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THE WEAVER

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THE WEAVER

VOLUME VII NUMBER 1

Paul Bernat, Editor

C O N T E N T S

A Few Simple Braids Page 4
by Mary M. Atwater

Texture Variations - Treadle Manipulation Page 10
by Marguerite P. Davison

Golden Gate Weavers Exhibit Page 20
by Helen E. Starbuck

The Fallbrook Weaving Institute Page 22
by Edith P. Myers

Greek Lace Page 23
by Berta Frey

Questions and Answers Page 28
by Mary M. Atwater

Bags for the Woman Who Reads Page 29
by Bertha G. Hayes

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A FEW SIMPLE BRAIDS

By MARY M. ATWATER

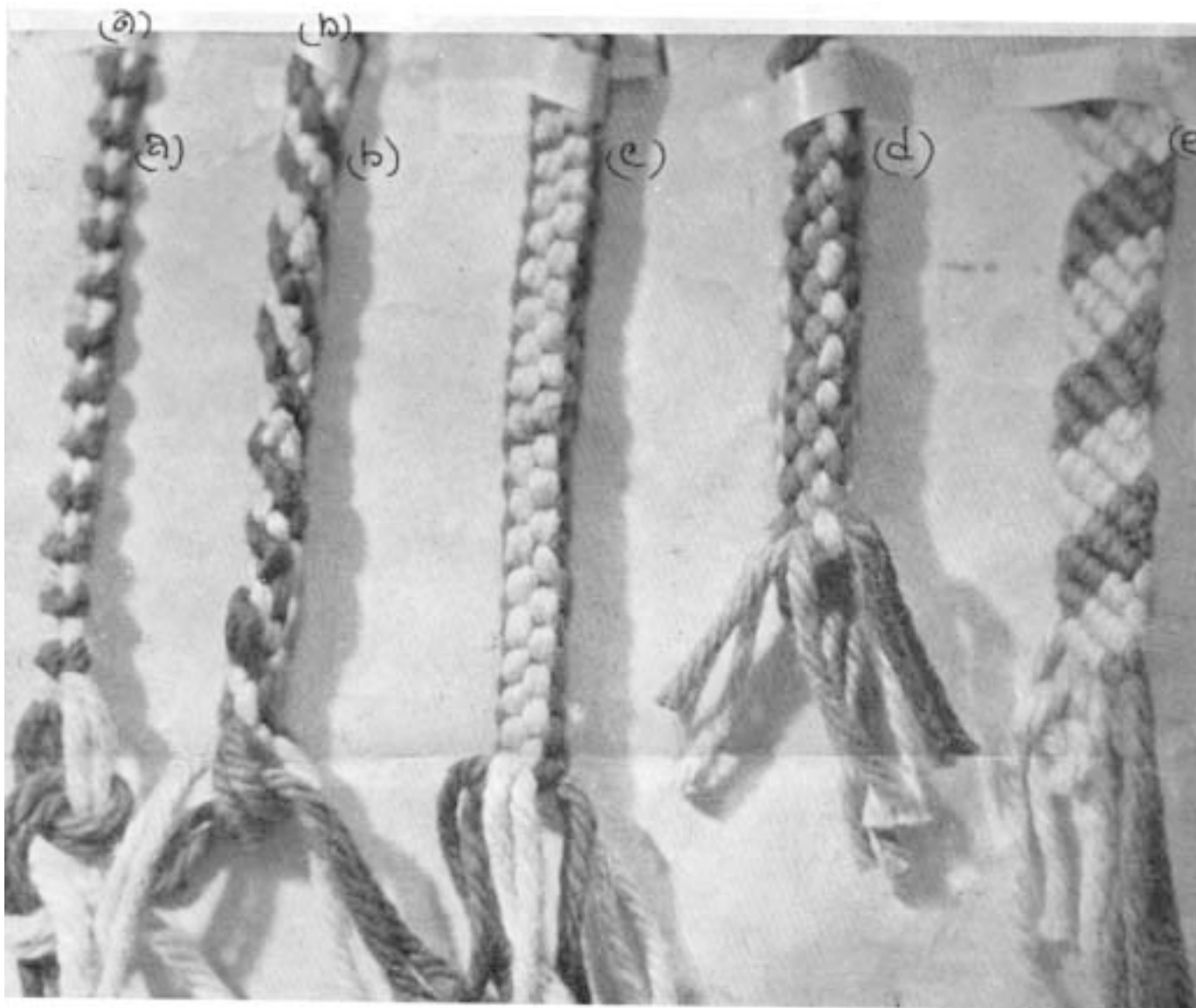


Illustration No. 1

Among the sample books I had with me last summer at the various weaving "institutes" was one devoted to simple braids — useful for the finish of woven articles and for use as bag-handles, fringes for girdles and the like. These samples proved of such general interest to the groups of weavers at these meetings that it seems the subject of braids and braiding should also interest the readers of the *WEAVER*.

Braiding, of course, is a whole craft in itself, with an extensive literature and a whole world of fascinating possibilities. It is quite impossible to give even a sketchy general idea of the entire subject within the limits of a magazine article, so I propose to limit myself to a few of the simple braids most useful to hand-weavers, and shall not make the slightest attempt to treat the subject logically or exhaustively.

Illustration No. One shows a group of "tied" braids. These make firm, strong cords, with a bit of elasticity not found

in woven or plaited braids. Cord (a) is made of two coarse strands, one light and the other dark, tied in a series of half hitches, as shown at the bottom of the illustration and also shown on the diagram. Hold the light strand tight and make a half hitch around it with the dark strand. Now hold the dark strand tight and make a half hitch around it with the light strand. Of course both strands may be of the same color if preferred, but the use of two colors adds interest. All the half hitches should, of course, be taken the same way or the result will be uneven and lumpy.

At (b) is shown a cord tied with four strands, two dark and two light. Make the strands twice the length required and cross them at right angles at the center, with the dark strand on top of the light strand. Now tie the two light colored ends together with a single overhand tie. Next tie the two dark strands across this knot with a single overhand

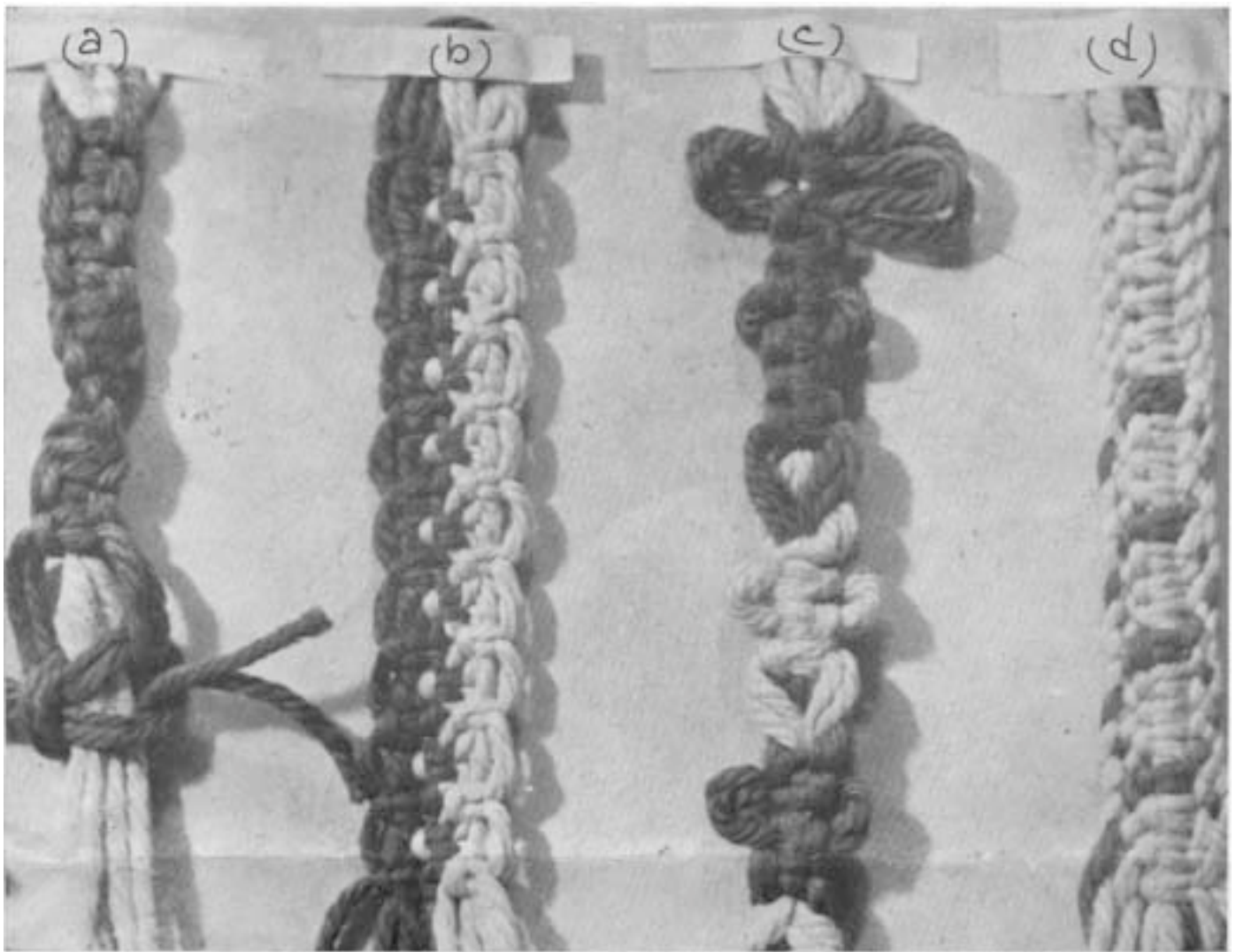


Illustration No. 2

tie, and continue in this manner. Take all the ties in the same direction. This also is illustrated on the diagram.

The square sided cord at (c) is also made with four strands. Sailors call this the "crowning" braid for it is made by tying a succession of crowning knots. Start as for (b) with two double length strands crossing each other at the center. Lay one of the strands across the one to the right, leaving a loop. In the same manner lay the second strand over the third, and the third over the fourth; take the fourth strand down through the loop of the first strand and draw the knot tight. Continue by looping the strands over each other in the same manner but in the opposite direction, as shown on the diagram. And continue in this manner for the desired length. Two of the square faces of the cord will be dark and two faces will be light. I have an old piece of cord made in this manner, of fine silk braid. It was used as a watch-fob in a day long gone.

The crowning braid may be made of any number of strands — three, five, six or more strands. The cord at (d) on the illustration is a crowning braid of six strands in three colors. It is round instead of square and shows the colors in lengthwise stripes.

The cord at (e) is made of eight strands and is tied in

half hitches. To make it, take the strand on the extreme left across the other strands toward the right, and make a half-hitch over this strand with each of the other strands in turn. Repeat as required, working always from the left toward the right.

Half hitch work and the "Solomon knot" are the foundation of highly elaborate macrame belts, bags and so on, such as the knotted belts made by the sailors. But space does not permit going into this fascinating subject. Illustration No. Two, however, shows some simple cords in the Solomon knot, suitable for a number of purposes. This knot, clearly shown at the bottom of the cord at (a), is sometimes called the "square knot" by sailors, but as weavers use this name for what the sailors call a "reef knot" it seems best to call it the Solomon knot, as most non-sailors do.

Four strands are required for the simplest form of the Solomon knot — two foundation strands and two working strands. As shown at (a) of the illustration the strands have been doubled. Stretch the foundation strands between two hooks or other supports and make the knot as follows: lay the left hand working strand across the foundation strands toward the right, leaving a loop. Take the right hand working strand over the end of strand No. 1, under

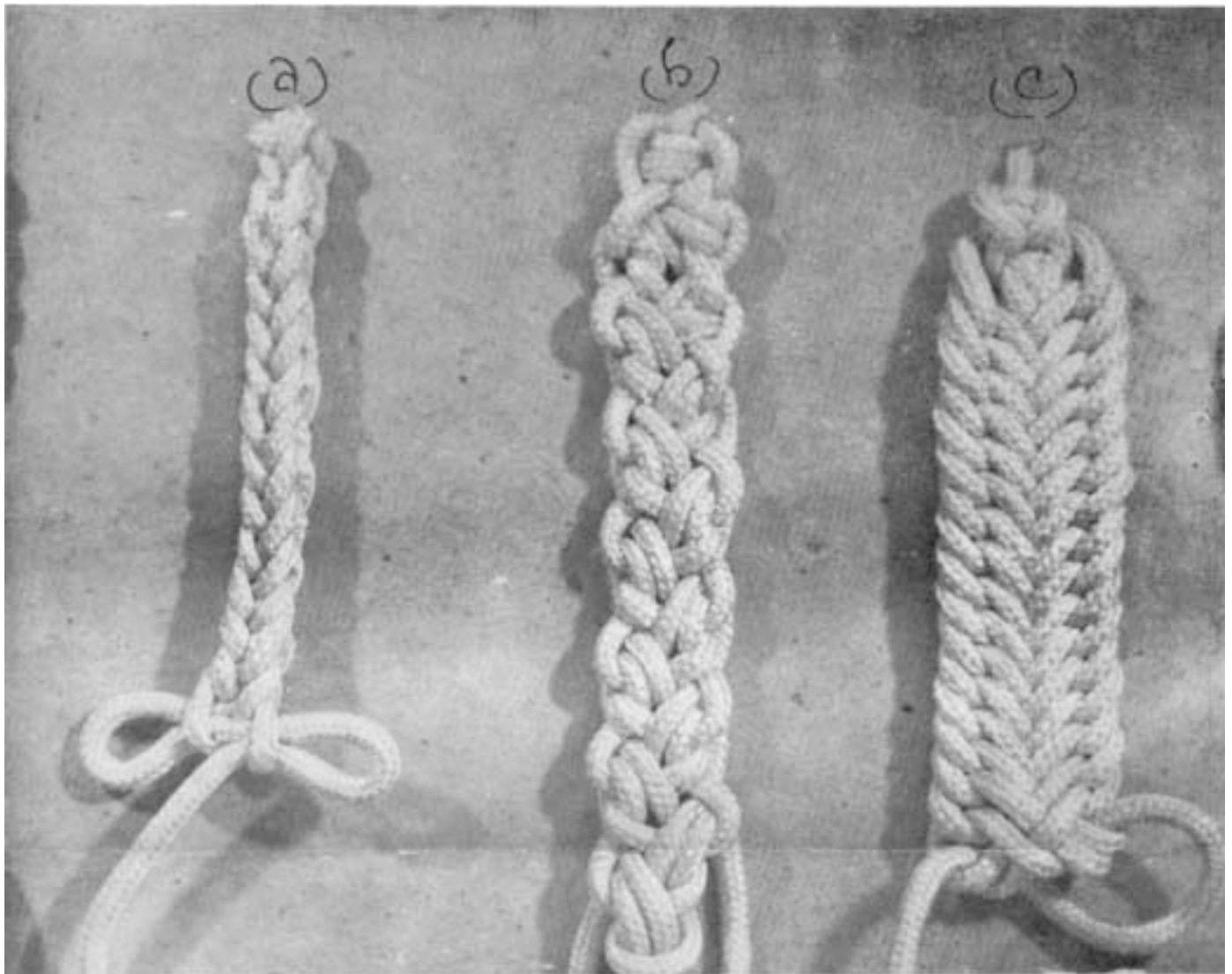


Illustration No. 3

the foundation strands and up through the loop in strand No. 1. Draw the knot tight. Now lay the right hand strand across and make the tie with the left hand strand. This completes the knot. It is possible to tie the knot with a single process, but for most people this is more difficult than the method described and also slower, so it is not explained.

Variations of the simple Solomon knot consist in making all the ties in the same direction, which produces a corkscrew twist as shown at (a), and in the effects shown at (b), (c) and (d). To make the cord shown at (b) use eight single strands, four dark and four light. Make a knot with the four dark strands and then one with the four light strands. Now drop two strands on either side and tie a knot using the four middle strands. Continue in this manner for the length desired. For a wider band, add four more strands and tie first three knots and then two. Many interesting effects can be produced by arranging the colors in different ways.

The cord at (c) was made with eight strands also — four dark and four light. Tie a knot with the dark strands over the light strands. Make another tie in the same manner leaving a space between the first and second knots. Push the second knot up close to the first and the loops will appear.

Tie another knot with the dark strands. Now tie a knot with the light strands over the dark ones in the same manner.

The cord at (d) is a combination of Solomon knot and ordinary braiding. The foundation strands run the length of the cord, each pair of working strands being tied over it in a Solomon knot, and then braided. Several colors may be introduced and the solid foundation at the center makes this a stronger cord than (b) or (c).

An interesting group of braids are those made of loops, or "bights" to use the nautical term. The simplest of these is the chain effect, like a single crochet, commonly known as "Idiot's delight," and used also in chaining a warp. This is so familiar that it seems needless to show it. The square cord shown at (a), Illustration No. Three, is made of a single strand in a somewhat similar manner. The illustration is so clear that a description seems unnecessary.

The cord shown at (b) is somewhat more intricate. It is called the "twin-bight" braid. Begin by making two slip-knots close together at the center of the cord. Put the left-hand bight from front to back through the right-hand one. Now make a loop in the right-hand working end; take this loop up through the right hand side of the original right-hand loop, over the top of this loop and down through the

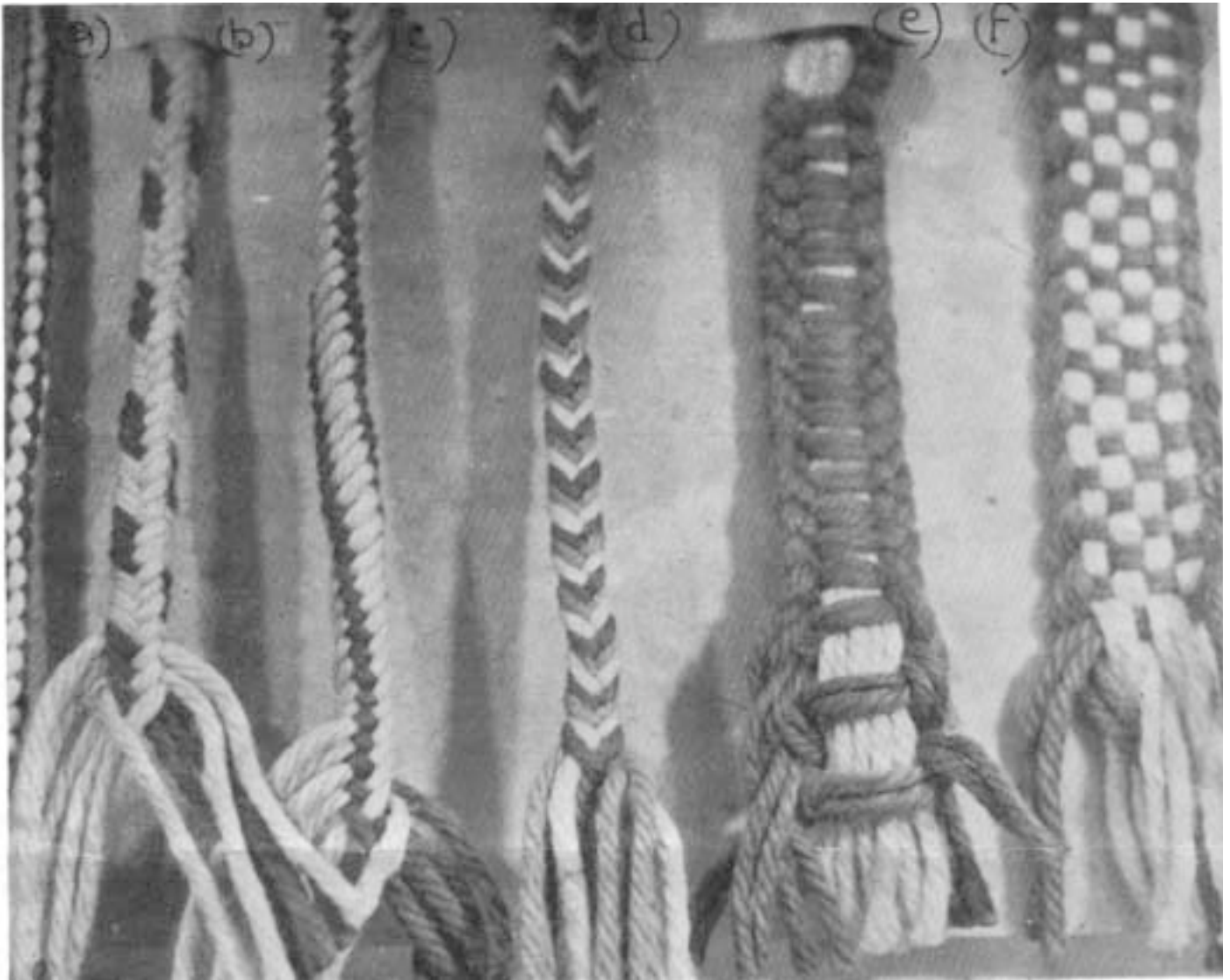


Illustration No. 4

left-hand bight. Now do the same with the left hand working end, and so continue. The process is shown on the diagram for greater clearness.

The cord at (c) is made with a single strand, but is not tied in bights, as the end must be drawn through each time. When done in a coarse woven cord as illustrated it makes a very handsome braid. It's name is the "Antique Sennit braid." To begin, make two round turns at the end of the cord and tie at the center, making the effect of a double bow-knot. Then with the working end make a series of figure-of-eight knots, first to one side and then to the other, taking in each time the last two loops of the braid. This is quite clearly shown on the illustration.

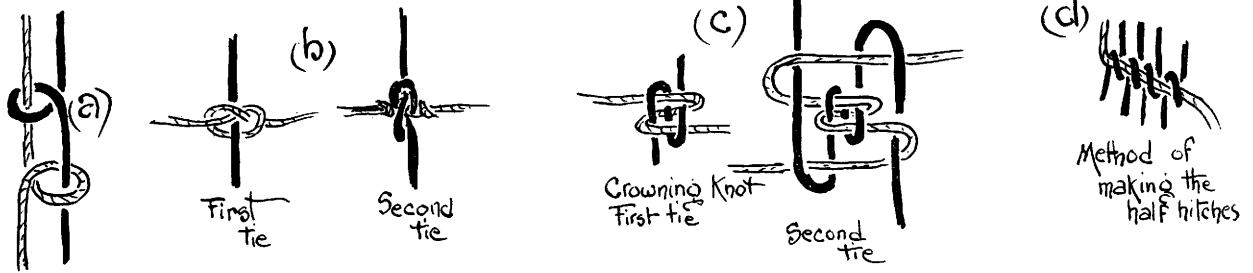
The braids shown on Illustration No. Four are among those that weavers find most useful. The four-strand cord at (a) is known as the "Indian" braid, as it is found so often in the long fringes of Indian belts and girdles. It is made with two strands of one color and two of another shade — for instance, two black and two white strands. Arrange the work with the two dark strands on the right and the two light ones on the left. Take the top dark strand from right to left behind the braid and bring it forward between the two light strands, and back to the right. Take

the top light strand behind the braid and between the two dark strands and back to the left. Continue in this manner.

The same system of braiding can be used for a great variety of braids, done with various numbers of strands and in several colors if desired. When braided with eight strands, four to a side, the braid will be square. The cord at (b) on the diagram was made with twelve strands, — three dark and nine light, six light strands on one side and three dark and three light on the other. Take the top strand behind and up under three and over three back to its own side. This particular braid was taken from the drawcord of a Mexican bag in double weaving.

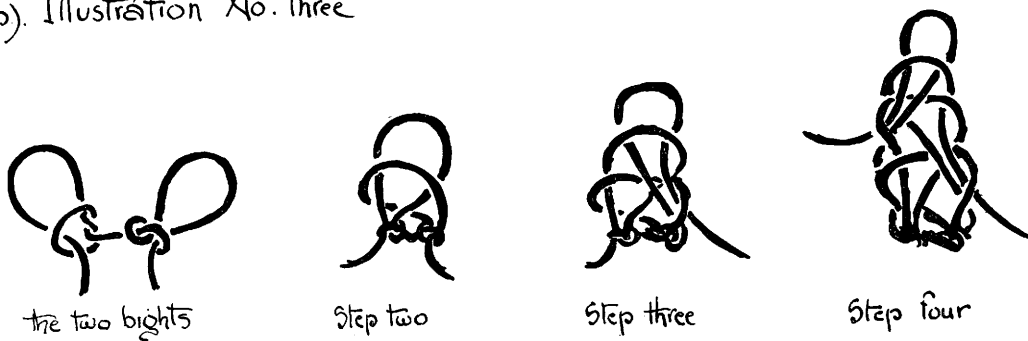
The cord at (c) is of the same order, but instead of braiding the same from both sides, proceed as follows: make the braid of six dark strands and six light, — all the dark strands on one side and all the light strands on the other. Take the top strand from the right behind, under five and over one back to the right. Take the top strand from the left behind, under one and over five back to the left. And continue in this manner. This braid is called the "combing" braid, because it resembles a cord with cox-combing. It can be made with any desired number of strands.

Diagram



Tied Braids. Illustration No. One

Looped Braid (b). Illustration No. three



Manner of making the "Indian" braid. —
(a) Illustration No Four

M. M. ARLESTER, 1971
DASIN, MONTANA

The cord at (d) is done in a somewhat different manner. This braid was taken from the fringes of one of the most ancient pieces of textile fabric known — the famous "Girdle of Rameses" preserved in the Liverpool Museum. It is an excellent braid if a number of colors are to be used, as it may be made in any number of colors provided there are four strands of each. The cord illustrated was made of three colors and twelve strands. Suppose the colors to be used are black, red and yellow: Arrange the twelve strands with two of each color on either side, and before beginning arrange the colors in the same order, the two blacks on top, next the two reds, and the yellows next to the center. Begin

by taking one of the black strands from the right across the rest of the right-hand strands to the left hand. Take the other black strand from the right behind and across to the left. Now take the top left-hand black strand across in front to the right, and the second black strand from the left behind and across. Braid the four red strands in the same manner, and then the four yellow strands. This will bring the black strands to the top again. Note that the two strands lie side by side instead of being one over the other. Bring the back strand forward and across, and the front strand back and across. If this detail is not observed you will soon have two separate flat braids instead of one square one.

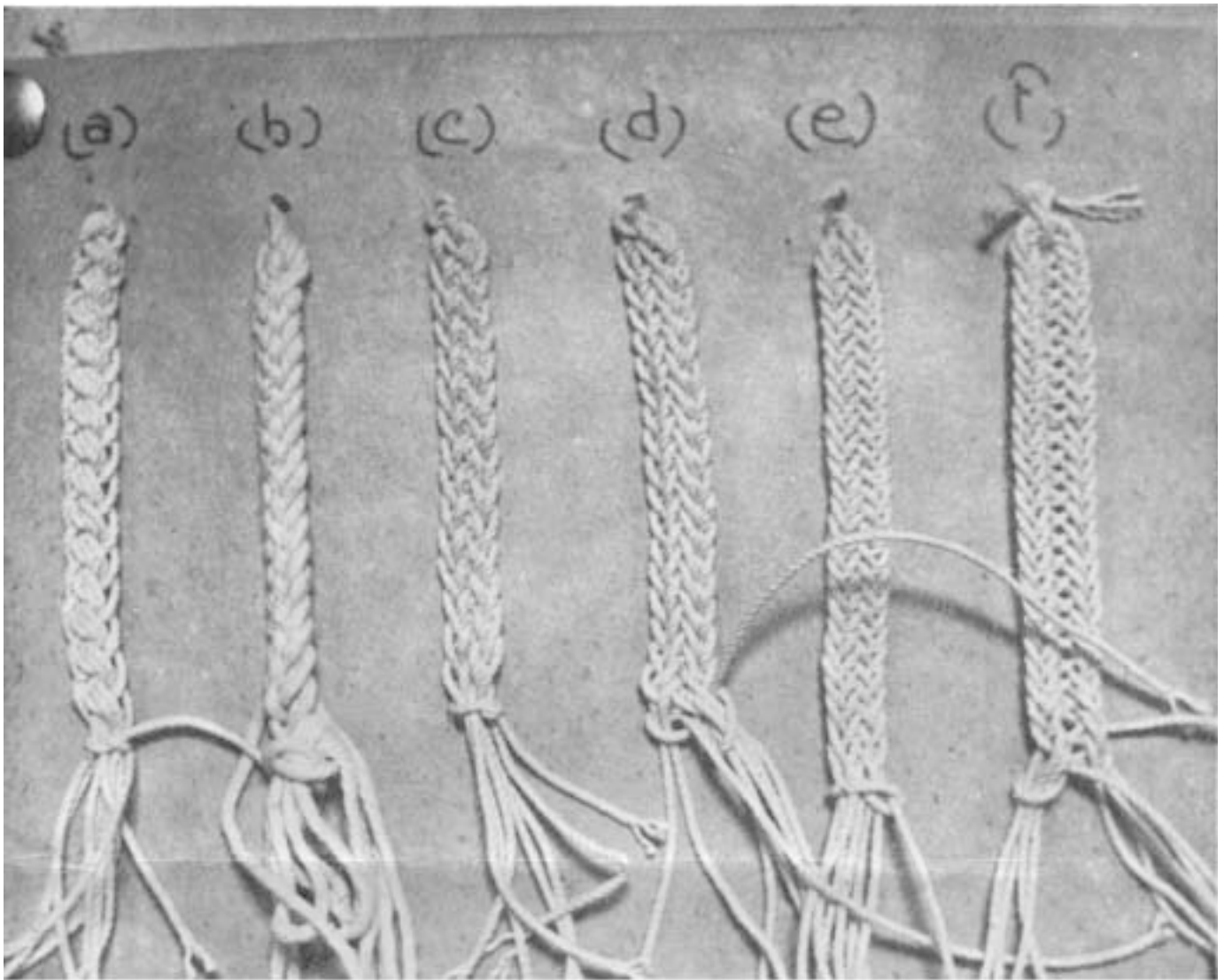


Illustration No. 5

The cord at (e) is shown so plainly on the illustration that directions are hardly necessary. It is made with a heavy foundation strand and five working strands, braided as indicated.

The woven braid at (f) is called the English flat sennit, and as illustrated was made with four light strands, — doubled — which run lengthwise like the warp of a woven fabric, and three doubled dark strands that weave across and interlace along the edges.

Illustration No. Five shows a selection of sailors' "sennit" braids. These are best made with a hard cord and all in one color. (a) is made with eight strands. Braid three strands over one from the right and three strands under one and over three from the left. (b) is a nine-strand "mound" sennit and is braided; three strands over two and under one, first from one side and then from the other. (c) is a seven-strand "French" sennit and is braided: one strand over one and under two, first from one side and then from the other. (d) is a similar braid with nine strands; one strand over one and under three first from one side and then from the other. (e) is also a nine-strand French sennit and is braided: one

strand over two and under two, first from one side and then from the other. (f) is an 11-strand "channel" sennit braided: one strand over two, under two, over one, first from one side and then from the other. Another interesting channel sennit (not illustrated) is made of nine strands braided: one strand over three and under one, first from one side and then from the other.

And here are a few additional sennits, not illustrated, that may be found interesting: an eight-strand — two strands over two and under one, first from one side and then from the other. A ten-strand — two strands over three and under one. The Algerian eleven-strand sennit — one strand over three and under two. A ten-strand mound sennit — two strands over one and under three. A fourteen-strand interlocking sennit — two strands over three, under one, over two. There are hundreds of these fascinating sennit braids, and to those who may wish to pursue the subject further I can recommend a marvelous book: "The Encyclopedia of Knots and Fancy Rope Work," by Raoul Graumont and John H. Hensel, published by the Cornell Maritime Press of New York, N. Y.

TEXTURE VARIATIONS – TREADLE MANIPULATION

By MARGUERITE P. DAVISON

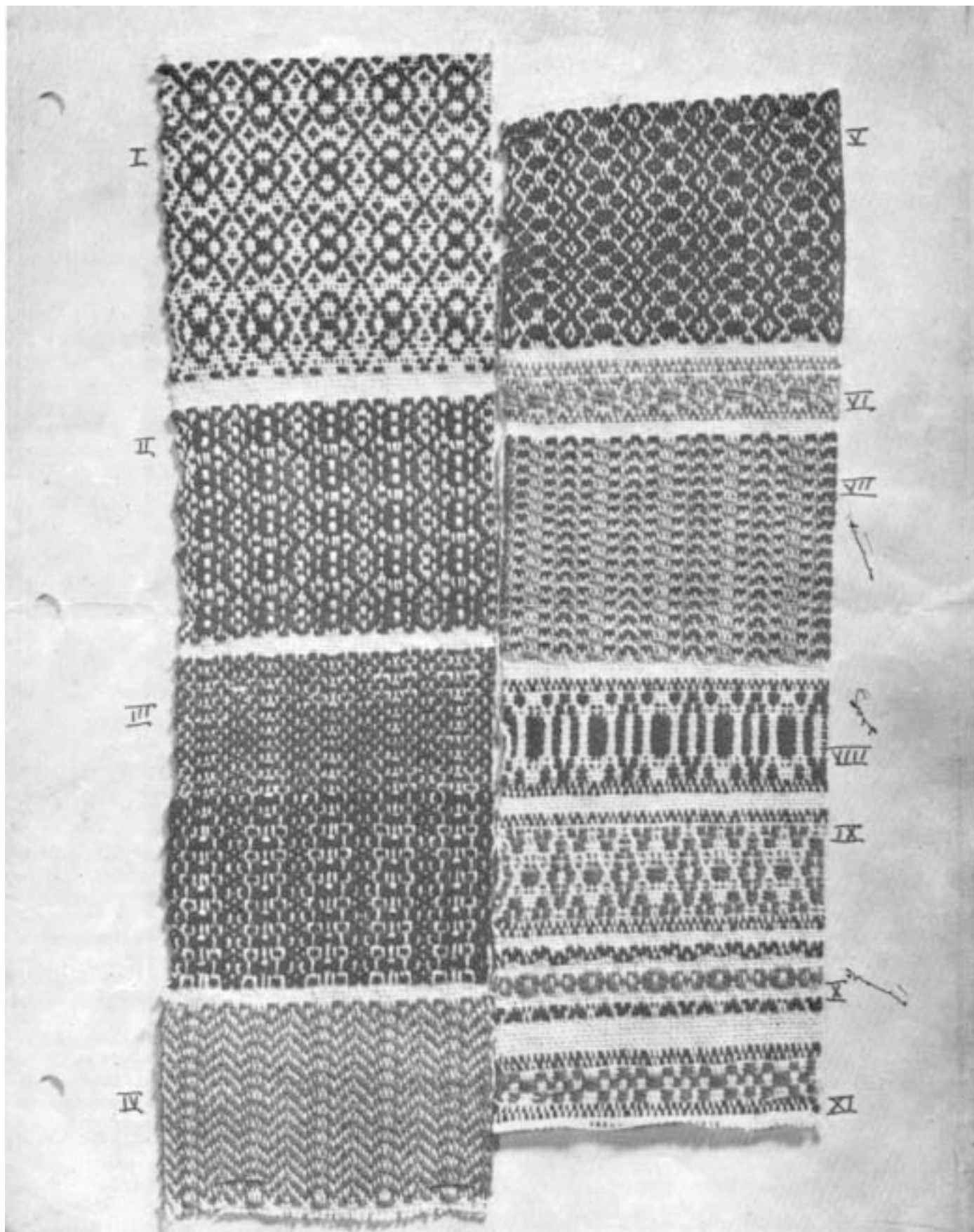


Plate I-a

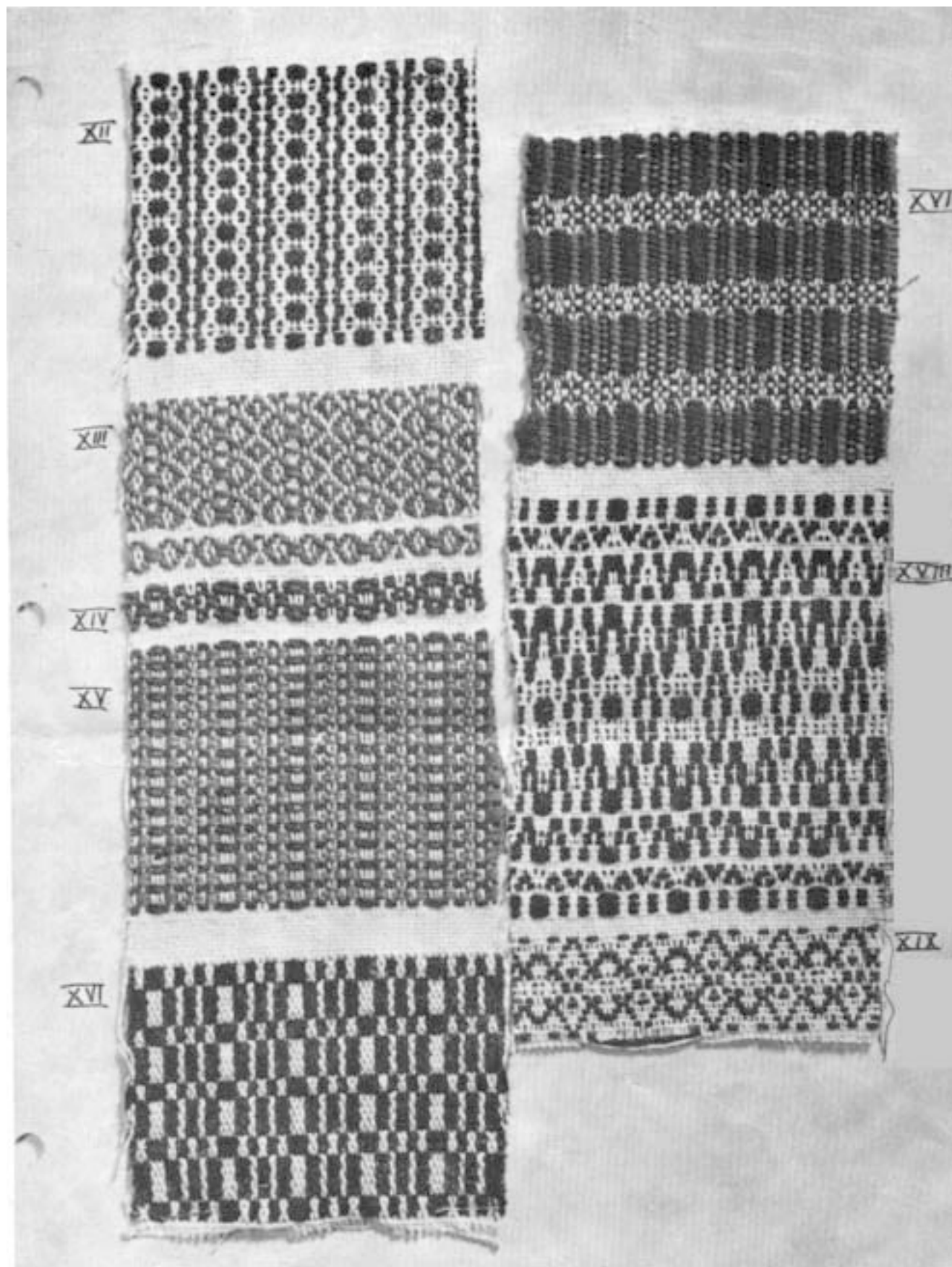


Plate I-b

WEAVER'S FANCY. (CONTINUED)

THREADING.	← REPEAT →				HARNESSES COMBINATIONS.										
						x	x								
						x			x	x			x	x	
						x	x	x				x	x		
						x	x	x				x	x		
	18														
					TABBY 1				XVIII USE TABBY						
					TREADLINGS.										
					XII USE TABBY				REPEAT						
					XIII NO TABBY										
					REPEAT										
					XIV NO TABBY										
					XV NO TABBY				XIX USE TABBY						
					Δ LIGHT O DARK.				REPEAT						
					XVI USE TABBY										
					XVII NO TABBY										
					O - LIGHT Δ - DARK										
					REPEAT										

Numerous changes may be made in these designs by threading the warp in a variety of colors or textures to bring out stripes or blocks in the pattern. The Finnish Diamond also gives many border designs and is generally a very useful part of any weaver's repertoire, if it is not already there.

The variety of uses to which these small patterns may be put instantly suggests itself to the weaver; the same variety may be obtained from some old favorite by applying the treadlings shown here. In The Weaver's Fancy and Finnish Diamond the usual six combinations of a four-harness loom tie-up are used with the exception of the honey-comb treadling. In the Swiss Twill Design other tie-ups are utilized. Anna Henriksson gave the I and II treadlings in her book. They were intended to be used for upholstery. No. XI of the same sampler is honey-comb with a twill between figures instead of two plain weaving threads usually used. No. IX of that sampler becomes more interesting when developed in three colors. Numbers VII, VIII and X have almost as much depth as honey-comb.

Mr. Crooks very kindly gave permission to use his ingenious little Weaver's Fancy. The variations given in this sampler are only suggestions of the many more that are possible to be woven. It rivals Rose Path in versatility. The illustrated No. XV was woven in two colors and gives the appearance of embroidery.

Plate I-b

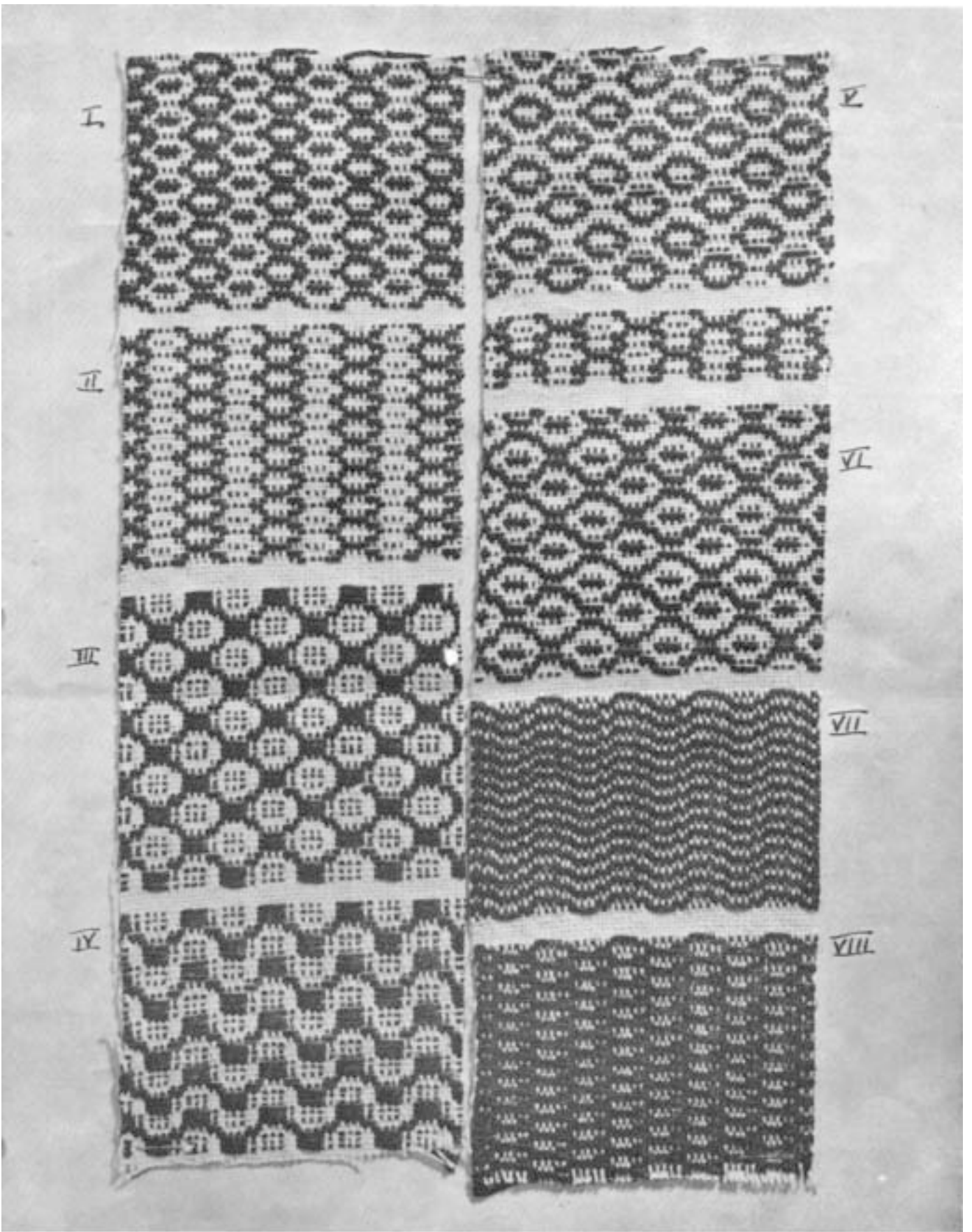


Plate II-a

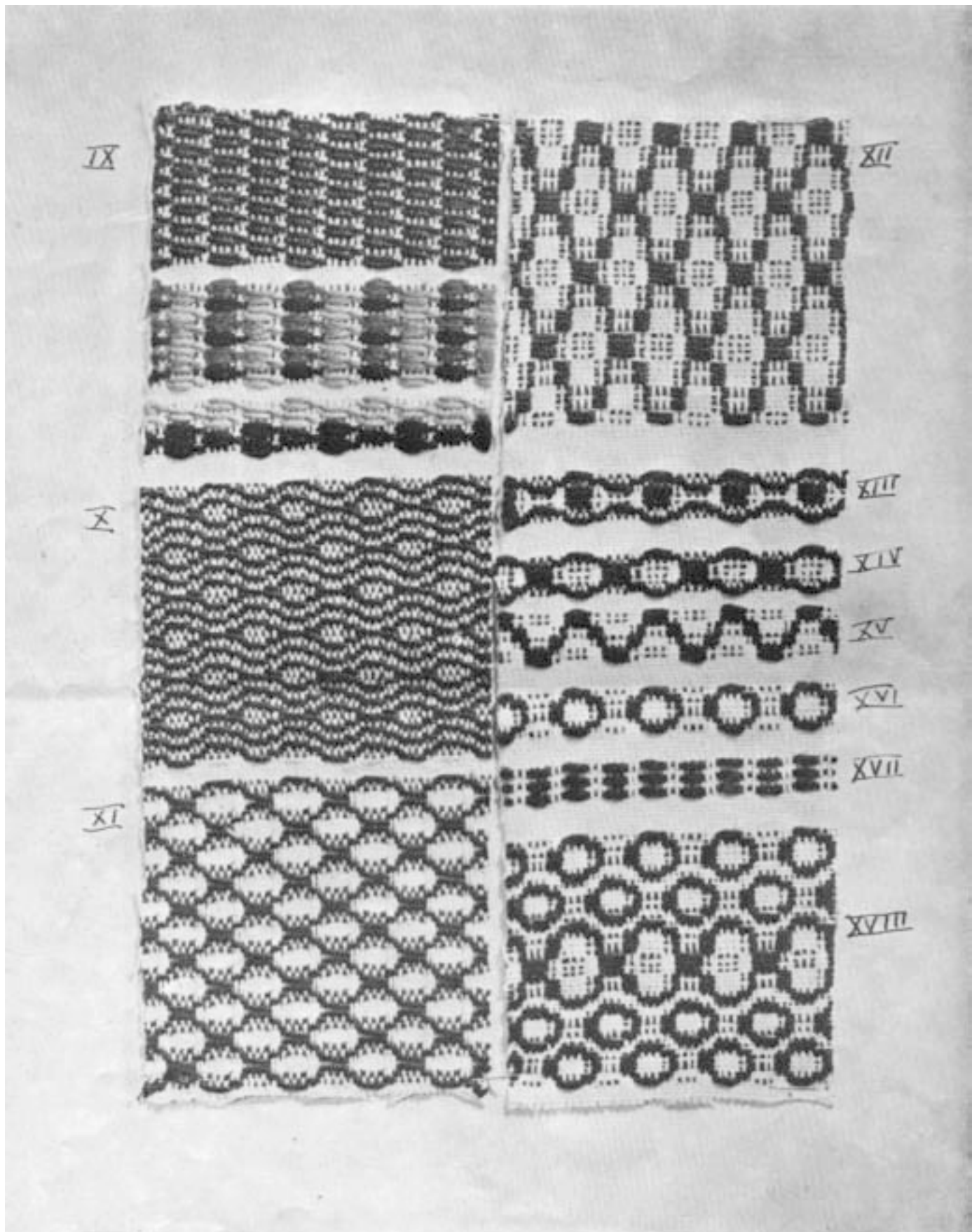


Plate II-b

A FINNISH DIAMOND. CONTINUED.

THREADING.	← REPEAT →				HARNESSES COMBINATIONS								
	x	x		x						x	x		x
	x			x	x				x				x
	x	x	x	x					x	x	x		
	x	x	x						x	x	x		
24													4
TREADLINGS.													
<u>XII</u> USE TABBY													4
<u>IX</u> NO TABBY													4
REPEAT													4
<u>XIII</u> NO TABBY													1
USE TABBY													3
NO TABBY													1
<u>XIV</u> NO TABBY													1
USE TABBY													4
NO TABBY													1
<u>XV</u> USE TABBY													2
REPEAT													2
<u>XVI</u> USE TABBY		y		x									3
	x			x									1
<u>XI</u> NO TABBY	x	x											1
NO TABBY													1
<u>XVII</u> NO TABBY													1
REPEAT													1
<u>XVIII</u> USE TABBY													3
													1
													3
													1
													3
REPEAT													1

Plate II-b

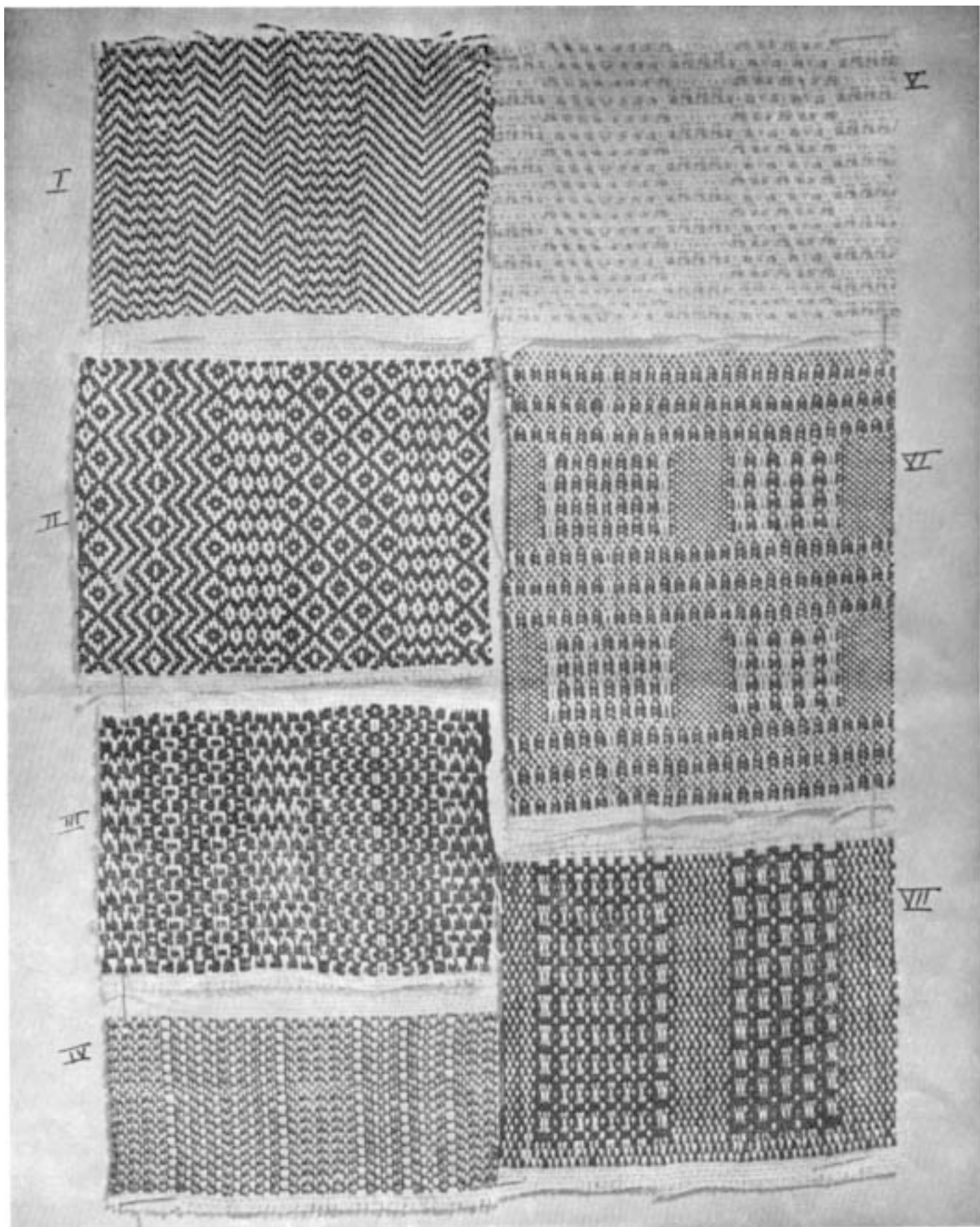
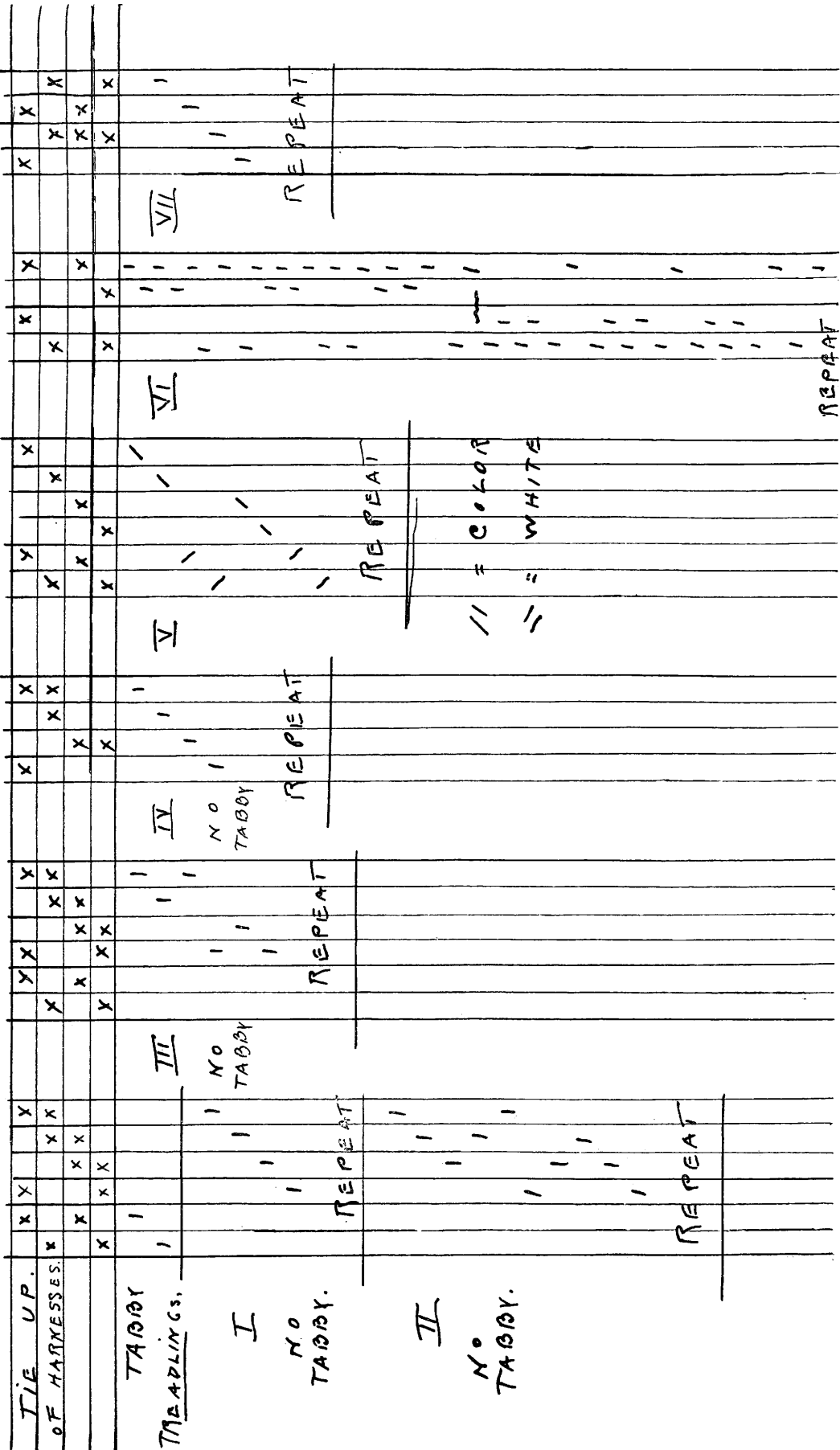
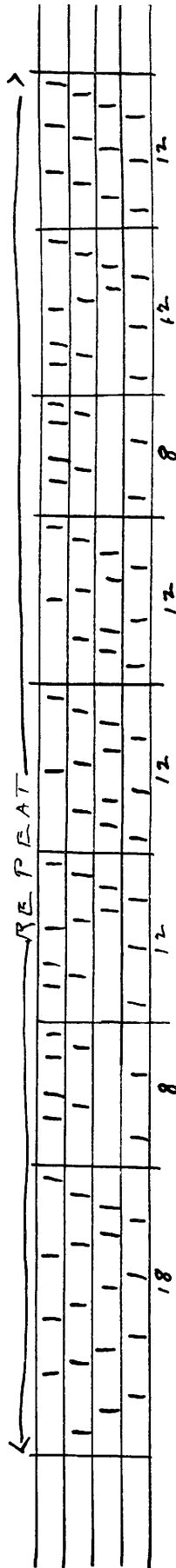


Plate III

PLATE III

SWISS TWILL DESIGN.

HELEN SCHUBINGER.



GOLDEN GATE WEAVER'S EXHIBIT

By HELEN E. STARBUCK



Living room in modern group. White rugs, white upholsterings, gold reeds in lamp shade woven with a rough ratine. Other gold and brass accents in the room and a Chinese red wall.

This is the story of a group of weavers who put on an exhibit that cleared \$300 — for British relief work. Other than making a generous contribution for the British it did much in furthering an interest in weaving in the San Francisco Bay Area.

The exhibit was planned and staged by the “Golden Gate Weavers,” a group of about 65 members.

They had had exhibits at various times. They had seen many others. They knew well some of the things they wanted to avoid — for one thing — an exhibit that gave the impression of being 65 one-man shows. For another — a handiwork exhibit in the typical country fair manner.

They agreed to unselfishly subordinate their individual work for the sake of a unified exhibit, an exhibit that would



The colonial dining room — red and white striped curtains — red, grey and dark blue table cloths — lovely old pewter and milk glass.

I knew that they felt that their hard work had not been in vain.

have appeal for the non weavers as well as for those who could appreciate the technicalities of the art.

A co-ordinating committee was chosen and of course a publicity ticket and work committee as well as an active hostessing committee. These members were ready to answer questions about the work and analyze some of the more involved pieces.

So the plan grew — There were to be three Modern rooms and three Colonial rooms, a living room, dining room and bedroom in each group.

Scaled drawings for the rooms were made. The rooms were patterned after the model rooms in a furniture display. The three walls were made of a fabricated board. A fire-place, windows or a door were added to suggest a bit of architecture. The walls were in some cases painted and in others papered to carry out the desired effect.



The colonial bed room. At the foot of the bed was an old leather trunk full of coverlets, fine linens and samplers.

Color schemes had been planned. Many of the pieces exhibited needed only assembling to have them fit into their planned places while others were woven especially for some special spot, according to the committee's specifications.

A furniture company generously lent all the furniture used, Maple reproductions for the Colonial rooms and well designed bleached woods for the modern.

A large hotel gave its long sun deck for the display and encouraged its guests to attend the exhibit — Many people had luncheons, teas and dinner parties and brought their guests to the exhibit later, making it a charming social occasion.

The rooms were roped off so the many visitors could easily see but not handle the fabrics or crowd the rooms.

Six large poster-cards had been prepared, one for each room. On each of these had been mounted samples of the fabrics used in that room. With each sample was its pattern draft and treadling so they could be referred to and studied. These were shown in a space by themselves with a large



Dining room in modern group. Pale dusty pink spun silk draperies with tied-in fringes, raw silk and metallic copper upholstering material. Gold, silver and copper as warps in clear cellophane. Place doilies with silvery grey linen napkins and a rich blue violet rug. The flowers were in deep red and blue violet that held the colors together in a striking way.

work table, pads of paper and pencils at hand so weavers could make notes of some of the helpful suggestions.

Several schools sent their weaving students to the exhibit. These young people studied so intently the work of these more experienced weavers and went away with many new ideas and much enthusiasm for weaving.

The Golden Gate Weavers were needless to say delighted with the financial success of their "show". But they were more than pleased with the unifying influence of the project.

As the last of the exhibit was being torn down I heard a group of weary weavers say, "well next time let's—" and

THE FALLBROOK WEAVING INSTITUTE

By EDITH P. MYERS



Fallbrook Weaving Institute: One of the loom rooms. Mrs. Atwater standing in foreground, Mrs. Cornell standing in background.



Fallbrook Weaving Institute: Card weavers and group using inkle looms on patio.

The weaving institute directed by Mary M. Atwater at Fallbrook last July, the first ever to be held in California, was attended by fifty weavers. They came from all parts of the state and ranged from professional and experienced craftsmen to the veriest beginner. All were outspoken in their praise of the equipment and conditions under which they worked.

The high school sponsoring this institute is small, only 140 pupils, but has a large and modern plant. Management of the school for the past twenty years has been in the hands of one man, James E. Potter, whose theory is that a school is the true center of a community and is for the use of that community the year round.

Pioneering in the teaching of weaving in the schools of the state, Mrs. Donna Potter introduced the craft into the Fallbrook school in 1930. At once the women of the community began to attend the classes. The department grew until now it has 38 floor looms in constant use.

Through the years a group of weavers has grown up around the school. When these women decided there should

be a handweaving institute held at Fallbrook, Mrs. Potter at once assumed full charge of arrangements, using all the facilities of the school to this end.

Two large rooms housed fifty floor looms. A lecture room was provided, while the adjoining patio proved an ideal spot for braid makers, card weavers and those using the little inkle looms.

Afternoon tea was served here every afternoon, one of the pleasantest half hours of the day, when everyone stopped work to rest and relax and get acquainted with his neighbor.

The institute was planned along the usual lines. Mrs. Atwater, assisted by Mrs. Mary Cornell, weaving instructor at Fallbrook, personally directed the weavers.

There were several evening sessions, one, a special lecture given at the request of a large group of San Diego weavers. Open house one day was attended by 150, many coming from Los Angeles and other adjacent cities.

There will be another weaving institute at Fallbrook next summer. California weavers have set their seals of approval on the idea of an annual session, while plans at Fallbrook promise a bigger and better gathering for 1942.

GREEK LACE

By BERTA FREY

Most weavers who make any attempt to do original work know the thrill that comes with doing something that is absolutely new and different, — some discovery that has never been made before. But sooner or later there is always a sequel: the discovery of another weaver, who, in a far-away spot, and equally alone and unaided, has made the selfsame discovery. In a Moscow museum, there is a scrap of fabric that is almost an exact duplicate of a fragment found in a pre-Columbian Inca tomb. And more amazing still, the technique is a very complicated one of twisted warp threads. It is the same technique that is done so beautifully today by the Tarascan Indians and described by Miss Allen in *The Weaver* several months ago.

This thing of twisting warp threads — the weaving of “leno” cloth in one form or another — is so widely scattered in Geography and so amazingly distributed through 3000 years of time that one is often tempted to let fancy roam and think what a glorious party it would make if all those

ancient “inventors” could, by some magic, be brought together today to see an exhibition of the present day versions of their inventions. If we moderns could visit such an exhibition, we would probably be equally impressed by the great variety of twisted-warp weaves. And we Americans would be tremendously interested in the Greek version, for it is not too well known to us.

A lovely collection of Greek Leno is that one belonging to Florence E. House, which she has been collecting for a number of years. Florence House has had an unusual opportunity of making the collection: her parents founded The American Farm School in Salonika, a sister was a teacher in the school for several years and her brother, Charles House is its present Director. Some of the pieces in the House collection are old, having been bought in the markets, and some are too new to have made even one trip to the laundry, — gifts of appreciative Greek women to various members of the House family.

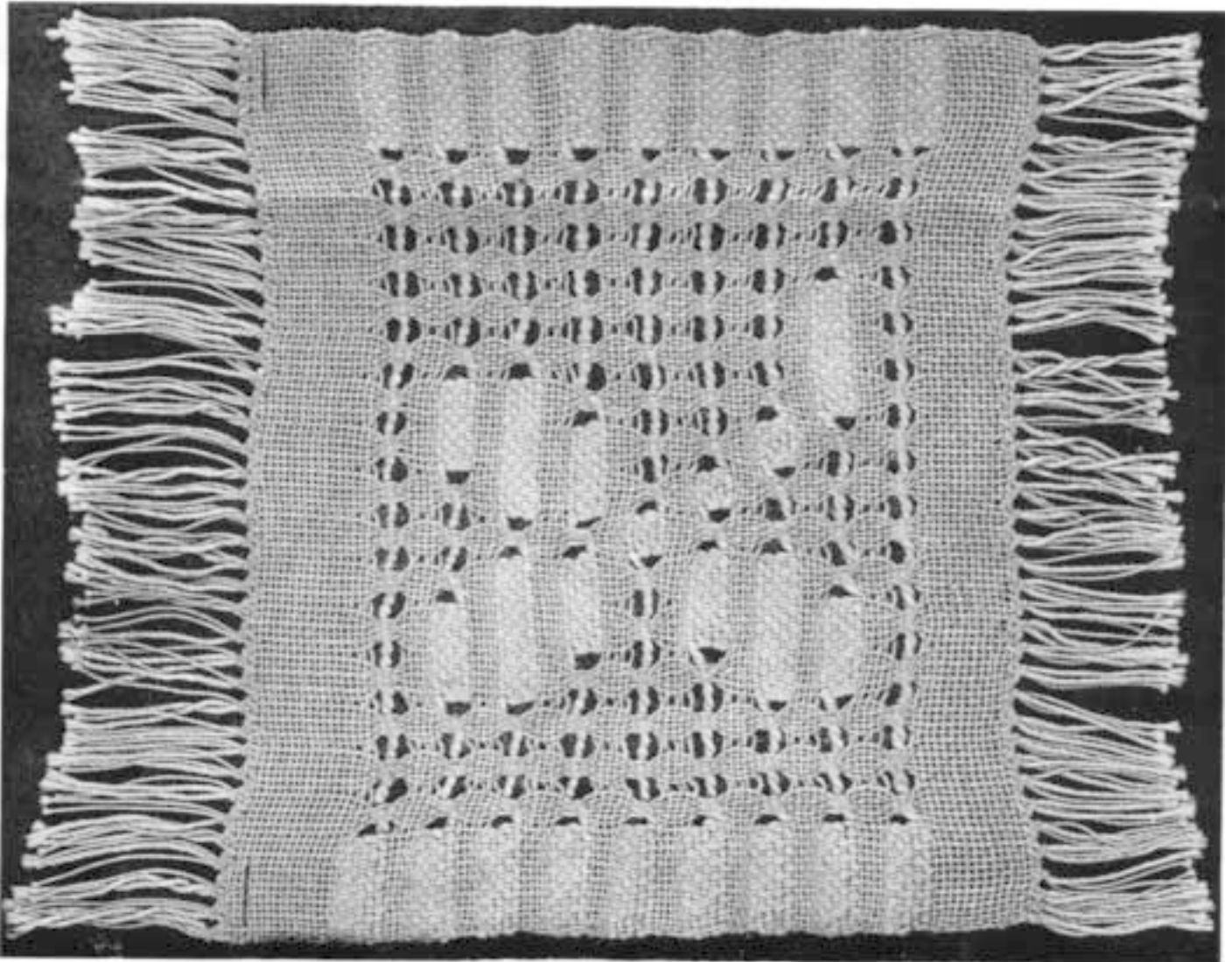


Illustration No. 1

Illustration IV

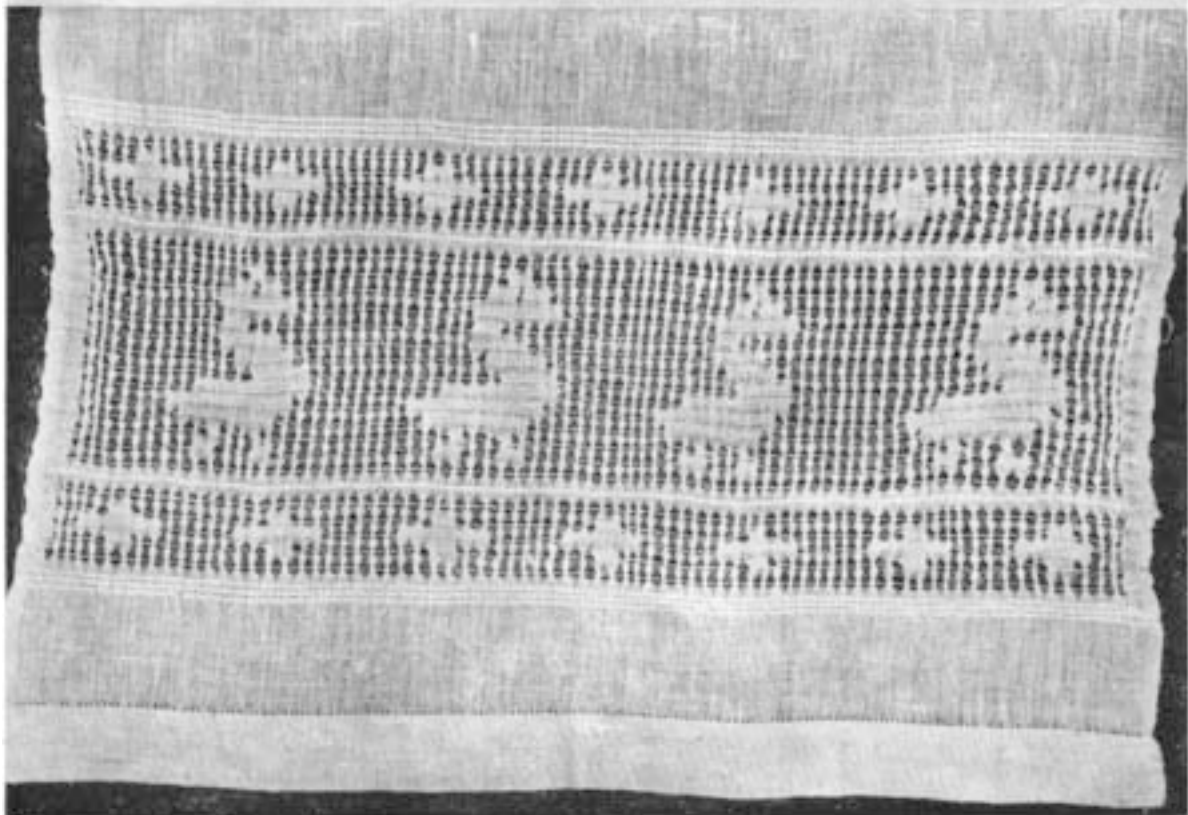
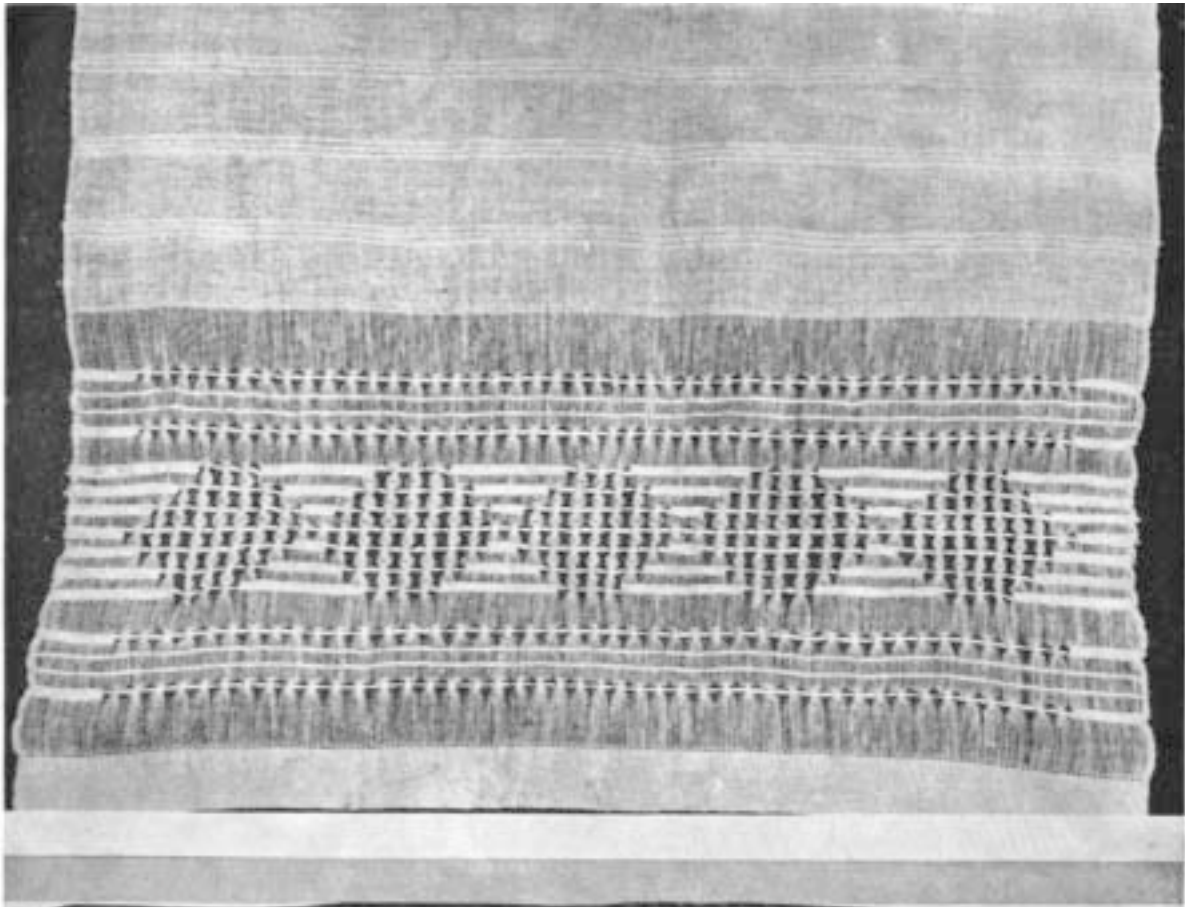


Illustration II



Illustration III

Because of their beauty and interest, Miss House and I have studied the pieces carefully, we have done some translating and interpreting, and we have enjoyed tremendously our own efforts to equal the artistry of our Greek fellow weavers. We have taught it to our students and because we

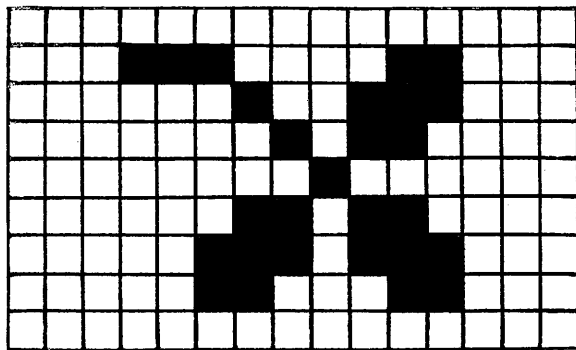


Figure 1

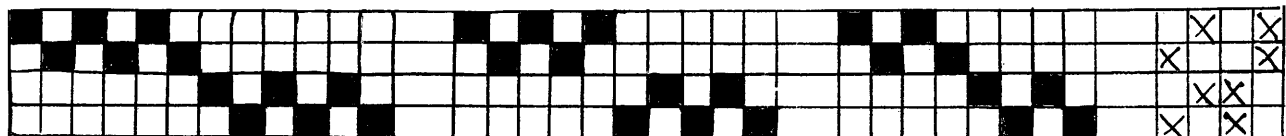


Figure 2

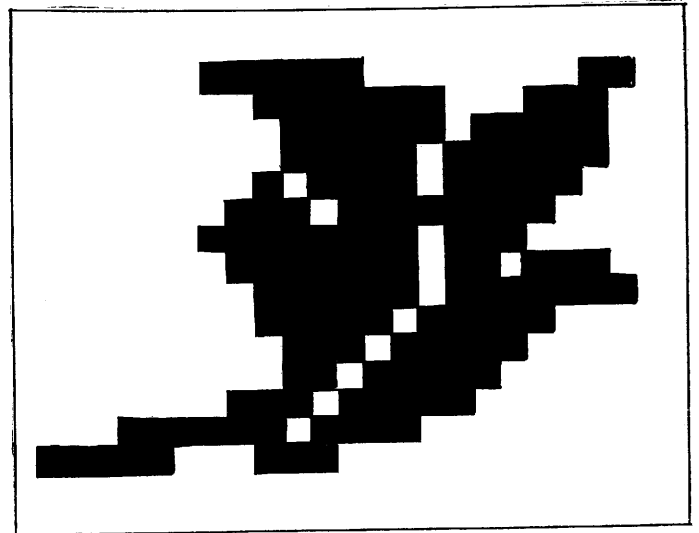


Figure 3

have yet to find someone who does not like it, we are passing "Greek Lace" on to all who enjoy a new technique.

The Greek weavers seem to be real artists — they evidently have an idea which they wish to express, and are such masters of their technique that they create their designs as they go, for mechanical accuracy is conspicuous by its absence. In a single piece they will twist their warps three-and-three, six-and-six, and perhaps even five-and-eight. Nor is it always the same three-and-three that are twisted (see Illustration II). If an area seems to be too heavy, they will break the surface without making a twist, and so keep a more lace-like effect (see detail of Illustration V). Sometimes there are three tabby threads between the pattern threads and sometimes there are as many as eleven. But with all the freedom of execution, there is never anything haphazard in the final effect. There are two points in which they are consistent:—(a) The twists are always made on a neutral shed and (b) there may be three, five, or seven PATTERN shots made, but whichever number is chosen, that number remains constant throughout any one piece of weaving. The Greek pieces are all finer than the usual American hand-weaving, — even the coarsest pieces have 40 warps per inch.

The following directions are for a simplified version Greek Lace, but one which we have found easy to do and quite satisfactory in the finished article. It may be done on a two-harness loom or on any threading having a tabby shed.

Illustration I shows a small sample woven from the design given at fig. 1. It is done in very coarse thread in order to show the construction more clearly. As in all leno weaves, it is advisable to weave a solid edge. When twists are made on edge threads, the selvages are likely to look quite dog-eared. Any design that can be drawn on cross-section paper can be woven in Greek Lace, though it is the natural inclination of this weave to grow unproportionately longer in the warp direction. Compare fig. 1 with Ill. I and fig. 3 with Ill. III. One square of design represents one twist or six warp threads. There are two kinds of weft thread, the regular tabby, which is about the same size as the warp, and the pattern thread, which is at least twice as heavy. The pattern thread may or may not be of a contrasting color. The pattern threads of the leafed design shown in Illustration III are yellow.

To start the pattern: fasten in the heavy pattern thread and weave five shots back and forth over the desired number of warp threads (in the accompanying sample, there are 16 warp threads, eight up and eight down). In this as in all other types of Leno, the **FIRST WARP THREAD MUST BE A TOP-SHED THREAD**. With a pick-up stick, pick up three threads from the lowest shed, and pass the pick-up stick over three threads of the top shed. This makes one twist. Continue the twists across the web and weave five shots for the selvage at the left side. Cut off the heavy thread and finish off by splicing the end in.

With the fine weft, weave an **ODD** number of shots: three, five or seven, or perhaps even eleven, depending upon the size of the yarn being used, and the number of warps per inch. It will be noted that the left-to-right tabby is woven through the shed that normally belongs to the right-to-left tabby. This happens every alternate time that the fine tabby is used. By using an odd number of tabbies, the pattern threads always start on the same side, and the twists are all in the same direction.

For the second pattern row: fasten in the heavy weft thread and weave the selvage. Weave the needed number of twists for the background, (three on sample shown); weave five shots back and forth over three twists for the solid part of the stem, make four twists, weave five shots over two twists and make three twists to complete the background; weave five shots for the selvage, and fasten off the pattern thread.

If the loom is threaded in one of the ways shown at fig. 2, or a variation of one of them, a shed can be treadled to make the twisting process easier, but will give the effect of having been twisted on a neutral shed.

In the bird design (Ill. III), it will be seen that there are fewer fine tabby shots between the pattern wefts in the region of the birds' necks. Evidently the weaver found that her proportions were getting out of balance, and to keep the birds looking as they should, she merely put in fewer fine tabby threads. This is not so clear in the photograph, for it is greatly reduced, but is very noticeable in the original piece. Most of the pieces are about 24 inches wide.

Illustration II is interesting chiefly because it shows so clearly in the little duck figures, how it is not always the same warp threads that are twisted, and also the various sizes of the twists.

The towel shown in Illustration IV is woven of a very fine silk thread with heavy double cotton pattern thread. The silk has not been washed to de-gum it, and the twists are unusually large.

Illustration V shows one end of a towel. The design, when laborously worked out on cross-section paper, proved to be a bunch of grapes. This is rather significant for vineyards play a tremendously important part in the lives of the Greeks today, even as they have for centuries past. Note the "highlights" on the grapes. This is accomplished by weaving, —not all the way across the space of the pattern, but by weaving the five shots part way and then, without another twist, but leaving an opening similar to the openings in Spanish Lace, weaving the five shots over the remaining space. This shows more clearly on the enlarged detail of Illustration V.

The piece-de-resistance of the collection is a "table-cloth", a part of which is shown in Illustration VI. There are three widths in the piece, but the selvages show small scraps of sewing thread. Evidently there were at least five widths in the piece originally. It must have been woven for a bed-spread, for Greek tables are not so large, but their beds are enormous. It is a beautiful piece of weaving, very fine threads sleyed at 80 per inch, and the warps twisted usually eight-and-eight. Even the slight discrepancies in counting squares add to the interest of the design, rather than detract from it. The heavy thread that forms the pattern in the lace border, is used again in a simple "laid-in" pattern for the entire length of the cloth,—about two and a half yards. Nothing is known of the history of this lovely piece; it was bought many years ago in a "refugee market" and it shows signs of age and use. It is safe to guess that the master weaver who did it was as proud of her work when it came off the loom as we are thrilled by it today.

Illustration V

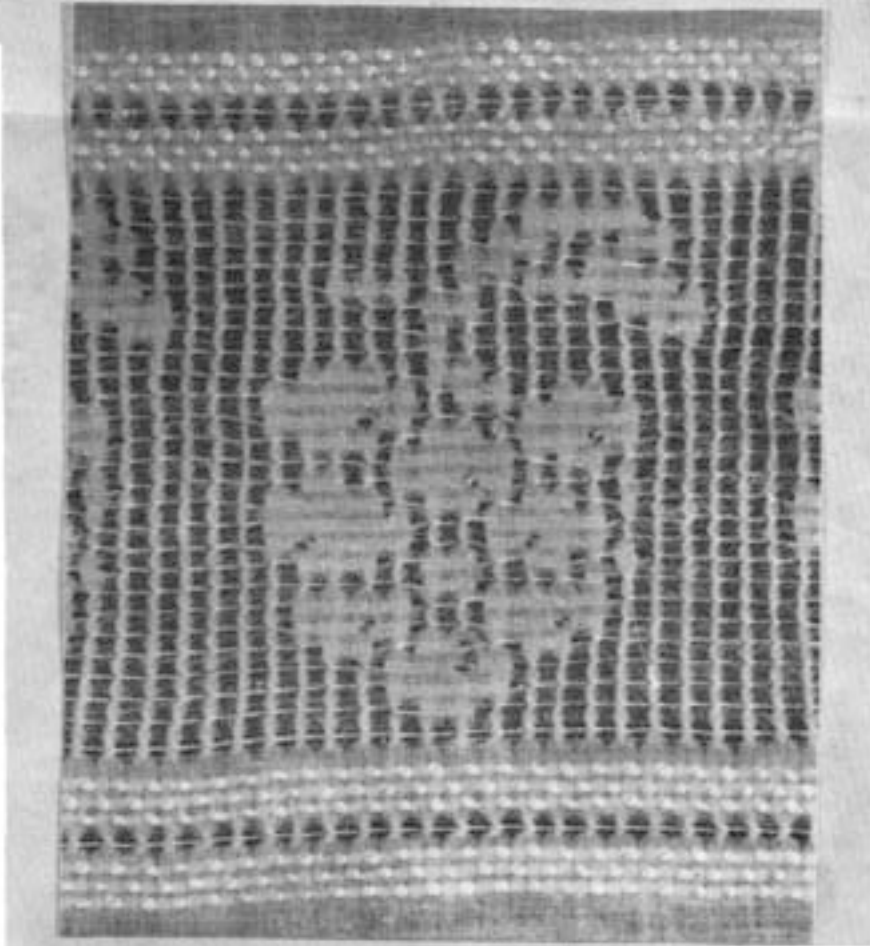
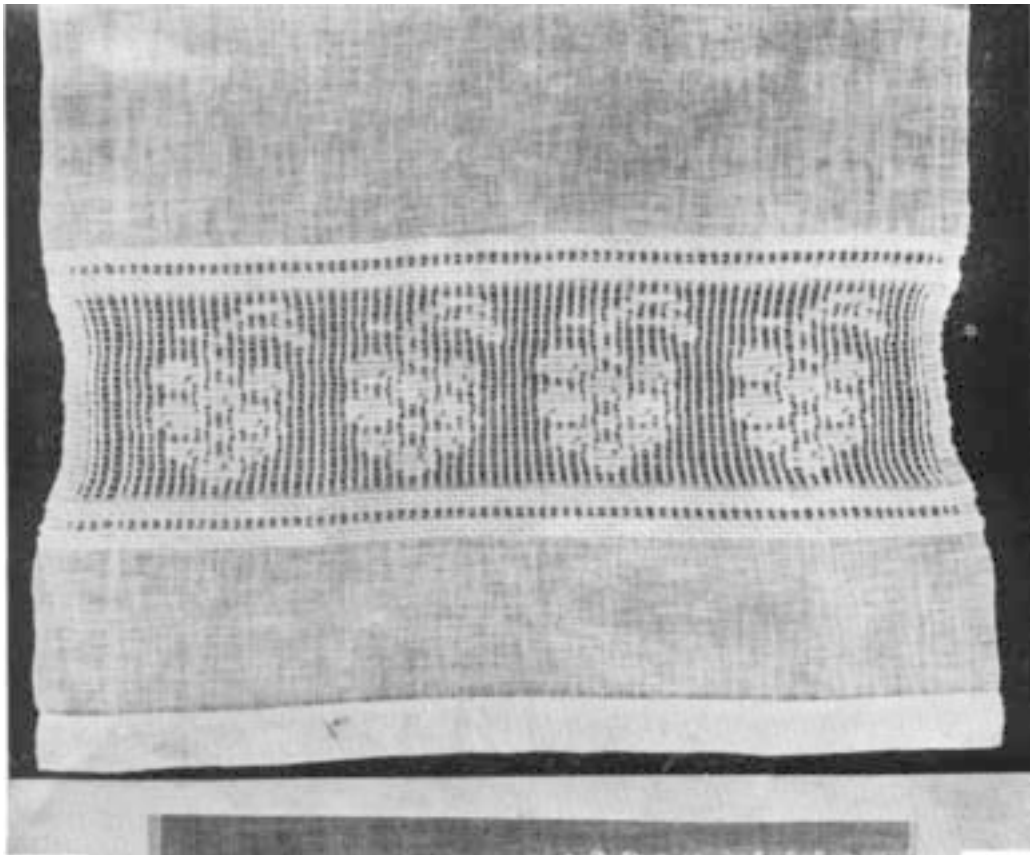


Illustration No. V -- Detail

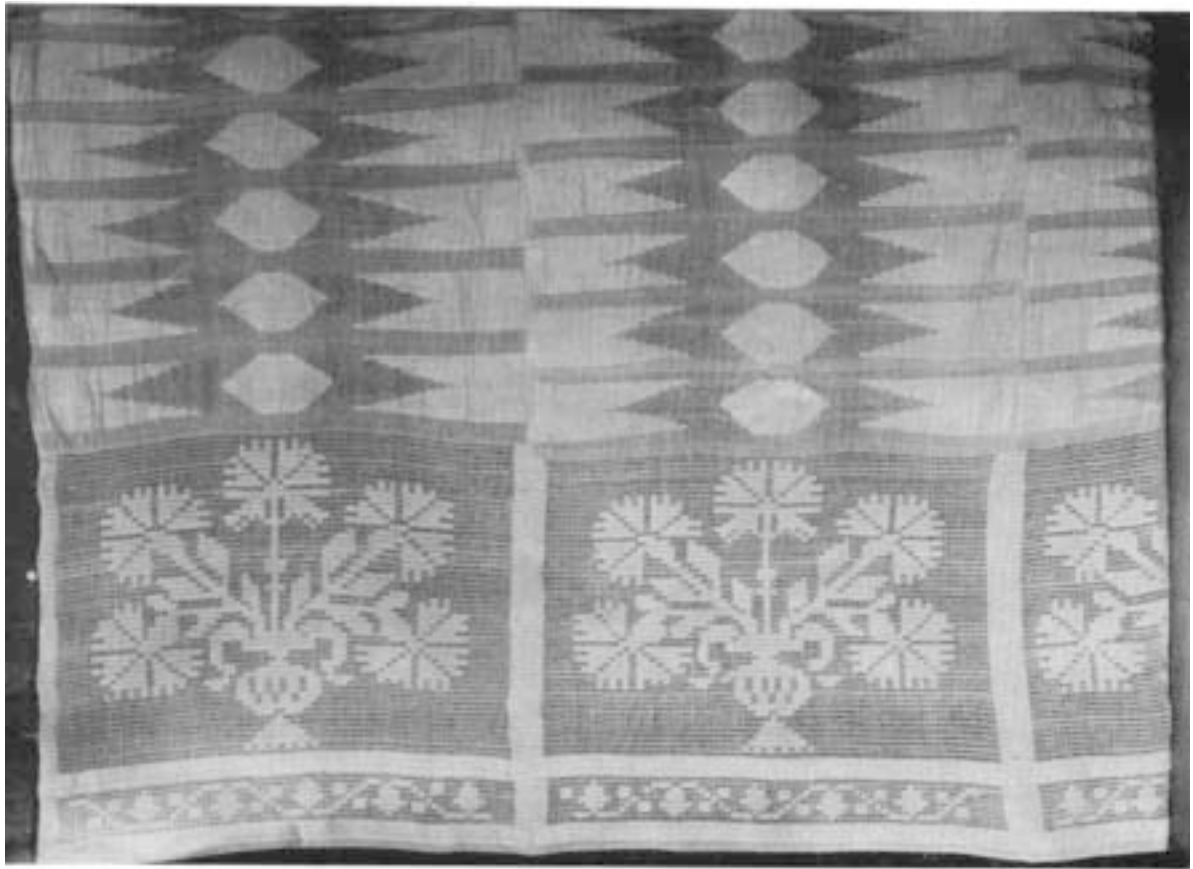


Illustration VI

QUESTIONS and ANSWERS

By MARY M. ATWATER

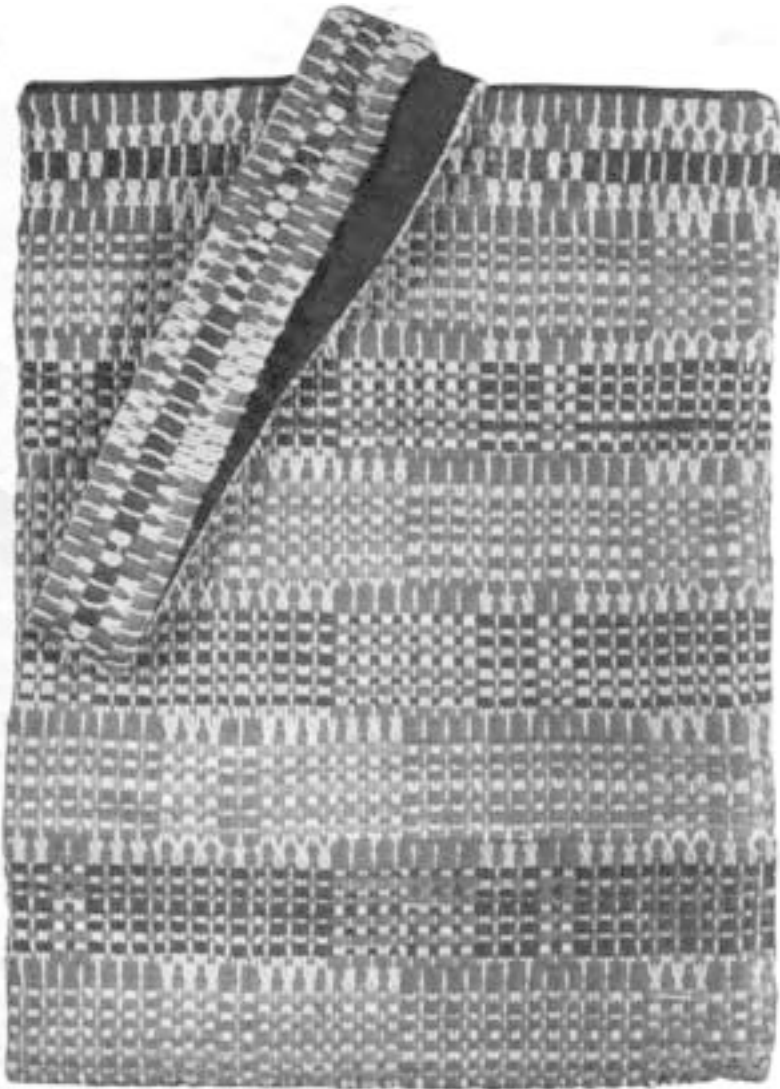
Question: What can I do about badly rusted and bent heddles and reeds?

Answer: The best thing to do about rusted and bent heddles and reeds is, of course, not to have them. The better grade of heddles are rust-proofed, and reeds rarely rust on a loom that is in use. If the loom is to be stored for any length of time — particularly in a damp climate — it is wise to grease the metal parts before putting the loom in storage. But if the harm has been done — if, for instance, you have acquired an old loom that has been badly neglected — the time for preventive measures is past. Badly bent heddles and badly rusted ones are better discarded. If all the heddles are in poor shape it would save time and money in the end to purchase a new set of good rust-proofed heddles. A rusty reed can be cleaned by soaking in kerosene and brushing with a wire brush. Rusty heddles may, of course, be cleaned in the same manner, though this may

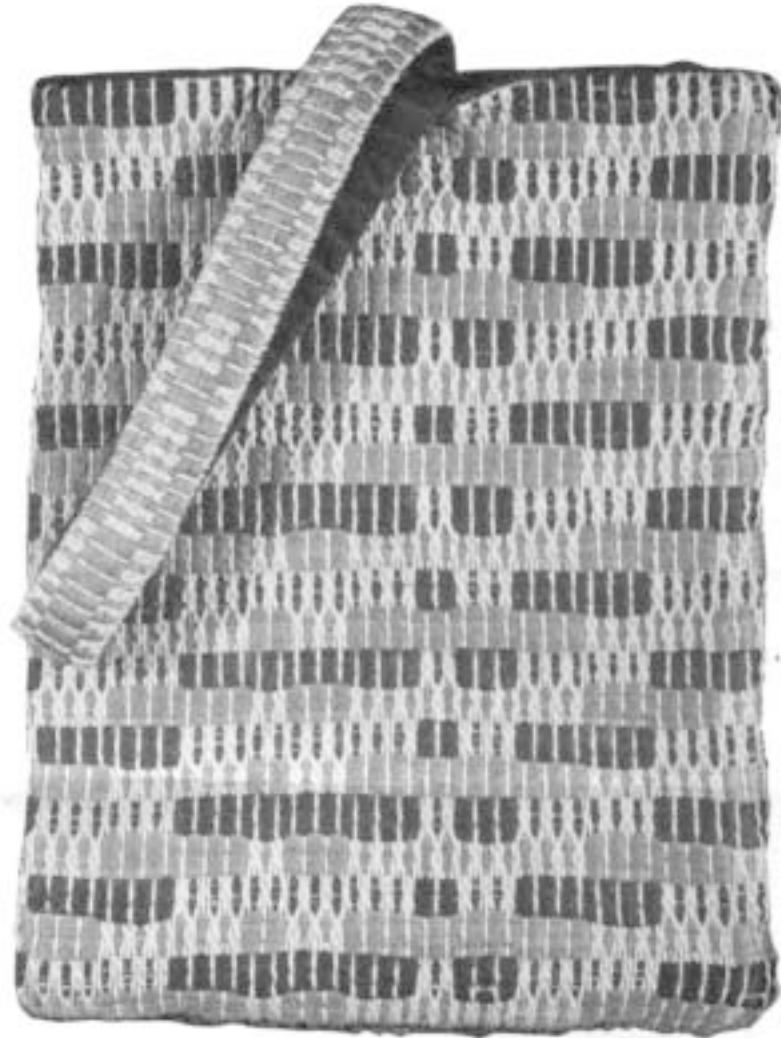
hardly be worth doing. A damaged reed, however — one that is bent, with the dents pushed together in some places and sprung apart in others — should be replaced. If it is a long reed, and some part of it is still usable, it is a simple matter to cut the reed and keep the usable part for narrow weaving. The ribs of the reed are half-rounds of wood — not metal — and may be cut with an ordinary knife. The dents are separate slips of metal, spaced by a tarred cord that is wound between the dents and around the ribs. The end-pieces of the reed are merely nailed to the ribs and can be removed and replaced without difficulty. The worst thing to do is to attempt weaving through a damaged reed. The imperfections of the reed will produce imperfections in the woven fabric, resulting in streaks the length of the weaving. If hand-weaving is worth doing it is certainly worth doing as well as possible, and it is foolish to handicap one's self with defective weaving equipment.

BAGS FOR THE WOMAN WHO READS

By BERTHA C. HAYES



Bag No. 1



Bag No. 2

If you are one of those people who like to read on bus or train, this is just the bag which will appeal to you. With just room enough for the latest "best seller", a time table or two, your Handkerchief and change purse, together with your bi-focals, if need be, it can be carried on the arm with very little inconvenience.

For a long time I have eyed the tops of my cast off semi-service hose, and wondered if they might not be put to some use. Finally my Scotch thrift got the better of me, and I grabbed the scissors and cut off the offending tops. Then I cut the seam open and pressed out the result into a double flat oblong shape, which I proceeded to cut the long way into quarter inch strips. Taking hold of each strip by either end, I gave it a long stretch, and the result, a soft tubular cord, with the cut edges conveniently curled inside.

The next step was a bath in Tintex Color Remover, and then a re-dye in the colors selected. Being of a patriotic turn of mind, I chose red and blue, and soon had strips of "spaghetti" of both colors flying to the breeze. These, combined with the natural white of warp and weft, gave me my color scheme of red, white and blue.

So much for the preparation of the (otherwise) waste material. For design, I selected a simple pattern in crackle weave, as this has no long skips, and is best adapted to an article which might have rough usage. Using carpet warp on Structo Spools, I threaded ten of them onto a Bernat Floor Loom, slewing one thread through each dent of a fifteen inch reed. This gave me a width of approximately eighteen inches.

Of the many variations I was able to make, I have chosen the two shown. The first keeps the red, white and blue motif, but for variety, I have introduced another color into the second bag — the tan of the undyed hose.

After taking from the loom, fold over the width, and stitch side and bottom. This gives you a bag approximately eight inches wide, and ten inches deep. Attach the lined handle and line the bag. For durability it is best to use sateen, although silk or rayon may be used if preferred.

Since we are all trying to conserve during the National Emergency, anything well-made from what we might otherwise discard, should be of special interest to those who like to weave.

In weaving the bags, use carpet warp for weft as well as warp.

BAG No. 1

- Treadle 1—4 times—blue
- Treadle 2—4 times—red
- Treadle 3—4 times—blue
- Treadle 4—4 times—red
- Repeat six times, or until about ten inches deep.
- Handle.
- Treadle 3—2 times—blue or red
- Treadle 1—4 times—blue or red
- Treadle 3—2 times—blue or red

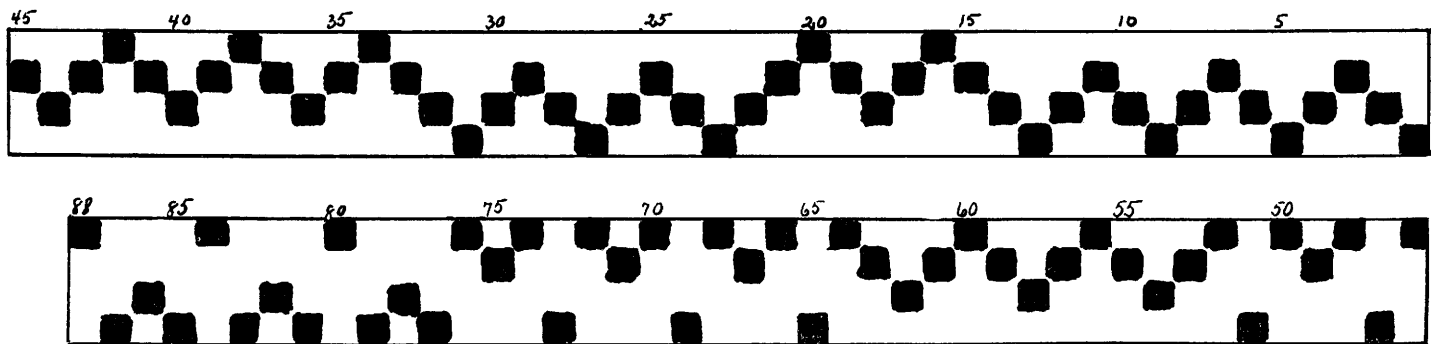
BAG No. 2

- A Treadle 1 once—tan
- Treadle 3 once—blue
- Treadle 1 once—tan

- Treadle 3 once—blue
- Treadle 1 once—tan
- Treadle 3 once—blue
- Treadle 1 once—tan
- Treadle 3 once—blue
- Treadle 1 once—tan
- Treadle 3 once—blue
- Treadle 1 three times—tan
- Weave "A", then "B" three times
- Weave "A" once
- Finish top as follows
- Treadle 2 three times—tan
- Treadle 4 three times—red
- Treadle 2 three times—tan
- Treadle 1 three times—tan

Handle.

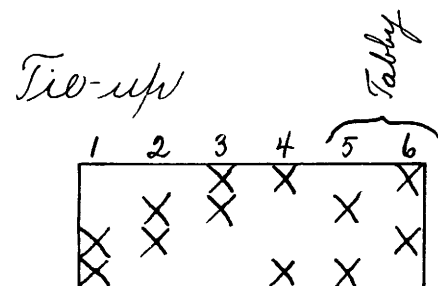
- Treadle 1 twice—tan
- Treadle 2 twice—tan
- Treadle 4 twice—red
- Treadle 2 twice—tan
- Treadle 1 twice—tan
- B Treadle 2 once—tan
- Treadle 4 once—red
- Treadle 2 once—tan
- Treadle 4 once—red
- Treadle 2 once—tan
- Treadle 4 once—red
- Treadle 2 once—tan
- Treadle 4 once—red
- Treadle 2 once—tan
- Treadle 4 once—red
- Treadle 2 three times—tan



Use 10 ready warped Structo Spools of carpet warp.
Thread as follows:

3 repeats of pattern (3x88)	264
1st 36 threads	36
	300

Draw one thread through each dent of a 15 in. reed.
Weave with carpet warp for tabby.



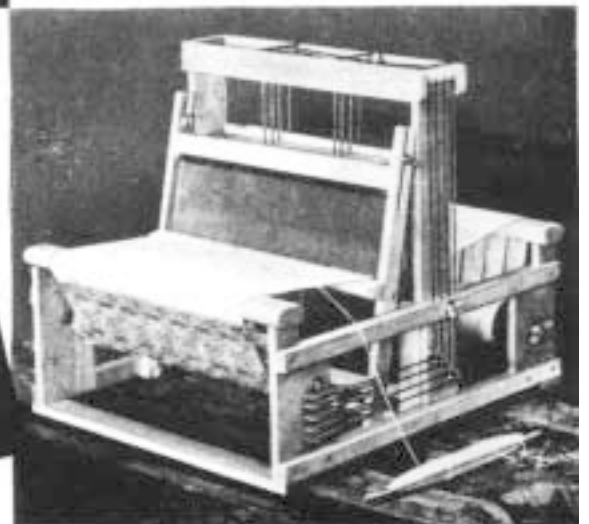
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