

**NEW WEAVES
FROM OLD**

by

ELMER WALLACE HICKMAN

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NEW WEAVES FROM OLD

FOLIO 5, NEW WEAVES FROM OLD, makes its appearance with a diverse collection of twenty-seven weaves. These weaves can be adapted to many home projects. It has become apparent that many weavers are weaving yardages for wearing apparel----suits, coats and dresses, etc. For this reason, and to encourage this type of weaving, four samples of women's fabrics and four samples of men's fabrics have been included in the folio. There are sufficient other weaves to make this collection of samples appealing to almost everyone. The best yarns obtainable have been used in the weaving of the samples, because yarns that are not dependable will produce shoddy looking materials---textiles that are a credit to no one. Color plays an important part in the appearance of a fabric, also. Expensive yarns may be used, but unless a good color combination is selected, the result will most often be muddy. The crossing of the weft and warp offers a problem, too, so it is best to make trials beforehand.

I FIND THAT THERE ARE three types of weavers: 1. The weaver who makes his fabrics flimsy. 2. The weaver who makes his fabrics too heavy, and 3. The weaver who makes his fabrics just right. The flimsy handweaving is least desirable. The "just right" weaver is the one who skillfully strikes the HAPPY MEDIUM, a principle much to be desired in any craft work. The happy-medium weaver knows the correct yarns to use, the correct reed setting, and the correct beat of the batten for a chosen draft, and the desire to use all three. We have tried to select the happy-medium fabrics for the folios. From samples sent me, I realize more and more that a great many weavers wish to weave the type of fabrics that ordinarily is associated with handloom weaving---even traditional overshot---and don't want to be budged from their desire. Look at our instruction books---perhaps there's the answer. Neither do most of us approve of outlandish fads---the answer to me is a new interpretation of the old, which surely offers more interest.

SINCE I DOUBT that my "GO MODERN" manuscript will ever be published, because of lack of time, I had filled three empty pages of this folio with snatches of the principles used, but when, suddenly, I received some excellent weaving contributions, I decided that weavers would appreciate the woven samples rather than the printed pages of the manuscript. One page from the manuscript remains in the folio and empty spaces are filled with helpful suggestions---practical suggestions stripped of all psychological content. The text given from the manuscript is necessarily choppy, but I hope beneficial. In order to get the bulk of samples in the folio, I had to resort to the irregular placing of them on the plates, which I trust will not be annoying. Folio readers are, therefore, getting 27 samples instead of the promised 25.

SOME WEAVERS have asked me about my former work---here is a condensed version of what I had originally planned. There are many prominent directors in radio, educational and television work who use my principles---most of which have been eliminated from this folio---these are my 'kids', to name a few: Alex Segal, now directing the U.S. Steel Hour, and who won an Academy Award for his Celenese Theater work; Bob Finkel directs the Dennis Day show, Cort Steen is with Armstrong Circle Theater, Grey Lockwood directs various productions, including the Goodyear Theater hour. Actors? The air waves are strewn with them, as well as other entertainment media. I tell you the above, not only because I am proud of these 'kids', but to make a point. All my principles of acting and directing are based on the 'thought process'---the brain being the controlling factor, just as it is in real life. The 'thought process' can be applied to weaving, also. Think out your project, plan it carefully (it's all bosh about creating at the loom) and use your mental faculties to the fullest while weaving---even to the choosing of your colors. And my present work??? Weaving is far more satisfying, with far less headaches, and I am continually thankful that I know a little about this fascinating craft.

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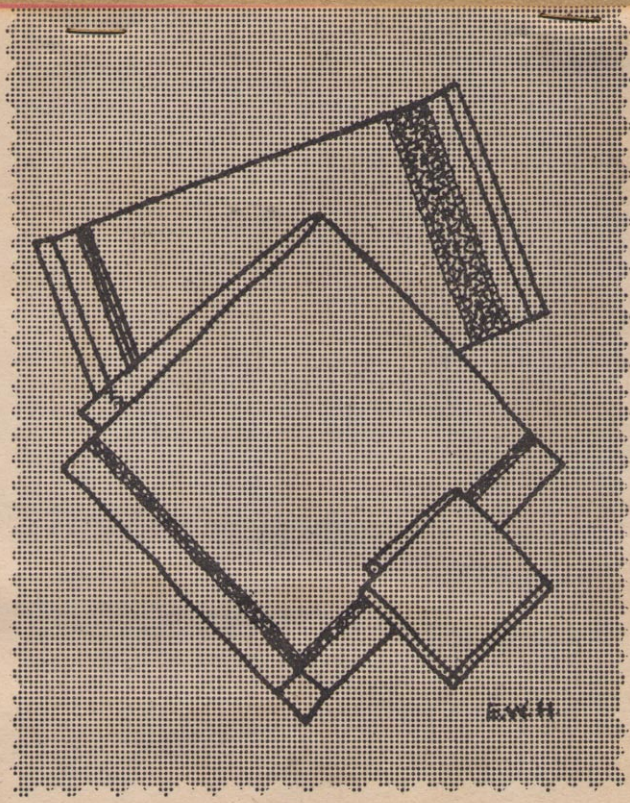


Table Linens



DEILY MEDALLION

THIS EXQUISITE FABRIC is an unusual interpretation of the Danish Medallion. Mrs. Deily, through her generosity, wove the yardage for the samples so that other weavers might enjoy this luxurious looking textile. Any further correspondence about this material should be addressed to Mrs. Deily, R.D. No. 2, East Berlin, Penn'a. Miss Gynethe Mainwaring of WEAVERS' WORKSHOP kindly tried the directions given below and found them most successful.

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

WEFT. The same. Also 16/3 Knox linen for Pattern. Two plain sheds are necessary. An "A" shed, 1&3 and a "B" shed, 2&4.

TOOLS NEEDED. Regular boat shuttle carrying the 40/2 linen. One, or preferably, two NETTING shuttles (called "pick-up" shuttles by Hughes Fawcett Co.) carrying the 16/3 pattern thread. Other pick-up shuttles may be used but the netting shuttle eliminates a lot of work. A steel crochet hook.

FIRST HALF OF PATTERN

One row 2/2 Leno twist using 16/3 thread. (Sometimes called "Antique Twist".)

One row tabby with Pattern thread, (16/3).

Seven shots of tabby with 40/2 thread.

With "A" shed (1&3) open, pass shuttle containing pattern thread from right to left to first point of pattern (see woven sample)----and bring shuttle out of shed.

Insert crochet hook in hole in 2/2 Leno row, in the second hole to right of spot directly under where the shuttle came out of shed. Press pattern thread down through the warp to meet the hook. Pull up LOOP.

Pass shuttle through loop from back to front. Draw loop up close, and even, like a blanket stitch.

Skip 3 holes in 2/2 warp and insert crochet hook in the 4th hole. Push Pattern thread down through same gap in warp as used for last blanket stitch; pull up loop; pass shuttle through from back to front, as before, and tighten.

Pass shuttle under 8 (eight) warp threads. Insert crochet hook into same hole in 2/2 row as last completed stitch. Push Pattern thread down to hook; make loop, and complete blanket stitch. Repeat across as desired.

Make a second row of 2/2 Leno.

SECOND HALF OF PATTERN

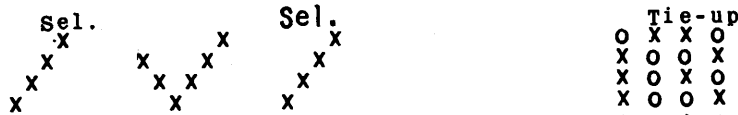
After the second row of Leno is put in, throw one shot of Pattern thread, then 7 (seven) shots of 40/2 weft.

Using netting shuttle make the second row of main Pattern Loops, but for the second row open "A" shed (1&3). Pass pattern shuttle under 12 (twelve) top warp threads, (instead of 8). This staggers the pattern enough to get the diamond motif. Insert crochet hook in second hole to RIGHT of spot, directly below in Twist row, and push Pattern thread down between warp threads to meet hook. Pull up loop. Pass shuttle through loop and complete stitch. Using same warp gap, make second blanket stitch in hole 4th to the left of last one used in Twist row. Complete blanket stitch and repeat across, using 8 (eight) threads for each unit.

(Using 12 threads for the first unit of the second half, and 8 threads for each succeeding unit puts the center point opposite the point in the first major pattern row. Make a third row of the 2/2 Leno to complete motif.

Notes. Rows of the 2/2 Twist are made on the SAME shed always. Shed 2&4 is used for the Twist. Shed 1&3 is used for the loops. All loops are made on same shed, always. The use of two netting shuttles leaves fewer ends to finish off in place mats, etc. Otherwise, ends are carried up along selvages to the place where next used.

4 **PETIT JEWEL** by Mrs. Dorothy Rankine



WARP. 20/2 natural or grey linen (Searle's, Ederer's, etc.) One in a heddle and 2 in a dent of a No. 15 reed.....30 to the inch.

WEFT. Lily's No. 10 Perle and Perle Floss (six strand), both wound on the same bobbin. (Three colors may be used on one bobbin, also---one strand of 10/2 and two strands of 20/2 yarns.

TREADLING. 2,1,3,4 (Harnesses 4,---3,2,1---2&4---1&3 for counterbalanced looms.)

THIS IS AN EFFECTIVE ALL-PURPOSE weave for linens and other materials. Mrs. Rankine sent me several versions of this weave, including linens, cottons and rayons with metallics. For place mats use Twill selvages. Stripes of tabby weave at ends will answer for borders on place mats. Make two 1/2 inch stripes on one end and three 3/8 inch stripes on other end. The three stripes is for the end where silver is placed.

THIS WEAVE IS PARTICULARLY introduced because of the popularity in the Scandinavian countries of winding several colors and types of yarns on one bobbin. If harmonious colors are used the effect is always appealing.

BEAT WELL AND be sure the beat is even clear across the loom as well as the length of the material. Use a loom that has a heavy beater or the small patterns will not be squared, that is, the pattern outlined by the two extreme warp threads. Always have the two colors of yarn of even length in the shed. One thread will contrarily, and eventually, get longer than the other thread.

DARK GREY LINEN for warp is also good----it makes a more peasantry looking fabric---and is, perhaps, to be preferred. Cotton warp may be used. Substitute No.10 Perle for the linen warp with the same set-up above. This weave may also be used for upholstery in pleasing colors. For decorative fabrics metallic yarns and rayon floss may be introduced with cotton warps. The rayon and metallics may be introduced on the Harnesses 1,2,3 shed.

CHOOSE TINTS AND SHADES of the same color for weft. Tint being your chosen color mixed with white (in pigments), and shade being your chosen color mixed with black.

THE MATERIAL IS reversible---is easy to weave, and thoroughly enjoyable to do.

COLOR COMBINATIONS

Warp	Lily's--Weft, No. 10 Perle	Weft, Perle Floss
20/2 linen	920 or 1454	1454 or 920
"	1456	407
"	458	458
"	1457	656
"	1462	459
"	406	1457

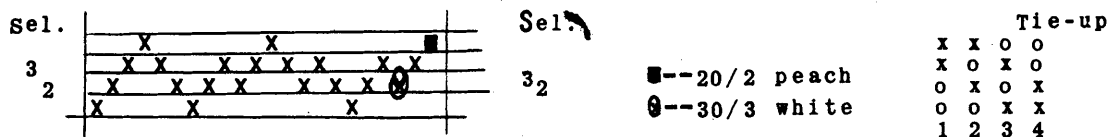
SOME OF THE ABOVE color combinations are made up of adjacent hues, as blue with blue-green; brown with yellow, etc. This method of color choice gives a more vibrant color result.



PETIT JEWEL

BRIDAL BOUQUET





WARP. Knox mercerized linen (Weavers' Workshop) 6 ends 40/2 cream, 1 end 30/3 white, 2 ends 50/2 yellow, 4 ends 40/2 chartreuse, 2 ends 40/2 peach and one end of Ederer's 20/2 peach...16 ends in all.

One warp end in a heddle, two ends in a dent of a No. 15 reed. No reed dents are skipped. The open work is caused by the combination of threading and treadling. Selvages may be as wide as desired.

WEFT. Ivory 40/2 Knox mercerized linen.

TREADLING. Treadles 1,2,3,4,3,2 and repeat. Treadles 2 and 3 for headings.

THIS MATERIAL IS SOMETHING NEW AND UNUSUAL and is the answer to the request for better table linens. Colors may be used to match one's china.

HEAVY TABLE LINENS MAY BE woven with 16/3 Knox linen, sett at 15 to the inch, of one color or many colors. Weft, in any case, may be of one color or multi-colored.

THE IDEA OF THIS WEAVE was sent me by Mrs. Hortense Amram. The idea was given Mrs. Amram by a German refugee when Mrs. Amram was on a visit to Israel. The German refugee who had fled Germany to England worked in the textile mills there, but later returned to Israel. It was then that the refugee told Mrs. Amram of the idea. It is an unique idea and is explained under CHARMAINE in this folio. The idea offers tremendous opportunity for experimental weaving. (See below for the explanation.)

THE TREADLING IS TRICKY, even though it may appear simple----tricky in that one must be extremely careful to observe that the treadling order is always 1,2,3,4,3,2 and repeat. It is easy to forget in which direction one is going or has gone. It is well to follow one particular area where one heavy warp thread is prominent. Devise some method that will aid you in using the correct treadling order. If this warning is not clear, weave some of the material on the loom---you'll soon find out.

OF COURSE, other linen than the mercerized linen may be used, but the Knox mercerized linen gives such beautiful results and this weave is worthy of the difference in the initial cost of the yarn. Do not beat too hard, and watch the selvages.

EXPLANATION OF THE IDEA. This idea may not be new to a few, but is certainly worthy of great consideration. Take a threading draft, of ,say, 16 threads. Choose your warp of different sizes and colors (different sizes of the same color, or different colors of the same size yarn may be used as well) but have less warp (or more in some instances) in your warping order than the number of threads in your pattern draft..... and also so that the number of warp ends is not a multiple (except, eventually)of the number of threads in your threading draft. In other words, warp 10 warp ends of different sizes or colors, or both, and thread them in the order warped----or at random, as I did in the accompanying woven sample----and if done correctly the construction of the textile will defy analysis. The texture effects are, presumably, limitless.

AS MENTIONED ABOVE, it would be best for weavers to examine china ware for which this technique may be used and plan color combinations to suit the colors employed in the decoration of the china, therefore, I will omit color suggestions here.

6 ENCHANTMENT by Miss Lillian Swawite

SEL.			SEL.	Tie-up
4		4 4 4	4	
3		3 3 3	3	X X O
2	2 2 2		2	O O X
1	1 1 1		1	X O O
4x	2x	2x	4x	O X X
				3 2 1

WARP. 40/2 Linen (Fred. Fawcett)
One in a heddle, two in a dent of a No. 15 reed.

WEFT. No. 205, copper metallic guimpe (Home Yarn Company) was used in sample. The actual place mat requires silver guimpe also, same size as the copper.

TREADLING. 1,2,1,2,1 3,2,3,2,3 (Tabby treadles 1 and 3)

FOR A PLACE MAT thread selvages 4 times, A to C, 16 times, and repeat A to B once before selvage on left. Total of 428 warp threads---weaves about 14 inches wide. Miss Swawite used 16 ends in each block of the draft instead of 12, but for the samples I thought it better to use less warp threads---in the pattern.

THIS PLACE MAT was shown at the Wisconsin Designer Craftsman Exhibition and was greatly admired. An all linen version (HANDWEAVER and Craftsman, Summer 1953) was exhibited at the Wichita Exhibition, received honorable mention, and the mats were sold at the exhibition. The metallic version is something for special occasions.

NOTES.

Miss Swawite gives this information for weaving the place-mats; wove $2\frac{1}{4}$ inches of copper tabby to begin the mat---this was used to make a 1 inch hem. After the $2\frac{1}{4}$ inches of copper tabby, the pattern, for extent desired, was woven in copper, then a narrow border of pattern in silver. Then copper, silver, copper, for a border effect. Then the pattern was woven in silver to about $3\frac{1}{4}$ inches from the finished edge. Then I wove $2\frac{1}{4}$ of pattern in copper, and then ended with $2\frac{1}{4}$ inches in silver tabby for the hem. (This would make the mat "asymmetrical" in color balance.)

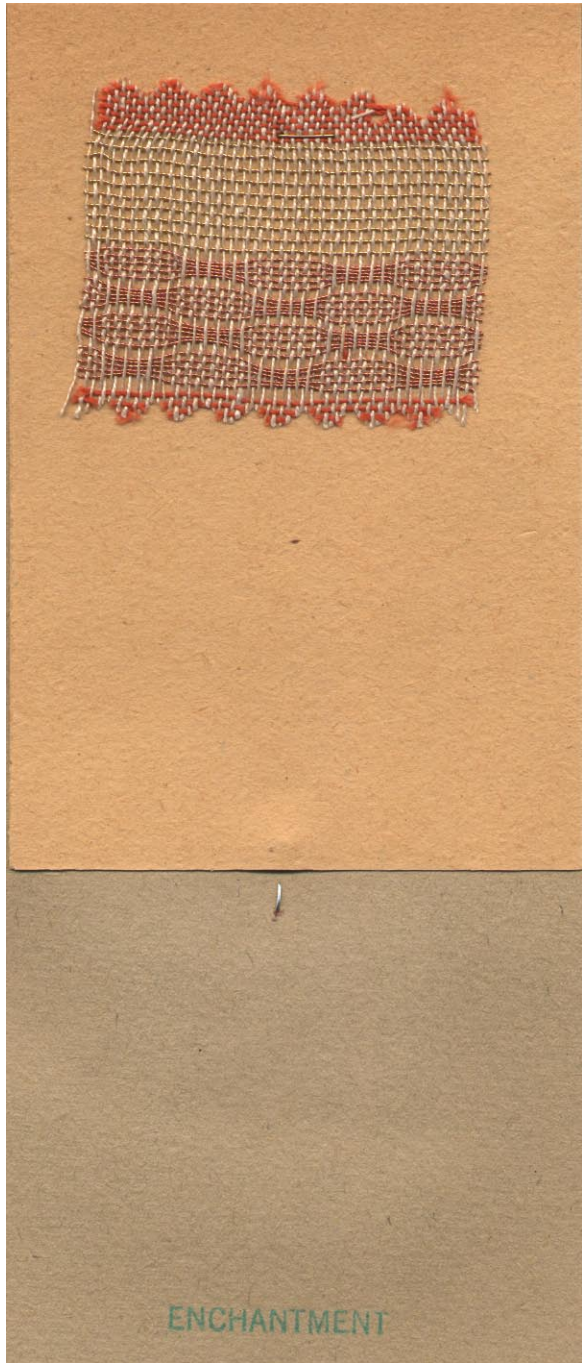
THE MAT MAY BE WOVEN WITH A SYMMETRICAL design arrangement also. Weave the main part of the mat in tabby copper, and use silver pattern for borders at both ends with copper tabby hems. Or the mat may be designed asymmetrically by weaving a silver pattern as the first border, and a heavier silver border nearer the center of the mat...than the first border.

DIFFERENT COLORS FOR the warp may be used. They are given below.

COLOR SUGGESTIONS.

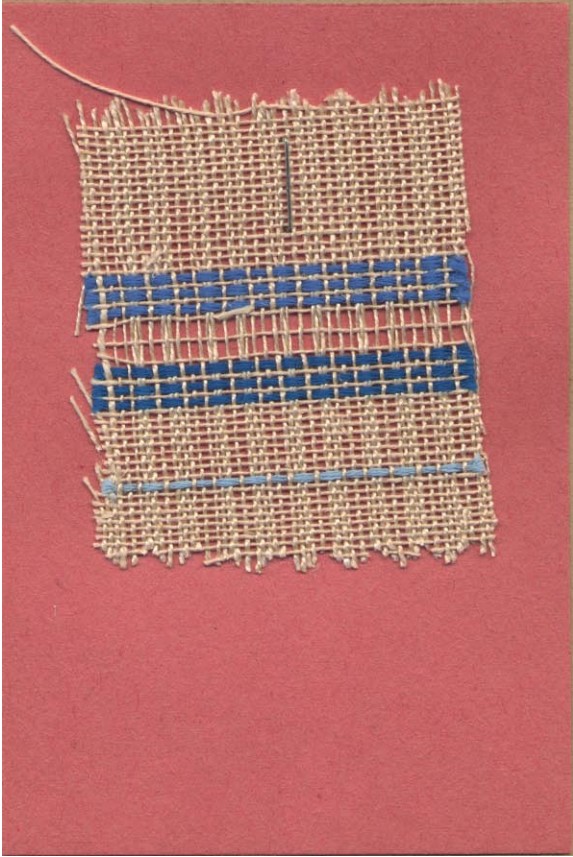
Warp 40/2 linen (F. Fawcett)
Yellow
Aqua
Red
Chartreuse
Lavender
Rose
Light green

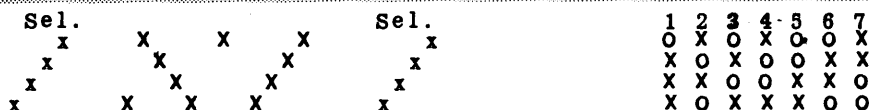
Weft No. 205 metallic guimpe.
Gold or silver
Silver or copper
Silver
Silver or copper
Silver
Silver
Silver or copper



ENCHANTMENT

VALENCIA





WARP. Ederer's 25/2 linen, natural or bleached. One in a heddle and sleyed 2,2,1 and repeat in a No. 15 reed25 warp ends to the inch.

WEFT. Same as the warp and D.M.C. Six Strand (Lee Ward Mills) or Lily's Six Strand, (Perle Floss).

TREADLING. The main body of the textile is woven Tabby.Treadles 2 and 3. For pattern in the borders: Treadle 1 with Six Strand, then treadle 2 with 25/2 linen. Repeat three times. Then treadle 3 with 25/2 linen, then follow with 25/2 linen on treadle 2. Repeat pattern as desired. The shot of linen on treadle 3 is laid in gently to form the open work. After the weft has been put in sheds, change to next shed before placing with the beater.

THE DRAFT IS a combination of Bird's Eye and Rosepath. It was necessary to select to select a draft with units of five threads, and also one that had the single sleyed warp thread on the turning thread in the design. This sleying may be used with a twill threading, but to introduce a pattern border a five thread unit sleying must be chosen for satisfactory results.

MRS. ELIZABETH THORSEN has done some exquisite inlaid work on the above sleying and I owe the suggestion to her.

TO GET THE OPEN WORK it is important to choose the correct size thread and reed. The nearest cotton yarn to replace the 25/2 linen ---that we have in this country----is Lily's 16/4 in case one wishes to use cotton for the warp. A twill selvage threading will give an edge to place mats-----the twill threading being as wide as desired. If a finer thread is used on treadle 1 the warp skip on the back of the web will be shorter. I would suggest No. 8 (D.M.C. Perle) or Lily's No. 10 Perle.

IF A DIAMOND DESIGN border in overshot is desired, use treadles 4,5,6 and 7, with or without tabby between the pattern shots. The weft skips are short making this fabric a servicable material for table linens. If 30/3 Knox linen is used for warp, use a No. 14 reed.

I used many color combinations in the pattern borders and found two colors of weft in pastel colors to prove most satisfying.

.....
 GO MODERN. continued from page 8

right of the stage, and who fill the stage area almost up to the center of the stage ----up to the fulcrum of the seesaw. Take the reversal of this color scheme...Joan is in a drab costume in the same position...instead of the mob there is a group of notables in brilliantly colored costumes...the colors, by contrast, will again balance. Just so in a place mat, or other weavings. Have heavier stripe composition nearer the left of the fulcrum, and a less heavy stripe composition, on the right, farther away from the fulcrum. Similarly do the same with color---a brilliant color, or stripe, further away from center on one side than the medium hue on the other side of the center. Study good pictures---draw your center line, mentally, and visualize the balance. Pictures are invariably asymmetrical---remember your seesaw. You may ask, 'What about a towel with a border only at one end?'.turn the towel lengthwise, and draw your line visually. Doubtlessly, it will be symmetrical---if it's Honeysuckle.

continued on page 30

sel.	B	A	sel.	Tie-up		
4	4 4		4	B	A	Tabby
3		3 3	3	X X	O O	X O
2	2	2	2	O O	X X	X O
1		1 1	1	X O	X O	O X
				O X	O X	O X

WARP. 24/3 white Egyptian cotton (Searle's) or Lily's 24/3 mercerized cotton. One in a heddle, two in a dent of a No. 15 reed. (30 to the inch)

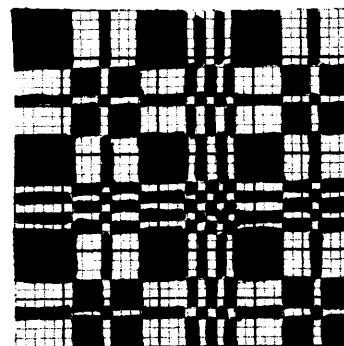
WEFT. Lily's Old Gold FLOSS, and fine supported gold metallic yarn (Searle's or Home Yarns Company). Also 24/3 cotton for hems, (Finished hems are 1/2 inch.)

PATTERN THREADING. For a place mat warp 420 ends, plus selvage, if desired. Block A...1,3,2,3. Block B...1,4,2,4

("r") A-3x, B-once, A-3x....B-5x....A-once, B-once, A-once, B-once, A-once...B-5x.. A-3x, B-once, A-3x..("s")..116 ends. Entire center B-47 times...188 ends. Repeat "s" to "r"...116 ends. Allow extra warp ends for selvages.

TREADLING.	Floss	Metallic	Tabby	Floss	Metallic	Tabby
Harnesses:	"A" 1&3	.....	1&2	"B" 1&4	.....	1&2
	2&3	.....	3&4	2&4	.....	3&4

Square the block of the border designs according to the order of the threading draft. The body, or center part of the mat is 10 inches long woven on the "B" block. The top and bottom borders are, each, about 3 1/2 inches deep. The entire mat measures about 13 X 18. A rough sketch is opposite to show the design in the corner of the borders. The sketch shows the right hand bottom border.



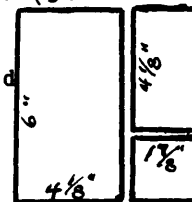
THIS IS ONE of the most attractive place mats I have seen. Summer and Winter is a grand weave. Mrs. Yates tells me that the mats were woven to match a set of Limoges china, an heirloom imported from France, and to her knowledge is the one and only dinner set of its kind.

NOTES. Mrs. Yates states that the weaving is somewhat tricky at first.one thing to remember is that when one changes from the A block to the B block, the tabby must always start from the right hand selvage.

This mat offers great sales possibilities, and could be planned for 6 and 8 harness Summer and Winter drafts. Many color combinations may be used.

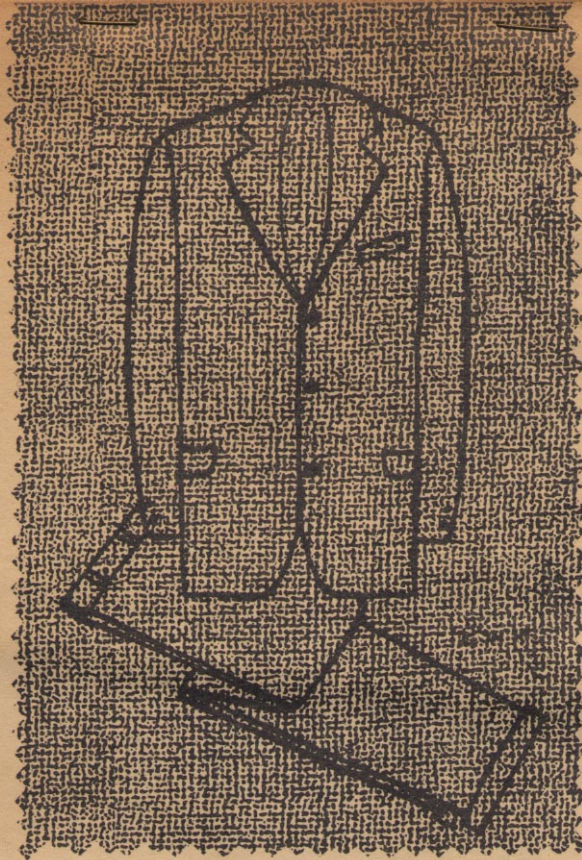
HELPFUL HINT for planning modern designs for Flossa rugs, laid-in work, etc. Measure off carefully a 6 inch square of heavy cardboard; divide it into three unequal parts, which will measure 6"x4 1/8", 4 1/8" x 1 7/8" and 1 7/8" x 1 7/8". (Other sizes than the 6 inch square may be used, but the proportions of the

shapes should be the same.) These three shapes may be arranged to form many geometrical designs, by having them touching each other or separated with even or uneven width spaces. The three shapes may be placed vertically, horizontally or diagonally----the last is not too practical for weaving. The shapes may overlap, and the overlapping area may be considered another shape in which a different color may be introduced. It is well, for a Flossa rug, to lay out your design on 8 to the inch cross-section paper----the sizes above fit well this particular size paper. Each shape may be colored to give some idea of color arrangement. Have the smallest shape colored the brightest, and use it the least. Or each could be colored in a muted tone----Rust, Med. Brown and Beige, or, light Olive Green, Gold, and a Greyed Coral. After you get a good composition, it may be used as a repeat for an all-over pattern. The 'see-saw' principle on page 18 will prove helpful in forming your design. TRY THIS-----IT IS INTERESTING.-----not new, but serviceable.





SONATA



Men's Wear



BOND STREET

Sel.							Sel.		Tie-up					
4		4		4		4	4		0	0	X	X	X	0
3		3		3		3	3		0	X	X	0	0	X
2	2	2	2	2	2	2	2		X	X	0	0	X	0
1	1	1	1	1	1	1	1		X	0	0	X	0	X
									1	2	3	4	5	6

WARP. Scotch TWEED, No. 5 (H.Fawcett or Mrs. Jeanne Menzies).
One in a heddle, two ends in a dent of a No. 12 reed....24 ends to the inch.

Note. If a heavier overcoat fabric is desired, sett the warp at 28 to the inch. For men's suiting with the above warp, sett warp at 24 to the inch, and weave with a single strand pf Elkins Park Tweed for weft; for men's topcoats sett warp at 24 to 28 to the inch, and use for weft a single strand of Searle's English Nubby Tweed wool.

WEFT.Elkins Park (Handweaving Yarn Company) Brown Heather Tweed, doubled on bobbins.

TREADLING Treadle 3,2,1,4 and repeat. Tabby treadles are 1&3 and 2&4.

NOTES.

I tried No. 157 and No. 151 WOODPECKER yarn with the above No. 5 TWEED, and while this combination of yarns made a beautiful fabric, the colored flecks, of which there were many, were not suitable for men's wear. The resulting fabric, however, would be excellent for women's heavy coating.

I AM ADVISED that,even though the TWEED and WOODPECKER yarns from Hughes Fawcett have been scoured before spinning, the finished fabric should be washed and steam pressed to insure a lasting fit.

I READ RECENTLY that one commercial weaver uses the above yarns sett at 14 to the inch, then washes the woven yardage in HOT water, to shrink the material to the desirable texture. I question the advisability, especially for men's suitings and coatings, as hot water would surely injure the wool fibers and take the life out of them-----I may be entirely wrong about this, however. Mrs. Wight tells me that she will try this method and let me know the result.

SOME WEAVERS USE detergents for washing wool yardages; others deplore this procedure. Some harsh detergents will damage the wool yarn. Why not play safe and use a mild detergent like VEL, or use LUX flakes.

IN WEAVING AN overcoat material in Herringbone, I have found that the warp should be lighter or darker than the weft----or the weft darker or lighter than the warp, otherwise the herringbone effect will not be sufficiently pronounced.

FOR A GREY COMBINATION in this weave I would suggest for warp, H. Fawcett's TWEED No. 47, with two strands of Elkins Park tweed No. 2, Light Grey. For a blue combination, No. 41 Fawcett's TWEED, with two strands of Elkins Park tweed, No. 2, Light Grey.

News Item: Just learned that some weavers in Canada,handwoven yarms-in-oil fabrics dry cleaned thoroughly, steam pressed thoroughly---soap and water never touch materials---and garments look perfect. The particular suits treated thusly are in constant business use, look handwoven when worn, and give satisfaction.

10 **BANKER'S PRIDE** by Mrs. Della Vaden Wight

4	4	4	4	4	Tie-up
3	3	3	3	3	Tabby... 1&3 and 2&4
2		2	2	2	
1	1	1	1	1	

WARP. 2/16 Grey Scotch Botany (Searle Grain Company)
One in a heddle, two in a dent of a No. 15 reed. (30 to the inch)

WEFT. Rust Harris Tweed (Searle Grain Company).

TREADLING. Tabby throughout... 1&3 and 2&4.

ANY MAN would be proud to wear a suit of this handsome fabric. Mrs. Wight has made a specialty of weaving wool yardages, having sent me a great number of her creations. Her fabrics are planned so that they are wrinkle resistant. The weight and texture of this woven sample is an answer to the request for a man's suiting that has not that overheavy appearance so customary in handwoven tweed suitings. ...and machine made ones, too. Some of the tweed suits one sees leads one to think they were going to be worn in Lapland. The lighter weight 12 cut of the Elkins Park tweed, sett at 24 to the inch, and woven with a single strand for weft, gives a satisfactory result.

A GREEN HARRIS TWEED may be had from Searle Grain but the resulting color over the above grey warp would be not quite appropriate for men's wear. Women's wear? Yes. These Harris Tweeds and the 2/16 grey Botany warp are "in oil", so, consequently, require washing to finish, and steam pressing. One is often troubled to know what reed setting to give wools----that is often a problem----but Mrs. Dorothy Rankine is always quite helpful about information in this regard.

I WOVE ANOTHER good-looking sample in in rusty brown from Searle's 2/16 Dark Brown Scotch botany with Rust Harris Tweed for weft. It was woven tabby, sett 30 to the inch, on this threading draft: 2, 1, 2, 3, 4, 3--1, 2, 1, 3, 4, 3, slightly different than the draft given at the top of this page. Some weavers may like this combination of colors better than the colors in the woven sample. It is a much darker colored textile.

BEAT FOR A FIRM TEXTURE but not too hard.

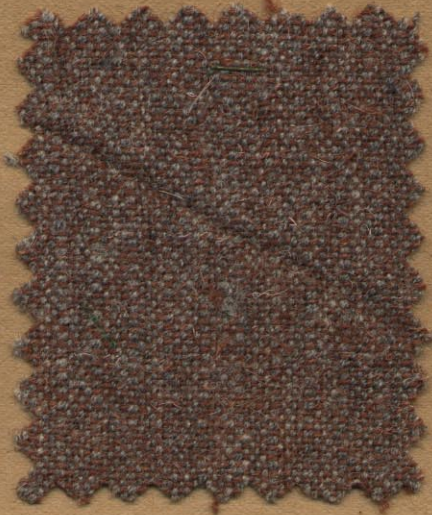
IN ONE EXPERIMENT with the 2/16 grey warp and Rust Tweed weft, I threaded one maroon warp end of Fabri on the 59th heddle, the 117th heddle, the 174th heddle, and so on, ----one less each time than 59-----and squared this pin stripe in the weft with the same maroon Fabri. The maroon weft was put in on the harnesses 2&3 shed.

OTHER COLORS MAY be used for the pin stripe, of course. Also one could use more pin stripes only in the warp---about one-half inch apart----and create an entirely different fabric.

I THINK the men folk will like this one.

Let your fabrics be beautiful and dutiful.

NEWS ITEM... Just received some beautiful wool samples, imported from England, from Searle Grain Company, including the 2/16 grey Scotch Botany used for warp above.



BANKER'S PRIDE

FINNISH NOVELTY



sel.		23 ends							sel.		Tie-up
	4	4	4	4	4	4	4	4	4		0 0 x x
	3	3	3	3	3	3	3	3	3		0 x x 0
	2	2	2	2	2	2	2	2	2		x x 0 0
	1	1	1	1	1	1	1	1	1		x 0 0 x
											1 2 3 4

WARP. 6 ends of No. 5 Tan TWEED (H.Fawcett or Jeanne Menzies)
 2 X { 1 end of 16/2 Dk. Brown Scotch Botany (Searle Grain Company)
 1 end of 12/2 Med. Grey Scotch Botany " " "
 2 ends No. 5 Tan TWEED

2 ends of 16/2 Dk. Brown
 2 ends of No. 5 Tan TWEED
 1 end of 16/2 Dk. Brown
 1 end of 12/2 Med. Grey
 1 end of No. 5 Tan TWEED
 1 end of 12/2 Med. Grey
 1 end of 16/2 Dk. Brown

Note. We did not have enough 12/2 Med. grey to use for warp, so a 2ply blue heather from Searle's was used wherever med. grey appears in the warping order. I think this coloraccent improved the material. We also used a smoke grey (dark) in some of the samples, which also gave an attractive result. The smoke grey was from Searle's; it is a 2ply weft, and replaced the 12/2 for the weft shots.

Total...23 ends.

One in a heddle, two in a dent of a No. 10 reed (20 to the inch)

WEFT.

12/2 Med. Grey Scotch Botany (Searle Grain Company).

TREADLING. 1,2,3,4 and repeat. (No true tabby..use 1&3 and 2&4 for headings)

THIS IS AN UNUSUAL WOOL men's suiting, developed from a Finnish draft. It is described in Finnish as "UUSI"...new, novel, unusual.

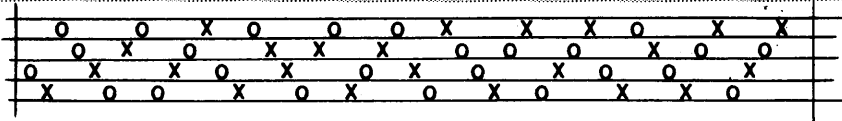
FOR HEAVY MATERIAL, such as coatings, use a 12 dent reed (24 to the inch). For overcoats use 24 ends to the inch and woven with a double strand of 12 cut Elkin's Park wool . For suitings sett at 20 to the inch.

DO NOT BEAT TOO HARD. The yardage shrinks considerably, so allows for this in planning the warp.

Since the Finnish books are now popular---and difficult to read----I am listing some helpful word translations below. Translated from FINNISH-ENGLISH DICTIONARY by Aino Wuolle (Craft & Hobby Book Service).

- | | |
|--------------------------|---|
| Warp..Loimi | Upholstery..huonekalukangas |
| Weft..Kudeohje | Women's suiting..naisten pukukangas |
| Reed..Kaide, pirta | Rosoi..rough (novelty yarns) |
| Linen..Peliavalanka | Ruudukas..checkered |
| Tabby..Heljayksin | Men's suiting..miesten pukukangas |
| 8K..8times | Rug..matto, weaving..kangaspuihin |
| 32L..32 threads | Summer dress..kesapukukankaita |
| Cotton..pumplilanka | Bedspreads..vuodepeitteita |
| Wool..villalankaa | Table linens..poyta ja lautasliinija |
| Dent..piinrakoon | Couch cover..leposohvanpeite |
| Warping order..luomaohje | pale..tuli, dark..tum, light..vaal |
| Harness..niiteen | red..punainen, yellow..kelt, white..valkoinen |
| Lanka..weft thread | blue..sininen, green..vihrea |
| Width..pituus | violet,.violetta..brown..ruskea |
| Curtains..ikkunaverhot | grey..harmaa, black..mustaa |
| Drapery..verhokangas | Home..kotien..Weaver..kankuri, |
| Silmu..mesh curtain | School..koulujen and..ja |

12 WINTER CARNIVAL by Mrs. Mary C. Bisom



Tabby Tie-up

X--Dark O--Light

WARP. French Spun Worsted (Pent Yarns, formerly Pioneer Yarns). One in a heddle, two in a dent of a No. 12 reed.

WEFT. The same two colors as the warp.

TREADLING. Woven with Tabby treadles, following the color arrangement used in the threading draft. The weft is put in the sheds in Log Cabin fashion. EX. The light red is used alternated with a shot of the dark red. When the design changes in the fabric, a double shot of the last color used is thrown, reversing the order of the color shots. This is actually determined by the order that the light and dark colors were threaded in the draft.

THIS FABRIC IS particularly unique in that the Log Cabin construction has been developed on a broken twill (dornick) threading.

THIS HAS BEEN an exhibition piece and has caused considerable favorable comment. What man would not like to have a sport shirt of this material?

THE MATERIAL is best, and economically, sett 40 inches in the reed. This will finish to about 36 inches. This fabric need only be steamed pressed. Mrs. Bisom writes that every inch, while weaving, was measured so that the construction was squared. Mrs. Bisom also sent a swatch woven with light and medium greens, but the red is much more appealing.

IF FABRI YARN were used for the weaving of this material, the finished fabric would be a little coarser and heavier which may be desirable for some projects.

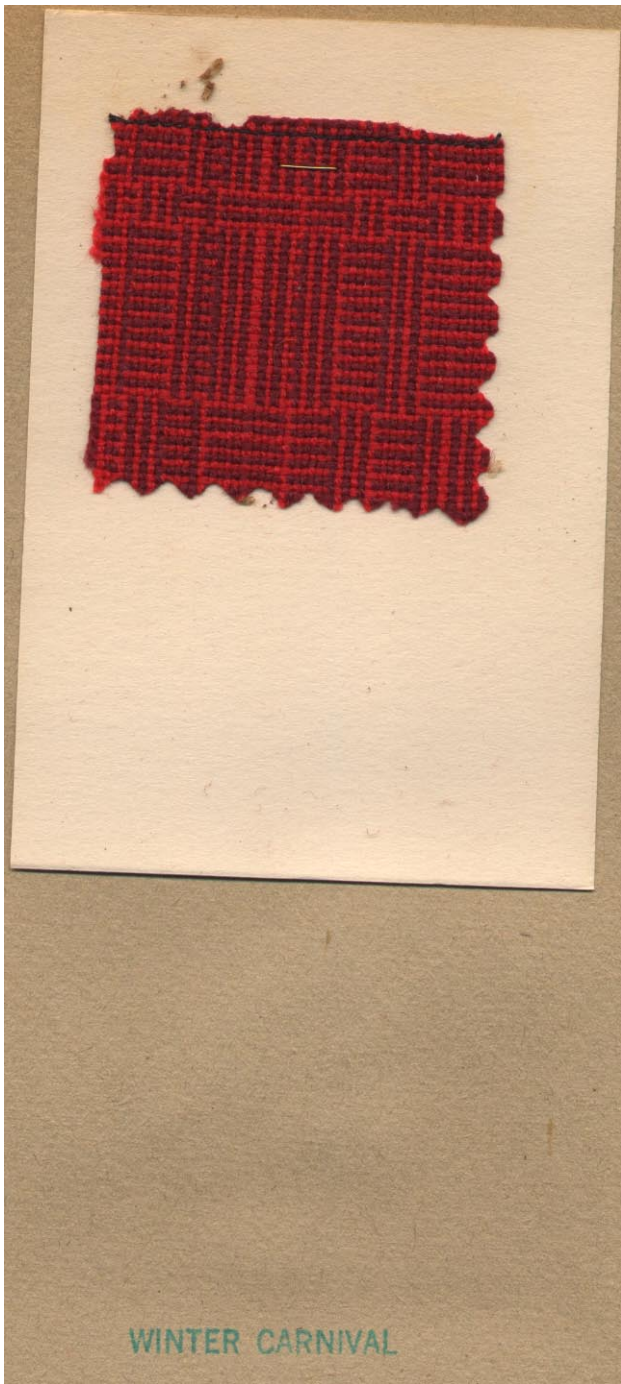
THIS IDEA COULD be used for women's apparel, choosing more delicately colored yarns, such as pink and rose, or powder blue and royal blue, or yellow and beige.

MRS. BISOM wove this material shown in the sample. She has made several shirts of the material and sells the yardage for \$10 a yard: The material is not the easiest weaving to do as the beat must be regular and not too heavy or an unevenness will appear in the fabric.

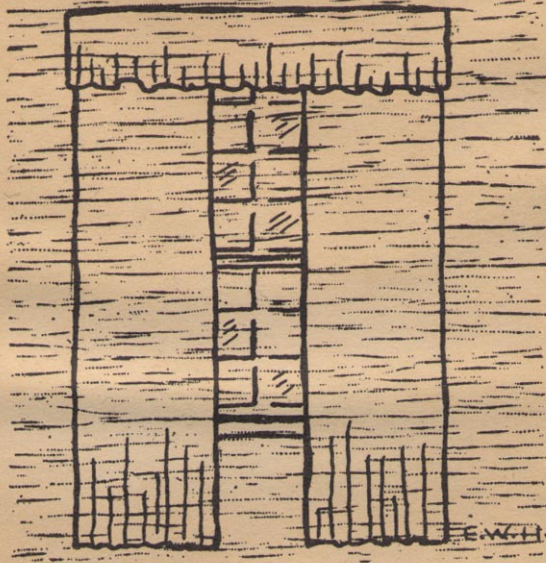
WHEN is weaving an ART? Too lightly and often are crafts called 'arts'. Weaving is a craft and will always remain so, unless this principle can be applied to the work. Let this principle help you in determining whether weaving is an art or a craft. This is the principle: Art is something, expressed in terms of something else, plus something that has never appeared before. To understand this principle more easily we can readily see what it means when applied to painting. "A" art is something (sky landscape, water, flowers), "B" expressed in terms of something else (palette, paint brushes, etc.), "C" plus something that has never appeared before (the idea, the thought or the interpretation of the craftsman---some call it "vitality"... this does not mean "pep"... the French call it "the soul").

In weaving "A" means the threading draft, "B" means the loom, shuttles, warp, weft, etc "C" means the skill, the creative ability, the innermost artistic sense that the weaver possesses. A few judges, who know, look for 'C' in exhibitors' work. One says one here, after hearing the above, meaningfully ventured, "And how does this apply to your folios?". I hurriedly answered, "Weaving is still a craft."

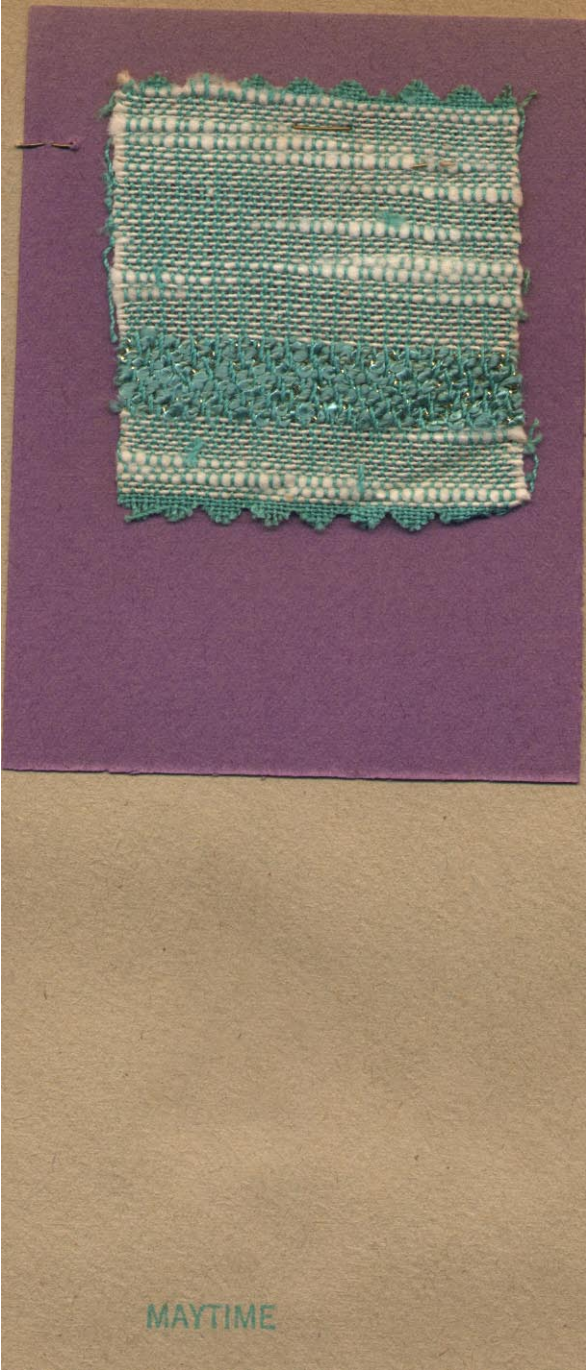
A further example: Two concert pianists perform Beethoven's MOONLIGHT SONATA, both play brilliantly, both have great technical skill, but one is an artist. Why is one of the performers considered an artist? It is because, of the interpretation



WINTER CARNIVAL



Draperies



MAYTIME

THREADING. Any draft may be used that produces a true tabby. A twill threading was used for the samples. If a pattern border is desired in the fabric, choose one that has modern tendencies, such as Monk's Belt.

WARP. 24/2 Lily's Art. 314 or 24/3 Egyptian cotton. One in a heddle, two in a dent of a No. 15 reed.

WEFT. Snowflake cotton from Searle Grain Company, and metallic wound rayon from Contessa Yarns. Six Strand may be used for borders or any suitable heavy yarn.

TREADLING. Tabby. Pattern borders may be twill treadling, or if a pattern draft is used for the threading, follow the pattern treadling for that draft, or create a border of your own.

What appealed to me most was the marquisette effect in this contribution. This is accomplished, of course, by using the flake cotton weft and careful beating. Such an effect can be had only by combining the correct yarns. The material is most useful for glass curtains.

NOTES.

Miss Ogston states that if a double strand of the flake cotton is used for weft, the effect is like "blobs" of snow.

Any color of cotton may be used for the warp. The snowflake cotton could be dyed but that would require great care so as not to ruin the flakes.

THIS MATERIAL shows a tendency prevailing among many weavers, while not strictly contemporary, because weavers like to do this type of thing, and, later, can use it with great satisfaction. Eventually, it will be these practical fabrics that will persist in remaining with us weavers, and claim our attention.

THIS IS ONE material where I think too much metallic yarn would be out of place, just use enough for an accent.

Please read the notice in TABBY TALK.

PUBLICATIONS STILL AVAILABLE FROM HOMECRAFT WEAVING STUDIO

Instruction sheets for the 7 techniques in SCANDINAVIAN ART WEAVING, all diagrams, all photographs, NO woven samples, in a fiber binder for \$7.00, postpaid.

Instruction sheets for Folios 1 and 2, NEW WEAVES FROM OLD, with photographs, NO woven samples, 22 weaves in all....\$5.00, postpaid...in a fiber binder.

Instruction sheets for Folio 3, NEW WEAVES FROM OLD, 18 weaves, with photographs, NO woven samples, in a fiber binder.....\$5.00, postpaid

Folio 4, NEW WEAVES FROM OLD, with all but a few samples in tact----others will be substituted from previous folios, with instruction sheets....20 weaves in all, \$8.50, postpaid.

Send your order direct to E.W. Hickman, R.D. 2, Emlenton, Pennsylvania.

14 AUTUMN GLORY by E.W.Hickman

sel. 4 3 2 1	3 2 2 2 2 1 1 1 1	4 4 4 4 3 3 3 3 2 1	sel. 4 3 2 1	Tie-up o o x x o x o x x o x o x x o o 1 2 3 4
--------------------------	-------------------------	------------------------------	--------------------------	---

WARP. Lily's No. 10 Perle. One in a heddle, one in a dent of a No. 15 reed.

WEFT. Krinkle light rust. Two nubby rayons (J.C. Yarn Co.). Dark brown rayon and metallic from Contessa Yarns. The Krinkle, at this writing can be had only in rust and scarlet. Home Yarns Co., has a Krinkle that may be substituted. No. 10 Perle, same color as warp for most of the tabby.

TREADLING. Treadle 1&3 and 2&4 with Krinkle for main part of this material.

Stripe. a. 1 shot, treadle 1, nubby rust...use tabby of Krinkle
 1 " " 4 " " ... " " " "

- b. Four shots of tabby with No. 10 Perle
- c. Brown rayon/metallic, treadle 1, TWICE....tabby with No. 10 Perle.
- d. Brown " " treadle 4, TWICE.... " " " " "
- e. Nubby rust on treadle 1, TWICE...tabby with No. 10 Perle.
- f. Nubby " " treadle 4, TWICE... " " " " "
- g. Two shots of No. 10 Perle on tabby treadles

Then, treadle 1 with Krinkle, TWICE, with No. 10 Perle for tabby
 Treadle 4 " " 4 times, " " " " " "
 Treadle 1 " " TWICE, " " " " " "

Finish stripe with g to a.

THE FABRIC MAY BE WOVEN with a continued repeat of the stripe just as shown in the woven samples, or the main body of the fabric may be the tabby treadling with the Krinkle yarn, interrupted with stripes as shown in the sample. Larger versions of the stripe may be employed by using more shots on the pattern treadles. The stripes may also be varied for the length of the drapery length; that is, a wide stripe at the bottom of the drape and decreasing in height, or depth, toward the top of the drapery length, with about one-third of the length, toward the top, in the Krinkle yarn, woven in tabby weave. Limitless versions of the stripe may be planned, making your drapes individual projects.

IT WILL BE NECESSARY to whip the selvages as the fabric edges will probably not be neat---because of the different number of yarns used for weft.

THE FABRIC IS REVERSIBLE which is an added advantage for drapery materials. This same idea may be successfully used for other projects, such as handbags and belts.

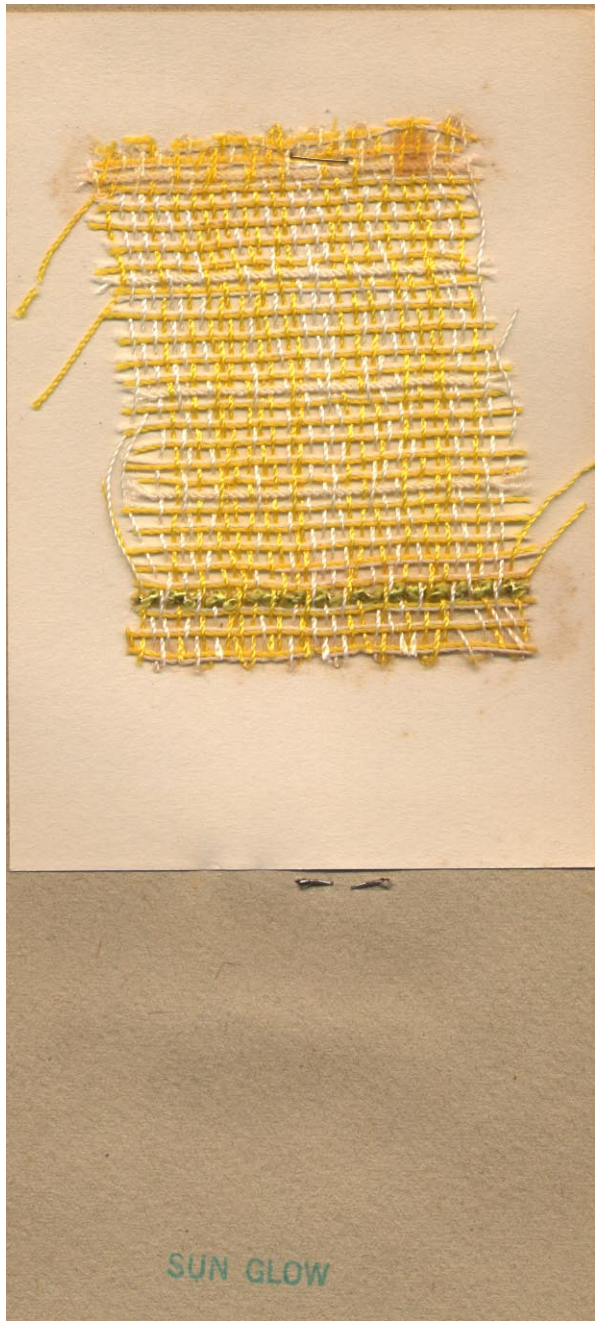
SINCE THE CHOICE OF COLORS is so limited in some of the yarns used, it is not consistent to offer color combinations.

Art, continued.

he gives the work---what he feels in the composition, what results he reveals to his audience---call it 'soul' if you will. The other musician remains the expert technician...the craftsman. This leads one to ask, 'Why are musicians applauded for reproducing another's work faithfully, when the poor weaver is condemned for that very thing?' perhaps, because the musical composition is a 'classic' and can stand repeated reproductions, while the overshoot drafts cannot. (See page/8, please)

AUTUMN GLORY





SUN GLOW

x	Tie-up
x	o x o x
x	o o x x
x	x x o o
	x o x o
	1 2 3 4

WARP. White and yellow Lustra Nylon (Lee Ward Mills). One end in a heddle, two in a dent of a No. 10 reed-----20 ends to the inch.

WEFT. Two strands, one yellow, one white of Lustra Nylon, same as warp, wound on the one bobbin. Dull Nylon Blend (beaded nylon) from Contessa Yarns.

TREADLING.

A. Tr. 2 Lustra	C. Tr. 3 Lustra
Tr. 3 Nylon	Tr. 2 Nylon
Tr. 2	Tr. 3 Nylon
B. Tr. 3....Lustra	D. Tr. 2 ....Lustra
Tr. 1....Dull Nylon	Tr. 4 ....Dull Nylon
Tr. 2....Lustra	Tr. 3 ....Lustra

"A" and "C" produce the open work. "B" and "D" produce the closed stripes.

Three ends of yellow and three ends of white warp were warped together. The warp ends were threaded at random in the heddles.

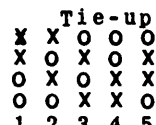
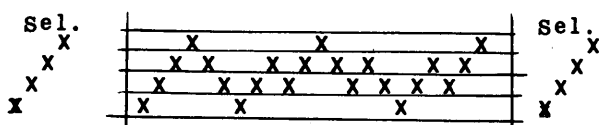
METHOD OF WEAVING. Have warp taut. Throw weft as usual, change to next shed before beating, then take the extreme ends of the beater and press the weft back into place, putting the weft, as nearly possible, to form equal spaces throughout the length of the yardage. However, the 3 shots in "B" and "D" are pressed close together. In "A" and "C" press the weft shots sufficiently close together so that the tabby sheds will anchor the nylon weft. This will permit the weft not to move out of place. (I believe the open work in my samples could have been a trifle more closed---this will give better wearing qualities.)

THIS LUSTRA NYLON is a slippery cuss. When tying the warp onto the cloth beam rod, use a square knot, and after the square knot is tied, tie a slip knot in each group of ends to hold the square knot-----the slip knot being like the one usually used for tying fringe on rugs. I allowed about 6 inches for comfortable tying onto the cloth beam rod. After one struggles with the tying-up the nylon weaves rather well.

SEVERAL COLORS may be had in the Lustra Nylon---send for Lee Ward Mills' catalogue. Roughly, allow one cone (1100 yards) for one yard of warp. This nylon thread costs \$1.50 a cone in lots of six cones. The material requires careful handling but it has a glorified look.

THE CHARTREUSE RAYON and metallic may be omitted, or it may even be used instead of the dull (beaded) nylon blend. Furthermore, a satisfactory fabric may be developed by using the Lustra Nylon only----for warp and all the weft. The selvages, in this case, will be neater, which prompts me to say that the selvages should be turned in-----hemmed, or something----for better service. Of course, you all know that any sewing done on nylon material should be accomplished with nylon thread.

TO OFFER ANY GUARANTEE about the wearing qualities of this material would be foolish. These new synthetic materials are questionable and can only be ~~tested~~ by time.



WARP. One end No. 20 Perle, No. 1451, four ends 20/3 No. 60, one end No. 10 Perle No. 1451, one end No. 20 Perle No. 1459, three ends 20/2 cotton No. 1462, ---the last is Art. 314. All are Lily yarns. One in a heddle, two in a dent of a No. 15 reed, regardless of the size of the yarns.

WEFT. Rayon Flake (Eureka Yarn Co.) Rayon Chenille from Searle Grain Co., and Robison's Rayon Floss. (Other colors are available in the Flake and Chenille.)

TREADLING. 1,2,3,4,3,2 and repeat. Treadle 5 is used for the Chenille, followed by three tabbies---1&3, 2&4, 1&3 with rayon floss. The Flake yarn may be used for tabby, but the rayon Floss gives the fabric a lift.

THERE ARE 10 WARP ENDS in the warping order, while there are 22 ends in the threading draft. If the 10 ends are threaded in regular order, the same repeat will not occur until the 111th heddle. This idea is the same as carried out in BRIDAL BOUQUET. However, I threaded the warp ends at random, trying to have the No. 10 Perle come at regular intervals in the heddles, regardless which harness it came on. After the desired number of Chenille weft shots are formed, continue the weaving with regular treadling. (For a more solid effect use treadles 1,2,4,3 and repeat.)

ESPECIAL CARE must be taken by the weaver so that the fabric is not pulled in unnecessarily. It is not well to let too many of the thick "flakes" pile up at the selvages, as they will build a lump and cause trouble. To remedy this, break and splice the yarn within the web.

THE CHENILLE STRIPE shown in the sample is only a suggestion of what may be developed for the border or stripes in this drapery material. The stripes may be as deep and as elaborate as desired. Vary stripes in the drapery length, in proportions of, say, 12,9,6,3 shots of the Chenille. One shot alone is not good. Stripes must be spaced so that they form a mass within themselves, interrupted by a ground area of tabby or other weaving. The four proportioned stripes mentioned above must also bear relationship to each other---not appear as though they were separated from their parents. Vary the area between the stripes according to the stripe height itself already woven and the stripe that follows it-----just as was suggested you do with the stripes themselves. Stripes must have an orderly arrangement. They must have low lights and high lights, especially when several colors are used---and the colors must be in proportion to their brilliance or dullness, etc., etc.

THIS DRAFT IS most servicable. It may be used with heavy cottons or fine linens, and for many purposeful textiles.

COLOR SUGGESTIONS

WARP (Lily's)

- Crabapple, peach, Am. beauty
- Brown and Tans
- Coral tones

RAYON FLAKE

- Coral
- Brown
- Beige

CHENILLE

- American Beauty
- Tan
- Beige or Tan