

T H E W E A V E R ' S Q U A R T E R L Y

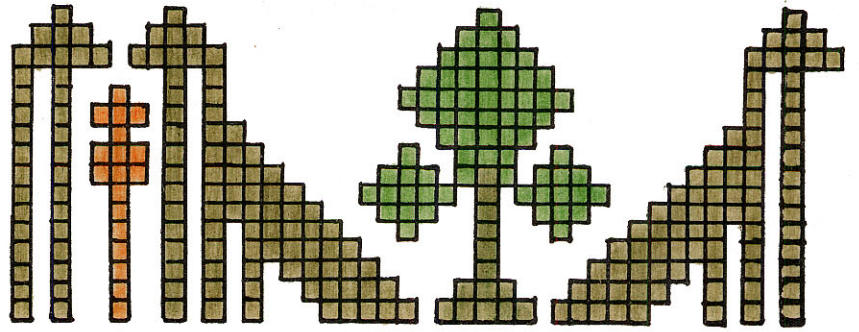
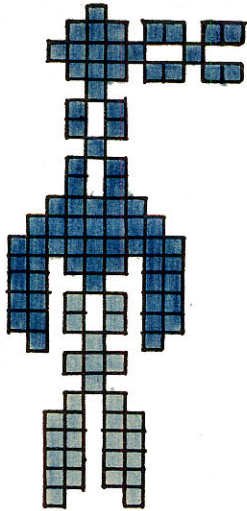
Kate Van Cleve
Myra L. Davis

Volume 2 Number 3

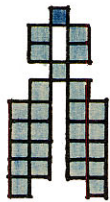
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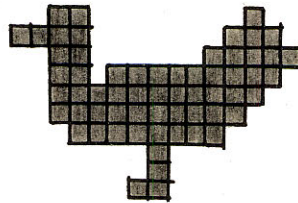
Kate Van Cleve and Myra L. Davis



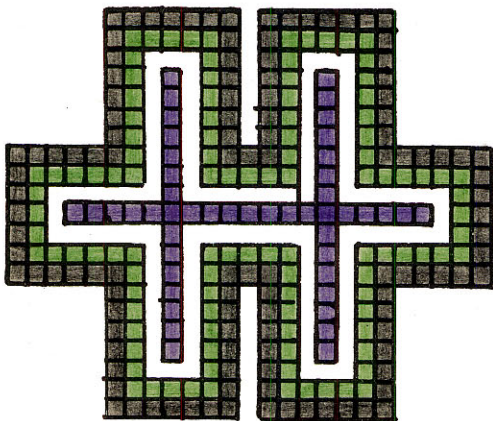
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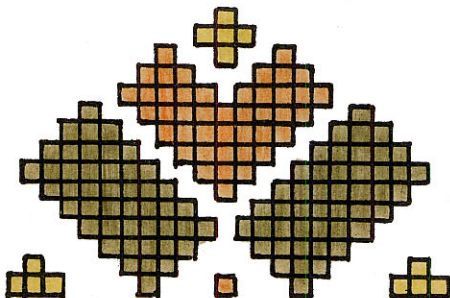
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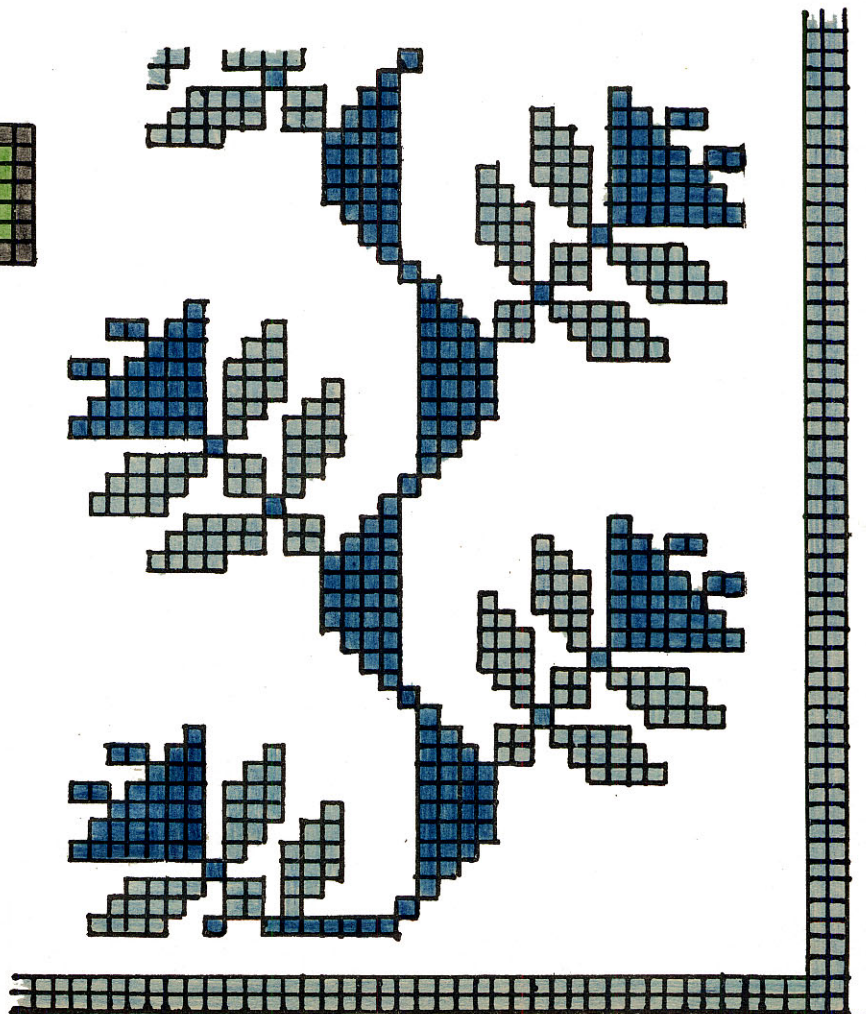
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GUEST TOWELS.

Warp - white linen 40/2, 390 ends 6 yards long set 30 ends to the inch for six towels. Use a No. 15 reed sleyed double.

Weft - white linen No. 14.

Design No. 5 in French Tapestry weave, using Bernat's Linen Weaver.

Amounts of material necessary for the six towels - one-half pound each of warp and weft, and one tube of each color of the Linen Weaver.

Weave two and one-half inches for the hem, put in one row each of two of the colors used in the design with a row of white linen between them for the hemming line, three-eighths inch of the white linen, then the design, and the center of the towel. Repeat the two rows of color and the two and one-half inches for the hem.

The towels should measure twenty-one inches between the hemming lines, this measurement allows for shrinkage.

Cotton warp, 20/2, may be used with the linen weft and makes satisfactory towels, although, of course, not as desirable and attractive as those of all linen.

Design No. 1 may be repeated across the top of a bag either three or five times; two repeats of No. 2 look well across the bottom of a bag or the ends of a runner; No. 3 works out well in the corners of a table square; No. 4 is useful for small articles used either singly or spaced; and No. 6 makes a very attractive border for curtains.

All the designs are suitable for any one of the embroidery weaves.

[The page contains a dense, repetitive pattern of vertical bars and dots, resembling a barcode or a corrupted scan of text. The pattern is highly regular and fills most of the page area.]

[A small, isolated fragment of the vertical bar pattern is located at the bottom center of the page.]

COVERLET DRAFT

This draft was taken from a dark blue coverlet owned by Mrs. Forrester MacDonald. It was woven from a draft which had been handed down in a Quaker family in Newport, Rhode Island for many generations. The record of the loom itself could be traced back two hundred eighty-five years.

Materials:

Warp -- Either a fine quality of carpet warp or a number five mercerized cotton.

Weft -- Homespun in any interesting color that will harmonize with the colors in the room where it is to be used with Fabri for the binder.

Bernat's Homespun #14 light orange for the pattern.

Fabri #13 yellow for the binder.

Homespun #596 blue for the pattern

Fabri #594 lighter blue for the binder.

Homespun #886 deep rose for the pattern

Fabri #884 light rose for the binder.

Homespun #616 soft dark yellow green for the pattern.

Fabri #614 lighter green for the binder.

Threading -- A border of simple overshoot was used

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

Repeated five times.

One repeat of the pattern is given on the draft. Repeat until the desired width of one half of the coverlet is reached and end in the center of one of the pattern units for the left edge. When the two halves of the coverlet are sewed together a complete unit will be formed in the center.

CURTAIN AND DRAPERY FABRICS.

There is probably no one thing of more importance in giving character to our rooms than the curtains at our window and drapery at the door.

First let us consider the thin but colorful curtain materials we can make and use without over draperies.

Materials 20/2 mercerized cotton for warp.

Light green)
Light brown) alternately,

with 1/4 inch of henna every 3", 4" or 5" apart.

Weft -- 20/2 in a dark brown mercerized or dull
finished cotton.

Silk in gay colors -- yellow
(Rope or strand) green
 orange
 green blue

Threading - Thirty (30) threads to an inch. Plain weaving is used so one may use a loom with any threading on it. In tying your knots keep one color on one shed and the second color on the other plain weaving shed.

Weaving - Beat very lightly, in fact just allow the weight of your batten to draw your threads together. With the plain dark brown weft the introduction of the gay silks in laid in weave (See Quarterly for January 1935) for from 3" to 5" spaces of four rows each gives an added charm while occasionally a line or two of color may run the full width of the curtain.

The rainbow linen or a linen with the flecks of a single color are either of them most attractive on this same shaded warp.

Draperies made of heavy material, linen warp and colored jute for the weft in several tones of a color, are effective for the summer home. The jute comes in thirteen colors and is almost as soft as rug wool if beaten lightly and is soft enough to hang in folds.

Materials - Warp -- Linen

Weft -- Jute (it runs about 224 yards to a pound)
Dark brown
Light and dark orange
Tan

Thread - Ten or twelve threads to an inch using the pattern Saturn or Star and Rings given in the Quarterly for July 1933.

Three inches of plain weaving in mercerized cotton in dark brown No. 10 for the heading.

Use the repeat starting at "D" in the treadling with

4 rows	2-3
4 "	3-4
4 "	1-4
4 "	1-2

Weave 20" dark brown jute)	
18" dark orange)	with a light orange border
12" light orange)	throughout.
36" light tan for top)	

Three inches light tan mercerized cotton No. 10 for the heading and hem at top.

This is for a curtain 72" and allows for shrinkage.

K.V.C.

VARIATIONS OF A FOUR HARNESS PATTERN.

In answer to a number of requests for directions for making variations of a pattern, I have chosen the well-known "Honeysuckle" for the example, and am giving it "as drawn in" and seven variations.

Weaving "as drawn in" means that the pattern combinations 1-2, 2-3, 3-4 and 1-4 are treadled in the order given in the threading draft. The variations are made by changing this order and, also, by varying the size of the blocks. For instance, the first eight blocks of variation No. 5 are the same as the first eight of the pattern "as drawn in", but the next four blocks are treadled twice, once, once and four times respectively, the last being the center, then the treadling is reversed to complete the border.

The narrow border No. 2 and the one below it, No. 3, are woven on opposites. No. 3 is excellent for two colors, using the darker for all the 1-2 shots and the lighter for all the 3-4 shots. Nos. 3, 4, 5 and 7 make good allover patterns. The order in which No. 6 is treadled is similar to No. 1 for the first five and the last five blocks, otherwise the treadling is quite different. No. 4 is treadled "as drawn in", then the treadling produces a circle, which may also be used separately as a border, then the first treadling is repeated.

The drafts which give the greatest number of variations are those with medium or small figures and without a table which is a square made up of alternating blocks.