



# Why Not Change the Color?

BY VEVA N. CARR

IN ONE of our larger Florida cities, a daily paper recently carried a story of a weaving exhibit. That article spoke of the many lovely hand-woven pieces and suggested a lovely old Colonial coverlet design for an evening wrap.

Now just why it should be necessary to cut up a coverlet for a wrap of any description seems just a bit out of keeping with the present trend of thought in clothing and architecture, and especially is that true in the state of Florida where it always seems one of the least appropriate things one could possibly use in the average home is a classic Colonial design, lovely as it is in the proper setting.

However, a very simple way to disguise that "coverlet look" for a more modernized purpose is by the use of color or slight changes in the design itself, and a rather glorified effect may be accomplished by cutting down the well-known Maltese Cross draft into miniature form and running wild with the colors.

Who would feel satisfied to use the Maltese Cross in its original form and color for a table cover in a modern Southern setting, but made of varied colored warp of Bernat's Perugian Filler with the pattern of a green-blue No. 5 Perle cotton and a salmon-colored line linen for tabby. The effect is modern enough, or shall we say "individual" enough for any setting, and far removed from the feeling of having borrowed our bed covering to bedeck our living room.

This particular article was made to cover a rather shabby, but most useful drop-leaf table that was continually being pulled out from some corner for the very reason that it could be spread to a nice workable size. So to get it out into the open where it could be readily brought into its ever constant use, a cover was designed, and it now stands serenely out in the daylight covered with a much admired spread.

This warp was made of odds and ends and is of many colors, blue, green, tan, orange and red predominating, and was strung with no thought of striping, set at 15 to the inch and threaded as follows:

(Draft b) Selvage 1, 2, 3, 4, twice . . . . . 8 threads  
 Border 17 repeats . . . . . 102 "

1, 2, 3, 4 . . . . . 4 threads  
 10 repeats of draft . . . . . 420 "  
 Start at beginning, first . . . . . 37 "  
 4, 3, 2 . . . . . 3 "  
 Border 17 repeats . . . . . 102 "  
 Ending on . . . . . 1 "  
 Selvage 4, 3, 2, 1, twice . . . . . 8 "  
 685 "

Treadle as follows:      *Treadle*      *Times*  
 Border                      1              1  
                                   2              1 } Repeat 17 times, ending on  
                                   3              2 } Treadle 2, once  
                                   2              1 } " 3, "  
                                   1              2 }

Treadle pattern as follows:

<i>Treadle</i>	<i>Times</i>	<i>Treadle</i>	<i>Times</i>
2	3	4	2
1	4	3	2
4	4	2	2
3	4	1	3
2	4	2	4
1	3	3	4
2	2	4	4
3	2	1	4
4	2	2	3
1	3	1	2

and repeat, until required length.

Reverse border.

The spread was woven one and a half yards long and finished with a tied fringe of the blue mercerized thread, which was made by cutting three strands of the cotton about 8 inches long, drawing through the edge with a crochet hook and knotted in the usual way.

