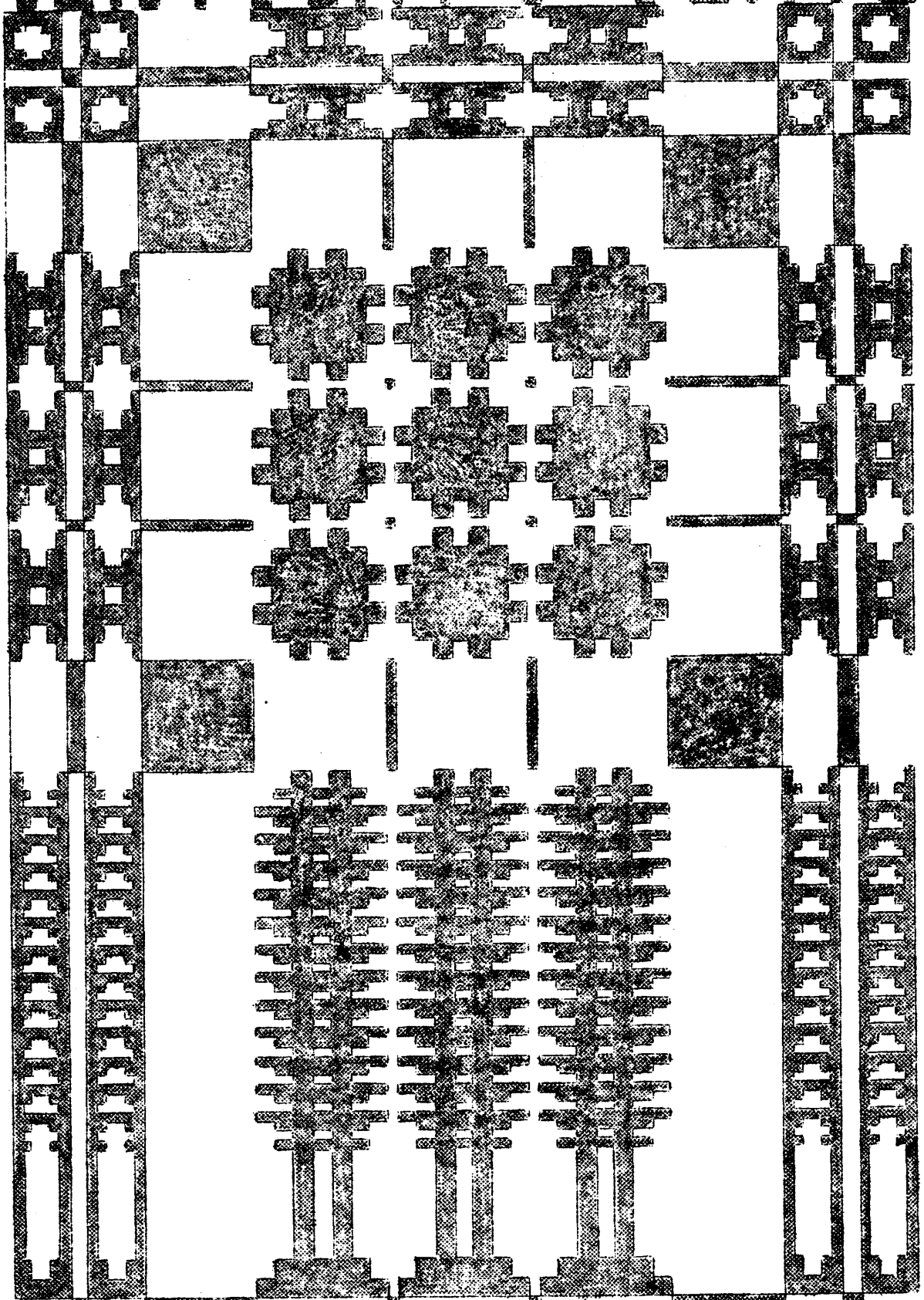


KENTUCKY WEAVER



VOLUME 1 - NUMBER 1 - JANUARY 1948

This is the first issue of the KENTUCKY WEAVER. It is created full of hope. The success of the KENTUCKY WEAVER lies within the heart of each reader. If each shows what he wants in a weaving magazine and if each shares his weaving experiences, the KENTUCKY WEAVER will be a success- a magazine of import in our American folk art.

The Kentucky Weavers Guild was organized November 2, 1947 for the purpose of promoting our folk art growth thru the preservation of early textiles and the stimulation of our contemporary weaving. Every person interested in handweaving or Kentucky folk art is invited to become a member of the Kentucky Weavers Guild.

Meetings will be held on the third Sunday of each month with each meeting in a different section of the state. As one of the first problems discussed was the method of giving each member the constructive portions of the meetings, the Little Loomhouse offered to publish the material in mimeographed form- thus, the KENTUCKY WEAVER.

From the organizing group, only such temporary officers were selected as are needed to keep the guild functioning. At the rate the membership is growing, we hope to have nearly every weaver in the state as a member by March. Thus the first nominations and election of elective officers in April can be from the full roster of KENTUCKY weavers.

Temporary officers are:

Program- Miss Virginia Schlaughnhaupt, 2700 Brownsboro Road, Louisville.

Treasurer- Miss Belle Hazelwood, 231 Fairfax, Louisville.

Recording Secretary- Miss Emma Christianson, 340 Franck Ave., Louisville 6.

Community- Mrs. Lucille McDowell, Wosley House, 805 E Washington, Louisville.

Club- Miss Mary Marks, Western Kentucky State Teachers College, Bowling Green.

High School- Sister Mary Reina, Convent of Notre Dame, Covington.

College- Miss Mary Cloy, Morehead State Teachers College, Morehead.

Kentucky has soon many state and local crafts programs started with too few in existence today. Many of these were started on too grandiose scale. Both the Kentucky Weavers Guild and the KENTUCKY WEAVER have wonderful plans for the future. Both are willing to start on a small scale. If each member tries to give something constructive to the Kentucky Weavers Guild, we will each receive many times the amount given.

Already the Kentucky Weavers Guild is being given gratifying cooperation by other allied organizations- as listed on page 3, as the development of tourist markets in cooperation with local chambers of commerce, as the preservation of research in conjunction with historical groups as the May 14th meeting of the John Bradford Historical Society in Lexington.

Frankly the KENTUCKY WEAVER is looking towards to size subscription which will enable it to use a printed form with photographs. With the absence of a national weaving magazine, the standards of the mimeographed Kentucky Weaver can be of sufficient value to weavers to become a printed magazine if weavers submit good weaving materials and if our programs are constructive.

The February KENTUCKY WEAVER will give a preview of the 1948 COUNTRY FAIR exhibition. We hope to use a photograph and printed page for the research part of the March KENTUCKY WEAVER as the permanent value of the material warrants printing.

KENTUCKY WEAVER-vol.1,no.1, January 1948

COVER- early double weave coverlet from Cora Burlingame, in indigo and white.
The Kentucky Weavers Guild..... 2
February and coming programs..... 3
SNOWBALL draft for borders..... 4
CRACKLE Couch Throw by M.A. Williams... 5
RUG for plain weave or twill weave.... 6
A CHECK for scarfs or shirts..... 7
An early DOUBLE CHARIOT WHEEL coverlet 8
WORKSHOP for February-LENO LACE.... 9,10
SUMMER AND WINTER place mat based on the front cover-6 harness.....11,cover

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

Subscription price- \$3.00 annually. Single copy- 50 cents. Full and non-resident membership in the Kentucky Weavers Guild includes the KENTUCKY WEAVER.

Correspondence concerning research, manuscripts, book reviews, exhibitions, new supplies, etc., subscriptions- should be sent to the Little Loomhouse, Kenwood Hill, Louisville 8, Kentucky.

***** PLEASE POST OR PUBLISH *****

KENTUCKY WEAVER #1*1*3

The February 15th meeting of the Kentucky Weavers Guild will be at the J.B. Speed Memorial Museum, Third and Shipp Streets, Louisville 8, Ky. from 2:00 to 4:00, under the sponsorship of Wesley House.

The workshop will be from 2:00 to 3:00 with Miss Belle Hazelwood and her assistants demonstrating the successive steps in leno lace, starting from the viewpoint of the beginner and finishing with the design which won a place in the COUNTRY FAIR.

"COMMUNITY WEAVING AS PART OF THE GROUP WORK PROGRAM IN A SETTLEMENT HOUSE" will be discussed at the 3:00 pm general meeting by Mrs. Lucille McDowell. Trained at Scarritt College, Penland, and the Little Loomhouse, Mrs. McDowell has developed a very fine program at Wesley House and can give definite information on the steps in building up a community weaving or crafts program.

In addition to the Kentucky Weavers Guild meeting on the 15th, Louisville weavers have planned several programs in conjunction with the preview of the 1948 COUNTRY FAIR at the museum from February 7 - March 3. It is particularly fitting for this tenth exhibition of Contemporary American Handwoven Textiles to preview at the museum as the first exhibition was held there in May 1939 thru the interest of the late Hattie Bishop Speed in our American folk arts. Every weaver should see this exhibition.

February 20-21 Wesley Community House- openhouse and annual little "Country Fair", 805 E. Washington.

February 29 Little Loomhouse -program on bobbin lace, 3 to 5, under Elsie George. The program is open to anyone. However, as materials need be prepared, everyone planning to come must write in her registration by February 1, 1948, to Little Loomhouse, Kenwood Hill.

The map gives locations, visiting hours, and the programs on weaving in Louisville during February.

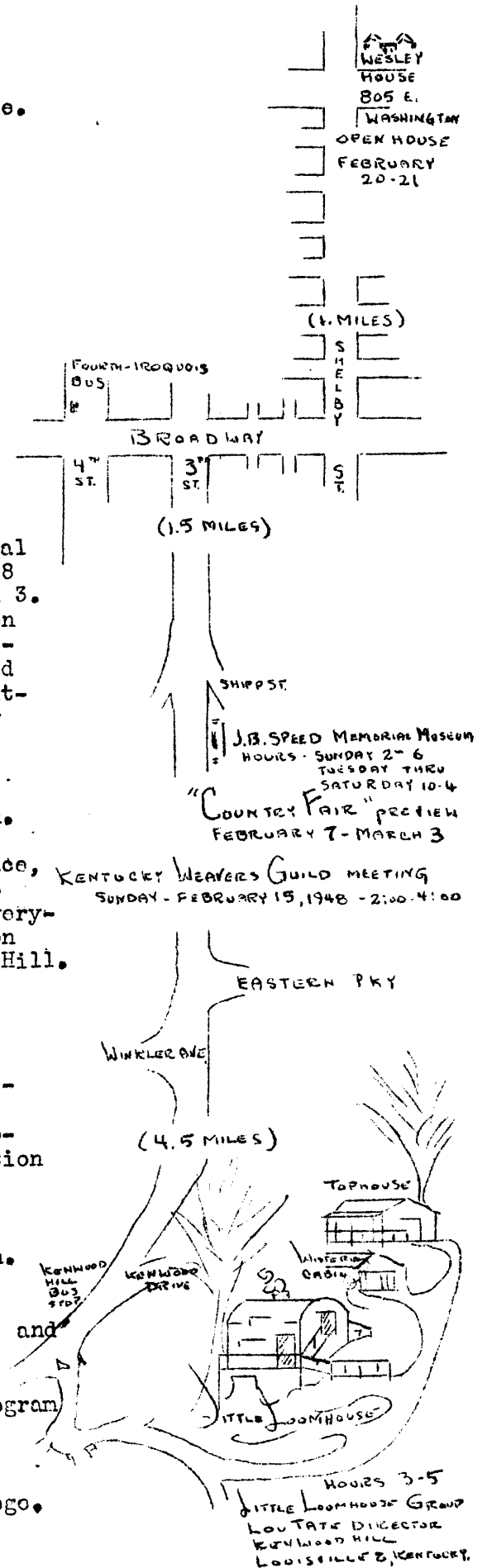
The KENTUCKY WEAVER will have a page each month devoted to coming Guild meetings and other programs of interest to weavers. Will any groups having programs of interest to weavers, please send information to the KENTUCKY WEAVER for publication.

March 21, 1948- Kentucky Weavers Guild meeting in Bowling Green, sponsored by the A.A.U.W. at Western.

April 18, 1948- Kentucky Weavers Guild meeting in Covington, sponsored by the Convent of Notre Dame; and weaving exhibition at the Cincinnati Art Museum.

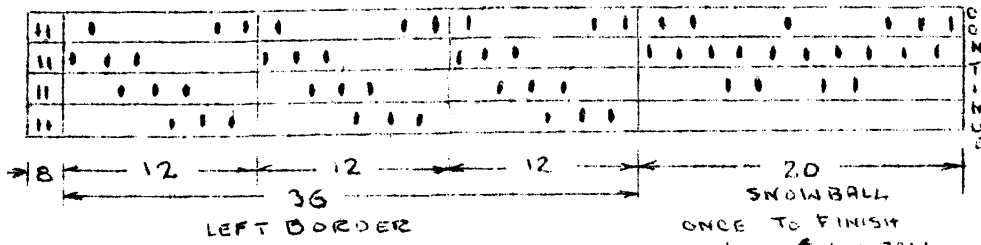
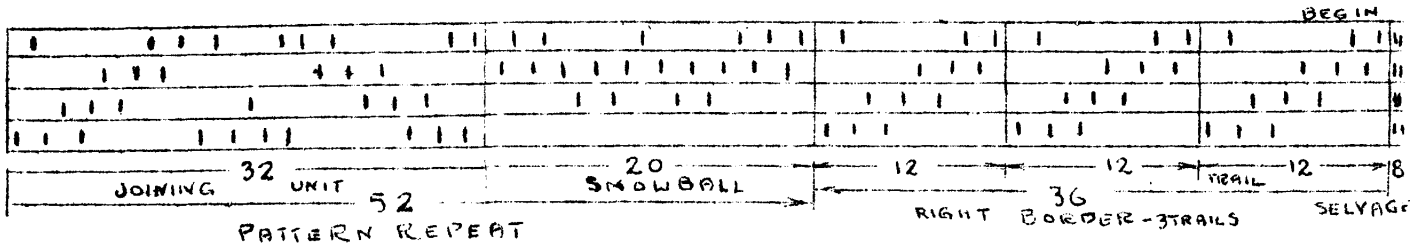
May 14, 1948- John Bradford Historical Society program on early textiles, Lexington.

May 16, 1948- Kentucky Weavers Guild meeting in Morehead, sponsored by the Morehead Teachers Colloge.

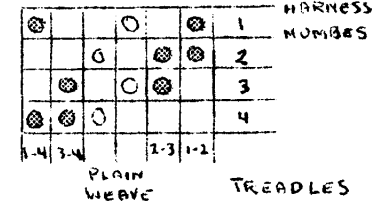


SNOWBALL-142

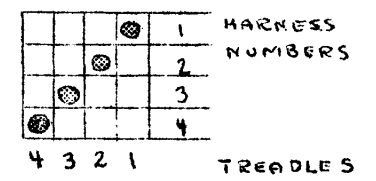
For both the commercial and the amateur weaver, this SNOWBALL pattern makes attractive border on place mats, towels, runners, and other handwoven textiles using borders.




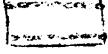
TIE-UP FOR SIX TREADLES



TIE-UP FOR FOUR TREADLES

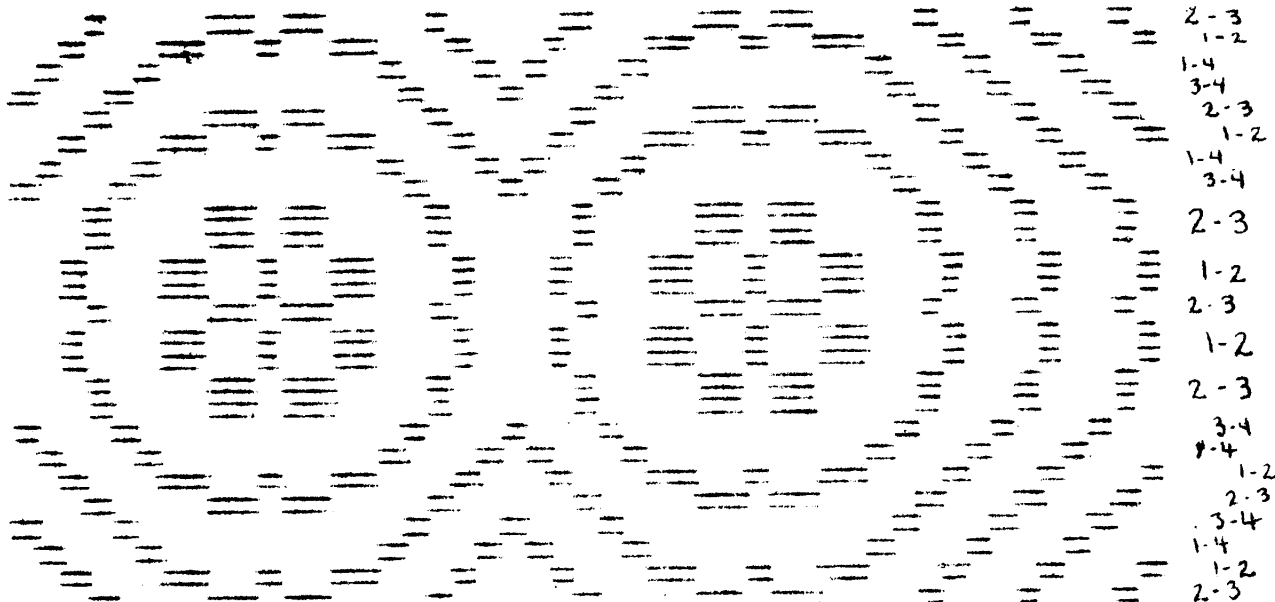


For PLACE MATS  or
 SMALL TOWELS, WARP 420 THREADS
 THREAD: SELVAGE 8
 RIGHT BORDER 36
 6 PATTERN REPEATS 312
 SNOWBALL 20
 LEFT BORDER 36
 SELVAGE 8

For PLACE MATS  or
 LARGER TOWELS, WARP 576
 THREAD: SELVAGE 8
 RIGHT BORDER 36
 9 PATTERN REPEATS 468
 SNOWBALL 20
 LEFT BORDER 36
 SELVAGE 8

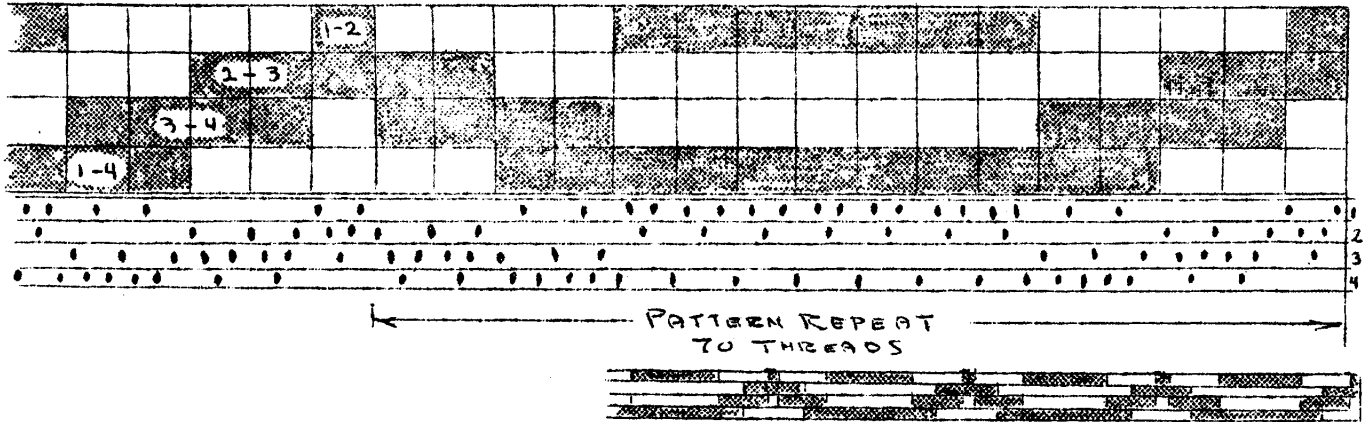
Warp is set 30 to the inch. Suitable warps are 10/2, 20/2, or 30/3 white or cream mercerized cotton; or 12/2 or 20/2 colored cotton. For towels and formal mats use the mercerized warp with 12/1 linen weft and 12/2 linen pattern weft. Current vogue includes metal tabby with the pattern border in both formal and informal mats. For pottery or peasant type sets use vivid cotton warp with 12/2 cotton or 10/1 linen slub weft and 20/6 cotton floss pattern weft.

DOWN HARNESS



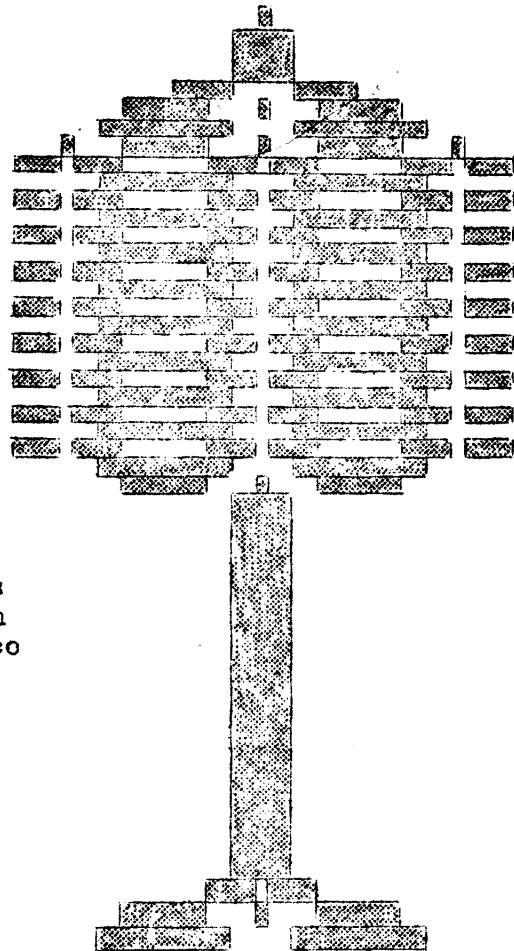
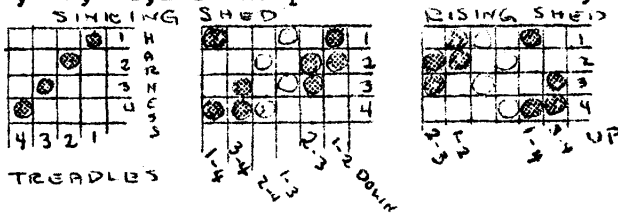
KENTUCKY WEAVER*I*1*5
 CRACKLE WEAVE COUCH THROW

Since 1939, an exhibition of Contemporary American Handwoven Textiles has been assembled annually from weavers thruout the U.S. Since 1945, it has been called the "COUNTRY FAIR" to bring out the good folk art- the textiles people enjoy weaving for themselves and sharing with other weavers. This couch throw is woven by Mary Ann Blair (Mrs Allen Wil- limas, Jr.) of Latonia and was a popular piece in the 1947 COUNTRY FAIR.



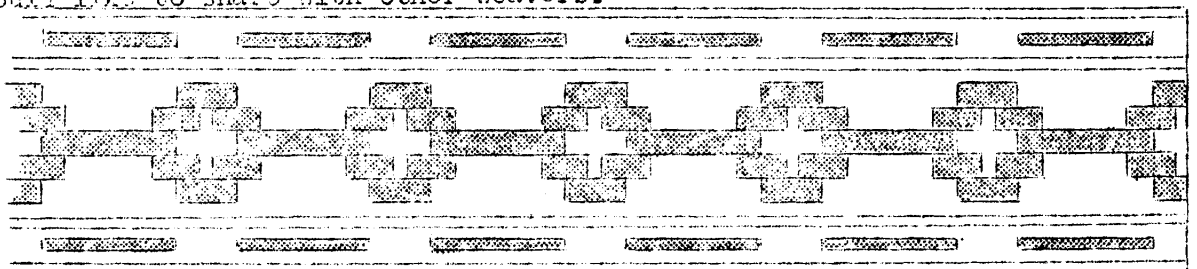
The warp and woft are grey 15/2 wool set 30 threads to the inch, for a 52 inch warped or 48 inch woven width. The borders and tree modallions are maroon wool.

The basic 70 thread crackle weave draft is given in block form and thread-by-thread form. Tie-up is standard with pattern being on 1-2, 2-3, 3-4, 1-4 and plain weave on 1-3, 2-4.



The couch throw has fringed ends attractively tied. The border shown below the tree is used at both ends of the throw. About six inches above the lower border, a row of trees are laid-in on the pattern harnesses shown in the cartoon at the right. For your convenience the basic block draft is given one quarter size with tree modallion and border to scale of the $\frac{1}{4}$ size basic draft.

The February issue of the KENTUCKY WEAVER will be given over to entries in the 1948 COUNTRY FAIR- a group of textiles will be selected by members of the Kentucky Weavers Guild as being of most interest to other Kentucky weavers and to weavers in general. Altho the 1949 COUNTRY FAIR will not be assembled for a year, will every weaver be thinking of an entry she would like to share with other weavers.

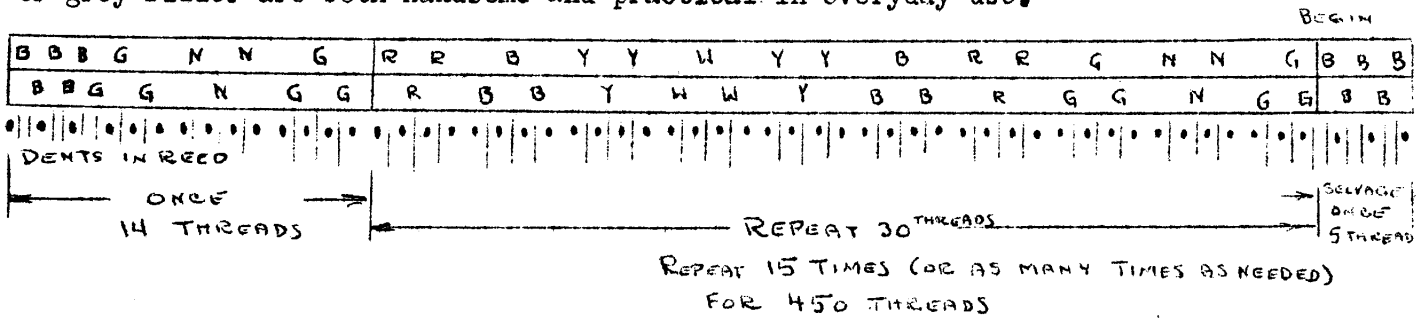


KENTUCKY WEAVER*I*1*6
RUG-PLAIN WEAVE or
Twill

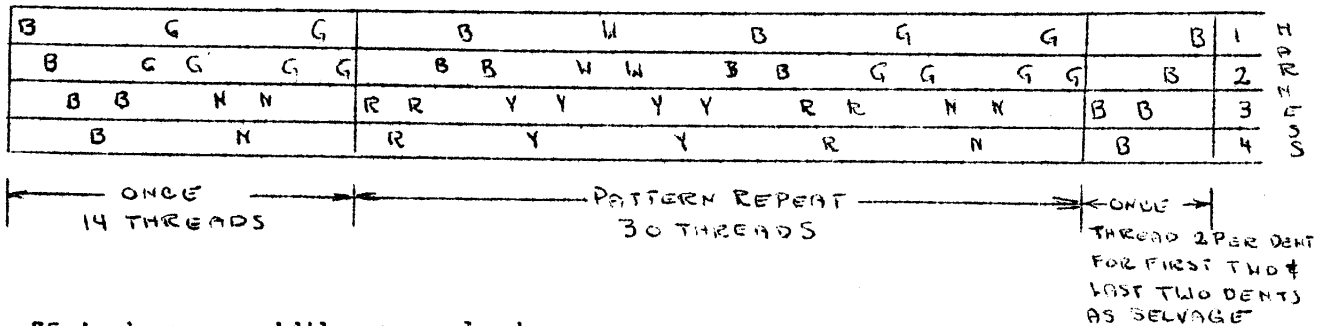
Rugs are one of the practical projects for new weavers as well as one of the best selling products for commercial weavers.

Community groups can often locate unused rug looms, many of which are just two harness. So this rug pattern is drafted both for a two harness or plain weave and for a four harness twill of the birdeye or herringbone sequence.

For plain weave use either a 12 or 15 dent reed. As an attractive effect may be obtained by using a 15 dent reed and skipping every 4th dent, the draft shows such warping. Warp every dent on the 12 dent reed. For weft neutral colors in hit-and-miss rags or grey filler are both handsome and practical in everyday use.



If a four harness loom is available, use the same colors on a 1-2-3-4-3-2 twill with every dent in a 12 dent reed being threaded. The same wefts are suitable.



For a 35 inch woven width, warp about 38 inches; 15 repeats of the pattern is sufficient:

selvage right side..... 5
15 pattern repeats 15x30..... 450
to complete pattern, left sel... 14
469

For a 12 1/2 yard warp, you will want a 1/2 lb tube of 8/4 carpet warp in the neutral and wine colors; 2 tubes each of the blue, green, red, and yellow.

100 threads of delph blue
96 of hunters green or grass green
48 of neutral tan or lilac for inconspicuous coloring; orange for brighter coloring
90 of scarlet
90 of yellow; a bright lemon yellow will give a slight stripe
45 of deep wine
469 total



1
2 HARNESSES OR
3 LAMMS
4
TREADLES

Use whatever tie-up you prefer.

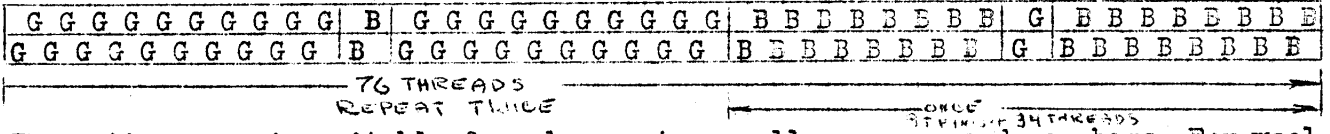
Four good treadling variations are:

- (1) twill- 1-2, 2-3, 3-4, 1-4, repeat
- (2) 1-2, 2-3, 3-4, 2-3, 1-2, 1-4, repeat
- (3) twill border 1-2, 2-3, 3-4, 1-4, repeat
center-1-2, 2-3, 3-4, 2-3, 1-2, 1-4, repeat
other border (once) 3-4, 2-3, 1-2 and 1-2, 2-3, 3-4, 1-4, repeat
- (4) 1-2, 2-3, 1-2, 1-4, 3-4, 2-3, 3-4, 1-4

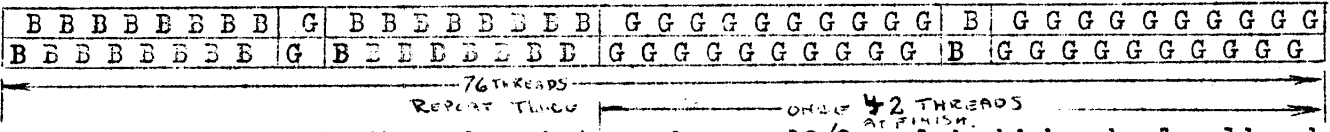
Each issue of the KENTUCKY WEAVER will contain one or two pages monthly on the patterns most requested. Write in for any pattern which you would like to have published. As many will be used as possible. Also send any pattern which other weavers would enjoy.

Color is always fun for the new weaver. So for recreational weaving, hospital patients, schools, or group work, any gay colored warp is popular. For this issue the warp selected is the one shown on the cover of the COURIER-JOURNAL, Feb. 15, 1948.

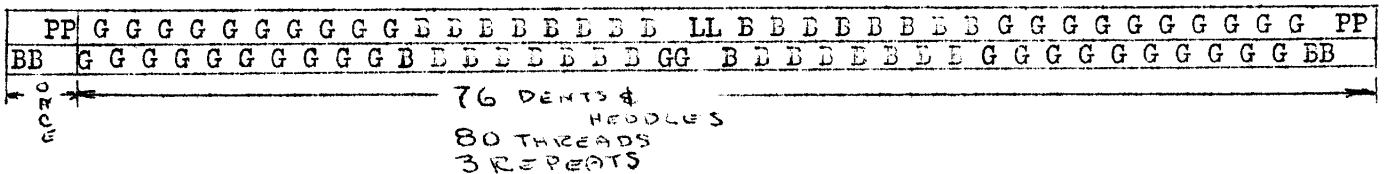
Large blocks are used for ease. Any two contrasting colors, or two shades of the same color are good. For the new comer to weaving, thread a 12 inch width set 15 threads to the inch. Use soft 20/6 cotton or 10/4 mercerized cotton such as the local stores have in 250 yard balls. Warp 3 to 5 yards, using the 186 thread draft below:



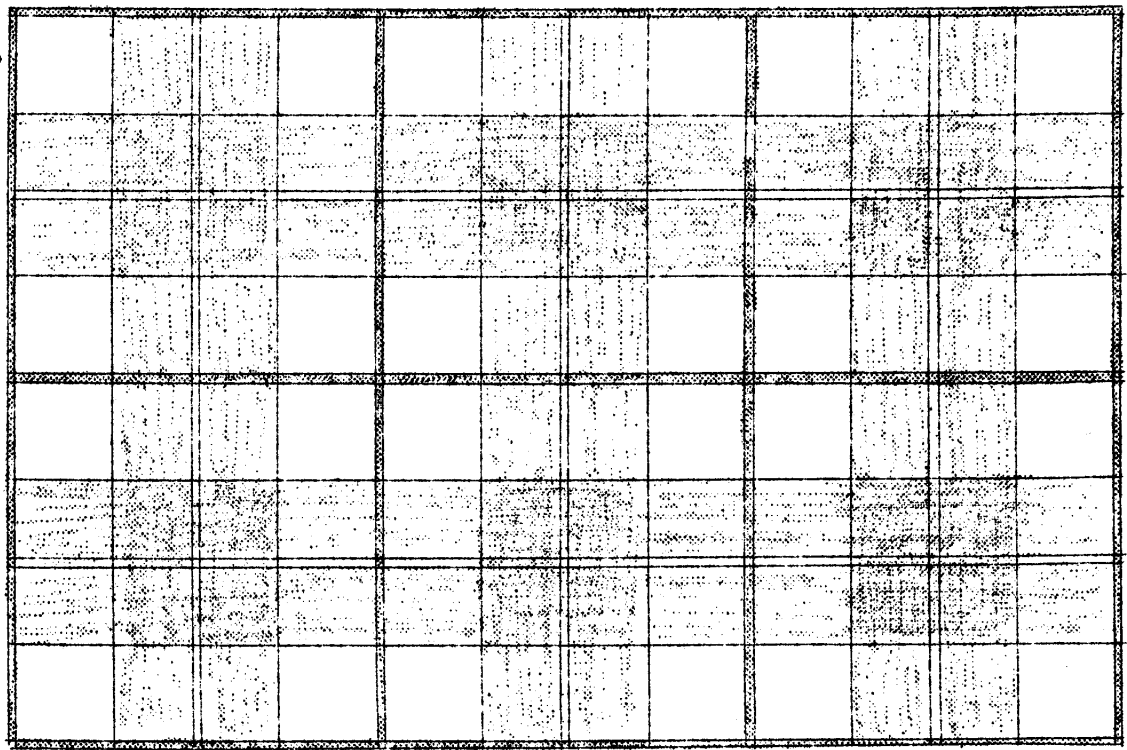
The cotton warp is suitable for place mats, small runners, and gay bags. For wool scarfs by the comparatively new weaver, use 15/3 or 18/3 wool, or the 175-200 yard oz. balls obtainable in local stores. For a 194 thread warp, also 15 dents per inch:



For the exact warp in the color photograph, use 18/2 wool in high school gold and gobelin blue, with an occasional thread of purple and lilac. This shirting material costs 40 cents a yard and up according to grade wool used. As the fourteen year old youngster, Laura Hawks, shown in the color picture, has been weaving several months and has satisfactorily setup and woven a wool scarf warp, she can easily use the finer wool and wider width. The draft may be repeated three times for a 15 inch warp set 15 threads to the inch; or four times for 20 threads to the inch. When the draft shows BB, LL, PP, and GG, 2 threads are used together thru the same heddle eye and the same dent in the reed to emphasize those threads:



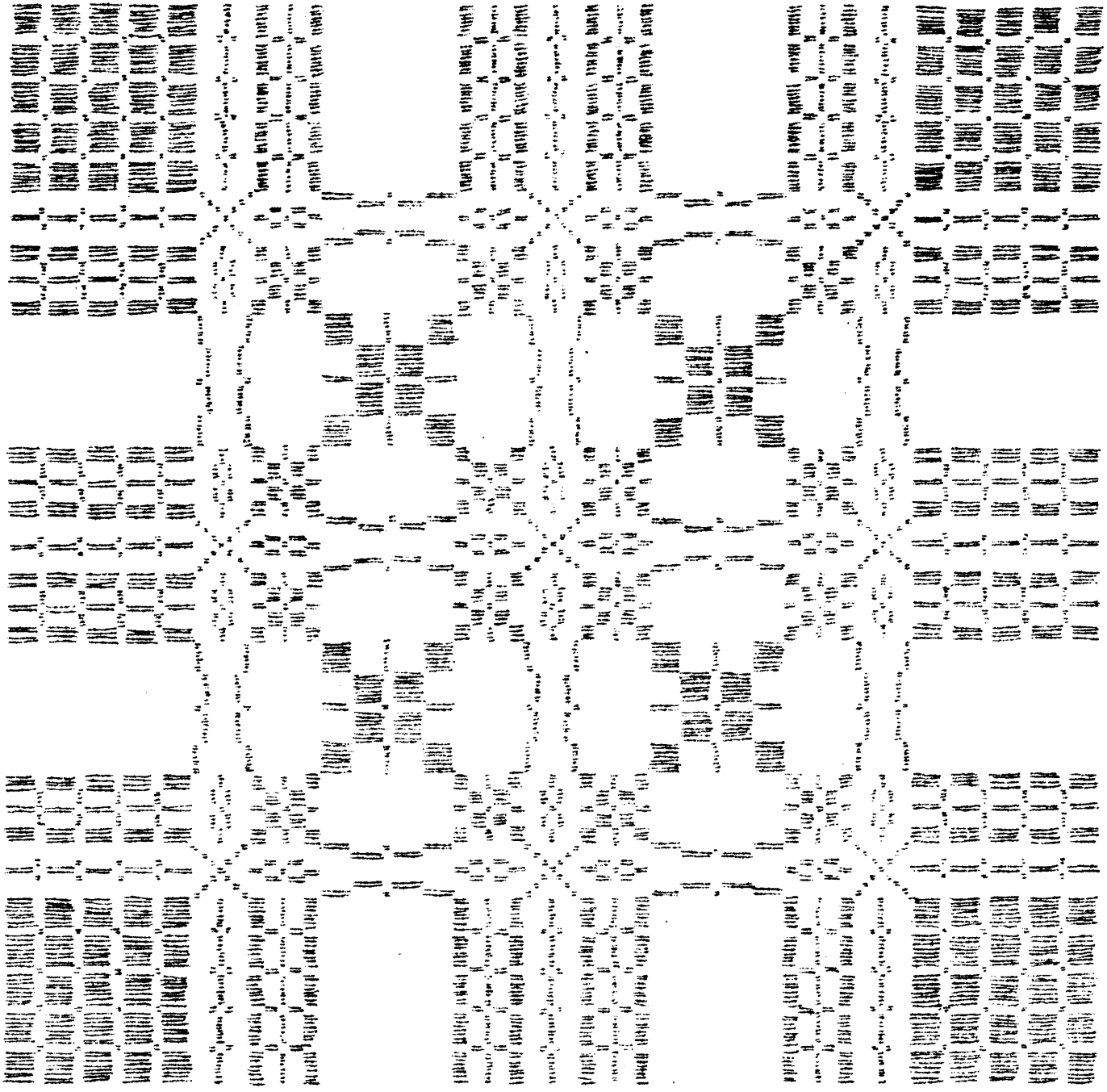
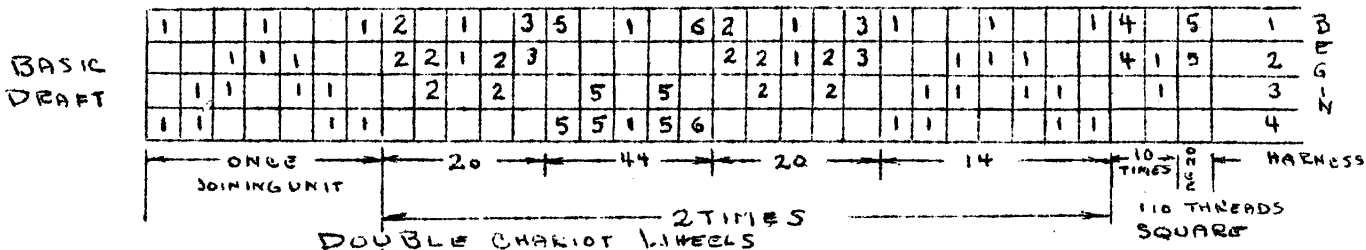
TRY COLORING
WITH WATER
COLOR PENCILS



SCALE 1/3 SIZE

KENTUCKY WEAVER*1*1*8
 DOUBLE CHARIOT WHEEL
 or DOUBLE WHIG ROSE
 146-C-2-A-1

One of the important goals of the KENTUCKY WEAVER is the recording of our choice early American textiles. Altho mimeographing is inadequate, it need be used temporarily. This very handsome coverlet in indigo wool on white cotton is a DOUBLE CHARIOT WHEEL with a well proportioned square. As this chariot wheel, when woven "reversit" is a whig rose, it is tabulated under the 146 series of chariot wheels in the whig rose grouping. The basic draft is given. It may be used for coverlets or couch throws - or a single pattern may be used for cushions or small runners.



The KENTUCKY WEAVERS GUILD will have a monthly workshop preceeding the general program. These sessions will be short weaving periods for trying out new ideas or technics. Members should ask the workshop chairman for the technics which they want to learn. Likewise, members are asked to offer their services in helping with the workshop program. Each new idea or improvement in weaving shared by Kentucky weavers will improve the weaving of all. Monthly workshops will be on the technics most requested.

For the February 15th workshop, leno lace is the technic most requested. Miss Belle Hazelwood, whose leno lace design won a good rating in the COUNTRY FAIR, with her assistants will demonstrate the successive steps from the first piece to a fine design. This summary from FROM THE LITTLE LOOMHOUSE, vol. V. will be helpful to those wanting to try leno lace at the workshop. The following page gives the design made by Miss Hazelwood.

BASICALLY THE FIRST STEP IN LENO LACE IS THE HALF TWIST BY WHICH THE FIRST THREAD IS HALF TWISTED AROUND THE SECOND THREAD OF A PAIR. For all leno lace in this series, start from the right side of the warp, on the shed having the first warp thread on the up half of the shed. THUS THE FIRST THREAD OF A PAIR IS ON THE UP SHED AND THE SECOND THREAD IS ON THE DOWN HALF OF THE SHED.

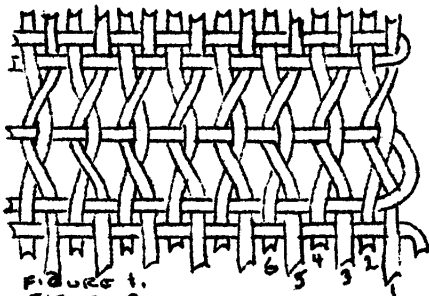


Fig. 1. Pairs of threads are given a half twist as the shuttle goes from right to left. The return from left to right is a tabby shot or "free rido" as the guineapigs say. The point of the shuttle is taken under the first two threads(1,2) and the lower thread(2) is picked up on the point of the shuttle, brought under to the right of the up thread, and the up thread(1) is dropped over the point of the shuttle to give the half twist.

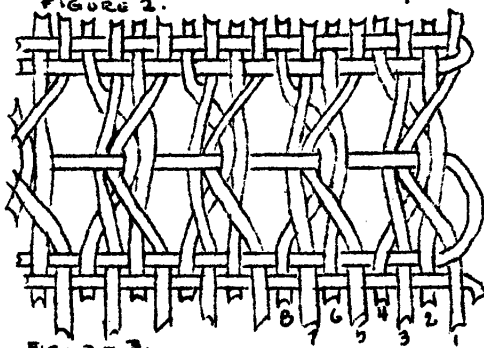


Fig. 2. The same procedure is taken with two pairs of thread. This leno is excellent for a first try at leno lace on a 12/4 cotton or 20/2 linen warp set either 15 or 20 threads to the inch. On the shed having the first warp thread on the up half, go under the first four threads(1,2,3,4), pick up two lower threads(2,4) on the point of the shuttle, bring under to the right of the up threads(1,3), and drop the up threads over the point of the shuttle to form the half twist with two pairs.

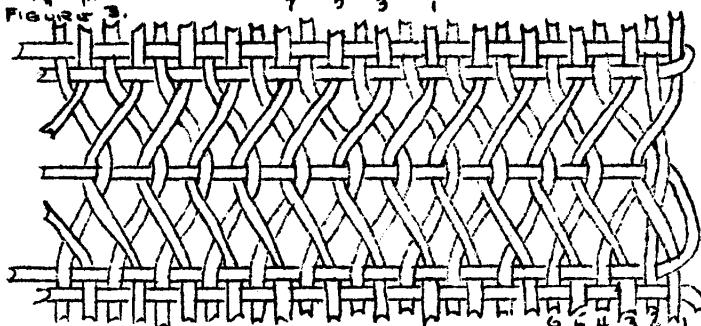


Fig. 3. In this second step of leno lace, AN UNEVEN PAIRING IS MADE WITH AN UP THREAD FROM ONE PAIR BEING GIVEN A HALF TWIST WITH THE DOWN THREAD FROM A SECOND PAIR. For the first twist only, take the point of the shuttle under to pick up two lower(2,4), bring under to the right, and drop one up thread(1) to get the uneven pairing. Then pickup the next lower thread (6), bring under to the right of the up thread(3) and drop to form the half twist.

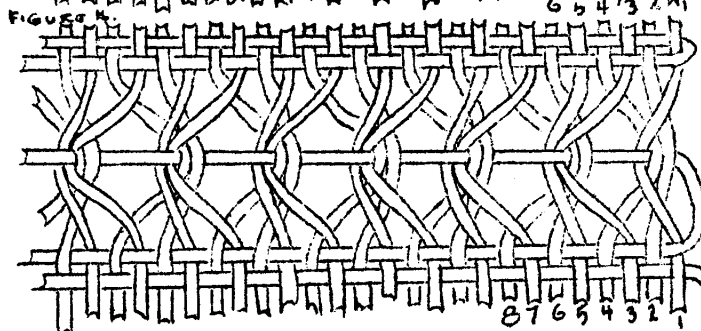


Fig. 4. For the first twist only, use the same procedure as in Fig.3, with one extra lower thread being pickup up to provide for the uneven pairing. Then pickup two (6,8), bring under to the right and drop two up threads(3,5), and thus across the warp.

Pickup several inches of twists before taking the shuttle thru; check for errors before it is brought thru.

This page continues the workshop program of the February 15, 1948 meeting of the Kentucky Weavers Guild. Miss Belle Hazelwood, in charge of the February workshop recommends 12/4 cotton, set 15 to the inch for a practice warp, with 20/2 linen, set 15 or 20 to the inch for the intermediate steps, with 60/3, 40/2, or 35/2 linen set 30 to the inch for fine work.

Her place mat warp is 60/3 cream linen set 30 to the inch for 400 threads, with the napkins being the same material on a 464 thread warp.

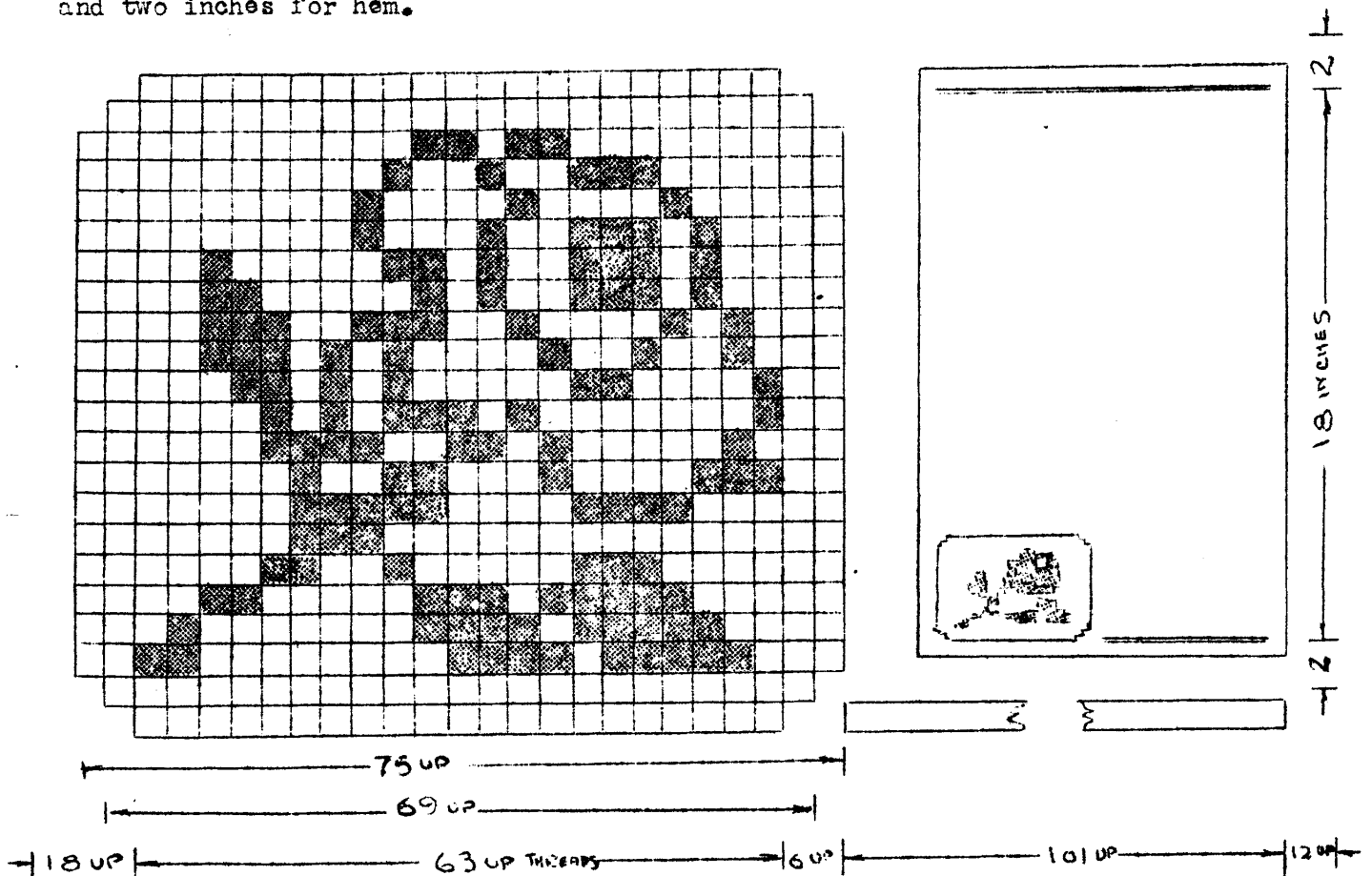
The place mat is woven as sketched. Each block of the cartoon represents 6 threads or 3 pair of threads. In actual weaving, each weaver beats differently so the design will fall into a 5x4 1/2 to 5x3 1/2 size. So weavers prefer a heavier weft as 40/3 or 50/3 linen in the same cream tone.

Weave 2 inches plain weave for hem, ending on the right. Weave a 12 thread buildup; leno 101 pair; buildup 6 pair to set off the medallion from the row of leno; leno 63 pair for the first row of the medallion; and finish the leno row by buildup on the final 18 threads. Return with a tabby shot to complete the first row.

On the second row, the medallion is one square or block wider on each side- for 3 pair of threads. Buildup to the medallion; leno 69 pair for the second row of the medallion; build up remaining 15 pair; return with tabby shot to complete row.

On the third row, the medallion is one square wider, or 3 up threads wider on each side. Buildup to medallion; leno 9 pair; buildup 5 squares or 15 pair; leno 3 pair; buildup 12 pair; leno 24 pair; buildup 6 pair; leno 6 pair; buildup 12 pair. The return varies for the built up design. The design is buildup with 2 extra threads on the return just as it was from right to left to give a total of six threads to the buildup portions, or solid designs.

Continue thus thru the design. The center is 18 inches. Finish with a row of leno and two inches for hem.



KENTUCKY WEAVER*1*1*11
 RESEARCH, NINE SNOWBALL
 SUMMER AND WINTER WEAVE

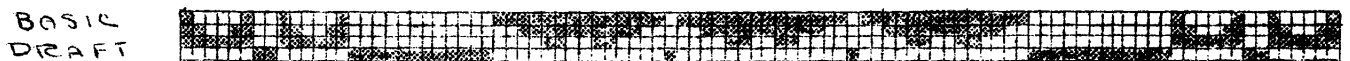
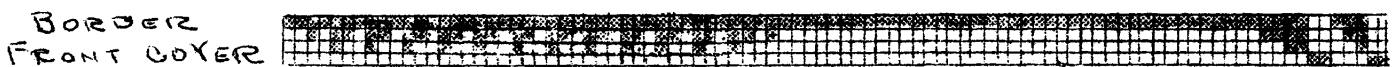
Other nations recognized the fine creative growth this nation made in the coverlet field long before we began to realize its import. The creative growth can accurately be labelled "colonial and early nineteenth American" and is applicable to all sections of the U.S. settled within that period.

Any true scholar, the deeper he goes into our textiles, soon comes to the realization we are just beginning to uncover our full folk art growth, especially in our early coverlets. So it will be the policy of the KENTUCKY WEAVER to use data on early textiles each month. Due to the import of this research, it should be published with full page photographs. However with our limited means, we can only use about one photograph a month. For the March issue, we will have the first photograph- a rare early MAPLE LEAF pattern from the bowknot grouping.

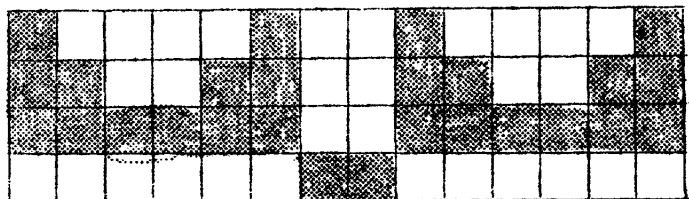
Altho the publication of choice early material is limited by finances, there is no limit to the amount of research material which can be recorded locally to give each community a full appreciation of its early background. The Bowling Green meeting will give an opportunity to see the fine collection in the Kentucky Building. It will be remembered Bowling Green is the locale of Eliza Galvert Hall's BOOK OF HANDWOVEN COVERLETS.

Many Kentuckians are working towards the development of famous Kentucky scenic and historical places, and the potential tourist trade. Both the Kentucky Weavers Guild and the KENTUCKY WEAVER can do much towards seeing that fine handwoven textiles are provided for the tourist market. All members interested should provide their names and services so they may be included in a list of places where authentic Kentucky weaving is available.

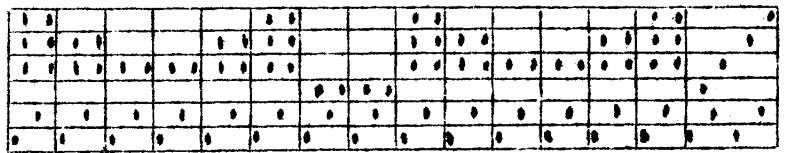
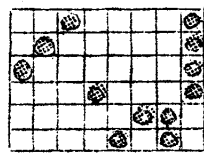
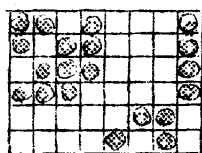
Below is the basic draft for the early double woven coverlet shown on the cover; and then two drafts for reuse of the pattern in place mats and small runners, in two forms of six harness summer-and-winter weaves. Both covers show the pattern half scale; the front shows a dark pattern on light ground with the back cover showing the reverse or a light nine snowball on a dark ground.



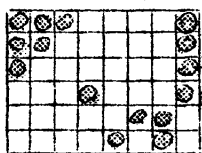
EACH BLOCK = 4 THREADS
 8 RIGHT SELVAGE
 PATTERN 384 THREADS
 8 LEFT SELVAGE
 400 THREADS - 30 TO INCH



FOR RISING SHED



DARK PATTERN

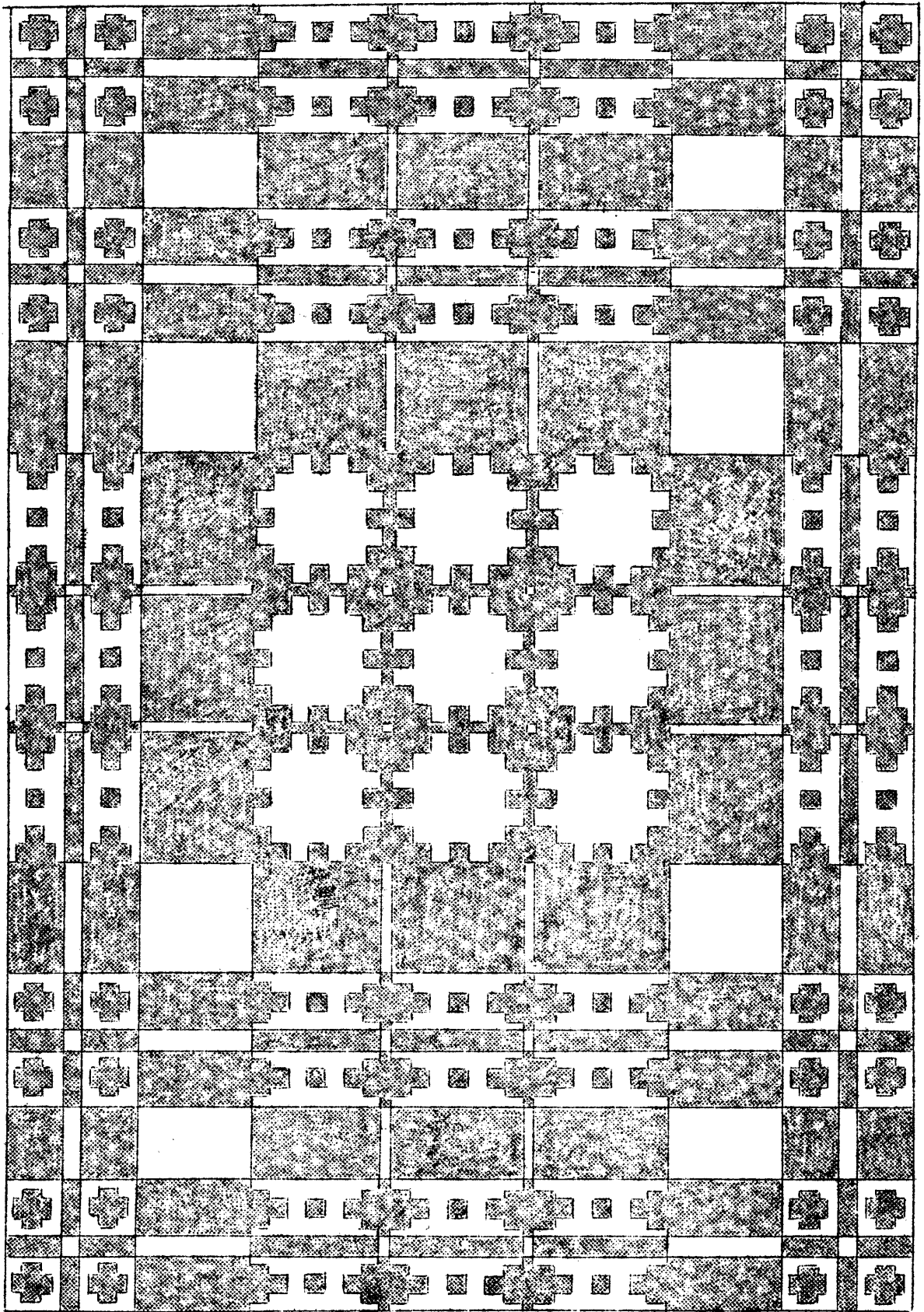


LIGHT
 PATTERN

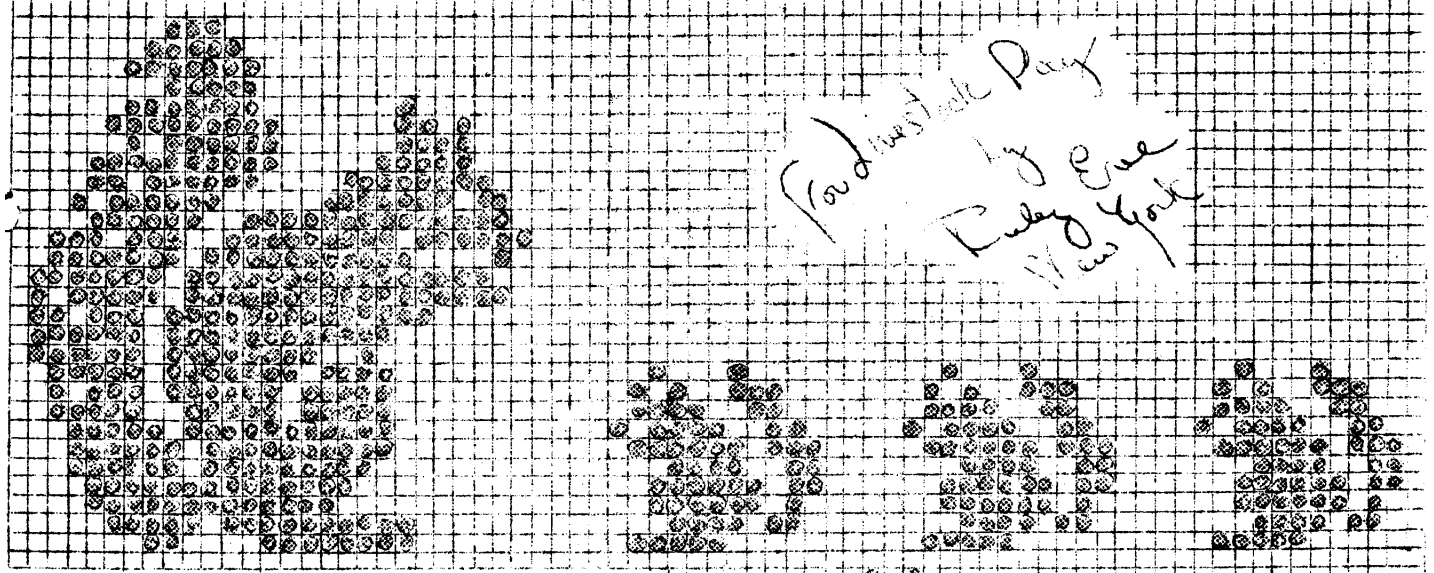
PLAIN WEAVE

SUMMER-AND-WINTER

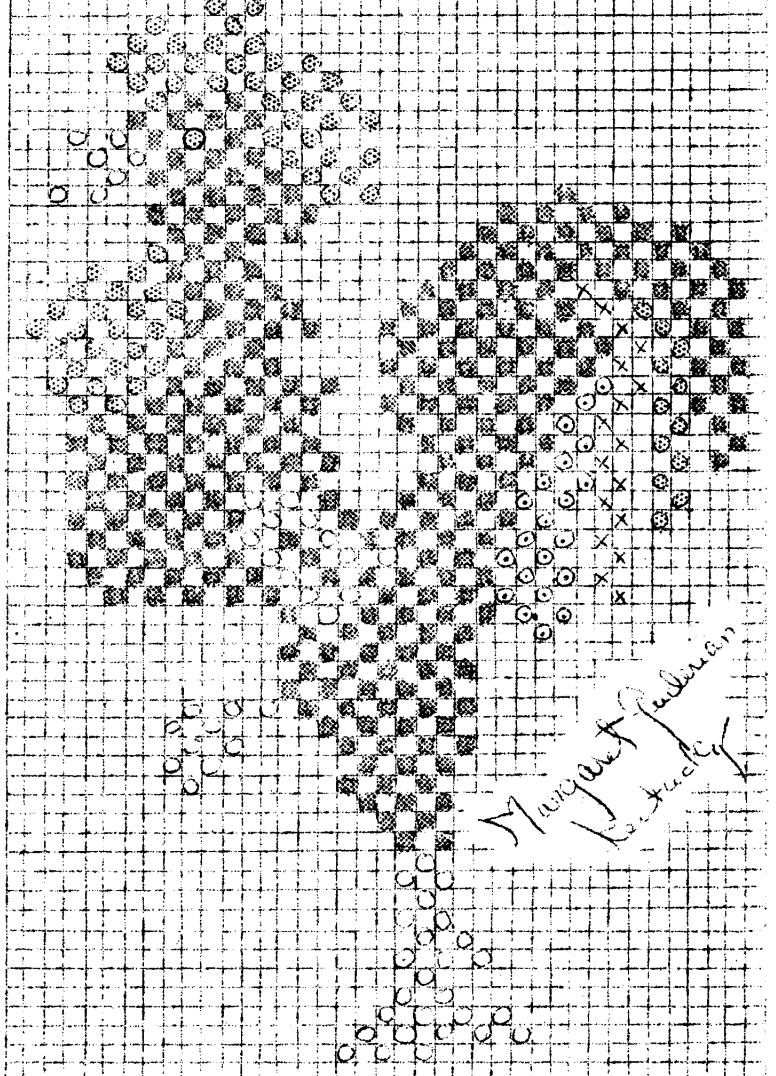
FOR RISING OR SINKING SHED - EACH Q=4 THREADS FOR 384 THREADS
 PLUS 8 THREAD SELVAGES - TOTAL = 400 THREADS



KENTUCKY WEAVER



*For dress table Party
by Euel
New York*



*Margaret Pulbian
Kentucky*

COUNTRY FAIR

VOL. 1. NO. 2. FEB. 1948

The February KENTUCKY WEAVER is devoted to the annual COUNTRY FAIR exhibition of Contemporary American Handwoven textiles with the 1948 exhibition being previewed at the Speed Museum where the first annual exhibition was held in May of 1939.

Any weaving exhibition is exciting and stimulating. Don't mention the work- that is terrific and exacting drudgery at the time. Soon everyone forgets the work while the flow of ideas and the exquisite pleasure of working with beautiful fabrics remain a treasured part of life.

However, it is a problem to select a dozen or so textiles from the mass of entries to give you as members of the Kentucky Weavers a cross-section of contemporary hand-weaving. From the six hundred odd entries for the COUNTRY FAIR and for four special foreign loan exhibitions, the jury and executive board selected less than a hundred and fifty. Now, I am in a quandary as to the ones you will most want to see. Later, many of the others will be given in photographs and drafts in the 1947-8 COUNTRY FAIR.

As many weavers enjoy the simple tapestry technics for small intimate textiles, two of these were selected from the "livestock day at the country fair" for the cover. The squirrels were on a bib (63B) by Ruby A. Eve whose weavings have appeared in GOOD HOUSEKEEPING. The cock (66B) was entered by Margaret Guderian, 18 year old U. of Kentucky sophomore, who won the Eleanor Roosevelt School Day award in 1945. The back cover is a tufted bag (87B) design by Greye La Spina, Pennsylvania.

The National Country Fair Board has enjoyed the cooperation given by the Governors of the different states and by the outstanding weaving groups. This enables the annual COUNTRY FAIR exhibition to be a democratic folk movement with every interested weaver having a part rather than a paternalistic affair of a patron giving largess which seems the basis for some exhibitions.

Coverlets, our heritage in handweaving, continue popular entries. The one (2B) shown is by P.L. Swisher, Michigan. Upholstery, rugs, and like household articles are equally popular. The lampshade (29B) was design for beamed ceilings by Opal Brinson, Indiana. From the Norse comes the ski scarf (97B) design by Jane Durland, Illinois. Ada K. Dietz' algebraic approach to weaving is shown in an eight harness summer-and-winter weave (24B). Linens were especially fine this year- Carolyn Nichol's pieces (27B), (39B) and Maybelle Liebich's place settings in spanish stitch show exquisite workmanship and selection of yarns. Both are members of the St. Louis Guild. Baby things are always favorites- pictured is a basket weave (56A) by Kate Van Cleve, Massachusetts and SNAIL TRAIL AND CAT TRACK variant (57A) by Florence Williams, California. Bag entries varied greatly in style- shown is a sophisticated chartreuse and gold bag in 16 harness twill by Frances Jennings, Illinois. The "country fair" awards are mostly from yarn companies, weavers, and others interested in our folk art growth and give added value to the silver and pottery cups given by the Little Loomhouse, as well as fun to everyone participating in the annual exhibitions.

KENTUCKY WEAVER- Vol. I, No. 2, Feb. 1948

Cover, livestock day-Eve, Guderian..	13
Country Fair cross-section.....	14
Foreword by Senator Edward Martin...	15
Landes Coverlet by P.L. Swisher, Sr...	16
Lampshade by Opal Brinson.....	17
Ski Scarf by Jane Durland.....	18
Algebraic draft by Ada K. Dietz..	19-20
Spanish Stitch by Nichols, Liebich	21-2
Baby Coverlet by Van Cleve, Williams	23
Awards, Bag by Frances Jennings....	24
Clothing, Bags.....	25
Back Cover- bag design, La Spina...	26

The KENTUCKY WEAVER is published monthly.
Little Loomhouse publisher
Lou Tate, editor
R.L. Kirkpatrick, staff photographer.

Subscription- \$3.00 annually
Single copy- 50 cents

Correspondence should be sent
Little Loomhouse
att. KENTUCKY WEAVER
Kenwood Hill
Louisville 8, Kentucky.

An American folk art growth is not a casual growth. In the states noted for their folk arts, there is a planned program. In the past, the development of folk arts and crafts was also part of a planned program for a rich community life. Many early settlements were made by groups which felt community folk activities were of major import, and these were the communities which developed fine folk arts. The Contemporary American Handwoven Textiles exhibitions are a long ranged program to give folk weavers the opportunity of showing what they are weaving and the opportunity of seeing what other weavers are doing.

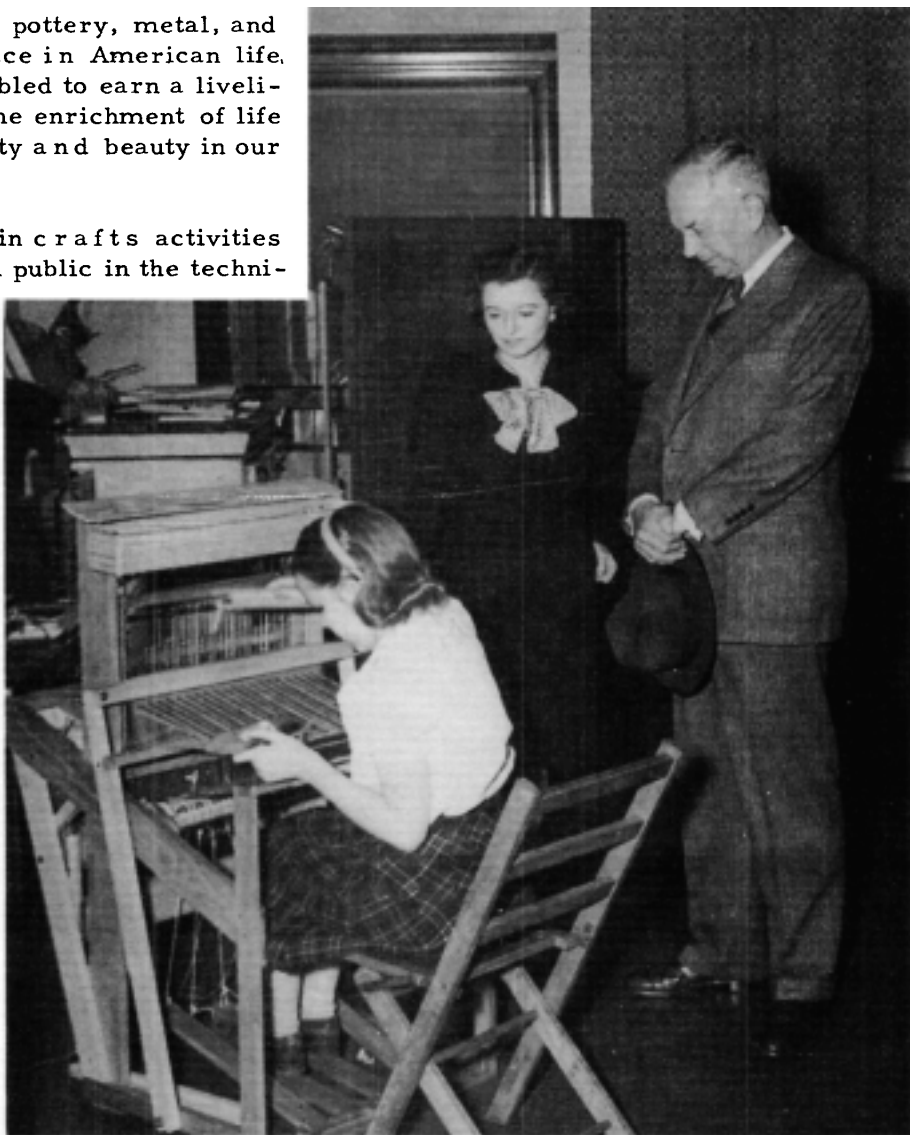
Pennsylvania has been a leader in contemporary folk arts and crafts development. Senator Edward Martin, as Governor of Pennsylvania, furthered the program thru the State Planning Board under Mr. Roy Helton and the Crafts Section under Mrs. Anne Mueller.

He writes.....I had the opportunity of visiting your exhibition - THE COUNTRY FAIR of weaving held at the Pennsylvania State Museum, and was gratified to see proof of widespread interest throughout the country in reviving and developing the old folk arts.

The traditional drafts of weaving, pottery, metal, and woodworking have an important place in American life. By their practice many may be enabled to earn a livelihood. They provide a means for the enrichment of life and for the expression of individuality and beauty in our homes.

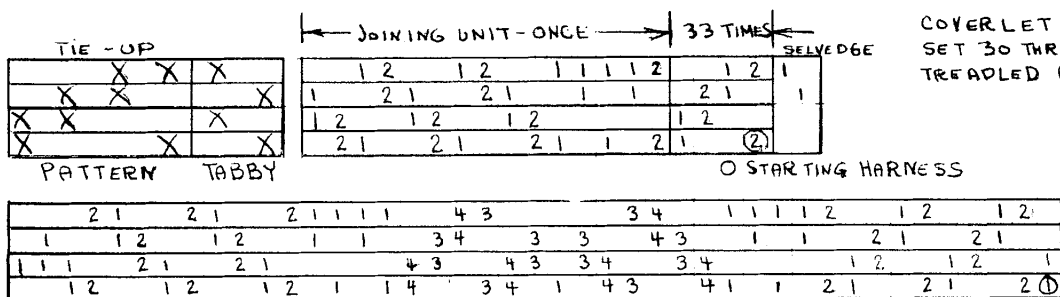
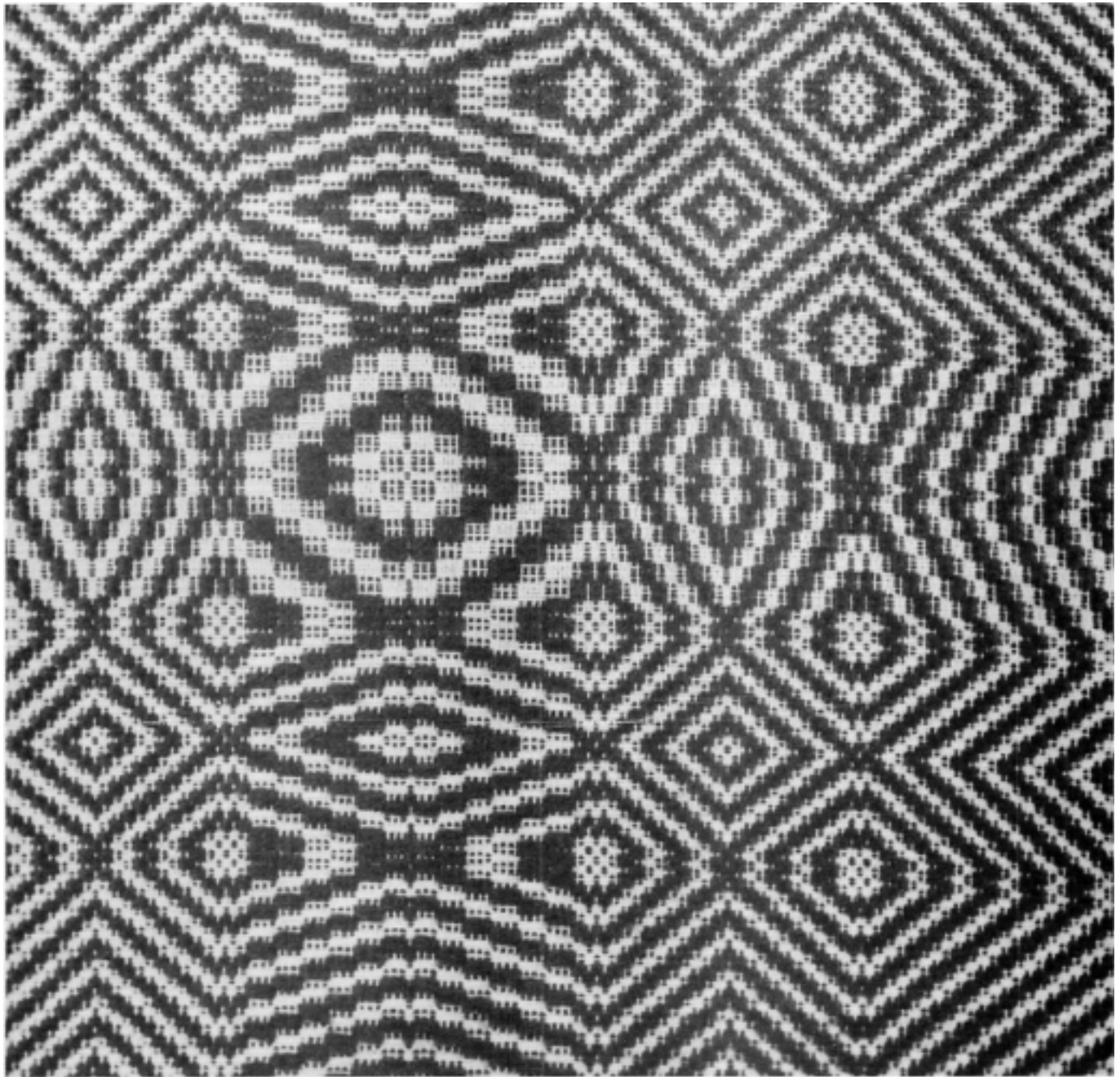
The state continues its interest in crafts activities. Classes for teachers and the general public in the techniques of weaving and pottery are conducted in the State Museum. Exhibitions of the crafts were held in many cities. The first state-wide exhibitions of the Pennsylvania Guild of Craftsmen conducted by the Philadelphia Chapter of the Guild set a high standard of excellence.

Connecticut credits its folk art background as a factor in its industrial growth. Kentucky still stresses its small folk industries. The Michigan is highly industrialized, it also values its folk arts with the flymaking craft being exceptional. New Mexico draws on its Spanish and Indian influences in its folk arts. Ohio stresses folk arts in its State Fair. West Virginia continues its folk arts as vocations as well as avocations...and thus were all the states mentioned, each would illustrate a colorful aspect of the American folk arts.



Pennsylvania Dept. of Commerce Photo

Today people are sometimes prone to think of handweaving as a woman's hobby. But the number of men enjoying weaving as a hobby is large. Every year some of the choice entries in the COUNTRY FAIR are from men. Coverlets, rugs, upholstery, and suitings are their favorites. P.L. Swisher wove this coverlet (2B) from the John Landes drafts in the Frismuth collection. This Michigan man has had weaving as a hobby for several years and has enjoyed weaving the coverlets used in his home.



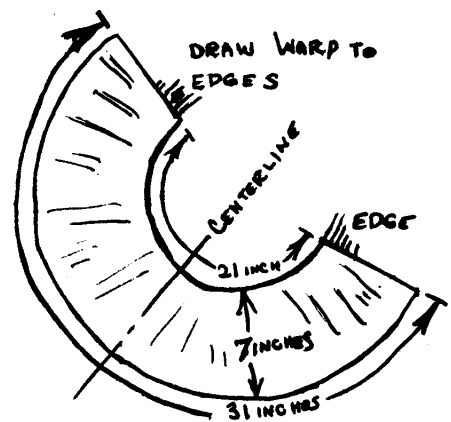
COVERLET DRAFT BY P.L. SWISHER, SA
 SET 30 THREADS TO INCH - 1260 THREADS
 TREADLED AS DRAWN IN

SELVEDGE	2
BORDER (33x12)	396
JOINING UNIT	42
5 PATTERNS (5 x 164)	820
	1260

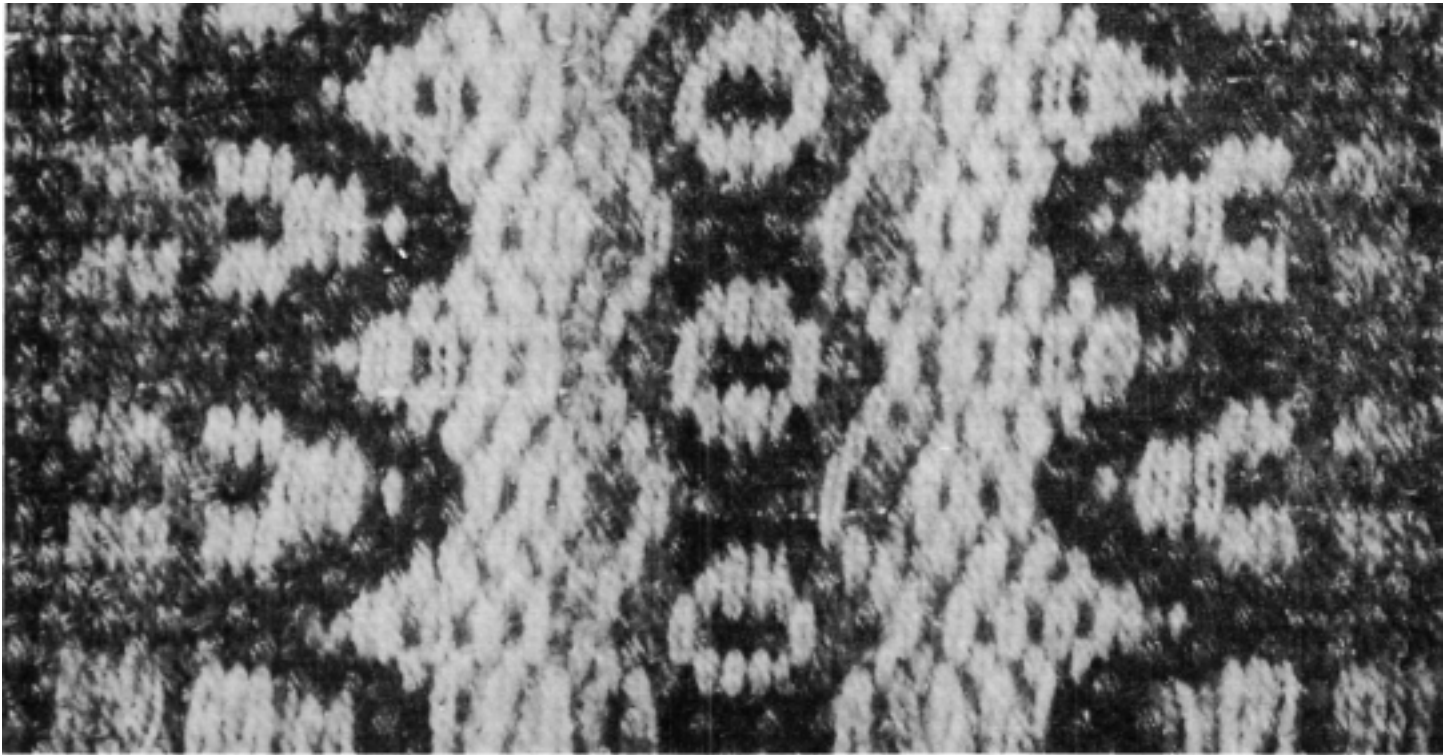


This lampshade (29A) was designed and woven by Opal Brinson, Indiana, for an informal room with beamed ceiling. Mrs. Brinson is an outstanding weaver with a functional viewpoint—each drapery, each piece of upholstery, each lampshade is planned carefully for her home.

Lampshades are woven the length of the lower edge. The material is then pinned to a paper pattern on a board so the excess length of the upper shade may be shaped by tightening the warp threads—from edges to center—until the woven material fits the shade # pattern. Trimming may be made a number of ways. Brown linen was wound around paper and stitched closely for this shade. Natural 30/2 linen set 15 to the inch was the warp; weft was 10/1 slub with laid in brown linen. A flower design may well be used for this type lampshade.

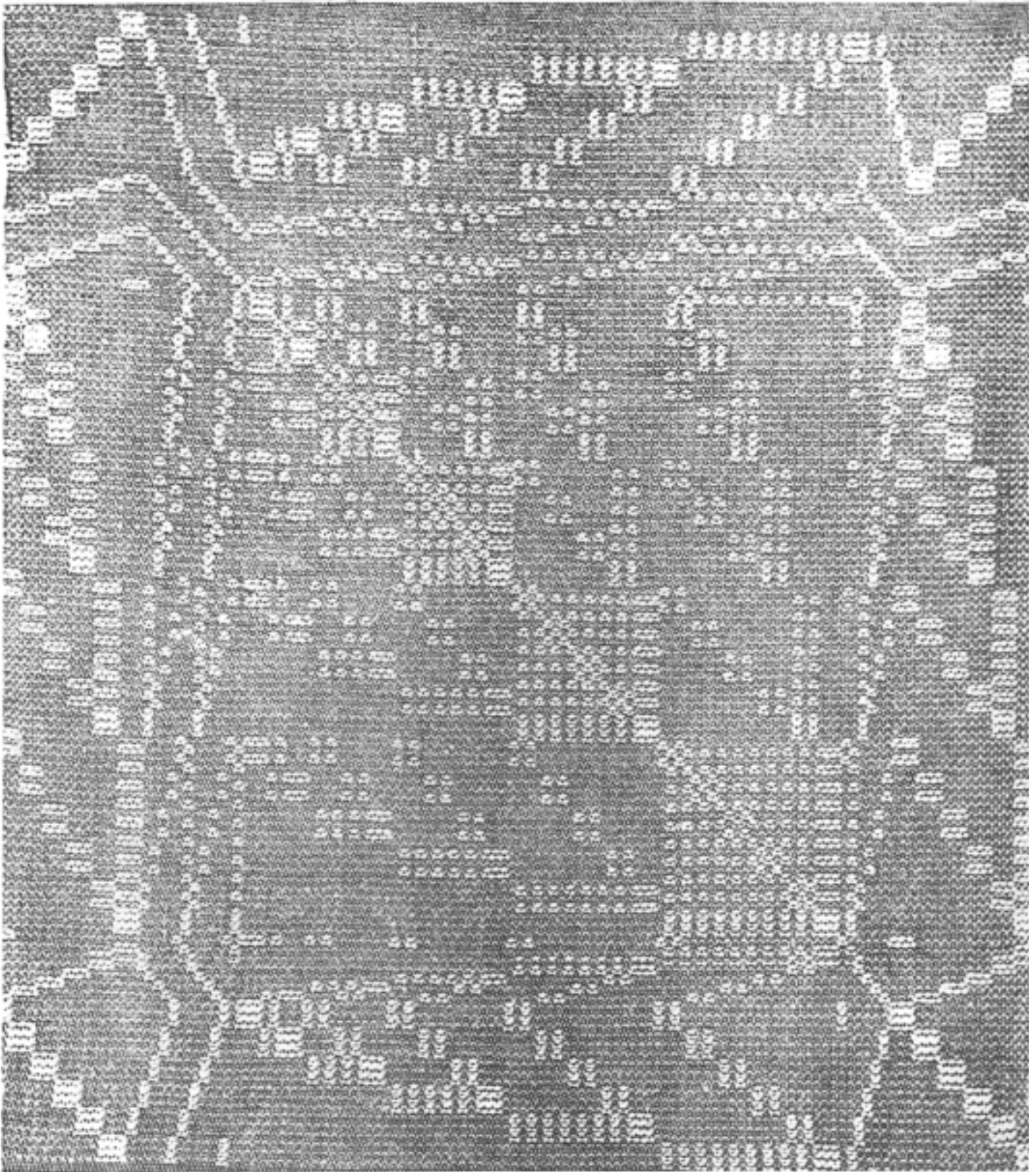


The COUNTRY FAIR each year draws a number of warp faced entries. Ski scarfs- such as this one (97B) woven by Jane Durland, Illinois, are among the most frequent warp faced entries.



T	T	R		L	L	R	R	R	R	R	R	B	B	E	
B	B	P		R	R	R	R	R	R	R	R	R	R	G	
		P	P		R	R		R	R		R	R		I	
		R	R		R		R	R		R	R	R	B	N	
W	W	W		M	M					D	D	D			
Bl	Bl	Bl			G	G				G	G	G			
			W	W	W		Ro	Ro	T	T			G	G	G
			Dr	Dr	Dr			G	G	G	G		D	D	D
Tie-up		r													
X	X	1	e	D		D	W	O	W	W	W	B	B		
	XX	2	v		W	W	O	W	Y	W	W	W	W		
	XX	3	e		B		W	Y	W	W	W		Bl	Bl	
	X	X	4	r		W	O	W	W	W	W		W	W	
4	3	2	1	s	Center										
				e											

As so many requests have come for this draft, we have included it even tho there are already a number of published drafts on warp faced scarfs. The charm of the scarf is the coloring. Plan your coloring carefully-selecting fluffy yarns and laying out the tentative colors. Yarns should be a soft fluffy yarn-either about a 14/3 B-black Ro-rose with about 2500 yards to the pound or 18/2 with R-red M-med. rose two strands used as a single yarn. Set in a 7, L-lavender Dr.-dark rose 8, 14, or 15 dent reed for about 30 threads to the inch-for an eight inch scarf width. Weave P-purple Bl-blue with a light beat-about 8 threads to the inch-in T-teal W-white a yellow or neutral weft. Treadlings is 1,2,3,2, G-l green Y-yellow 1,4,3,4. D-dark green



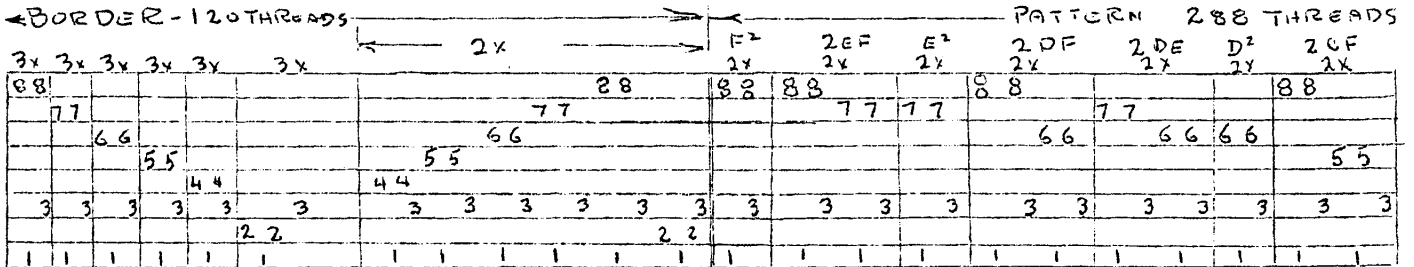
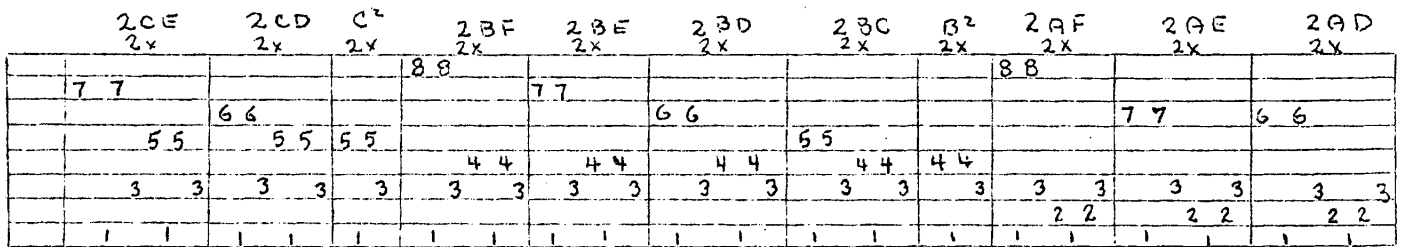
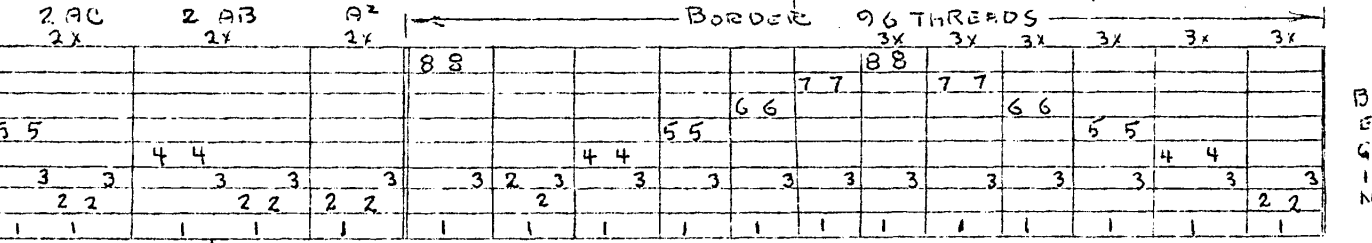
Robert Kirkpatrick

Ada K. Dietz' idea of applying equations to textiles has spread rapidly. This textile was the entry of Miss Dietz in the 1948 COUNTRY FAIR exhibition and has been the means of introducing the algebraic approach to many handweavers thruout the U. S.-many of whom have been immediately inspired to explore in the algebraic unknowns. It is the square of a six term polynomial in summer-and-winter weave, used on a navy blue warp with like tabby and soft yellow cotton pattern weft.

The wallhanging on the previous page is the square of a polynomial of six terms- $(a+b+c+d+e+f)^2$. This formula expands to:
 $a^2+2ab+2ac+2ad+2ae+2af+b^2+2bc+2bd+2be+2bf+c^2+2cd+2ce+2cf+d^2+2de+2df+e^2+2ef+f^2$

Miss Dietz used harnesses 1 and 3 for the alternate threading of half the warp, and harnesses 2, 4, 5, 6, 7, and 8 for the six unknowns-
a equals 3-2-1-2
b equals 3-4-1-4
c equals 3-5-1-5
d equals 3-6-1-6
e equals 3-7-1-7
f equals 3-8-1-8

The pieces of drapery and upholstery are based on this same equation in the summer-and-winter weave but show a different method of drafting and treadling.



Treadling: BORDER

- 3 x (3-2, 1-2)
- 3 x (3-4, 1-4)
- 3 x (3-5, 1-5)
- 3 x (3-6, 1-6)
- 3 x (3-7, 1-7)
- 3 x (3-8, 1-8)
- 1 x (3-7, 1-7)
- 1 x (3-6, 1-6)
- 1 x (3-5, 1-5)
- 1 x (3-4, 1-4)
- 1 x (3-2, 1-2)
- 1 x (3-8, 1-8)

PATTERN con.

- 2 x (3-2, 1-2, 3-6, 1-6)
- 2 x (3-2, 1-2, 3-7, 1-7)
- 2 x (3-2, 1-2, 3-8, 1-8)
- 2 x (3-4, 1-4)
- 2 x (3-4, 1-4, 3-5, 1-5)
- 2 x (3-4, 1-4, 3-6, 1-6)
- 2 x (3-4, 1-4, 3-7, 1-7)
- 2 x (3-4, 1-4, 3-8, 1-8)
- 2 x (3-5, 1-5)
- 2 x (3-5, 1-5, 3-6, 1-6)
- 2 x (3-5, 1-5, 3-7, 1-7)
- 2 x (3-5, 1-5, 3-8, 1-8)
- 2 x (3-6, 1-6)
- 2 x (3-6, 1-6, 3-7, 1-7)
- 2 x (3-6, 1-6, 3-8, 1-8)

PATTERN con.

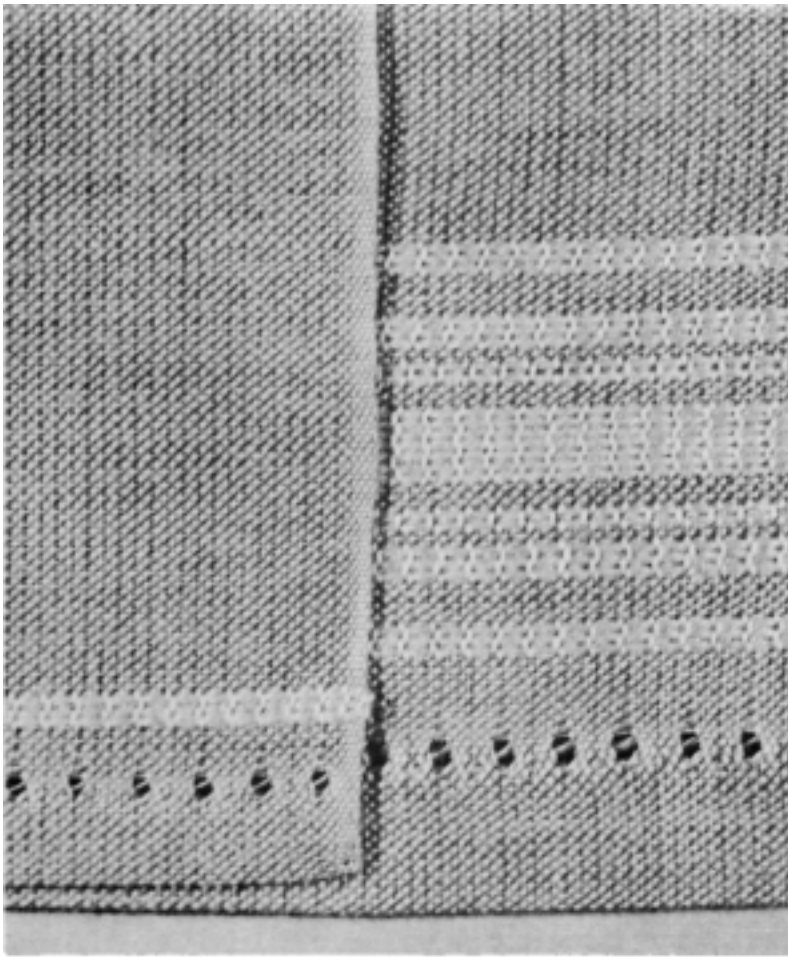
- 2 x (3-7, 1-7)
- 2 x (3-7, 1-7, 3-8, 1-8)
- 2 x (3-8, 1-8)

BORDER

- 1 x (3-2, 1-2)
- 1 x (3-8, 1-8)
- 1 x (3-7, 1-7)
- 1 x (3-6, 1-6)
- 1 x (3-5, 1-5)
- 1 x (3-4, 1-4)
- 3 x (3-2, 1-2)
- 3 x (3-4, 1-4)
- 3 x (3-5, 1-5)
- 3 x (3-6, 1-6)
- 3 x (3-7, 1-7)
- 3 x (3-8, 1-8)

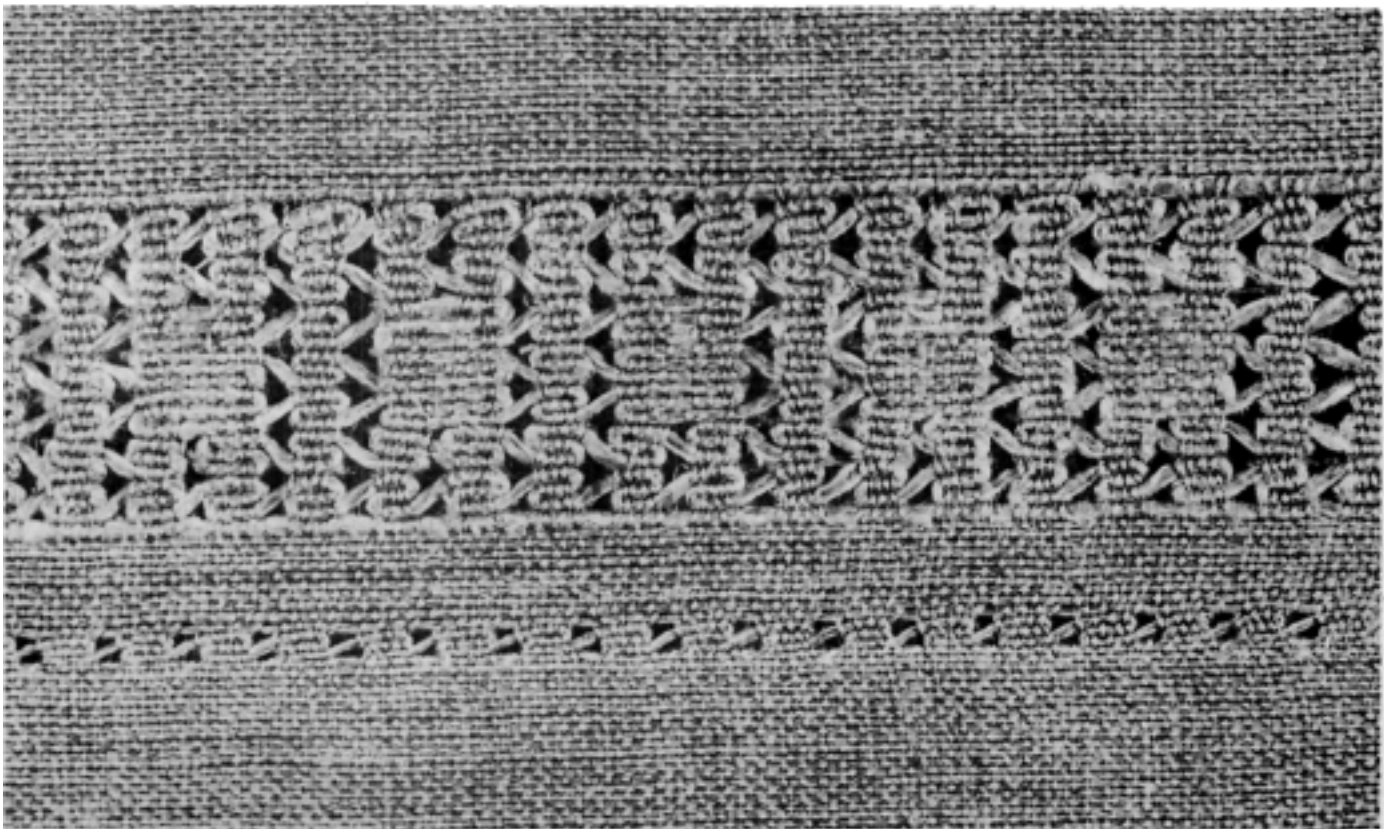
PATTERN

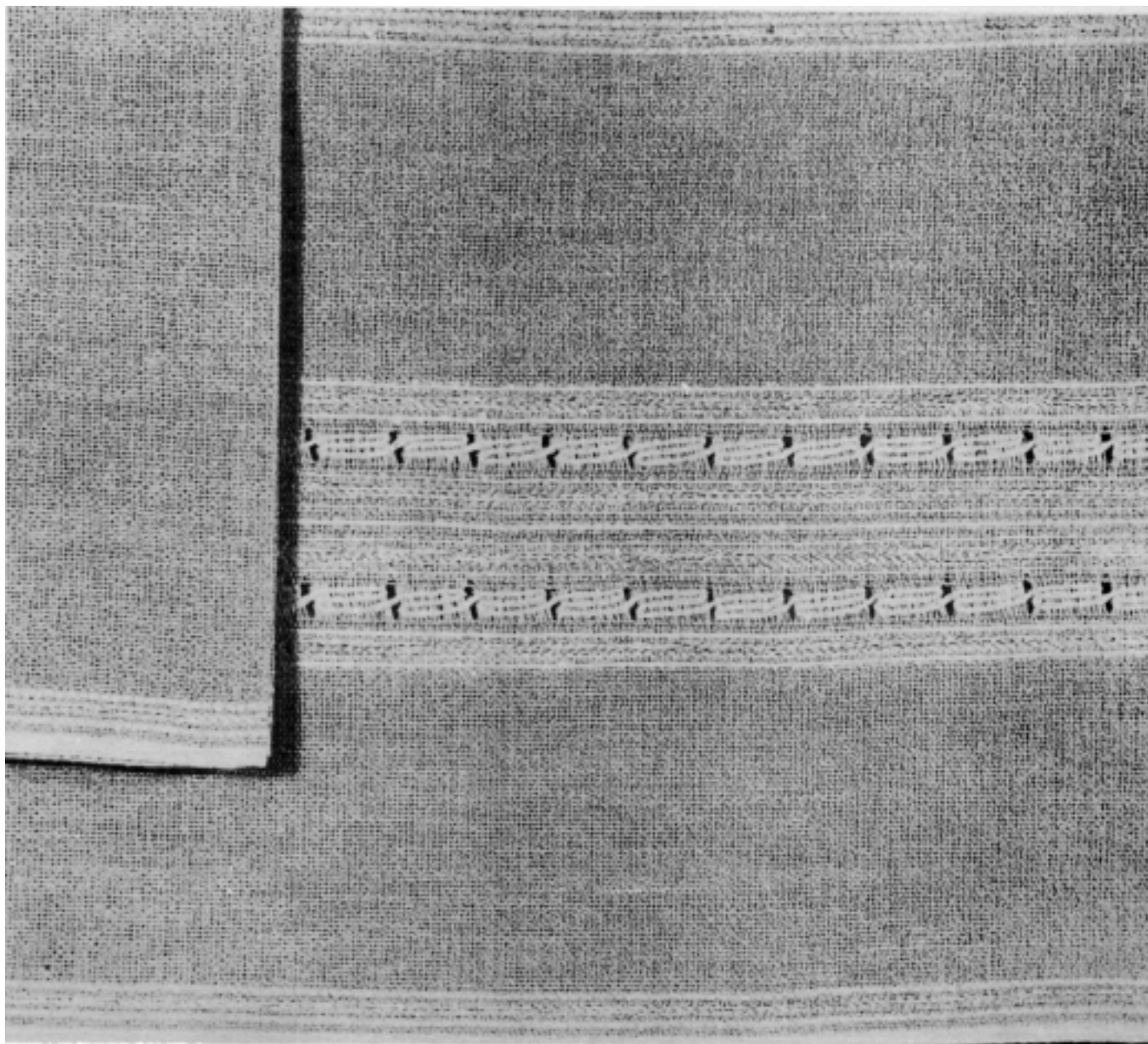
- 2 x (3-2, 1-2)
- 2 x (3-2, 1-2, 3-4, 1-4)
- 2 x (3-2, 1-2, 3-5, 1-5)



Place setting (39B) by Carolyn Nichols, Missouri, The finesse which characterizes the textiles of Mrs. Nichols is selfevident in these textiles. In the place setting, the spanish stitch is used for finish with the touch of color introduced on a twill threading. In the runner (27B) below, the spanish stitch is the main motif.

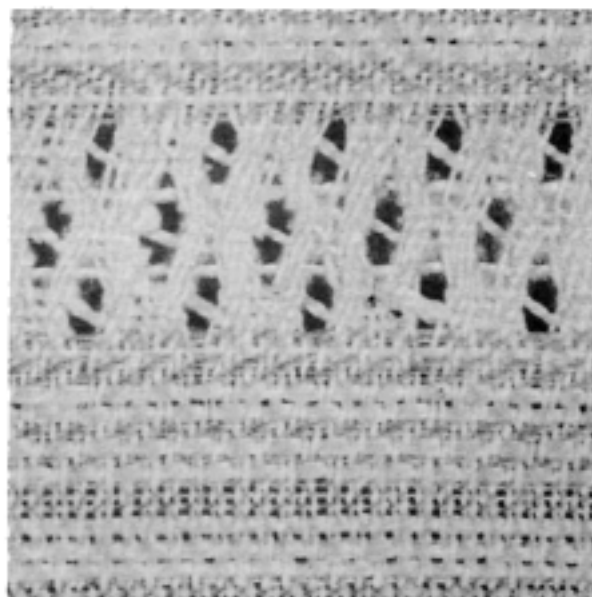
Mrs. Nichols has had entries in many exhibitions of Contemporary American Handwoven Textiles. Always her textiles show a maturity of weaving and a style of her own. Characteristic are fineness of warps, texture-as the natural linen wound with gold linen, skilled colorings, good design-all as important as is her skill in weaving.





Place settings (33A#-above) (33B - detail at right) by Maybelle Liebich, Missouri, also used the spanish stitch for design. Altho showing the same maturity and character, note how differently Mrs. Liebich handles the weave as compared with those on the preceding page. Both Mrs. Liebich and Mrs. Nichols are members of the St. Louis Guild which has been a leader in the revival of handweaving and in the contemporary growth of American handwoven textiles.

In the upper place setting, fine linen is used for the warp, with a weft of green spiral twist linen. A twill treading and a touch of metal skillfully sets off the spanish stitch. A band at the edges is used for the other place setting as shown in the detail at the right.

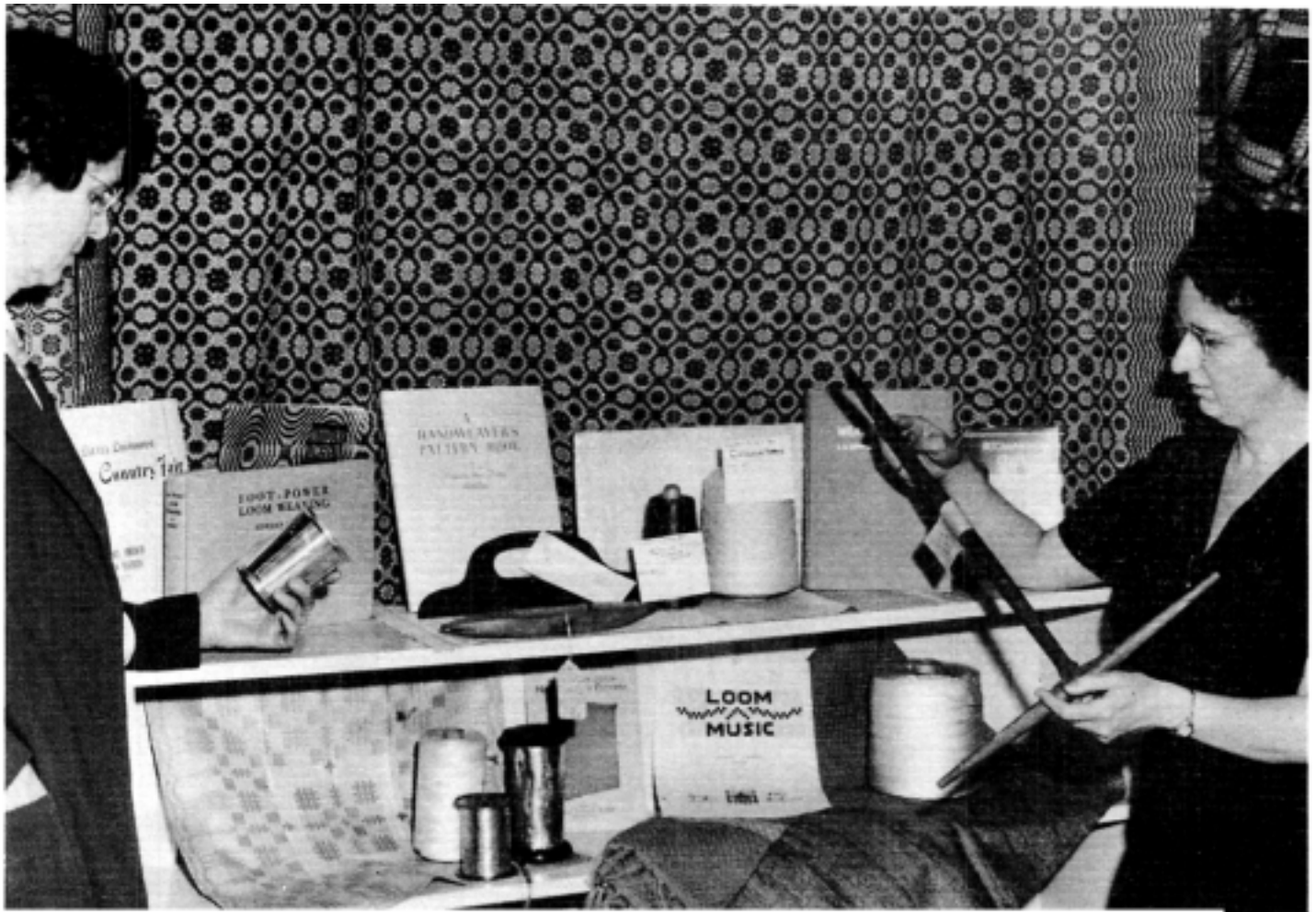




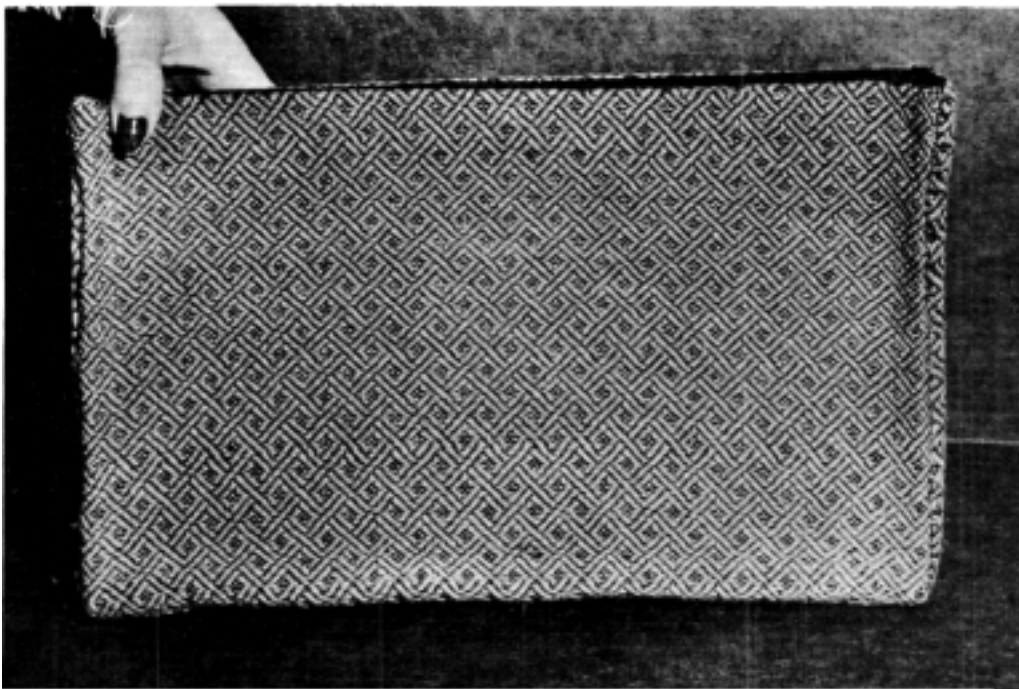
Baby things have a wide appeal. Two of the blankets selected showed simplicity of design and fineness of yarns. The basket weave (56A) is by Kate Van Cleve, Massachusetts. Robenia Myrer Hendrich, Pennsylvania entered a sheer blanket (59B) which may well be used as a shawl. The ample size of blankets and coverlets shows the trend towards baby things which can be used for several years.

Two of the baby coverlets were based on the SNAIL TRAIL AND CAT TRACK. Shown is a variant (57A) by Florence Williams, California. Marguerite Davison who gave her HANDWEAVERS PATTERN BOOK for a COUNTRY FAIR award has this variant and a number of other good baby coverlet patterns in her book. Opal Brinson, Indiana, used the traditional pattern set 15 threads to the inch in wool with a fluffy wool roving as weft for a very handsome coverlet (58B).

Baby bibs also showed excellent style—from laid-in designs to delicate little pattern borders as on the textiles (61A) (75B) from the Virginia State Farms weavers.



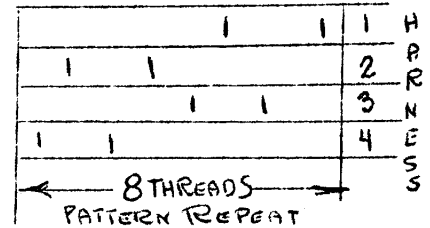
The "COUNTRY FAIR" title was adopted in 1945 for the annual exhibition of Contemporary American Handwoven Textiles to bring out the good folk weaving. Everyone entered into the country fair spirit with some of the awards shown—from Marguerite Davison, Susan Sherbourne, HOOKER & SANDERS, CONTESSA YARNS, MANUAL ARTS PRESS, Mary Sandin-Loom Music, Kate Van Cleve, PLEXON by ROBERT NORMAN, BERNATS, AND EDERERS.



LADIES DAY—textiles for personal use—brings many bag entries. This 16 harness twill by Frances Jennings, Illinois is handsome character—treuse wool set off by deep gold-metal. Mrs. Jennings is an outstanding designer among handweavers in multiple harness weaving. Her entries each year in 16 to 20 harness weaving show her creative designing as well as her skill in weaving.

Each year the clothing materials in the annual COUNTRY FAIR exhibitions of Contemporary American Handwoven Textiles offers new ideas to the weaver. Bags always draw attention. It is worth commenting on the fact that poor finishing of bags often cause the jury to reject bags which have excellent weaving. This year some exceptionally well finished bags were entered. One of the most delightful fabrics was a homedyeed burlap on a grouped threading in the warp- giving a soft coloring and pleasing texture. It was woven by the weavers at the Virginia State Farms for Women and offers a useable idea for all weavers. The fabric blends well with many materials and is inexpensive whether the weaver dyes her own or purchases jute. It can be made into handsome dress bags on black walnut or other fine wood frames, or made into easily made drawstring bags for quick sale on a tourist market or for recreational weaving where costs need be limited.

Grege La Spina entered an unusual tufted shoulder bag(87B). The cartoon for the flap is given on the next page. Mrs. La Spina, who enjoys experimenting with different technics, took this technic from an old Sicilian saddlecloth such as was used to decorate a mule on festive occasions. You may enjoy using this technic presented by Mrs. La Spina for bags and other materials. She used a 10/2 natural cotton warp, set 30 threads to the inch for 14 inches. Wefts were 20/6 green and a much heavier green for the tufting which is woven according to the cartoon on the (3),(4) down harnesses as indicated on the treadling- at every 8th thread.



Aprons, smocks, peasant blouses, dirndls, and pinafores gave color to the clothing section and offered the weaver a wonderful opportunity to try out original designs.

DOWN HARNESSSES

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

○ INDICATES HEAVY YARN USED FOR TUFTING

Other skirts and clothing were along more conventional lines. But even more finesse was shown in selection of colors, skill in weaving, care in tailoring- all of which gave that certain air which handwoven clothing should have.

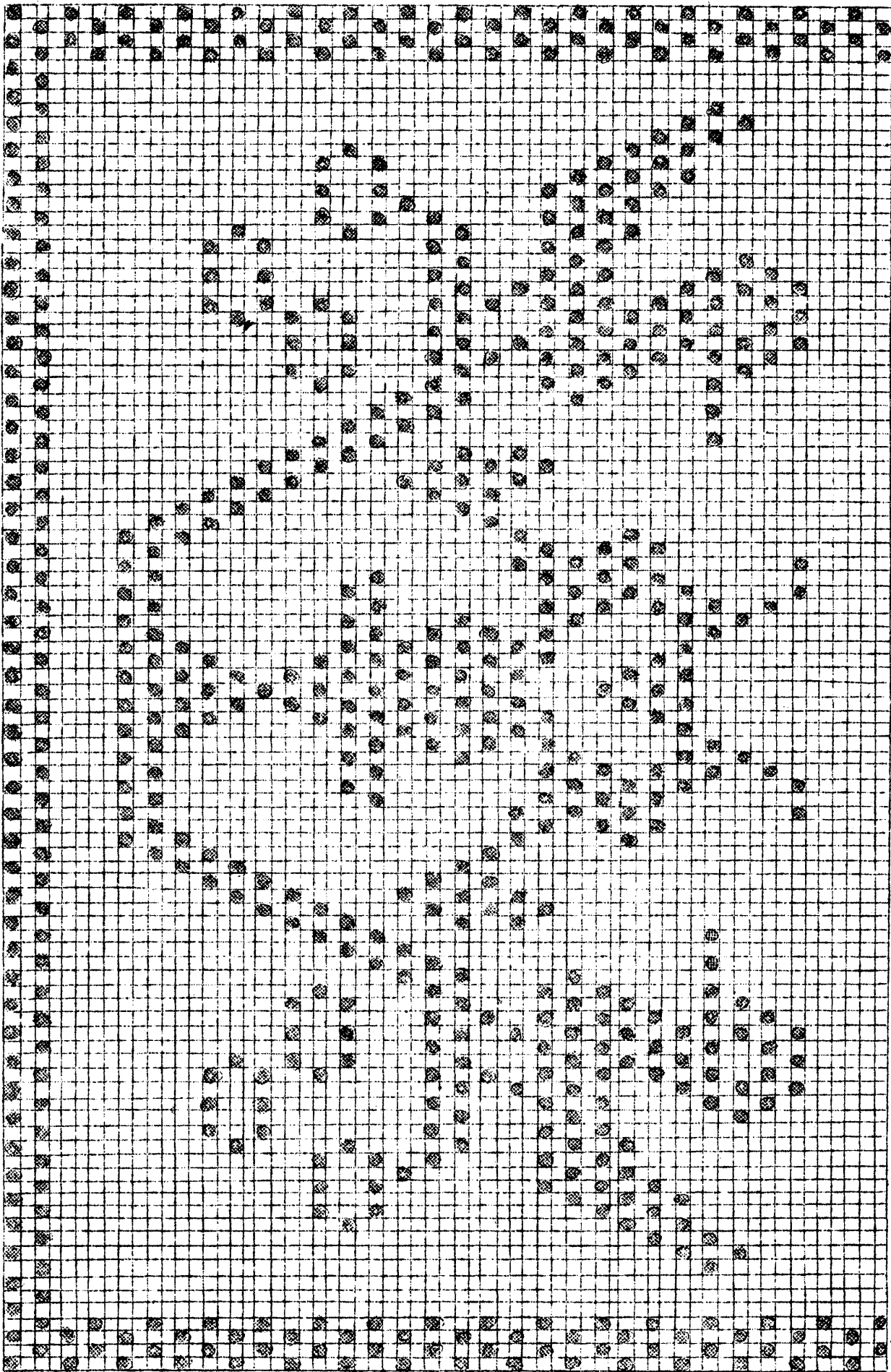
Those who think the honeysuckle pattern has been too much used will make a quick change of mind on viewing Sara Mattsson Anliot's skirt(77B) in the honeysuckle pattern. Woven in fine wool, the skirt has a subtle coloring enhanced by every third thread of the weft being slightly lighter than the main color. Texture of the different yarns used in the border added to their color value. The skill shown in this skirt well proves what weavers can accomplish by careful planning.

Scarfs showed some wonderful interpretations by weavers. Style can be obtained so many ways. The warp faced weave (97B) by Jane Durland is shown with the draft as so many weavers asked for the draft. As colorful is the plain weave scarf(94B) by Ollie Reynolds Becker, Washington, whose entries show marvelous color planning.

In contrast, Clara Peirce, Indiana, entered a plain weave scarf(92B) based on texture- one of the most popular entries. Likewise, simplicity of material characterized the fine white wool scarf(93B) having vertical rows of spider lace, entered by Fan K. Mason, New York.

The fad for glamorous long shawls ranged from a sophisticated eight harness twill (98A) by Esther Downs, Minnesota to Scotch plaids, sheer laces, and gleaming metals.

Men were not overlooked- suitings tended to be on the conservative side, but ties and shirts were very definitely otherwise.

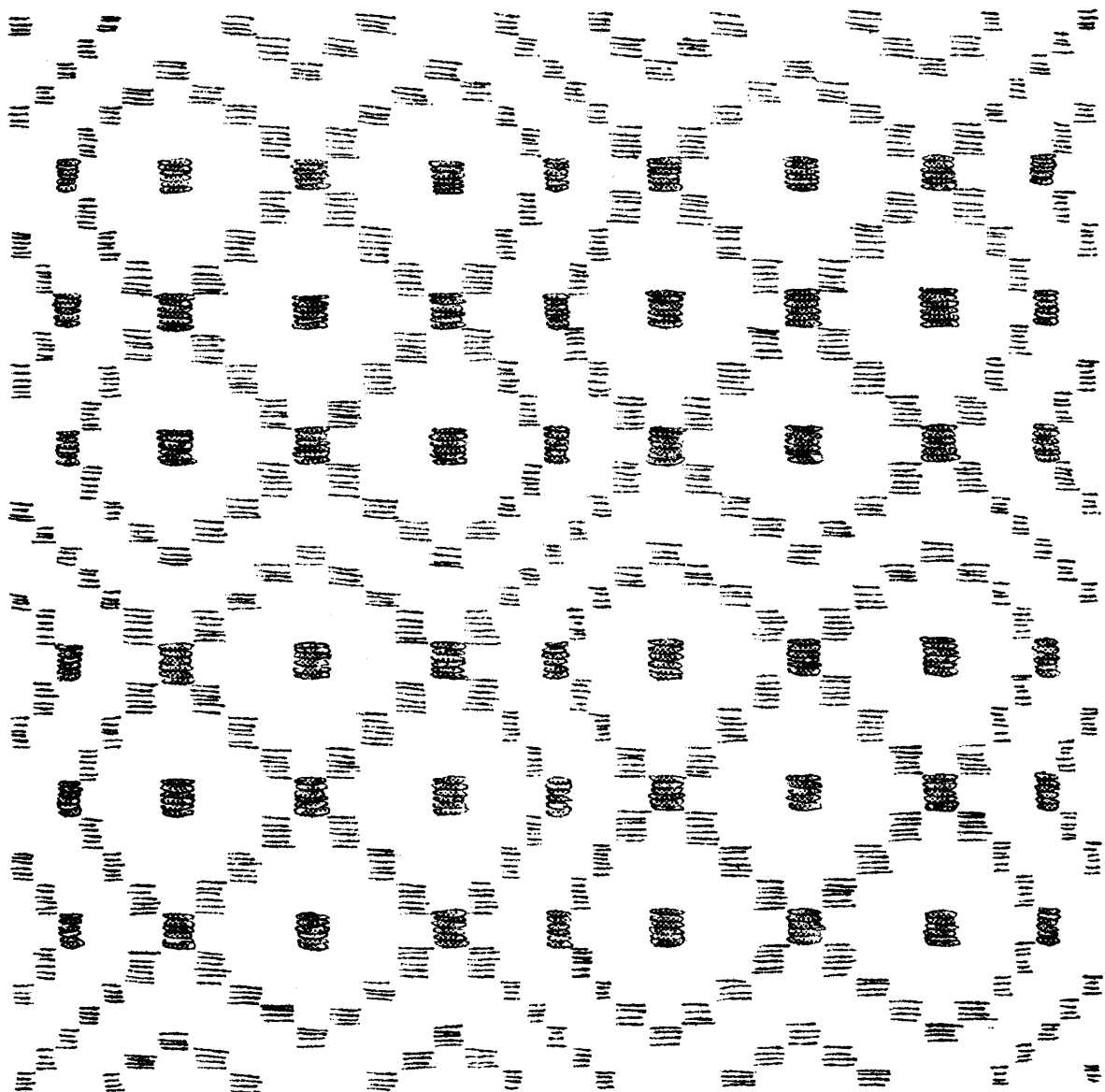


TUFTED
DESIGN
ON
HONEYCOMB

by
GREY
HA SPINA
PEN N

A
SILIAN
TECHNIC

KENTUCKY WEAVER



A Monroe County, Kentucky - corselet
woven in the Vance family
owned by grand daughter - Mrs Fred Marshall

Since good community weaving enrichs the cultural life of any community, the March meeting of the Kentucky Weavers Guild and the third issue of the KENTUCKY WEAVER offers several useful suggestions and patterns for any community arts and crafts or weaving program.

The importance of the subject led the organizing group to invite an expert- Miss Lucia Mysch of Ball State College, Muncie Indiana, to lead the discussion for the meeting at Western State College- a college which trains many of the teachers of Kentucky and which has a respect for the past, practical training in current problems of education, and leadership towards future growth.

Kentucky, rich in early weaving, has many choice early coverlets in use today. The MAPLE LEAF variant of the bowknot group is used for the first printed page, as an early pattern worth reproduction. The cover design, representing a development from the basic diamond group, was collected by the Glasgow Weavers. The KENTUCKY WEAVER hopes every weaver will record choice early patterns- for their local files, for the Kentucky Weavers Guild, and for the KENTUCKY WEAVER.

Many supervising weaving programs in hospitals, schools, camps etc. where each person weaves just one or two textiles, like to give that person an opportunity to understand something of the threading etc., as well as the experience of "pushing a shuttle" thru the warp. Cpl. Henley of the Hobby Shop at Fort Knox offers two pages which give the interested person a chance to understand something of pattern construction.

The page on the Indiana weaving groups is an inspiration to all. One of the new Kentucky groups getting organized is the GLASGOW WEAVERS- started this month under the leadership of Mrs. C.C. Howard. They are working out community weaving for that entire area with members coming from Cave City, Tompkinsville, Hodgenville, Somerset, as well as from Glasgow. Membership is open- contact Mrs. Karl Greer, Sec.

For the workshop, one simple form of warping is shown, together with an outline for getting community weaving started and some yarn sources. The KENTUCKY WEAVER hopes each reader will send brief information on good supply sources for yarns, looms, books, other equipment, together with practical weaving suggestions. For some of the later workshops, it has been suggested that a series of different warping methods be given. Will volunteers offer to demonstrate their favorite method- contact Miss Virginia Schlaughaupt.

The draft of the coverlet shown on the cover is given below- it is filed as 112-C-1

5	5 5	5 5	5	3	3 3	5 5	5 5	3 3	3	1	WHITE COTTON		
	5 5	5 5		3 3	3	5	5 5	5 5	5	3	3 3	2	WARP - FINE
	5	5 5 5	5		3 3	5	5 5	5	5 5 5		3 3	3	COUNT
	5 5 5	5	5 5 5		3 3	5	5 5 5	5		3 3		4	GREEN & RED HOME- SPUN PATTER.
Red	Red	Red		Red	Red	Red							

KENTUCKY WEAVER-vol.I,no.5-March'48

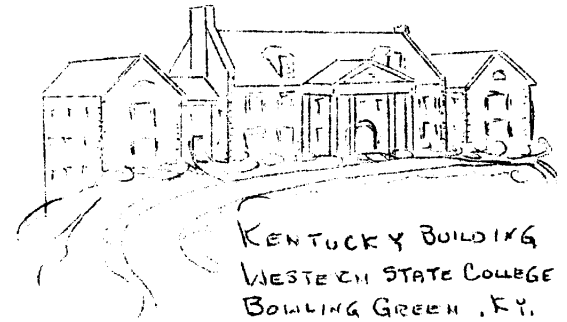
COVER- a mid-nineteenth century coverlet from Monroe Co.,Ky.....27
 Community weaving, draft 112C1...28
 March program, coming meetings...29
 Minutes of first meeting-Feb.15...30
 Indiana weaving activities.....31
 DIAMOND draft for Hobby Shop/.32,33
 MAPLE LEAF coverlet34,35
 Warping for beginners.....36
 Yarn sources.....37
 Community Weaving outline.....38
 Dogwood Blossom , blocked out for use by new weavers.

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

Subscription price is \$3.00 annually. Single Copy- 50 cents. Full and non-resident membership in the Kentucky Weavers Guild include the KENTUCKY WEAVER.

Correspondence concerning research, manuscripts, book reviews, exhibitions, new supply sources, subscriptions etc. should be sent to the
 Little Loomhouse
 Kenwood Hill
 Louisville 8, Kentucky

The Sunday March 21st meeting of the Kentucky Weavers Guild will be in the Kentucky Building, Western State Teachers College, College Heights, Bowling Green, Kentucky, from 2:00 to 4:00 pm, under the sponsorship of the Bowling Green Branch of the American Association of University Women.



KENTUCKY BUILDING
WESTERN STATE COLLEGE
BOWLING GREEN, KY.

KENTUCKY WEAVERS GUILD
2 TO 4 P.M. - SUNDAY - MARCH 21, 1948

The workshop will be from 2:00 to 3:00 pm, with Lou Tate starting new groups on the step-by-step beginning of warping and weaving.

"THE STEP-BY-STEP DEVELOPMENT OF A CRAFT PROGRAM"

will be discussed at the 3:00 pm general meeting by Lucia Mysch of Ball State Teachers College, Muncie, Indiana. Miss Mysch is exceptionally well qualified to discuss this topic. As director of the crafts program which was started in 1940 by the Muncie Branch of the American Association of University Women, she has been influential in the growth of this program, which has now gained national recognition.

As weaving teacher at Ball, Miss Mysch teaches one of the modern courses correlating previous art training with the basic fundamentals of weaving mechanics and techniques. After basic training warping and weaving small textiles of practical use, the student selects a larger project in handweaving to carry to completion- a "woven term paper".

Other weaving activities in the coming weeks include:

MARCH 14- INDIANA WEAVERS GUILD, exhibition, John Herron Art Gallery, Indianapolis.

MARCH 18- OHIO WEAVERS GUILD, Columbus Gallery of Fine Arts, Columbus, Ohio.

MARCH 18-20- GLASGOW WEAVERS, Mrs. C.C. Howard, director, Glasgow, Kentucky.

APRIL 18- KENTUCKY WEAVERS GUILD, Notre Dame Academy, Covington, Kentucky; election of officers; workshop and program; also exhibition of weaving by the students of Lorinda Epply at the Cincinnati Art Museum.

MAY 9- INDIANA WEAVERS GUILD, meeting at Burriss School; COUNTRY FAIR exhibition at Art Gallery, Ball State Teachers College, Muncie, Indiana.

MAY 14- JOHN BRADFORD HISTORICAL SOCIETY, meeting- Early Textiles, Lexington, Ky.

MAY 15- OHIO WEAVERS GUILD, meeting- Weaving is Fun, Cincinnati, Ohio.

MAY 16- KENTUCKY WEAVERS GUILD, meeting, Morehead State Teachers College, Morehead.

The organizing group of the Kentucky Weavers Guild has planned only four meetings- to give time to have a fairly full roster of Kentucky Weavers before the election of officers and to allow time for the elected officers to plan their programs. However, we hope weavers in different sections of the state will continue to offer to sponsor programs. One of the ones which everyone can look forward to is the invitation from Berea College for a meeting in the fall.

While on the subject of Berea, Mrs. Ray Orr- an amateur weaver in Berea is sending in some of her dolls with woven shawls, petticoats, or suits as an idea she would like to share with other weavers. Not only is this an idea which will be fun for the amateur weavers, but is very usable for community crafts or recreational groups, for bed-patients with a knack for needlework, and has a possibility for the commercial weaver wanting to offer something a little different for the tourist market. Several weavers have written about ideas which they want to share. We hope the KENTUCKY WEAVER will be deluged with such articles. Already the group working with Elsie George have material on BOBBIN LACE which can be published if enough weavers want it- send a card to the KENTUCKY WEAVER if you would like the Bobbin Lace used for a later workshop and published for group use.

HIGHLIGHTS OF MEETING ON FEBRUARY 15, 1948, OF THE KENTUCKY
WEAVERS GUILD AT THE J.E. SPEED MEMORIAL MUSEUM, THIRD AND
SHIPP STREETS, LOUISVILLE, KENTUCKY, FROM 2 to 4 O'CLOCK,
UNDER THE SPONSORSHIP OF THE WESLEY COMMUNITY HOUSE.

First and foremost, the actual demonstration of the successive steps in leno lace- starting from the viewpoint of the beginner and finishing with the design which won a place in the 1948 COUNTRY FAIR- proved the drawing card for the many visitors who thronged the halls of the Museum on February 15th. Miss Belle Hazelwood was in charge of the workshop and demonstrated the leno lace.

Keen interest was manifested in the exhibits which were artistically hung on the walls, and placed in glass cases. The ordinary observer, without knowing why, had an inward yon to create with thread too. The Kentucky Weavers Guild is grateful to the COURIER-JOURNAL for such a magnificent cover page of Miss Lou Tate and color pictures used with the article by Miss Helen Lawton under the direction of Mr. Cary Robertson, which did so much to accent the "Art of Weaving". We are also grateful to the J.E. Speed Memorial Museum for the liberal space allotted to use, and for arranging a lecture room where, at 3 o'clock, Mrs. Lucile McDowell, teacher of handicrafts and adult leader at Wesley Community House, talked on the subject "Community Weaving as part of the group work program in a Settlement House."

Mrs. McDowell defined the difference between a settlement house and a community center, citing the fact that the first settlement was formed 70 years ago in a congested area of London by Canon Barnett; that the next settlement house was in New York; then Hull House in Chicago; and later Neighborhood House in Louisville. Wesley Community House was opened over 40 years ago. Settlement Houses have sprung up all over the country, and are filling a vital need in their communities.

A large representative group of women from Wesley Community House were present; and after a visit to the COUNTRY FAIR exhibition of handwoven textiles from weavers throughout the U.S., went to the Little Loomhouse. They all testified to the ability and helpfulness of Mrs. McDowell, received much stimulation from viewing the exhibit, and were inspired to do much finer work on the looms at Wesley Community House.

Mrs. McDowell also paid a fine tribute to Miss Tate, and closed her talk with the

"CRAFTSMAN'S CREED"

"I hold with none who think not work a Boon
Vouchsafed to man that he may aid his Kind
With offering from his chisel, wheel or loom
Fashioned with loving heart and loving mind.
All of the fine tradition and the skill
Come from my elders through the long line down
Are mine to use to raise our craft's renown
And mine to teach again with reverent will.
Thus to I live to serve, though least for pay,
With fingers that are masters of the tool
And eyes which light to see the pattern's play
As it unfolds, obedient to the Rule of our dear Art
So all my craft is praise to God
At once part homage and part song
My work's my prayer,
I sing the whole day long,
As Faith, and Beauty, shape the Forms I raise."

minutes written by
Emma Christiansen,
Recording Secretary.

Do you enjoy friendly visit with neighbors? Weavers always have so much in common- so each month the KENTUCKY WEAVER will have this page on our neighboring weavers. LUCIA MYSCH, speaker for the March 21st meeting of the Kentucky Weavers Guild, is a leader in the MUNCIE CRAFTS GROUP and the INDIANA WEAVERS GUILD.

In November 1940, the Arts Committee of the MUNCIE BRANCH of the AMERICAN ASSOCIATION OF UNIVERSITY WOMEN organized a crafts class. Two 10 week courses were offered AAUW members. The \$4.00 fee went half for supplies, half for equipment. By 1941 the group expanded to the crafts center at Burris School to become a community crafts center. Miss Mysz has been director since the group started. The number of weavers was so great, however, that Miss CLARA PEIRCE took direction of the weaving activities.

Not only has the crafts class made outstanding development in its own group, but it has contributed to community and state weaving- entertaining the Indiana Weavers Guild, having an outstanding coverlet show with over 120 coverlets recorded, sponsoring a special course for Muncie and nearby communities. The crafts class continues its 10 week courses. Ten looms are now owned by the class. Many have their own looms. Some weave only for pleasure and pastime. Many weave to furnish their homes. A number sell enough to make their hobby more than selfmaintaining. Altho Muncie weavers have no formal organization, plans are being made towards the establishment of a center which can be kept open most of the time.

GRACE GOLDEN of the Childrens Museum is one of those far-seeing persons. Feeling the advisability of a state weaving guild, she invited eleven weavers to meet for that purpose in October 1943. MARY BISSELL was chosen president and worked to get other weavers interested in the INDIANA WEAVERS GUILD. The guild grew rapidly and moved into larger quarters at the Indianapolis YWCA. Since the war, monthly meetings have been held in cities thruout Indiana on the second Sunday of the month, and have resulted in larger attendance and more fellowship among the hundred odd Indiana members.

Programs are noteworthy and include: guest speakers on correlated subjects; workshops for instruction on various technics; foreign textiles as GRACE WOODY's program on her Philippine study; annual March exhibition at the John Herron Art Institute; exhibition and weaving-in-action program at the Indiana State Fair; and cooperation with community and educational organizations thruout Indiana.

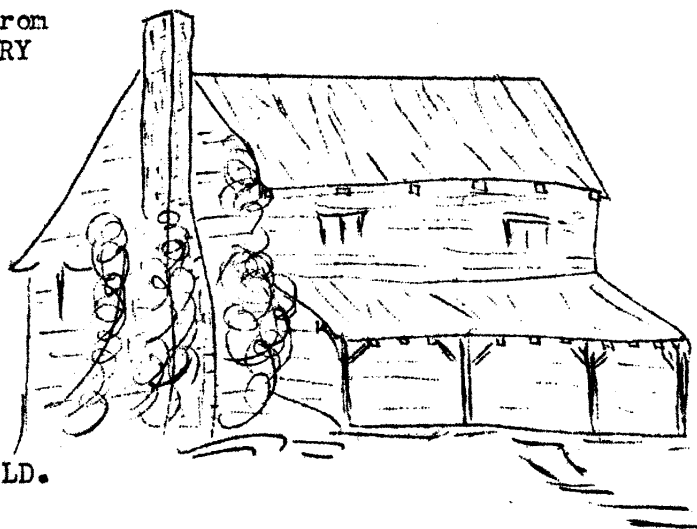
OPAL BRINSON (Mrs. Morrill Brinson) of Muncie is president of the Indiana Weavers Guild. She is well known in Kentucky thru her activity on the Executive Boards of both the Little Loomhouse and the COUNTRY FAIR.

Equally well known in Kentucky is ELSIE GEORGE of Bedford, who studied at Berea College and at the Little Loomhouse. She has most generously shared her recent Swedish study with other weavers, and started interested weavers on BOBBIN LACE last month.

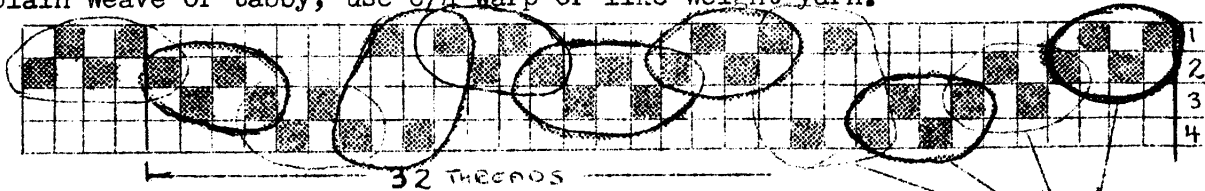
GERTRUDE HALAKER, who started weaving in the Marion County Home Demonstration class from Purdue, has popular ontries in the COUNTRY FAIR each year.

Nashville in Brown County has its share of weavers. Besides Mary Bissoll, who lives in a charming old house, is ELIZABETH PERCIVAL, who has the century old weaving cabin sketched at the right.

Were there space, Anderson, Fort Wayne, Kokomo, Martinsville, and a score of other communities would be mentioned together with the more than a hundred weavers who make the INDIANA WEAVERS GUILD.



Pvt. Henley of the U.M.T. Unit Hobby Shop at Fort Knox likes the idea of some patterns written by different methods on the same page. He has this DIAMOND draft, sometimes called the FOUR LEAF CLOVER DIAMOND, on a rug loom. This page gives four variations of draftwriting. For an 8/4 rug warp set 10 to 15 threads to the inch, use a pattern thread having 400 to 800 yards to the pound as rug cotton, rug wool, or candlewicking. For plain weave or tabby, use 8/4 warp or like weight yarn.

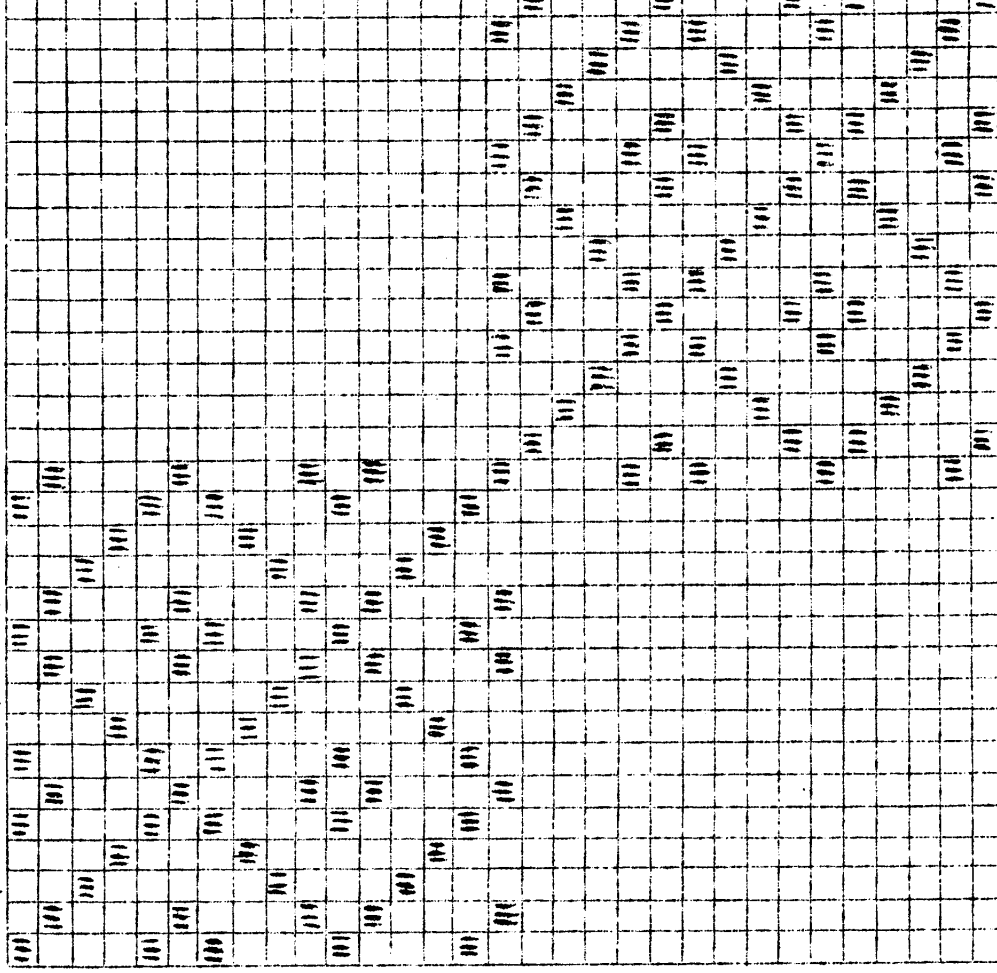


1	2	2	1	2	1	2	2	1	2	1	2	1	2	1	2	1	1	1
1	2	2	1	2	2	1	2	2	1	2	2	1	2	2	1	2	1	1
1	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	1	1	1
1	1	1	2	1	2	1	2	1	2	1	2	1	2	1	1	1	1	1

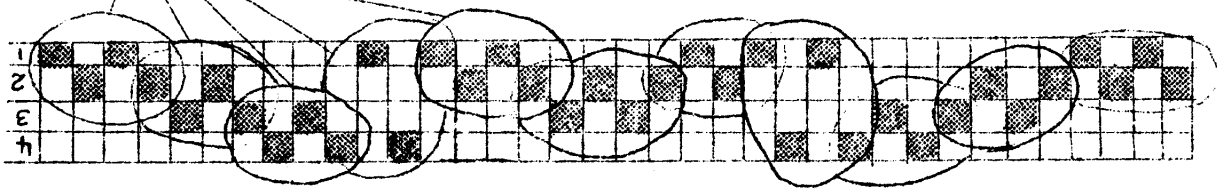
LEFT SELVAGE ← PATTERN REPEAT ← PATTERN REPEAT → 32 THREADS → RIGHT SELVAGE

FOR RUGS
WARP - 8/4 RUG
COTTON, 12 TO
INCH -
SELVAGE 8
11x32 352
LEFT SEL. 10
370

FOR MATS OR
BAGS WARP -
8/4 RUG COTTON,
15 TO INCH -
R SELVAGE 8
6x32 192
LEFT SEL. 10
210



1	2	2	1	2	1	2	2	1	2	1	2	1	2	1	2	1	1	1
1	2	2	1	2	2	1	2	2	1	2	2	1	2	2	1	2	1	1
1	1	2	1	2	1	2	1	2	1	2	1	2	1	2	1	1	1	1
1	1	1	2	1	2	1	2	1	2	1	2	1	2	1	1	1	1	1



This DIAMOND is sometimes known as the FOUR LEAF CLOVER DIAMOND or the LUCKY DIAMOND. For a rug, use a heavy rug yarn or candlewicking for the pattern, and 8/4 warp yarn or equivalent size yarn for the tabby or plain weave. The border may be omitted.

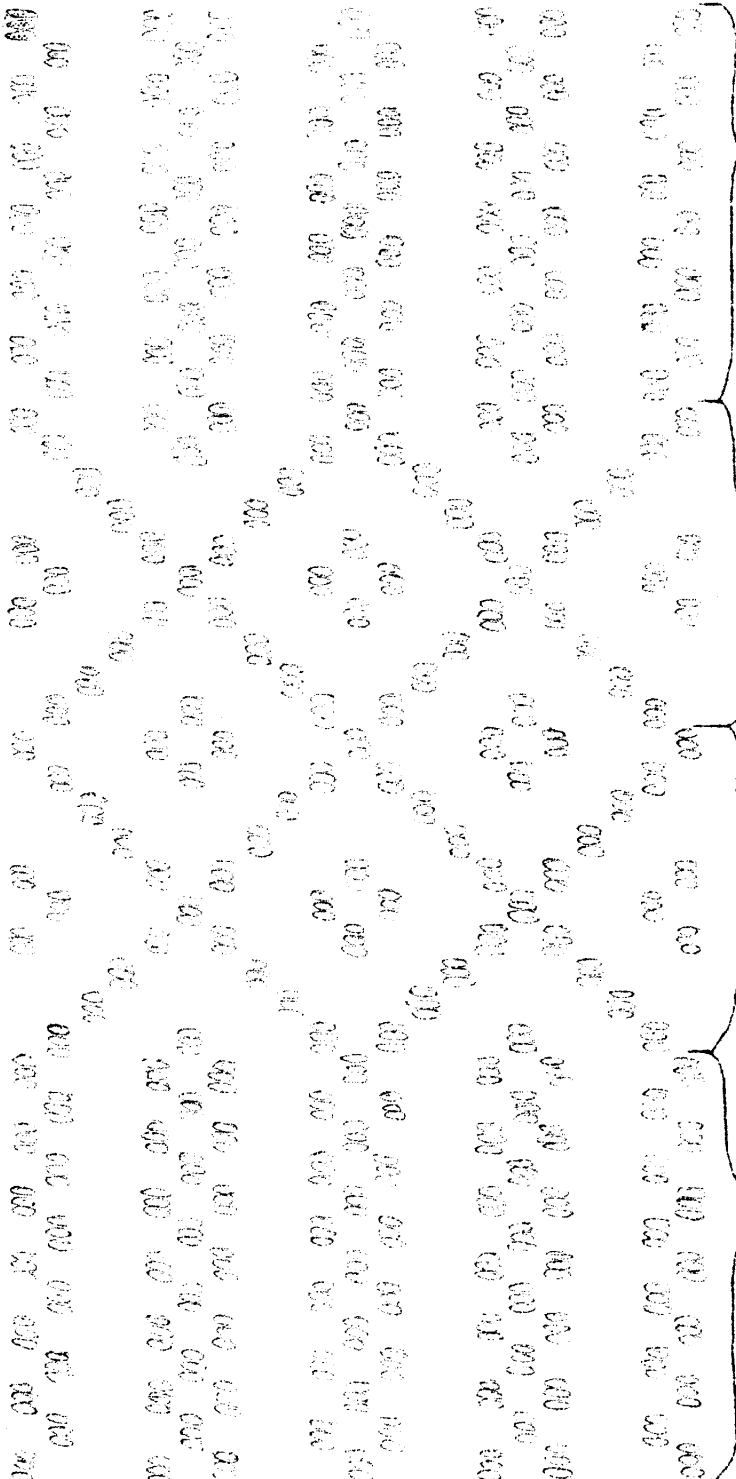
2	2 1	2 1	2	2 1	2 1	2
2	2	1 2	2	1 2	2	1 2
	2 1	2	2 1	2 1	2	2 1
	1 2		1 2		1 2	

← 32 THREADS
→ 32 THREADS PATTERN REPEAT

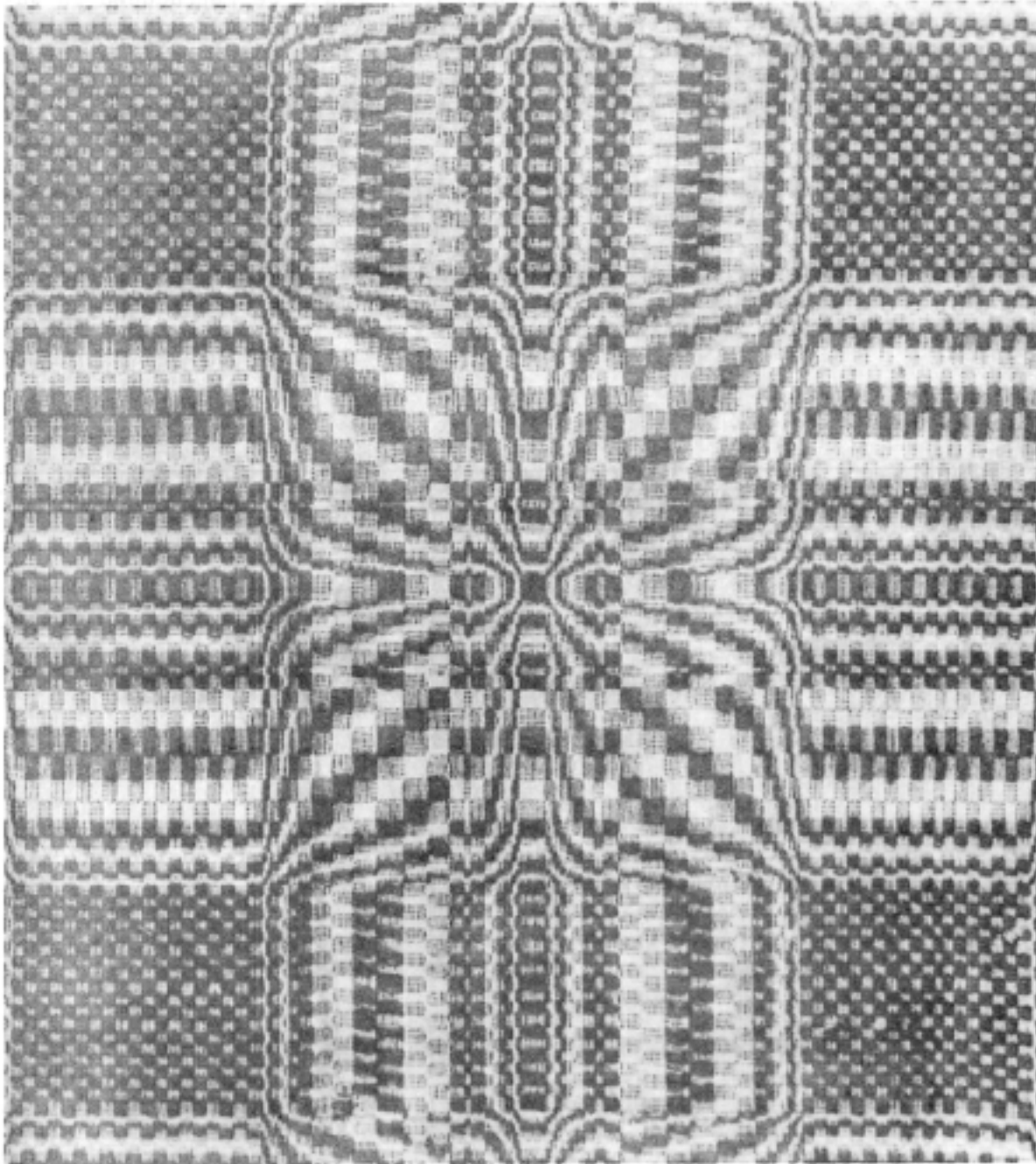
0	0	0	H	1
0		0	AR	2
	0	0	RES	3
0	0		S	4
6	5	4	TREADLES	

WEAVE 2 INCH KEM IN PLAIN OR TABBY WEAVE ON TREADLES 5 & 6 - OR LEAVE 8 INCH FOR FRINGE.

WEAVE PATTERN OR HEAVY THREAD ON 1, 2, 3, OR 4 TREADLES, ALTERNATING WITH TABBY OR PLAINWEAVE ON 5 or 6.



}	WEAVE-1,		5	1,	6,	1,	5,		
	THEN -2,		6	2,	5,	2,	6.		
	BORDER		1,	5	1,	6,	1,	5.	
			2,	6	2,	5,	2,	6.	
	PATTERN REPEAT		1,	5	1,	6,	1,	5.	
			2,	6	2,	5,	2,	6.	
			3,	5	3,	6,	3,	5.	
			4,	6	4,	5,	4,	6.	
	PATTERN REPEAT		1,	5	1,	6,	1,	5.	
			2,	6	2,	5,	2,	6.	
			1,	5	1,	6,	1,	5.	
			4,	6	4,	5,	4,	6.	
	USE AS MANY TIMES AS NEEDED		3,	5	3,	6,	3,	5.	
			2,	6	2,	5,	2,	6.	
			WEAVE1,		5	1,	6,	1,	5,
			2,	6	2,	5,	2,	6.	
			1,	5	1,	6,	1,	5.	
			2,	6	2,	5,	2,	6.	
			1,	5	1,	6,	1,	5.	
			2,	6	2,	5,	2,	6.	
		1,	5	1,	6,	1,	5.		
		2,	6	2,	5,	2,	6.		



8021-From Research of Lou Tate

	D C				B										A				
B	12	24	4	7	8	64	22	11	4	4	4	4	4	4	4	4	4	4	4
B	1	22	424		8	7	42	21	4	4	4	4	4	4	4	4	4	4	4
11	22	2	6		7	6	22	11	4	4	4	4	4	4	4	4	4	4	4
11	22	6	7		6	6	22	11											

As a researcher into early American handwoven textiles, I am often intrigued by a name which keeps cropping up without either the coverlet or the draft. Sometimes the person relating the research datum gives a sufficiently vivid description for the pattern to be visualized. Othertimes there is a baffling unexpliable difference. Such is the **MAPLE LEAF**.

Descriptions narrated with the name **MAPLE LEAF** indicated a variant of the **BOWKNOT** family. The frequent recurrence of the **MAPLE LEAF** name in southern Kentucky, Virginia, and Tennessee ever without sufficient identification to create the basic draft-reached a point of frustration. Then in rapid succession came one coverlet or draft after another of a **MAPLE LEAF** variant of the **BOWKNOT** family. Collected in 1929, I find this indigo wool on white cotton particularly choice.

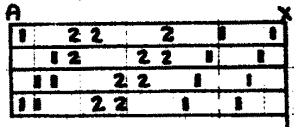
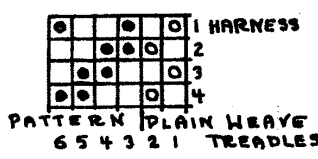
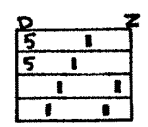
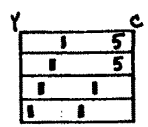
Full history of the pattern is unknown. The coverlet came thru the Allen family of Barren Country, Kentucky. As nearly as may be estimated, the coverlet was woven by Anne Allen between 1825 and 1840.

A handsome early American pattern of this character should be reproduced in authentic form - a dark handspun wool yarn on a light background, preferably of a loosely twisted cotton of the early type. The MAPLE LEAF pattern does not lend itself to the mingling of colors as the full design value is lost. If the modern setting suggests the use of a modern yarn, use a rough textured dark yarn on one of the modern light colors in a spiral or ratine twist.

Since the basic pattern has 472 threads, the pattern repeat is 16 inches on a warp thirty threads to the inch, and 12 inches on a warp set forty threads to the inch.

The proportions of this MAPLE LEAF are excellent. Try to adjust some of the combinations given below to the width warp you need weave. You can add or take 16 threads on the square AB. DRAFT MAY BE BALANCED IF DESIRED.

E											D C											B											A										
1	2	2	4	6	8	7	4	4	2	2	1	1	1	2	2	4	4	7	8	6	4	2	2	1	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	1			
1	2	2	4	7	8	4	2	4	2	2	2	1	1	1	2	2	4	7	8	6	4	2	2	1	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	2			
1	1	2	2	6	7	6	2	2	2	2	1	1	1	1	2	2	6	7	6	2	2	1	1	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4			
1	1	2	2	6	6	7	6	2	2	1	1	1	1	2	2	6	7	6	6	2	2	1	1	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4			



I-For a couch throw in two strips- 30 threads to the inch:	II-40 threads to the inch
Width of two strips	XA.....34 (about 58 inches)
with shrinkage deducted	ABCDE.....472
is about 50 inches)	ABC.....304
	CY.....16
	<u>826 threads in warp</u>

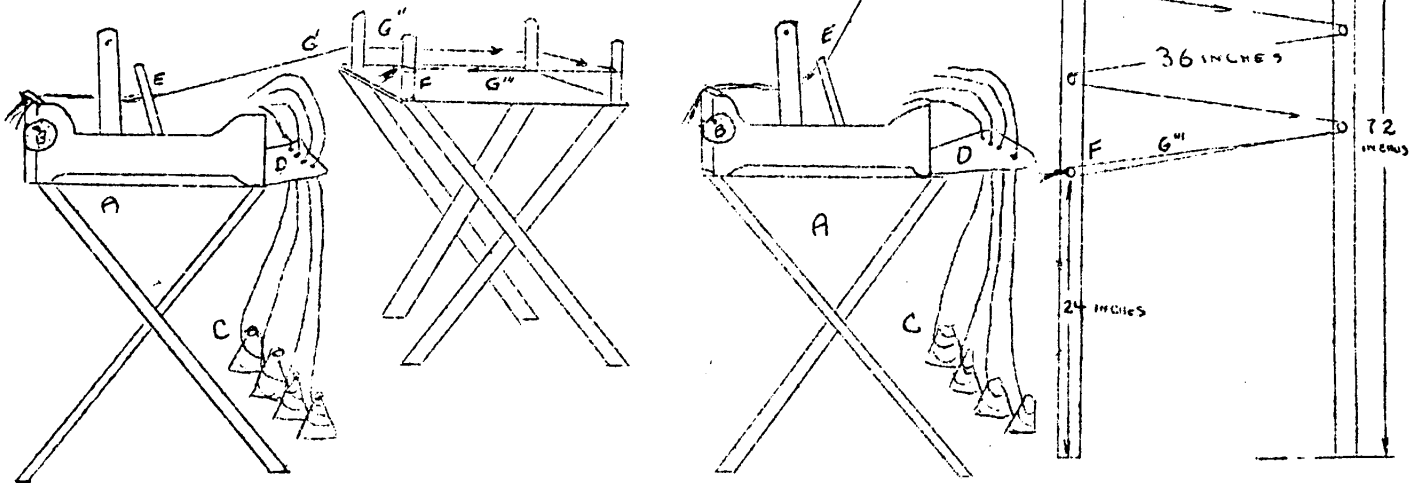
III-For a coverlet in two strips-30 threads to the inch;	IV-40 threads to the inch
(about 78 inches)	(about 58 inches if 1298 threads are used; about 80 inches with 1770 threads)
XA.....34	XA.....34
2-ABCDE...944	2-ABCDE...944
ABC.....304	ABC.....304
CY.....16	CY.....16
<u>1298</u>	<u>1298</u>

V-For a coverlet in three strips- 30 threads to the inch;	VI-40 threads to the inch
(about 107 inches)	(about 90 inches)
two strips as III	two strips as III
third strip-	third strip
ZD.....16	ZD.....34
DE.....152	DE.....152
ABCDE.....472	2-ABCDE...944
ABC.....304	ABC.....304
CY.....16	CY.....16
<u>960</u>	<u>1450</u>

(thread the loom to 1298 threads and deduct from the right side for the third strip)

(thread the loom to 1450 and deduct from the right side after the third strip has been woven)

For simple warping equipment- use pegs in a door, or two solid forms set against shelves as 2x2's, or even pegs in a table. For the 2x2's made into a frame, 13 pegs of eight inch length are needed and may be made from 3/4 or 1 inch dowels.



Warping is exactly what you make it. It may be done accurately and simply. Or it may be done carelessly and become a seemingly endless task. For warping any of the small looms, use pegs in the door or use 2x2 uprights attached to bookshelves as we do at the Little Loomhouse. Steps in warping are simple. Make certain your loom and warping equipment is stationary:

A- center the loom so the right side is the same distance from the first peg as the left side. This is important for an even warp.

B- if the loom is being rewarping by tying-on to the old warp just in front of the reed, fasten the warp beam so the old warp will not pull forward.

C- check tubes to ascertain all threads run in the same direction.

D- use a separator with a hole for each thread. This will prevent twisted threads when winding the warp. A piece of cardboard with holes punched is a good separator.

E- start threading from the right. If you are threading a loom for the first time, use a 188 thread warp with one thread thru a dent in a 15 dent reed for a 12½ inch width. On a 15½ inch reed, start in the 23rd dent from the right. Thread thru the dent and take the end of the thread back to the warp beam. After the threads have been threaded, tie a slipknot just back of the reed. Having the long ends prevents slippage and gives the right length for threading thru the heddles later.

F- pick-up the threads just in front of the reed and measure the length of warp- 3 yds. or 5 yds. Altho your first warp should be short, the frame shown will carry 12 yards plus wastage. A good wastage allowance is the distance from the loom to the first peg. After the 188 threads have been threaded thru the reed, tie the warp tightly with a different colored thread at three points- G' and G'' near the first peg (to prevent slippage when the heddles are being threaded; G''' near the end peg for a convenient loop before chaining. Chain the warp for threading thru the heddles at a later date.

The KENTUCKY WEAVER lists three good sources of wool yarns available to the small user as well as the larger users. We will appreciate each member of the Kentucky Weavers Guild sending in any sources of supplies for weavers; and also making requests for supply sources so this monthly page will have the most value to all weavers. The page may be kept intact or may be filed by 3x5 parts with other 3x5 cards on supplies.

Most wools are listed with the ply first-size of yarn, second.

Worsted have 560 yards to pound of size one; wools have 300 yards to pound of size one.

Worsted are preferred for hand-weaving.

If you file the cards, keep this portion for reference-

J & H CLASGENS CO.

Weaving and Knitting
Yarns-
New Richmond, Ohio.

2/20,2/8,4/7,3/2½

\$2.50, \$2.30 per lb.

Ships COD to small users.

LOCKEWEAVE, att. Mr. J.
E. Locke
Como, Vaudreuil Co., P.Q.
Canada

warp and weft twists in
homespun- 2000 yards to
lb.- \$1.60 plus duty-
brings to about \$2.50.

THOMAS HODGSON AND SONS CO.
"OLD HAMPSHIRE YARNS"
Concord, N.H.

2/18- about 5000 yds to
lb.- five hanks to lb.-
\$3.00 lb.- will sell in
broken pounds. Also
4 plys yarns in 20-30
colors.

J & H CLASGENS CO.
Weaving and Knitting Yarns
New Richmond, Ohio

YARNS-wool
2/20,2/8,4/7 in
worsted; 3/2½
rug wool

This firm will sell to small users, sending COD; yarns are on 2 lb.cones unless otherwise ordered. About twenty colors are carried; dyeings will be made on 5 or 10 lb. lots at a small charge.

2/20 - 70K- warp wool-	5600 yds per lb.-	2 lb.cones-	\$2.50lb.
2/8 - 70K- soft twist-	2240 """"	-2 lb." -	2.50
4/7 - 70K- firm twist-	975 """"	-2 lb." -	2.50
3/2½ - Rug Yarn-	250 """"	-2 lb.""	2.30

add 5 cents a pound additional for 1 lb. cones; add 50cents a pound additional for dyeings.

LOCKEWEAVE- att. Mr. J.E.Locke
Como, Vaudreuil Co., P.Q., Canada.

YARNS- wool
homespun

Canadian homespun in two twists- warp, weft. Specify in ordering twist wanted- 2000 yards to lb.; \$1.60 per pound plus duty- bringing cost to about \$2.50.

rose	turquoise
white	golden rod
light grey- mixture	light green
light brown- mixture	brown
spruce green- mixture	yellow
maritime blue- mixture	heather brown
heather green	canary yellow
sandstone-mixture	robins egg blue

THOMAS HODGSON AND SONS CO.
"OLD HAMPSHIRE YARNS"
Concord, N.H.

Yarns- wools
2/18 and 4 plys.

2/18 wools with about 5000 yards to the pound; \$3.00 lb.- 5 hanks to the pound- will ship to small users in broken pounds- suitable for scarfs, shirtings, light suits.

white	yellow green	royal purple
pink	beige	royal blue
sandringham	tile	hunters green
baby blue	lemon	black
autumn sun	gold yellow	periwinkle blue
chanel blue	dusty pink	
scarlet	fandango rose	- also other colors
seal brown	wine	in the four ply
		yarns.

The March meeting is devoted to groups just getting organized for group or community weaving, or for community crafts. Sometimes a group hesitates to begin weaving without an instructor. Altho an instructor is desirable, the group can well work out weaving as a group activity with each person helping.

First, it is well for the group to get together and make definite plans. As certain equipment is necessary and as fairly complete plans should be made, it is recommended the group make a formal organization at the very start of the program. A survey should be made to ascertain the looms in the community, to decide on the looms to be made or purchased, to determine the number of people planning to weave, and to learn what other groups- school, church, recreation, homemaker etc.- may wish to participate.

Second, an estimate of costs should be made. These may be based on weekly weaving for a ten week period, for a semester, or on a yearly basis. Frankly, I believe the yearly basis produces more community interest and better weaving. Costs may be based on total costs of equipment and yarns with at least half being for permanent equipment; or on costs of looms and instruction with each person buying his own yarns.

Third, in communities having a good workshop, costs may be lowered if some of the looms are made in the workshop. If labor costs need be added, the looms can probably be purchased cheaper. A group project lags, however, if the participants do not start some weaving at once.

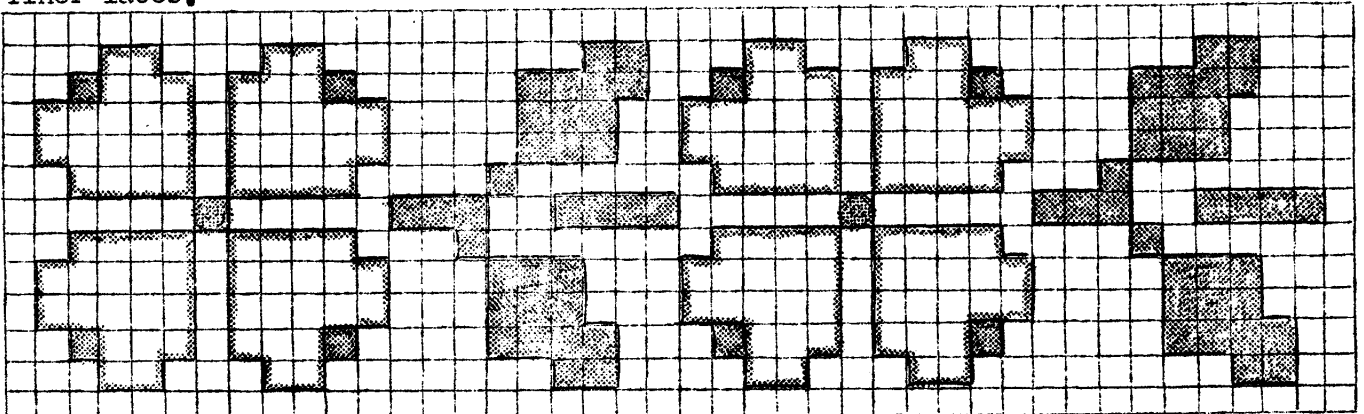
Fourth, each person planning to weave should also plan active participation in all the work of warping, weaving, study of threads, sources, and weaving patterns. (pg.37)

Fifth, a simple warping procedure is given on page 36. The method illustrated is for small looms- 2 or 4 harness, table or floor. For larger looms, warping is different. Several methods will be demonstrated at later workshops.

Sixth, to enable beginners to do excellent weaving rapidly, several simple beginning weavings are suggested:

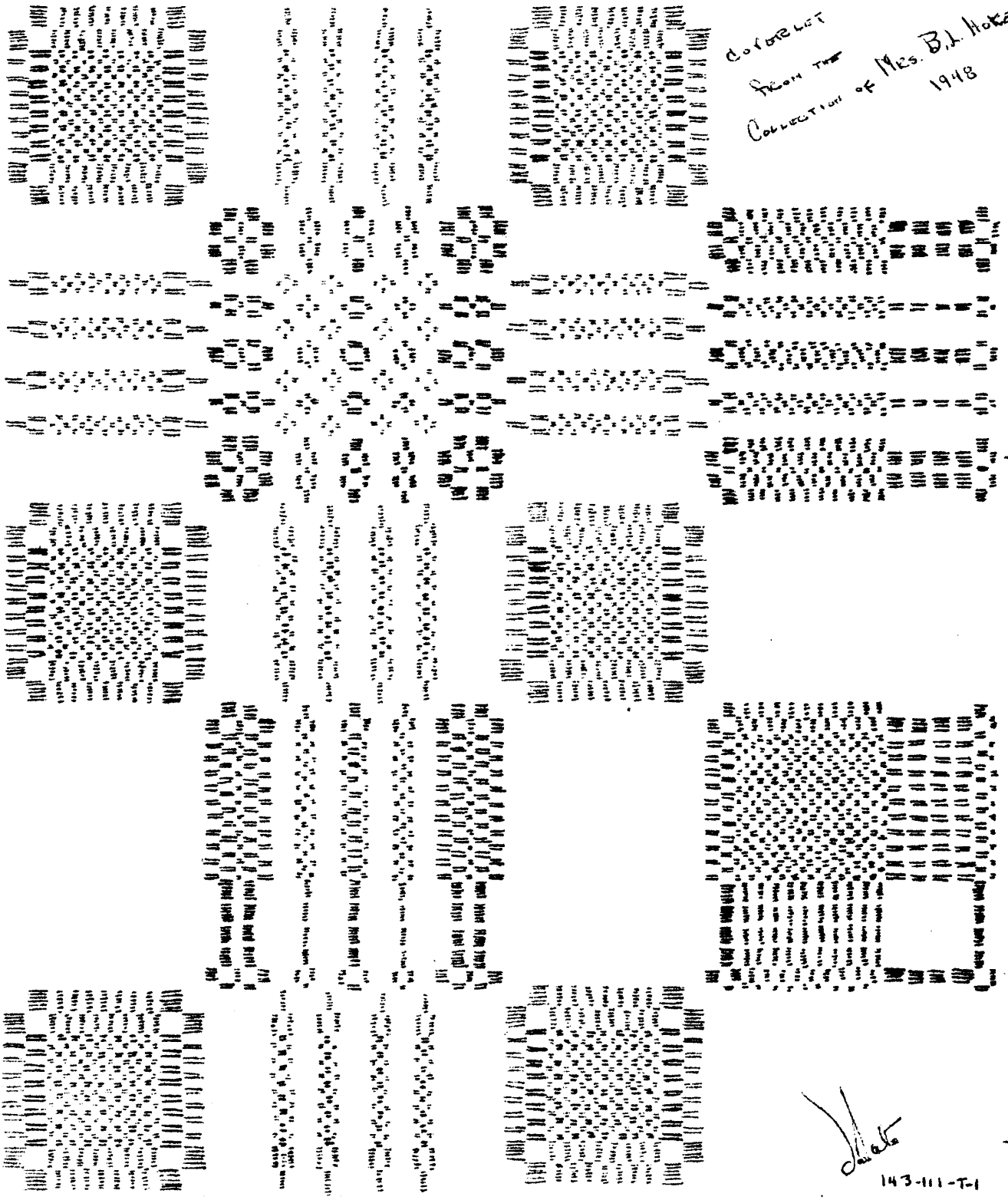
- Borders- using 3 shades of a color; 2 shades and contrasting color, or 3 colors;
- Texture- starting with two contrasting threads in rotation as a heavy silk and fine dull nubby, or a metal used with a novelty twist;
- Knot weaves and one-harness tapestry are following technics as each uses the same principle of two threads in rotation;
- Leno lace- as a beginners technic, a simple even pairing of the threads for twist.

These simple steps are suggested to give the new weaver success. They are also the basic steps used in plaids and checks, in structural design for two harness, in many upholstery and drapery materials, in knot weaves for rugs and draperies, and in the finer laces.



Towards the organization procedure, the KENTUCKY WEAVER has a folder of plans and bylaws of different weaving groups. These are available to any group getting their organization started. Write to the KENTUCKY WEAVER for these.

KENTUCKY WEAVER



COLLECTED
FROM THE
COLLECTION OF Mrs. B. J. Hoke
1948

W. H. Hoke
143-111-T-1

This April issue comes like the 10'oclock scholar of nursery rhymes- in July instead of April. The Little Loomhouse, in helping get the Kentucky Weavers Guild organized, could not get all the work done. Rather than have all issues late, it has kept the current issues going into the mail by the 10th of the month with several back issues left. This issue brings another issue to date with only the February issue late. As the drawings are detailed, it will be several weeks yet before it is ready.

The first four programs of the guild by the temporary officers were planned to give community weaving as in an organized settlement house where there is a crafts instructor, community weaving by a group with instructors being developed within the group, recreational weaving and class weaving for high schools, and college weaving. For the April program, weaving suitable for high school art and textile classes and for high school recreational weaving:

page 43 may be easily warped by girls putting on their first warp;

page 44 needs some supervision as it is a four harness draft. However, it is a small pattern of 40 threads for ease in learning the draft, threading the loom, weaving by the diagonal(insteads of copying treading directions), and working out variations of pattern. If the group is new to weaving, a light colored warp should be used. Mrs. Mary Ida Bewley of Glasgow warped the draft in 16/3 black, set one per dent in a 20 dent reed for 7 patterns(4,7x40, 4 selvage) for 288 threads, to be used for bags by the Glasgow Weavers. It is handsome for bands, or combined with metals for pouch, overarm, or zipper bags; and may be woven on the diagonal for an all-over pattern;

page 45 is the basic twill (1-2-3-4) and is a warp textile classes will use in connection with their identification of textiles;

page 46 is the second step in twills (rosepath 1-2-3-4-1-4-3-2), commonly known as birdeye or herringbone;

pages 47-8 gives brief information on standard tie-ups for overshot and twill weaves.

For its April program, the Elizabethtown Womans Club had a program on weaving with stress on the coverlets in the Hardin County area. Drafts of coverlets, pictures, and other data concerning early weaving, etc. will go into the Brown-Pusey House library. It would be ideal if each community thru its Womans Club, Homemaker groups, High School classes would collect photographs of early pieces in their communities and would tabulate the histories for deposit in the local libraries. Children of all ages would find their study of history more vivid thru handling photographs of the choice early pieces of their own ancestors.

RED & MED.	4	2	4	2	2	2	2	2	2	2	2	2	2	4	2	4	6	1	1	1	1	1	1	1	1	1	6	1			
BLUE WOOL	4	4	2	4	4			2	2	2			2	4	2					2	2	2				4	4	2	4	4	2
OR WHITE		4	4			2		2			2		2		4	4				6	1	1	1	1	1	1	1	1	6	3	
COTTON -					2	2	2			2	2	2		2	2	2			6	6	1	1	1	1	1	1	1	1	6	4	
FROM																															
Mrs B.L.Hoke																															

ELIZABETHTOWN, KENTUCKY 143-111-T-1 Two very fine Kentucky collections of coverlets and quilts belong to Mrs. Hoke and Mrs. Pemberton of Elizabethtown. A number of these will be given in the KENTUCKY WEAVER.

KENTUCKY WEAVER-vol.I.no.4-April,1948

- Cover, SNOWBALL from Mrs.B.L.Hoke..39
- Weaving in high school, misc.....40
- April program.....41
- Minutes, March meeting.....42
- Recreational 2 harness weaving.....43
- Small BOWKNOT overshot pattern.....44
- Basic TWILL-1-2-3-4.....45
- Rosepath TWILL-1-2-3-4-1-4-3-2.....46
- Tie-ups for twill and overshot...47-8
- GENTLEMANS FANCY, overshot.....49
- Sources of linen yarns.....50

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

Subscription price is \$3.00 annually. Single copy- 50 cents. Full and nonresident membership in the Kentucky Weavers Guild includes the KENTUCKY WEAVER.

Correspondence on research, articles, book reviews, supply sources, workshop, etc. should be sent the KENTUCKY WEAVER, Little Loomhouse, Kenwood Hill, Louisville 8, Ky.

The Sunday April 18th meeting of the Kentucky Weavers Guild will be held at the Academy of Notre Dame, 37 Fifth Street, Covington, Kentucky, from 2 to 4 pm.

The workshop will be from 2:00 to 3:00 pm on twill weaves. The rosepath has been selected for the loom used in the demonstration. Both the basic 1-2-3-4 twill and the rosepath 1-2-3-4-1-4-3-2 twill are given in this issue together with the tie-ups for various types looms.

The main program will be an informal discussion of threads, sources of supply, and weaving being done by different members of the guild. Sister Mary Reina will outline what the Academy of Notre Dame is accomplishing in its newly established weaving unit of its crafts program. The meeting will adjourn early to enable everyone make a visit to the weaving section of the Cincinnati Art Museum, Eden Park, Cincinnati, Ohio. Miss Lorinda Epply is in charge.

Since its inception, the Little Loomhouse has had an afternoon open for civic groups interested in using weaving. Now Saturday and Sunday afternoons from 3 to 5 are open to such groups. It has ascertained a group of four interested people can take away a sufficient knowledge of essential steps to handweaving to start a successful group program in their school, church, scout troop, club, or other community recreation group. Below is the report from Sister Mary Reina. When she and the principal of Notre Dame came to participate in the organization of the Kentucky Weavers Guild, she brought a group of young students to learn the beginning steps at Tophouse:

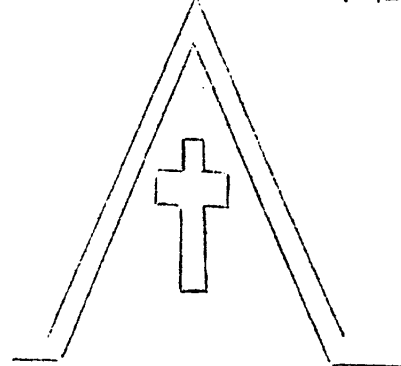
"A trip to the Little Loomhouse was all that was needed to set afire the spark of enthusiasm for weaving here at Notre Dame Academy, Covington. We had planned this trip several times before we finally succeeded in making it last fall. Now, we are thankful that we persevered in our determination to learn more about weaving at Louisville. Happy hours with our looms have been the result.

"There at the Little Loomhouse a new world of creative arts opened before us. Never had we seen such a variety of handiwork, all done on those clever little looms before us. During the afternoon, the process of warping the loom was demonstrated and before long our own loom was set-up with a five yard warp. That meant each of our Crafts students might use about 12 inches for her own mat!

"So great was the enthusiasm manifested by the students during the ensuing classes that plans for weaving on a larger scale seemed imperative. The limited space in the Artroom would not allow for sufficient looms to satisfy the demands for lessons in weaving. After a careful study of the various possibilities of our already well-filled building, a solution was found to our problem. There were three rooms vacant in the second floor of the building adjoining our main school building. The first floor is occupied by our Music Department. Some renovations will be necessary but the students were eager to be of all assistance possible. Suggestions for raising funds were offered. Color schemes were suggested and room arrangements were drawn up to determine the capacity of these new quarters of the art department.

"Our plans are rapidly becoming a reality. Next September, when school bells ring out, happy students will enter the new quarters to find new pleasures in weaving. HAPPY DAYS ARE 'LOOKING' AHEAD FOR US!"..... Sister Mary Reina

KENTUCKY WEAVER-I-4-41



ACADEMY
OF
NOTRE
DAME
37 FIFTH ST.
COVINGTON, KENTUCKY
MEETING OF
KENTUCKY WEAVERS GUILD
2:00 to 4:00 P.M. SUNDAY APRIL 18, 1948

Minutes of the Kentucky Weavers Guild

BOWLING GREEN, March 21, 1948

The gracious invitation of the Bowling Green Branch of the American Association of University Women was accepted with alacrity, and the gorgeous March day found many cars nearing Bowling Green shortly after the noon hour. Immediately upon entering the Kentucky Building of Western State College, the spirit of friendliness and cordial welcome by Mrs. Mary Moore, her staff, Miss Mary Marks, Miss Sybil Stonecypher, and others of the Western faculty made the more than a hundred present feel that this was indeed a meeting worth while.

Promptly at 2 o'clock the meeting was opened and the temporary state officers were introduced. For the workshop, Lou Tate demonstrated the step-by-step beginning of weaving- use of borders with color, use of texture by alternating types of threads, use of design by simple knots, and use of leno lace. Several in the audience tried out the theories demonstrated by weaving similar examples.

For the program "The Step-by-Step Development of a Craft Program" Miss Tate introduced Miss Lucia Mysch of Ball State Teachers College, Muncie, Indiana, who was indeed exceptionally well qualified to discuss the topic. We wish it were possible to read her talk; but she just talked from her heart, and told the most interesting development of the craft and weaving program at Ball State Teachers College. She was frank and told of the difficulties too. However, it was amazing and heartening to learn what had been accomplished in spite of the many difficulties to be overcome. Miss Mysch showed many articles woven by students and residents of Muncie; and gave so many very practical ideas on what can be done within a few years that with very little trouble we can picture many Kentucky groups going downtown one evening a week for craft creation.

Miss Mysch claimed no credit for what she had done herself, but we who heard her enthusiastic talk can certainly give credit where credit is due- as experience has taught that the unselfish service of one like Miss Mysch in giving of her own leisure time to a project not connected with her teaching duties in the college is the "back-bone" of a community project such as has been developed in Muncie. The Muncie Branch of the American Association of University Women deserves much credit for sponsoring such a program, also.

The Muncie program was organized in 1940, and the program consists of 10 evenings, with participation costing from \$2.50 to \$7.50. Films on weaving and other crafts are often shown. Articles woven were functional pieces- no "samples"- into which the individual put his best effort.

It was a long trip for Miss Mysch to take, and the Kentucky Weavers Guild is indeed indebted to her- for her talk was not only practical and informative but was indeed an inspiration.

There was an opportunity for all to tour the Kentucky Building where the college had arranged both a contemporary exhibition of textiles and one of early Kentucky hand-woven textiles. Mr. Gayle Carver was most gracious to the visitors who were really impressed with the Kentucky Building collection of early Kentucky textiles.

Miss Sybil Stonecypher, President of the Bowling Green Branch of the AAUW entertained the members and guests with a delightful tea in her beautiful home.

Western State College has ever been interested in Kentucky life and growth and the Kentucky Weavers Guild is indeed grateful for the opportunity to meet at the college.
..... Emma Christiansen, temporary secretary.

The Carlisle Ave. Baptist Church is introducing weaving on several phases of its recreational program. Mrs. A.W. Walker and her leaders for Daily Vacation Bible School planned this warp with the design so arranged as to enable each youngster to weave a complete piece in the limited weaving time. As the church has a Girl Scout troop, colors were selected to please the girl scouts. A five yard warp was made. This is a good length to prevent warping difficulties. The warp was made for 188 threads or $12\frac{1}{2}$ inches with 1 thread per dent in a 15 dent reed. This width was selected so the new weaver could run his shuttle thru the warp easily.

A green, yellow (or gold), and brown in $\frac{8}{4}$ rug cotton warp was used. $\frac{10}{4}$ or $\frac{12}{4}$ or "string" may be used.

Warp 124 green
 20 yellow ...total yellow- 20 threads
 12 brownbrown- 12 threads
 32 green.....green- 156 threads
188 total

On a five yard warp, and for woof, the total thread to be purchased is:

5x20 yellow- 100 yards; plus like amount of woof- 200 yds.
 5x12 brown- 60 " 120 "
 5x156 green- 780 " 1560 "

As yardages are sometimes short, it is better to purchase some extra thread, especially in the yellow and brown as some of the weavers may want to use more of those colors in the woof.

This length warp will enable eight to twelve children weave a small piece within the 45 minutes to an hour or slightly more time usually allotted for craft work.

The same pattern may be tied onto the end of this warp when the last piece has been woven. If time is limited, it is better for the adult leaders to tie-on and have the loom rewarped overnight. If there is sufficient time and sufficient looms, it is more constructive to give the youngsters the experience of warping the loom. This will require about two weaving periods- one for tying on and one for winding.

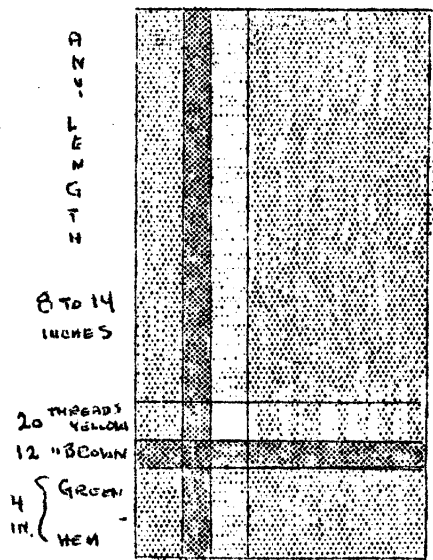
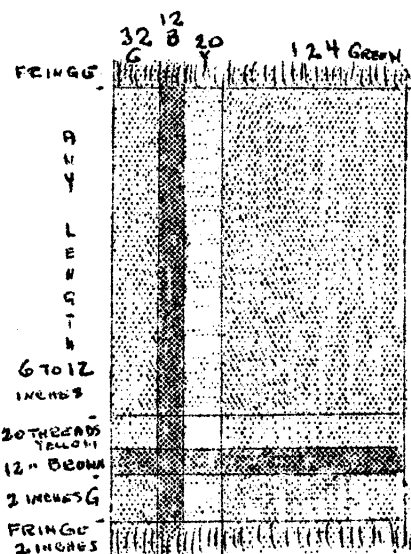
At the Little Loomhouse, we ask the youngsters who have "guinea-piggod" (tested out new ideas for beginners) to help us keep the looms warped which are loaned out to supplement community, church, and school equipment. As one twelve-year-old expressed it, when asked if it wasn't a task to keep a loom warped, "Oh, it isn't too awful-kinder like taking a bath- has to be done every once-in-a-while." So we feel it is constructive for everyone to have this experience if at all possible.

For a hommed piece, weave:

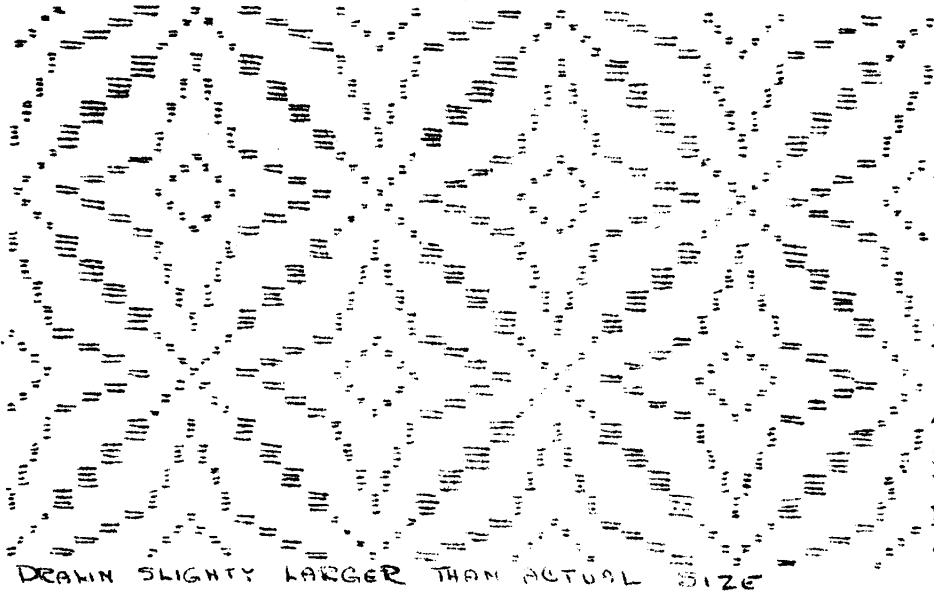
4 inches of green
 12 threads of brown
 20 threads of yellow
 8 to 14 inches green to complete

For a fringed piece, weave:

2 inches of fringe- run in a 2 inch cardboard
 2 inches of green
 12 threads brown
 20 threads yellow
 6 to 12 inches of green- according to amount of time and purpose of piece
 2 inches of fringe



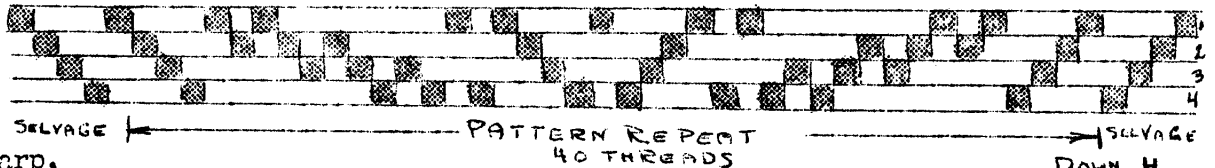
Bowknot-121-P-3



This simple form of BOWKNOT is sometimes known as Star of Bethlehem in weaving books.

It, or some form of the 121 series, will be developed by any class studying draft-writing.

It is useful as a small over-shot pattern, and offers interesting differentiation of pattern with the Maple Leaf, and the Green Mountain Beauty.

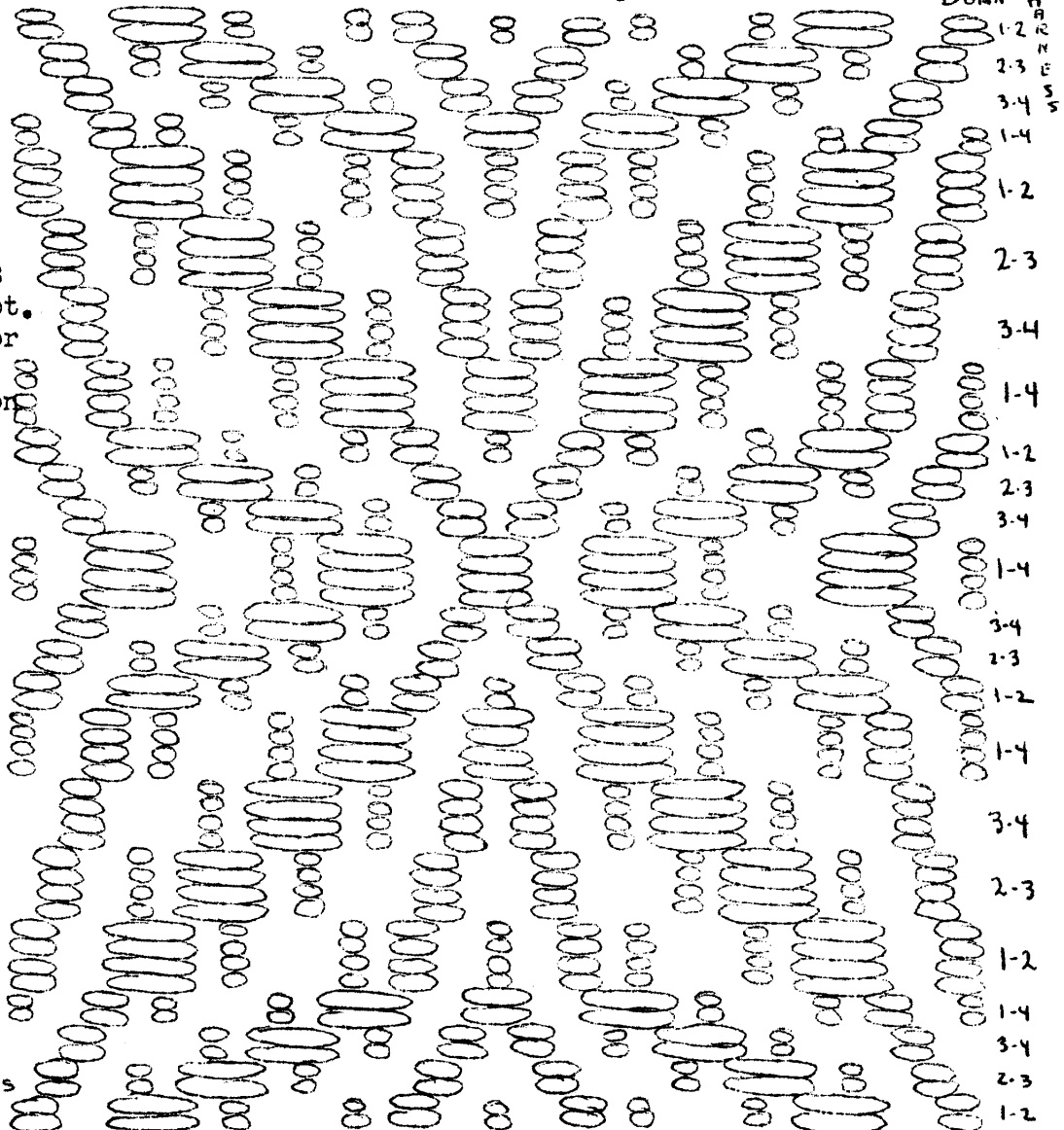


For a rug warp, warp 8/4 cotton, 12 to the inch for 9 patterns, plus 8 to 16 selvage threads- for 368 to 376 threads.

For camp weaving, warp 10/2 or 10/3 cotton or mer. cot. 24 to the inch for 7 patterns and 8 selvage threads on each side, for 296 threads, an easy width for new weavers.

For bags or mats, warp 20/2 or 30/3 mer. cotton, 30 to the inch for 10 patterns and selvage- 408 threads.

For wider widths, use any multiple of the 40 thread pattern, plus selvage.



SCALE: FOUR TIMES ACTUAL SIZE

Anyone planning to weave more than a few casual pieces will use twill weaves often. So at the Little Loomhouse, we offer each new weaver the opportunity to experiment with several of the basic twills. Thus, each will know some of the infinite possibilities offered by the twill weave. The twill is the first weave developed from the first variations of the plain weave. Today, a very simple twill- 1,2,3,4, with one thread on each of four harnesses- is the basis of many of our most popular materials- Scotch plaids, gun checks, glengarry, houndstooth, etc. in colors; blankets, upholstery, and tweeds in different textures etc.

The basic twill has one thread on each of the four harness in order. The harness

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

H
A
R
N
E
S
S
E
S

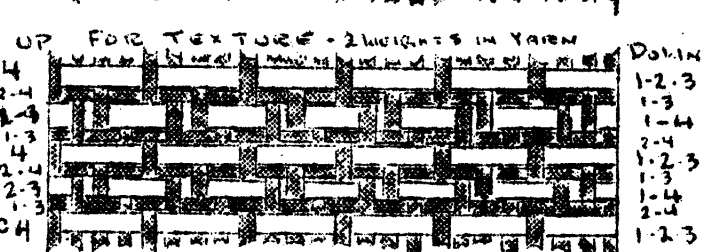
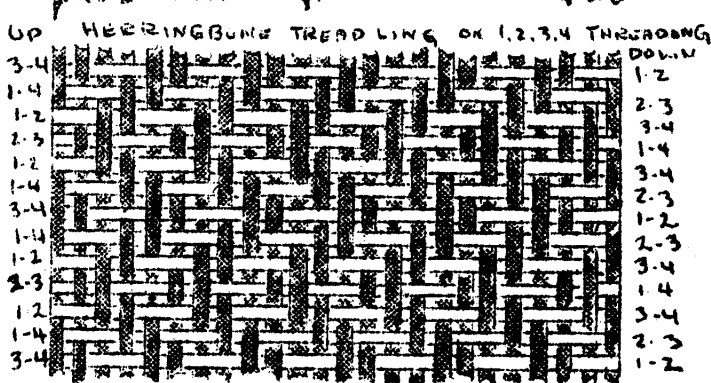
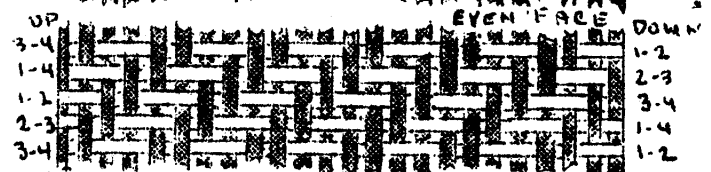
may be numbered from the front or back. We will use harness numbered from back to front as that is the natural tendency and the most used form. For a simple warp, use 12/4 cotton in light color set 15 threads to the inch for 192 threads or for 12 1/2 inches plus.

If you wish the warp to predominate, use one warp thread down and three up, with the weft covering the one warp thread; this is a warp face or warp surface weave.

If you wish an even surface, have two warp threads down to be covered by the weft, with the other two warp threads up. This is an even surface and is much used as it is a strong material.

If you wish the weft to predominate, have three warp threads down to be covered by the weft, and one warp thread up. This is a weft face or weft surface weave.

The basic twill forms a diagonal when woven. The second step in basic twills is the birdeye or herringbone. A 1,2,3,4 twill may be woven as a herringbone by varying the treadlings. Try several as the ones given below as well the one sketched: 1-2,2-3,3-4,1-4,3-4,2-3 etc. and 1-2,2-3,3-4,1-4,1-2,2-3,1-2,1-4,3-4 and 2-3 etc. or 1-2,2-3,3-4,1-2,2-3,3-4,1-4,3-4,2-3 etc



The basic twill may also be woven with a plain weave or tabby on 1-3,2-4. For a texture of interest weave several variations as sketched above with a heavy weft woven when 1-2-3 are down, a warp size tabby on 1-3, a heavy weft on 1-4, another tabby 2-4. For a functional piece after making a sample of twills, you may want to design a treadling for a bag or for place mats using a texture variant as given above.

Continuing from the basic 1-2-3-4 twill, this page gives a few possibilities of the ROSEPATH one of the basic birdseye twills. The pattern is an 8 thread pattern- 1-2-3-4-1-4-3-2.

KENTUCKY WEAVER-I-4-46
TWILLS- basic 102-P-A-1
ROSEPATH

PATTERN				8 THREADS					H
0	0	0	1	1	0	0	0	0	1
0	0	0	2	2	0	0	0	0	2
0	0		3	3	0	0	0	0	3
0	0		4	4	0	0	0	0	4

For the April workshop, 8/4 rug warp set 15 to the inch for a 192 thread warp was used to show how each person or a class may test the possibilities of a rosepath twill and weave a functional piece of a resulting idea.

RISING SHED

UP THREADS

DOWN HARNES

1-2 3-4
1-3 4

DOWN HARNES

1-2
-2
-3
-4
ETC

EVEN FACE

3-4 UP
1-4
1-2
2-3
3-4

DOWN

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

WEFT FACE

4 UP
1-
2-
3-
4

DOWN

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

BIRDEYE

3-4 UP
1-4
1-2
2-3
1-4
3-4
1-4
2-3
1-2
2-3
3-4
1-4
3-4
1-2
2-3

DOWN

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

Note- the first 3 sketches show a warp face, an even face, and a weft face surface.

The fourth sketch shows a birdseye treadling- every weaver should try out different variations of treadling.

A book could be written on the possibilities of the ROSEPATH twill- try it both with and without a tabby. This page does not attempt to explore the possibilities of the Rosepath- at the Little Loomhouse, we keep several threaded onto different looms and have many variations.

The fifth sketch shows the treadling for the bag in the KENTUCKY WEAVER exhibition with a variation of the usual tabby. The tabby is 1-3 on either side of the reverses- 1-2 or 1-4 as the case may be. Warp is 15/2 black wool, weft for pattern is 9/4 heavy black wool, and tabby is metal- gold- of the wrapped type.

ROSE PATH WITH HEAVY PATTERN & TABBY

DOWN HARNES

HEAVY TABBY

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

PATTERN REPEAT

KENTUCKY WEAVER-I-4-47
TIE-UPS - TWILL WEAVE

Tie-ups need not be hard. Analyze your loom in relation to the twill weave you plan to use. As the twills are among the more flexible weaves, your tie-ups will vary according both to your loom and to the type twill you plan to use.

First, look at your loom and ascertain whether the shed is produced by the harnesses rising, sinking, or sinking and rising. If the harnesses are pulled up to give the shed, the loom is considered a rising shed loom. If the harnesses are pulled down from the normal position, the loom is considered a sinking shed loom. If the harnesses are pulled down to give the pattern and other harnesses rise, the loom is considered a counter-balanced loom. Many table looms are rising shed looms; most homemade table looms used with foot-treadles are sinking shed; most earlier type floor looms are counterbalanced.

There are both advantages and disadvantages to each type. Try out the shed on your loom in relation to the twills on the previous pages. A majority of weavers follow the natural tendency and the traditional form of numbering harnesses from back to front, and from right to left for the treadles.

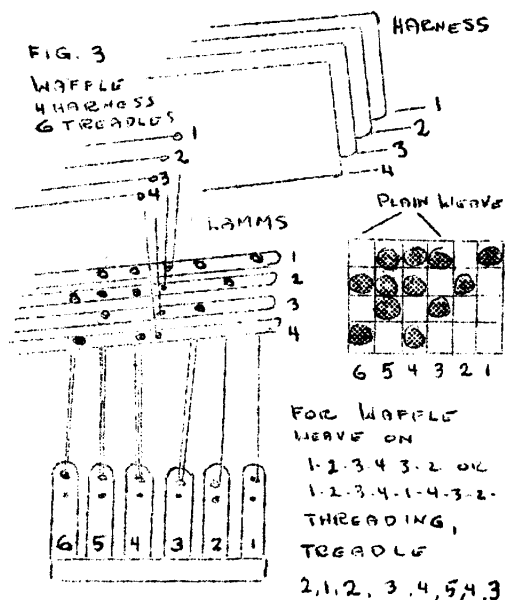
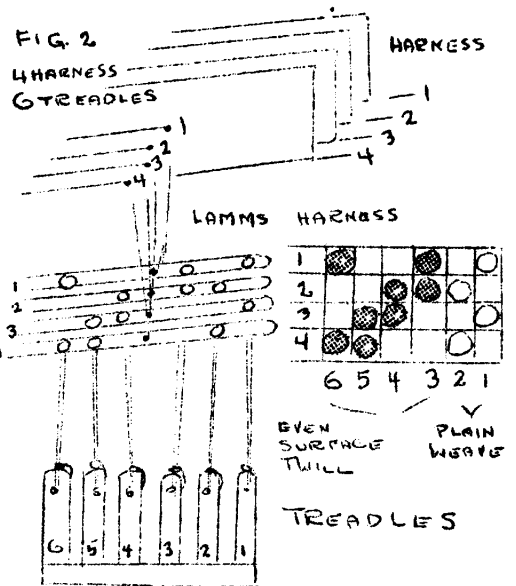
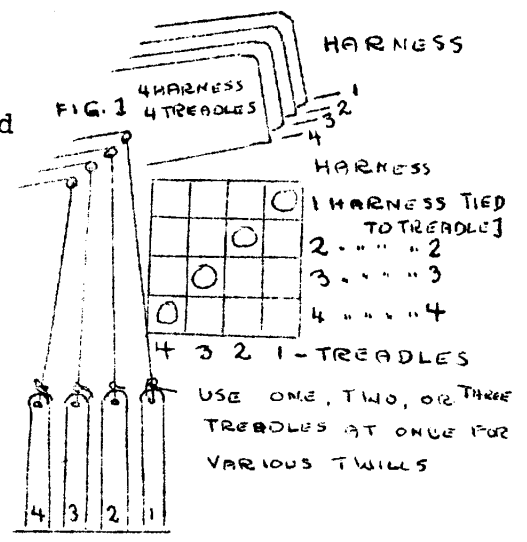
As the down harness usually produce the pattern, it is well to train yourself to think in terms of down harness whether looking at a warp, a draft, a piece of cloth, or a photograph. You will note the opposite harness(es) are used on rising and sinking shed looms;

rising shed	warpfaced weave	sinking shed
-2-3-4 up	-three threads	1- down
1- -3-4 up	are up, one is	-2- down
1-2- -4 up	down.	-3- down
1-2-3- up		-4 down
-3-4 up	even face weave	1-2- down
1- -4 up	-two threads	-2-3- down
1-2- up	are up, two are	-3-4 down
-2-3- up	down.	1- -4 down
-4 up	welfaced weave	1-2-3 down
1- up	-one thread is	-2-3-4 down
-2- up	up, three are	1- -3-4 down
-3- up	down.	1-2- -4 down

Fig. 1 shows 4 treadles on a four harness sinking shed loom. Many weavers prefer using four treadles for twills and stepping on 1,2, or 3 as are needed.

Fig. 2 shows 6 treadles on a four harness loom tied for even face or even surface twill. Treadles 1&2 are tied for tabby or plain weave. If you are weaving suiting, you may prefer to switch the plain weave to treadles 5&6 for easier twill weaving.

Fig. 3 shows the same type loom tied for a waffle weave- half warp face, half weft face. A basic birdseye as 1-2-3-4-3-2 or as 1-2-3-4-1-4-3-2 (rosepath) may be threaded with 2 down, then 1, 2, 1-3, 1-2-4, 1-2-3, 1-2-4, 1-3.



Tie-ups need not be hard. Analyze your loom in relation to the weave. For the overshot weave, the pattern is woven on pairs of harnesses with the pattern harness pairing usually being 1-2, 2-3, 3-4, 1-4 and the tabby or plain weave harnesses being 1-3 and 2-4.

The tie-up will vary some according to your loom and your personal preferences. After you have examined your loom try-out several variations of tie-up to ascertain which suits you best. If your loom is a floor model, it may be a counterbalanced, sinking, or rising shed. If it is one of the inexpensive homemade models, it is probably a sinking shed.

On the counterbalanced loom, harnesses both sink and rise. The pulling down of the harnesses give the needed pattern- so in this sense, the loom is a sinking shed. For the overshot weave, two harnesses are pulled down and the other two rise to give a wider shed.

On the sinking shed loom, the harnesses are in the top position, and the needed harnesses are pulled down to give the pattern. Note that most patterns indicate the down harnesses.

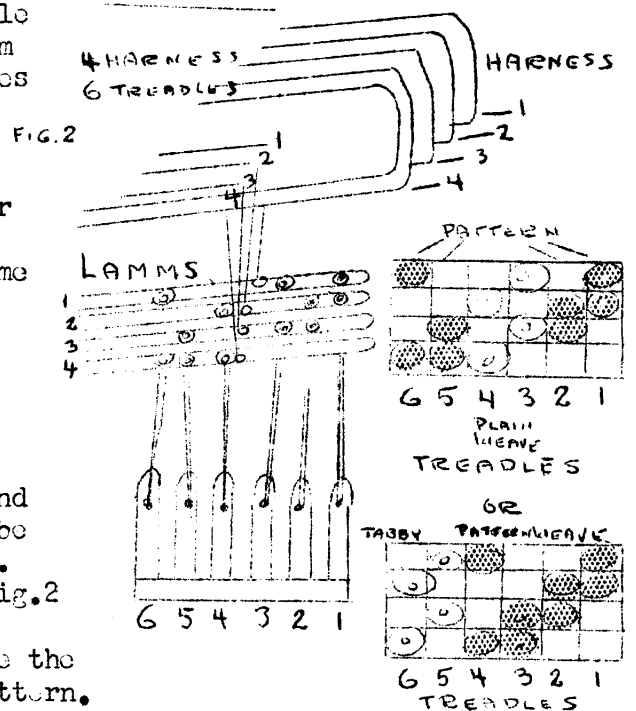
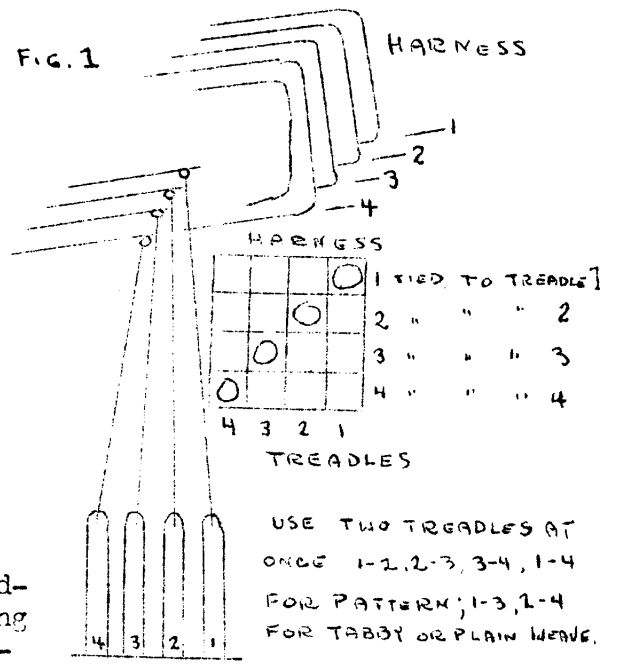
On the rising shed loom, all harnesses are in the down position; and, after the down harnesses needed for the pattern are determined, the other two harnesses are raised. As most patterns indicate the down harnesses, you will need trans-
pose to fit your rising shed loom; thus if the down harnesses are:

- 1-2, use the treadle(s) needed to pull up 3-4
- 2-3, use the treadle(s) needed to pull up 1-4
- 3-4, use the treadle(s) needed to pull up 1-2
- 1-4, use the treadle(s) needed to pull up 2-3.

Fig. 1. shows a four harness loom with four treadles and a sinking shed (counterbalanced or sinking shed looms). Lamms are not essential the many prefer them. Many new weavers find the four treadle loom easy in applying draft writing to the loom as 1-2 treadles are pulled down if 1-2 harnesses are indicated on the draft.

Fig. 2. shows a four harness loom with six treadles and a sinking shed (counterbalanced or sinking shed looms), with lamms. The harnesses are tied directly down to the lamm with the same number. Then the two lamms (using the two harnesses called for in your draft) are tied to a treadle. Some weavers like the 1-3,2-4 plain weave tied to the two middle treadles; others like them at one side.

For a rising shed loom, usually the lamms extend out at the right side of the loom so they can be attached to the harness at the top of the loom. Many weavers use the same tie-up as shown in Fig.2 and remember to make the use of the opposite harnesses as they weave. Others prefer to write the treadling for their rising shed loom by the pattern.



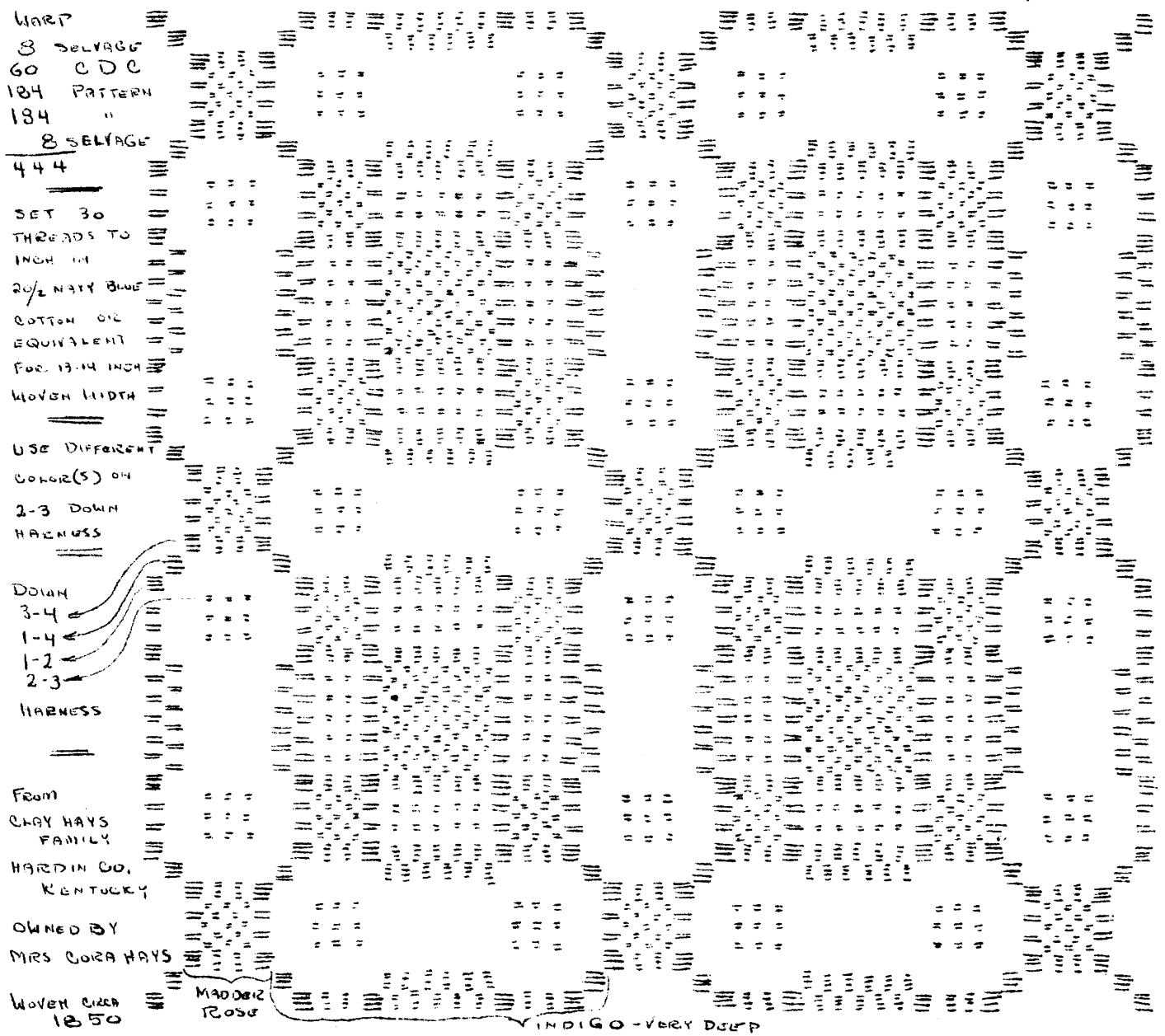
This early American coverlet pattern is frequently found- usually under the name of GENTLEMANS FANCY or YOUNG MANS FANCY. As the drafts and names often vary, the KENTUCKY WEAVER will enjoy having other versions of the pattern together with the name used in your locality.

The A and D units form the base of one of the very early patterns, and the present GENTLEMANS FANCY in its many variants is the growth of many generations. The boldness of the design makes it a favorite with men- and that probably accounts for the name.

If you use this pattern for a coverlet, the seam may be made by splitting the D unit. If you use the pattern for cushions, small runners, or place mats, warp two or three pattern repeats. We warped three repeats in 20/2 cotton in natural like the early coverlets, and two repeats in 20/2 navy cotton so as to use bright hues on the pattern harness.

Note the 2-3 combination (when down) is common to the A and D units- this offers an excellent change of color.

← 60 THREADS					← 40					← 44					← 40 THREADS														
5					5	5	2	2	5	2	2	2	2	2	2	2	2	2	2	5	2	2	5	1					
	2	2	2			5	2	2	2	5		2	2	2	2	2			5	2	2	2	2	5	2				
	5	2	2	2	2	5			2	2	2								2	2	2				3				
5	5	2	2	5	5														2	2	2	2	2	2	4				
C					D					C					A					B					A				



Supplies- linen yarns

Linens are among the most used yarns by handweavers. Below are six good sources, with three listed for your card index.

 EMILE BERNAT AND SONS.
 89 Bickford St.
 Jamaica Plain, Mass.
 - has good range of colors and linen sizes- available to large users.

 CONTESSA YARNS
 Ridgefield, Conn.
 - has some linens as well as a good number of odd lot yarns.

 EDERER INC.
 att. Mrs. Smith-Handweaving
 Elizabeth and Unity Streets
 Philadelphia, Pa.
 - has good line linens at reasonable prices. Will sell to small users. To save the company trouble, send your credit rating from your banker or order COD.

 FREDERICK FAWCETT INC.
 129 South Street
 Boston, Mass.
 - has a number of linens.

 HUGHES FAWCETT INC.
 115 Franklin Street
 New York 13, N.Y.
 - has wide range of colors in several sizes; prices slightly higher than other sources.

 SALEM LINEN COMPANY
 Salem, Oregon
 - has a number of natural and bleached linens of native Oregon growth and manufacture.

 We hope you have found some new sources of supply on this page and will add any of your sources to the file of the KENTUCKY WEAVER together with your comments.

EMILE BERNAT AND SONS CO. linen yarns
 89 Bickford St.
 Jamaica Plain, Mass.

This company has an excellent line of linens with a wide color range in popular size yarns as 20/1, 20/2 ply, 40/2 and other sizes. At present, they market only to large users and stores. Price to large users is around \$4.00 and up. Price to small users purchasing from stores and knit shops is considerably higher.

EDERER INC.
 att. Mrs. Smith- Handweaving Dept.
 Elizabeth and Unity Streets
 Philadelphia, Pa.

Ederer, Inc. has an excellent line of "EDERLIN" linens in a wide color range. Yarns are available in 12/1, 12/2, 20/1, 20/2 and other sizes for handweavers. The Little Loomhouse group has used many Ederer linens for the handwoven textiles in its study exhibitions as the yarns are not only satisfactory and reasonably priced but the company has also made the yarns easily available to the small user who purchases in small amounts. Prices range from slightly under \$4.00 and up.

HUGHES FAWCETT, INC.
 115 Franklin Street
 New York 13, N.Y.

This company has a good range of colors in 12/1, 12/2, 20/1, 20/2, 40/2 and other linens. Colors are quite bright. Prices are some higher than other companies. This company also carries a number of weaving supplies.