

Miniature Patterns for Hand-Weaving

PART II

By Josephine E. Estes

THE term miniature often suggests the idea that some object appears in extremely small size. However, we find that anything that is greatly reduced from its original size is a miniature. In some cases, the original may be of a composite nature, such that even when very much reduced, it still is not diminutive. Nevertheless, all the various details of the original must be used and the proportion between them must be kept as accurately as possible in order to obtain a true miniature.

As applied to patterns for hand-weaving, the term indicates that some pattern which originally required a large number of threads has been reduced to its smallest terms, but remains complete. If it is not complete, it is not a true miniature. In the *HANDICRAFTER* for July-August, 1932, is an article on miniature patterns. Several drafts are given, most of which produce fairly accurate miniatures of some of the simpler patterns familiar to hand-weavers. They include Sweet Briar Beauty, Star of Bethlehem, Martha Washington, Whig Rose and Queen's Delight. A glance at some of the more elaborate patterns shows that they, too, can be reduced to miniatures.

Many of the historic patterns of interest to the weaver consist of a group of small figures alternated with a large figure which may be of similar design, as in patterns of the Lover's Knot type, or of sharply contrasting design, as in Irish Chain. To use, as an all-over, the small figure from one of these patterns gives a small pattern, but not a miniature, since it is incomplete.

1. One of the more elaborate patterns which can readily be reduced to miniature is Wreath Rose. As will be seen in Illustration No. 1, this pattern consists of groups of small roses in wreaths alternating with large roses. To use one figure without the other would not produce a miniature, but a variation in arrangement may be made, provided that both figures appear. Such a modification is shown in the sampler in Illustration No. 5, where the small rose is used for the entire center section of a square and the large rose appears in each corner. The sampler shows only one corner, but it serves to demonstrate how the pattern is arranged. It also shows the pattern woven as drawn in, with the result in the Lover's Knot style. The original of this

pattern requires nearly 200 threads and has an overshoot of 13. The miniature requires 88 threads and has an overshoot of 7, making it a more practical size for general use.

Treadling Drafts for Wreath Rose:

As in Illustration No. 1:		As in 2nd pattern in sampler:	
<i>Group of Small Roses</i>		<i>Group of Small Stars</i>	
Treadles	Times	Treadles	Times
1-2	3	2-3	3
2-3	2	1-2	2
1-2	2	2-3	2
2-3	2	1-2	2
1-2	3	2-3	3
1-4	1	3-4	1
3-4	1	1-4	1
2-3	1	1-2	1
1-2	2	2-3	2
2-3	1	1-2	1
3-4	1	1-4	1
1-4	1	3-4	1
1-2	3	2-3	3
2-3	2	1-2	2
1-2	2 — Center	2-3	2 — Center
Reverse order.		Reverse order.	
<i>Large Rose</i>		<i>Large Star</i>	
1-4	5	3-4	5
3-4	2	1-4	2
1-4	2	3-4	2
3-4	6	1-4	6
1-4	2	3-4	2
3-4	2 — Center	1-4	2 — Center
Reverse order.		Reverse order.	

2. The Maltese Cross is a very satisfactory pattern with which to work. The variety of lines, angles, curves and figures found in this pattern is a bit unique. The cross appears when the pattern is woven in free style, as shown in Illustration No. 2. If the weaving is done as drawn in, it results in a pattern which resembles Christian Ring, with four-pointed stars between the rings. A number of interesting borders may be developed from this pattern. Some of them are shown in the sampler in Illustration No. 5. The overshoot in this miniature is only

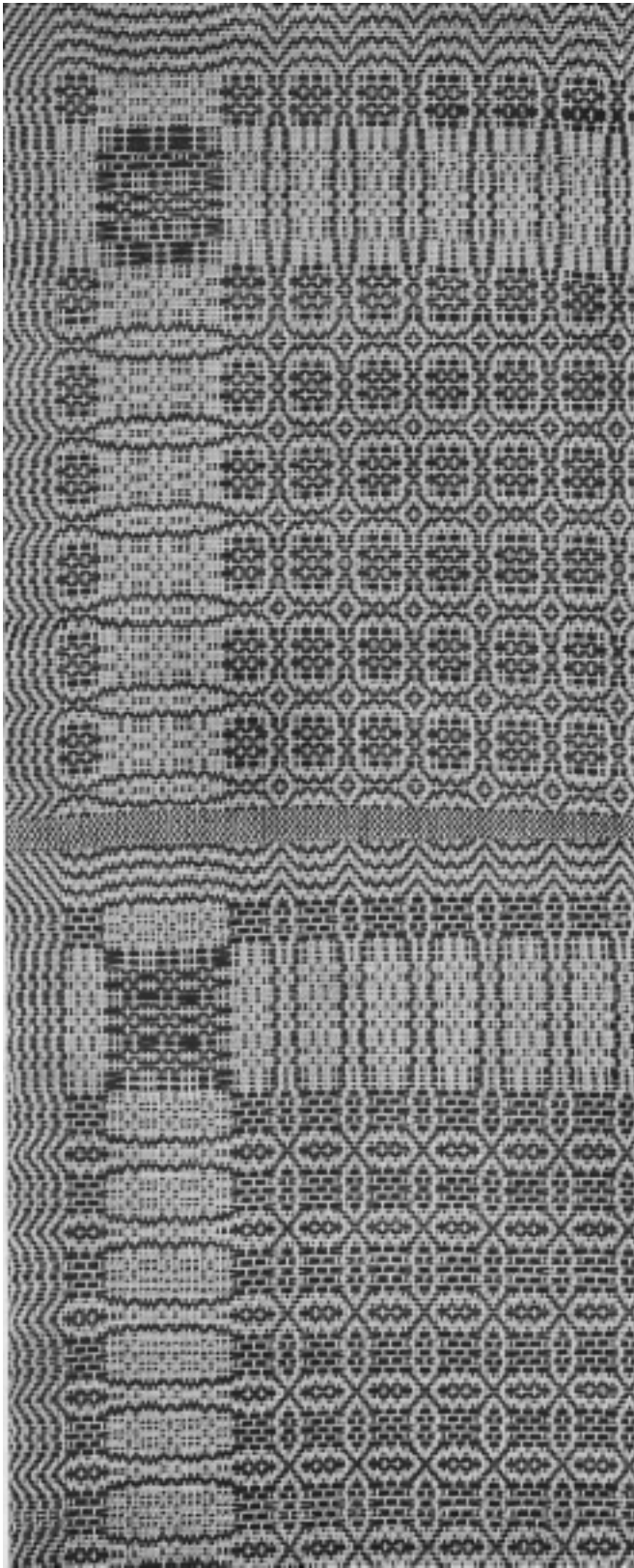
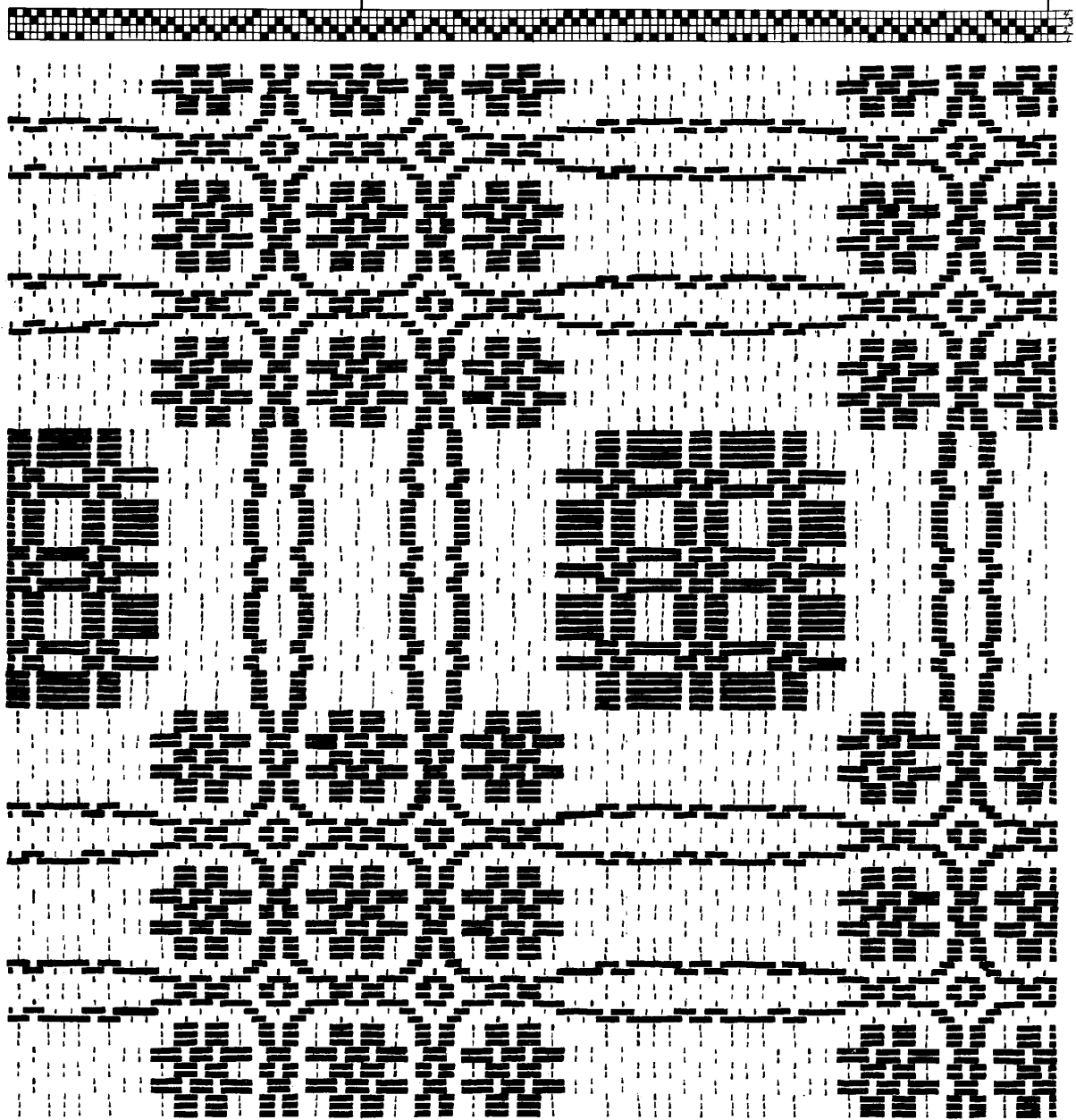


Illustration No. 1. Wreath Rose



Illustration No. 2. Maltese Cross



*Illustration No. 1
Miniature after Wreath Rose*

four threads, making it a good pattern for general work where a fine, close effect is desired.

Treadling Drafts for Maltese Cross:

Pattern in Illustration No. 2:

Border:

Treadles	Times	Treadles	Times
2-3	1	1-4	1
1-2	1	3-4	1
Repeat as desired.			

Main pattern:

Treadles	Times	Treadles	Times
2-3	2	1-4	1
1-2	3	3-4	1
1-4	3	2-3	1
3-4	3	1-2	2
2-3	3	2-3	3
1-2	2	3-4	3
2-3	1	1-4	3
3-4	1	1-2	3
1-4	1	2-3	2
1-2	2	1-2	2

2nd pattern in sampler:

Treadles	Times
1-2	3
2-3	3
3-4	3
1-4	3
1-2	2
1-4	1
3-4	1
2-3	1
1-2	2
2-3	1

1st border in sampler:

Treadles	Times
1-4	1
1-2	2
2-3	1

Reverse order.

2nd border in sampler:

Treadles	Times
1-2	1
1-4	1
3-4	1
2-3	1
1-2	2

Reverse order.

3rd border in sampler:

Treadles	Times
3-4	1
1-4	1
1-2	1
2-3	1
1-4	2 — Center

Reverse order.

4th border in sampler:

Treadles	Times
1-2	1
1-4	2
3-4	2
2-3	2
3-4	2 — Center

Reverse order.

5th border in sampler:

Treadles	Times
1-2	1
1-4	1
3-4	1
2-3	1
1-2	1
1-4	1
3-4	2 — Center

Reverse order.

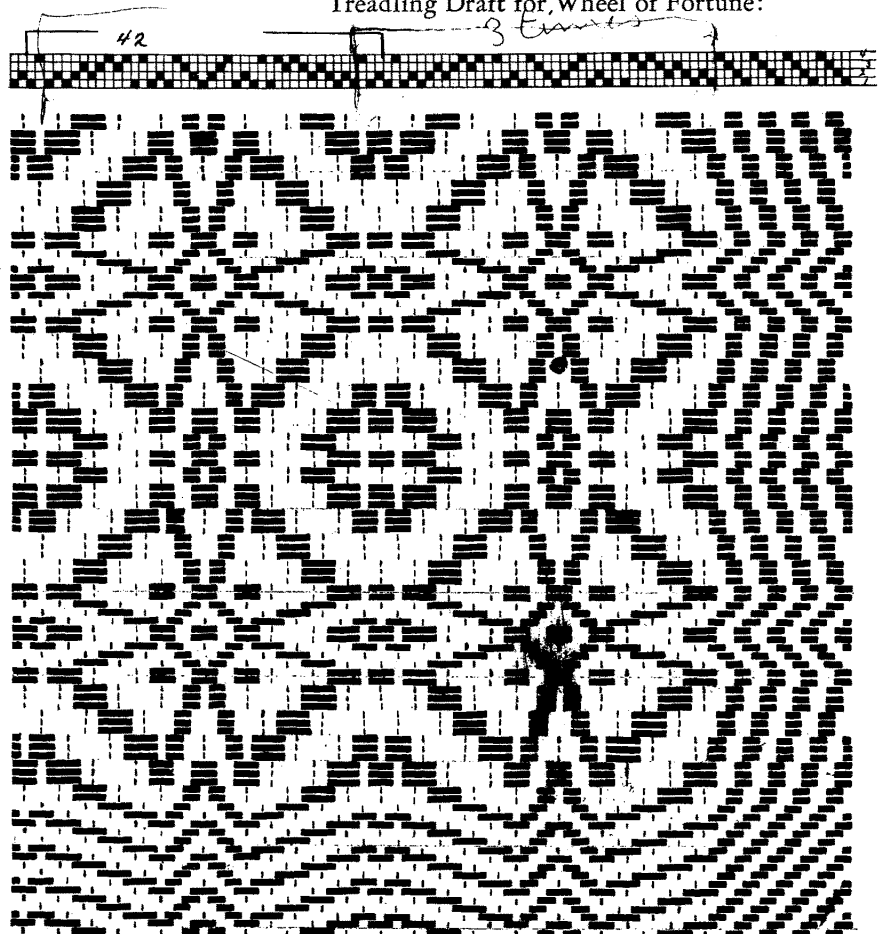
*Illustrations No. 2
Miniature after
Maltese Cross*

6th border in sampler:

Treadles	Times	Treadles	Times
1-2	2	1-2	2
2-3	1	1-4	1
3-4	1	3-4	4
1-4	1	2-3	3
Reverse order.		3-4	2 — Center

3. The Wheel of Fortune is an old favorite that has many variations in the literature of hand-weaving. The old drafts have from 200 to 264 threads to a pattern, and the overshot is sometimes as many as 13. It may be for this reason that this pattern in full size is more often seen in Summer and Winter weave. The miniature shown in Illustration No. 3 requires 68 threads and has an overshot of 4, making it a desirable pattern for upholstery material as well as for table runners, pillow tops, linens, etc. Since it is an alternating pattern (the repeat of a figure occurring on the diagonal), it does not offer any great variety of design. Still, it is an interesting pattern to use, and can be developed in two tones of a color or even in two colors, if desired. In using two colors, care should be taken to avoid strong contrasts. A few good borders can also be worked out from this pattern.

Treadling Draft for, Wheel of Fortune:



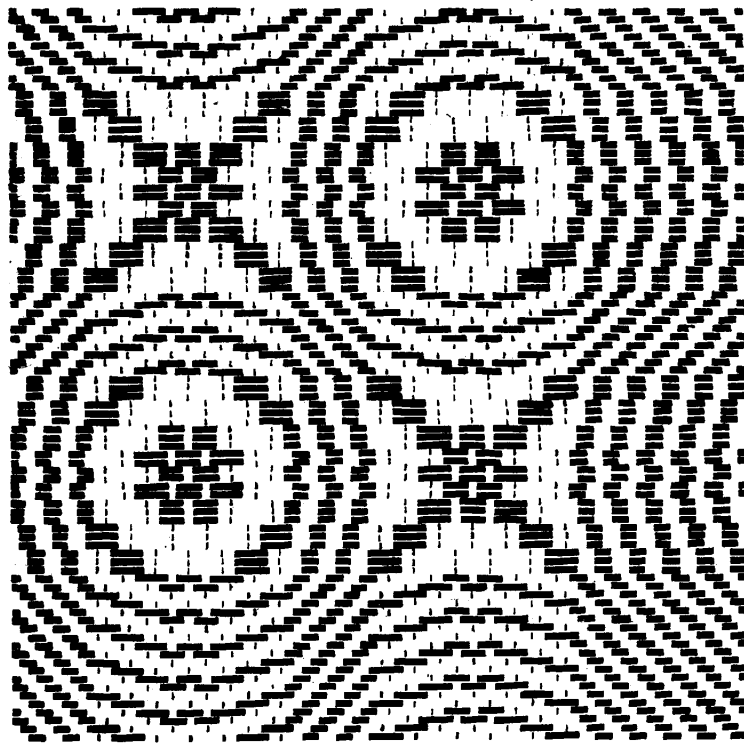


Illustration No. 3—Miniature after Wheel of Fortune

Illustration No. 4—Miniature after the Cross

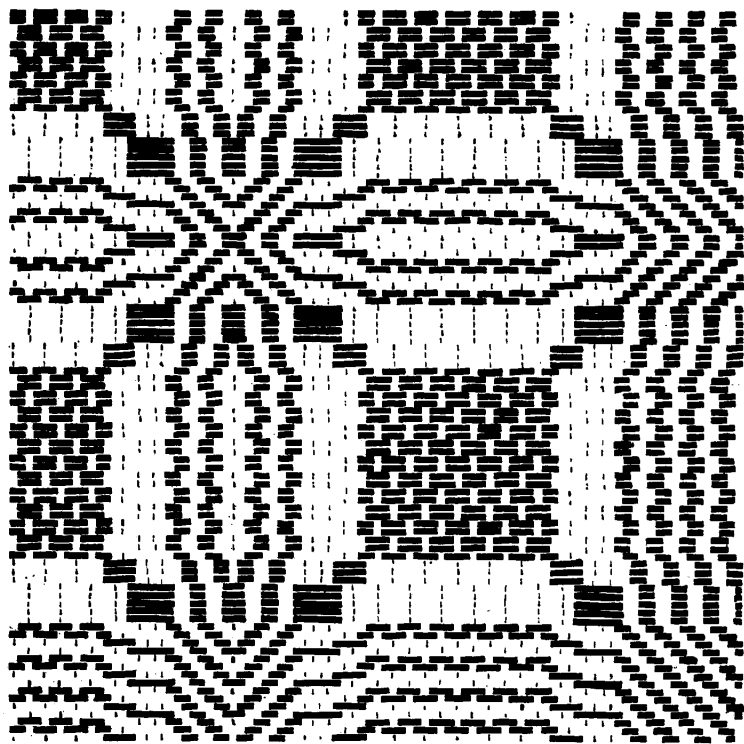


Illustration No. 3 and sampler:

Border:

Treadles	Times
1-2	1
2-3	1
3-4	1
1-4	1
Repeat as desired.	

Main pattern:

Treadles	Times
1-2	3
2-3	3
3-4	3
1-4	2
3-4	2
1-4	2
3-4	3
2-3	3
1-2	3
1-4	1
3-4	1
2-3	1
1-2	1
1-4	1
3-4	1
2-3	3
1-2	3
1-4	3
3-4	2
1-4	2
3-4	2
1-4	3
1-2	2
2-3	3
3-4	1
1-4	1
1-2	1
2-3	1
3-4	1
1-4	1
1-2	1
2-3	1
3-4	1
1-4	1

4. The Cross, sometimes called the Cross of Tennessee, since it was used by early weavers of that state, is an

old pattern of much dignity. It is said to carry heraldic significance. As shown in Illustration No. 4 and in the sampler, it is a simple, usable pattern and is equally good woven as drawn in or woven in free style. It is a satisfactory pattern for the use of two or more colors.

Treadling Drafts for the Cross:
Illustration No. 4 and 2nd pattern in sampler:

Border:		1st pattern in sampler:	
Treadles	Times	Treadles	Times
1-4	1	3-4	1
3-4	1	1-4	1
2-3	1	1-2	1
1-2	1	2-3	1
Repeat as desired.		Repeat as desired.	

Main pattern:		Main pattern:	
Treadles	Times	Treadles	Times
1-4	5	3-4	5
3-4	3	1-4	3
2-3	1	1-2	1
1-2	2	2-3	2
2-3	2	1-2	2
1-2	2	2-3	2
2-3	1	1-2	1
3-4	3	1-4	3
1-4	5	3-4	5
1-2	1	2-3	1
2-3	1	1-2	1
3-4	1	1-4	1
1-4	1	3-4	1
1-2	1	2-3	1
2-3	1	1-2	1
3-4	1	1-4	1
1-4	2	3-4	2
3-4	1	1-4	1
2-3	1	1-2	1
1-2	1	2-3	1
1-4	1	3-4	1
3-4	1	1-4	1
2-3	1	1-2	1
1-2	1	2-3	1

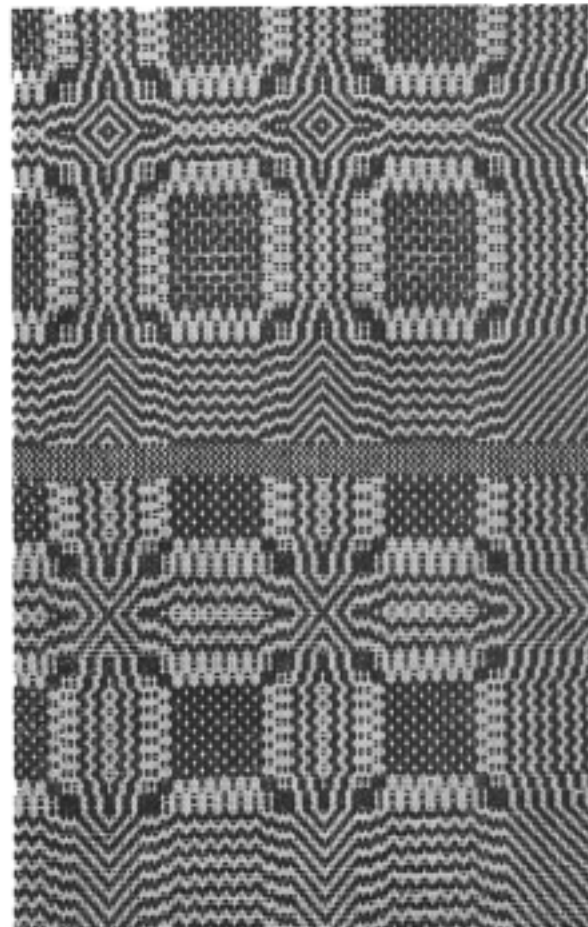
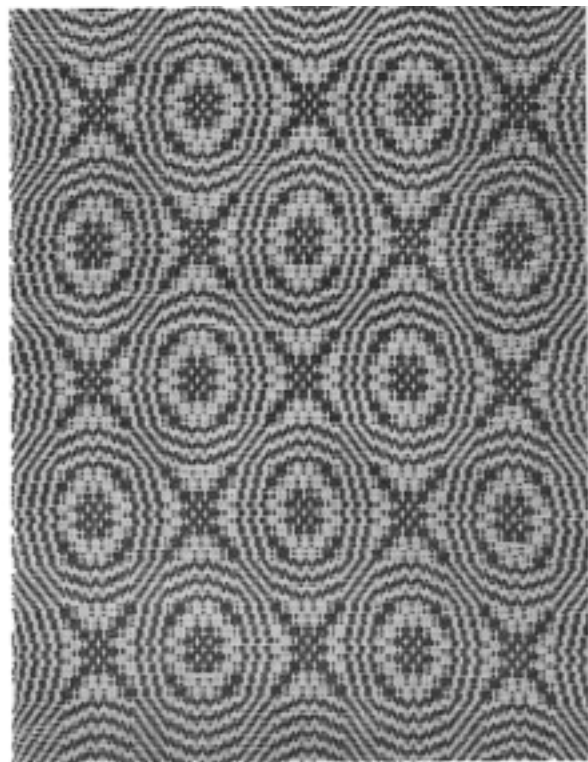
All of the above drafts are given for four-treadle looms, using the direct tie-up thus:

1	2	3	4	
			×	4
		×		3
	×			2
×				1

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Illustration No. 3. *Wheel of Fortune*

Illustration No. 4. *The Cross*.



Miniature Patterns for Hand-Weaving

(Continued from page 8)

Weavers using six-treadle tie-up or working on table looms with rising shed can easily figure out the necessary changes in the drafts.

As was suggested in the article in the earlier issue of the HANDICRAFTER, the finer materials are the better medium for the development of the miniature patterns, though the coarser yarns can be used. Below is a summary of the materials mentioned in the former article.

Warp	Sley	Weft or tabby	Pattern
Linen 40/2	30	20	Linen Weaver or 18/2
" 50/2	45-48	25	Linen Special or heavier
Mercerized Perle Cotton 20	30-48	20	8 or 10

Among patterns for four-harness weaving, one great advantage in using a good miniature is the fact that the skips or floats are so short. This makes it a good sort of pattern for upholstery materials or linens where a long overshot does not give a good effect nor procure as durable a fabric as may be secured. Another good point is the ease with which one of these tiny patterns can be adapted to a wide variety of dimensions, making it very convenient to use in very small articles. It seems that the weaver of today is more inclined to the production of such things as bags, purses, small towels, cushions, etc., than to the making of the larger things, such as coverlets and couch covers. In the matter of rugs, the miniature is sometimes usable, as the short overshot is quite an asset in considering the wearing qualities of articles which come to such hard wear.

1932 Weaving Institute at Penland

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for him to do. Absolutely refusing any remuneration from the Penland organization either for his instruction or for the travelling expenses of himself and his family, his services are given wholly in the spirit of love and helpfulness. His only thought is to give to others generously, abundantly of that knowledge which he has spent almost a lifetime in acquiring, and his chief remuneration has been the joy which has come to him from the interest and appreciation of enthusiastic students.

Inquiries concerning next year's course were beginning to be received even before the Institute of this year was over, and now, almost nine months

in advance, reservations had been made for fifteen definite applicants. Those of us who are close to the Penland organization of weavers and to the life of the community cannot but feel awed at the astonishing rapidity of the growth of this project which was begun three years ago quite simply by a man who, out of admiration and esteem for Miss Morgan and her sixty-three mountain weavers, came to give them his best, which is the best the country has to offer.

Adventures with Fabricspun

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handling, cannot detect any difference. When woven in the scoured state, it may be washed and pressed without first being dry cleaned.

The advantages resulting from a final washing and pressing at the hands of a good laundry, as Mr. Ford recommends, cannot be over-emphasized. This treatment was quite new to me, and I tested it with some hesitation, but a single trial convinced me that handwork on material of this type cannot equal, nor even approach, the beautiful finish thus obtained.

I have found the shrinkage to be very slight, less than a quarter of a yard in a 7½-yard length of suiting in basket weave.

For the accompanying illustration my daughter wore a suit of Fabricspun woven in a plain twill on a rather fine linen warp set 30 to the inch. The other suits were all-Fabricspun basket weave on the 22 ends warp. To weave a twill or herringbone on the latter threading, the weft must be beaten in very lightly, but a pleasing and durable fabric results. For a firmer type of goods with a little more body, a rather fine tabby of wool or silk may be used. Homespun yarn woven in twill or herringbone on the Fabricspun warp makes an excellent cloth for top-coats.

New Chapters in the History of the Loom

(Continued from page 23)

ingly refuse to make a choice from irrelevantly patterned textiles, with no relation to the integrated design he has conceived. The architect, too, will desire to call for a curtain, let us say, with stripes of such and such a color sequence, of such and such a number, width, and proportion.

The more personal and individual the design, the more specific becomes the architect's demand in the matter of textiles. The loom is not only an endeared echo from the past of handicraftsmanship; it becomes the tool of a new demand in the world.