



NEW WEAVES FROM OLD

**BY
ELMER
WALLACE
HICKMAN**

FOLIO 3

NEW WEAVES FROM OLD

THE 18 WOVEN SAMPLES in this new Folio 3 will doubtless add a varied collection to the samples of the two previous folios. Each of the folios has some particular samples that are outstanding creations. All the fabrics in any of the folios cannot be starred or featured. Some are liked by one weaver, other samples by another. Some samples are more adaptable to one weaver's needs, while others may be used to greater advantage by some other weaver. For this reason a greater variety of fabrics has been assembled for Folio 3.

COLOR PLAYS AN IMPORTANT PART in choosing fabrics. Colors may also subordinate the value of a fabric. Recall, if you will, when you have seen several colors of the same material----some colors will enhance the fabric, while others will lessen the importance of the fabric. The colors used in the samples were chosen to enhance the fabrics, but color suggestions are given in the folio that may be more conforming to the weaver's needs.

While the fad of weaving the so-called "modern" fabrics with novelty yarns and metallics is still popular, one cannot predict how long this fad will continue. But weavers, in general, do like these textiles. It cannot be denied that weaving these fabrics is enjoyable work, but when a weaver does too many of them, as I have done, the process becomes hack-neyed. And, consequently, he must seek a new avenue of expression. This I have done in Folio 3. I have "navigated" to the harbor of patterns and spaced warps.

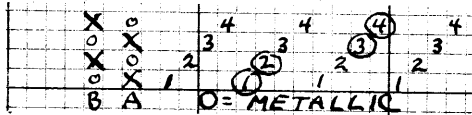
I HAVE CHOSEN PATTERNED FABRICS with which I believe more weavers should become acquainted, and spaced warp textiles that the average weaver has little explored. There are four spaced warp fabrics in this folio: SLAT HAPPY, SUNBURST, NORMANDY and SPRING BOUQUET. Spaced warp, of course, means that the warp is spaced in the reed so that openings in the textile will be the result. This type of weaving is practical, fascinating and profitable. DAFFODIL in Folio 2 is an excellent example of spaced warp weaving. In Folio 1 SNOWFLAKE has spaced openings but is acquired from group-warp threads in a single dent, without skipping any dents in the reed.

THE OLD PATTERN (of course, everything has pattern) and the spaced warp weaves are traditional, but the developments given them in this folio lift them from traditionalism to new heights of popularity.

USE GOOD YARNS FOR YOUR work. Only the best of materials is worthy of the Time, Work and Patience consumed in weaving a hand-loomed product. It is distressing to me to see carpet warp, unsuitable wool yarns and inferior linen yarns exploited for a handwoven project. If such is compulsory, the error must be forgiven. Furthermore, I constantly see samples of fabrics suggested weavers for the purpose that the fabrics could not successfully fulfil. Drapery fabrics should not be so compactly beaten that they will not possess draping qualities, nor upholstery textiles woven so loosely that they will not prevent the penetration of dirt or wear well. Yet upholstery fabrics should have the flexibility demanded when working with them on an upholstery job.

THE MAIN THING in any craft is to keep working at it. For then, and only then, may one become proficient and develop the skill necessary to establish a sureness in one's work, and to really appreciate the work at hand. It's the same as always has been, "practice makes, etc." I trust these new fabrics in Folio 3 will encourage weavers to develop new creations of their own. But if you are not able to do this----try weaving them just as they are,.....but WEAVE!

SUNBURST



WARP. Fabri (Shuttlecraft Guild) or Bee Hive Tam O'Shanter.

White wool and gold metallic novelty (Spinnerin),

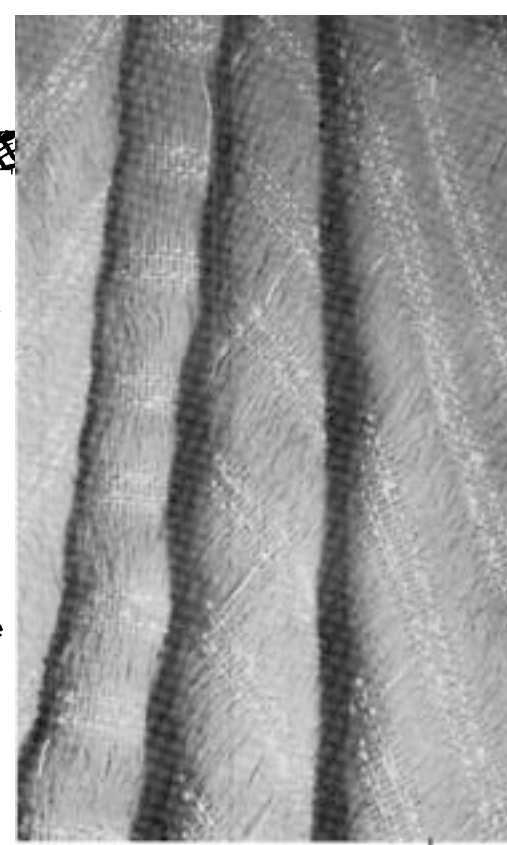
WEFT. Fabri, Tam O'Shanter or Lily Mills--four strands wound on bobbins.

THREADING. One end in a heddle.

SLEYING. Two ends of Fabri in a dent, one end of the Novelty wool in a dent. No. 15 reed.

TREADLING. Plain weave (Harnesses 1&3 and 2&4).

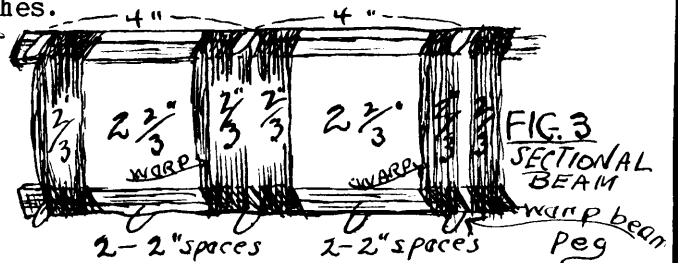
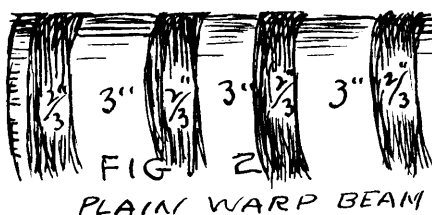
A FEW WORDS of explanation is necessary about the accompanying woven sample. Machine made stoles of this type are popular at present, have been and probably will remain so. Wearing apparel of this sort is attractive, and, peculiarly enough, practical. However, the samples have been woven in a somewhat "concentrated" form in order to save space on the loom. In a 18 or 19 inch width fabric the ribs of the warp should be about 3 inches apart---45 dents of the 15 dent reed. The warp ribs are about 2/3 of an inch wide (10 dents of the No.15 reed). See Figure 2. Six ribs of warp, each composed of 12 ends of Fabri and 4 ends of the Novelty Wool would make about 19 inches on the loom. Since there is very little pull-in while weaving, a careful weaver would have the desired width for this stole, which should be about 18 inches. The length should be at least 72 inches---longer, if desired.



FINISH FOR THE ENDS may be accomplished with fringe---it is difficult to weave headings on this spaced warp. Fringe for the two ends may be made according to Fig.1. About 40 inches, 20 inches for each end, will be necessary. This may be woven by having a sufficient length of warp on the loom for 3 ribs, set in the reed just as done for the stole. After about 20 inches have been woven, take from loom and cut out the center rib, preserving, in tact, the two selvage ribs and you have a fringe for both ends of the stole. This fringe is to be hand sewed onto the ends of the stole. (Figure 1)

THE ABOVE PROCESS may be done or the warp ends at each rib may be tied just as rug fringe is tied, making at least 4 ties for each rib group. Of course, other type fringes may be used. This is left to the discretion of the weaver.

THE METALLIC WOUND WOOL YARN would be better if a thinner yarn without nubs were used rather than the type I used. The novelty yarn I used would not pass through the reed dents, where the nubs occurred. I was compelled to use this yarn, as I could not get the color in the type of yarn desired, and delivery service of one company was disgusting. Since a small amount of metallic wound yarn is used you could purchase an ounce a stole from some city store, should you have access to one. Wool for the warp and weft should be kitten soft. Fabri is my choice, although the other yarns mentioned above would prove satisfactory. Those who like Angora wool may find it effective. I don't care for it---sheds too much on clothes.



THIS STOLE MAY ALSO BE MADE with Perle Floss for weft and No.10 Perle for warp, if wool is objectionable. An all white or all black with gold metallic for high lights in either wool or cotton, would be handsome. I mention gold with black, because silver with black is distasteful, in my opinion. I used colored yarns because of the color planning of the folio. If made for re-sale, white yarns often cost less, which is something to consider.

NOTES.

WHEN THE SHUTTLE is put through the shed (not thrown through) keep the shuttle near the reed, regardless whether or not there is a shuttle race on the loom. There is less chance of picking up the warp and also falling through the openings where there is no warp threads.

USE A LIGHT WEIGHT shuttle and one on which the points lift upward.

DO NOT BEAT! Place the weft back to the web gently. Pull the 4 strands of weft taut at the selvages, then let the 4 strands of weft spring loose (as they will do) with plenty of slack and lay weft back into place. However, the weft shot must not be too loose or the resulting selvages will not be neat. And selvages, in this case, need to be neat. (Don't let anyone tell you that imperfections in a handwoven article enhance its value. Such an "attribute" to me is only a cover-up for poor workmanship.) Remember the old saying, "A weaver is known by his selvaqe."

SHOULD A METALLIC WOUND WARP thread break (I had one break) do not fool around hours trying to mend it----take it clear out of the loom and add a new warp thread, sufficiently long to compare with the length of warp remaining on the loom, or warp beam. Re-thread it through the correct heddle and reed dent, being careful to see that it has not been twisted around any other warp thread-----this can happen, you know. The new warp thread may then be wound a straight pin which has been firmly secured in the warp rib (not much there to firmly secure it, either) of the already woven material. The ends may later be joined. This suggestion will save much time and patience as it is difficult to get a weaver's knot to stay put in these nubby yarns--in the right place.

WHEN MAKING A WARP CHAIN for a plain warp beam be sure all knots come at the ends of the warp chain. This will assure less breakage and give a better finished result.

IT WAS SURPRISING and satisfying to see how well this material wove---no trouble with selvages pulling in (as would be expected) and it wove swiftly. This item should be good for re-sale, if one doesn't wait until the fad goes out. In spooling the Fabri from skeins (Tam O' Shanter need not be spooled) and in order to get 4 strands for winding the bobbins, it is compulsory that all spools be wound with an equal tension as possible, otherwise some of the strands in the weft will be of different lengths, as well as causing trouble when the 4 strands unwind from the bobbins.

GOLD GUIMPE is not good to use for the metallic yarn in this item--makes fabric too stiff.

COLOR COMBINATIONS (Fabri colors) See SHUTTLE CRAFT GUILD'S COLOR CHART.

WARP	METALLIC YARN	WEFT
Black	Gold and Black	Black
Grey	Grey and Gold	Grey
Grey-Green Fabri	Green and Gold	Grey-Green Fabri
Lavender	Purple and Gold	Lavender
Aqua	Aqua and Silver	Aqua
Rose	Pink and Silver	Rose
Colonial Blue	Blue and Silver	Colonial Blue

The metallic wound wool yarn need not be the same color as the warp and weft.

LUXURIA



WARP. Lily's 10/2 Perle. Warp should be similar to one of the Persian yarn colors.

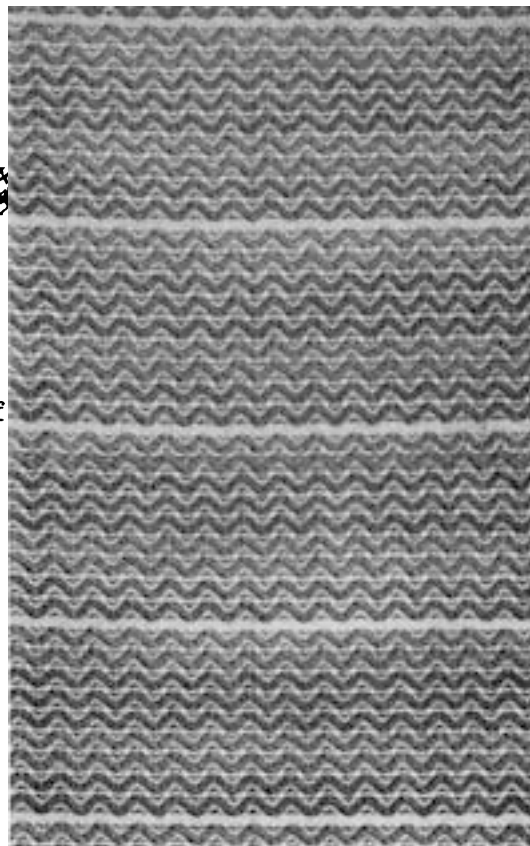
WEFT. Persian Wool Rug yarn (George Berberian) in colors and WYCO Petite-Weight Nylon yarn.

THREADING. One in a heddle

SLEYING. One in a dent of a No.15 reed.

TREADLING. (Sinking shed): Treadle 1-A, 2-B, 3-A, 4-B, A-B.
(Rising shed and Structo) 3&4, 1&3, 1&4, 2&4,
1&2, 1&3, 2&3, 2&4---1&3, 2&4

The wool yarn is put in on the four pattern sheds, Treadles 1,2,3,4 and in this color sequence: Rust Brown, Olive Green, Med. Green, Brown and repeat. The Nylon yarn is used on the Tabby sheds, Treadles A and B.



THIS FABRIC, AS DO OTHERS, I think is a handsome one for upholstery. Of excellent quality wool and long wearing Nylon it should give years of service. Beware of suggested upholstery materials that one can shoot straws through. An upholstery fabric should be compactly woven to repel dirt from lodging beneath the covering and strong enough to stand wear (not tear). My first experiments were with a 3 inch warp on the small Structo loom, and the zig-zags were more close than seen in the woven sample. When the warp was set up on a wider warped loom, the zig-zags took an upward formation as well as showing more of the dots between the zig-zag points. I mention this because one can expect the material to be less close as warp widths may increase. This same weave may be woven with finer yarns for engaging borders, etc. For a fine material use 20/2 colored or white cotton threaded double in heddles with the two ends in a dent of a No.12 reed. Use SIX STRAND in one or more colors for pattern weft and 20/2 for tabby.

The 2 ply 50/50 Rayon & Wool, if dyed, would be quite satisfactory, but would probably not wear so well as the Persian Rug yarn. Two strands of No.10 Perle, two strands of No.20/2 Linen or 3 strands of Oregon Fine Worsted may be substituted for the Nylon yarn.

NOTES.

HAVE WARP TIGHT. The material may be woven several ways. I, at first, wished to weave four tones of Brown in one zig-zag, a shot of each tone on each of the 4 pattern sheds; then to weave the next zig-zags with four tones of green. This was not good. However, the design may be woven with one pattern color throughout, or two or three colors of zig-zags alternating. The woven sample, as shown, will produce two rows of brown zig-zags with a row of rust between. The weaver must determine the color scheme desired. There are about 160 different tones in the Persian Rug yarn, so that large and beautiful selection should provide an adequate color scheme for most weavers.

COLOR SUGGESTIONS.

Warp

Rose
Copenhagen
Lt. Olive

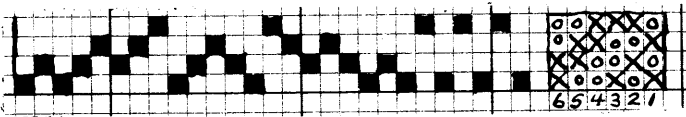
Nylon

Burgundy
Mission Blue
Green

Persian Rug Yarn

Wine, Rose, Tan, Old Rose
Blue, Blue-Grey, Grey, Del. Green
Green, Grey, Blue-Grey, Jade

FANTASY



WARP. 20/2 Cotton. One in a heddle; two in a dent--No.15 reed.

WEFT. 20/2 colored for pattern, 20/2 or 20/3 for tabby.

TREADLING.

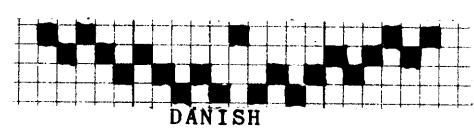
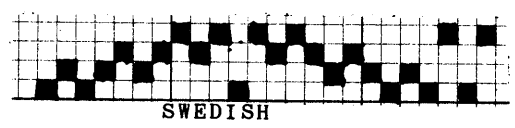
Sinking shed loom	Rising shed and Structo
(1) Treadles 6&5 (Har. 1,2,3)	} 3x Harness 4 alone } 3x
(2) Treadle 2 (Har, 2&4]	
(3) Treadle 1 (Har. 1&3)	" 1&3
(4) Treadle 2 (Har, 2&4)	" 2&4
(5) Treadle 1 (Har. 1&3]	" 1&3

BEAT THE WEFT FAIRLY WELL, except the shot put in on No.3 above. This shot is placed in the weft and makes the small window effect.



FOR SEVERAL YEARS MRS. HONEY HOOSER of Cloverdale, B.C., Canada, called my attention to an accident that she noticed while weaving. This Fantasy is it. It is an innovation worth knowing. The manner of treadling is the cause of the effect, resulting in a delightful open weave. This treadling may be used with any overshot draft, but some drafts produce more pleasing results than others. It is best not to choose a draft that has any long skips, such as QUAKER LADIES. In QUAKER LADIES the 1,2,3 overshot is much too long. (Page 112, HAND-WEAVERS PATTERN BOOK by M. Davison.) I tried several drafts but the best one I found was our dear old friend HONEYSUCKLE. The so-called English version was used.

THE SCANDINAVIANS HAVE versions of HONEYSUCKLE that are good (not so good as the one used above) and they be found in Mary Block's DEN STORA VAVBOK (THE BIG WEAVING BOOK) page 28, Plansch 27, in back of book, or the center of drafts on pages 13, 22 and 24 of FIRSKAFTS VAEVNING (FOUR HARNESS WEAVING), a Danish book by Jespersen & Jornung. The Swedish and Danish versions are given below. The Danish version is the Swedish version turned upside down---or vice versa.



DIFFERENT SETTINGS OF THE WARP and different weft yarns will vary the resulting effect. Each overshot draft will produce, in varying degrees, a different fabric, also.

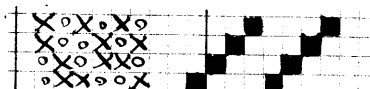
YES, YOU MAY USE THE OPPOSITE TREADLING for alternate figures, but the drafts I used did not produce an equally good effect as the treadling above. For the alternate figures, on a sinking shed loom, the treadling would be: Treadles 3&4 (Har. 1,3 and 4] followed by the same tabby treadling as given above.

THE TOWEL IN THE PHOTOGRAPH was woven and finished by Mrs. Hooser. She calls it and aprons done in this technique her 'pot boilers'---puts on a 50 yard warp; weaves it off without flinching. Mrs. Hooser uses a lot of 40/3 sewing thread---and WHAT SELVAGES! I have never seen anything like them. Mrs. Hooser uses controlled release shuttles. Mrs. Dorothy Brownell considers Mrs. Hooser one of Canada's best.

Mrs. Hooser tells me that she uses this weave for weaving blouse material, weaving the alternating treadlings in the fabric.

I HAVE ADAPTED THE DRAFT so that borders may be woven for towels, place mats, aprons, etc., with the main body of the article done in tabby weave. This technique may adequately be applied to fabrics for glass curtains, blouses, etc., with bars or stripes of plain weave between the designs to give strength and variety. If you have your loom already threaded with an overshot draft, try this technique--you'll like it.

PINE CONE



WARP. WYCO Petite-Weight Nylon Yarn.

WEFT. WYCO Petite-Weight Nylon and WYCO Nylon Boucle.

THREADING. One in a heddle.

SLEYING. One in a dent of a No.15 reed.

TREADLING. Treadle: B,1,A,3 and B,4,A,2

THE DRAFT USED for this nylon suiting is an ancient one, sometimes called GRANITE. It may be found in many Scandinavian weaving books. It is really TWILL woven on opposites with a tabby between pattern shots. This draft is excellent for woolen textiles.

HOW SATISFACTORY THIS material will prove can only be determined by weavers and testing it in actual wear. I, myself, can guarantee nothing as most of us weavers know too little about this yarn. I do know that it looks good and plays strange antics while weaving it. However, the yarns here mentioned are yarns used by knitters for making wearing apparel, and therefore we might assume that the nylon yarns are suitable for weaving dress fabrics. There are many different nylon yarns, each made for a particular use and any weaver might profit from reading an enlightening article on nylon in Number Twelve, AMERICAN FABRICS. After one gets the swing of the treadling routine the material weaves quickly.

THE NYLON YARNS used in this project do have certain advantages: it is ready to make up into suits and dresses and will need only pressing. I have also noticed that the finished textile is wrinkle resistant. Many beautiful colors may be had in both weights mentioned, as well as two other weights which Wissahickon Yarn Company, 815 Greenwood Avenue, Jenkintown, Pa., carries. This firm is dependable and courteous.

NOTES.

ALWAYS THROW SHUTTLE on B shed from right side of loom, and A shed from left side of loom. Start Boucle on Treadle 1 from left selvage. Always throw weft on 4 and 1 treadles from left--on Treadles 3 and 2 from right. Thus the selvage threads are caught. I suppose all weavers know to use NYLON THREAD when sewing nylon fabrics.

COLOR SUGGESTIONS.

Warp and Tabby

Twilight Blue
Tartan Red
Forest Pine (green)
Ocean Grey
Burgundy

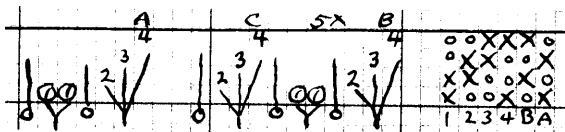
Boucle Weft

Mission Blue or Skipper Blue
Normandy Red or Tartan Red
Fiesta Green
Lilac
Normandy Red

THE WARP MUST Be put on carefully and with an even tension throughout the length of the chain. It is not easy to get good selvages with this nylon yarn, but for suiting this isn't so important as in some other projects, as the selvages will not be seen when made into wearing apparel. Even though this yarn resembles wool in appearance, it doesn't act like wool. DO NOT BEAT! Press the weft into place so that the resulting fabric is a soft loose material. Allow plenty of weft slack in the shed so that the fabric will not pull in unnecessarily. The web, regardless, does pull in considerably.

(continued on page 2, SWEDISH CORONET)

NORMANDY



WARP. 40/2 Nat. Linen (F. Fawcett, Ederer or Shuttle Craft)
 7/2 Pompadour (Davis Cordage or Joseph D. Action)
 WEFT. 12/2 Aqua (Ederer) or 10/2 (George Butterworth)
 THREADING. May be threaded two ways--Sample is "A". Each
 warp end in a heddle. 7/2 on Harness 1 and 40/2 on
 Harnesses 4 and 3 and 2.
 SLEYING. Sley 4, 3 and 2 in one dent; skip a dent; the two
 7/2's in one dent; skip a dent. No. 10 reed.
 TREADLING. Standard tie-up with Tabby treadling.

For "A" draft thread as given above and repeat. If
 "B" and "C" are used, thread "B" 5 times, then "C" once.
 This brings two units of 4, 3, 2 together with a skipped
 dent between. This would give variation, but I like "A"
 threading better.

THIS SPACED WARP FABRIC is an appealing one and delightful to do. The "spaced
 warp" weave has many uses, especially is it adaptable for table linens. Plain TWILL
 may also be used for the draft, threading 4, 3, 2 through a dent, skipping a dent and
 threading 1 in a dent, then skipping a dent. Warp on Harness 1 may or may not be
 the same as the warp used on the other three harnesses.

THE SAMPLE SHOWS an area woven with Contessa Yarn Company's linen Boucle. This
 unusual yarn may be well used either for the entire area--perhaps with a 12/2 linen
 for stripes at top and bottom of a place mat, or as suggested in the sample. In most
 samples will be found a shot of 7/2 Orchid color weft linen. This idea came to me
 after having woven a few rows of samples---and is good. The 7/2 weft shot may be
 used on either or both sides of the Boucle area. As this new Orchid (Pompadour) col-
 or is violent, it should be used with discrimination. Too much of our linen yarns
 colors will tend to give an Easter-egg-dyes effect if they are not used with dis-
 cretion. Of course, the Orchid color may be omitted from both warp and weft and a
 Natural color linen substituted. 7/1 linen from SHUTTLE CRAFT GUILD may be substi-
 tuted for the 12/2 linen weft.

NOTES.

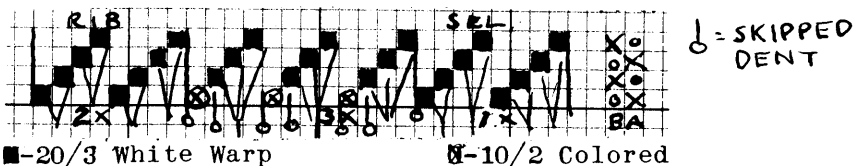
WHEN USING THE LINEN BOUCLE do not have the bobbins wound so full that they
 will brush against the warp. The rough Boucle acts like saw teeth when it comes in
 contact with the fine 40/2 linen warp.

Should you leave the loom for no matter how short a time, release the tension
 on the warp. You'll be glad you did. The 7/2 becomes loose easily.

COLOR SUGGESTIONS.

<u>40/2 Warp</u>	<u>7/2 Warp</u>	<u>12/2 Weft</u>	<u>Boucle</u>
Natural	Natural	Natural	Natural
Natural	Yellow	Brown	Natural
Natural	Brown	Tan	Natural
Natural	Brown	Coralin	Natural
Natural	Drk. Blue	Ederer Blue	Natural
Natural	Natural	Green	Natural
Natural	Natural	7/1 Peach	Natural

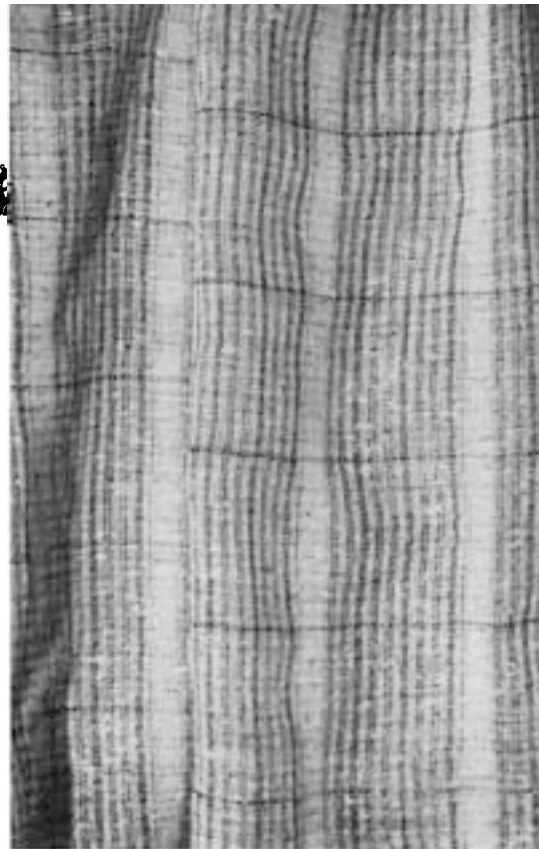
SPRING BOUQUET



WARP. Lily's 20/3 Mercerized cotton and No.10 Perle
WEFT. Fine variegated (spaced-dyed) Nubby Rayon Novelty
 (Contessa Yarns, Ridgefield, Conn.); Six Strand.

THREADING. One thread in a heddle.

SLEYING. No. 15 reed. Two ends 20/3 in a dent for sel-
 vages and solid ribs or stripes. The other warp is spaced
 thus: after right hand selvage (8 threads in 4 dents) is
 sleyed, skip a dent, then three 20/3's in one dent, skip a
 dent, one 10/2 in a dent, skip a dent. Repeat this until
 the white stripe is reached, then sley the stripe--2 ends
 20/3 in one dent, with no dents skipped. Repeat from be-
 ginning of "B". Always allow one skipped dent on either
 side of solid white stripes.



This is a dainty, likable spaced-warp fabric most suitable for glass curtains.
 There are several variations of this spaced-warp weaving in Scandinavian weaving books.
 (In Folio 2, NEW WEAVES FROM OLD, DAFFODIL was a good example of spaced-warp.)

NOTES.

BECAUSE THE ORDER of making this warp is tricky, below is given, in detail, the
 exact manner of doing it; Have 9 spools of 20/3 white on the spool rack and one each
 of the No.10 Perle, Crabapple, Lt.Olive and Emerald Green. "A". First, for the selvage,
 put on the warping frame 8 ends of the 20/3 white--leaving one spool of the 20/3 and
 the colored 10/2 remain at ease. "B". Next, put on the 9 white and 3 colored threads
 for three lengths --now a total of 44 ends on the warping frame. "C". Drop the three
 colored threads and one 20/3 white and with the eight spools of white put 16 ends of
 20/3. Repeat B and C for width of fabric desired; if wide, make 2 sections of warp.

TO DETERMINE THE WIDTH in the reed allow four dents or about 3 inches of width
 for each unit, plus 8 dents for both selvages. The 36 threads in the open work will
 require 36 dents in the reed, regardless.

THIRTEEN UNITS of the threads plus 16 threads for selvages will give a good 39
 inches in the reed.

I ALWAYS USE a raddle (See Folio 1, NEW WEAVES FROM OLD) to put my warp on a
 plain warp beam. For this warp I used a raddle with 5 spaces to the inch. After warp-
 ing the threads on the warping frame, as indicated above, I put the warp threads in
 the raddle, tied to the front (breast) beam in this manner: Selvage, 4 threads in a
 raddle space; then, three 20/3 white in next; three 20/3 threads; next, three 20/3
 white; then, three 10/2 colored in one space. The 16 white 20/3 stripe threads were
 put 5 in one space; 5 in the next space and 6 in the next space. Repeat this process
 finishing with left hand selvage of 8 threads in two raddle spaces. This method dis-
 tributes the warp satisfactorily. Should twists develop, brush out the twists. One
 may thread a 15 dent reed to spread the warp--a method I do not care for.

ROUGHLY CALCULATED, one pound of VARIEGATED should make about 4 yds. of 36
 inch material. However, order plenty for any project.

SHELLBARK

WARP. Ederer's 12/2 Grey and colored linen.
 50/50 Wool/Rayon, or substitute 2 strands of Shetland Floss. One strand of Harmony Grade 2 ply from Bartlett Mills, Harmony Maine, might do. It is rather thick but is not too elastic.

WEFT. Ederer's 12/2 Natural Linen
 For cotton substitutes use No.5 Perle for the linen and No.3 Perle for the wool. Same set-up as above.

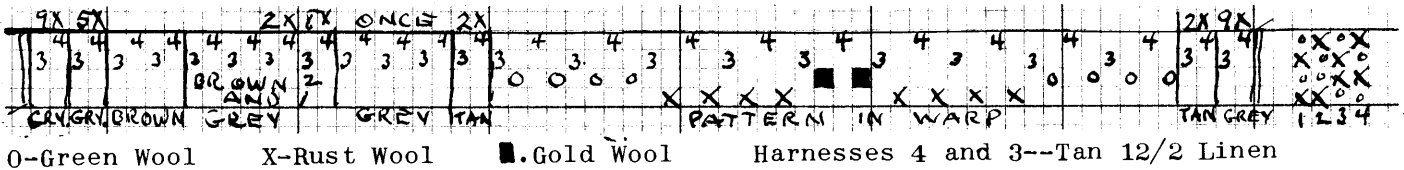
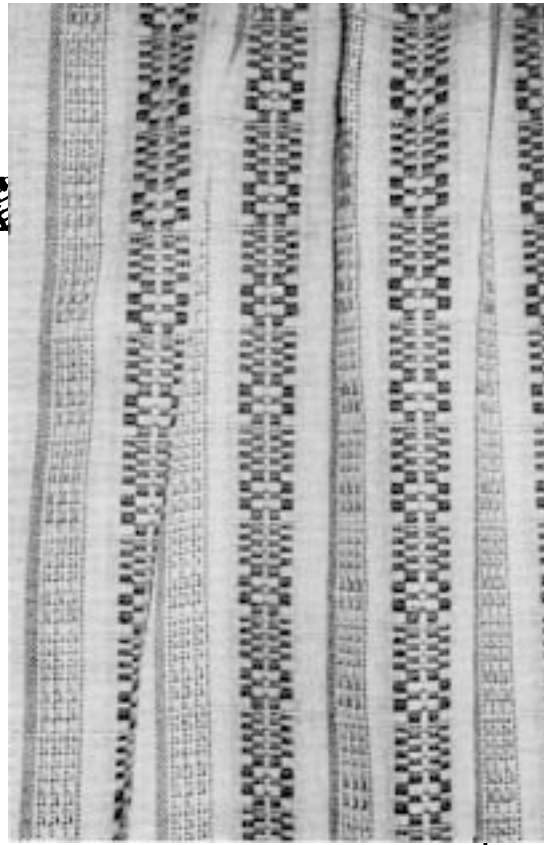
THREADING. The draft is given below. All threads are one in a heddle.

SLEYING. In the pattern stripe one Wool and one linen end are sleyed in one dent of a No.15 reed. All other 12/2 linen threads are sleyed one in a dent. (There has to be 2 ends in a dent of the pattern stripe in order to make the pattern and the plain ground.)

TREADLING.

Treadle--1, 2, 1, 2, 3, 4, 1, 2, 1, 2, 3, 4, 1, 2, 3, 4,
 1, 2, 3, 4, 1, 2, 3, 4, 3, 4

THE FABRIC IS REVERSIBLE. The Wool yarn was dyed.



THE FABRIC WAS PLANNED to be woven as shown in sample. The Fabric also may be woven with only one vertical border of Monk's Belt for the inner edge of the material with the plain and textured stripe alternating for the rest of the width. The original idea was to weave the fabric with about 1/4 inches of plain weave between the "textured" stripe. I believe this fabric to be just about the best looking thing I ever have made.

THE WARP WAS MADE on a warping frame. I did 2 repeats of the draft, then removed the chain and put it on the warp beam rod. About 2 units of the draft is about all the warping frame pegs will hold, due to the thickness of the yarns. I used two spools of the grey 12/2 linen. One of these spools was not used when making the grey and brown "textured" Twill stripe. (See MATADOR about threading the heavier warp.)

AFTER MY SAD EXPERIENCE of measuring off the wool warp threads from the skeins (they gain length in measuring and then slink back into place, making the actual length shorter than calculated) it would be well to wind the wool into balls or onto spools so that the actual needed length of the wool warp could be more accurately determined. Warp the wool yarn on the warping frame at a looser tension than the linen. All the linen and wool warp threads were put on one plain warp beam at the same time---just as though all the warp was of the same type yarn---in the manner given below. It worked well.

ORDER OF WARP ON PLAIN WARP BEAM (2 ends in first dent of selvage)

Sel. 9x	5x	2x	7x or 16x	3x	2x	Pattern	A 2x	Sel. 9x
4	4	4	4	4	4	38 ends Wool	4	4
3	3	3	BROWN and Grey, 2	3	3	18 Grey	3	3
Grey	Grey	Brn.		Grey	Tan		Tan	Grey
17 dents	10 dents	4 dts.	1 in dent	6 dts.	4 dts.	18 dents	4 dts.	17 dents

NOTES. WEFT SHOULD BE WOVEN ABOUT 15 shots to the inch. The width pulls in about one inch for the entire width--if careful. Don't have warp stretched too tightly and do
 (continued on page 2, SWEDISH CORONET)

BLUE DANUBE



O-10/2 Lily's Light Jade O-10/2 Copenhagen Blue
X-Grey-Blue Rayon Twist (Fibre Yarn Company).
H-Helitrope No.3 Perle R-Raspberry No.3 Perle

WARP. (order of warping) 3 spools 10/2 Perle Lt. Jade;
3 spools Copenhagen Blue; 1 spool Rayon Twist;
1 spool Raspberry No.3 Perle; 1 spool Helitrope No.3
WEFT. 2 colors of 50/50 Wool & Rayon; Heavy Nubby Rayon
used singly in bobbins. (J.C. Yarn Company)

THREADING. One in a heddle.

SLEYING. Two ends in a dent, regardless of size or type
of yarn. No.12 reed.

TREADLING. (sinking shed) Tabby treadles are 2 and 3.

A. Har. 1&4--Darker Blue B. Har. 2&3--Lighter Blue
Har. 2 alone--Lt. Blue Har. 4 alone--Dk. Blue
Har. 1&4--Dk. Blue Har. 2&3--Lighter Blue

After 4 A's and 4 B's, put in Heavy Nubby Rayon on
Harnesses 1&4 and Harnesses 2&3 sheds. Then repeat above. Rising shed and Structo
looms follow this treadling: A. Har. 2&3; 1&3&4; 2&3----B. 1&4; 1&2&3; 1&4---On 2&3
and 1&4 sheds use Heavy Rayon.

THIS IRIDESCENT FABRIC is handsome for upholstery. The blues of the Rayon/Wool
yarn were dyed with "store dyes". (See back of this folio.) Now J.C. Contessa Yarn
Company had a lighter weight 2 ply Rayon/Wool yarn that might give even better results
than I had with the heavier yarn. The new yarn will make a lighter weight fabric, also.

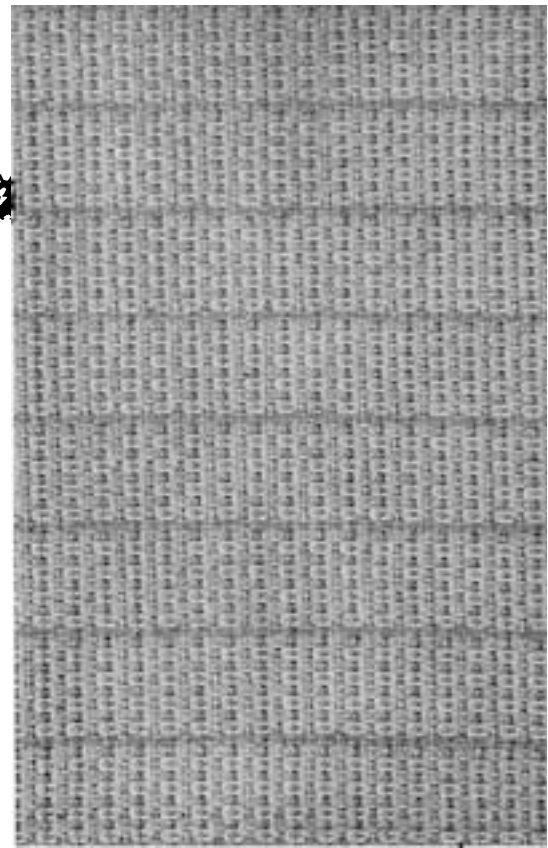
YES, THIS FABRIC is easily recognizable as an adaptation of our ancient "duck-a-
Back", and shows what may be done with a draft. This textile may be developed in many
colors and should wear for years. Two strands of Bernat's CREWEL WOOL (because it is
more wiry than Fabri) would produce a beautiful result, and comes in a large selection
of tones. The Crewel Tapestry yarn was used in FANTASIA, Folio 1, as the background.

NOTES.

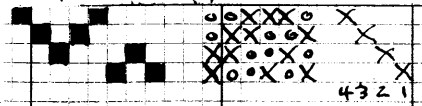
THE RAYON NUBBY need or need not be used---or it may be used closer together in
the fabric, say after each 2 A's and 2 B's or as one desires. The warp may be confined to
only tones of Blue rather than the blue and red combination. However, in such a case,
the iridescence will be lost. I used for my tie-up a direct one, one harness to each
treadle in this order: from left to right---Har.4 tied to Treadle 1, Har.1 tied to
Treadle 2, Har. 3 tied to Treadle 3, Har. 2 tied to Treadle 4. Treadles 1 and 2 press-
ed down with one foot give one Tabby shed; Treadles 3 and 4 pressed down with one foot
give the other Tabby shed. The pattern shots were put in with Treadle 1 alone and
Treadle 4 alone. This was most practical. Below, order of warping spools, is shown.

THE FABRIC IS EASY TO WEAVE. Beat! Beat! BEAT!

Colonial Blue and Jade warp with 2 tones of Green
Brown and Gold Warp with 2 tones of Rose Weft
Red and Purple warp with 2 tones of Red Weft



MOSS ROSE



WARP. Lily's 20/2 cotton.
 WEFT. Three colors fine wool (Oregon Mills,Portland,Ore.),
 2 strands wound on a bobbin. SIX STRAND FLOSS for
 center of Rose form (Lily's No.458). Only 3 threads
 of the six of this floss were used for a weft shot.

THREADING. One warp end in a heddle.

SLEYING. Two warp ends in a dent of a No.12 reed.

TREADLING. Sinking Shed.

Dark Green for Tabby sheds. Med.Green and Lt.Green
 for Pattern sheds. Six Strand for Rose center.

HARNESSES.

First Rose Unit

Second Rose Unit

1&2, 1&3, 1&2, 2&4 Med. Gr.	2&3, 1&3, 2&3, 2&4 Med. Gr.
1&4, 1&3, 1&4, 2&4 " "	3&4, 1&3, 3&4, 2&4 " "
1&2, 1&3, 1&2, 2&4 Rose Floss	2&3, 1&3, 2&3, 2&4 Rose Floss
1&4, 1&3, 1&4, 2&4 Lt.Green	3&4, 1&3, 3&4, 2&4 Lt. Green
1&2, 1&3, 1&2, 2&4 " "	2&3, 1&3, 2&3, 2&4 " "
Tabby Drk. Gr., as desired	Tabby Drk. Gr., as desired.

For RISING SHED or STRUCTO looms use the above treadling of the circles in the tie-up draft. This fabric is reversible.

THIS FABRIC WAS SUGGESTED by a Danish sample that I have had for about 25 years. The woven sample shown here is a development suited to our present available yarns. It is an imposing fabric, and the rows of "posies" may be worked out in several color combinations and designs. The plain Tabby weave between the samples, as seen in the picture may be used in the fabric, if an all-over effect is not desired. The plain tabby stripe, if used in the textile, should be of fine wool, doubled in the bobbins. I, myself, prefer the fabric without the plain stripe.

COLOR IS EXTREMELY IMPORTANT in this type of textile; all colors should be "off colors". Primary colors cheapen the appearance and make the material tawdry. The draft is sometimes called the German version of the Rosepath threading.

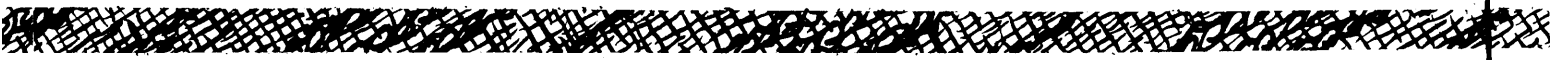
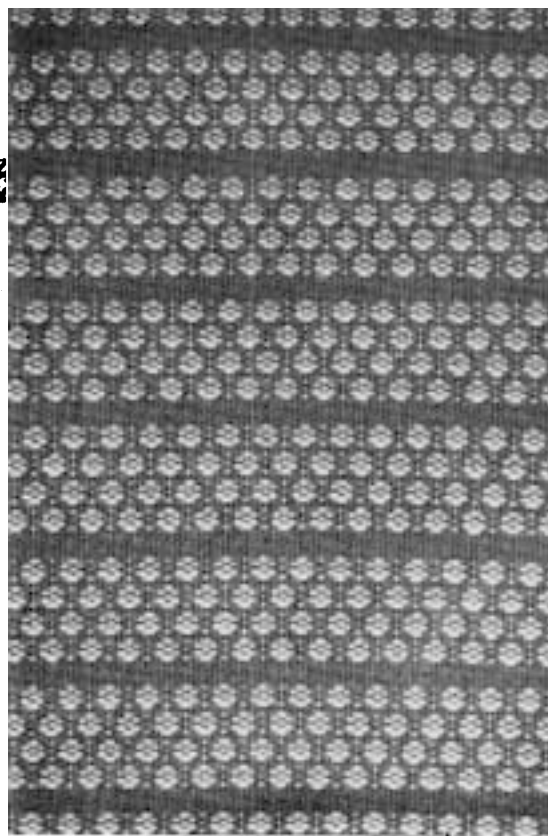
NOTES.

THE FABRIC IS NOT SO ENGAGING when woven on a wide warp, as the pattern becomes distorted. This is because, since this is really "bound weaving", the weft will not beat down sufficiently over a wide width. On wider warps heavier beaters will be required than on the 20 inch width that I wove for the samples, for satisfactory results.

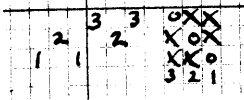
USE ONLY 3 THREADS of the Six Strand Floss---when all 6 strands were used the floss showed too much. We have, so far as I know, no fine cotton that corresponds to a single thread of the Six Strand Floss, therefore, I cut the Floss more than twice the width of the weaving, separated 3 threads from the six strands and made two lengths for the weft shots. I used the direct treadling tie-up, 4,3,2,1 harnesses, each tied to a separate treadle, and used both feet.

COLOR SUGGESTIONS.

<u>Warp</u> Lily's	<u>Wool Tabby</u> (Oregon)	<u>Wool Weft</u>	<u>Six Strand</u>
Brown	Dark Brown	Camel & Desert Tan	Old Rose
Tan	Sandune Gold	Hazel & Gem Greens	Rust
Blue (No.993)	Powder Blue	Teal & Gendarme	Crabapple
Rust (No.617L)	Olympia Brown	Rust & Desert Tan	Canary Yellow



RED MINIATURE



WARP. No.10 Perle Cotton, Deep Red, Lily Mills Co.

WEFT. Rayon & Wool--3 colors (J.C.Yarn Co.)

THREADING. One in a heddle.

SLEYING. 2 ends in a dent of a No. 12 reed.

TREADLING. "A" 3,2,3 using 3 tones of a color.

Ex.First, the darkest red; Second, the med. red; Third, the lightest red. "B" 1,2,1 using the three tones as above.

THIS FABRIC IS a conservative small pattern and will look nice in tones of any color. It is reversible and it is questionable which side of the fabric is more pleasing.

THE WEFT WOOL/RAYON has been dyed, which process may be found at the back of this folio. If one does not care to dye the wool/rayon yarn, Persian Rug Yarn may be used, but a heavier fabric will result and should be set at 20 to the inch. Now, after RED MINIATURE has been woven, J.C. YARN has a thinner 2 ply wool/rayon yarn that I think would be better to use than the heavier that may be seen on the sample plate. Bernat's CREWEL wool may also be substituted with 2 strands wound on the bobbins. DO NOT USE A SOFT WOOL for upholstery fabrics. The colors of the three tones of weft yarn should be distinctive in intensity but not too great in contrast.

LET THE 4th harness remain on a counterbalanced loom to give balance. Remove the heddles or tie heddles to sides of the harness frame. Tie harness 4, on a sink-shed loom, to the same treadle as harness 3. No difficulty is encountered on a jack type loom.

THIS SCANDINAVIAN 3 HARNESS broken twill draft is a most useful one and excellent for texture effects. In Scandinavian countries the wrong side of this fabric is often used for dress fabrics as well as upholstery materials. Each side being useful, each side is worthy to be called a fabric. A and B, the untrue TABBY treadles, weave a distinctive material, that, with the yarns mentioned above, would produce another appealing upholstery or dress material.

Have warp stretched well---and BEAT WELL.

NEEDLESS TO SAY, colors should be chosen for both warp and weft that will harmonize with the particular setting in which the fabric is to be utilized. Use warp that is similar to one of the three tones in the weft.

COLOR COMBINATIONS:

WEFT

BROWN, TAN, BEIGE

DARK GREEN, MED: GREEN, LT. GREEN

TAN, GOLD, YELLOW

DARK GREY BLUE, MED. GR. BLUE, LT. GR. BLUE

DARK JADE, MED. JADE, LT. JADE

DARK OLIVE GREEN, MED. GREEN, CHARTREUSE

WARP

MED. BROWN

DARK GREEN

TAN OR YELLOW

GREY

JADE GREEN

DARK OLIVE GREEN

SLAT HAPPY

DRAFT. TWILL, 4,3,2,1 and repeat.

WARP. Rayon Twist in colors, about the size of 10/2 cotton (Fibre Yarn Company).

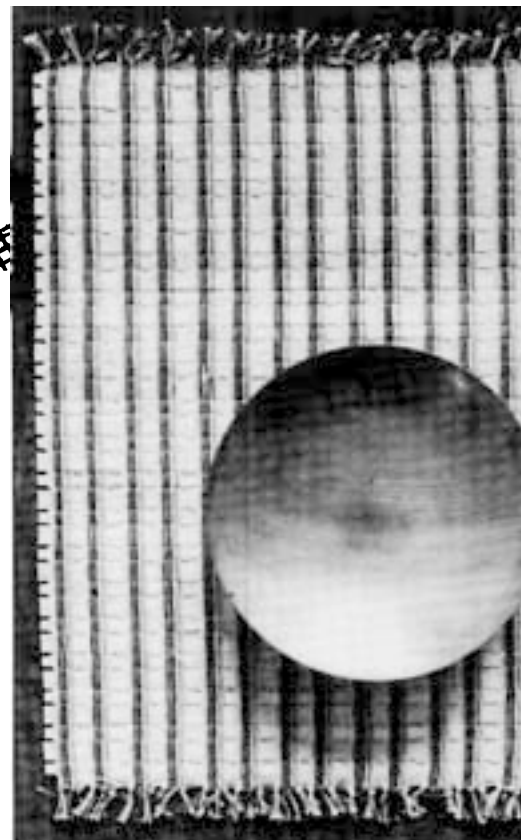
5/2 Perle cotton. Copper guimpe, optional.

WEFT. $\frac{1}{4}$ inch and $\frac{1}{2}$ inch Hardwood Slats or Strips. ^{crest}(Wood-Box 675, Bellevue, Wash.---come in several stained colors.) Heavy white rayon cord (Montessa Yarns, Connecticut),

5/2 grey Perle or 12/2 grey linen.

THREADING. One in a heddle.

SLEYING. Four ends in a dent of a No.12 reed.



I named this "fabric" not only with tounge in cheek but also wove it in the same attitude...amused, but I guess the laugh is on me, for the finished material is invariably admired greatly by everyone who sees it. Bamboo strips may be used or flat oval basket reed, but I rather like the hardwood slats. The slats come in colors stained in the wood in several widths, any length and priced low.

THE PROBLEM OF WARPING 14 colors and threading the heddles so that the same colors would come in order over the adjoining wood strips, even though different sheds were used, was solved in this manner. Two ends of each of the colors follow each other, not only on the warp beam but also in the heddles. In threading, thread the heddles in TWILL, starting with harness 4, and in the first heddle thread a yellow, follow this by a yellow in the first heddle on harness 3. First heddle on harness 2 has a gold thread and first heddle on harness 1 has the same color. And so on throughout the width of the material. All four ends from the 4 heddles are threaded through one reed dent.

USING THE TWO WIDTHS of slats as seen in the sample help to know which shed comes next. If all one size slats were used for the weft, considerable brain work would, of necessity, result. If any slats are defective---and some are---discard them. Some slats will break quite easily by a slight twist because the grain of the wood is at a wrong angle---discard these.

PROCEDURE. The heading of Grey No.5 Perle is put in on the 1&3 and 2&4 sheds (Treadles 1 and 2). The heavy rayon cord is put in on the Treadle 3 shed. The $\frac{1}{4}$ inch slats are put in on Treadle 1 shed; White Cord on Treadle 3 shed, and $\frac{1}{2}$ inch slats on the shed made by Treadle 2. The white cord is then put in on Treadle 3 shed. Using Treadle 3 only from both selvages will catch the outermost warp threads. Do not permit the rayon cord to end anywhere within the place mat---after beginning to weave---except at the very end. The length of rayon cord must be predetermined in order to get a neat job.

AS USUAL THE Grey No.5 Perle cotton tabby that I had woven between the samples rows as a cutting guide, turned out to be a most decorative element. Therefore I would advise incorporating it in the material. If the grey Perle is used, weave it after five slats have been put into the warp. Start the first shot of grey Perle on the 2&4 shed and end it on the same shed. I used seven shots of the grey Perle between the sample rows.

NOTES.

Selvages should be trimmed evenly with tinner's snips or strong scissors.

The white rayon cord is put over or under the wood slats as it turns from one shed to the other. In trimming the wood slats, do so carefully as they may chip.

HAVE WARP TIGHT. The material weaves quickly and is not at all objectionable to do. It seemed that most of the weaving time was consumed with unwinding the warp from the warp beam and winding the finished product onto the cloth beam. Products from these hardwood slats could be sold profitably because of the little time used in weaving. Matchstick bamboo strips have appeared on the horizon---if they are anything like the split bamboo window shades I wasted money on, shy away from them.

THE HARDWOOD SLATS do not peel as does reed and split bamboo, furthermore. Should you wish to buy the uncolored hardwood slats and stain them, use PENETRATING OIL STAIN. Let the stain dry for several minutes then wipe slats off with a clean cloth-----be sure to stir the oil stain thoroughly before using. This stain may be had at paint stores and the leading mail order stores.

THE SAME MATERIAL and the same process of weaving may be used for making window shades and lamp shades, as well as decorative screens. The window shades could be made to roll in the same manner as the better grade bamboo porch or window shades.

TO FINISH THE ENDS tie the warp with a slip knot just as one does for rug fringes. The fringe may be elaborate or simply done as for rag rugs.

NOTES ON PEASANT PROVINCIAL, continued.

and the No.3 Perle cotton, using a No.12 reed. With 20/2 linen a 15 dent reed should be satisfactory.

WHEN TYING GROUPS of warp threads to the cloth roller, the linen threads will determine the tension of both the linen and the No.3 Perle---one can tie the linen threads only so tight, because of the non-elasticity of linen. Time and Patience are required to get the linen tied to the cloth beam.

I TRIED A 10/5 heavy linen on the selvage edges for strength and finish, but it worked loose and I had to remove it. The linen thread works loose while weaving so have the warp tied especially tight at the beginning.

WEAVE TABBY with the 7/2 Thirsty Linen---gives unusal texture. This texture may be seen in the area where the sample has been cut. It is a combination 2 and 4 thread Monk's Cloth effect. The No.3 Perle also in Tabby Weave gives an interesting result. The edges of the Rosepath pattern will not be symmetrical.

THE SHUTTLE WILL HAVE to be put around the selvages at times in order to catch the edge threads. This should be done carefully. My notes have it this way: In unit A, around 2&3; not around 1&3; around 1&4; around 1&3. Unit B, not around 2&3; around 2&4; around 1&4; not around 2&4. One soon learns when and when not to put the shuttle around or not around the selvage.

COLOR SUGGESTIONS.

LINEN

Natural or White
Natural or White
Natural or White

No. 3 Perle Cotton
Blue, Rust, Med. Green and Tan
Brown, Lt. Olive Green, Red and Tan
Brown, Burnt Orange, Orange and Yellow

CLOTH O' GOLD



WARP. 20/2 Natural or White cotton.
 WEFT. One ply Rayon Floss (Contessa Yarns). Gold Lame.
 THREADING. One thread in a heddle.
 SLEYING. No.15 reed. Two ends in a dent.
 TREADLING.

"A"		"B"	
Treadle 1-Rayon		Treadle 2-Rayon	
" 3-Metallic, right side		" 3-Metallic	
" 1-Rayon		" 2-Rayon	
" 4-Metallic, from left		" 4-Metallic	

A--2X, B--5X, A--2X, B--2X, A--2X, B--5X. Repeat.

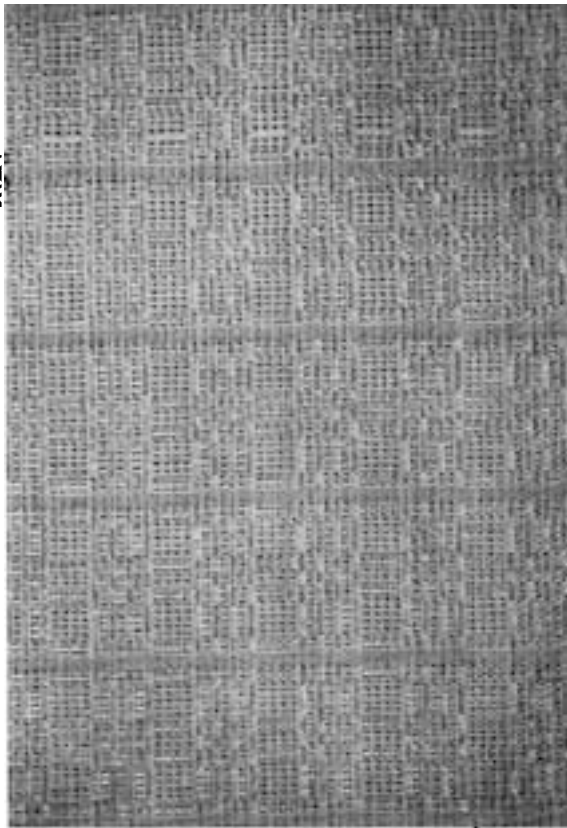
Here IS A CRACKLE WEAVE textile that makes a most adaptable fabric. This textile was developed from a similar swatch sent me by Mrs. Bruce Buell of Wisconsin, so I am indebted to Mrs. Buell for this handsome material.

THIS LUXURY MATERIAL HAS MANY USES, particularly among which are handbags, hats and showy table linens. Evening wraps? Yes..Fabrics made with certain combinations of yarns and colors from this draft would be quite practical for covering lamp shade frames. Also with the Rayon Floss and a Rayon Twist for tabby an excellent material would result for bed spreads.

EVEN THOUGH THE GOLD METALLIC is used for the tabby and is persistently evident throughout the weaving, the effect is not, as would be expected, cheap and gaudy but one of richness. Regardless of the arguments about this metallic yarn, which is really principally of cellophane combined with cotton, rayon or nylon cores or wrapping, weavers, in general, like the yarns. Metallic yarns are appealing if used discriminately. I recently saw a sofa covered with a plaid fabric, dotted with metallic yarn. It was from a famous mill, designed by one of our "top notch" designers. When touched with the hand a nice texture was felt, but 3 feet away the fabric looked like Aunt Abigail's old plaid wrapper--"wrapper", young ones, was the name given to a house dress years ago. So use metallics where they belong. The draft of CLOTH O'GOLD may be found in Margaret Davison's book A HANDWEAVER'S PATTERN BOOK, page 197, CRACKLE WEAVE MINIATURE. (Every weaver should have a copy of Mrs. Davison's grand book) When Crackle Weave patterns are definite, I like them. There are many other drafts in this book and Scandinavian weaving books and others that would be suitable for this set-up.

THE WHITE RAYON FLOSS may be dyed with "all purpose" store dyes from which many colors may be developed. Ordinary store dyes will not "bite" the rayon fibers. Also rayon yarns must not be put in too hot water or dye bath, or the yarns will look sad when taken from the bath. Unfortunately most of these bargain yarns come only in few colors or just white., therefore, when desirable colors are wanted the yarns must be dyed. It is not difficult to dye yarns---why not try it?

CLOTH O'GOLD DRAFT is a good, balanced one...Use a regular beat. Other colors of the metallic yarn, such as red, Cerise, Aqua, Green and Purple may be substituted for the Gold color. Tinsel Trading Company, 7 West 36th Street, New York, N.Y. , has excellent metallic yarns for reasonable prices. Buy metallic yarns on paper spools, as listed; these paper spools need not be returned for a deposit, as is required on metal spools. Try this project----I am sure you will like it.



OCEAN MIST



Repeat the entire 18 threads

- WARP. X→5 colors No.10 Perle,doubled in heddles.
 @--Heavy Novelty Cotton,single in heddles.
 O--Silver Braid,single in heddles, or No.3 Perle doubled in heddles.
- WEFT. Heavy Novelty Nubby Rayon and Heavy Novelty Cotton (both from Fibre Yarn Co.)
- SLEYING. No. 10 reed. Contents of each heddle occupies one reed dent.
- TREADLING. Where two shots are made in the same shed,wrap weft around selvage threads.
 Blue Rayon Nubby in each of the following sheds:
 Treadles 2,twice; 3,once; 1,twice; 3,once; 2,twice; 3,once; 1,twice; 3,once; 2,twice; 3,once.
 Then--Treadle 1,twice with Heavy Cotton
 Treadle 3,once Rayon Nubby---and repeat.

THIS TEXTILE IS SUITABLE for heavy drapery material or bedspreads. It should be beaten lightly for the drapery material but a little closer for bedspreads. The Silver braid, which is really colored cellophane braided over a cotton core, may be omitted for bedspreads and No.3 Perle, doubled, substituted. The material is reversible with the Silver braid showing less on the reverse side.

NOTES.

TIE THE SILVER BRAID and other warp yarns at one time to cloth beam--the silver braid will keep the weaving from stretching the heavy white cotton and the No.10 Perle too much. The braid is practically inelastic.

THE WARP WAS PUT ON A SECTIONAL WARP beam, a warp chain being made for each section of the beam. These narrow warp chains were made on a warping frame. Each section was put on the loom with a raddle tied on the back cross piece of the loom. The entire group of each warp chain was put on a section of the warp beam as though all threads were of the same size and type of yarn; it went on all right and wove satisfactorily.

LIGHTER WEIGHT RAYON NOVELTY yarn may be used, of which there is an abundance on the market. These lighter weight yarns will, of course, weave a lighter weight fabric, which might be more desirable for some.

COLOR SUGGESTIONS.

<u>Rayon Novelty</u>	<u>Braid</u>	<u>No.10 Perle</u>	<u>Heavy Cotton</u>
American Red	Gold	Two reds, Rose,Orchid, Crab Apple	White
Grey	Silver	Jade,Two Blues, Lt. Olive, Pistache	White
Green	Silver	Two Greens, Jade, Skipper,Lt. Olive	White
Coral	Silver	Crab Apple, Two roses, Pink,Steele	White

The No.10 Perle cottons above are Lily's---which I think the best and most economical. There are other good cottons, of course, but the minimum quantity of each color required when ordering prohibits the average weaver from buying them.

MARYA

WARP. 20/2 linen, 2 ends in a heddle; 2 ends in a dent.
 WEFT. 12/2 colored linen, Lily's 10/3 cotton, No.3 Perle.
 REED. No. 12 reed.

NEWS HAS COME FROM SWEDEN that Half-Krabba and Krabba techniques are extremely popular. This statement is readily proved by looking through MONSTERBLAD No.4. A radical departure from the traditional wool wefts is in vogue, at present, linens and cottons being substituted for the wool wefts.

The accompanying sample shows the linen and cotton combination. The original design of the place mat shown in the photograph may be found elsewhere in this folio. The wrong side of the textile is not usable. The background, itself, is outstanding and is worthy of being featured without the Half-Krabba decoration. I devised this background weave as a solution to the problem of having the original weft color preserved, rather than have it discolored by interlacing warp threads.

DOWN WITHIN THE WOVEN SAMPLE may be seen the sparkling colored 10/3 cotton. This yarn gives vibrancy to the fabric. Some cultists would call this background 'three dimensional'----let them annoy themselves. This 'three dimensional' stuff is silly, since all fabrics, even the finest of gauze, are three dimensional. Regardless, this is a weave that is worth knowing; besides, here also is given a method to decorate the fabric with Half-Krabba.

THE TREADLING FOR THIS BACKGROUND is: "A" Treadle 3--12/2 linen, Treadle 6--10/3 cotton; "B" Treadle 4--12/2 linen, Treadle 5--10/3 cotton.

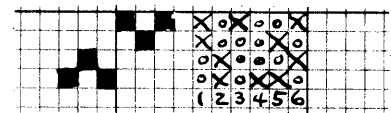
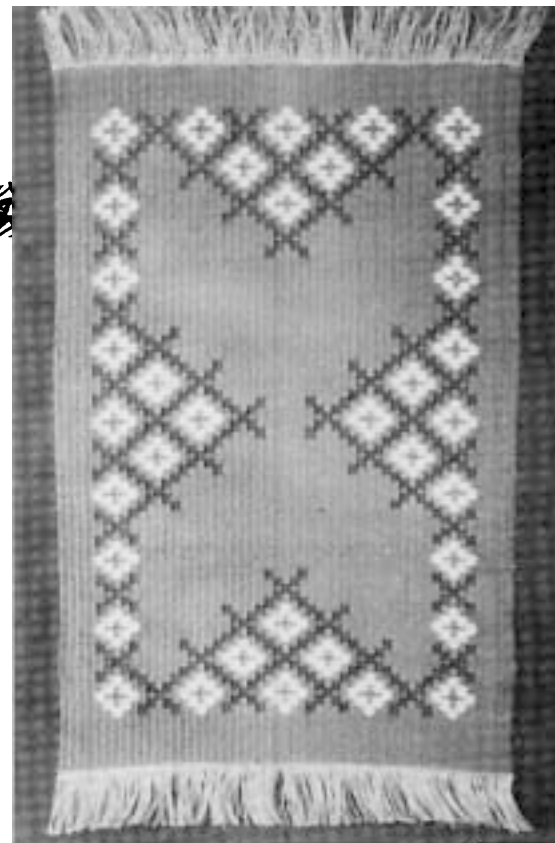
THE FABRIC IS WOVEN wrong side up in order to do the Half-Krabba figures. If the Half-Krabba figures are omitted the material may be woven right side up, by reversing the sinking shed treadling for the rising shed treadling and vice versa. If woven without the Half-Krabba figures, borders may be designed and woven at either or both ends of the place mat. these borders may be woven with the 12/2 linen and 10/3 cotton or other yarns.

THE HALF-KRABBA BOBBINS are hand wound. The figures opposite show clearly how this is done. The bobbins should contain 2 strands of No.3 Perle, having the rose figure lighter in color than the 'X' figure. please turn over the sample and analyze it. This is your weaving plan:

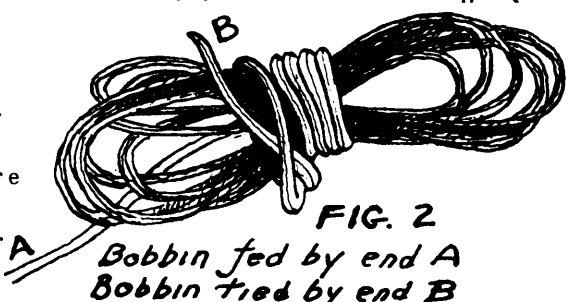
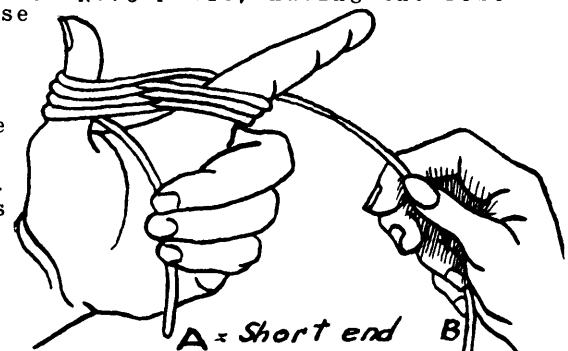
THE HALF-KRABBA figures are laid in on the 1&2 shed and the 3&4 shed. Each square on the cross section paper represents 3 warp threads wide and 3 weft threads high. (It may be necessary in some cases to make the units 4 weft shots high.

I	1&2	J	3&4
G	3&4	H	1&2
E	1&2	F	3&4
C	3&4	D	1&2
A	1&2	B	3&4

WHEN LAYING IN the design units of the Rose and the 'X' figures you will find that it is required to lay in 'A' on one shed --say the 1&2 shed--and 'B' on the 3&4 shed. This will necessitate changing from the 1&2 shed to the 3&4 shed before the background threads, which follow, are put in. After each row of pattern figures are laid in place with the bobbins, the 12/2 linen and 10/3 cotton are put through the warp on the alternating 'A' and 'B' combinations above, under 'Treadling for the background'



DRAFT and TIE-UP



LET US DO THE FIRST ROW of figures on the place mat design:

Weave about 28 shots of background for the heading. Treadle "A" and "B" 14 times. The height of this heading should correspond with the width on the sides of the mat. There are 55 squares across the design. Get the 3&4 shed or the 1&2 shed that has the 8th group of "3-warp-threads", on top of the shed, from left of loom. Let us say it is the 1&2 shed--should be on a rising shed loom. The "X" figure is really the Rose figure in reverse.

LAY IN ALL BOBBINS from the right of design unit and toward the left of the loom. The end of the thread may or may not be tied in, or the end may be darned in later. LAY THE LIGHT COLORED BOBBINS under the 3-warp threads---from right to left direction, where they are indicated on the design plate---under the 8th, 18th, 28th, 38th and 48th groups. Change to the 3&4 shed and lay in dark colored bobbins in the same direction--under the 15th and 11th, 25th and 21st, 35th and 31st, 45th and 41st. One dark bobbin is used for two of the squares and will have to go under the 15th first, skipped over back of the 14th, 13th and 12th and put under the 11th --backwards, really. The same must be done with the other three dark bobbins. Have bobbin for each figure in design.

AFTER BOBBINS HAVE BEEN INSERTED on the first row they may travel from left to right or from right to left, skipping over (on the back of the fabric, of course) any squares with which that particular row is not concerned. CHANGE SHED BY tramping Treadle 3; put in a shot of 12/2 linen through from the right side of loom; change shed by tramping Treadle 6 and put in a shot of 10/3 through from right side of loom. EACH OF THE PATTERN GROUPS above are repeated 3 times, at least. The square on the cross section paper must be squared on the fabric. The 12/2 linen and the 10/3 cotton must be put in, after the second row of pattern units, from left side of loom on 4 and 5 treadles, respectively. After the third row of pattern units is put in, the linen 12/2 and the 10/3 are put in on the same sheds as was the same threads after Pattern row No.1.

AFTER THE 3 ROWS OF PATTERN and the 12/2 and 10/3 shots are put in---which takes care of one row of squares on the design plate. You will find that in doing the next row of squares, your lighter bobbins will be put in on the 3&4 shed and the dark bobbins on the 1&2 shed, instead of the 1&2 and 3&4 sheds, respectively---as they were done on the first row of squares. The third row of squares will be put in on the same sheds as was the first row of squares. You, first, will always have to study your design, but one soon learns to know what to do. Don't get impatient. Remember, if you can do this Half-Krabba, you really have something--nothing nicer than these Scandinavian in-lays---and you don't have to go to Sweden to learn them.

ONE THING ALWAYS HELPS ME and it's this: when you lay in three in-lays on the 3&4 shed the third weft thread will face as in 'R'; on the 1&2 shed combination the 3 in-lays will face, at the end, as 'M'. This often saves a lot of trouble by remembering which is which.

THE BOBBINS ARE CARRIED UP OVER THE WORK AND INTO THE SHED where needed. The cross in the Rose figure is caused (see back of sample) by skipping over the 3-threads-group and not putting the bobbins under the thread groups.

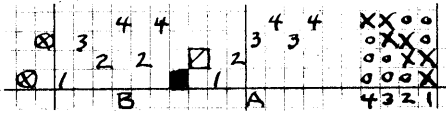
BE SURE THAT THE PERLE cotton is color fast. I believe Lily's and Contess Yarns, Conn. perle cottons are. I mention this because I surely got jipped once on a one-half price Summer sale. Besides, these place mats need to be laundered frequently, and cottons as well as linens must be washable. The yarns should be fast to light, also.

*****//*****

ADDRESSES OF YARN COMPANIES.

- Lily's Mills Company, Shelby, North Carolina
- Fibre Yarn Company, 849 Sixth Avenue, New York 1, N.Y.
- Shuttle Craft Guild, Virginia City, Montana
- Georg Butterworth, 2222 E. Susquehanna Avenue, Philadelphia, Pennsylvania
- Ederer, Inc., Unity & Elizabeth Streets, Philadelphia 24, Pennsylvania
- Contessa Yarns, Ridgefield, Connecticut
- Royal Society, w230 Fifth Avenue, New York 1, N.Y.
- J.C. Yarn Company, 111 Spring Street, New York 12, N.Y.
- George Berberian 245 Fifth Avenue, New York 16, N.Y.
- Tinsel Trading Company, 7 West 36th Street, New York 18, N.Y.
- Wissahickon Yarn Company, 8)5 Greenwood Ave., Jenkintown, Pa.
- Oregon Worsted Co., 8300 S.E. McLoughlin Blvd., Portland 2, Oregon
- Frederick J. Fawcett, 129 South Street, Boston 11, Massachusetts
- Hughes Fawcett Company, 115 Franklin Street, New York 13, N.Y.
- Creative Crafts, Guernsey, Pennsylvania.

MATADOR



WARP. X-Gold 10/2 ■-Black No.3 Perle
O-Grey or Ol. Green No.5 Perle
■-2 strands 10/2 Pimento

WEFT. 2 strands of 10/2 Dark Red on one shuttle and one strand of Gold Lame on another shuttle. Both Yarns are put in the same shed.

THREADING. 2 gold ends in a heddle; 2 Pimento in heddle; 1 Black in a heddle; 1 Grey in a heddle.

SLEYING. 2 Gold in a dent; 2 Pimento in a dent; 1 Black in a dent; 1 Grey in a dent. No. 15 reed.

TREADLING. Treadle 1,2,3,4 and repeat. Sample was woven on a sinking shed loom and there was no difficulty because the fourth harness was used alone.

MATADOR MAY BE USED for draperies, handbags, lamp shades, etc. When beaten hard (the gold lame omitted or not) the fabric will make a good solid upholstery material of the modern type.

MATADOR IS OUR OLD FRIEND M's and O's, disguised with yarns and treadling to give an excellent rough textured textile. While Black is not to my liking in woven fabrics, the contrast of Red and Black in this fabric is somewhat startling and satisfying. (My pet obnoxious color combination is Black and Silver.) Nature, when reflecting light, offers many helpful color schemes. Some of the color schemes that Nature has helped me with are in the folios; namely, GREY DAWN, WINTER MOON, EARLY AUTUMN, SHELLBARK, OCEAN MIST, SPRING BOUQUET, etc. There is no Black in Nature. There are only Greys which are caused by the absorption of light. Most good landscape artists never use Black. But before I get into that, I had better hurriedly say that this draft and treadling may be woven with other yarns for different uses, and that the colors in MATADOR are purposely imaginative.

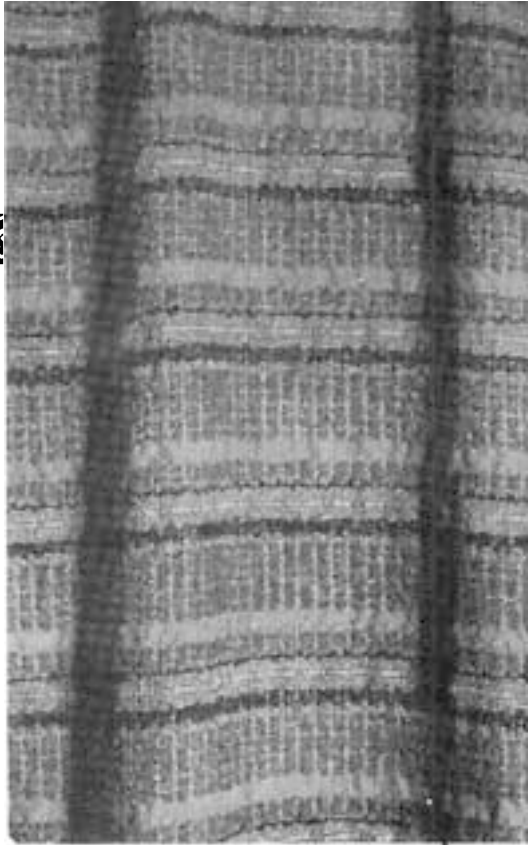
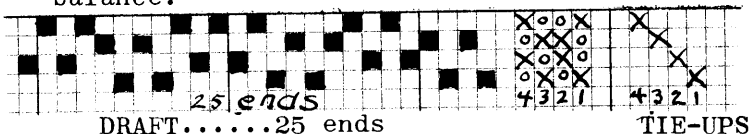
FOR TABLE LINENS the finer yarns to substitute are 20/2 linen Natural color or 10/2 gold cotton, about a 7/2 linen for No.3 Perle, 2 strands of 20/2 colored linen for the 10/2 Pimento. For weft: 20/2 linen for No.10 Perle or 20/2 linen, metallic wound. The same suggestions may be followed as given above for looser fabrics and beaten harder for linen upholstery.

NOTES: HERE IS A VALUABLE idea about making warps for fabrics like MATADOR and SHELLBARK. When warping is done for a plain beam, warp the 12 ends of No. 10 Perle together on the warping frame. Then put on the No.3 Black, 2 strands of the Pimento 10/2, and the two threads of No.5 Perle. Warp the entire width in this manner, using the Portee Cross. Beam the warp chain as is (the warp threads are not in order) with lease sticks in the cross, of course. When threading Heddles pull the Black and Red and Grey threads, when needed, out of the lease sticks and let them hang over top of lease rods. Thread the heavier threads in their correct heddles. After heddles are threaded--all heddles--remove the lease sticks and the warp threads will fall into correct places. This certainly saves a lot of trouble when using complicated warps made on a warping frame or reel. This method, while not so exacting as warping colors on the frame as they come in the draft, will save patience and time and is quite adequate. Any tangles that might occur can be easily corrected by brushing out the warp in back of the heddles. BEAT LIGHTLY!



EVERGLADES

WARP. 10/2 Perle
 WEFT. Heavy Green Rayon, Yellow Rayon Krinkle, Orchid Metallic Braid (Fibre Yarn Company).
 Copper Lame (Hughes Fawcett), Gold Rayon Krinkle Green Metallic Guimpe, Rust Rayon Nubby (Contessa).
 THREADING. One in a heddle.
 SLEYING. 2 ends in a dent of a No. 12 reed.
 TREADLING. I used Tie-up "A", using two feet for better balance.



- | | | | |
|----------------------|-------------------|--------------------------------------|--|
| <u>Harnesses</u> | | <u>Harnesses</u> | |
| (1) 2&4 | (6) 2&4--Heavy | 1&4, 2&3, 1&4--Copper and Gold | |
| (2) 1&3 | (7) 1&3--Krinkle | <u>Krinkle</u> , Put copper in shed, | |
| (3) 2&4 | (8) 2&4--Heavy | <u>then Gold in same shed.</u> | |
| (4) 1&3 | (9) 1&3--Krinkle | <u>2&3--Orchid Braid</u> | |
| (5) 2&3 | (10) 1&4--Floss | 1&4, 2&3, 1&4--Gold Krinkle in | |
| End on 1&4 always | | shed first, followed by Cop- | |
| (11) 2&3 | --Metallic Guimpe | <u>per in same shed.</u> | |
| (12) 1&4 | " " | 2&4, 1&3--Rust Nubby. | |
| 2&4, 1&3--Rayon Rust | | 2&3, 1&4--Green Metallic | |
| | | Repeat from beginning. | |

THIS DRAFT IS A FORM OF SHADOW DRAFT given in SHUTTLE-CRAFT BULLETIN, June, 1943. This weave provides a texture excellent for loosely connected, soft drapery materials. Colors are limited in the Heavy Rayon, but sufficient to meet most popular demands.

THE COLORS IN THE SAMPLE, WHILE NOT THE MOST BEAUTIFUL, are the new "ore tones". Tones now dug up and thrust at us by designing designers. First we had "earth tones", which was another name for muddy browns; now we have "ore tones", which are really yellow greens (and ugly at that) and coppers (always good) both of which are difficult to harmonize with many other colors. What are "ore tones"? They are described in a recent magazine as "colors that spring from the earth". I suppose, next, these designers will dig down into the earth so far that up will spring an old favorite of 25 years ago---CHINESE RED. I hope so, because that was a beautiful color and deserved its enormous popularity. Lily's Pimento, dulled, would be similar to it.

NOTES.

DO NOT BEAT. Place weft in shed with beater so that weft is not too close. The Orchid braid may be omitted if thought too bizarre and 2 shots of No. 3 Perle may be substituted. The ends of the Orchid Braid, if used, must be carefully turned around selvage threads and put into same shed as the weft shot. Stretch warp tightly. This fabric may be woven as shown in the photograph or the tabby of Perle Floss may be omitted. Be sure the Perle Floss used is of a subdued tone, otherwise it will stick out like a sore thumb.

COLOR SUGGESTIONS.

Heavy Rayon	Krinkle	Metallic	Braid	Stripe (Krinkle)	Lame
American Beauty	Red	red	Orchid	Gold	Gold
Blue	Blue	Blue	Blue	Gold	Silver

PEASANT PROVINCIAL

WARP. 10/2 Thirsty Linen, doubled. No.3 Perle, Doubled.
WEFT. 10/2 Thirsty Linen, doubled, or one strand 10/5 white or colored. (George Butterworth now has a 5/2 loosely spun linen, an excellent buy at \$3.00 a pound which would serve nicely.)

THREADING. Two strands in each heddle.

SLEYING. Where white occurs, contents of one heddle in a dent. Where No.3 Perle occurs, contents of 2 heddles in one dent, (2 white ends in a dent, 4 colored in a dent). Where the colored No.3 Perle in the pattern draft ends (25 heddles in draft) sley the last two colored ends with the next two white ends in one dent. Do the same with the first two colored No.3 Perle ends at the beginning of step "4" with the last two white ends of preceeding unit--all four in one unit.

TREADLING.

Structo or Rising Shed

"a" Treadles 2,3,1,3

"b" Treadles 2,4,1,4

Sinking Shed

"a" Treadles 1,3,2,3

"b" Treadles 1,4,2,4



THE ACCOMPANYING WOVEN SAMPLE is intended primarily for place mats, but, if thought too heavy for towels a 20/2 linen warp would help make a lighter weight fabric.

THIS WEAVE WILL help solve the problem for those who are weighted down with Thirsty Linen and don't know how to use it. In my opinion this yarn is too heavy to be comfortable for its intended use---towels. I have seen fabrics woven of this Thirsty Linen that resemble anything from a stiff rug to a light airy shawl fabric. None of these is good. For towels, especially, this yarn should be spun a smaller grist, particularly for warp. My frank indelicate opinion about a towel is, "If you can't get it in your ear, it's no good".

DESIGN FOR PLACE MAT

- (1) Selvage A to Conce, 2 inches
- (2) Border Y to Z once, 1 inch
- (3) Body B to C4 times, 8 inches
- (4) Border Z to Yonce, 1 inch
- (5) Selvage C to Aonce, 2 inches

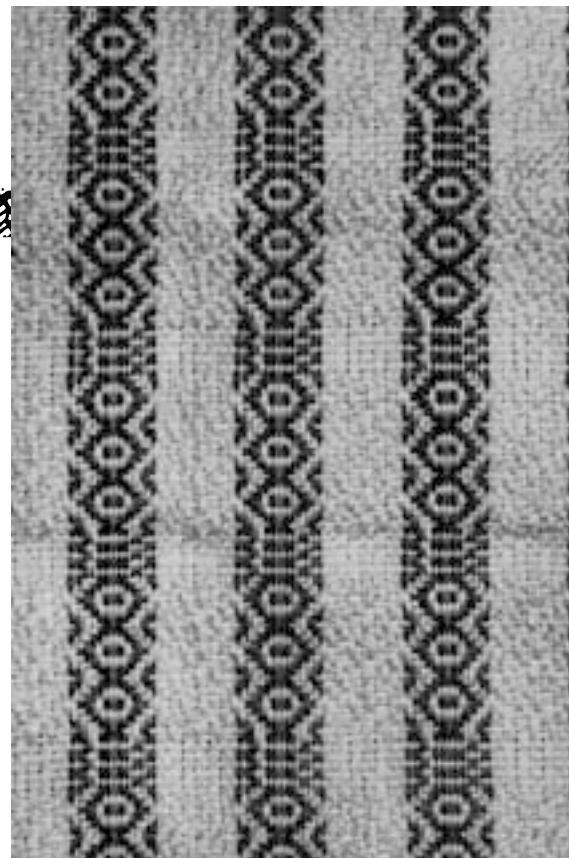
THREADING. Thread double in heddles throughout.

SLEYING. In reed sley 1,3 and 5, in No.12 or 10 reed, two ends in a dent. Sley 2 and 4 units four ends in a dent (two ends of linen and two ends of No.3 Perle).

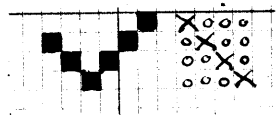
ALTHOUGH SOME SOURCES of supply state that the Thirsty Linen yarn, when first taken from the loom, needs no laundering, I think it best to launder the material in order to develop the fabric. Be sure only fast colors are used for the No. 3 Perle.

NOTES:

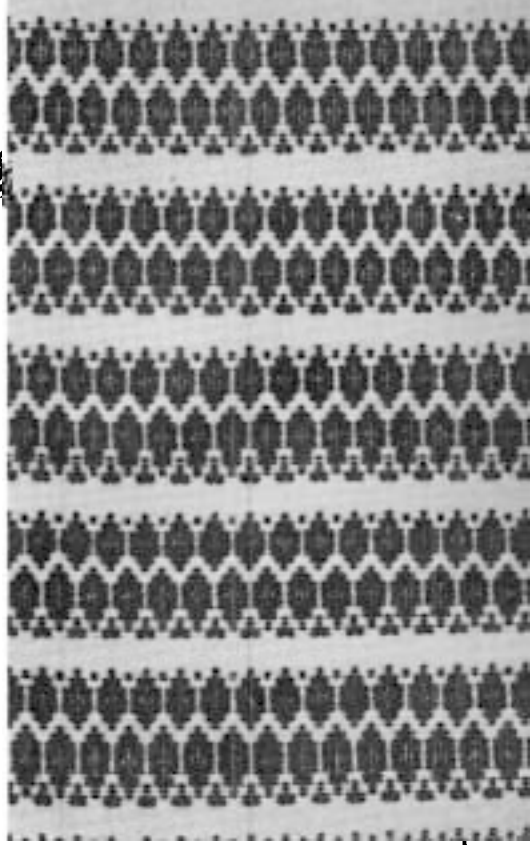
This same textile may be done with 12/2 or 10/2 regular linen in natural color, (please turn to pg. 2 of SLAT HAPPY)



SWEDISH CORONET



WARP. 20/2 cotton. Two ends in a heddle and two ends in a dent (contents of one heddle) of a No.12 reed.
 WEFT. Single strand Dull Rayon Novelty yarn.
 Two strands of Tam O'Shanter Light Rust Wool yarn.
 One strand medium size gold guimpe. A gold colored rayon twist called PLYON may be substituted for the guimpe. (Frederick Herrschner, Chicago) Do not use heavy guimpe as the yarn will not beat down well.



THIS DECORATIVE FABRIC, being a modern interpretation of Scandinavian Bound Weaving has been greatly admired. It will be useful for handbags, especially. The beautiful dull white rayon yarn may be dyed with "All Purpose" dyes if done carefully, but most rayon yarns are easily altered in appearance when put in too hot dye baths.

THIS STRIKING MATERIAL, when made with a lighter weight yarn than the dull rayon, could be utilized for many purposes. Such a light weight yarn is VELVEEN (Fibre Yarn Company, New York). It is a wool novelty yarn wrapped with a rayon thread and comes in a variety of colors. Unless yarns of similar grist, as those mentioned above, are used---do not expect a result like the sample attached.

NOTES.

THE TREADLING FOR SWEDISH CORONET is as follows:

Harness:	4	3	2	1		4	3	2	1
(1)	White	White	Rust	Rust--2X	(7)	Rust	Rust	White	White--2X
(2)	Rust	White	White	Rust--2X	(8)	Rust	White	White	Rust--2X
(3)	Rust	Rust	White	White-2X	(9)	White	White	Rust	Rust---2X
(4)	Gold	Rust	Rust	White-2X	(10)	White	Rust	Rust	Gold---2X
(5)	Gold	Gold	Rust	White-2X	(11)	White	Rust	Gold	Gold---2X
(6)	Gold	Rust	Rust	White-2X	(12)	White	Rust	Rust	Gold---2X

WHEN WINDING TWO STRANDS of yarn on a bobbin keep the hand, holding the two strands, close to the bobbin, so that the two strands will lie close together on the bobbin. And be sure no more revolutions of one strand than the other go onto the bobbin. This will assure even lengths of yarns coming from the bobbin while weaving. This is important.

BEAT WELL SO THAT THE WARP IS COVERED AS MUCH AS POSSIBLE.

COLOR SUGGESTIONS.

<u>Dull Rayon</u>	<u>Wool</u>	<u>Metallic Guimpe</u>
White	Red	Gold or Silver
"	Rust	Red or copper
"	Chartreuse	Green or Gold
"	Yellow	Silver or Copper
"	Brown	Gold or Copper
"	Med. Green	Gold or Silver
"	Deep Rose	Silver
"	Deep Pink	Silver
"	Orchid	Silver or Gold
"	Powder Blue	Silver or Gold



NOTES, Continued

I tried LILY'S NO.10 PERLE, Pimento (a vibrant color) instead of the Rust wool, but the result was not good. The rust color makes a richer looking fabric.

HAVE TENSION AS TAUT as possible and beat to cover warp. The unit design is not entirely balanced at top and bottom. One might say that the pattern is alternating arrows pointing toward each other. This makes the pattern adaptable for borders as well as an all-over prospective design. This is a Pattern design and to those who are tiring of present unceasing twill and plain weave threadings this textile should be a welcome relief. PATTERN TEXTILES WILL RETURN. The amusing thing to me is that cultists keep propagating "lack of pattern" weaving (of course, everything has pattern) yet what do we see when we go to buy cretonne and hand-blocked drapery materials---nearly all these fabrics are covered with all inclusive large and, most often, bizarre designs----but beautiful. Some are exquisite with patterns of masterful designing.

*****////////*****

PINE CONE, continued.

IN THE WOVEN SAMPLE WILL be noticed a section of surface boucle woven without using the smooth Petite-Weight nylon yarn. As characteristic of today, for a jacket suit, the jacket may be made from material of the surface boucle type with the skirt from material like the lower part of the sample. Or either may be used for both garments. Other variations of this weave maybe developed by the ingenuity of the weaver. You women folks may smile at my dress making suggestions---as you all doubtless know what to do with suitings--but in my mind's eye I see a very appealing garment from the suggestions above. Men most often know what looks nice, anyway.

SHELLBARK, continued.

not beat too hard. THIS IS NOT UPHOLSTERY MATERIAL! It would be well to have about 18 grey linen warp threads at the selvages of the draft---at least on the selvage that faces toward the center of the window when the drapery is hung.

A DOUBLE STRAND OF LINEN was put in the fabric to act as a cutting guide for me, but it proved a texture addition that is most effective. Therefore, I would advise using it. The samples were then arranged to be cut so that this added double thread would show in the mounted woven sample. The double strand is put in after the pattern unit has been woven. The double strand is simply made with the 12/2 you have been using---put a shot through the shed; wrap around the selvage and bring the shuttle back through the same shed----thus there are no loose ends.

THE WOOL & RAYON yarn used in the sample was dyed with all-purpose dyes. If you wish to dye this yarn see section on dyeing in back of folio. The material should be washed when taken from the loom, in case it does not hang well---but be sure the dyed yarn is fast to light and color-fast for washing.

IN FINISHING THE FABRIC a deep fringe at the bottom of the drapes could be used, if a hem is not desired. Allowance, of course, must be made for the fringe and hems in calculating your warp length. Other color combinations may be planned, but I think the color combination shown in the sample is handsome.

ADDENDUM: SHELLBARK. Should the weaver wish to have only a border on the drapery and the rest of the material plain, thread the section marked '5x' as many times as you wish the plain width to be.

THE PHOTOGRAPHS IN THIS FOLIO WERE TAKEN BY DON WOOD, STAFF PHOTOGRAPHER OF THE OIL CITY DERRICK, OIL CITY, PENNSYLVANIA

DYEING PROCESS OF THE WOOL AND RAYON YARN

The utensils necessary for dyeing are few. Two enamel dishpans, round or oval will do, together with a clean bucket and several wood dowel rods with which to stir the yarn occasionally. As this article is for a specific yarn, I will tell of the actual process when I dyed the rayon and wool yarn---such as was used in BLUE DANUBE and RED MINIATURE.

ALL-PURPOSE RIT dyes were used. The colors were Royal Blue, Yellow, Red, Jade Green, Scarlet and Luggage Tan. I had 18 skeins (about 5 ounces each) of the rayon and wool yarn. I did not wash the yarn beforehand---simply wet the yarn in warm water before putting the skein in the dye bath. I used 3 skeins of yarn for each of the 6 colors.

I will tell in detail about dyeing the Blue yarn for BLUE DANUBE, and the same process was duplicated for the other 5 colors. I put the full package of dye into the dye bath in the first dishpan. There should be sufficient water in the pan to cover the skein of yarn. One skein of yarn was dyed at a time. Water was used direct from the faucet. The dye bath was brought to the boiling point---but at no time during the process should the water be actually boiling. Should the water in the dye bath boil, this rayon-wool yarn will be ruined. After the dye bath got hot the burner flame was turned low, as the water must remain hot during the dyeing process. Of course, the dye was dissolved thoroughly before putting it into the water.

The first skein was entered into the dye bath of Blue, and when it was sufficiently dark the skein was removed and rinsed, not thoroughly, but enough to get rid of the excess dye water. Then the next skein was entered in the same dye bath until the dye had bitten enough, taken from the dye bath and rinsed. The third skein was given the same procedure, making three skeins of yarn, each of a different tone. The first skein dyed was of the darkest color, because each skein dyed made the dye bath weaker. NO SKEIN WAS LEFT IN THE DYE BATH MORE THAN 10 MINUTES.

When I first made the Blue dye bath I also made a weak dye bath of Luggage Tan in the second dish pan. Since I wanted to get rid of the raw colors usually produced from 'store dyes' I used the weak dye bath of Luggage Tan to grey the Blue yarn. I dragged each skein of Blue yarn through the Luggage Tan bath---one at a time---and when the 3 skeins had absorbed sufficient of the Luggage Tan I rinsed them thoroughly. I placed a newspaper in the sink, cut out the spot where the drain was, put the bucket in the sink, and ran water over the yarn until the water ran clear. A handful of NON IODIZED salt will help set the dyes. This salt is put in the first rinse water---and succeeding rinses, if necessary. The dye rinse water did not discolor the porcelain on the sink. (The rinsing process takes the joy out of dyeing yarns.)

WHY WAS THE LUGGAGE TAN DYE USED? In order to grey a color, some form of Black must be introduced in the dye bath to dull the regular color. I could not get any Grey or Black, but knowing that the Brown in Luggage Tan was made up of Red and Black, I used the Luggage Tan. It was doubtless better than Grey or Black, as it gave grey-ness as well as vitality to the original color. The result, regardless, was most successful. Now that J.C. Contessa has a finer 2 ply Wool/Rayon yarn in Grey color, it would not be necessary to use a greying color, as the yarn already has first been dyed Grey. The heavier yarn, though, will have to be dyed as I did it, because the yarn comes only in Natural color. The Grey comes on spools, so will have to be made into skeins.

The other five colors were dyed in the same manner, except yarns dyed with full strength Luggage Tan. These skeins were first dyed in a Luggage Tan bath, then dragged through a weak solution of yellow to produce the Rust seen in SHELLBARK. The yellow in SHELLBARK is the original yellow color. One yellow was dragged through a weak solution of Luggage Tan and a good Gold color was produced. The Green yarn in SHELLBARK is the original Jade Green dragged through the Luggage Tan. I put one skein of the Scarlet through a weak dye bath of Yellow and got a brilliant Orange-Red. The Cardinal skeins were toned down by the Luggage Tan.

After the 3 skeins were dragged through the Luggage Tan, I took a fourth skein and dyed it in the weak bath of the original colors---as Blue and Cardinal---and got a pastel tone.

If more than 5 ounces of one color were needed, it would be necessary to first measure all dyes and water of the dye baths each time a skein was dyed, so that the finished skeins would be uniform in tone---or nearly so.

All dye baths were kept hot during the dyeing process. This is a simple process, but interesting to do. I used the 'store dyes' rather than vegetable or aniline dyes because the 'store dyes' are available to weavers and need not a mordant for the yarn. These dyes are so prepared that a mordant is unnecessary. It is not FUN, but a likeable project.

NOTE. If you are interested in VEGETABLE DYEING two books may prove helpful: USE OF VEGETABLE DYES by Violette Thurstan and PENNSYLVANIA GERMAN SPINNING AND DYEING by Bernice Osburn. All books mentioned in this folio are obtainable from Craft & Hobby Book Service, Carmel-By-The-Sea, California. One need not go into the fields for vegetable dyes. They may be had in concentrated form from several supply houses, one of which is Eimer and Amend, Greenwich & Morton Streets, New York 14, N.Y. They also have indigo and most mordants. Fustic chips---our good yellow dye---was difficult to get last year. These concentrates may be had in different unit weights, and are not expensive.

PUBLICATIONS
AVAILABLE

A few complete sets
of
SCANDINAVIAN
ART
WEAVING techniques,
seven in all
in cloth binders,
complete with instruct-
ion sheets for the 7
techniques and woven
samples.....\$13.50

Complete set of 7
techniques without
woven samples in
paper folder..\$7.00

Instruction pages of
separate techniques
without binder or
woven sample. \$1.50

NEW WEAVES FROM OLD

Instruction sheets for
the 10 fabrics in
Folio 1, without
woven samples or
binder.....\$2.50

Instruction sheets for
the 12 fabrics in
Folio 2, without woven
samples or binder
.....\$3.00

All instruction sheets
for the 22 fabrics of
Folios 1 and 2, in
paper folder, without
woven samples..\$5.00

Any or all of the
above publications
will be sent postpaid.

ORDER direct from
ELMER W. HICKMAN
R.D.2
EMLENTON, PENNSYLVANIA
No C.O.D.'s accepted.

