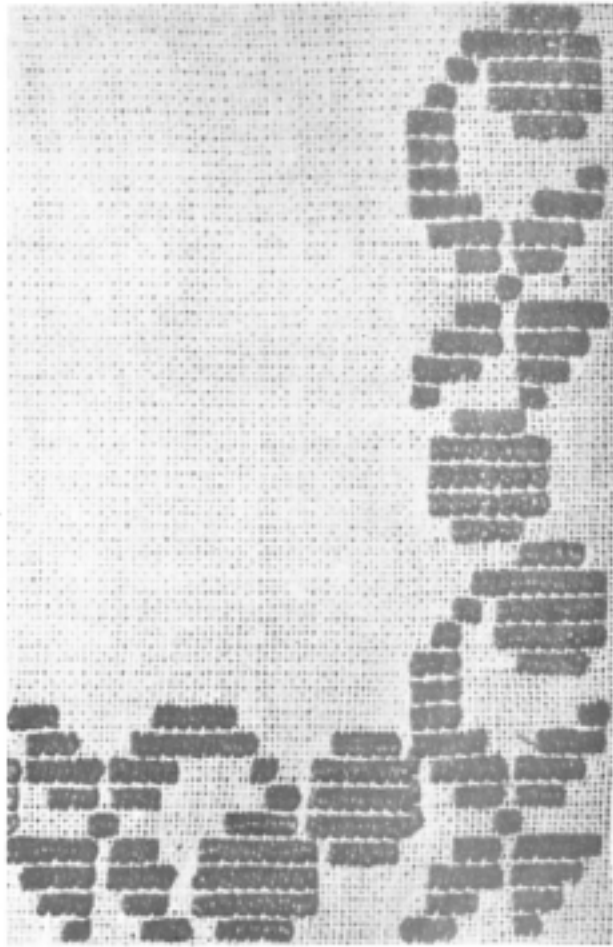
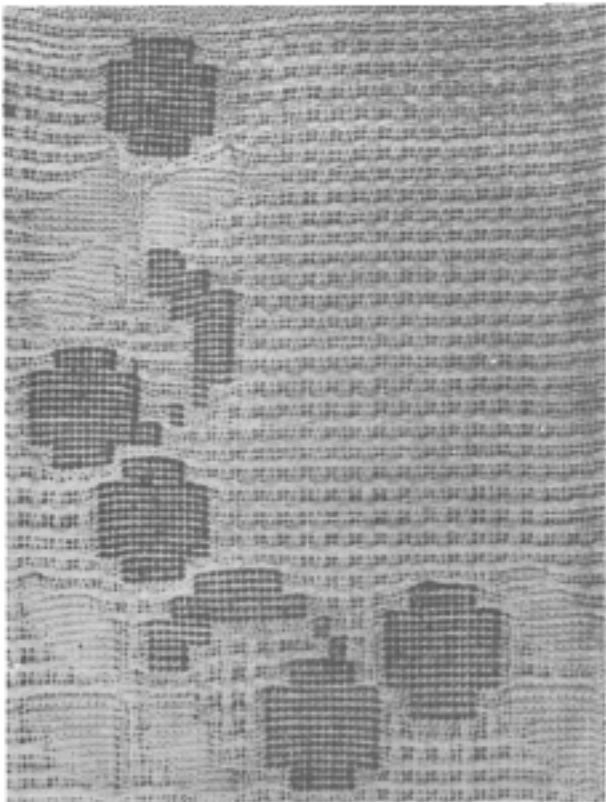


*Spider Lace
&
Transposing*



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JANUARY
1951

VOL. IV-NO. 1

2 For this January 1951 KENTUCKY WEAVER, we are showing several successive steps in SPIDER LACE. Then, as many cartoons may be used for different technics, we are taking a jonquil cartoon into several technics. Pages 7-10 shows the cartoon on 11-12 transposed, and the cover shows SPIDER LACE, LENO LACE, DUKAGANG, and ONE-HARNESS on a BASIC LACE background.

You will note the cartoon used for this issue is from the "woven term paper" of Opal Brinson. Those of you who teach may want to use the Little Loomhouse idea of a woven term paper if you do not already do so. All our college students enrolled for credit select a subject of interest to them early in a course and then present the finished idea as their term paper. As the woven material shows whether they know the mechanics of warping, of weaving, of designing, and of carrying an idea to completion, the teacher has an efficient way of grading. Of more import, the student knows he can handle a loom well, and hence will go forward with creative weaving without the guidance of a teacher. As a class does not have much time to spend on transposing, such a subject makes an excellent term paper.

While on the subject of term papers and of weaving courses for college credit, it is worth taking time to consider what a student should get from a weaving course. It is my firm belief if a teacher can give a new student the basic mechanics of warping and weaving and the basic principles of just a few weaves from the angle of designing, the student will be a weaver. The urge to create is in everyone. Sometimes the teacher must inspire confidence in the student that he can create designs. If the student gets a few basic principles, he will continue weaving on his own momentum. The "woven term paper" serves to show how well the student knows the basic mechanics and basic principles. The usual long written term paper is often a "rehash" meaning nothing to student and nothing to the teacher. The student enthuses over his "woven term paper" and will do any necessary reading. With modern library facilities, the weaver can get books pertaining to weaving from the local library, a nearby library, the state extension library, or the Library of Congress. If you have not been using your library facilities, check to see what they have or will get in the weaving line.

In the same vein, if the KENTUCKY WEAVER does not publish what you want, make suggestions. Much of the KENTUCKY WEAVER subject matter is determined by the file kept on your mail. We cannot always write personal letters as one letter a year would mean 300 letters a day- an impossibility on top of the mail loss last year which is still taking hours a day to clear up. However, we do try to give full consideration to your suggestions and appreciate the information many of you send. You will note each idea is fully tested and made into functional textiles before being presented- note the number of warps, of pictures and drawings used for the two ideas offered you in this issue.

If you have questions which need be answered, try to ask the questions concisely and to enclose a self-addressed stamped envelop. We answer such questions first as we can answer twice as many of those. We cannot always answer letters tho we try to.

SPIDER LACE is one of the very old weaves and is found in many forms as developed by different races. It has a number of uses in modern weaving. In this issue, we have tried to give you a few successive steps so you can create your own designs. Altho the designs you "create" may have been created many times by many people in many lands, you will have pleasure in creating your designs. Altho we have shown several warps, I believe you will prefer 10/4 cotton set 15 to the inch if you are a very new weaver, or 20/2 linen set 20 to the inch if you are more experienced but are new to SPIDER LACE- this is for your "testing" of the weave. Later, you will like one 20/2 linen, two 40/2 linen set 20 to the inch, or 22½ to the inch; or 40/2 linen set 30 to the inch. As a rule, you will prefer the 6 thread unit.

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SPIDER LACE is a delightful weaver and a very old one found in many cultures. It is often found in a 6 thread unit. If this weave is new to you, try several variants as the trimming at the hems in towels, using the 6 thread grouping.

On the 6 thread basis and using an open shed, you will thus count 3 up threads to a group. Of the 3 down threads to a group, 2 will be between the 3 up threads and the other will be the "lone" thread.

Take your shuttle under 3 up threads, out, around, and under the same three threads (as shown at the top of the page) and thence under the next 3 up threads for the next group. As you are now going under 6 up threads, an easy way to remember the pattern is under 6 threads on the up shed, around the last 3, and thence under 6 again, around the last 3 etc.

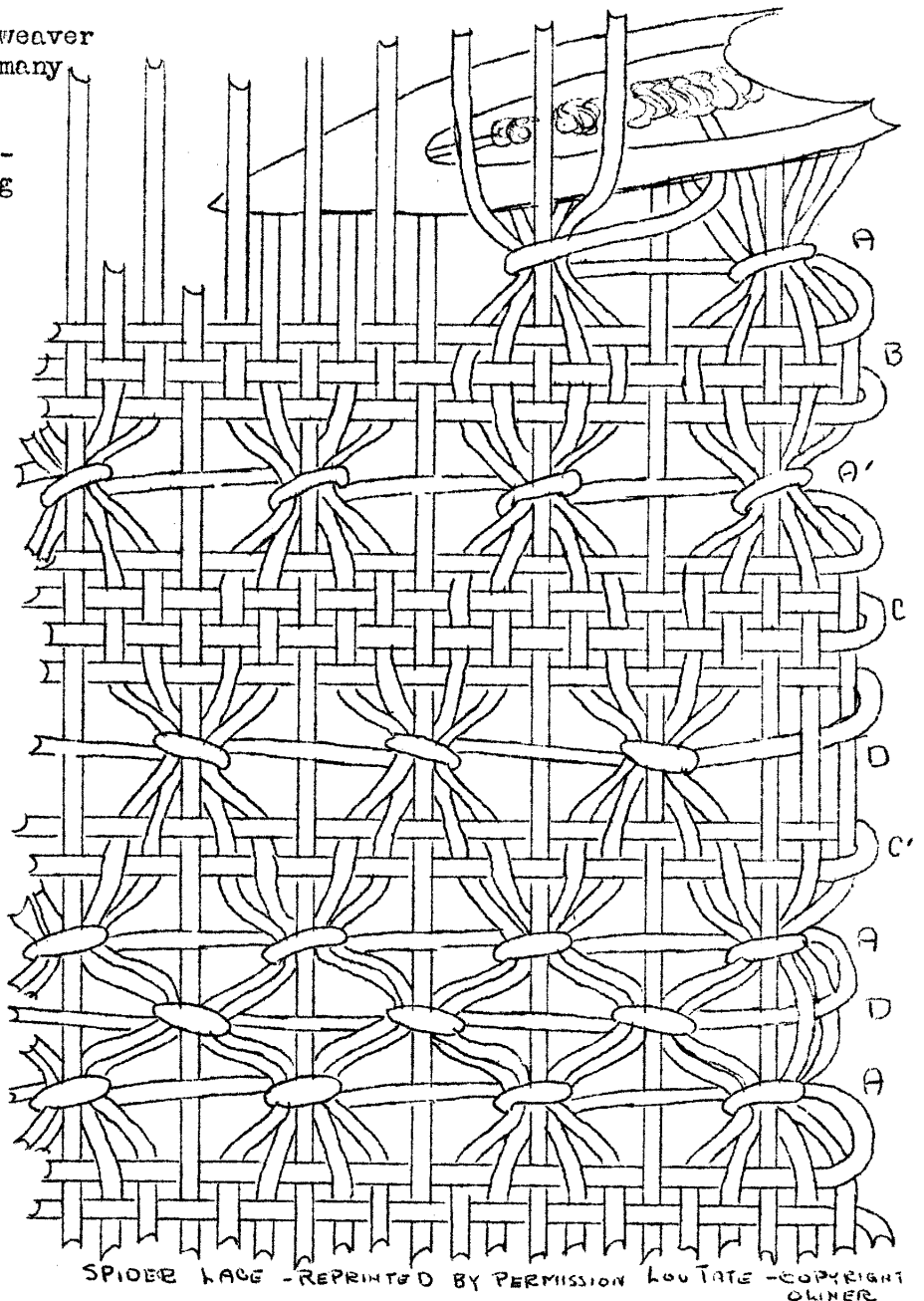
You will note two of the down threads are between the 3 up threads and one is off to itself to form one of the characteristics of the weave.

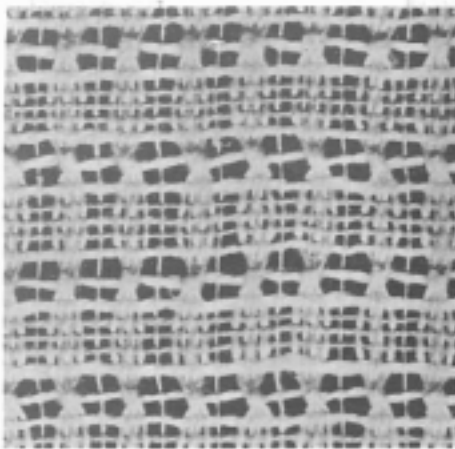
A single row of SPIDER LACE makes a neat trimming for towels- used by itself or in combination. If you use several rows of the lace on the same shed, remember you will have an odd number of tabby threads between- 3, 5, etc. If you use the same thread for lace and tabby, the lace will always start from the same side- the right side if you are righthanded. If you use two weights or colors, one for lace and another for tabby, the lace will start from alternate sides as will the tabby. A frequent error is to put both a lace and tabby on the same shed- so at first, check your self at the start and end of each row of lace.

You can get the effect of rows of lace on the same shed in A'-B-A. For an effective border, use the lace on alternate sheds. When you use alternate sheds, you will have an even number of threads between as 2 in A-c'-D, and as 4 in D-C-A', and none between as at the lower part of the drawing.

Altho later, you will try many variations in the SPIDER LACE, start by using the alternate shed as shown. As you analyze the weave, you will note the "lone" down of the first row, becomes the center thread of the group of 3 up threads on the next row with one thread coming from each side. Thus, your shuttle with split the pair of threads held down together previously. You will find this good to remember as it gives you an easy check to make certain you are picking up the right groups of 3.

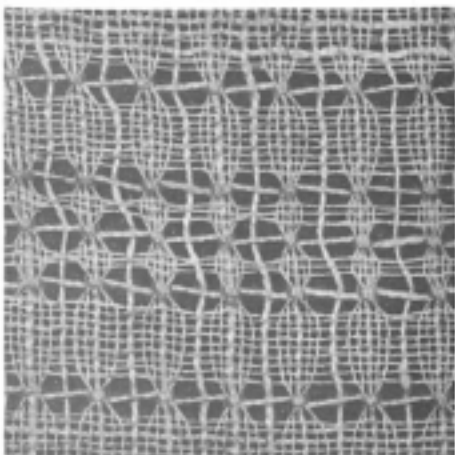
Later you will create patterns with different groupings.





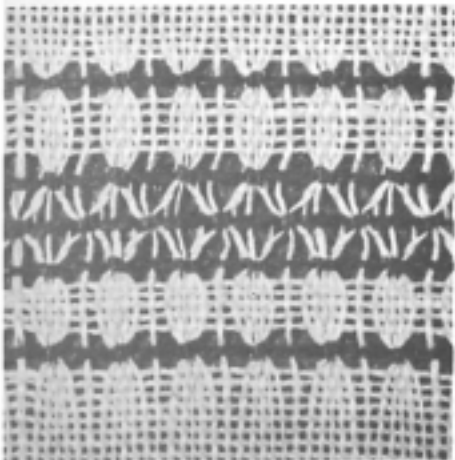
ill. 1 This page shows several successive steps of the SPIDER LACE as shown on the drawing on the previous page, and offers you some ideas as to how the lace will appear on different warps.

First illustration shows a heavy thread - 12/2 linen used for the lace and for the threads adjoining the lace. Note-an odd number of threads appears between rows of lace as the lace is all woven on the same shed. The other tabby thread is 20/2 linen. The warp is alternate 20/2 and 40/2 linen set 24 threads to the inch. As different wefts are used, the lace is woven from alternate sides even tho each row is woven on the same shed. Check to make certain you do not weave a tabby on the same shed as the lace.

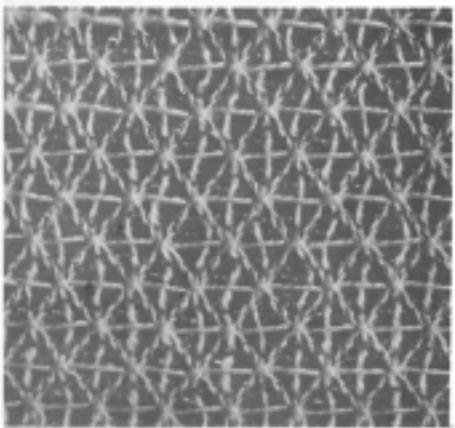


ill. 2 This second illustration shows a variation of the same idea - lace woven on the same shed; an odd number of threads is woven between each row of lace; lace starts alternately from right, then left. The warp used for this lace is one you will want to setup sometime - one heavy 20/2 linen, two finer 40/2 linen, set 20 threads to the inch in a 20 dent reed. If you are using a 15 dent reed, use heavy thread thru one dent, and two threads thru the next dent for 22-1/2 threads to the inch.

The third illustration shows the lace being woven on alternate sheds as illustrated in the lower part of the drawing on the previous page. The warp is 20/2 linen set 20 threads to the inch. Lace weft is colored 12/2 linen and tabby weft is 20/2 linen. Note how the "lone" thread of the first row of lace becomes the center thread of the group of three on the second row.



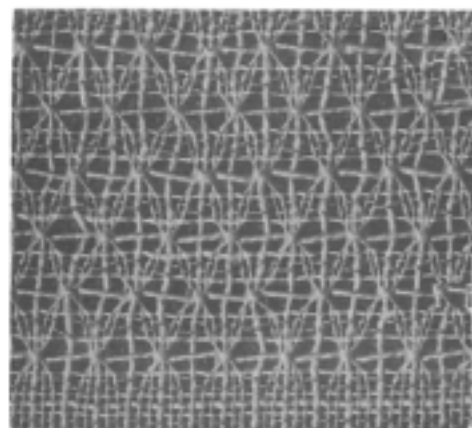
ill. 3 Usually weavers prefer 2 or 4 threads of tabby between the lace threads in weaving lace on alternate sheds. For the fourth illustration, two rows of metallic were woven between the lace woven of 20/2 linen on alternate sheds. The metallic is one of the fine wrapped type - metal wrapped around a cotton core, and has about 4500 yards to the pound. It will stand washing as well as drycleaning but should be laundered with care. This use is suggested for gold or silver wedding anniversary gifts.



The fifth illustration shows the lace being woven on alternate sheds with four threads between. The lace is woven of 20/2 linen with tabby being 40/2 linen, two metallics, and 40/2 linen. SPIDER LACE on alternate sheds with four tabby threads between is a favorite and has many uses.

Try SPIDER LACE as a trimming, as the main design, and for wool scarfs, etc.

ill. 4



ill. 5

TAPESTRY technics lend themselves well to designs which may be cartooned easily onto squared paper. Of the tapestry technics, ONEHARNESS is the best technic to start with. ONEHARNESS has all the design woven on one shed, and just tabby is woven on the other shed. Thus, each block of the cartoon may be any number of pairs of threads - 1 up for the tapestry, 1 down.

ONEHARNESS tapestry in the top picture uses two threads or a single pair for each block of the cartoon. Thus, on the tapestry shed, weave tabby plus the tapestry as indicated by the cartoon. On the other shed, tabby is woven to complete the row.

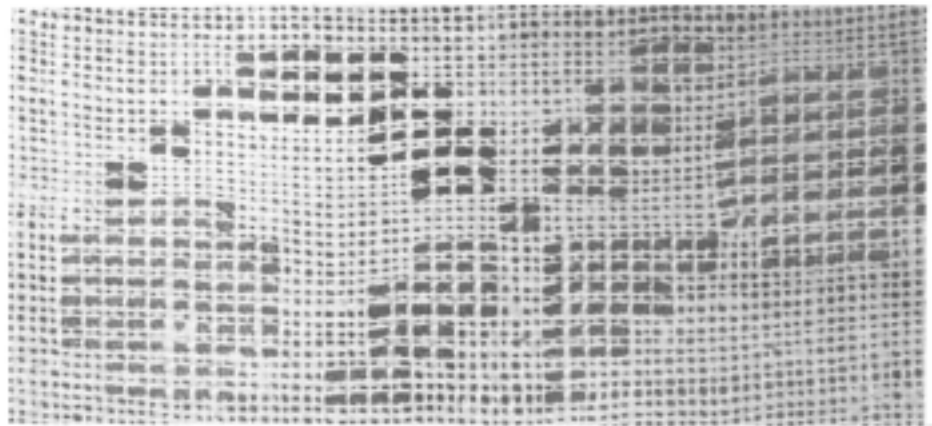
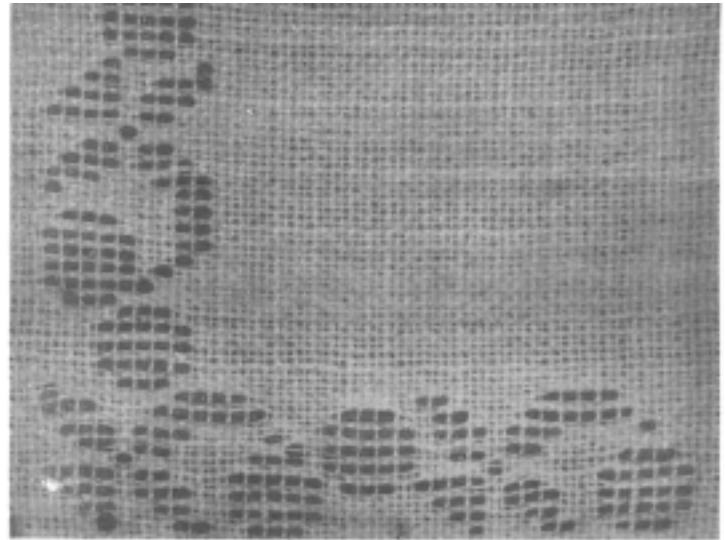
As the tapestry thread has to show up well against 2 warp and 2 weft threads, it should be of a fairly strong color and at least twice the size of the warp. To make the tapestry design more pronounced and to give texture, weave the design on a warp of alternate heavy and fine thread with the design being "pushed forward" by the heavy warp thread. Shown is 12/2 tapestry thread on 20/2 linen alternating with 40/2 linen set 24 to the inch.

Like most tapestry weaves, ONEHARNESS is woven with the wrong side towards you.

The middle picture shows the design woven with each block of the cartoon being 2 up threads (or 4 threads of warp). To "square" the design, you will note two rows of tapestry are woven for each block of the cartoon.

The lower picture shows the design woven with each block of the cartoon being 3 up threads (or 6 threads). To "square", three rows of tapestry are woven for each block. If block does not square according to rule, you will add to "square" the block; or if your yarn is very heavy, you may use fewer rows to "square" the block.

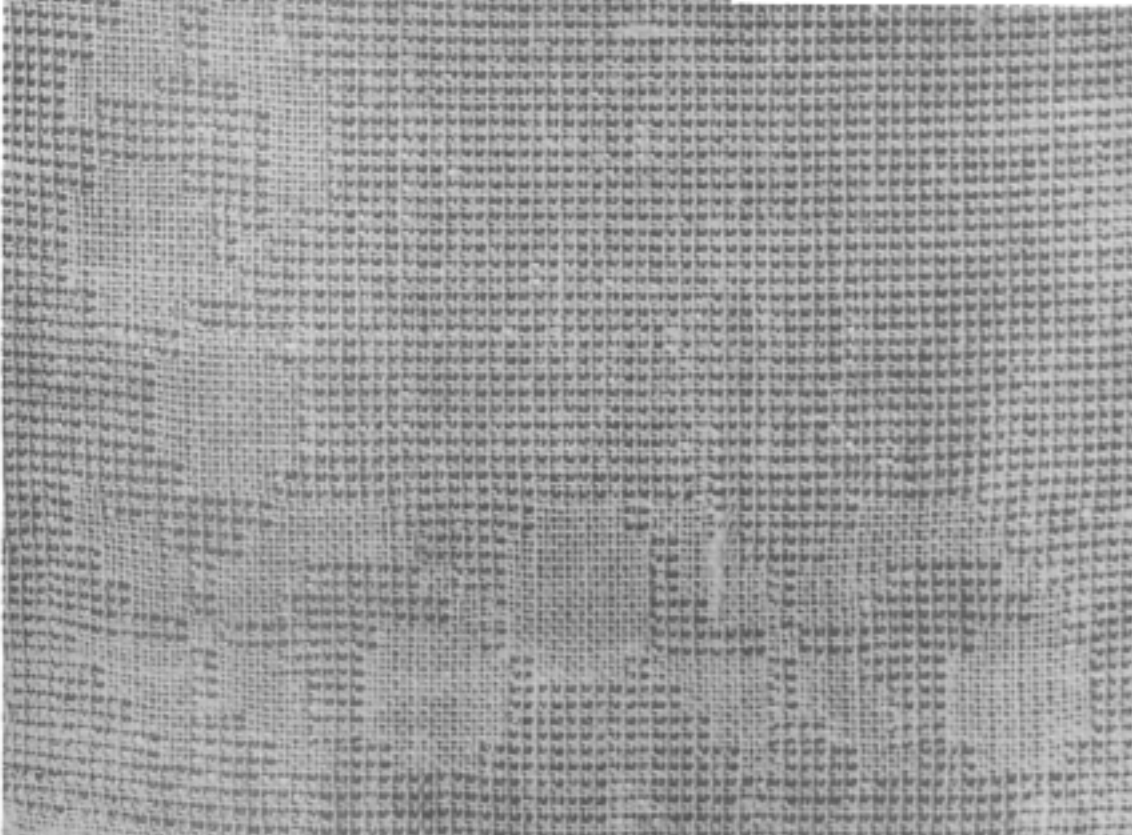
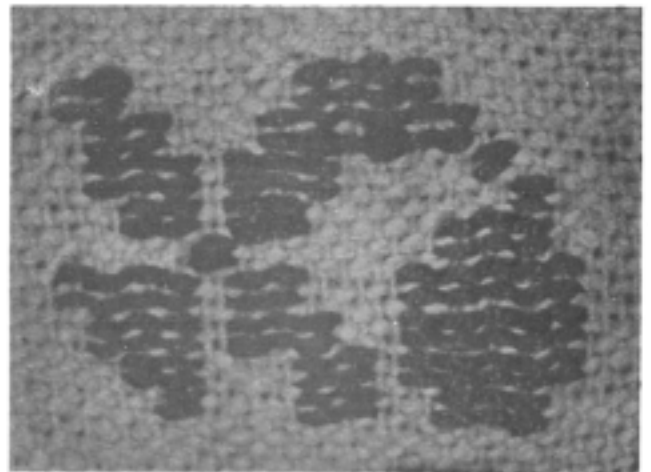
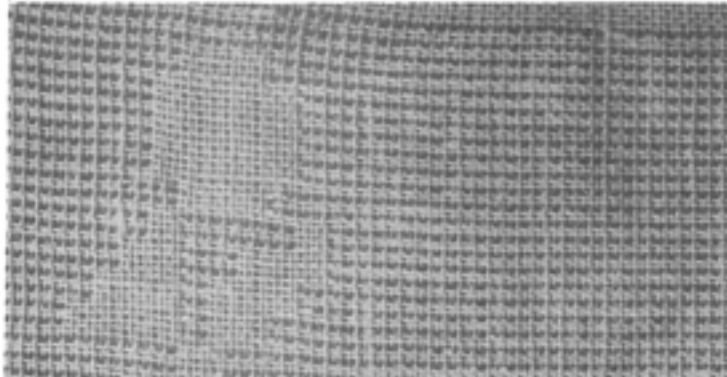
L Aidin tapestry may be woven by this cartoon-using the first shed for the count, lay in tapestry on each shed. To keep the shape of the design, that second row may have one more or one less thread according to the outline of the design.



ONEHARNESS can also be used as the background for a plainweave design as shown in the previous weaves. Altho it is not often thus used, you may want to try it out and file for use whenever you need it.

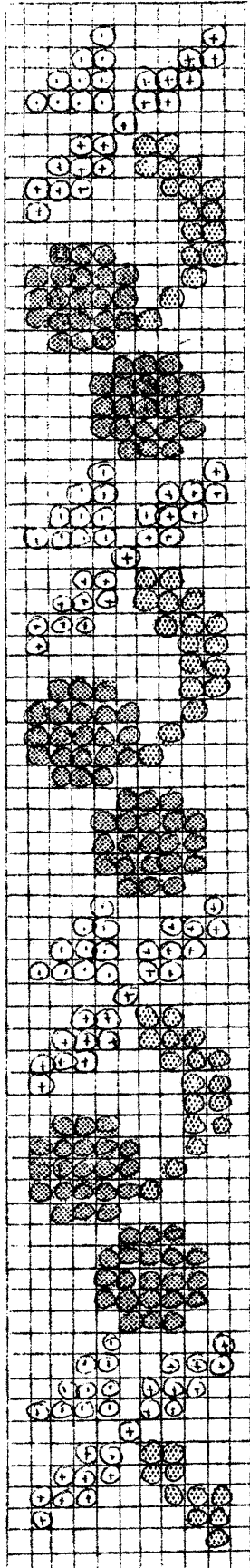
DUKAGANG is shown on the cover and is a muchly used technic. For this weave, usually a block of the cartoon is 4 threads- 3 covered by the tapestry weft, and 1 to bind the design. At the Little Loomhouse, we often use a two harness loom as shown in Feb., June 50. Or use a 1-2-3-4 basic twill or a 1-2-3-4-1-4-3-2 rosepath twill with the 1 down, and other three threads up. This technic is also woven with the wrong side up. You can also use a basic birdeye-1-2-3-4-3-2 for 6 threads to a block of the cartoon-5 covered, 1 to bind. This use is suited to drapery where you want a larger design.

EMBROIDERY as shown in the small picture can be woven on a flat warp or on a 1-2-3-4 warp with 1-2, and 3-4 being the 2 thread blocks; or on a 1-2-3-4-3-2 with 2-1-2, and 3-4-3 being the 3 thread blocks. This weave is effective to use with DUKAGANG for designs needing two different scales or sizes. The EMBROIDERY block is just half the size of the DUKAGANG block.



This jonquil pattern is designed for end borders and was worked out by Opal Brinson for her "woven" term paper in the NAZARETH COLLEGE extension class of the Little Loomhouse. Any good design may be used in a number of technics. Some designs lend themselves to certain technics. Likewise some technics are more suited to a given purpose.

So you may enjoy weaving this design in different technics. Mrs. Brinson wove eight variants for her woven term paper, and we have added others for your use in this January issue of the KENTUCKY WEAVER.



SPIDER LACE may be used for the design, or for the background with plain weave design. Either will use 6 threads to block of cartoon.

BASIC LACE may be used for the design or for the background (use 3rd harness threading on 2 harness loom). ONEHARNESS may be used for design in the plain weave with BASIC LACE background. Again 6 threads are used to block.

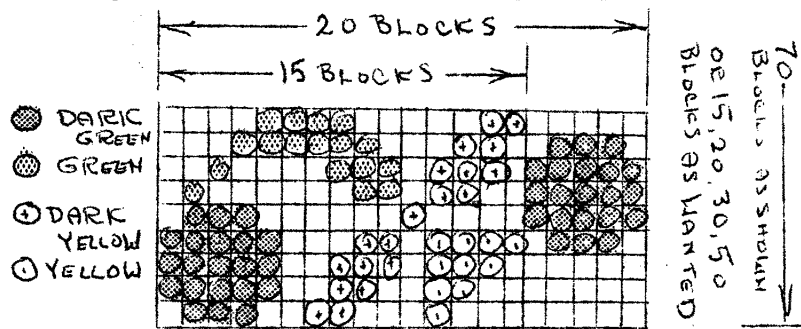
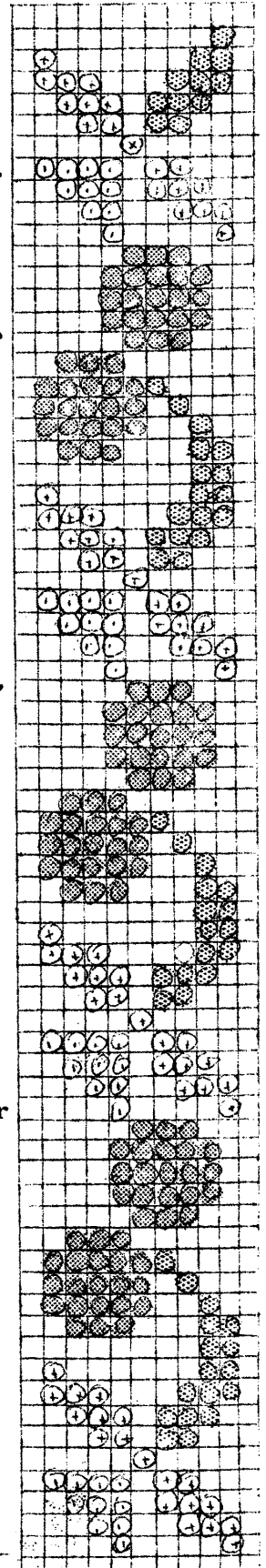
LENO LACE may be used for design with each block of cartoon being 4, 6, or more threads to block- in pairs of course. LENO LACE may be used for background with design in plain weave. The plain weave may be in LAIDIN tapestry. Use 4, 6, etc. to block. The allaround border using 4 threads to the block on 40/2 linen set 30 to the inch was the favorite at the Little Loomhouse.

TAPESTRY-ONEHARNESS may be used for the design in different colors with 2(1 pair-1 up,1down), 4 or 6 etc. threads to block according to size design you want. ONEHARNESS may also be the background with a plain weave design.

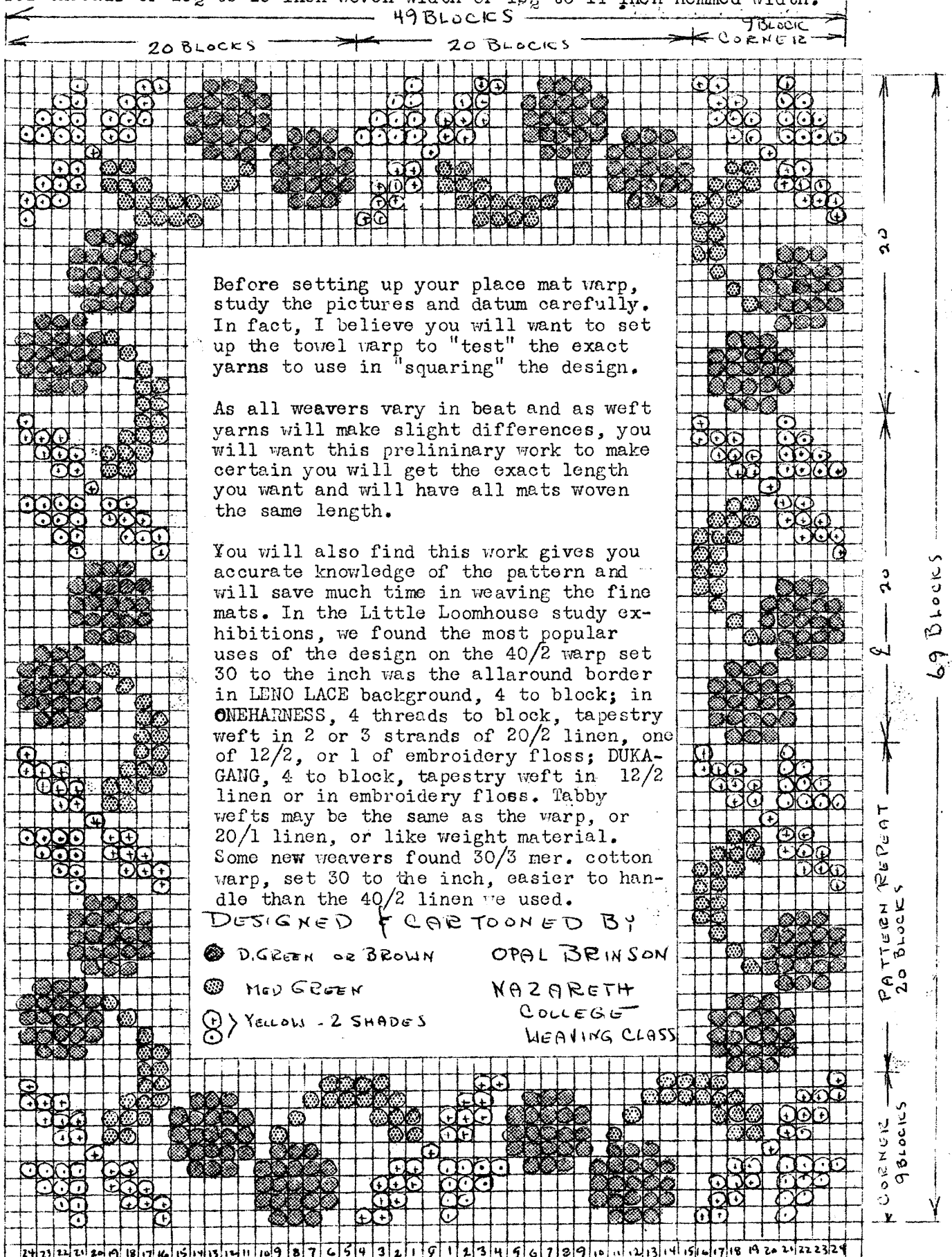
TAPESTRY-DUKAGANG may be used with 4 threads to block (3 up, 1 down) on twill or 2 harness plain weave; or 6 threads (5 up, 1 down) to block on basic birdeye.

TAPESTRY-EMBROIDERY may be used with 2 threads to block on 1-2-3-4 twill or on a flat warp.

At the Little Loomhouse, we did not try all the possible technics. You may want to try SPANISH LACE or some of the other tapestry technics. For testing this design or a similar one of your own creation, set up a small towel warp of 20/2 linen or 10/2 mer. cotton, 20 to the inch; or 40/2 linen or 30/3 mer. cotton, 30 to the inch. We will be glad to have a copy of the design you work out for transposing.



Opal Brinson continued her end border into an all-around border design and the Little Loomhouse believes it is a design you will want to use for very handsome place mats with a plain initialed napkin. We preferred 40/2 linen set 30 to the inch for 420 to 464 threads or 13 $\frac{1}{2}$ to 15 inch woven width or 12 $\frac{1}{2}$ to 14 inch hemmed width.



Before setting up your place mat warp, study the pictures and datum carefully. In fact, I believe you will want to set up the towel warp to "test" the exact yarns to use in "squaring" the design.

As all weavers vary in beat and as weft yarns will make slight differences, you will want this preliminary work to make certain you will get the exact length you want and will have all mats woven the same length.

You will also find this work gives you accurate knowledge of the pattern and will save much time in weaving the fine mats. In the Little Loomhouse study exhibitions, we found the most popular uses of the design on the 40/2 warp set 30 to the inch was the allaround border in LENO LACE background, 4 to block; in ONEHARNES, 4 threads to block, tapestry weft in 2 or 3 strands of 20/2 linen, one of 12/2, or 1 of embroidery floss; DUKANGANG, 4 to block, tapestry weft in 12/2 linen or in embroidery floss. Tabby wefts may be the same as the warp, or 20/1 linen, or like weight material. Some new weavers found 30/3 mer. cotton warp, set 30 to the inch, easier to handle than the 40/2 linen we used.

DESIGNED & CARTOONED BY
 ● D. GREEN OR BROWN OPAL BRINSON
 ● MED GREEN NAZARETH
 ○ YELLOW - 2 SHADES COLLEGE
 WEAVING CLASS