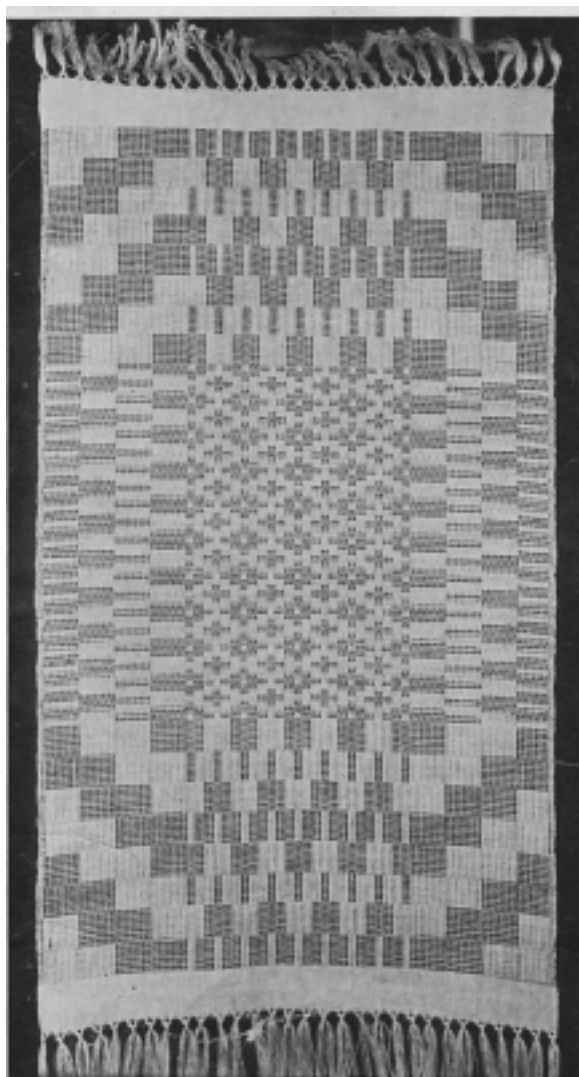


An Appreciation of "Jaemtlandsväev"

BY RUBY V. HARSTINE

APPRECIATION is a factor which if properly used can become a very valuable force. It often not only acknowledges a debt for some pleasure received, but acts as a stimulus to inspire new creative attempts. For this reason, as a foreword to the technical description of several cotton runners recently woven which this article will later describe, an appreciation is extended for the "Crackle Weave" drafts which were described by Mary N. Atwater in former numbers of THE HANDICRAFTER. There is a trite but true old saying, "The proof of the pudding is in the eating." If we interpret this, in weaving language, it would read, "The proof of the draft is in the weaving." Also, it might be added that the proof of the value of a magazine is not whether it is read the month it leaves the press and is then discarded, but whether its contents are valuable enough to be preserved for future reference. Several cotton runners just woven on the "Diamond" and "Right and Left" Crackle Weave "set-ups" have been a pleasure to execute, and the finished results seem lovely enough for a written record. Since the drafts used were published in THE HANDICRAFTER some time ago, perhaps the same drafts accompanied by recent interpretations in materials, treadling, and finishes can be re-sub-



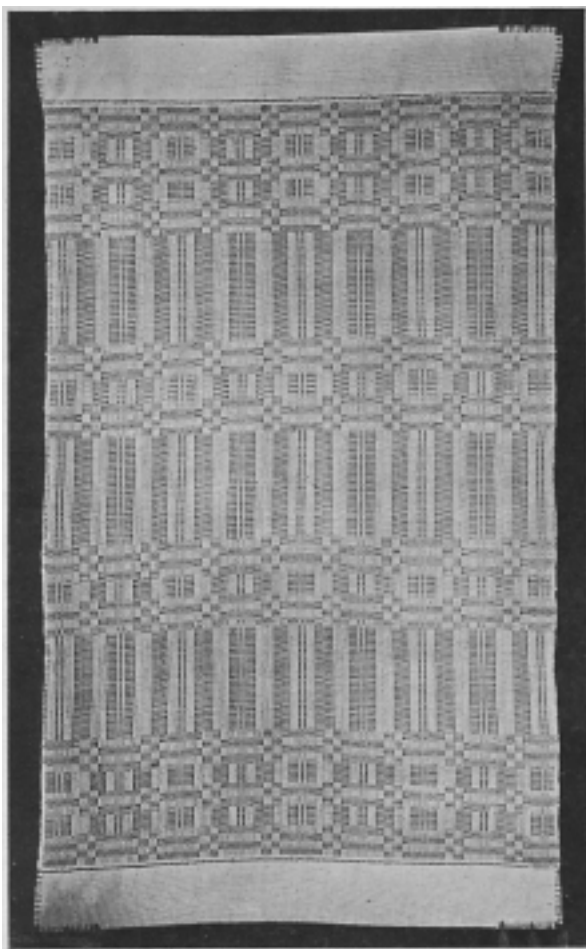
Cotton Runner No. 1

Warp, cotton No. 20/2 white; weft, red perle cotton No. 5. Pattern set up, crackle weave, diamond pattern. Draft given in "The Handicrafter," January-December, 1928

mitted with the idea that they may perhaps be useful to many of the new subscribers of THE HANDICRAFTER who are not fortunate enough to possess the old numbers which contained Mary N. Atwater's articles.

"Crackle Weave" is by no means new, but, to quote Mary N. Atwater, is a name coined to describe a weave known as Jaemtlandsväev, which we have inherited from Scandinavia. The runner (described as No. 1) woven on the "Diamond" pattern draft revealed the fact that this type of weaving has many practical advantages. It is a reversible material alike on both sides. In design it has unique, almost lace-like qualities of light and dark contrasts which are very pleasing. Its small overskips or floats make it a valuable type of weave for materials such as towels or table linen which must be frequently laundered. For rugs, coverlets, and upholstery materials it is also a very excellent type of weave.

As a suggestion to other weavers, a few of the ways (other than the cotton towels later to be described) that the Diamond Crackle Weave draft has been used in our studio might be mentioned. Upon a carpet chain warp, sleyed 15 threads to the inch, 36 inches wide, several rugs were woven. Different results were obtained by varying the weft materials. Stockings



Cotton Runner No. 2

Warp, cream colored mercerized perle No. 20; weft, No. 5 perle cotton, yellow. Pattern, left and right crackle weave. In "The Handicrafter," January-February, 1931

cut and dyed in Turkey red dye, combined with black stockings used as a border, produced an inexpensive but striking rug. Another time, several jolly plaid rugs were worked out, using tan, green, henna, and black cotton roving combined with a stripe combination of tan, brown, orange, yellow and red carpet chain warp. Following these a number of bedroom rugs and bath mats were woven of cotton chenille. It was found that possibilities for original design combinations, of treadling, materials, and color are unlimited. In addition, this weave produces rugs which are fairly heavy and durable.

Later, two couch coverlets of unusual charm were woven, using this same draft. In threading for the coverlet the border unit was repeated twice on the right-hand side and omitted on the left-hand side. Sixteen repeats of the diamond motif were set up. The coverlets were woven in two strips which were matched together. For the first coverlet, Emile Bernat's Fabri yarn, set 36 to the inch, was used for the warp. If the draft is studied the border

will be found to consist of four separate units. In planning the warp for the border area, a different color combination for each area was planned and chained. As the border was repeated twice, this gave eight variations of color, which were as follows:

Alternating threads of

1. Blue, green, henna, violet.
2. Blue, green, tan, violet.
3. Blue, green, henna, tan.
4. Blue, yellow, violet, tan.
5. Blue, green, henna, yellow.
6. Blue, green, violet, tan.
7. Blue, green, yellow, tan,
8. Blue, green, tan, yellow.

Since it was the predominating color note desired, it will be noticed that blue was used with each combination of colors. The warp for the remainder or the center area of the coverlet which contained the diamond repeats was of alternating blue and green threads.

A deep maroon shade of zephyr was used for the weft or pattern sheds. This was bound in by a rich violet shade of homespun yarn used for tabby. The finished result must be seen to be appreciated, for it is hard to describe, and a photograph could not in any way do justice to this coverlet. Since the warp was of wool, closely sleyed in the reed, in the combination of colors just enumerated, the texture and color vibrations thus secured (especially in the border section), with the inter-play of soft blue, green, violet, tan, and yellow, was suggestive of a mellow needlepoint tapestry.

A second coverlet, woven upon gold-colored spun silk warp (also sleyed 36 threads to the inch), was made upon the same Crackle Weave pattern set-up. Strips of silk, sewed hit or miss, like old-fashioned rag carpet rags were utilized for weft. The close way in which this weave binds the warp and weft together enabled us to weave into a durable result, material which might otherwise have been of a very impractical nature. Aside from its quaint charm, when finished, this coverlet had a sentimental value to the person who ordered it woven, because it preserved in a useful way material which her deceased mother had sewed together years ago. The pattern, which is still threaded in one of the looms, is soon to be used for a large order of upholstery material. On another loom the modernistic little border unit of this pattern was set up alone, on a narrow set up, and used effectively for colored linen table doilies. Later, it inspired the weaving of some jaunty sport scarfs with modernistic borders worked out in the colors of the State University. All in all, therefore, after numerous tests with various textures, it might well be said the "Diamond Crackle Weave" is a most versatile pattern.

The "Right and Left" Crackle Weave pattern

was used for runners Nos. 2 and 3. This pattern has an overlapping light and dark balance very different in feeling from the Diamond pattern. The units are block-like and not quite so modernistic. There is no decided border arrangement other than can be obtained by treading variations at the ends. Two very interesting runners, one in an all-over effect (No. 2, the other (No. 3) in pick-up weaving, were obtained by using this draft. Cotton textures, especially those of fine, Egyptian cotton, usually have considerable charm for handweaving. This was especially true of the soft, silky, texture obtained by using fine, cream-colored mercerized cotton for these runners. Some textiles which a friend recently brought from Guatemala suggested the idea to try the "pick-up" weaving which was worked out in runner No. 3. This type of weaving affords unlimited opportunity for creative experimentation in design compositions.

On another loom a simple but unique little Swedish pattern draft taken from Sigrid Palmgren's VÄVBOK, No. II, resulted in a number of quaint runners. Although much smaller in area than the Crackle Weave units, this pattern with its small floats, delicate, lace-like texture and variety of treading possibilities for light and dark values has similar characteristics which make it an appropriate weave for cotton or linen materials which must undergo frequent laundering. Like the "Crackle Weave" it reflects in many ways the sturdy, practical, yet beauty-loving character of those northern races who perhaps first worked out the patterns. It might here be mentioned that the more deeply interested we become in weaving as a craft, the more sensitive we become to the individual aesthetic characteristics and thought relationships which each race of people unconsciously reflects in the product of their looms.

Having thus given, in a general way, the delightful and challenging range of possibilities of these drafts, perhaps the following detailed information might be useful:

COTTON RUNNER No. 1

Materials used:

1. Warp — Cotton No. 20 — 2 white.
2. Weft — Pattern-Perle Cotton No. 5, red.
(Tabby same as warp.)

Pattern set-up:

- Crackle Weave.
- Diamond pattern. (Given in *THE HANDICRAFTER*, December-January, 1928.)
- 18-dent reed.
- Sley two threads per dent.
- Set-up 16½" wide.
- Length of woven runner 29".
- Treading used.

Border:

- (2 and 3) 16 shots.
- (1 " 2) 16 "
- (1 " 4) 16 "
- (3 " 4) 16 "

Weave two repeats of this treading for border.

Center Diamond Motif:

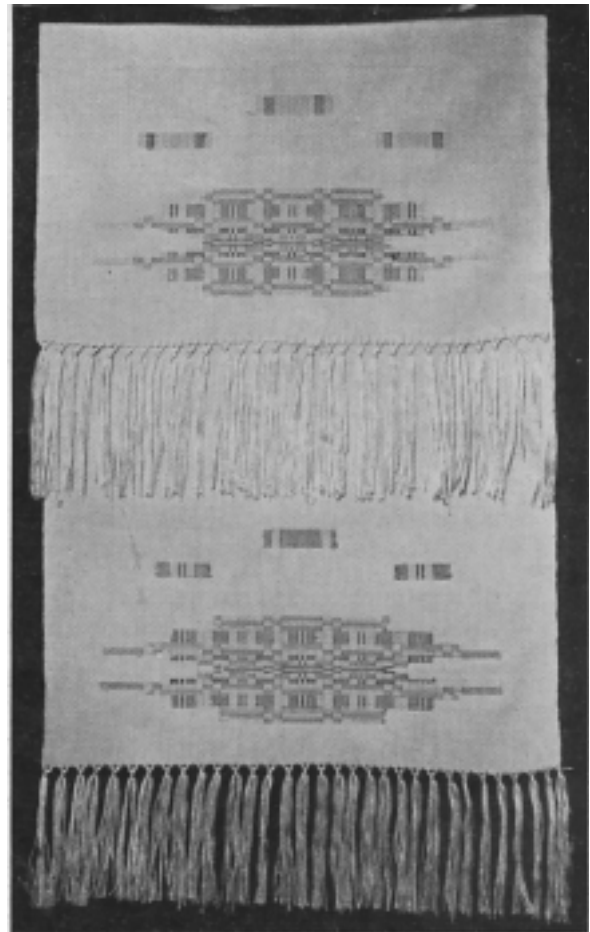
- (2 and 3) 3 shots.
- (3 " 4) 3 "
- (1 " 4) 3 "
- (1 " 2) 3 "
- (1 " 4) 3 "
- (3 " 4) 3 "

Repeat diamond 10 times, then border treading in reverse order. Finish with double knotted fringe.

COTTON RUNNER No. 2

Materials used:

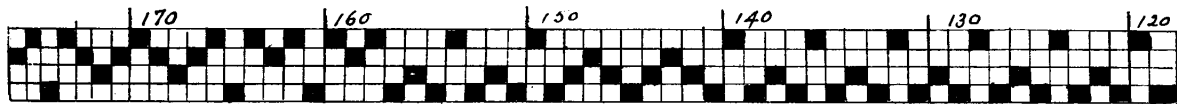
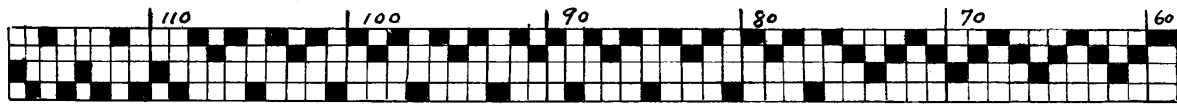
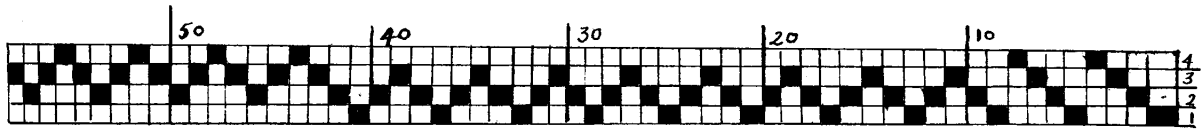
1. Warp—Cream-colored Mercerized Perle No. 20.



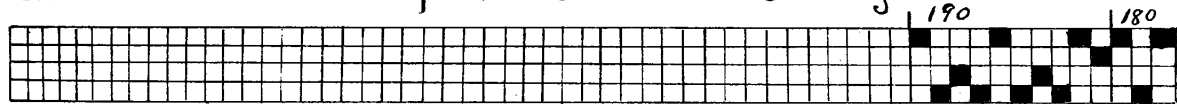
Cotton Runner No. 3

Warp, cream mercerized perle No. 20. Pick up pattern worked out in green, tan, blue, red, black, yellow, and orange linens. Pattern, crackle weave, left and right pattern. In *"The Handicrafter,"* January-February, 1931

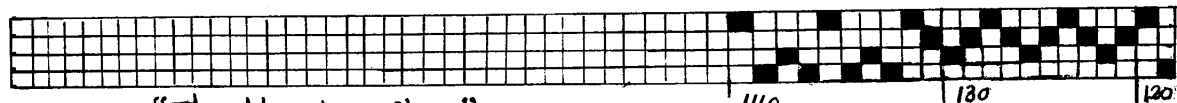
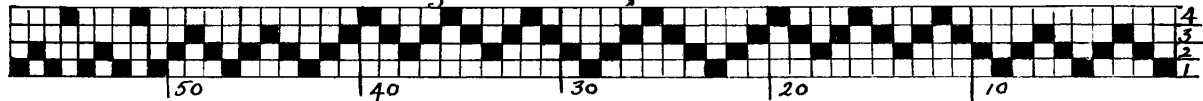
CRACKLE WEAVES. I. "DIAMOND PATTERN"



Given in "The Handicrafter." - "December - January" - 1928.



II. "Right and Left" Pattern.



Given in "The Handicrafter." January - February 1931.



A Swedish pattern taken from Sigrid Palmgren's *Vävbok II*

2. Weft — Pattern-Perle Cotton No. 5, yellow.
(Tabby same as warp.)

Pattern set-up.

Crackle Weave.

"Right and Left" pattern. (Given in THE HANDICRAFTER, January-February, 1931.)

18-dent reed.

Sley two threads per dent.

Set-up 17" wide.

Length of finished runner 28½".

Tabby 5" for hem.

Treadling used for pattern.

Border:

1. (2 and 3) 4 shots.
2. (1 " 4) 4 "
3. (2 " 3) 4 "
4. (1 " 4) 4 "
5. (3 " 4) 10 "
6. (1 " 4) 4 "
7. (2 " 3) 4 "
8. (1 " 4) 4 "
9. (3 " 4) 10 "
10. (1 " 4) 4 "
11. (2 " 3) 4 "
12. (1 " 4) 4 "
13. (2 " 3) 4 "

Motif:

14. (1 and 2) 52 shots.
15. (2 " 3) 4 "
16. (1 " 4) 4 "
17. (2 " 3) 4 "

18. (1 and 4) 4 shots
19. (3 " 4) 10 "
20. (1 " 4) 4 "
21. (2 " 3) 4 "
22. (1 " 4) 4 "
23. (2 " 3) 4 "

Repeat motif twice, then treadle (1 and 2) 52.
Reverse border.

Finishes:

1. Hem: Hemstitch 2" hem with yellow Perle Cotton.
2. Corners: Buttonhole 24 stitches around corner with yellow Perle Cotton. Add three tiny yellow tassels on each lower corner edge.

COTTON RUNNER NO. 3

Materials used:

1. Warp — Cream-colored Mercerized Perle No. 20.
2. Weft — Tabby same as warp.

Pattern set-up used for Cotton Runner No. 2:

"Right and Left" Crackle. (Pattern in THE HANDICRAFTER, January, 1931.)

18-dent reed.

Sley two threads per dent.

Set-up 17" wide.

Length of finished runner 36".

Pick up pattern in end as follows:

Tabby 36 shots.

- | | |
|-----------------------|--|
| 1. (2 and 3) 4 shots | } Tan linen warp No. 250 used double.
Begin to pick in 5½" from selvage. |
| 2. (1 " 4) 4 " | |
| 3. (2 " 3) 4 " | |
| 4. (3 and 4) 10 shots | } Green linen warp No. 218 used double.
Begin to pick in 4" from selvage. |
| 5. (2 and 3) 4 shots | |
| | } Yellow linen weaver No. 237 used double.
Pick in 3¼" from selvage. |
| | |



Cotton Runners Nos. 4, 5 and 6

Warp, Egyptian cotton 24/3. Border patterns, mercerized perle cotton No. 5. Pattern, set up. Swedish draft

6. (1 and 4) 4 shots.
Orange linen weaver No. 239 used double.
Pick in 2'' from selvage.
7. (3 and 4) 4 shots
Red linen weaver No. 247 used double.
Pick in 4'' from selvage.
8. (1 and 2) 4 shots
Blue linen weaver No. 206 used double.
Pick in 5½'' from selvage.
9. (2 and 3) 2 shots
Black linen weaver used double.
Pick in 5¾'' from selvage.
10. (1 and 2) 2 shots
Black linen weaver used double.
Pick in 5½'' from selvage.
11. Reverse above treadling "pick-ups."
12. Tabby with Cream Cotton 36 shots.
13. Pick up two side spots 3¾'' from selvage, picking in one motif of (2 and 3) 12 shots. Using red linen weaver on one side and orange linen weaver on the balancing side.
14. Tabby 16 shots.
15. Pick in a center motif in green using (2 and 3) 14 shots.
16. Tabby center of runner, then reverse. Pick up treadling on opposite end.
17. Finish with 5'' double knotted fringe.

TOWEL No. 4

- Materials used
1. Warp — Egyptian Cotton 24/3.
 2. Weft — Same as warp.
 3. Pattern for border — worked out in Perle Cotton No. 5 in rich tones of red, violet, yellow and black.
 4. Pattern set-up — Swedish Draft.
 5. 18-dent reed.
Sley two threads per dent.
 6. Set-up 18'' wide.
 7. Finished length 27½''.
 8. Width of border 4''.
 9. Treadling variations for the border were intricate, diamond or twill effects worked out with a rich interplay of jewel-like colors, reminiscent of a medieval stained-glass window.
 10. Finish with "linen hem."

TOWEL No. 5

- Materials used:
1. Warp — Egyptian Cotton 24/3.
 2. Weft — Same as warp.

3. Pattern for border worked out in a more vigorous peasant-like interpretation, in strong primary shades of red, blue, and yellow, of No. 5 Perle Cotton.
4. Pattern set-up — Swedish Draft same as for Towel No. 4.
5. Width of border, 4''.
6. Finished with a quaint fringe held in place by a row of red buttonhole stitches.

COTTON RUNNER No. 6

Materials used:

1. Warp — Egyptian Cotton 24/3.
2. Weft — Same as warp.
3. The pattern border of this runner was worked out in brilliant shades of yellow, red, and black Perle Cotton No. 5.

Pattern set-up:

- Swedish Draft.
18-dent reed.
Sley two threads to dent.
Set-up 18''.
Finished length 27''.
Border pattern 3½''.

Treadling:

- | | | | |
|-----|-------------|---|--------|
| | (1 and 2) 1 | } | black |
| (a) | (2 " 3) 1 | | |
| | (3 " 4) 1 | | |
| (b) | (1 " 4) 1 | } | yellow |
| | (2 " 3) 1 | | |
| (c) | (1 " 2) 8 | | red |
| (d) | (2 " 3) 1 | } | yellow |
| | (1 " 4) 1 | | |
| | (1 " 2) | } | black |
| (e) | (2 " 3) | | |
| | (3 " 4) | | |

Tabby 3 white.

Repeat (e).

- | | | | | |
|-----|-------------|--------|--------|--------|
| | (1 and 4) 1 | yellow | | |
| | (1 and 2) 1 | } | red | |
| (f) | (2 " 3) 1 | | | |
| | (3 " 4) 2 | | | |
| | (2 " 3) 1 | } | yellow | |
| | (1 " 2) 1 | | | |
| | (1 and 4) 1 | yellow | | |
| | (2 and 3) 1 | yellow | | |
| | (1 " 4) 1 | black | | |
| | (2 " 3) 1 | yellow | | |
| (g) | (1 " 4) 1 | black | } | center |
| | (2 " 3) 1 | yellow | | |
| | (1 " 4) 1 | black | | |
| | (2 " 3) 1 | yellow | | |

Reverse back to complete border.