

Homespun may be lightened up by an occasional mercerized thread in the warp. Rayon and wool may be used together in either plaids or stripes with a most happy result. For example, use eight threads of rayon and twenty-four threads of wool in the warp.

Here again one must consider the trend of fashion, whether smooth or nubby fabrics are most in vogue, and choose our materials accordingly.

If one wishes to try the more complicated weaves, the family of twills offers great possibilities.

Raw silk is a dull thread of rather rough appearance and

may be used with the many new novelty yarns that have come on the market year by year for the knitter.

With the popularity of the knitted jumpers, a skirt may be woven to match in one of the many twills. The broken twill makes an uneven pattern that is very attractive and is the best for a beginner to try first, as a little unevenness in beat is not noticeable.

After all is said and done, it cannot be emphasized too much or too often, if you use a good quality of yarn both as to the wool, silk, cotton or linen and colors of fast dyes, your work is bound to be interesting.

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## Questions and Answers

*Address your questions to Mrs. Mary M. Atwater, Basin, Montana*

*Question:* What is the difference between a "hand-woven" fabric and a "hand-loomed" fabric?

*Answer:* Properly speaking, there should be no difference in meaning between the two terms, — though the word "hand-loomed" is hardly a correctly constructed word for any meaning. A fabric is not "loomed," of course; it is "woven." Recently, however, the name "hand-loomed" appears to have been adopted by certain manufacturers as a trade-name for fabrics woven by machinery in imitation of hand-woven fabrics. If this meaning is clear to the purchaser there is no deception, but if the purchaser is led to believe that the fabric is hand-woven the use of this trade-name is clearly dishonest. The present vogue for hand-woven fabrics has, of course, stimulated imitators. For the protection of the craft hand-weavers should take note of fabrics labeled "hand-loomed" and offered for sale in shops and should make inquiry, and suitable protest if the case requires.

*Question:* How does one produce a fabric in which the warp is completely covered? A fabric in which the weft is completely covered?

*Answer:* This question has come up before, but it is asked so often that it may be useful to answer it again. For a weft-face fabric in which the warp is completely covered, use a coarse warp widely spaced in the reed, and a comparatively fine weft-material. For a warp-face fabric in which the weft is completely covered by the warp, set the warp very close and use a comparatively coarse weft.

Spacing the warp very far apart weakens it, of course, and a good rule is to use the same weight of warp required for an ordinary fabric. For instance, for a weft-face rug, set the warp at 12 ends to the inch and thread it double, or use a warp twice as heavy as ordinary carpet warp and set it at 6 ends to the inch. As weft for this setting use a heavy knitting yarn. If a coarser weft-yarn is used, set the warp farther apart or thread triple instead of double.

In threading double it is advisable to use a separate heddle for each thread, as: 1, 1, 2, 2, 1, 1, 2, 2, and so on, rather than to draw two threads through the same heddle. This applies to threading triple, also — 1, 1, 1, 2, 2, 2, 1, 1, 1, 2, 2, 2, and so on rather than three threads through the same

heddle. Some weaves, such as summer-and-winter weave done on "opposites," and the Indian saddle-blanket weaves, do not require quite so wide a spacing of the warp as plain weave.

No general rule can be given, applicable to all combinations of material. A bit of experiment may be required. If the warp does not cover, even when heavily beaten, either sley the warp further apart or use a fine weft.

For a warp-face fabric in which the weft is covered, set the warp extremely close. The number of warp-ends required can be determined roughly by laying strands of warp side by side on a board and counting the number of threads to cover one inch. Double this number will, naturally, be required in the setting, as the weft should be covered on both sides. A warp set close enough to cover the weft often sticks badly in the reed, so that the sheds will not open properly. It is practical to dispense with the reed and to govern the width by the weft-thread. A template may be used if necessary.

Either of these weaves produces a much thicker, heavier fabric than plain tabby in the same materials.

### THE OVERSHOT WEAVE ON SIX HARNESSES

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stripes are introduced into the warp at regular intervals, and the horizontal pattern stripes are put in at the same intervals, making a large check. Any two-harness figure in overshot weaving can be used in this manner, and the pattern stripes may be made as wide as desired. The effect might be useful for window curtains when worked out in suitable materials.

There are many other interesting six-harness pattern weaves — the six-harness patterns in "Summer and Winter" weave, for instance, and the six-harness forms of the "Bronson" or "Spot" weave with the allied openwork or "mock Leno" weave. These will be discussed in a later article.

(NOTE.—The tie-up drafts as given on the diagrams are for looms that operate with a rising shed, like the Bernat loom. The "o" indicates the harness tied to rise. On a loom operated by a double tie-up the rising ties should be made as indicated and the blank spaces of the draft indicate harnesses tied to sink.)