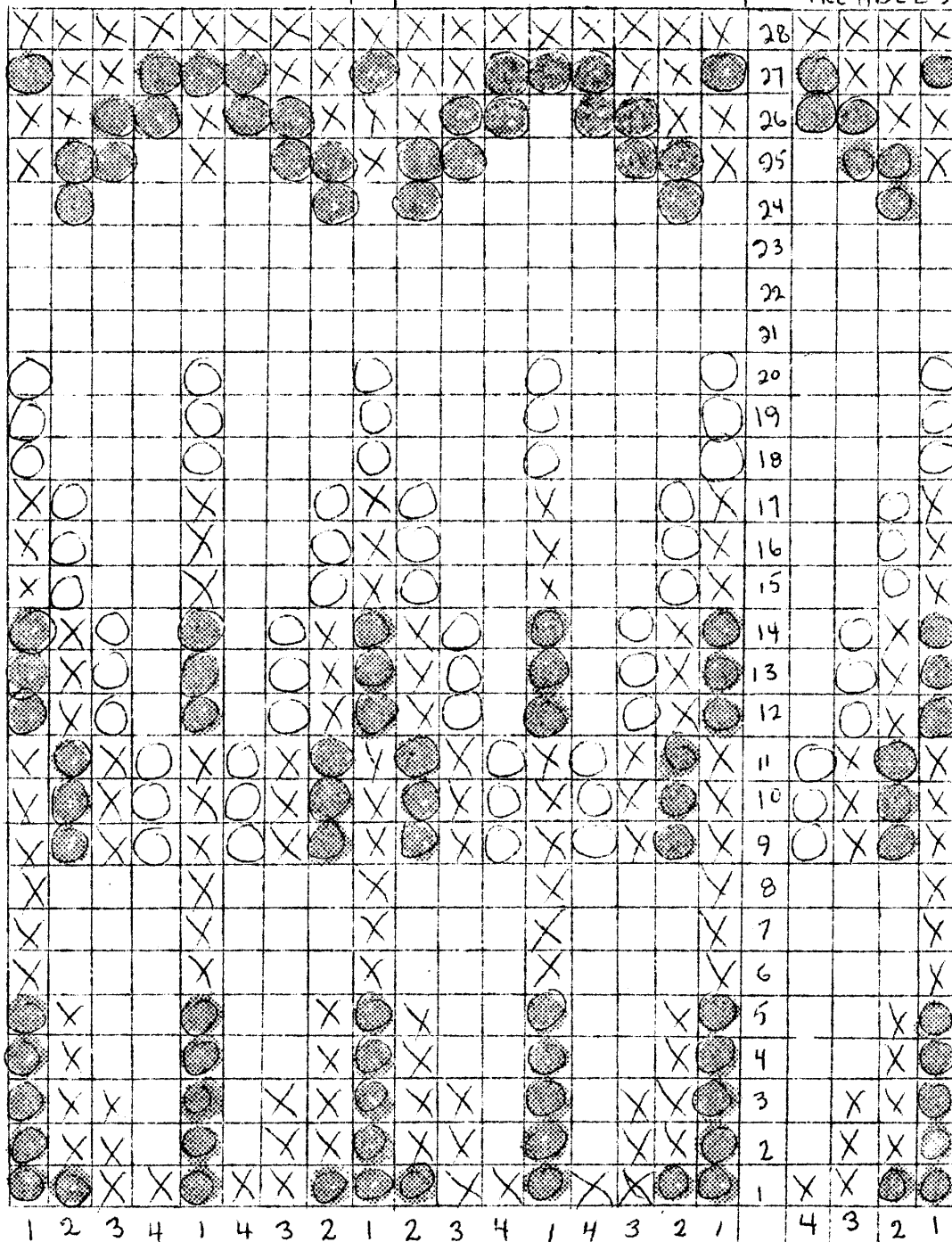
The cutout for this Christmas card is for  $3\frac{1}{2} \times 3\frac{1}{2}$  material. You may want to make small change purses on a 4 or  $4\frac{1}{2}$  inch width warp- with 7 to 9 inches needed for each purse. Use the setting below as made by Bill Phelps, one of the 12 year old "guinea-pigs" at  $7\frac{1}{2}$  threads to the inch or set-up the same double strand of 10/2 mer.cotton at 10 doubled threads to the inch- one per dent in 10 dent reed or 1 in every other dent in 20 dent reed for 5 or 6 patterns or 40 to 48 threads.

Note- all ROSEPATH patterns are filed under the 102 page series with this page being the 7th in the Rosepath used for tapestry weave. In setting up warp, wind paper as you wind your warp so all threads will have the same tension. Treadle 1 with indicated color, then 2, then 3, then 4. Thus, it takes 4 weft shots for 1 row; and 2 to 4 rows per block.

FOR TIE-UP, EACH TREADLE IS USED SEPARATELY WITH 4 THREADS (1, 2, 3, 4) TO ROW



1 HARKNES  
2 HARKNES  
3 HARKNES  
4 TREADLES  
WARP 33 THREADS FOR SMALL PURSE OR 49 TO 73 FOR LARGER PURSE



THE TEST WARP FOR THIS DESIGN WAS 10/2 MERCERIZED BROWN COTTON WITH 2 STRANDS USED IN EACH HEDDLE, SET  $7\frac{1}{2}$  T. INCH OR THRU EVERY OTHER DENT IN 15 DENT REED.

WARP WAS SETUP AND TEST PIECE WOVEN BY 12 YR. OLD BILL PHELPS, AUBURNDALE SCHOOL

- DARK AS BROWN
- LIGHT AS YELLOW FOR BACKGROUND
- DARK GRE
- MEDIUM "
- LIGHT "
- OR OTHER TREE COLORS

TREADLE EACH BLOCK 1, 2, 3, 4 WITH COLOR AS INDICATED-REPEAT 2 TO 4 TIMES TO "SQUARE" BLOCK.

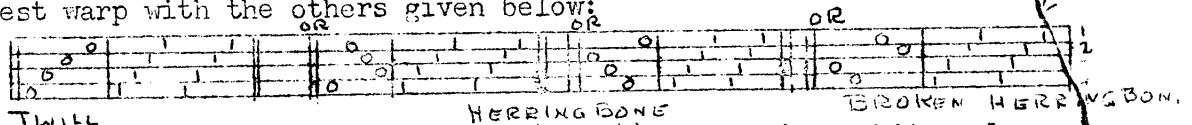
To KENTUCKY WEAVERS members for 1950 and 1951, I regret our being five issues behind on the magazine. Will you accept my regrets and know we are trying to give you the best. The January 1951 will be issued late in January. If we haven't gotten the other five issues to you before that time, this note will serve to give you the information. We hope to get the five issues to you shortly- but getting the samples on the pages and the index completed may take longer.

Our recent mail loss which ran from December 1949 until September 9, 1950 would have put us out of business if weavers had not known us so well and been so understanding. If you stop to think about it, how many businesses could have withstood such a continued loss. But thru your understanding on the losses and thru your helping us let others know of the loss, the Little Loomhouse has pulled thru and the KENTUCKY WEAVER membership has increased so we could add more pictures and samples to the magazine.

We found as the mail losses piled up (reaching 12-14 letters a day towards the end), it took much time to go thru records and all other work got behind. Altho we have tried to give prompt information, we have nearly 100 items which are still unanswered. We regret the inconvenience to those and will get to them as soon as possible. But figure for yourself the time it takes to go thru records. And figure the time it takes to add samples to 10,000 pages each month and to add that page by hand to the KENTUCKY WEAVER- which otherwise could be collated mechanically. We could have gotten out issues hastily but all you whom I have talked with have expressed approval of our decision to get out the issues in fully tested form with samples etc.

The growth of the KENTUCKY WEAVER membership continued in spite of the losses of letters. And the number of people who sent in memberships but whose letters were in the mail loss was large- one of the Los Angeles members sent 31 names of weavers whose memberships did not reach us; a Hagerstown member sent 3 names. So with similar known losses, you can estimate from the number of cities in the U.S., how large the loss there was. As we get the KENTUCKY WEAVER back issues in the mail, and get the names of others whose memberships did not reach us, we will write them. We estimate it will take several more months to contact weavers involved in the mail loss. The loss for mail from our foreign members were especially serious but as we write them, they are sending duplicate material so we will publish that for members to see some of the weaving from members all over the whole.

On this page, I am including a sample of blue orlon and of white nylon which was one of the twill warps used in the September issue. You may like to do some "paper-weaving" on the extra page. We used the broken herringbone as the choice warp after making a test warp with the others given below:



Weave a check as threaded with (1-2, 2-3, 3-4, 1-4) blue twice, white nylon once  
3-4, 1-4, 1-2, 2-3 blue twice, white once

Or weave: (1-2, 2-3, 3-4, 1-4) blue once, white twice- vertical line  
3-4, 1-4, 1-2, 2-3 blue once, white twice- horizontal line

Or use 5-11 proportions for: (2-3, 3-4, 1-4, 1-2, 2-3) blue orlon (horizontal)  
(3-4, 1-4, 1-2, 2-3, 3-4, 1-4, 1-2, 2-3, 3-4, 1-4, 1-2) white nylon

Or (1-4, 1-2, 2-3, 3-4, 1-4) blue orlon (vertical line)

(1-2, 2-3, 3-4, 1-4, 1-2, 2-3, 3-4, 1-4, 1-2, 2-3, 3-4) white nylon

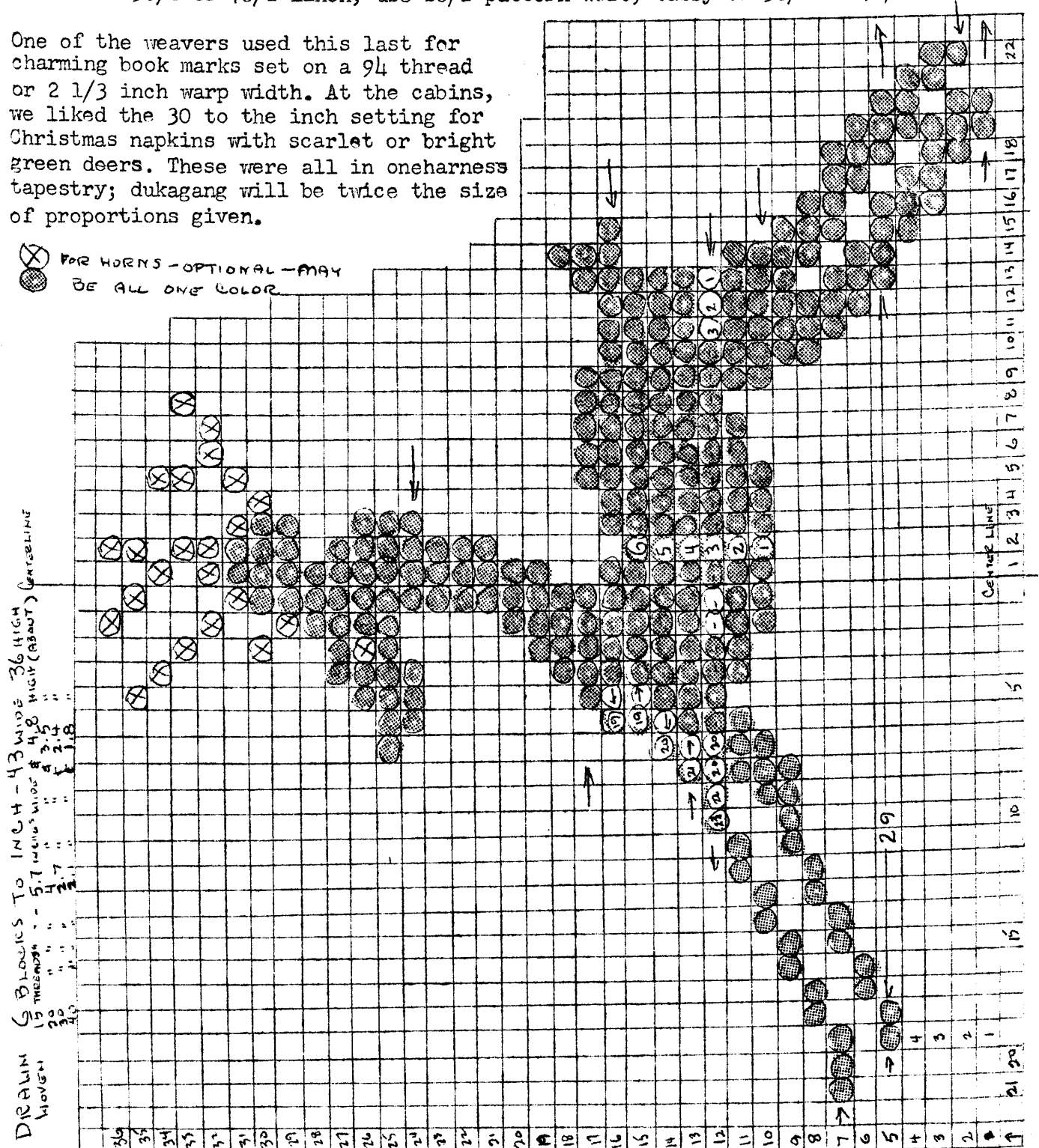
We used the last treadling for the dressmaker suit which you will see in the Sept-1 KENTUCKY WEAVER. The vertical treadling gives a slenderizing effect. If you prefer the horizontal line, use the treadling given 5th. The 5th and 6th treadlings were the favorites. Textured wools were best liked tho a soft homespun was also well-liked.

This running deer is one which you will use many times, not only for your Christmas weaving but for many other textiles. At the Little Loomhouse, we have used it set 15, 20, 30, and 40 threads to the inch. For each, carefully select proper weft yarns to maintain proportions. For oneharness tapestry:

- 15 threads to inch in 10/4 cotton, use pattern weft of twice size of warp, tabby weft of same size or slightly smaller;
- 15 "" in 20/2 linen, use heavier pattern weft of about three times size of warp, tabby weft slightly heavier than 20/2 linen warp;
- 20 "" in 20/2 linen, use two strands of 12/2 linen pattern weft, tabby of 20/2;
- 30 "" in 40/2 linen, use 12/2 linen pattern weft, tabby of 40/2 or 20/1 linen;
- 40 "" in 50/2 or 70/2 linen, use 20/2 pattern weft, tabby of 50/2 or 70/2 linen.

One of the weavers used this last for charming book marks set on a 94 thread or 2 1/3 inch warp width. At the cabins, we liked the 30 to the inch setting for Christmas napkins with scarlet or bright green deers. These were all in oneharness tapestry; dukagang will be twice the size of proportions given.

⊗ FOR HORNS - OPTIONAL - MAY BE ALL ONE COLOR



KENTUCKY WEAVER  
III - 11-132

FOR ONE HARNESS  
TAPESTRY (11-D-10)

32 WIDTH  
30 HEIGHT

SET 30 TO INCH  
CARTOON IS DEAN

2 1/2 TIMES WOVEN

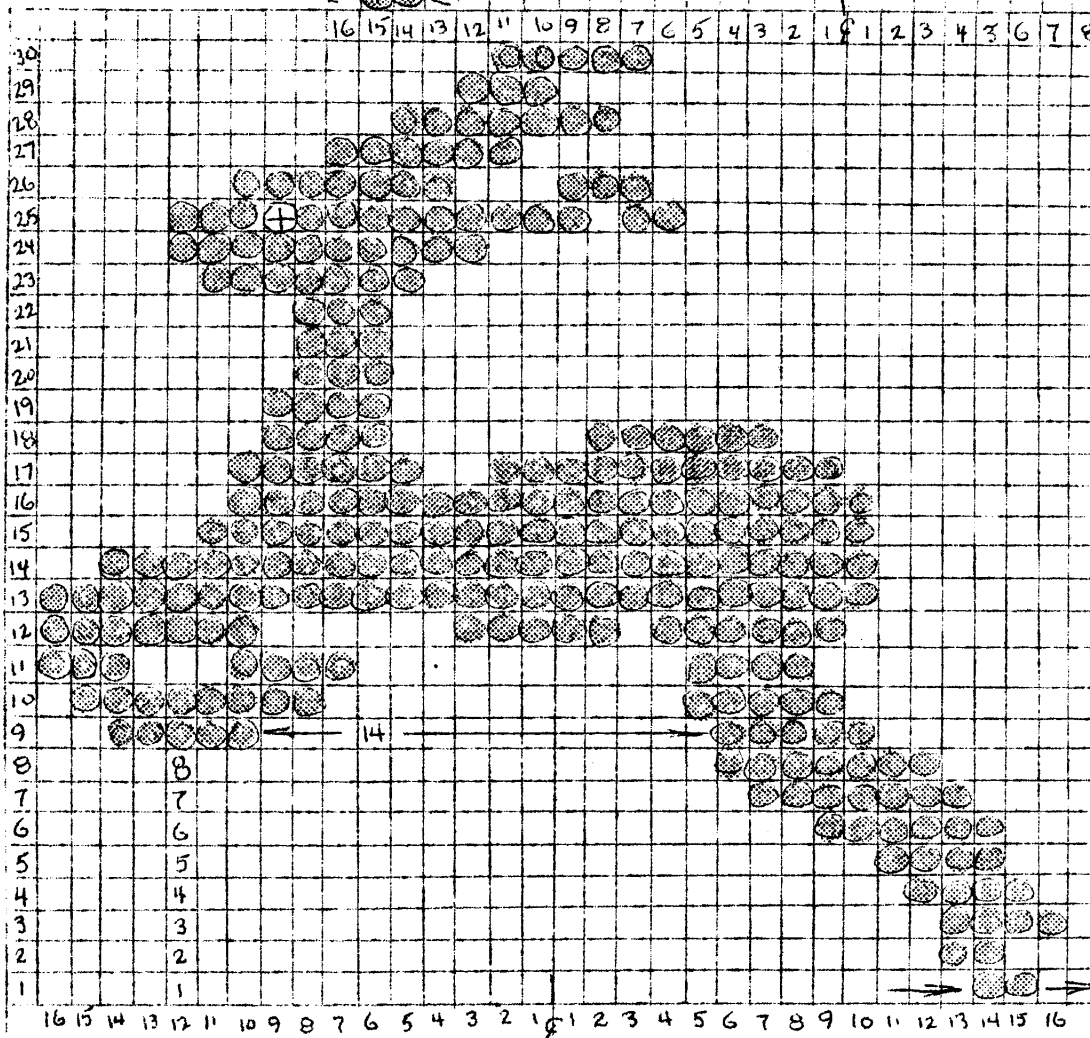
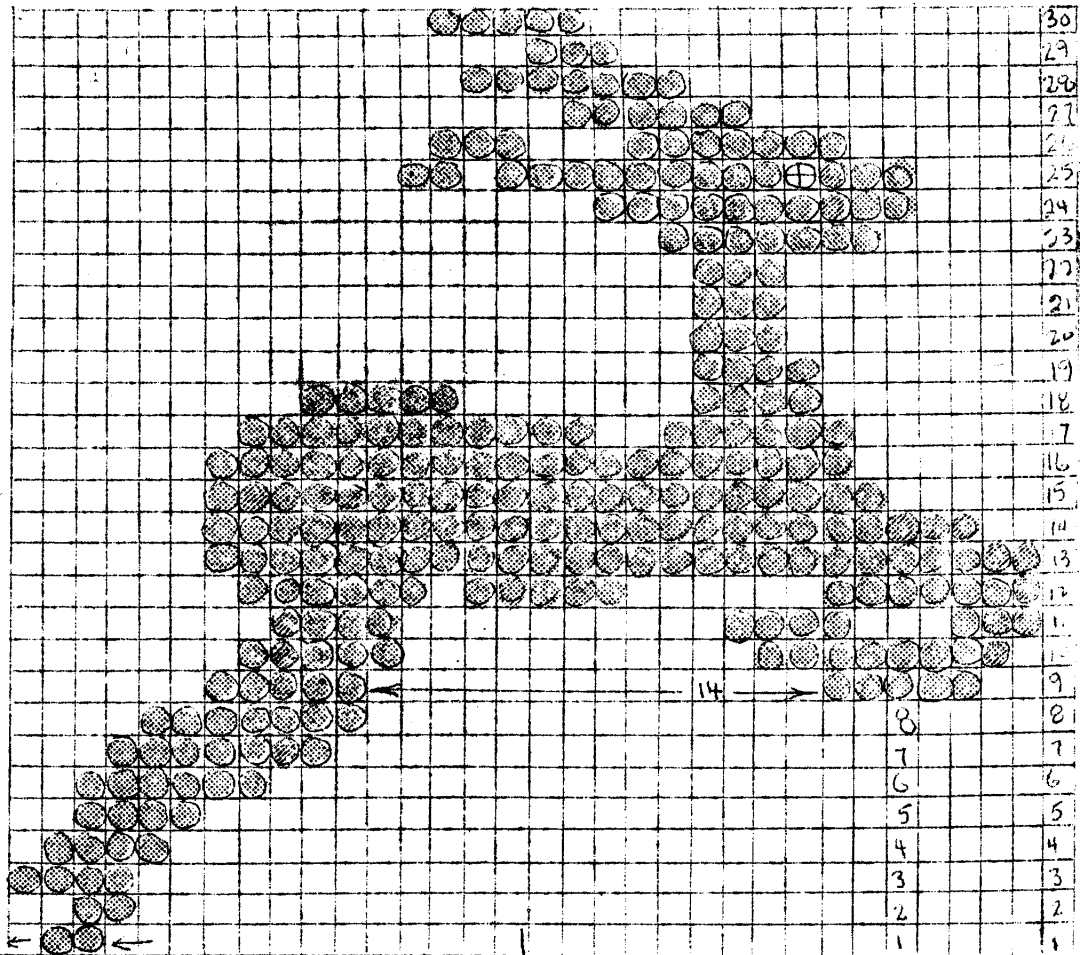
SIZE - 2 X 2 INCHES

SET 20 TO INCH

CARTOON NEARLY

TAPESTRY

1.6666 SIZE -  
3 X 3 INCHES



ONE HARNESS  
11-D-10 PAGE  
SERIES

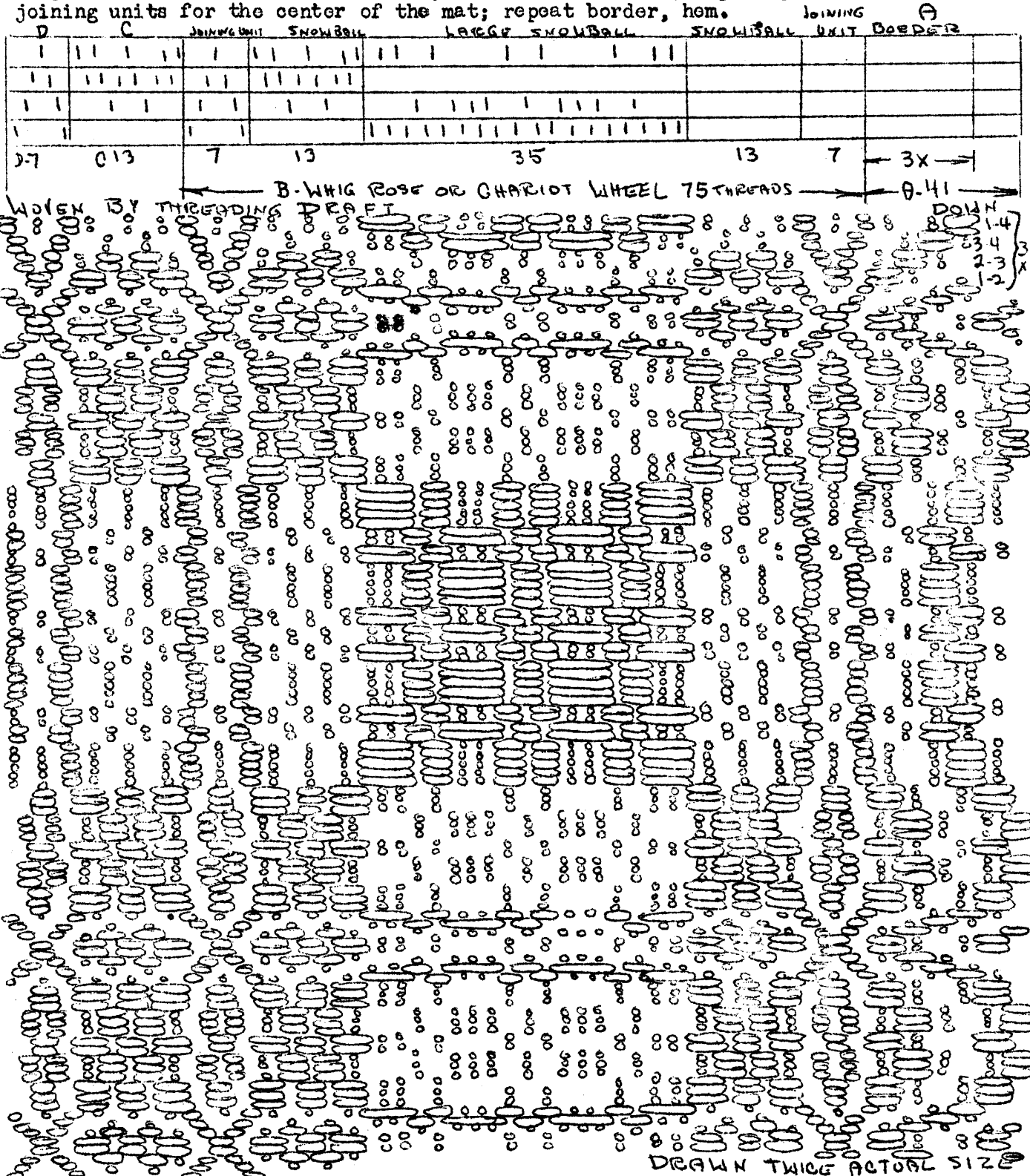
DOUGLASS  
27-D-10 SERIES

FOR DOUGLASS  
4 THELIPS TO  
EACH BLOCK -  
30 P & 100 MM

SET 30 TO INCH  
CARTOON SHOULD  
LARGER THAN  
SIZE OF WOVEN  
TEXTILE.

SET 20 TO INCH  
CARTOON SHOULD  
SMALLER THAN  
WOVEN SIZE.

If you liked the SNOWBALL place mats in the KENTUCKY WEAVER- April, 1949- pages 47-8, you may want to use this small snowball with a different border. If you weave as drawn in, you will get a chariot-wheel border or if you use the reversed draft, you will have the Whig Rose border. When the trail or half-diamond unit is used with a snowball draft, you get a scallop or "seashells" as early weavers named the border. On a fine warp and fine snowball, you cannot always "square" each block, but do try to square each group- as the corner, the whigrose, and the snowballs and joining units. Try to use 2 threads on the turning points. After a practice bit to ascertain the number of threads for each part (and use fairly fine pattern wefts), weave 1 or 1 1/2 inches tabby for hem; weave border; deduct twice the border length from the total length of the mat-(about 22 inches); and weave the resulting length of snowballs and joining units for the center of the mat; repeat border, hem.



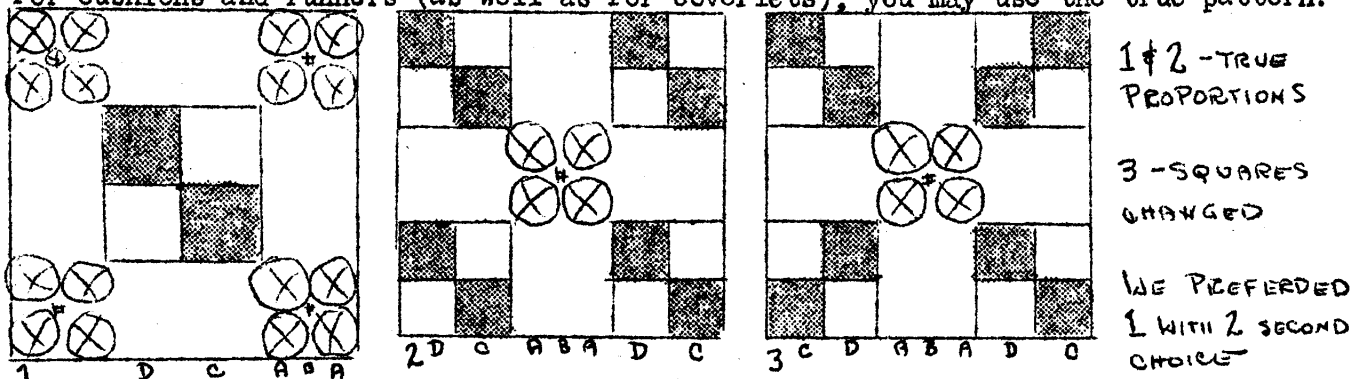


On these two pages lets draft the Ruby Henry's rare DOUBLE CHARIOT WHEELS with double square for small textiles- cushions, runners, place settings. For this you will want to be able to use a short draft and to transpose by rescaling size to suit purpose of the weaving.

The early coverlet was one of the choice pieces in the exhibition of Folk Arts of Kentucky which showed in New York from May to December 1936. It was pictured in the New York Times 1936, in KENTUCKY COVERLETS, with short draft 43 in supplement, 1938, and in the LITTLE LOOMHOUSE history with draft 1949.

For a coverlet use the 422 thread pattern repeat. For small textiles on a small loom, you may want to keep the true research pattern for cushions, runners. Many weavers, as we at the Little Loomhouse, enjoy having a collection of choice early American patterns. When you set up a really rare pattern, weave a piece for your local museum. Also let us know as we like to add to our collection with early textiles and good reproductions. Give full datum on history. Altho it is a fad for some weavers to be little our American heritage, most weavers realize we have a rich tradition. Museums all over the world have the Little Loomhouse furnish them with choice items of American research.

For cushions and runners (as well as for coverlets), you may use the true pattern:



	S	L	D SQUARE	C SQUARE	B	A-CHARIOT WHEEL	S	R	S
SELVAGE R	6	1	1	4 14	6 6	5 1 5	1 1	1 1	1 1
ABA	166	1 1		4 4	1	2 5 6 6 5 2 1 1	2	1 1	2
CD	256	1 1	4 4		1	2 2 2 6 6 2 2 2	3	1	3
ABA	166	1	4 14		6 6	2 2 1 2 2	4	1	4
SELVAGE L	6	6			26	70		6	
TOTAL	600		12x	12x					
SET 40 TO INCH			128	128					

TIE-UP	TOTAL	L	ABA	D	C	ABA	B	H	D	L	E	S
①	147	1	34	12	64	34	2	1				
②	162	2	53		52	53	2	2				
③	153	2	49	52		49	1	3				
④	138	1	30	64	12	30	1	4				
TOTAL	600											

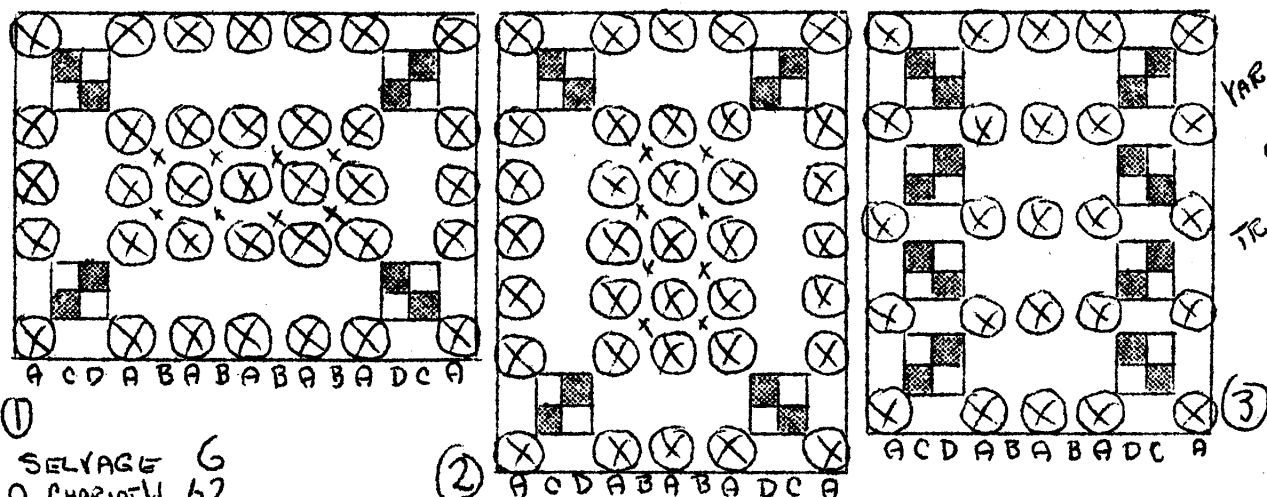
In keeping with the old coverlet, the pattern was set 40 to the inch in fine cotton.

Like many large patterns, this is a draft to be written and drafted in short form. The number of threads written on the two harnesses each time indicate harnesses and total number of threads for each harness. We find new weavers use this method with ease and with less chance of error. Follow a short draft once and you will never go back to kindergarten methods. You do need remember 2-3 is threaded 3 then 2.

This pattern gives you much opportunity to use different colors- as one for the wheels, a second for the joining unit and squares, and a third for the pairs of threads on 1-4, 2-3. You can use three colors on each chariot wheel.



Back in the thirties, place mats from the old chariot wheel coverlet were woven and after years of wear, are lovelier than when first woven. So to show how this rare early DOUBLE CHARIOT WHEELS with Double Square may be used for place mats are the sketches showing how the double square is retained tho out down to suitable size. Also instead of the double chariot wheels, we are using the same chariot wheels and the same joining units- one chariot wheel for the border and several for the center:



VARIATIONS OF TREADLING

①  
SELVAGE 6  
A-CHARIOTW 62  
CD 76  
ABABA 230  
DC 76  
A 62  
SELVAGE 6  

---

518

1	1	1	1	1	4	4	4	4	5	5	4	1	4	1	1			
1					4	4	4	4	1		2	4	5	5	4	2	1	1
1		4	4	4	4				1		2	2	2	5	5	2	2	1
1	1	4	4	4	4	1	1	1	5	5	2	2	1	2	2			1

D-SQUARE      C-SQUARE      JOINING UNIT      A-CHARIOT WHEEL

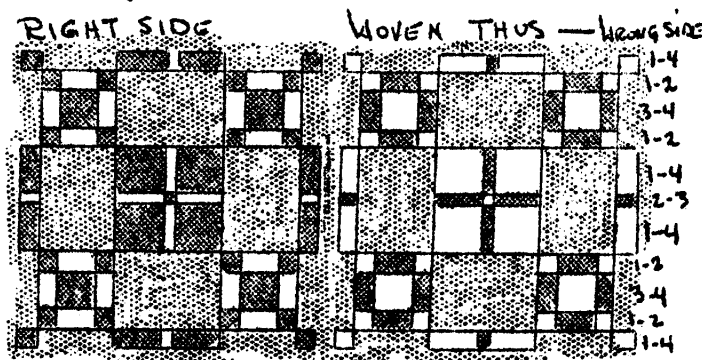
SET 36 TO INCH

TOTAL	S	A	CD	ABABA	DC	A	S
113	2	9	22	47	22	9	2
147	1	22	16	68	16	22	2
146	1	22	16	68	16	22	1
112	2	9	22	47	22	9	1
518	HEDDLES EACH HARNESS						

At the Little Loomhouse, we used both drafts but found the 3 chariot wheel center on a portable loom more popular as more weavers could use the loom. This draft has 518 threads set 36 threads to the inch. Select warp and weft yarns according to china we especially liked all white or all cream. For warp, use 20/2 mercerized cotton. For pattern weft, use 20/2 linen; for tabby, 20/1 linen. A smooth finish yarn is desirable for one color mats. If you try other treadlings, use textured yarns as emphasis is not on pattern.

The napkins for these place mats have a chariot wheel inlay in each corner. If you have not woven an inlay of part of an overshot pattern, you will enjoy doing it. The outer chariot wheel is used for the inlay, with the hem being the smallest possible to avoid any raveling after long use.

On any inlay you plan to use, outline the part you plan to use with a pencil. Then write the treadling according to your loom. Next, since you will weave the inlay wrong side up, write the "opposite" harnesses to your treadling directions. Below, when the chariot wheel starts with 2-3, you will have 1-4 down to weave from the wrong side. Using two pattern shuttles- one for each chariot wheel- take the shuttle one thread beyond the design. This gives a smooth finish so the design does not seem to end abruptly. Before starting your napkins, weave one or two "test" chariot wheels. Then you will have more confidence and will avoid mistakes on your napkins.



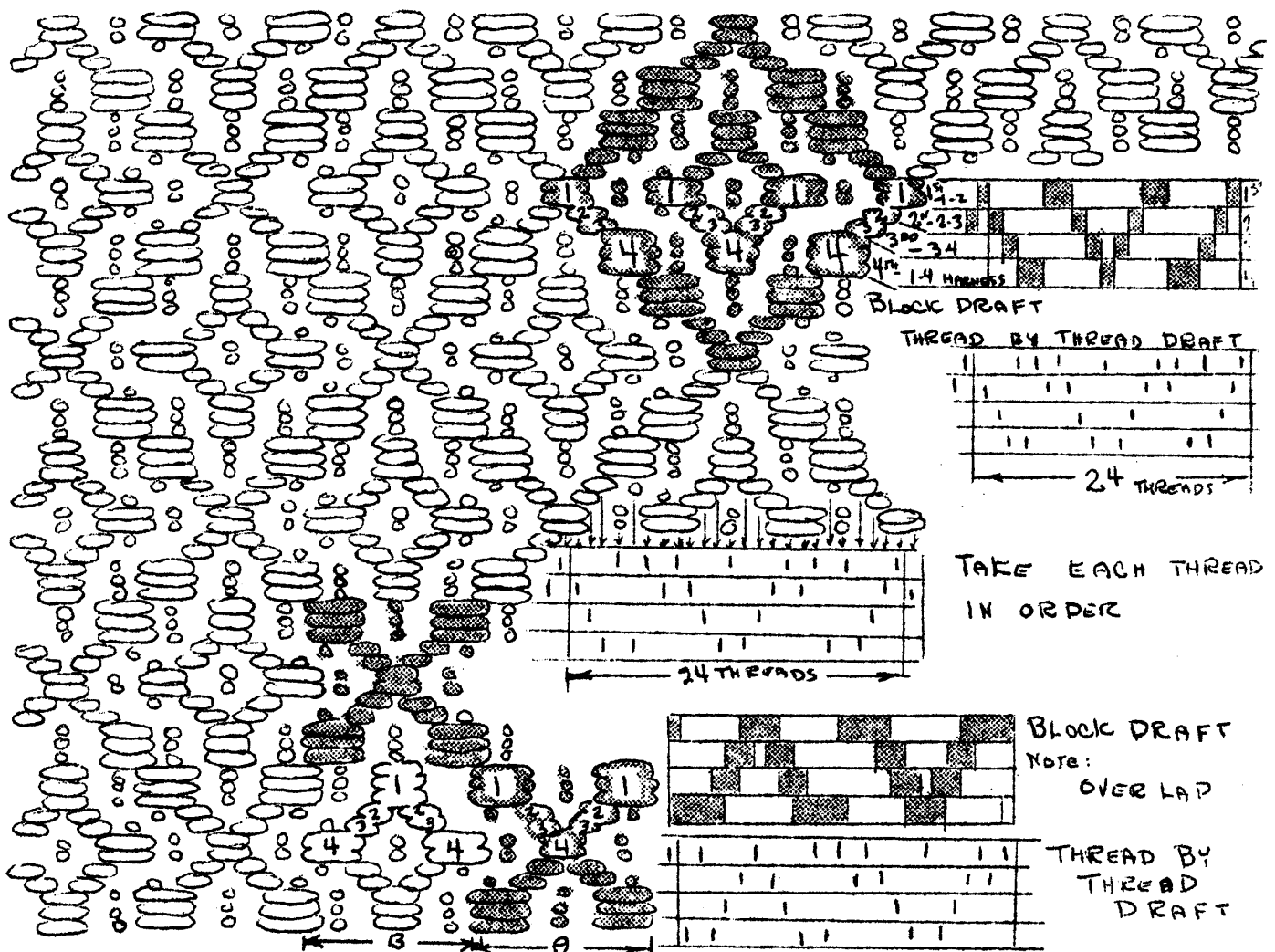
Use this small pattern to study taking a draft from a drawing or from cloth. The pattern itself developed from a double Diamond, which in turn is based on a birdseye twill; and is the step between the Diamond and a true Bowknot. See (11) page 64 for the developments from the Diamond, page 44-1948 for the small Bowknot, and page 22-1949 for the Bowknot block draft.

You will enjoy this draft set 30 to the inch for towels, place mats, bags, and small runner. There are many treading variants- see the following page for a few. At the Little Loomhouse, we like it for baby coverlets or blankets in nylon chenille set 20 or 24 to the inch, with heavier knitting nylon for pattern weft. It will please the little girls as a doll coverlet.

First, on the allover sketch, select a pattern repeat. You may visualize it as a double diamond, as a single cross on the diagonal, as a double cross. Starting from any point, you will have 14 blocks before the repeat starts. Some weavers like to make a block draft, then transpose to thread-by-thread draft. The first block draft is the old form used in early 17th century pattern books. The second block draft shows the overlap.

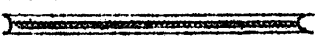
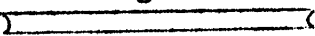
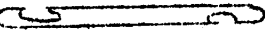
The second thread-by-thread draft is taken from the diagonal. This is probably the most used way of taking down a draft. The lower draft shows the pattern visualized as a double cross. Altho you have 14 starting points and 8 ways of writing your draft, you will get a 24 thread pattern.

Tie-up is a regular overshoot. Use the sketch to visualize other treading possibilities. The treadlings given on the following page use a tabby, alternating 1-3,2-4. The twill treading in A,Ar may be used without tabby. You may want to try a linen weave treading, with or without tabby, as 1-2,2-3,1-2,1-4,3-4,1-4, or 1-2,2-3,3-4,1-4,3-4,2-3.



This completes your 1950 issues of the KENTUCKY WEAVER. Most have already sent in the 1951 membership, and we hope you all enjoy the magazine and continue membership.

We regret being late with issues. Our mail loss which went on for such a long time before we could get anything done to stop it- with as many as 12-14 letters taken daily during mid 1950 before the loss was stopped Sept.9, 1950, threw our entire program behind with our being over 200 pages behind this time last year on Kentucky Weaver and Little Loomhouse membership pages. We are still terribly behind but the number has been cut into half with our being 49 KENTUCKY WEAVER pages behind when this page was written. It is not just the photography, drawings, printing and mimeographing, but the warping, weaving, and making up material before pages are prepared.

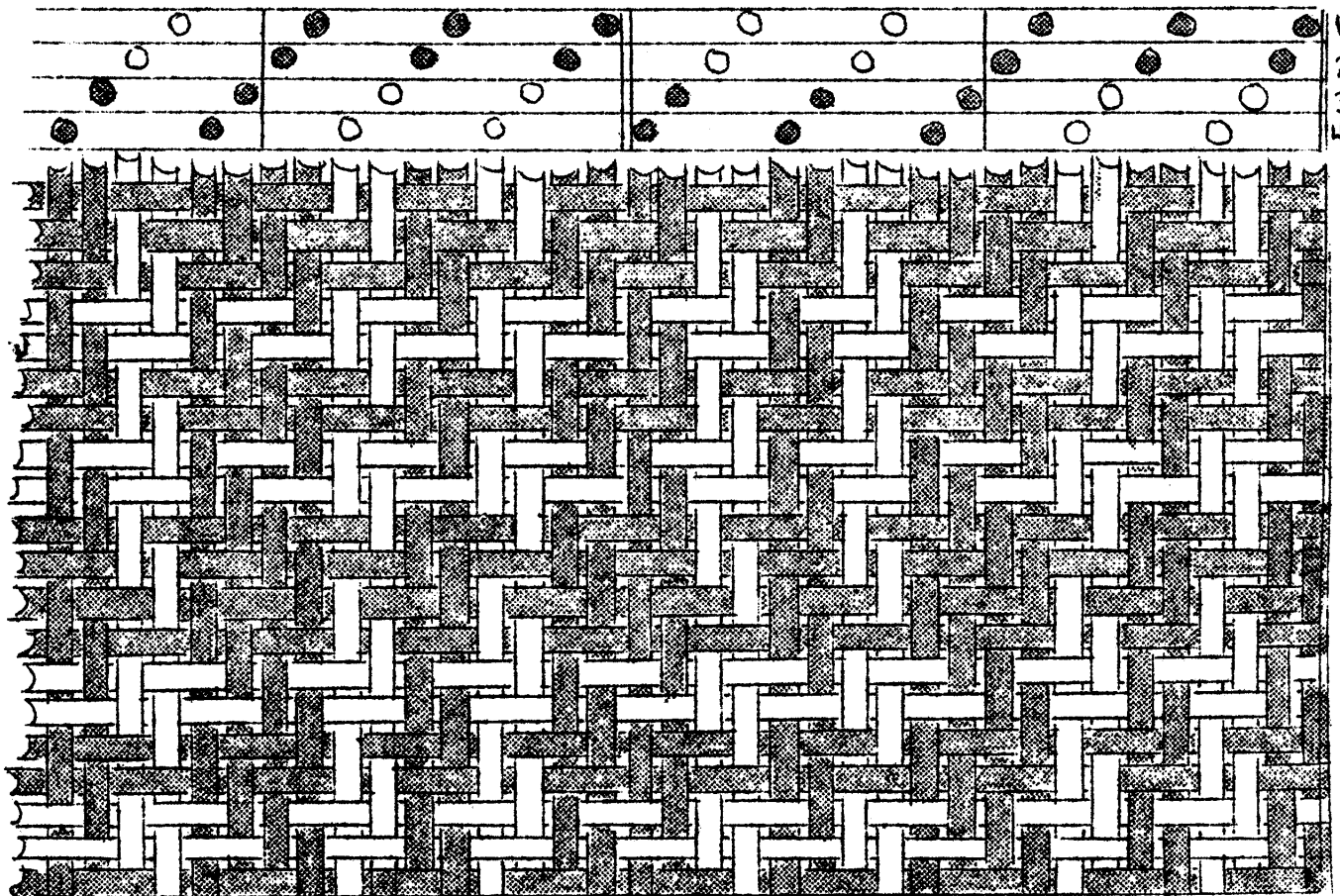
Roy Heimerdinger who makes our looms for us, is making three stick shuttles for local members. The A is A  B  C   
a narrow inlaid  
shuttle- 14 inches.

The other two are maple or walnut, 18 inches, self-seal finish. They are 35 cents.

As distant members often say they wished they were able to get some of the values offered near-by members, we asked Roy to make enough for everyone. We will not be able to offer these at cost except this one time so please send in orders by Sept. 16. In addition to 35 cents per shuttle, we will need have 60 cents per order to cover packaging and shipping (unless being ordered with loom, loom equipment.) Altho boat shuttles are preferable for most purposes, a number of weavers expressed a need for these, and the inlaid ones are proving popular locally for Christmas remembrances - so remember we need have all orders by September 16, 1951.

Often we wish we could use additional patterns tested for the magazine. Due to space limits, we give you first choice there tho many of the others are good. You will enjoy this pattern in tweed type homespun or in the navy nylon, white orlon set 20 to the inch which we used.

I believe you will like this 1-2-3-4 basic twill which takes structural design by alternate color on two harness into four harness. Each thread of the alternate color pattern on two harness becomes two threads on the twill as the treading is based on two threads- 1-2, 2-3, 3-4, 1-4 . View the pattern from a distance as it has been greatly enlarged for easy drawing. You can develop many patterns on this tangent.



Cross-index of the KENTUCKY WEAVER for 1948, 1949, 1950- in making this crossindex, not all cross references can be listed. However, we left spacings so you, as you use the material, can add any additional crossindexes you want. The 1948 year is volume I; 1949 is II; 1950 is III. Second number is the month- January is 1, December is 12 etc.. Third number is the page number of that year. (We have also included in parenthesis some of the Little Loomhouse page series numbers- we cross index by page number of this series and by subject matter.)

For your convenience, we have used one side of the page only so you can spread out all the pages in case you want to work on a subject. In looking up ideas, look under several headings as a pattern or warp may be used for a rug in the magazine but will also be suitable for bags. In making this index, we found it good to make notations of ideas which we plan to use later for our personal weaving. This cross index is a good place to note such ideas as you find them in going thru back issues.

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- An 1827 indenture paper from southern Kentucky specifies the young girl being apprenticed is to be taught the "art, trade, and mystery of a spinster and weaver".