

**NEW
WEAVES
FROM
OLD**

**BY
ELMER
WALLACE
HICKMAN**

FOLIO 1

NEW WEAVES FROM OLD

To give weavers something different in "texture" weaves is not so easy as it may appear. In the several months of research to discover something appealing as well as practical, I have warped the looms many times; threaded, re-threaded, sleyed and re-sleyed the heddles and reeds an inconceivable number of times. For example: eleven "trys" were made before a satisfactory "Snowflake" fabric was developed, twenty seven different combinations of threading and treadling were devised for another fabric, and then the fabric was not selected for this folio.

Did I try for originality? Naturally, I did. If there is any originality in any of the textiles, well and good. But I do not call a re-arrangement of any draft "original". Thus the title, "New Weaves From Old". I used and re-arranged drafts that were not overworked—drafts that suited the fabric to be woven and drafts that I thought would be acceptable to most weavers.

The fabrics are all new to me and were woven with great contemplation. If the resultant fabrics are new, appealing and unusual to many weavers, that will be sufficient recompense. Furthermore, regardless of how successful the majority of weavers will pronounce the fabrics in this folio, I need expect the reverse opinion from that very few who always exist. So, prematurely, I now answer contraversialists: If it is said that so-and-so has seen such a draft, or that so-and-so has woven such a draft before, they will have discovered nothing I now already know. For if a weaver has woven something that appears "original" don't be too sure it is so, because later on the weaver may find his brain child peering out at him from the pages of some American or foreign weaving book.

A great many things had to be continually kept in mind, among them namely: to use reeds ordinarily in use, to weave with yarns the average weaver can afford to buy, to use yarns that are readily obtainable, to use mostly four harness drafts, since the great majority of weavers use four harness looms (so I am given to understand), to weave fabrics that were not difficult and yet not too easy for the average weaver and to produce textiles that were unusual. Not using some of the sensational yarns on the market today—and which are not always available to most weavers—limited my experiments somewhat, but these limitations, I believe, were rewarded by the production of healthy looking textiles.

It is questionable if some of the travesties, called fabrics, which are seen today will stand up under usage. Most of these fabrics are fads, and fads are never lasting. Remember that "Utilitarian purpose is one prime requisite of art". I think that the majority of our homes are not "show places" but sensibly furnished dwellings where normal useful fabrics find a friendly invitation to give added beauty to the surroundings.

None of the drapery fabrics shows any particular individuality in stripe arrangement. This was impossible to do while weaving yardages which were to be cut into samples. The fabrics may be woven as shown in the photographs with satisfactory results, but individual stripe arrangement may also be planned. The plate enclosed in the folio may offer some suggestions. The main purpose of the samples was to show the texture which was developed from the drafts and treadling. Using this same texture, other distinctive fabrics may be produced.

The textures need not be confined to the designated items for which they were originally planned, but may be used for diverse purposes. One's imagination will limit their uses rather than the materials themselves.

I trust the fabrics herein described will bring many hours of enjoyment to weavers as well as a recompense for their efforts—even though that recompense may be only contentment.

RASPBERRY SUNDAE

WARP: 20/2 Rose, doubled in heddles. (F.J. Fawcett)

WEFT: 8/1 Rose, 2 strands, (Fred. J. Fawcett)

THREADING: Two ends in heddle

SLEYING: No. 12 reed, but sleyed as given below.

TREADLING: "Tabby", 1&4, 2&3.

Treadle-4	} A	Tr-2	} B	} 2X
" 3		"-1		
" 4		"-2		

Thread the double threads, A to C, or B to C, in separate dents. The next 3 doubled threads (6 ends) are threaded through one dent, those marked with a circle. The next reed dent is skipped.

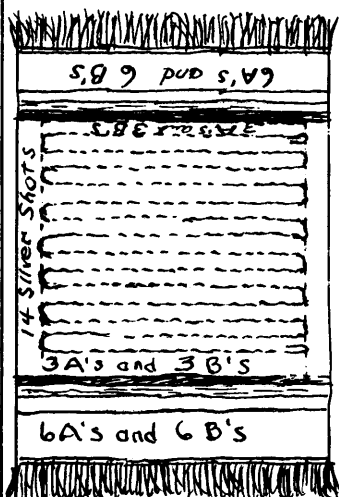
Next 4 and 2 (doubled) —each pair in a reed dent. Next dent is skipped. Next trio, 2, 1, 2 (6 ends) through one dent. Next dent is skipped. Continue through the threading in this manner. As many threads as desired may be used on the selvage borders, A to C, but only 8 double threads should be used when B to C is threaded between the open work pattern. Skip no dents in the reed where "C" or "B" meets the 3-in-a-dent unit. The real draft B to D has 26 threads but takes up only 24 dents of the reed.

Warp 336 ends (168 double threads). Thread 10 double threads for right hand selvage, then C to D; 5 repeats of B to D and then 10 double threads for left selvage.

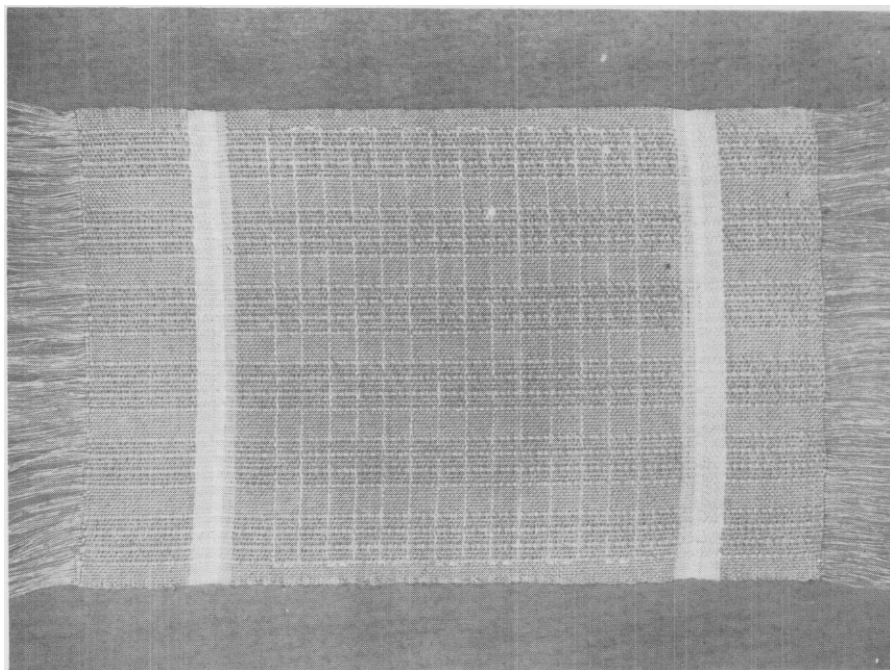
Begin mat by weaving several shots of Rose untrue Tabby, followed by 6 units of A and 6 units of B—before the Gray & Silver stripe starts. (See photograph.)

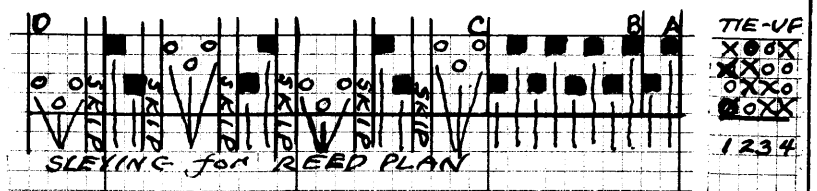
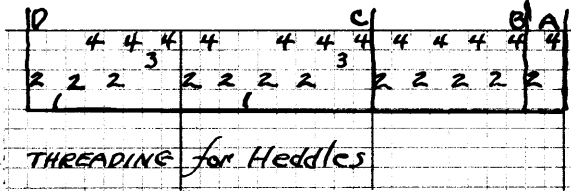
The stripe or border seen in the photograph, at each end of the place mat, is done on the untrue Tabby treadling—Harness 1&4 and 2&3. The first 1/2" division is 12/2 Gray linen (Ederer's) followed by Silver lame in each shed. The next 3/8" section is Silver lame, alone, on the two tabby sheds. The third section of the stripe has 6 shots of Ederer's Gray 12/2 linen, alone.

One full inch of the pattern is woven before Silver inlay work begins. This comprises three units of "A" and three units of "B".



THE SILVER INLAY: Start from either right or left side. Turn in first thread end in the 1&4 shed, the shed in which the Silver shot was put. Have the Silver thread in a hand wound bobbin and carry bobbin of Silver up and under each unit of A and B. Then on every fifth shed of 1&4 Harnesses take through the shed to opposite side of mat—Silver thread to go through shed before Rose weft—both in the same 1&4 shed, however. Carry bobbin up over and down under each A and B group (see woven sample) until the next fifth shed of 1&4 is reached and then take the silver through that shed to the opposite side of the mat. Of course the Silver thread goes through the shed only to the inner side of the 10 selvage threads. The fifth 1&4 shed (treadle 4 or 2) happens on every third A unit. This inlay process gives individuality to the place mat, as well as saving one from either turning in ends of the Silver thread or having long skips of the Silver thread at the selvages.





This "raspberry" place mat, as we have learned to call it, is an exceptionally attractive textile. The 20/2 warp and the 8/1 weft are slightly different in tone, which seemed disappointing when the order was received, but the difference in tone proved an added attraction. This same firm now has an 8/1 Maroon weft which would also make a handsome mat with the 20/2 Rose warp. The firm has no 20/2 Maroon warp, however.

WEAVING NOTES: Straighten out Silver Lame before beating down.
 Beat the fabric normally, on open and closed sheds, but lightly.
 No warp dressing was needed.

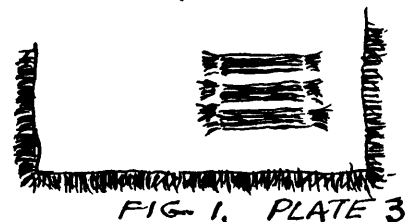
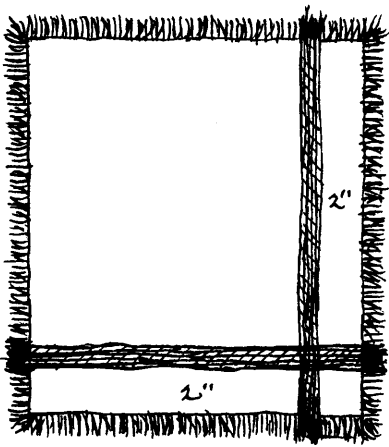
NAPKINS AND LAPKINS:

Napkins and lapkins (long napkins similar in shape to the place mats) may be woven to match the place mats shown here, with the same linen yarns. It is not advisable to use metal thread in the napkins, I believe, for it would be rather unpleasant for a guest to scratch his or her face with the metal-----if such could happen.

For napkins thread 20/2 warp single through the heddles and two ends in a reed dent, using a No. 10 reed. Use 8/1 weft singly for the filler and weave in plain tabby. Thread the loom with Twill, 4,3,2,1-----the tabby treadles being 1&3 and 2&4. Warp the loom 15 or 16 inches, and weave about 14 inches of web, allowing one inch of warp on the top and bottom of the weaving length. When taken from the loom ravel out both sides (or selvages) for about one inch on each side and hand hem or finish as one sees best. When laundered, the finished size should be approximately 12 inches. This material shrinks considerably. For lapkins use same threading as above, but weave the length about 18 inches, including the fringe. The above calculations are somewhat imaginary, but I believe rather correct.

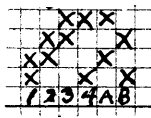
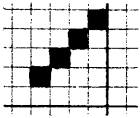
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PEASANT HOLIDAY Napkins:

For this napkin use 20/2 Natural linen and 10/1 weft, Natural. Weave as above. On one corner of the napkins or lapkins, the weaver may make an inlay of several No. 3 Perle colors letting ends lie loose on the surface of the napkin, or a stripe of No. 3 Perle may be beamed in the warp (one end in a heddle and one end in a reed dent) and across one side a similar stripe could be woven to correspond with the place mat. The ends of the No. 3 Perle could be left protruding from the warp and weft to form fringe as was done in the place mat. The diagram at left gives the idea. (Plate 3)



Launder all linens as suggested under PEASANT HOLIDAY NOTES, and when Metal thread is used in materials---as well as Rayons---iron with an iron heated to not more than 180 degrees.

PEASANT HOLIDAY



WARP: Ederer's 20/2 Natural Linen

WEFT: Ederer's 12/2 Natural Linen

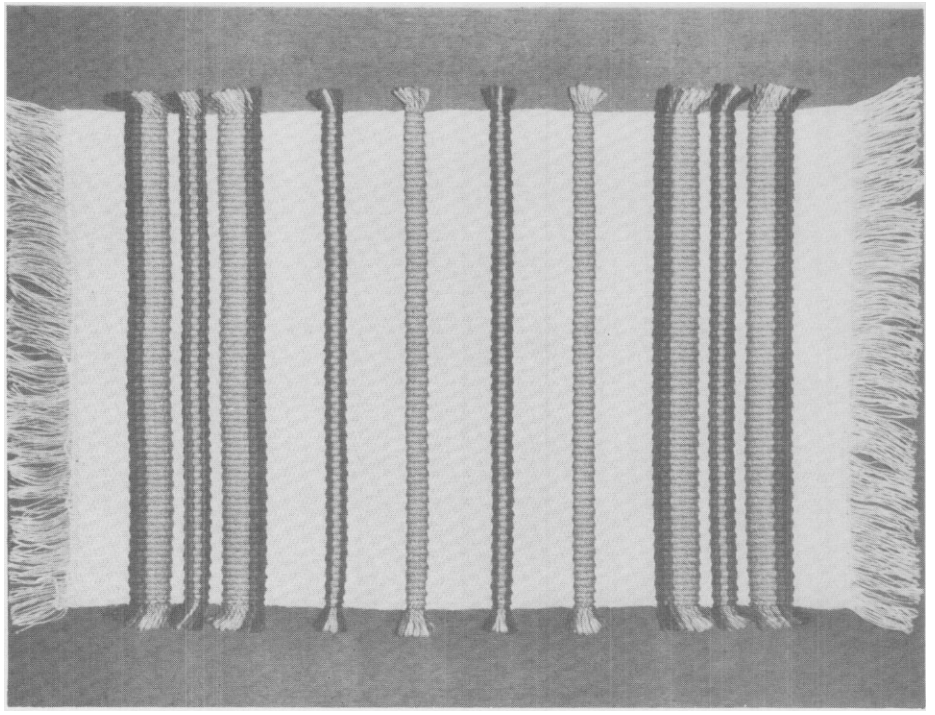
Lily's No.3 Perle in Claret, Scarlet, Deep Red, Raspberry, Beauty Rose, Old Gold, Emerald Green, Skipper Blue, Peacock Blue, Purple Navy.

THREADING: Twill—two threads in a heddle

SLEYING: No. 12 reed—two threads in a dent

TREADLING: Broken Twill—

Treadles 1,2,4,3 for body of mat. Treadle 2 and 4 for stripes.



The finished mat is extremely attractive—some will like it, some won't. Men seem to like the mat, invariably. Women? Some do, some don't. The appearance of the place mat is doubtless an accident. I wanted a place mat with a multicolored stripe, and while weaving a mat for experimental purposes, I was considerably annoyed from turning in the weft ends. Then, of course, the thought—why not make the ends a decoration? So the mat was woven as shown in the photograph—with the ends projecting from the sides to form fringe. But there was one difficulty—the selvage warp showed between this fringe, and the warp at the selvages was not held in by the No.3 Perle. A means was devised to hold in and cover the selvage warp and still have sufficient side fringe which would not look moth eaten. This tricky selvage device is not shown on the woven sample but one may easily follow the principle from the diagram. I later realized this decorative fringe effect was used by ancient weavers in Pennsylvania—not with the selvage device, but for utilized decorative fringe on linens. (Penn'a. German Home Weaving, M. Davison)

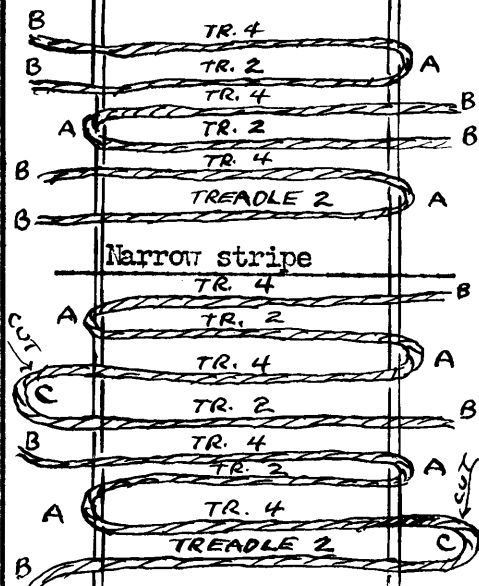
For a good 12 inch width place mat warp 336 threads of 20/2 linen; weave the mat 18 inches long, allowing $1\frac{1}{2}$ inches for fringe at each end, or 21 inches overall. If one wishes a wider mat—and I favor a good $1\frac{1}{2} \times 20$ mat—warp 16 inches of warp or 384 threads (2 ends in a heddle), and weave the mat 22 inches long, plus extra for fringe at ends. The latter will make a mat about $1\frac{1}{2} \times 20$ when finished. I did not have the mat photographed with a china display exhibited on it, as I thought the mat more important than the crockery.

Here are a few suggestions for other color combinations stripes: (Lily's colors)

1. Black, Brown, Rust, Lt. Rust, Tan, Lemon Yellow or Chartreuse, Lt. Olive, Dk. Olive, Tarragan and Bottle Green.
2. Purple Navy, Claret, Raspberry, Heliotrope, Diadem, Lt. Yellow, Yellow, Orange, Dark Orange and Henna. Colored warp & weft may be used—Gray, preferred.
3. Beauty Rose, Rose Pink, Crab Apple, Peach, Natural, Steele, Med. Blue, Skipper Blue, Copenhagen Blue and Peacock Blue.

I hadn't woven any Tabby on the experimental piece but when I used the Tabby between the samples—to form a cutting place—I realized the Tabby of 12/2 linen made an attractive weave over the 20/2 double threaded warp. This Tabby weave may be incorporated for stripe effect in the place mats with gratifying results. For some uses the open work Tabby stripe would enrich the material—----- weave about $\frac{1}{2}$ inch wide

Beat so colored Perle will cover warp completely



Wide stripe
 A- catches selvage warp
 B- ends for fringe
 C- Cut loop for fringe

FIG. I Selvage Device

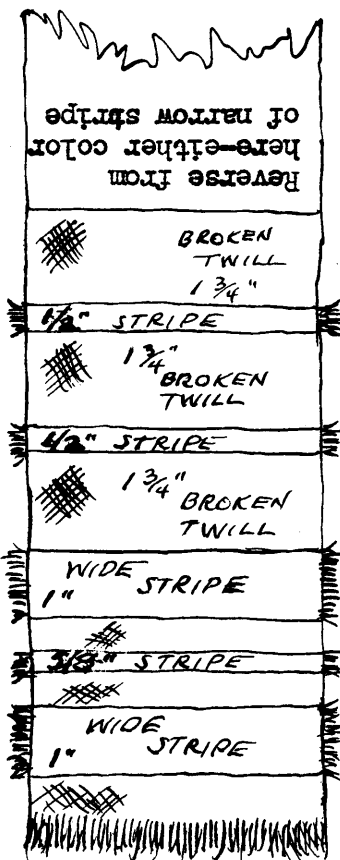


Fig. 2 Stripe Diagram

stripes on either side of a colored border, or utilize the open work for wide stripes (2 or 3 inches wide) at both ends of a mat with small colored stripes on either or both sides of the open work stripe. Endless ideas may be created with little thought. Even a heavy metal thread may be used with or without the 12/2 linen weft.

The place mat was woven dry on the loom—no warp dressing was used—and no threads broke. Soak the place mats in water overnight; next day wash them in a weak solution of warm water and VEL, or some similar detergent. These mats are heavy, so let dry a little before ironing thoroughly dry. Do not use hot water for washing. The small colored Nylon whisk brooms, now on the market, are ideal for brushing out the fringe while ironing. The place mat in the photograph was laundered—the samples were not. Laundering gives this fabric a wonderfully soft finish. For napkins see pg. 2, RASPBERRY SUNDAE.

Of course, weavers have been told over and over that linen articles should be handstitched before washing—I'll probably never be forgiven for saying this but—I see no reason why ends cannot be machine stitched (certainly machine stitching would look better than some of the hand stitching I have seen). However, that shall be the decision of the individual weaver.

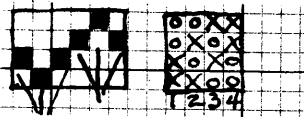
A diagram for the place mat is opposite. The order of weaving the mat follows:

- 1 1/4 inches of Broken Twill with 12/2 linen
- First wide color stripe: 4 shots of each color with the ten different colors. The order of colors on the woven sample may be easily followed. This weaves a good inch.
- 12 shots of Broken Twill with 12/2 linen
- First narrow colored stripe: weaves about 5/8 inch, two shots each with No.3 Perle—Claret, Deep Red, Raspberry, Scarlet, Beauty Rose, Gold—reverse starting with Beauty Rose. The two shots of Gold forms the Center line. See Figure 2.
- 12 shots Broken Twill with 12/2 linen
- Repeat wide colored stripe—the one on sample.
- Complete round of Broken Twill shots to make about 1 3/4 inches with 12/2 linen
- Second colored narrow stripe—1/2 inch—2 shots each No.3 Perle—Purple Navy, Peacock Blue, Skipper Blue Emerald Green, Gold—reverse starting with Green. 4 colors of Reds & Gold may be used for this stripe.
- A suggestion for napkins and luncheon cloths is given in the introduction to this Folio.

Figure 1 opposite gives the "selvage device".

Start weaving with Treadle 3 in order that all selvages be caught.

SNOWFLAKE



WARP: No. 20 Perle or 20/2 Cotton
WEFT: White Nubby Rayon (Contessa or Fibre Yarn Co.) Linen wrapped with Silver No.12 thread. (Hughes Fawcett Co.)
THREADING: 2 threads in a heddle.
SLEYING: No.8 reed. Contents of 3 heddles (6 warp threads) in one dent, making 48 threads to the inch.

TREADLING:

Treadle 2—Silver wound linen
"A" " 1—Nubby Rayon
" 2—Silver wound linen

Treadle 3—Silver wound linen
"B" " 4—Nubby Rayon
" 3—Silver wound linen

For Tabby use Treadles 2 and 3, alone.

This material, before being cut into samples, was handsome and was admired by all who saw it. It was woven on the same draft as No.4, and the treadling for Snowflake is considered the normal treadling for this draft. The treadling for No.4, Golden Pheasant, was purely an accident—and I believe a happy one.



Variations of this draft have been used often, but this particular fabric is woven with new yarns and no skipped dents in the reed. The coarse No. 8 reed makes possible the open work—together with threading and treadling and a little patience. The first shot of Silver-linen on each change of treadling (A group or B group) has to be placed carefully to allow for the open square. DO NOT BEAT, even lightly, but place the weft back in the shed. Never touch the beater to the finished web while the shed is closed. One becomes accustomed to this quickly—and it's good discipline for those weavers who continually "thump" away.

The second and third shots (Rayon Nubby and Silver-linen) of each group (A and B) take care of the placement if but placed in the open shed, as the first shot of Silver-linen of each treadling group locks the open square into place. THE BEATER IS NEVER USED ON A CLOSED SHED.

Have the warp stretched rather tightly, but not too much so. This helps to form the open work more easily. Do not let the selvage weft turns stick out unnecessarily, as the selvage will be unsightly, especially for curtains or drapery.

To gauge the weaving: 10 rows fill almost 2 inches of warp while the warp is under tension.

The Red heading on the sample is the ordinary way of weaving this Finnish draft——same treadling as given for the A and B groups. I added this Red heading so that I might have a space through which to cut the samples, but the Red weaving should make an excellent curtain material also. It has a rather attractive design in it. The Red thread used in the heading is a one-ply Rayon. This yarn is supplied by George Butterworth Company, and may be had in a variety of colors.

The open work should be small squares. If the weaver sees that too elongated

open spaces are resulting while weaving a certain row—tap the row lightly with the beater to lessen the length of the openings—and square them.

Let all weft lie loosely in the shed when first put in. Should the weaver wish to include the Red stripe (or a colored stripe) in the material, weave 5 inches or 13 double shots between each one inch colored stripe. Both the Silver-linen and the Rayon Nubby wound nicely on the shuttle bobbins—spools.

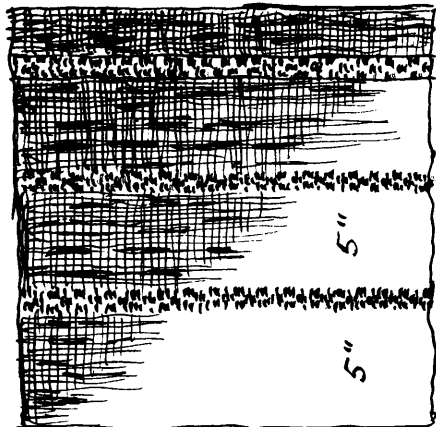


PLATE 2

It is absolutely necessary that the weaver use the beater so that it will place the weft yarns evenly clear across the web, therefore, I used both hands—one at each outer end of the beater and brought the weft into place. Sometimes beaters—or is it always—do not set evenly. This makes for uneven openings across the web. It is not too easy to get the openings all the same, but they should be as near square as possible. If it were a matter of life and death one could use a piece of No. 2 or No. 3 Basketry Reed, sanded smoothly, or a length of heavy yarn to get the exact opening desired, and withdrawn after the three shots of Silver-linen and Rayon Nubby are put into place.

THE FABRIC WEAVES QUICKLY.

DUTCH METHOD OF WARPING A PLAIN BEAM SINGLE HANDED

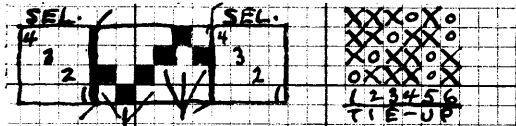
This is my own version of the method of warping a plain warp beam that is prevalent among Dutch weavers. I have never beamed more than 5 yards of warp at one time, but imagine the method would prove satisfactory with long warps also. This method was a life saver to me, since I have to do all my warping alone. I was extremely dubious about this method—and I think I still am, after having put on about a dozen or more warps, rather successfully. Foreign weavers stress these points: not too tight beaming, not too great a tension on the warp after it is beamed, and not too heavy beating with the beater—unless, of course, the work demands otherwise.

A raddle is used with this method. The raddle is tied tightly to the front cross bar. The diagram shows how to make a raddle, inexpensively—anyone can make one. The brads, or nails, are $1\frac{1}{4}$ " No. 16 and are driven into the wood about $\frac{3}{8}$ ". I have three raddles, one with 4, another with 5 and another with 6 spaces to the inch. These spacings take care of most ordinary sleyings. In order to get correct spacing on the wooden base, lay a reed on the board, say a No. 10 reed, and mark accurately with a pencil every other dent. This will give 5 spaces to the inch, which may be used for warps 5, 10, 20 or 30 warp ends to the inch. The nails are staggered across the length of the board on either side of a $\frac{3}{8}$ " space. Mark off this $\frac{3}{8}$ " space somewhere near the center of the wood base. The wood base is $\frac{3}{4}$ " thick and $2\frac{5}{8}$ " wide—the length depending upon the width of warp used. I use narrow door frame moulding, but any clear wood will do—there should be no knots in the wood. Into this $\frac{3}{8}$ " opening a stick should be placed, so that after the warp has been distributed across the raddle, the stick will keep the warp from jumping out from between the nails. An old fashioned window blind wooden stick is ideal.

Make your warp chain as usual, as many warp ends as desired. Put in your two lease sticks; attach the loops of warp onto your warp beam apron or rod securely, having the warp centered on the warp beam. Remove the harness frames or heddles from the frames. Bring the warp chain to the front of the loom and distribute the warp

(continued on page 2, GRAY DAWN)

GOLDEN PHEASANT



WARP: 20/3 or 20/2 colored Lily's mercerized cotton

WEFT: Colored Rayon Bouclé, Knitting Worsted and Copper Metal Guimpe

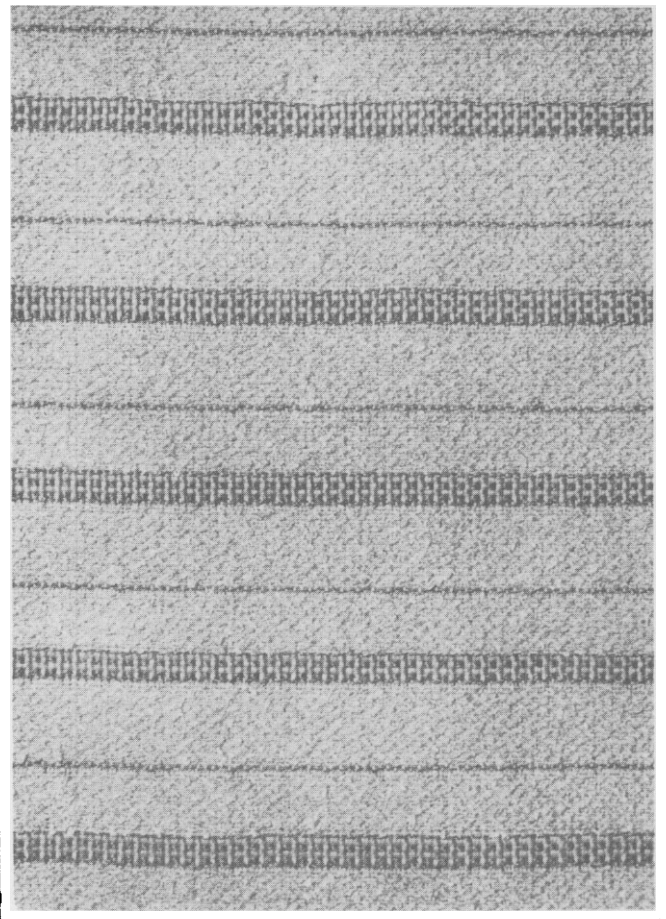
THREADING: 2 threads in a heddle

SLEYING: No. 8 reed. Contents of 3 heddles (threads) in a dent, making 48 threads to the inch.

NO DENTS IN THE REED ARE SKIPPED

Of course when this fabric is woven colors should be chosen that are suitable for the room in which the material is to be used. Use warp that is different but harmonious to the Rayon Bouclé weft. This contrast in the warp gives a vibrancy to the finished material.

I have found that 20/2 unmercerized cotton gives a softer fabric than a hard twisted Perle cotton, and although the mercerized thread gives a nice finish the unmercerized cotton is easier to work with.



A few color combinations that might prove helpful are given below. The Rayon Bouclé colors have been chosen because they are, at the present writing, available from George Butterworth Company—(address on Supply Sheet).

<u>Rayon Bouclé</u>	<u>Warp</u>	<u>Metal thread</u>	<u>Wool</u>
Powder Blue	Burgundy or Med. Blue	Silver	Two colors of Blue
Rose	Burgundy	Gold	Dk. Rose and Tan
Green, either color	Dk. Green or Med. Blue	Silver	Blue and Tan
Brown	Tan	Gold	Rust and Tan
Rose	Black	Copper	Burgandy & Black
Yellow	Gold	Silver or Gold	Orange & Brt. Or.
Powder Blue	Purple	Silver or Gold	Wine & Lavender
Grey	Rose	Silver	Dk. Rose & White

The material from which the sample was cut was woven on a counterbalanced loom. This was done purposely because of the uneven tie-up of the treadles. I had no difficulty, except some sheds were smaller than ordinarily. One should have no difficulty at all with this fabric on a rising shed loom.

The weft must be pressed into place with the beater—never beaten. Do this when the shed is open, that is, immediately after the weft shot is put through the shed. Do not use beater after the shed is closed or the material will not be loosely woven. The warp will show considerably, as it should. The fabric is one-sided, but the back of the material possesses a certain texture quality that does not make it unsightly, though the drapes may not be lined. Even without a lining the fabric is fairly opaque.

For the Rayon Bouclé be sure to use boat shuttles and light weight ones. Have warp fairly loose but sufficiently tight so that shuttles will travel through the sheds easily and not pick up unwanted warp threads.

In weaving the material for the samples, I found Metal Guimpe thread to be just as stubborn and unruly as ever. I cut lengths of the metal thread and put them through the shed with the end of a flat shuttle. The ends of the metal threads should be turned back in the same shed, so they will be hidden. Winding the metal thread on spool bobbins rather than paper bobbins with no ends helps to control somewhat the stubbornness of this metal thread. While winding the spools pull on the metal thread occasionally to catch it into the thread already wound on the spool. Do not carry the metal threads—or any threads—from one stripe to another. The metal threads, as well as the wool wefts, are pressed into place——just as was done with the Rayon Bouclé. If they are beaten down the slight open effect will be lost on either side of the stripe.

For warping a plain warp beam, I used 6 spools of warp, thus giving 6 threads above and 6 threads below the lease sticks. This makes it easier when threading the pattern——two threads in each of 3 different heddles. I threaded two repeats of the draft and then checked——the threading is tricky.

If one doesn't object to the white warp and the weaver wished to weave No.3 and No.4 of the samples, sufficient warp may be beamed at one time for both fabrics, for both materials have the same warp and same threading draft. The treadling is different, however. The fabric weaves quickly, except the time consumed for putting in the stripes. If sectional warping is employed, 48 spools of warp will have to be used for 1 inch sectional beams and 96 spools of warp for 2 inch sectional beams, unless each section is warped with a separate warp chain. I usually use this method.

The treadling is important and must be followed faithfully, so it is given here in detail:

TREADLING.

Treadle 1—Rayon }
" 2—Rayon } Repeat 7 times
" 3—Rayon }
" 4—Rayon }

Do not use the last "4" treadle for Boucle on the very last repeat but use it for

"B" " 4—Copper - once
" 1—Copper - once

Starting on No.2 Treadle repeat "A" six times and on the very last repeat use "4" shed for

"C" " 4—Copper - once
" 1—Copper - once

Treadle 5—Yellow Wool }
" 6—Salmon " } ONCE
" 5—Yellow " }
" 6—Salmon " }

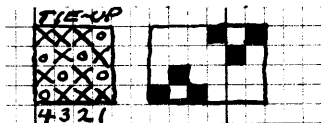
" 1—Copper - once
" 4—Copper - once ——this reversal of treadling makes possible starting on "A" with Treadle No. 1.

REPEAT FROM BEGINNING.

For a heading or Tabby use Treadles 5 alone and 6 alone. These treadles give a coarse but effective plain weave.

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FANTASIA



WARP: 20/2 Natural Linen

WEFT: Persian Rug Yarn (Berberian)

Crewel Tapestry for in-between rows (Bernat), 2 strands.

Rayon Bouclé (Butterworth)

Metal Guimpe (Hughes Fawcett Co.)

THREADING: Two ends through a heddle

SLEYING: No. 12 reed. Two ends in a dent

TREADLING: Tabby sheds are Treadles 1 and 4 alone.

The Pattern, or raised part, is put in the sheds made by Treadles 2 alone and 3 alone. The raised weft Pattern shots are put in the warp in this manner: Use two shuttles, one with Rayon Bouclé and one with Persian Rug Yarn.

Treadle 2—Put in Rayon Bouclé. Lay this back in the shed.

Same Shed—Persian Rug Yarn, Beat once; change sheds (Treadle 3) and beat.

Treadle 3—Rayon Bouclé—lay back in shed

Same Shed—Persian Rug Yarn, beat; change sheds (Treadle 2) and beat.

Treadle 2—Rayon Bouclé—lay back in shed. Same Shed—Persian Rug Yarn, beat once. Change shed (Treadle 4) and beat.

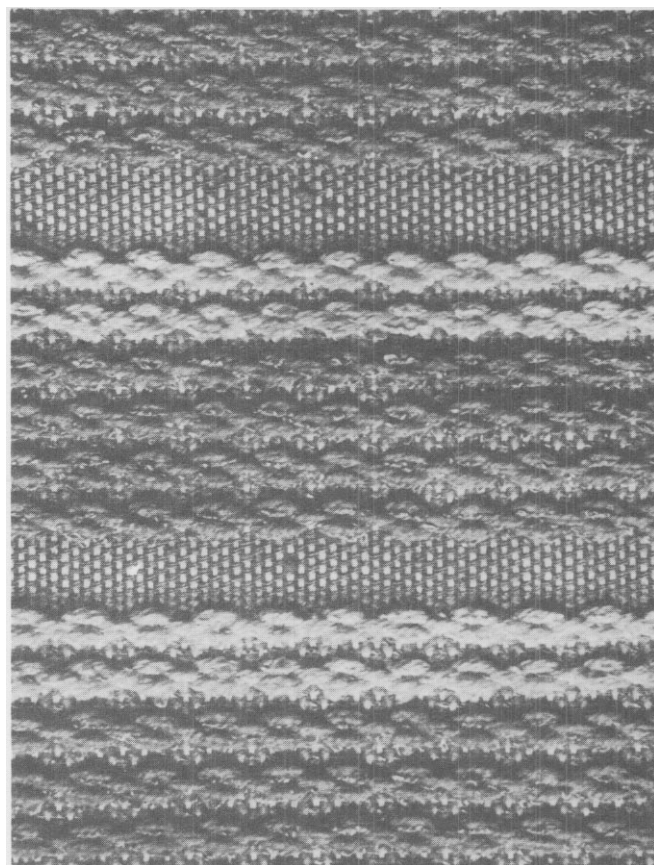
Treadle 4—Crewel—Treadle 1, Crewel—Treadle 4, Crewel—Same Shed,—Metal Guimpe,

Treadle 1—Crewel, Same Shed, Metal Guimpe—Treadle 4, Crewel—Treadle 1, Crewel/

This upholstery fabric I consider one of the most unique materials in this Folio. The draft is a Finnish draft (the one used in the Half-Krabba Packet) not new to many American weavers. The metal thread may or may not be used. This is left to the discretion of the weaver. Should the weaver think the raised weft yarn too heavy for his purpose, a lighter weight yarn may be used, such as Tapestry Yarn. But under no consideration should soft yarn like Knitting or Fingering Worsteds be used. For summer, or cotton upholstery—such as coverings for porch furniture—Lily's Four Strand Filler, Art. 1014, or Lily's Novelty Yarn might be used for the main weft with Rayon Bouclé, together with Lily's 10/3 and Fine Novelty Yarn for the in-between rows. For warp a 16/4 cotton would be servicable with the same threading and sleying as the 20/2 linen. The use of metal thread with the cotton, I believe, not advisable.

If the weaver objects using the metal thread at all, a nice one-ply uneven textured Rayon may be had from Butterworth Company—in a wide variety of colors and at a reasonable price.

NOTES WHILE WEAVING: When the weft bobbin runs out it is best to join the ends of yarn near the selvages, unless one cares to splice the yarns. The material weaves much more easily on a rising shed loom. When putting the Metal Guimpe in the shed, hold it so it ^{will} not buckle—catch it while the thread is straight, change to the next shed and beat. If warp selvages are not caught when putting in the Pattern weft, catch the warp by wrapping around the outermost selvage thread with the Persian Rug yarn only—not with the Rayon Bouclé. Beat well, especially the Pattern shots as the warp must be covered. The warp, however, shows in the Tabby and Guimpe rows.



A few color combinations are suggested below that may prove helpful. In the woven samples some of these combinations may be repeated, but all the samples were not woven of the same colors. The 20/2 linen is suggested for all the upholstery.

<u>Persian Rug Yarn</u>	<u>Rayon Boucle</u>	<u>Crewel Wool</u>	<u>Metal Thread</u>
Maroon	Brown or Rust	Maroon	Copper or Gold
Powder Blue	Blue or Gray	Blue	Silver
Rose	Rose or Tan	Tan	Gold
Burgundy	Rose	Tan	Silver
Cerise	Tan	Tan	Silver
Rust	Rust or Tan	Rust	Copper
Brown	Brown or Tan	Brown or Tan	Gold
Gold	Yellow or Chartreuse	Tan or Gold	Gold
Sage Green	Green	Green or Tan	Copper or Gold

In the first experiment with this upholstery material I used 3 shots of Metal Guimpe between rows of Pattern, but the third row did not show, so was eliminated. When winding the two strands of Crewel Wool from a swift----not being able to use two spools of the wool, of course----draw out a quantity from the skein and let lie on the floor in several "puddles" (keeps from getting tangled). When enough has been drawn out----and this calculation will come by experience----double the strand and start with the double end on your bobbin and wind. The two strands will then feed from the "puddles" on the floor and from the swift, winding double strand on the bobbin. **Important:** Before the end from the floor comes to the bobbin, measure it to equal the yarn coming from the skein, thus preventing a longer length from the skein from winding onto the bobbin. This will save trouble.

Several colors were woven into the samples so that weavers could see two different color combinations. The single ply Rayon (Butterworth's) between the samples was put there only to give a space for cutting the samples. This single rayon should not be woven in the weaver's fabric. One color of Persian Rug Yarn is the original scheme for the material, however, if a striped fabric is desired the second color may be used. Stripe suggestions: 4 rows of Tan, 2 rows of Gold and repeat; 4 rows of Tan, 1 row of Gold, 2 rows of Tan, 2 rows of Gold, 2 rows of Tan, 1 row of Gold, 4 rows of Tan and repeat; 4 rows of Tan, 2 rows of Gold, 1 row of Tan, 2 rows of Gold, 4 rows of Tan and repeat. 2 rows of Cerise, 1 row Black and repeat.

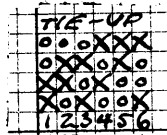
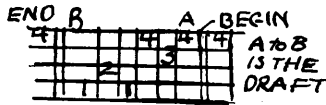
When weaving cotton upholstery in this technique, the Fibre Yarn Company has a beautiful Rayon Floss which may be used for the in-between rows. This sells for around \$2.25 a pound----which is about 1/4 the price I paid one source for similar yarn by the spool. This same company has Metal Guimpe, heavy and med. fine for \$3.00 and \$4.00 a pound, respectively. This seems unbelievable, since previously I had been paying about 1¢ a yard for it. The yardage for the heavy is 1100 yards to the pound. It comes in half-pound spools, but one may need buy a pound. Their yarns in several types are extensive. They have this new-fangled ribbon with woven selvage (not hot fused cut----no selvage) for \$2.00 for 1 1/4 yard spool. (When writing for samples ask not only for their color card, but other samples of yarn in which you may be interested.)

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A hint here to the unknowing may not be amiss. When buying yarns buy direct from the original supplier, unless a firm's representative can also supply a purchaser with the yarns at a price asked by the original source. One can easily identify linens, for instance, by the color s----certain suppliers have particular colors. If the supply sheet gives several names for certain yarns, weavers can be sure the prices are comparable from any of the sources.

New Samples just arrived: A high lustre Rayon Twist--5/2 and 10/3 in "all colors" form Fibre Yarn Company. This twist would be good for the in-between rows for the summer upholstery.

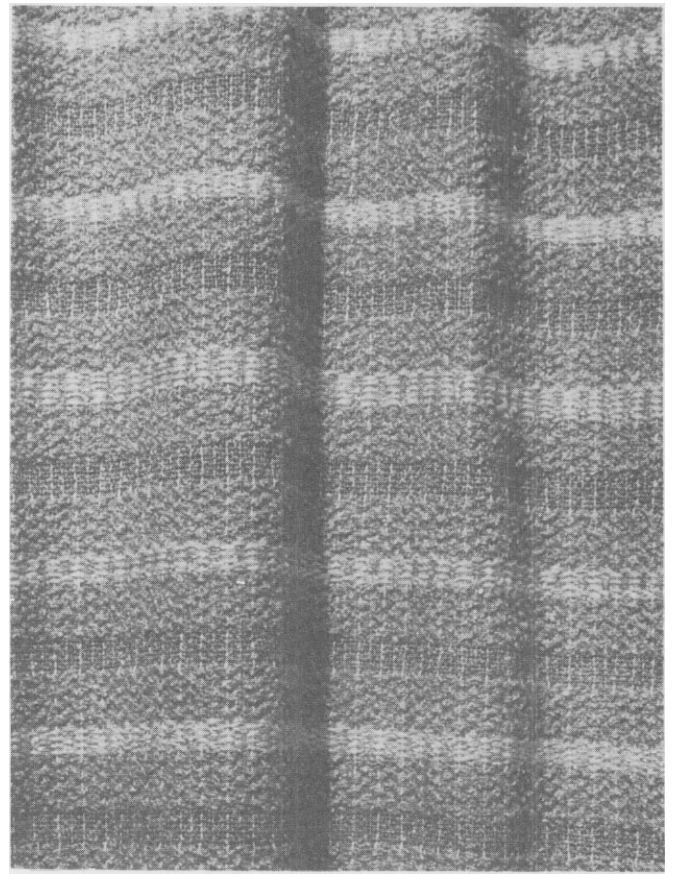
GRAY DAWN



WARP: No. 5 Perle, White and Yellow also 10/3 Ming Gold (Lily's Art. 714)
WEFT: Gray Heavy Rayon Novelty (Both from White Rayon Novelty (Fibre Yarn Co.) Gray Bouclé (Butterworth Company) Yellow Bouclé—2 strands (Butterworth) Silver Lame (Hughes Fawcett Co.)

THREADING: One thread in a heddle
SLEYING: Two threads of 10/3 in a dent, one thread of No. 5 Perle in a dent.

Explanation: 24 spools of warp were used on the 2" spaced sectional beam. Four threads each of White No. 5 Perle and Yellow No. 5 Perle and 16 threads of 10/3 Ming Gold. A No. 8 reed was used. Two inches of the reed took up 16 dents, with 8 double 10/3's and 8 single threads of No. 5 Perle to fill them. All Yellow threads were threaded on Harness 2 and all White threads threaded on Harness 3. The Ming Gold 10/3, of course was threaded through the heddles on Harnesses 1 and 4. Sleying of the reed is indicated below. Thread selvage 1, 2, 3 on right and 4, 3, 2, 1 on left of draft.



TREADLING:	REPEAT CLEAR ACROSS	1-No. 5	2-10/3's	1-No. 5	2-10/3's	1-No. 5	2-10/3's	Note: Two extra threads are added on harness 4, one at beginning and one at end of draft. This makes 2-10/3's for each dent.
A	Treadle 1—Heavy Gray							Repeat "B" 3 times and end with Treadle 1—Yellow, Treadle 5—White Repeat "A" Then go to "C"
	" 6— " "							Treadle 3—Gray Bouclé, 1 strand
	" 5— " "							" 4— " " " "
	" 2— " "							" 2—Silver
Repeat 3 times								Repeat "C" 3 times and end with Treadle 3—Gray, Treadle 4—Gray (both Bouclé, single strands) Repeat from beginning.
B	Treadle 1—Yellow Bouclé							
	" 5—White Rayon							
	Treadles 1&6—Silver							

This fabric is really handsome. Many "trys" were experienced before the material was developed. It was difficult to get just the correct treadling combination so that the silver thread would not be covered by the bouclé yarn.

Several color combinations were tried. A pleasing combination of bright Red and Wine yarns of Novelty Rayon with Gold thread and Silver thread for the narrow stripes, with the Heavy Gray Novelty yarn, harmonized beautifully. But this combination did not possess the mellow richness that may be seen in the accompanying woven sample. In the yardage this material is exquisite.

Some color combinations might be in order at this point so here they are:

Heavy Rayon Novelty	Cotto-Rayon	Rayon Bouclé	Metal	Warp
Lt. Olive Green	White	Blue-Green	Silver	Bl., Wh., Lt. Bl.
American Beauty	"	Chartreuse	Silver	Maroon, Rose, Gr.
Coral	"	Gray	Gold	Rose, Tan, White
Dark Beige	"	Gold or Rose	Gold	Brown, Tan, Gold
Bright Green	"	Cresed Blue	Gold	Gr., Lt. Gr., Cork

One color and one size warp may be used without great sacrifice. A 10/3, such as Lily's Art. 714, would be servicable threaded one through a heddle and two through a dent. This would make 16 threads to the inch, using a No. 8 reed.

NOTES WHILE WEAVING THE MATERIAL:

DO NOT BEAT! PRESS all weft shots into place in open sheds. Never let the beater touch the finished web on a closed shed. Keep weft yarns loose in the shed while weaving, especially the Heavy Rayon Novelty yarn, for it is inclined to draw in at the selvages considerably.

The Silver Lame (Hughes Fawcett Co.) can be wound onto a spool bobbin and used in a shuttle. Draw on the thread coming from the bobbin once in a while to make the Silver thread stick.

Have several bobbins of each weft yarn wound before beginning to weave; this yarns disappears all too suddenly from the bobbins.

The laying in or placing the weft in the shed with the beater is good practice for those weavers who lay heavy on the beater—or as one of my loom makers calls it "the bumper". So many weavers do bump—and bump good—most of the fabrics they weave. One of the beauties of a handwoven fabric should be the softness to the feel when ones takes hold the material. GRAY DAWN is just such a fabric, and two means of getting it that way is having the warp spaced sufficiently far apart and

DO NOT BEAT!

About 3/4 pound Heavy Gray Rayon is required to weave one yard of cloth.

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(Dutch warping, continued)

threads, proportionate to the number of reed to be used, in the spaces between the nails of the raddle. After a few inches of warp has been laid in the raddle spaces put in one end of the window blind stick as a precaution to keep warp threads in place.

After all the warp has been put through the raddle—and the stick placed between the rows of nails, straighten out about 3 feet of warp in front of the raddle using preferably a natural bristle brush (not nylon) and let the warp chain hang, resting on the floor. Go to the warp beam, and with the ratchet pawl in place, turn the warp beam itself (the handle need not be used) about 6 clicks of the ratchet wheel. Always make the same number of clicks at each turning-on. Now go to the front of the loom, and if the warp is rather wide in width, divide the warp threads into several sections (about 6 sections for an 18" warp) and give each section a rather good pull. **THE IMPORTANT THING IS TO GIVE AN EQUAL PULL ON EACH SECTION.** One pull should be sufficient on each section, but if necessary to give two pulls, then each section throughout the length of the warp has to get two pulls. The idea is to get an even tension on the warp throughout the length, just as we try to do by the old method of plain beam warping—when one person holds the warp and the other turns the beam. If the pull is different at times, the tension will be different.

The lease sticks should be tied securely before beaming as usual, so they will act as a slight tension on the warp as it is turned onto the beam.

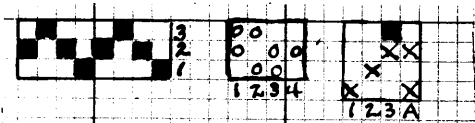
While at the front of the loom—after pulling the warp—straighten out about 2 or 3 feet more of the warp and return to the warp beam and turn on for 6 more clicks. Go back to the front of the loom and do the pulling act again—just as the process was done the first time. Repeat the two processes—turning on and pulling the warp (together with straightening the warp out)—until the ends of the warp reach the raddle. Cut any loops that may be in the warp ends; turn on the warp until only sufficient length of warp is left for threading the heddles and reed, and you are ready for that process.

Two things to remember: always the same number of clicks of the ratchet wheel, and always the same strength of pull on the warp at the front of the raddle.

Paper should be used between layers of the warp. I use two folds of newspaper. I first roll the newspaper into a cylindrical form tightly to get the circular

(continued on page 2, Coral Sea)

TWINKLE LITE



WARP: 10/2 or 20/3 Natural Cotton

WEFT: Woolspun or similar weight yarn.
"Twinkle Lite", a Bucilla product
for sale on 50 yard spools in de-
partment stores.

THREADING: One thread of 10/2 through a
heddle, two of 20/2 in a heddle.

SLEYING: No. 10 reed—One end of 10/2 or
two ends of 20/2 in a dent.

TREADLING:

For Sinking Shed

Pattern 1, 2, 3 separately

Tabby 2 alone and 1&3 together or A

For Rising Shed

Pattern 1, 2, 3 separately

Tabby 4 and 2 separately

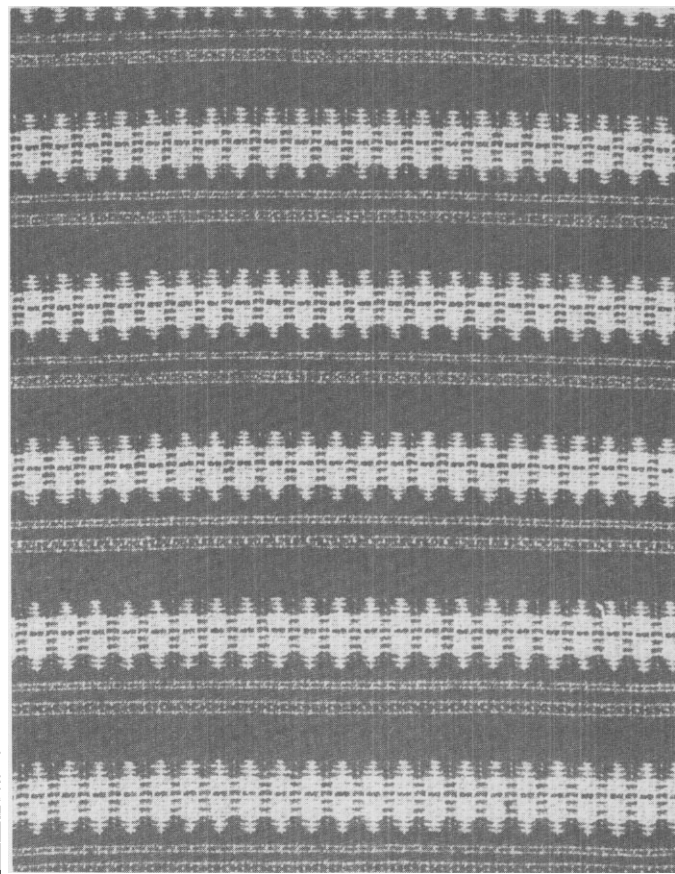
This material is useful for handbags,
belts, trimmings, evening shoes, etc.

I chose the 3 harness Swedish
Krokbragd draft so that owners of counterbalanced looms would have easier sailing.
This 3 harness draft makes the tie-up very simple on a counterbalanced loom. One may
also use a fourth treadle and tie harnesses 1 and 3 to it for Tabby (together with
Treadle 2), but using two feet, one on Treadle 3 and the other foot on Treadle 1 and
shifting one foot onto Treadle 2, when needed, is extremely practical. This makes for
speedier weaving with little effort.

My original "try" with this Twinkle Lite was mainly to use Rayon Straw
Twist (rather than wool) for summer handbag material. In the narrow experimental
piece the rayon straw beat down well and covered the warp, but when I put a wide warp
on a larger loom the rayon straw refused to be pounded in—the warp showed, thereby
ruining the effect. After several different warps, threadings and sleyings, still no
satisfactory "bound weaving" resulted. I then decided to use wool for the background.
Woolspun is ideal for the purpose. Shetland Floss and No. 3 Perle were both used with
fairly good results, but the wool makes the richest looking fabric. Some dazzling ef-
fects might be had from creating one's own designs. As long as this tinsel fad
lasts, articles will be saleable and readily acceptable as gifts, but when the fad
is over———well, the woven items may be worn out by then.

Drafts of four harnesses may be used for this weave, such as Rosepath, etc.,
but the design from the three harness draft is not so easily recognized as the four
harness draft designs.

For handbags, the design, I believe, should go up and down rather than
across the bag. The material in this case would be woven so that it could be folded
in half, using the selvages for the tops of the bag. The width of the warp should be
twice the depth of the handbag, allowing about an inch for the drawing-in on the loom.
I warped my loom 26 inches and after weaving, the fabric measured a consistently 25
inches throughout. For a handbag 8 inches deep, it would be necessary to warp a loom
with, at least, 18 inches of warp——8 inches for each side, one inch for bottom and
one inch for drawing-in of warp.



I do not pretend to know anything about making handbags, but one of my women students has told me about "bag linings" one can get. In case these bag linings are new to some weavers, they look like a ready made handbag of sateen, with stiffening, zipper top, zipper small purse and quite professional looking. One needs only to sew on the chosen fabric and get a rather professional job. Frederick Herrschmers, Chicago, Illinois, has these bag linings. I suppose any department store has them also. This company has the Rayon Straw Twist, plain and with metal thread. Quite nice plastic knitting bag handles may be had from this firm, also.

DETAILED TREADLING;

Put a heading in in the Wool weft, using Treadles 1&3 and 2, Start the Tabby with 1&3 and end with Treadle 2 so Pattern may begin on Treadle 1.

Treadle 1—Twinkle Lite	}	3 times
" 2—Woolspun		
" 3—Woolspun		
" 1—Twinkle Lite,	}	2 times
" 2—Twinkle Lite		
" 3—Woolspun		
" 1—Red Twinkle Lite (for Center)	}	Once
" 2—Twinkle Lite		
" 3—Woolspun		
" 1—Twinkle Lite	}	2 times
" 2—Twinkle Lite		
" 3—Woolspun		
" 1—Twinkle Lite	}	3 times.
" 2—Woolspun		
" 3—Woolspun		

All plain background is Tabby weave. Stripes are put in on Tabby weave with either one or two shots of Woolspun Tabby between Twinkle Lite shots.

After the Pattern stripe has been put in, start the Tabby between designs on Treadle 2 and end with Treadle 2. This prevents the warp from showing.

The fourth harness was left on the loom, but the heddles were removed from it. The fourth harness—shown by black square on the tie-up sketch—was tied to Treadle 3, thus preserving balance on the counterbalanced loom. If there aren't too many heddles on Harness 4 tie them back to the sides of the harness frame, so that they will not interfere with warp coming from the warp beam.

Different colored wool and Twinkle Lite were used in weaving the samples. The choicest among them were: Yellow Wool with Black & Silver Twinkle Lite, Green and Blue Twinkle Lite for stripes; Black Wool with Silver Twinkle Lite, Red Center dot and Green and Copper Twinkle Lite stripes; Grey-Green Wool with Gold Twinkle Lite, Red Center dot, and Blue and Green Twinkle Lite Stripes.

The two colored stripes were woven in the sample only to show weavers different colors of the Twinkle Lite.

CORAL SEA

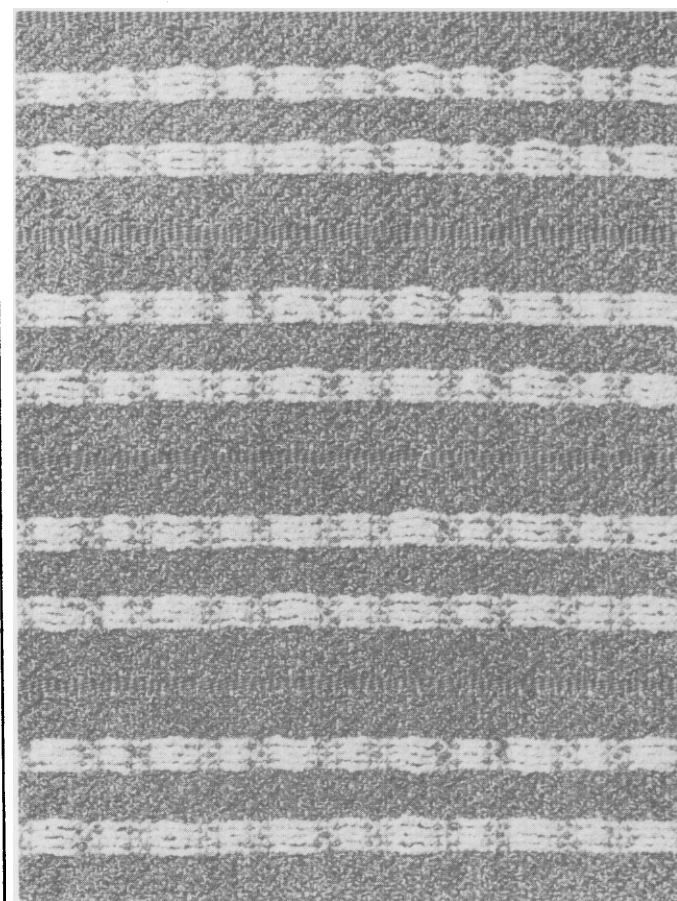
WARP: 10/2 colored cotton
WEFT: Heavy Nubby Rayon, colored
 Heavy Rayon & Cotton Novelty, Cream
THREADING: One thread in a heddle
Sleying: No. 15 reed. One end in a dent

TREADLING:

	Treadle 1	} 3 times	Colored
"A"	" 2		Heavy
	" 3		Rayon
	" 4		Nubby
"B"	" 1	} Twice	—Coral Heavy
	" 6		—Cream Novelty
	" 3		—Coral Heavy
	" 6		—Cream Novelty

Repeat A and B

Start Coral, Treadle 1, from right side
 Start Cream, Treadle 6, from left side



Always have the Coral, Treadle 1, go from the right side of the loom, and the Coral, Treadle 3, from the left side of the loom. This will keep the weaver from being confused about which shot was put in between the Cream pattern shots.

The Cream Novelty yarn—which is one of the best novelty yarns I have seen—may be used with practically any color one might choose for drapery material. The warp should harmonize with the weft colors selected. I rather prefer a warp somewhat darker than the color of the Heavy Rayon Nubby chosen. This company (Fibre Yarn Co.) has sent me samples of this Heavy Novelty yarn in two greens, Coral, Gray, American Beauty, Rose and a light Powder Blue. These yarns are priced, at present, at \$2.00 a pound and are handsome. These yarns are not on this company's regular sample yarn card, but can be had by sending a yarn sample. This company also has Rayon Floss and Metal Threads by the pound that can be had for a fraction of the price we are compelled to pay when we buy them in small quantities. Write them for sample yarns you might be interested in—and for their yarn card.

DO NOT BEAT!—lay the weft back into place with the beater. If beaten at all, the material will not possess the draping quality necessary for drapery fabrics.

This same threading using single 4's and 2's—instead of the double 4's and 2's on the threading draft—as 4,2,4,3,2,1,4,3,2,4,2,4,2,4,3,2,1,4,3,2—may be used for upholstery fabrics. The warp should be 10/2 sett at 24 to the inch and beateh down well. Drafts, such as the one used for the drapery material, are good for loosely woven fabrics and for textiles where heavy weft is used, such as rugs. In weaving heavy textiles the combination of threading, sleying and treadling given, spaces the warp into groups and makes the textile strong.

This drapery fabric has been greatly admired by some of our local group.

I tried using metal threads of different sizes while experimenting with this weave, but the addition of metal thread only subtracted from the beauty of the material and deprived the fabric of its suppleness. I also dyed some of the Cream yarn, Luggage Tan, with All Purpose Rit. The result was good but not so showy as the sample shown. It is well to use All Purpose dye when dyeing any kind of rayon.

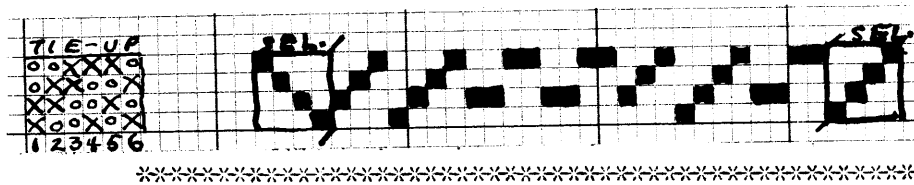
A few color suggestions are given below:

Heavy Rayon Novelty	Rayon & Cotton	Warp
American Beauty	Cream or Rose	Wine
Bright Green	Cream or Tan	Med. Blue
Leaf Green	Cream or Beige	Olive Green
Rose	Cream or Chartreuse	Dark Rose
Gray	Cream	Yellow or Gold
Powder Blue	Cream or Gold	Blue or Natural

I think that you will especially like this weave.

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The draft and tie-up for CORAL SEA follow:

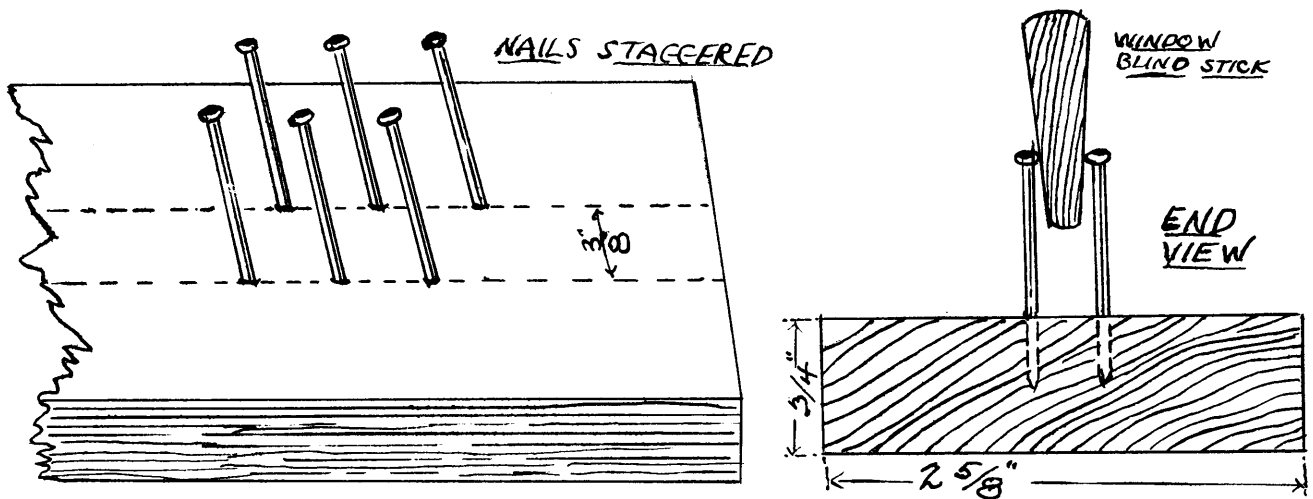


(Dutch warping, continued)

form of the warp beam. I also save the newspaper from one warping to another because they are shaped to the form of the warp roller and go on the roller, between the warp layers, more straight and smoothly.

I have warped Fabri Wool and fine and medium fine cotton by this method. In fact, the warp for CORAL SEA, WINTER MOON, GOLDEN PHEASANT, SNOWFLAKE, TWINKLE LITE and WEDGEWOOD were put on by this method. If you will try this method once, I am sure you will adopt it for your short warps. I know I shall. And to be sure, different material warps require different handling, or in this case, pulling.

Below is a diagram for a homemade raddle.



WINTER MOON

WARP: Lily's or Contessa's Perle No. 10
WEFT: Lily's Novelty, Heavy and Fine, Bouclé
 Silver Lame (Hughes Fawcett Co.)
THREADING: One thread in a heddle.
Sleying: No. 10 reed, two in a dent.
TREADLING:

Treadle 3—Heavy Novelty yarn.
 " 2—Rayon Bouclé followed
 by Heavy Novelty yarn.
 " 4—Heavy Novelty yarn.
 " 1—Rayon Bouclé followed
 by Heavy Novelty yarn.

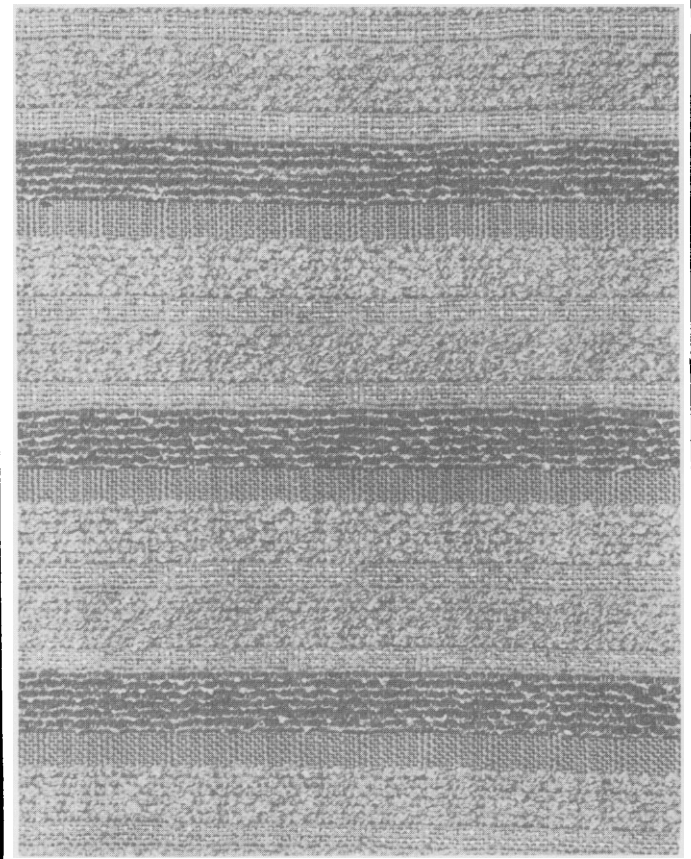
Two above yarns wound on separate bobbins.
In-Between Stripes:

These two colors wound on same bobbin

Treadle 3—2 colors Fine Novelty
 " 4—2 " " "
 " 3—Silver Metal Thread
 " 4—2 colors Fine Novelty
 " 3—Silver Metal Thread
 " 4—2 colors Fine Novelty

This gives the next correct shed on which to start the Heavy Novelty yarn.

(Note: Peculiarly enough, quite a different and heavier fabric results if the weaving is begun with the 1&4 harness shed, instead of the 2&3 shed. When begun with the 1&4 shed the next shot on Treadle 2 (harnesses 1, 2&3) is pushed under the 1&4 shed shot, making an almost double fabric. This is all right for upholstery but not for drapery material. However, the heavier fabric matches the enclosed woven sample fabric.)



This drapery material is heavy, good looking and servicable. Of course the colors used in the sample may not be suitable for the weaver's purpose, consequently, colors should be chosen becoming the surroundings in which the material is to be used. I think the average person realizes this, so any discussion on interior decoration will be omitted. If necessary, a good book on interior decoration may be consulted. As colors are rather limited in this Lily's Novelty yarn, I am suggesting a few conservative color combinations below that may prove helpful:

1. Heavy Skipper Blue, Med. Blue, Light Blue with Blue Rayon Bouclé, two colors from the above in Fine Novelty, Silver Lame, Blue warp.
2. Lt. Yellow, Yellow and Gold in Heavy with Yellow Rayon Bouclé, two colors from the above in Fine Novelty—Gold or copper Lame, Yellow warp.
3. Scarlet, Raspberry and Salmon Rose in Heavy with Rose Rayon Bouclé, two colors from above in Fine Novelty with Silver Lame—Rose warp.
4. Yellow, Lt. Yellow and Natural in Heavy with Chartreuse Rayon Bouclé, two colors from the above in Fine Novelty, Silver Lame—Yellow warp.
5. Raspberry, Med. Blue and Lt. Green in Heavy Novelty, with Lt. Green or Blue Rayon Bouclé, two colors of Fine Novelty—Silver Lame—Lt. Green warp.

The fabric may be woven like the sample: three colors of the Heavy Novelty yarn, with one color of the Rayon Bouclé in equal width stripes: two colors of the

Fine Novelty yarn with the Metal thread, or it may be woven with one color of the Heavy Novelty yarn and one color of the Fine and one color of the Rayon Boucle in equal stripes or unequal ones. If a wide stripe is desired, such as 3 or 4 inches high, I would suggest a wider in-between stripe of the Fine Novelty yarn and added metal stripes. Stripes of varying heights (or widths) also may be woven. These may be arranged in a similar manner as designated on Plate I. This would give the drapery material an individuality.

IMPORTANT: The weft was merely pressed back into the open shed—NEVER BEATEN. A thump of the beater must never be heard while weaving this material. (This sort of weaving is good to do when quiet must reign supreme in the household.) The weft shots are placed back in the shed once and once only—never touched with the reed after the shed has been changed for the next weft shot.

Since an uneven tie-up is used for this weave the sheds on a counter-balanced loom, when three harnesses are brought down, will be smaller than ordinarily, therefore, the samples were woven on a counterbalanced loom to make sure the sheds would work satisfactorily. No great difficulty was experienced in weaving the material—so long as the shuttle bobbins were not wound too full.

Metal thread, if troublesome wound on a bobbin spool, may be cut the length of the two metal shots and laid in with the end of a flat shuttle,

If the reader will look at the back of the woven sample it will be seen that the material would make an excellent upholstery fabric—cotton, of course. The texture resembles needle point. However, for an upholstery fabric, the sett in the reed must be closer than the sett used for drapery material. For upholstery use the same warp, threaded one in a heddle and two in a dent, through a No. 12 reed—and for upholstery fabrics beat well in order to make a solid fabric. For the upholstery fabric the stripe in which the metal thread appears may be omitted, but if this metal thread stripe is desired, the weft should be beaten down firmly also. In the upholstery fabric it would be well to have the warp darker in color than any of the weft colors. This will give depth to the material.

Please notice, also, that the blue not-true Tabby heading between the samples (10/2 Blue cotton) —same as the warp cotton— would make a nice curtain material. The weft of 10/2 thread must be laid lightly in the shed in order to get the effect seen on the woven sample. It is treadled on Treadles 1 and 2, used separately. If this 10/2 warp were sett 18 ends to the inch an even more pronounced open effect would result.

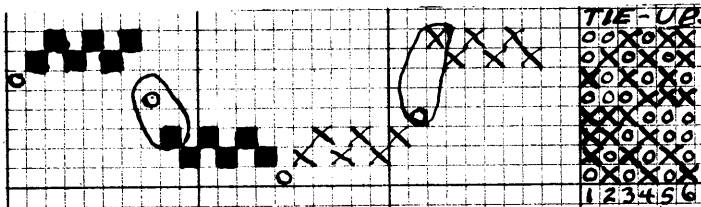
Metal thread in a fabric tends to produce a stiff rib, preventing, to some extent, the best draping qualities of the material, but if the material, when hung, is gently "bent" into folds, the fabric will drape all right.

The fabric, when on the loom, draws in about two inches in the width, therefore, the warp should be beamed about 38 to 40 inches to get a full drape for an ordinary window—two lengths to a window, of course.

For the drapery material, have the warp stretched loosely—as loosely as permits a workable shed.

The fabric weaves quickly. Have the material dry cleaned.

WEDGWOOD



I think the fabric described here is the most unique I have seen for many a day. It is pictured on Plate O of Mönsterblad III, a Swedish Weaving Packet. The weave is an 8 harness technique. Because the information given is not too explanatory I could not resist including the draft in this folio, for it will be an incentive to many.

The material is primarily intended for bed coverlets, but the fabric may be used for draperies, cushions, bags, etc. The skips of the heavy weft threads and warp threads are not too long to be undesirable for many uses. The fabric is strong, both sides usable, and will probably wear forever. Finer yarns may also be used for the weave.

Many color combinations are adaptable to this technique. A few are suggested below:

WARP AND WEFT

Med. Blue and White, Blue Floss
Wine and White, Rose Floss
Lime and White, Yellow Floss

Rose and White, Lavender Perle Floss
Light Green and White, Wine Perle Floss
Lt. Green and Blue Green, Bright Gr. Floss

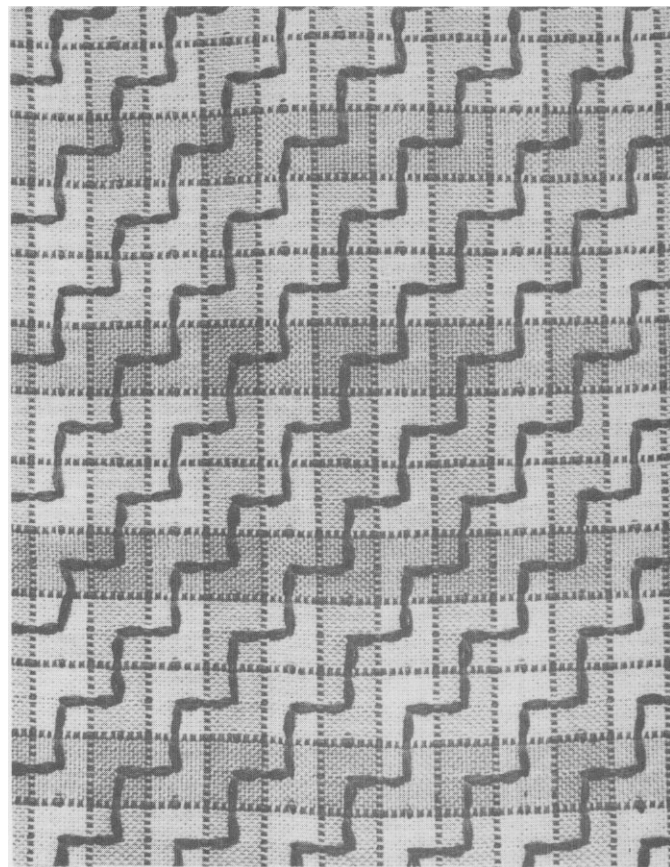
At first glance the fabric looks perplexing. But, upon examination, one finds that the heavy horizontal skips are made with the Perle Floss weft yarn put in a particular shed and the heavy vertical skips are caused by the Perle Floss warp floating on the surface of the fabric. When each of these horizontal and vertical skips disappear they can be traced onto the back of the fabric, thus forming the step-like design.

An analysis of the draft follows: 28 heddles are required for each draft repeat, which requires 28 warp threads—24 ends of No. 5 Perle Cotton and 4 units, each of 3 strands, of Perle Floss. Each No. 5 Perle is threaded through a heddle and 3 strands of Perle Floss, for one unit, is threaded through a heddle. The square with the circle in it [⊙] indicates where each unit of 3 strands of Floss is threaded, and the No. 5 Perle is threaded according to color—[⊠] is the White and [■] is the Yellow, or any two colors the weaver may choose. The slewing of the reed is indicated on the draft by showing that the "contents" of the heddles with a curved line around them are threaded in one reed dent, as ⊙^x. This occurs twice in the draft. But where the heavy Perle Floss heddle has no curve around it, only the Perle Floss is threaded through one reed dent (no No. 5 Perle with this). This happens twice also on the draft. (28 threads, 26 dents)

In Sweden a new yarn has appeared on the market called "cottolin", a mixture of cotton and linen threads, with about the same grist as our cotton threads. The nearest thread we have to use, for the 6/2 cottolin as given, is a 5/2 Cotton. Anyone who has access to an 8 harness loom need not hesitate to weave this fabric. It is easy to do—and weaves quickly.

WARP: No. 5 Perle (5/2) in two colors and Perle Floss in one color

WEFT: Two colors of No. 5 Perle cotton and one color of Perle Floss, 3 strands.



(Candlewicking was used in one experiment but proved too heavy)

Threading & Sleying: No. 15 Reed. One end No. 5 Perle in a heddle; one unit, 3 strands, Perle Floss in a heddle. Sley as indicated on draft and explained on previous page.

SUGGESTIONS FOR WEAVING WEDGWOOD: Let the triple strands of Perle Floss weft (brown in sample) lie loosely in the sheds, placing weft into place, at first, against the already finished web. Then beat well after the yarn is in place. This allows the triple strands of Perle Floss to form loosely on the surface of the fabric.

Be careful you have the correct shed in which to insert the weft, especially the No.5 weft threads. I found some brands of No.5 Perle thicker than Lily's No. 5, which would not beat down easily. Use Lily's for warp and weft for good results.

Be careful not to pick up, with the shuttle, any heavy Perle Floss strands, or part of strands, when putting the shuttle through the shed. This difficulty does not usually happen if the warp is beamed well, and a good tight tension is kept constantly. The Perle Floss warp lies looser on the loom than does the No. 5 Perle warp. So to correct this, give the Perle Floss warp a good pull occasionally while beaming the warp.

Have a loom with a heavy beater so the blocks will be squared. The loom I used had a light beater, so the blocks are not squared well. Do not use flat shuttles. They are an invitation to trouble. They pick up unwanted warp threads.

Should the Perle Floss warp become loose while weaving, make a shed with Harnesses 1,4,5 and 6 to bring the Perle Floss to top of shed. Insert about a 3/4" stick in back of the heddle frames; turn stick on edge, bringing and tying the stick onto the back cross bar or beam. This will take up the Perle Floss slack. Weights may be hung from the stick, if necessary. Also metal washers may be hung from the Floss warp threads.

If a bedspread is the project at hand, weave the material in two strips and sew together. One may use the sinking shed treadling for one strip and the rising shed treadling for the other strip and have the "steps" running in opposite directions from the center. Some weavers now weave only sufficient material for the top surface of the bed, then weave a finer material for a deep ruffle to drape from bed proper to floor. A 20/2 Perle is good for this ruffle, using a color that appears in the coverlet. This material drapes well, therefore it would make excellent draperies. If drapes are made allow extra warp, while beaming, for shrinkage on the loom. Thread Twill for selvages.

TREADLING: (rearranged for easier design forming)

Sinking Shed Loom

A. Treadle 3..Perle Floss, once (3 strands)

- " 4 } ..No. 5 Perle, 4 times
- " 5 } (The Skip
- B " 1...Perle Floss, once Over)
- " 2 } ..No. 5 Perle, 4 times
- " 3 }
- C " 4...Perle Floss, once
- " 3 } ...No.5 Perle, 4 times
- " 2 }
- D " 6...Perle Floss, once (The Skip
- " 5 } ..No. 5 Perle, 4 times
- " 4 }

TABLE LOOM LEVERS

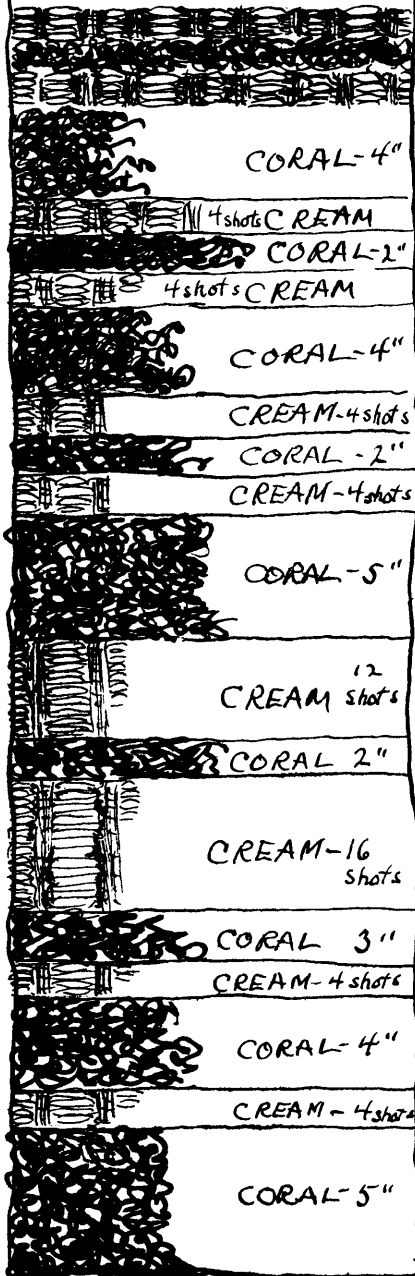
- 2-4-6-8..Once, Perle Floss
- 1-3-5-7 } ..4X, No. 5 Perle
- 2-5-6-8 }
- 2-3-4-6..Once, Perle Floss
- 1-3-4-7 } ..4X, No. 5 Perle
- 2-4-6-8 }
- 1-3-5-7..Once, Perle Floss
- 2-4-6-8 }
- 1-3-4-7 } ..4X, No. 5 Perle
- 1-5-7-8..Once, Perle Floss
- 2-5-6-8 }
- 1-3-5-7 } ..4X, No. 5 Perle
- Use 3 strands of Perle Floss

For Rising Shed Loom use above treadling but in this order: (1) Treadle "C", (2) Treadle "D" Group, (3) Treadle "A" and (4) Treadle "B" Group.

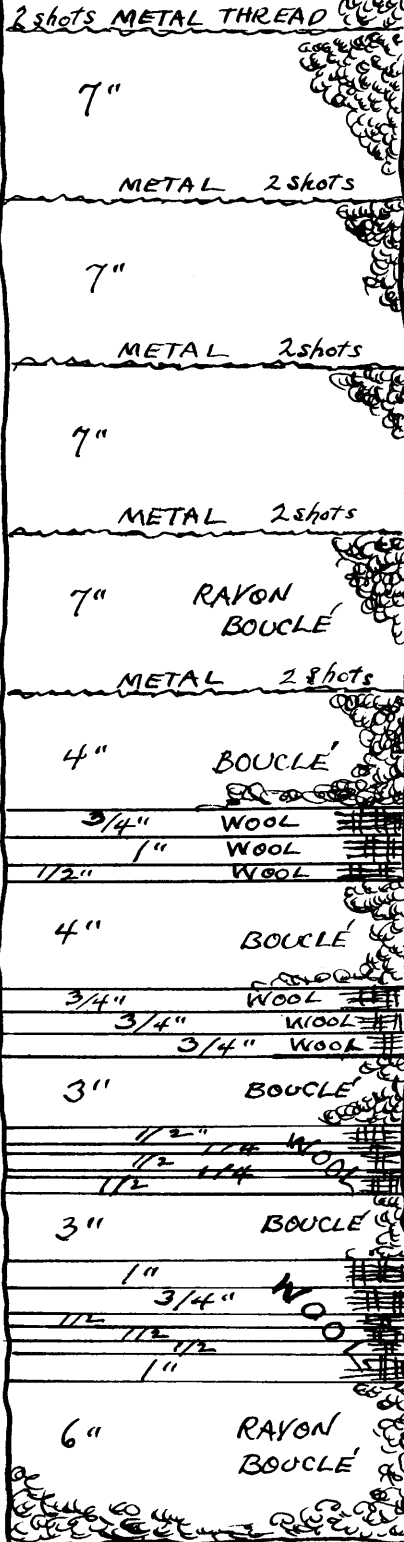
This drape is designed to use one color Heavy Rayon Nubby with Cream Cotton & Rayon for the Pattern stripe. See CORAL SEA sample.

None of the designs is drawn to scale. Metal thread may be utilized in any of these designs, especially to outline the stripes.

Continue last Cream and Coral for desired length



Use one color for body. Light weight Bouclé like Chartreuse in GOLDEN PHEASANT is suitable for this design. Wool of several harmonizing colors may be used for the stripes.



Repeat 4" Beige and 3/4" Cream for desired length of drape. Any combinations of colors may be used. Use similar yarns to GRAY DAWN yarns.



Distinctive designs to make the drapery materials individual. All are designed for floor length drapes.

TABBY TALK

E. W. Dickman

It doesn't seem possible that it is almost two years since the first TABBY TALK was written---but facts are facts.

First I would like to explain about the binder for this first Folio. The cardboard folder originally planned did not hold up under the bulk of the sample plates, samples and instruction sheets. It was too flimsy. This good, substantial cloth covered binder, although expensive, was then decided upon. This binder, I believe, will make us both pleased. I would suggest that all pages immediately be strengthened by cloth reinforcements. Extra pages for weaving notes and data may be added. I think this binder will hold two series of the Folio. One needs only to put in the sample plates and instruction sheets, of the second series, thus saving a shipping carton and binder---thereby cutting the price of the second Folio, if prices do not continue to rise.

Many subscribers to the Scandinavian Art Weaving Packets have asked about Packet 8. The packet is being developed, but before it is printed I want it to be all inclusive of every design I can possibly huddle together in it. All subscribers will be notified when Packet 8 is ready. Art Weaving Packets still available @ \$13.50.

I would like to hear your comments and suggestions about this first Folio of NEW WEAVES FROM OLD. I hope, in the not too distant future, to put out the No. 2 Folio with even more distinctive fabrics and larger samples. These Foliros must be published in limited editions as time is an important factor. To me, weaving too much of one thing is annoying---I must always be doing something new. You will be doing me a great favor to fill in the enclosed post card and mail it. This idea will help me know how many samples to weave, and what you would like to see in the Foliros.

M.J. Whittall has a new Chenille Fur called DOUBLE FACE CHENILLE. There are two kinds---both are good. One need only to throw the shuttle through the shed, beat, without straightening the Chenille, and in no time one has produced a double face, handsome wool rug. This Double Face Chenille sells, at present, for 85¢ lb., with no color choice, but the samples the firm sends out usually designates the colors on hand at that time. This Chenille is "mill ends"---but first class. Two strands of the "V" type Chenille can be wound together and used the same way and an extremely heavy rug will be the result. Use 20/9 warp, set at 7½ or 8 to the inch.

J.L. Hammett Co., Cambridge, Mass., has a nice closed bottom boat shuttle No. 2, for a new price---"Set of three No. 2 Shuttles, per set, \$3.00." They are nice, and I do not know of a better buy. Send for their new catalogue, if you haven't one.

M.J. Whittall also has WOOL THRUMS, beautiful carpet wool in about 72" lengths (85¢ lb., no color choice); when used in multiple strands, it is excellent for Flossa and Rya rug work. The lengths are convenient for winding into bobbins.

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S U P P L Y S H E E T

Shuttle-Craft Guild, Virginia City, Montana...Linens, Fabri, Jute, Angora, etc.
Creative Crafts, Guernsey, Pa.....Linens, Wools, Tinsels, Cottons, etc.
George Butterworth, 2222 E. Susquehanna Ave., Philadelphia, Pa. Rayons, Wools, Linens.
Fabri Yarn Co., 840 Sixth Ave., N.Y. 1, N.Y...Novelties, Rayons, Tinsels, Wools, etc.
Lily Mills, Shelby, N.C.....Cottons, Linens and Wools.
Hughes Fawcett Co., 115 Franklin St., N.Y. 13, N.Y...Wools, Linens, Cottons.
Ederer, Inc., Unity & Elizabeth Sts., Phila. 24, Pa....Excellent Linens, Cotton Twines.
Fred. J. Fawcett, 129 South St., Boston, Mass.....Imported Linens, good colors.
Paternayan Bros, 10 W. 33d St., N.Y. 1, N.Y.....Persian Rug Yarns, 160 colors.
George Berberian, 2805 Summit Ave., Union City, N.J.....Persian Rug Yarns, 160 colors.
Davis Cordage, 564 Sixth St., San Francisco, 3, Calif.....Linens, Cottons. Good colors.
Contessa Yarns, Ridgefield, Conn. Staples and Bargain Yarns...Dependable Service.
Royal Society, 230 Fifth Ave., N.Y. 1, N.Y. Excellent Wools---nice selection.
Loomcraft Studio, Wilmington, Ohio.....Cottons, Wools, etc. Good Service.
Tinkler & Co., 527 Arch St., Phila., Pa. Cottons, Wool Chenille, etc.
M.J. Whittall, 1 Brussel St., Worcester, 3, Mass. .. Chenille Furs, Wool Thrums.