

**LINENS
ON
PARADE**

by

ELMER
WALLACE
HICKMAN

1955

TABBY TALK

This folio, LINENS ON PARADE emphasizes the contemporary principle rather than the traditional method of weaving linens. Much of the traditional has been done, re-done and over done in our publications, and weavers are begging for newer methods that are more applicable to our present day living, and more adaptable to modern needs. This folio tries to do just that. There are many traditional weaves, and excellent ones, and when I first started planning LINENS ON PARADE we had five or six yardages woven of traditional nature when I realized that the idea of traditional weaves was no good, since one may pick up almost any weaving book of note and find them listed. The strictly traditional yardages were discarded---all except one, "Country Style", which has always been a favorite of mine, and one which I thought you would like to see.

The twenty woven samples in this folio are for place mats, especially, table cloths, towels, napkins, table runners or stoles, etc.

Some weavers may not like a few of the color combinations in the folio, but consider, mainly, please, the textures shown and choose your own color schemes that will best fit the textures of your particular project. Furthermore, the weaves in the folio were not designed for any special china ware ---that would be selfish specialization----- but are offered as overall picture of table decoration and utility, therefore, it remains for each weaver to select colors and textures to produce a fitting fabric for each individual set of porcelain. However, color suggestions are given elsewhere in the folio.

Several sizes and types of yarns have been employed in the weaving of the samples, with emphasis on the heavier yarns. Finer yarns, such as 40/2, were not used extensively although handsome results may be had from the finer yarns.

Contemporary weaving is, to me, an appealing right angle construction of seemingly non-analytical fabrics; but to say they cannot be analyzed is preposterous. There are no secrets in weaving---there are only ideas that may lie dormant in one's imagination waiting to be expressed. For example, look at ROMANCE or FROZEN GOLD or TWEED in this folio (or "Mistletoe and Holly" and "Bridal Bouquet" in Folios 4 and 5, NEW WEAVES FROM OLD) and from these ideas one may learn texture construction that some groups call "secret". They are simple "cheating the drafts" of a normal threading procedure. Study these weaves for warp and weft construction, and using them as a basic formula you can develop an-entire new world of weaving adventure.

Here in capsule form is the idea: 'Cheating the drafts' is done mainly on twill and reverse twill threadings. The principle is to choose a certain number of yarns that is not divisible by 4. Regular twill is traditionally threaded with one type of yarn, so that the surface area of the warp is all the same, regardless of which treading the weaver may use. This regularity must be disrupted, and operations performed that will completely transform the character of the original weave. This process is accomplished by introducing warp yarns of different sizes or different colors, or different textures, or all three, in groups of 3 or 5 or 7, etc. warp threads. To easily remember the groups, I have tagged them S-3, (Secret 3), S-5 (Secret 5), S-7 (Secret 7), etc., S-3 is especially simple and interesting.: choose three yarns for warp such as one end of 10/2 yellow, one end of white No.3 Perle, and one end of fine brown novelty yarn. Thread the draft with these three colors, regardless on which harnesses the colors appear, so that a 4 harness twill is cheated of a completed traditional threading. Example: Har. 4-Y, 3-W, 2-B, 1-Y, 4-W, 3-B, 2-Y, 1-W, 4-B 3-Y, 2-W, 1-B. The same procedure applies when S-5, S-7, etc., warp ends are used.

Variations of these formulae may be developed as may be seen in MINT JULEP, etc. Should a chosen warp be threaded ---of S-7, S-5, etc---hit and miss, mindful to have one certain warp end appear on one particular harness or harnesses, rather than in rotation, other textural effects will result. Ex. If we have 5 warp threads, and the first to be threaded is 'Y', then 'Y' must appear for the first time on Har. 4, next time on Har. 3, next on Har 2 etc. and 'Y' must appear on these same harnesses when they come up again in the successive repeat of the warp groups. I used this idea, somewhat, in "Bridal Bouquet" in Folio 5.

For weft it is customary to use one or more of the yarns that appeared in the warp, with a third entirely different yarn ---and weave the three yarns always in the same order, regardless of treading. Most of the treading

TABBY TALK

is done on the tabby sheds, but other treading combinations may be successfully employed. (See reed sleying below.)

Other samples in this folio, such as JONQUIL, MOCHA BISQUE and CATALINA are progressive interpretations of old drafts which make the fabrics acceptable for modern use. Creative methods have been preformed on familiar drafts that transform WILD ROSE and LARKSPUR into textiles that are not easily recognizable as "Summer and Winter" fabrics.

I might mention here that the Standard Tie-up I refer to in the drafts is the one found in Mrs. Atwater's THE SHUTTLECRAFT BOOK OF AMERICAN HAND WEAVING.

COLOR SUGGESTIONS.

- No. 1 Any pastel combinations with gold or suitable metallic yarn.
- No. 2 White warp and pastel weft, also white warp and gray weft.
- No. 3 Warp in cream and yellows, or reds and purples, using same for weft.
- No. 4 Red and black, red & white, yellow and brown, green and white.
- No. 5 Blues and greens or yellows and oranges, or rose and pinks, and natural boucle linen.
- No. 6 All gold warp and weft, yellow and copper, black and pink, black and chartreuse.
- No. 7 Any pastels for warp and weft, with complimentary color in pastel for accent.
- No. 8 Warp as given with pastel tones for weft and colored metallic.
- No. 9 Satisfactory as is.
- No. 10 Black and chartreuse, black and pink, black and coral.
- No. 11 No substitute except that any color of metallic may be used.
- No. 12 Tones of green and blue metallic.
- No. 13 White warp and royal blue weft, white warp and red weft--both with silver wound white linen for weft.
- No. 14 Three tones of any fitting color, with metallic to blend.
- No. 15 Chartreuse, black and silver, Aqua, gray and silver.
- No. 16 Two blues, a lavender and an aqua or emerald substituted for similar tones in original
- No. 17 Any pastel colors with greyed 16/3 for main weft, and suitable metallic.
- No. 18 Colors of Floss may be changed and also metallics, but they must be blending tones.
- No. 19 Any pastels and white boucle with matching metallics.
- No. 20 Blue and white, green and white, yellow and brown, other elementary colors

Reed sleying for the "formulae" above: Choose a reed that is customary for the basic yarn used, as a No. 12 for 10/2 cotton, or for 20/2 linen. Should a heavy thread be used, sley it one in a dent, rather than two in a 12 dent reed, as is ordinarily done. Reed sleying will be determined by the type of fabric one wishes to produce. Variations may be made by, for instance, sleying a No. 15 reed 2,2,1 and repeat. Excellent reed variations are given in SHUTTLE CRAFT BULLETIN for January, 1955.

Valuable suggestions for linen products sizes and care of linens may be found in SHUTTLECRAFT BULLETIN for November, 1951, LOOM MUSIC January, 1954.

YARN SOURCES for yarns used in this folio: J.C. Yarn Co., 111 Spring Street, N.Y. 12, N.Y. Contessa Yarns Ridgefield, Conn., Hughes Fawcett P.O. Box 276, Dunellen, N.J. Charles Y. Butterworth Tulip and Susquehanna Ave., Philadelphia, Pa., Grace Blum Box 691 West Chicago, Illinois, Home Yarn Co. 645 Hegeman Ave., Brooklyn 7, N.Y. The Weavers Workshop, Dodgeville, Wisconsin, The Yarn Mart, 817 Pine Street, Seattle 1 Wash., Tinsel Trading Co., 7 West 36th St., New York 18, N.Y., The Countryside Hand Weavers 5605 West 61st, Mission, Kansas, Robison Textile Co., 434--52nd St. West New York, N.J. Lily Mills Company, Shelby, North Carolina, Robin & Russ, 632 Santa Barbara Street, Santa Barbara, California.

Charles Y. Butterworth now has a nice selection of yarns, as well as Ederer's linens. Send for samples. 25¢

I trust you like LINENS ON PARADE and will get a lot of useful information from the suggestions given in the folio. A self addressed, stamped envelope will bring an answer to your inquiries. I shall be pleased to receive any contributions for forthcoming folios. Typing on this vari-typer is not too well done by me, but I think it will be readable. My wish to you is

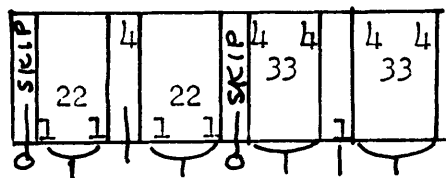
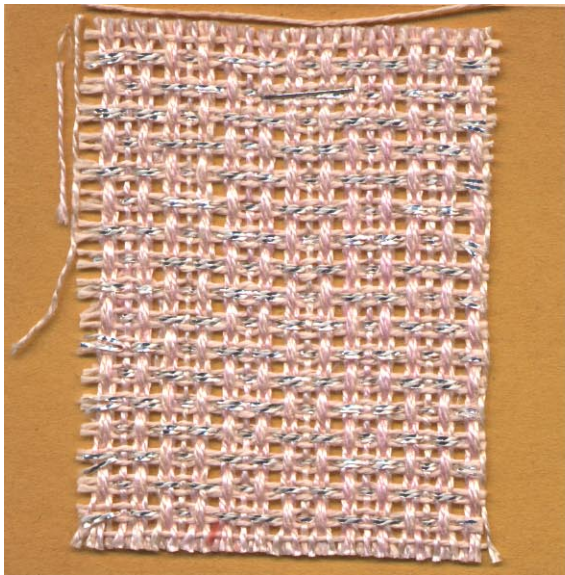
BETTER WEAVING,

E. W. Hickman

LINENS ON PARADE mailed to any address in United States or Canada, postpaid, for \$ 5.95. Send order to E.W.Hickman R.2, Emlenton, Pa. No C.O.D's. Printed in U.S.A.

LINENS ON PARADE

1. FROSTED PEACH PLOSSOM by E.W.Hickman



o o x x
 o x o x
 x o x o
 x x o o
 1 2 3 4

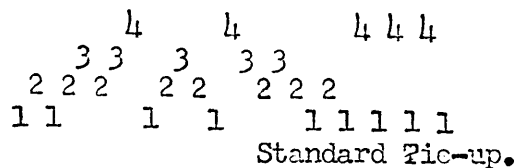
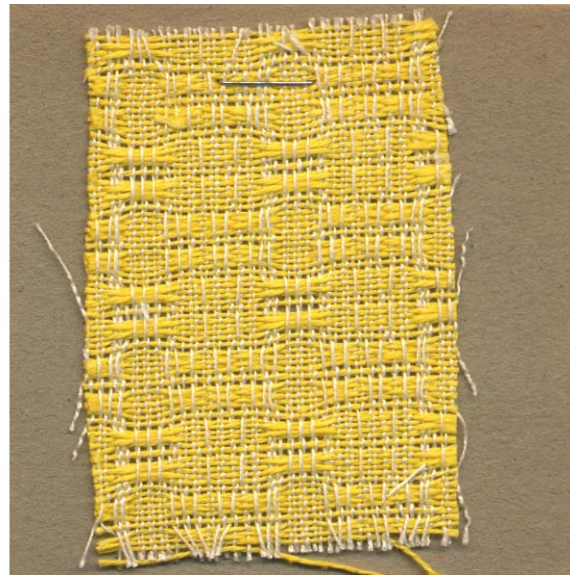
WARP. Knox 20/2 light pink, one in a heddle, No. 12 reed sleyed as indicated on draft.

WEFT. The same as warp, and supported or non-supported silver metallic.

TREADLING. Treadles-3, 1, 1, 3--2, 4, 4, 2. Wrap weft around selvage when two of the same shed come together.

This lush material was developed from the Czecho-Slovakian pattern in M. Davison's PATTERN BOOK. This delightful draft is most practical for creative work, especially for open work fabrics. Many color combinations may be used, with or without metallics. Handsome effects may be had with pastel colored yarns in two tones of warp. Do not beat too hard. Several color combinations are: light green and silver, reds and gold, blues and silver, oranges and copper.

2. JONQUIL by MRs. Stanley Crowe.



WARP. 40/2 Knox white linen, one in a heddle two in a dent of a No. 15 reed.

WEFT. 20/2 Knox yellow linen.

TREADLING. Har. 1&2, 1&3, 1&2, 1&3, 2&4, 1&3. Repeat twice. Then, Har. 3&4, 1&3, 3&4, 1&3, 2&4 1&3. Repeat twice.

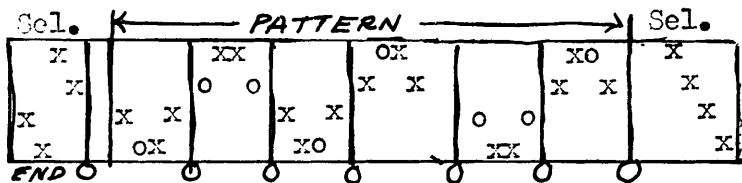
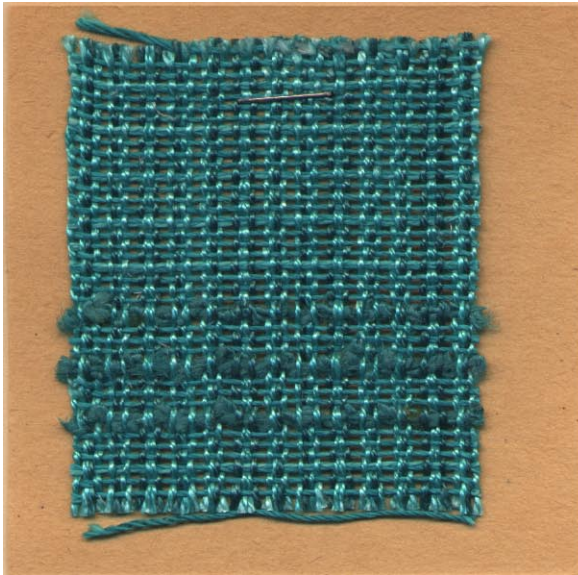
This woven sample shows how to disguise an overshot draft by using a foreign treadling. Any color of warp and weft may be used but the size of the warp and weft should not be too heavy. The draft is the English version of "Honeysuckle".

This weave may be used for table linens, towels, etc.

Any appropriate color may be used for warp and weft--pastels seem more inviting.

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3. MINT JULEP by E.W.Hickman



WARP. 20/2 Knox jade No. 514 in heddles marked "X". 20/2 Knox dark turquoise No. 530 in heddles marked "O" (Yarn Mart). One in a heddle. Sleyed in a No. 12 reed as follows: four ends in a dent, then skip a dent ..repeat throughout. Selvages are sleyed 2 ends in a dent, and leave a skipped dent after, and before last selvage.

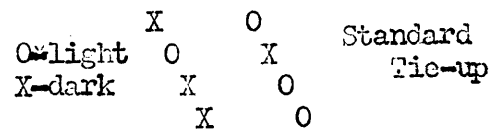
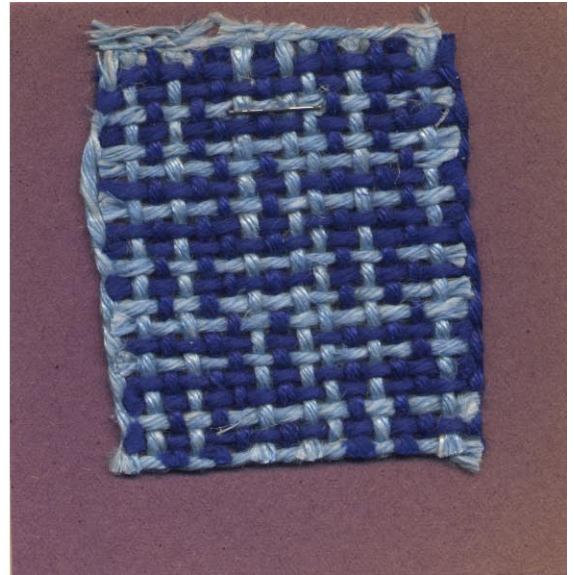
WEFT. 20/2 or 30/3 jade Knox linen from WEAVERS WORKSHOP. Use one shuttle with

single strand of yarn and one shuttle with double strand of yarn on bobbins.

TREADLING. Har. 1&3-double strand of yarn, Har. 2&4-single strand, Har. 1&3-single strand, Har. 2&4-single strand of yarn----and repeat for body of place mat. There is no true tabby in this weave. Borders may be made by introducing Davis heavy linen boucle on the 1&3 shed through which the double strand is designated to pass. Supported metallics may be used instead of the heavy linen boucle. An open work border may be made by using Har. 1&3, 2&3, 1&3, 2&4, 2&3, 2&4, using the single strand linen.

The warp order is one end jade, one turquoise, one jade, repeating these three warp threads throughout.

4. BLUE BIRD by E.W.Hickman



WARP. Dark blue and light blue 10/5 linen (Hughes Fawcett Co.).Warp order: 2 light, 1 dark, 1 light, 2 dark, 1 light, 1 dark. One in a heddle, one in a dent of a No. 8 reed.

WEFT. Same as warp.

TREADLING. Tabby. Follow the same color order as warp order for weft shots, that is, 2 shots of light color, 1 shot of dark, 1 shot of light, 2 shots of dark weft, 1 shot of light weft, 1 shot of dark weft.

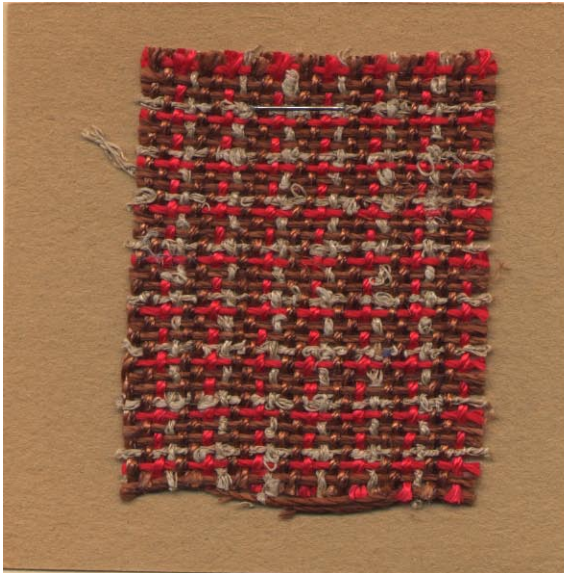
Notes. When warping for a plain warp beam, use 3 tubes of light blue and one tube of dark blue on one side of spool rack; on the other side of spool rack use 3 tubes of dark blue and one spool of light blue warp. When coming from the spool rack to the warping frame, I kept the two groups separated and, at the 'cross' pegs I put one group under and one over the cross pegs. These warp ends were afterwards adjusted in the raddle. If knots are found in the linen yarn, cut out the knot and re-tie with weaver's knot, as the original knot will not pass through the heddle eyes.

Other drafts of the above texture may be found in the German book, EINSCHAFITIGE LEINENBINDUNGEN, by the Kirchers.

This fabric in the yardage is really good looking.

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5. TWEED by E.W.Hickman



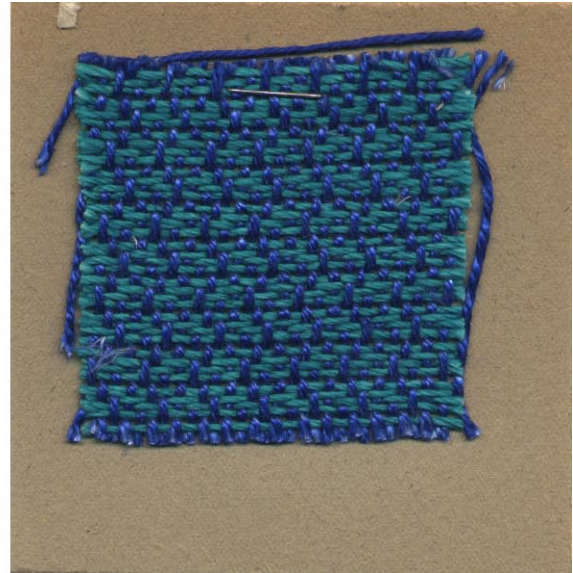
O Standard
 R Tie-up
 X X

WARP. Natural boucle (Contessa), 16/3 red Knox linen, 20/2 Knox med. brown and 40/2 Knox dark brown linens. O-boucle, R-red, and X-two browns in each heddle on Har. 1 and 2. Contents of one heddle in a dent of No. 15 reed.

WEFT. Nat. boucle, 16/3 red linen, 20/2 and 40/2 browns. First two yarns are wound single on bobbins, the browns are both wound on same bobbin.

TREADLING. Tabby. Follow weft shots with order and colors as threaded through heddles. (Har. 2&4 Nat. boucle, Har. 1&3 red, Har. 2&4 the two browns.) Another weft arrangement may be made in this manner--- use the 3 shuttles, but use always the same order of the shuttles on tabby. NOTE: To the first treadling should be added, Har. 1&3, the two browns.

6. GREEN LUSTRE Anonymous.



4 Standard
 3 Tie-up
 2
 1

WARP. 16/3 Knox royal blue linen. One in a heddle, one in a dent of a No. 15 reed.

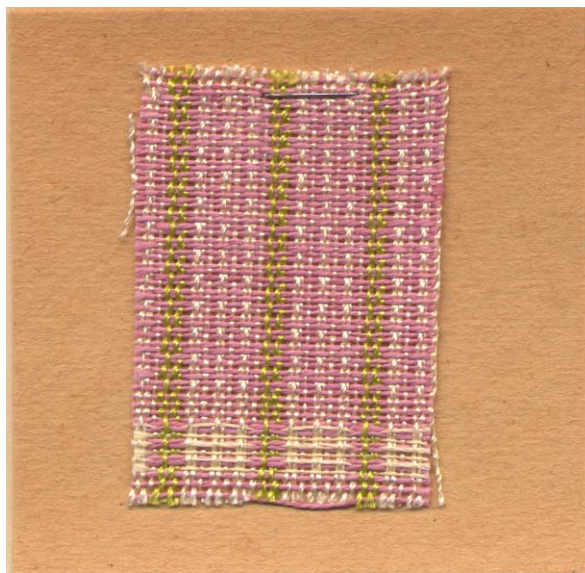
WEFT. 16/3 Knox Jade linen.

TREADLING. Har. (rising shed)
 1&2
 --- 2&3 --- Pattern
 2&4
 --- 1&3 ---
 1&4
 --- 3&4 --- Pattern
 2&4
 1&3
 Repeat.

Good not only for beginners but is an effective experimental weave for any weaver. Borders may be plain weave, leno, etc. This sample sent me from this modest weaver was woven with 16/3 Knox gold linen for both warp and weft. Beautiful!

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7. WILD ROSE by E.W.Hickman



Sei.	Char.	Cream	Sei.	Standard
	4 4			Tie-up
3		3 3 3 3 3 3	3 3	
	2	2 2 2		
1 1	1	1 1 1 1	1	

WARP. 40/2 Knox cream linen and 40/2 Knox Chartreuse linen. One in a heddle, two in a dent of a No. 15 reed.

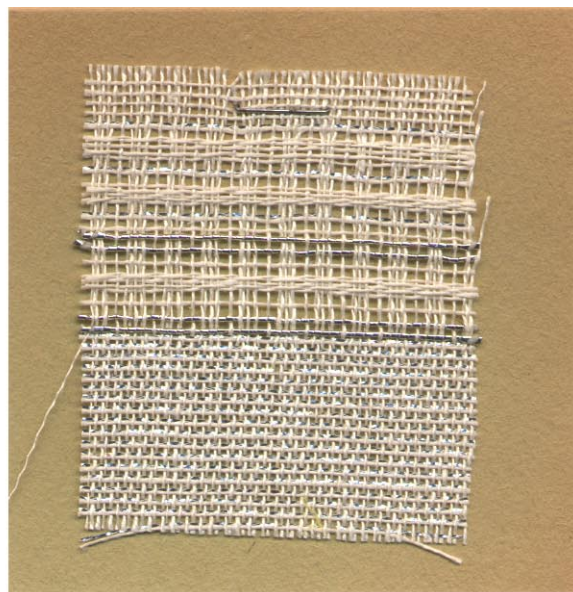
WEFT. 20/2 Knox light raspberry and 40/2 cream linens.

TREADLING Har. 1&2, 2&3, 1&4, 3&4 (rising sned) and repeat. Use one shuttle of 20/2 raspberry for main body of material.

Border. Weave several shots of tabby on Har. 2&4 and 1&3. Then Har. 1&4, 20/2 linen, Har. 1&3 40/2 linen, HAR. 1&4 20/2 linen, Har. 2&3 40/2 linen- Repeat until desired height is formed.

Separate the border by tabby shots as several rows of blocks may be desired. The border may be formed in many ways, but the weft shots on Har. 1&3 and 2&3 must be yarn similar to warp size. This construction on Summer and Winter weave makes a nice semi-open texture, if correct size yarns are employed. The 1, 3, 2, 3 block in draft may be increased to form large squares. The 1, 4, 2, 4 would then form a division of the squares.

8. SILVER CRYSTAL by Mrs. Ella Bolster



			Sei.	Tie-up
	3 3	3 3		O X X
	2 2 3	2 2 2	2 2 2	X O X
1		1	1 1 1	O X O
				1 2 3

WARP. 40/2 bleached linen, one in a heddle, two in a dent of a No. 15 reed.

WEFT. 40/2 or 20/1 bleached linen; 164 th Melton or Lurex, unsupported. Also silver Guimpe (not too stiff).

TREADLING. For 12 x 18 place mat on 18 inch warp. Weave about 4 inches of tabby (Treadles 1 and 2 alternately) with both linen and metallic in double shuttle or throw one yarn after the other in the same shed, ending on Treadle 2. This is important.

BORDER. (Center Panel)
Treadle 3 with silver guimpe; Tr. 2 with silver guimpe. Treadles 1, 2, 3, 2 3, 2, 1 with linen alone. Tr. 2 again with silver guimpe; Tr. 3 again with silver guimpe.

LACE CENTER. Tr. 2 with linen; Tr. 1 with linen and silver metallic. Treadles 2, 3, 2, 3, 2, 1 fifteen times, each time putting a silver thread with the linen on Treadle 1.

Especially designed for crystal glass ware. Of course, other colors of linen and metallics may be used to suit one's needs.

When weaving with three harnesses, tie harnesses 3 and 4 together to act as one harness, and tie them both to one treadle.

LINENS ON PARADE

9. KALUA by Lillian Swawite.



Sel.			Sel.		
4		4 4	4		Standard Tie-up
3		3 3	3		
2	2 2		2 2	2	
1	1 1		1 1	1	
3X	End	Repeat	3X		

WARP. 40/2 linen. One in a heddle; two in a dent of a No. 15 reed.

WEFT. Markrafter's Viscose and Jute No. 35BJ.

TREADLING. Har. 3&4, 1&2, 3&4, followed by 1&3 and 2&4 tabby shots, and repeat.

For a place mat: 99 groups of 4 ends for center or 396 ends, plus 24 ends for selvages.420 total ends.

This viscose-jute mat can be woven inexpensively and is attractive. The combination of linen and part acetate fiber makes a practical fabric for everyday use, especially for patio parties. Color may be introduced into the warp, since the acetate yarns come only in natural tones, but I think the attractiveness lies in the natural beauty of the yarns.

Napkins may be woven in plain weave with colored striped borders on one end. Use 20/2 cotton or 40/2 linen for warp and weft. Borders of the Jute yarn may be introduced in the napkins.

10. CATALINA by Lillian Swawite



Sel.			Sel.		
4		4 4	4		Standard Tie-up
3		3 3	3		
2	2 2		2 2	2	
1	1 1		1 1	1	
3X	End	Repeat	3X		

WARP. Robison's 20/2 black cotton, mercerized. One in a heddle; two in a dent of a No. 15 reed.

WEFT. 1½ lea Ocean Aqua linen. (Grace Blum)

TREADLING. Har. 1&2, 3&4, 1&2, followed by 2&4 and 1&3 tabby shots, and repeat.

See opposite directions for total warp ends for a place mat.

This is a good contemporary idea and weaves quickly.

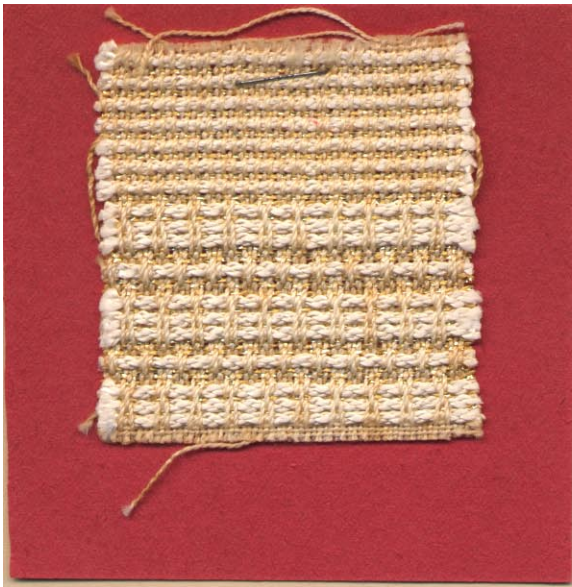
The finished mat with its neat selvage should be readily saleable. Colors may be used to match many styles of peasant ware.

Napkins should be woven plain weave of 20/2 linen, using a color or colors employed in the place mat.

Pastel colors may also prove successful for this weave, but most successful will be colors that are in great contrast to each other.

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11. CAMELLIA. by E.W.Hickman



3 4
 2 3 Standard
 1 2 Tie-up

WARP. 20/2 unmercerized cotton. One in a heddle, two in a dent of a No. 15 reed.

WEFT. Heavy Rayon Twist (Eureka Yarn Co.), and R-50 supported gold metallic. (Tinsel Trading Co.) Other colors of metallic yarn may be used.

TREADLING. When this yardage for the samples was finished I saw that the incorrect tabby order had been used, and there was much more to add for weaving a place mat than first thought. This revised treadling will tie in the warp threads, making a more solid material.

Weave a heading on Har. 1&3 and 2&4 with 20/2 cotton, ending with the 1&3 shot, allowing about an inch of material for a hem to turn under.

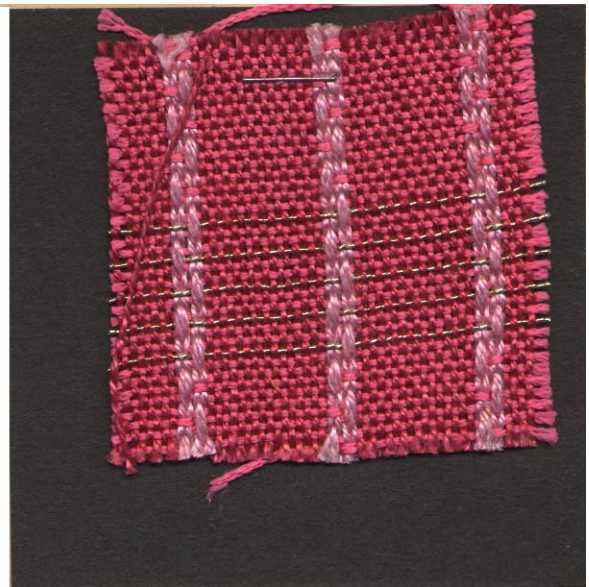
A. Bottom of mat Har. 2&4 Rayon Twist, 1&3 gold metallic. Repeat as desired, ending with one shot of gold on Har. 2&4.

B. Border. Har. 1&2, Rayon; 1&3 gold; 1&2 Rayon; 2&4 gold; 1&2 Rayon; 1&3 gold. C. Then 2&4 gold; 1&3 gold, 3&4 rayon; 2&4 gold; 1&3 gold; 2&4 gold. Place the gold in 'C' lightly with beater.

Repeat B,C,B for rest of border., adding two shots of gold on Har. 2&4 and 1&3, after last B unit. Then use A for body of mat. At other end of mat add, after last shot of Har. 1&3 gold, a gold shot on Har. 2&4, before reversing border as given above. The border may be cut down to B,C,B so border will not be symmetrical.

The weave was developed from a suggestion by Mrs. Ella Bolster.

12. STRAWBERRY CRUSH by E.W.Hickman.



2 times
 3 3 3 3 44 Standard
 2 2 2 2 3 3 Tie-up
 11)

WARP. 20/2 Knox linen--Dark color No. 545, light color No. 537. One in a heddle and sleyed in a No. 12 reed as follows: 4 ends in first dent, then 4 ends in next dent, then 2 ends in a dent for the next 16 threads, and repeat.

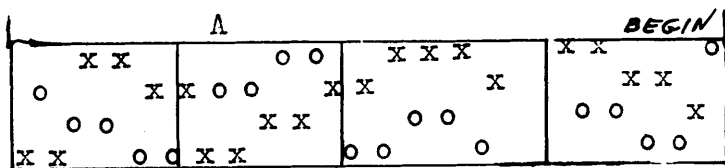
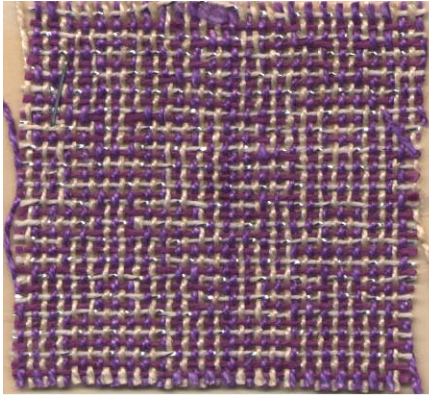
WEFT. 3 ply rayon twist (J.C.Yarn Co.) and green metallic guimpe (Tinsel Trading). 20/2 linen may be used instead of rayon twist, but the fabric will lack the sparkle seen in the sample. If linen weft is used a good color is Knox No. 554.

TREADLING. Har. 2&4, 3&4, 2&4, then Har. 1&3, 1&2, 1&3. When the metallic guimpe is used in the weaving, the metallic yarn is put in on the 3&4 and 1&2 sheds. The metallic guimpe may be omitted, thus making the fabric a one shuttle weave.

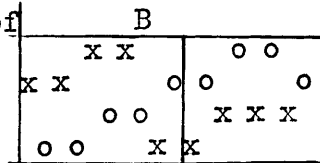
The draft is a canvas weave from M. Davison's PATTERN BOOK.

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13. LAVENDER SHADOW by E.W.Hickman



First part of draft is under woven sample. Standard Tie-up



WARP. 20/2 Ederer's Natural linen-(O) and 20/2 Ederer's purple linen (X). One end in a heddle, two in a dent of a No. 12 reed.

WEFT. 20/2 Knox grape purple linen (Yarn Mart) and 20/2 white, silver wound linen (Fred.J. Fawcett, Boston, Mass.)

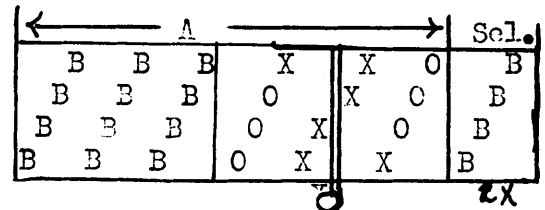
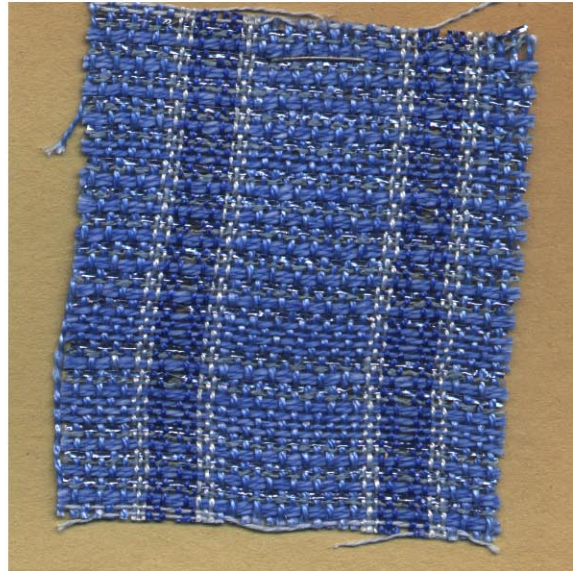
TREADLING. First figure only represented in woven sample.

First Figure. Har.	Second Figure. Har.
3&4-dark, 1&2-light-2X	1&2-dark, 3&4-light-2x
1&4- " 2&3- " -2X	2&3 " 1&4 " 2X
1&2 " 3&4 " -2X	3&4 " 1&2 " -2X
2&3 " 1&4 " -2X	1&4 " 2&3 " 2X
3&4 " 1&2 " -2X	1&2 " 3&4 " -2X
3&4 " center	1&2 " center

1&4light, 2&3-dark-2X	2&3-light 1&4-dark-2X
3&4 " 1&2 " 2X	1&2 " 3&4 " -2X
2&3 " 1&4 " 2X	1&4 " 2&3 " 2X
1&2 " 3&4 " 2X	3&4 " 1&2 " 2X

Selvages are difficult to keep straight since few weft threads are caught by the warp threads. Threads of weft must be interlocked or wound around selvage warp threads. (Draft from SHUTTLECRAFT BULLETIN.)

14. NIGHT SKY by E.W.Hickman



WARP. 20/2 Knox No. 505 blue, 40/2 Knox No. 504 blue, and 40/2 Knox No. 506 blue. B-20/2 med.blue, O-40/2 light blue, X-40/2 dark blue. One in a dent for the 20/2 linen yarn, and two in a dent for the 40/2 yarns. O means a skipped dent. All yarns are threaded one in a heddle. No. 15 reed used.

WEFT. 20/2 med. blue linen, (two strands of this are put in one shed. It is best to use two shuttles with single strand wound on each bobbin), Sky Blue Fraille from Butterworth, and unsupported blue metallic 1/50 from Tinsel Trading Co. Supported metallic give a different texture.

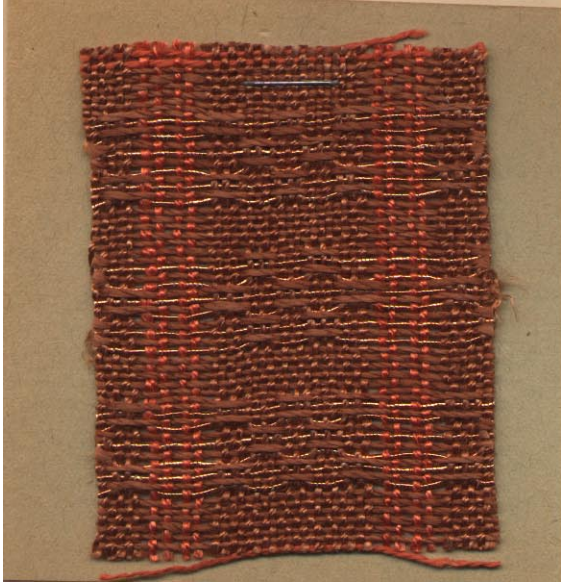
TREADLING. Tabby. Har. 1&3 two shots of med. blue, HAR. 2&4 blue Fraille, Har. 1&3 blue metallic, Har. 2&4 two shots of 20/2 linen in same shed, Har. 1&3 one shot Fraille, Har. 2&4 blue metallic, and repeat.

Border is made by separating the pattern area with shots of 20/2 on tabby sheds. Several experiments were developed but this one was most inviting. 16/3 linen may be used for the 20/2 in the weft, but result will not be as satisfactory. One shot of the 16/3 is all that is necessary for the weft shot.

Knos linen yarns from WEAVERS' WORKSHOP.

LINENS ON PARADE

15. MOCHA BISQUE by E.W.Hickman



B				A																		
SKIP	X	SKIP	X			4	4			4	4											
X		X				2	2			2	2			2	2							
X		X				1	1			1	1			1	1							
1	2																					

This weave was developed from a draft in the weaving library of Mrs. Lewis H. Pittman.

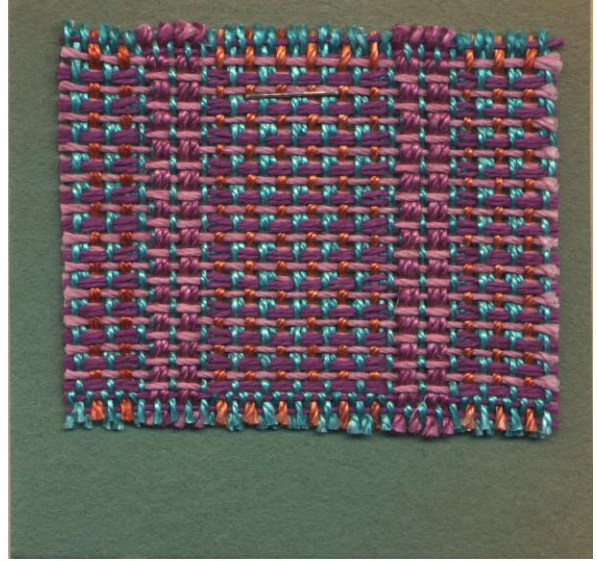
WARP. 20/2 Knox med. brown and 20/2 Knox rust linens. One in a heddle. Sleyed in a No. 12 reed as follows: two ends in a dent for "A", then skip a dent, 2 in a dent, then skip a dent, 2 in a dent, then skip a dent.

WEFT. 20/2 Knox brown linen and a fine size copper gumpe.

TREADLING. Tr. 1, twice; Tr. 2-twice; Tr. 1-twice. Follow each weft shot of the 20/2 linen with a tabby shot of copper on Tr. "B". Then weave 16 shots on Tr. "B" and "A", alternately with brown linen, ending on Tr. "B". Second pattern block is Tr. 2-twice; Tr. 1-twice; Tr. -2-twice of linen, with a tabby shot of copper on Tr. "B".

The draft is decidedly an innovation on the Bronson threading, and offers great possibilities for many practical fabrics. For more open fabrics use two skips in reed, instead of one skip.

16. LARKSPUR by E.W.Hickman



B-3 times				A				Sel.	
4	4	4	4					4	4
(2)	(2)			3	3	3	3		
		1	1	2	2			2	
				1	1			1	

Standard tie-up

WARP. 20/2 Knox Turquoise No. 514, (Yarn Mart). 16/3 Knox copper No. 465 and 16/3 dk. raspberry (Weavers' Workshop).

One in a heddle. Sley two ends in a reed dent regardless of size. No. 12 reed was used. The 16/3 raspberry is threaded through circled 3 heddles, and 16/3 copper through circled 2 heddles. Turquoise threaded through all other heddles.

WEFT. 20/2 grape purple No. 4 (Yarn Mart), and 16/3 Knox light raspberry (Weavers' Workshop).

TREADLING. Har. 1&3-20/2 purple; Har. 1&4- 16/3 light raspberry; Har. 1&3-purple; Har. 2&3-raspberry. For borders, treadle tabby (1&2 and 3&4) or construct a border on these sheds: Har. 1&4, 1&3, 1&4, 2&3.

Use 1, 4, 2, 4 for selvages. On the spool rack, for a plain beam warp, I used 3 tubes of turquoise, one tube rust, and 2 tubes of dk. raspberry. Three tubes of the turquoise and one of rust gave the 24 ends in block 'B'. Two tubes of turquoise and 2 tubes of raspberry gave the eight ends in unit 'A'.

Here's another border: Har. 1&3, 2&3, 2&4, 1&4, using purple on 1&3 and 2&4 sheds, and 16/3 raspberry on sheds 2&3 and 1&4.

Both sides of fabric, although different, are useable.

LINENS ON PARADE

17. FROZEN GOLD by E.W. Hickman



	M	O	X
X		M	O
O	X		M
M	O	X	

Standard Tie-up

WARP. X-20/2 Knox bright yellow linen (Yarn Mart), O-40/2 Knox cream linen, M- 40/2 Knox med. yellow. Thread in this order, or if the two fine linen threads are difficult to distinguish, thread them at random. One in a heddle, and sleyed as follows in a No.15 reed: one end of 20/2 in a dent, two ends of 40/2 in a dent, and repeat.

WEFT. Knox 16/3 gold linen, and silver supported flat metallic, 1/50 from Home Yarns Company.

TREADLING. Har. 2&4-silver, 1&3-gold linen, 1&4-gold linen, 1&3-silver, 2&4-gold linen, 2&3-gold linen.

For borders this treadling may be used: Har. 1&2-gold linen, 3&4-gold, 1&3-silver, 1&2-gold, 3&4-gold, 2&4-silver.

18. AUTUMN BRONZE by Mrs. Ella Bolster..



	3 3	3 3	
	2 2 2 2 2 2	2 2 2	
1	1	1 1 1	
Pattern		Sel.	

O X X
X O X
O X O
1 2 3
Tie-up

WARP. 40/2 bleached linen (F.Fawcett). One end in a heddle and one end in a dent of a No. 15 reed.

WEFT. Soft white linen boucle from Contessa. Three tones of Lily's Floss, Nos. 656, 1460 and 1461. Gold metlon or Lurex size 1/64 or 1/32. Copper supported metallic 1/64, style 250 and copper guimpe style No. 214 from Home Yarns.

TREADLING. (For 12 x 18 mat on 18 inch wide warp.) Weave about 4 inches of tabby on Trs. 1 and 2 alternately, with boucle-----ending on Tr. 2. THIS IS IMPORTANT.

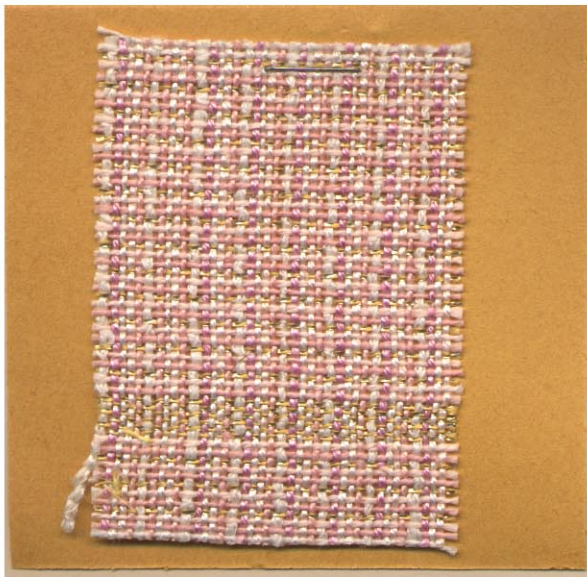
CENTER PANEL: Tr. 3 with topaz-floss double..go around last warp thread and return in same shed. Tr. 2 repeat with Topaz Floss. Tr. 1 with boucle and gold metallic in same shed; Tr. 2 repeat with boucle and metallic, Tr. 3 with Beaver floss , double; Tr.2 with topaz floss, single; Tr. 3 with chili brown floss, double; Tr. 2 with topaz floss, single; Tr. 1 with heavy copper guimpe. ...place this in shed.

At this point one may go into lace center with treadles 2,3, 2,3,2,1, as on small sample, or return from the copper guimpe in REVERSE to the topaz floss, to complete border. For the latter, do lace center following the colored Tr. 3 shot with: Tr.2, boucle; Tr. 1 with boucle; Trs. 2,3,2,3 2,1 nine times for lace center in boucle, but putting a copper unsupported metallic thread with the boucle for each Tr. 2 shot ---or if supported metallic, one may use the metallic thread without the boucle.

LINENS ON PARADE-CORRECTION
No. 18, 2 ENDS IN A DENT
No. 9, MARKRAFTERS, SIMSBURY, CONN.

LINENS ON PARADE

19. ROMANCE by E.W.Hickman



Sel							Sel.
P	B	R	F	P	F		P
P	R	F	P	P	B		P
P	F	P	P	B	R		P
P	P	P	B	R	F		P

Standard Tie-up

WARP. P-20/2 Knox light pink; B-Contessa soft white linen boucle; R-Knox 20/2 Rose; F-Knox Floss (25/2) or 20/2 white linen. One in a heddle; sleyed in a No. 12 reed as follows: white boucle one in a dent, all other threads two in a dent. Repeat selvages as many times as desired, but arrange so that last thread of right hand selvage can be sleyed in same dent as first pink end of pattern.

WEFT. Knox 20/2 light pink, 20/2 Ederer's pink, and 1/50 supported gold metallic (or silver) from Tinsel Trading Company. (This company designates this metallic as R-50.)

TREADLING. Tabby. Ederer pink on Har. 1&3; Knox pink on 2&4; gold metallic on 1&3; Ederer pink on 2&4; Knox pink on 1&3; gold metallic on 2&4, and repeat.

Many types of borders may be introduced in place mats of this fabric. Open work may be done on this treadling: Har. 1&2&3, 2&4--three times, then Har. 1&3, Har. 2&4 and repeat as desired. Nice for towels if only the white linen boucle is used for weft.

20. COUNTRY STYLE from the Norwegian Sample in blue and white submitted by Mrs. C.W. Smith of Montana.



								begin	Sel.
	o	x	o o o		o o		o o o		4
	o	x	o o o		o o		o o o		3
				o o o		o o o			2
				o o o		o o o			1
Sel.									
	4	x	o	x x x		x x		x x x	
	3	x	o	x x x		x x		x x x	
	2				x x x		x x x		
	1				x x x		x x x		

x--white o--red Standard Tie-up.

WARP. 20/2 white and 20/2 red cotton No. 1240-X from Robison Textile Co. 40/2 linens may be substituted for the cottons. One in a heddle, two in a dent of a No. 15 reed.

WEFT. Same as the warp.

TREADLING. The pattern is put in on Har. 3&4 (rising shed) and the body of the fabric is built on the tabby sheds. The pattern weft is wound double on bobbins, and the tabby weft is wound single on bobbins. This means that 4 shuttles will be used. ...one with single strand of white, one with single strand of red, one with double strand of white, and one with double strand of red. Follow each shot of pattern with a single strand of tabby. Follow the weft after the order of warping which is--4 ends of white for selvage, 28 red ends, 2 white ends, 2 red ends, 28 white ends, 2 red ends, 2 white ends, repeat, and end with 1 (or more) white ends for left hand selvage.

The number of weft shots in sample is: 2 shots white on tabby 6 shots red on tabby, then Har 3&4 with double white, and a red tabby shot after each pattern shot; 6 red weft, 4 pattern shots of double white for pattern, followed each time by tabby of red; 6 red weft shts; 2 white tabby shots, 2 red shots, which begins the reversal of the colors. Reverse the colors each block as may be seen in the sample.

This draft and photograph of fabric may be found in Caroline Halvorsen's HANDBOK I VEVNING.