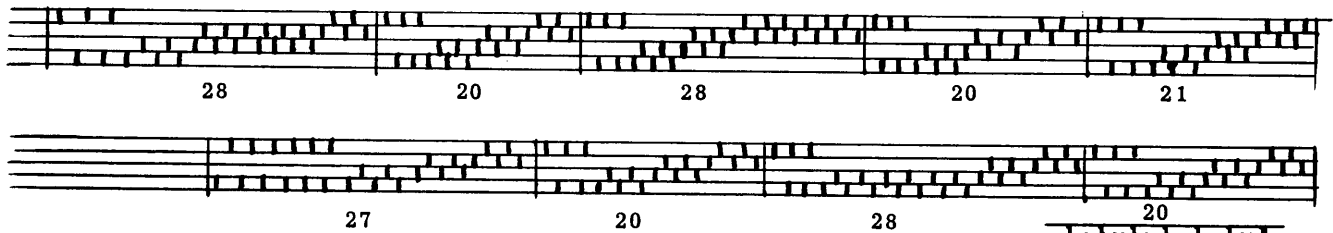




CHARMAINE

OAT TWIST





212 ends....repeat entire draft

WARP. Oattwist from Searle Grain Co., One in a heddle, two ends in a dent of a No. 12 reed.

WEFT. Novelty rayon yarn (Searle') ; Dark green wool for accent.

Treadling. Weave the fabric with the treadling order given. Add two shots on each or every other one of the 10 shots area. The two shots are the first two of the ten.

THIS DRAFT IS from HANDWEAVERS PATTERN BOOK by Marguerite Davison, and was created by her. This is a good example of an asymmetrical overshot draft, and when woven with suitable yarns the fabric acquires a modern look. Mrs. Mortensen has used those suitable yarns to great advantage.

THE ASYMMETRICAL OVERSHOT draft is excellent for patterned draperies. I knew of only one other (Snail's Trail) asymmetrical overshot draft until the collection of Laura Allen appeared. In this SOURCE BOOK may be found Jitter Bug, Conestoga Trail, Rattlesnake Trail and Wandering Vine. The squarish traditional overshot designing is lost in these excellently designed threadings.

THE WARP SKIPS of Pioneer Trail are not so long as to be objectionable for draperies. They are too long for upholstery fabrics. The OATTWIST yarn used for warp is a beautiful mixed yarn---the yarn used for our Monk's Cloth weaving, but I have never seen it for sale in this country. Of course, many other warp yarns may be used with success.

I AM GLAD we can use Pioneer Trail in this folio, since it is an original of Mrs. Davison-----she has given us much useful material with which to work.

DO NOT BEAT the fabric too hard, and have a medium tension on the warp. The width of material will have to be planned by the weaver, and, of course, suitable colors. But you will have attractive hangings.

COLOR SUGGESTIONS.

Oattwist for warp
 " "
 " "
 " A
 " "

Rayon Weft
 American Beauty
 Rust
 Chartreuse
 Grey
 Med. blue

Accent wool
 Dark red
 Dull brown
 Jade
 Dull orange
 Navy

	O	X	X	O	O	X
	X	O	O	O	X	X
	X	O	X	X	O	O
Tabby	1	1				
						4
				4	4	
			4			10
			4	4		
					4	
			4	4		10
					4	
			4	10		
					4	
			4			4
			10	4		
Repeat						

IT WOULD BE WELL to open the discussion with a defense for weavers. We see, and sometimes read, articles bewailing the fact that our present day weaving is not sufficiently creative. Most of these articles offer no immediate helpful solutions to the complaint. The authors of such articles state that our weavers copy, copy, copy, using old Colonial drafts with no thought of anything else than a faithful reproduction. Of course, most of us know that to make a faithful reproduction of any craft work is not creating. We also know that to reproduce another's work faithfully requires no little skill. If, in copying another's work nothing more is accomplished than the acquisition of a more perfected weaving technique, then I would advise some weavers to do just that.

REGARDLESS, WHETHER WE copy or create, one needs competent technical ability in weaving so that the mechanics of weaving are not uppermost in one's mind, while at the loom. Only continued practice at the loom will make mechanics a part of our mental concernment, rather than the WHOLE of it.

WHY DO WEAVERS COPY? principally because of the time element---not sufficient time for creative work....workers today must have tangible results for the time consumed. Creative work takes more time, more thought, more planning. There are weavers who have the time but have not the desire to create, even though they could. There are weavers who, even though they have the desire to create, cannot, mainly because they are design blind and not design conscious. It takes ability to create, and some people just do not have it, which is no sin, of course.

THEREFORE, IF A WEAVER continually weaves overshot (I wanted to say HONEYSUCKLE) and that weaver gets enjoyment from the actual weaving of the fabric, why need that weaver be pelted with annoying theories about creating. Some of the articles I have read have been so bemuddled and incongruous that they would drive a craftsman away from a loom; rather than to it. So don't worry, Fellow Weavers, if you do not create---the appreciable thing is that you do weave, and weave well.

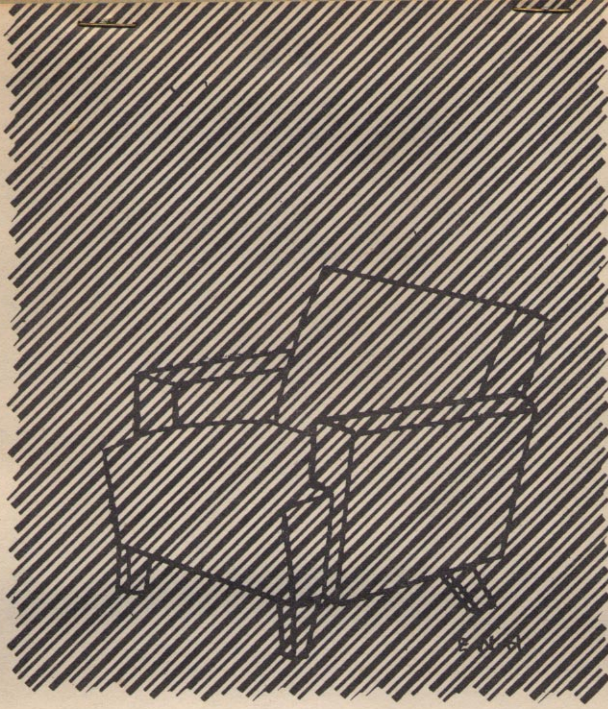
BUT FOR THOSE WEAVERS who wish to experiment in design and color for 'modern textures' here are helpful snatches from the GO MODERN manuscript. WHEN DESIGNING a fabric ask yourself these two questions: 1. Will the resulting fabric answer the purpose for which it was intended? 2. If used for that purpose will it give satisfactory service? If you cannot answer 'yes' to these two questions then your basic planning is wrong, because utilitarian purpose is one prime requisite of good design.the obvious is never considered good....forget traditionalism.

A LITTLE ABOUT DESIGN AND COLOR...most information about design cannot be directly applied to handloom weaving, because design is controlled by the limitations of the loom., and the limitations are most often greater than the freeness of weave construction. (Even in tapestry weaving, the phase of weaving to which we can most nearly apply design principles, a line, straight or curved, can be only simulated because the warp threads form, however small, squares) Handloom weavers are really fortunate in this respect, for in that limitation the mechanical demands of the loom serve as a salvation from a great many errors. At that, the loom has more to give to the weaver than the weaver has to give to the loom. But to get back to design...three principles of design can be utilized by the handweaver.

1 PROPORTION. This principle can be used in planning a rug, a place mat, a towel, a runner, etc., ---some article that demands a pleasing shape when finished. The square is a useful element at times, but the shape is baffling---one never knows whether it is right side up. A good proportion, and one generally accepted, is the ratio of 2 to 3. (40 to 60). Therefore a rug or place mat may be designed by multiplying the width by $\frac{3}{2}$ (3 over 2) ---30 X 45, 12 X 18, etc. A better proportion is the 'golden rectangle'. It is in proportion of 38 to 62, so for a better proportion multiply your width by $\frac{31}{19}$ ths, making a rug about 30 x 47 and a place mat about 13 X 21.

2. BALANCE. symmetrical and asymmetrical (non-symmetrical). Symmetrical is when the design is equal on both sides of a line or plane (most overshot drafts). Asymmetrical is less frequent in weaving... PIONEER TRAIL (Davison), and SNAKE TRAIL are examples of asymmetrical overshot drafts. CHARMAINE is also asymmetrical. To determine, in a simple way, if your design has balance, visualize a seesaw, with the wooden horse in the center and which is the fulcrum. The fulcrum will answer for a line drawn down through the center of your design, and the people on the seesaw, the elements of your design. If equal weights are placed equidistant from the fulcrum, the seesaw will balance. This is symmetrical balance. Most of our place mats are designed in this manner. ... similar stripes at each end. But, in asymmetrical balance a heavier weight must be placed nearer the center, or fulcrum, on one side, than a lighter weight, in order to be balanced, on the other side of the center. a man and boy. A brilliant color, placed at the far end of a place mat can balance, at the other end, a whole gob of drab color, placed nearer the fulcrum than the spot of brilliant color.

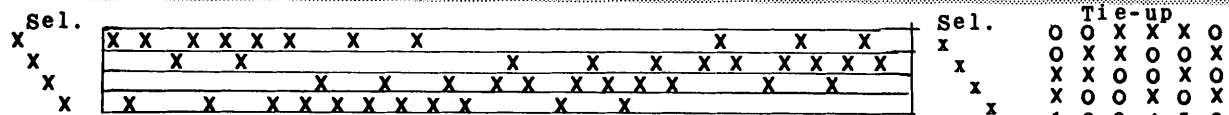
IN STAGE DESIGN, let us show this by taking a scene from Joan of Arc. Joan could be dressed in a vivid red costume at the far left of the stage, and that vivid color, forgetting about Joan's importance in the play, will balance the mob of 100 supers dressed in contrasting subdued colored costumes, who are arranged at the



Upholstery

HEMLOCK IN SPRING





WARP. Lily's No. 20 Perle (562) or Robinson's 20/2 mercerized No. 1221. One in a heddle, two ends in a dent of a No.12 reed.....24 to the inch.

WEFT. George Butterworth's dark green rayon Ratina. Rayon and metallic yarn from Contessa Yarn Company.

TREADLING. Weave heading with Tabby treadles 5 and 6 with No. 20 Perle. Treadle 1, metallic novelty, once. Treadle 5, then 6...10 shots with Ratina. Treadle 3, metallic novelty, once. Treadle 5, then 6...10 shots with Ratina.

STRETCH WARP NOT too tightly. Beat sufficiently for upholstery...and beat consistently. For heavy drapery material sett the warp at 20 to the inch and beat lightly. I used the following tie-up for speed....for counterbalance loom...2&4 to the first left hand treadle, 3&4 to the next treadle (toward the center of loom), then one treadle was left empty-----1&3 to the next treadle (right of center, and 1&2 to the treadle on the right side of the loom.

THIS DRAFT IS FROM a Finnish book, KUTOMAMALLEJA KCraft & Hobby Book Service). For a large area the material may be woven in "steps" as shown in the illustration on page 3 of this Finnish book, but the threading has to be used as given in the book. Ex. 3,4,3,2--8 times (8K) but the 3 thread units are threaded only once (1K). The figures above the draft denote number of threads, as 32 threads (32 L). I tried these "steps" using the heavy novelty cotton with which was woven CORAL SEA, Folio 2. These "steps" would be more applicable to drapery material---giving unusual treatment.

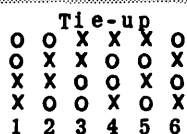
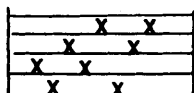
THIS FABRIC IS REVERSIBLE. It is handsome in the yardage. Other color combinations may be employed, of course, but be sure to choose a Ratina yarn that is two-tone. The core of the yarn is dull cotton while the novelty part is shiny rayon. Below are given the colors from Butterworth that are two-tone.

I TRIED OTHER DRAFTS with this Ratina yarn but none was so satisfactory as the one used for the accompanying sample. Also tried both greens Contessa had at this writing (May, 1953) but the one I chose was preferable. Should a closer woven fabric be desired, sett the warp at 28 to the inch, but less of the rayon/metallic will show in this case. Allow about 2½ inches for width shrinkage and allow plenty of warp for length shrinkage.

COLOR SUGGESTIONS

RATINA Rust Powder Blue (greyish) Med. Green Dark Jade Red Med. Brown Burnt Orange	LILY'S No. 20 PERLE No. 1441 No. 1446 No. 1448 or 536 No. 1458 No. 438 No. 1211 No. 1261 or 617	METALLIC Choose an available rayon-metallic to harmonize with the chosen color.
---	--	---

You will like weaving this one-----and it is most servicable.



WARP. Lily Mills No. 10 Perle in five colors. 8 ends of Light Olive, 8 ends of Gold, 6 ends of Crabapple, 2 ends of Burnt Orange, 9 ends of Rust (607 or 6M7). One in a heddle and sleyed 39 ends to the inch in a No. 15 reed---3,2,3,2,3 and repeat.

WEFT. Natural linen boucle (Contessa Yarns). Mr. Darlington used a soft linen boucle in natural color which cost over \$17 a pound at a knit shop. I chose to use the boucle from Contessa....reason is obvious.

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

THW WARP WAS THREADED and sleyed in order of colors given above. This rather indistinct stripe arrangement met with design requirements. The material makes a nice upholstery fabric, different than the ordinary run of textiles. Many color combinations may be used, which, of course, should be planned for individual needs. However, the colors in this particular samples---and those that Mr. Darlington used---should harmonize with almost any color scheme.

I TOOK SOME LIBERTIES with Mr. Darlington's color scheme so am giving his version here: Warp, Lily's No. 10 Perle---8 taupe, 1431--9 ends topaz, 1460--6 ends cork, 645--8 ends peach, 85--2 ends crabapple, 1458. He threaded the warp colors "hit and miss". These colors with a lighter boucle weft gives a lighter colored fabric.

THIS WEAVE REQUIRES a large number of heddles, so be sure to have enough on hand before beginning to thread the loom. (I didn't, so had to wait until some arrived.)

Keep warp tight. Beat well. The slewing of the reed is tricky, and must be carefully observed. The slewing, however, gives an interesting texture.

COLOR SUGGESTIONS

Weft---Contessa's Natural Linen Boucle.

Warp. Lily's No. 10 Perle

Reds---Nos. 444, 438, 574, 440, 438

Blues--Nos. 766, 638, 1449, 992, 952

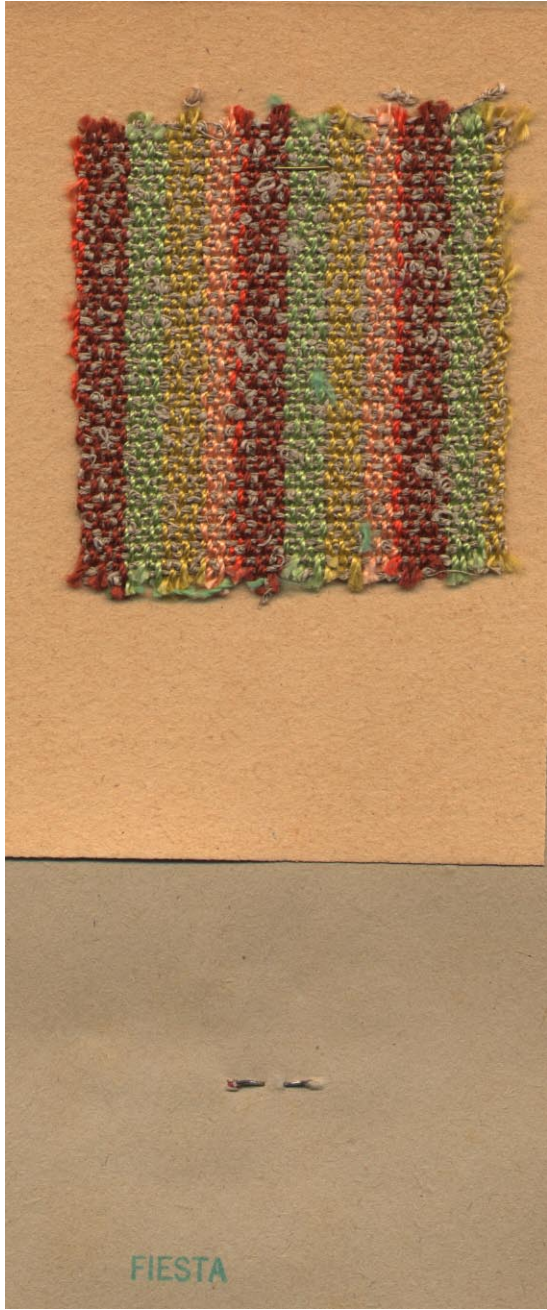
Greens--Nos. 1450, 501, 1411, 536, 1462

Browns--Nos. 1461, 1431, 1402, 645, 1432.

The colors above are to be used in an arrangement best suited to your purpose. It would be well to choose the brightest color for your "2 ends" group in the warping order given above, and the most desired colors in the largest color group ends, as arranged in your threading order in the draft.

.....

HELPFUL HINT. It is not well to combine metallic threads with wool yarns. The result may prove disastrous. The wool yarn will shrink, when washed, the metallic threads will not. If wool yarns, already twisted with metallic threads are used, a dry cleaning will prevent this. Such yarns, fortunately, have been washed and scoured before they are offered for sale, and really need not be washed. The difficulty happens when 'wool in oil' is used with metallics, and the yardage has to be washed before putting the material to use.



FIESTA

CHERRY VALLEY



1 2 3 4

Tie-up

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

WARP. Lily's No. 10 Perle (10/2) color No. 438. One in a heddle, two in a dent of a No. 15 reed (30 to the inch).

WEFT. 12/1 Black linen (Bderer's) single, twisted with 20/1 natural linen, doubled. Use the three strands twisted on one bobbin. The threads will twist sufficiently by just winding the three threads onto the bobbins from the spools. Hold the three threads close to the bobbin---and close together---while winding.

TREADLING. Straight tabby throughout the length of the weaving. The metallic yarn is put in the shed on one tabby shed and followed, on the other tabby shed, by a double strand of Robison's Fuschia Rayon Floss...or 20/2 Rose linen. The metallic yarn, if obnoxious, may be omitted from the fabric. For sides and back of an overstuffed chair or sofa, the material may be woven with the double rayon floss, or 20/2 linen, only. One strand of 20/2 linen---instead of the two strands of 20/1 linen weft----will not give the same effect as that shown in the sample.

NOTES.

Different variations of the stripe may be instituted in the fabric, such as different widths and spacings. One could use first the width stripe and metallic as shown in the woven samples, then a 3/4 inch stripe with a trifle wider metallic accent---and these two stripes repeated throughout the weaving.

BEAT WELL, but do not get the fabric stiff. A fabric must be pliable, even though it is closely woven, for upholstery work.

ANY SUITABLE COLOR may be used for the warp, but choose a brilliant color as the black and grey linen weft will tone down the warp color considerably. Some browns and blues will get muddy, especially where there is too much black in the browns and too much grey in the blues. To correct this, choose yellow-browns and greenish blues.

WIND THE RAYON FLOSS on a bobbin already covered with non-slippery yarn.

Mrs. Coultier, in the sample sent me, used a 10/2 Cherry, No. 1283, mercerized cotton for warp from Robison Textile Company. This is an unusual color giving a final result of a deep rose. Rose color 20/2 linen and silver metallic were also used.

THIS IS A DELIGHTFULLY MODERN looking fabric, as well as an excellent idea with which to experiment. It is exceptionally interesting to work on---one doesn't tire of weaving it.

COLOR SUGGESTIONS. Try Lily's (for warp) green, No. 429, green No. 501, Blue No. 476, Canary yellow No. 1459, Burnt orange No. 1261 or No. 617, Olive No. 1452..

Use the same weft as given above with all these warps.

Sel. Sel.
 $\begin{matrix} 3 \\ 2 \end{matrix}$ $\begin{matrix} 3 \\ 2, 2 \\ 1 \end{matrix}$ $\begin{matrix} 3 \\ 2 \end{matrix}$

Tie-up
 X O O
 O X X
 X O X

WARP. 20/3 Lily's cotton. Two ends in one heddle, ^{1 2 3} four ends in a dent of a No. 10 reed. 40 ends to the inch. (Searle's 24/3 Egyptian cotton may be used for warp.)

WEFT. Heavy 2 ply rug yarn. (See explanation below.)

TREADLING. Treadle 1 with 20/3 cotton. Treadle 2, 20/3 cotton. Treadle 1, 20/3 cotton. (This is tabby.) Treadle 3, heavy wool. Repeat.

A COLORED PHOTOGRAPH of this weave, or one similar to it, may be seen opposite page 112 in TEXTIL BILDERBOK, by Hultberg and Diurson.

THIS FABRIC, as shown in the woven sample would be excellent for modern furniture, blond mahogany, for instance. The heavy yarn I used was imported from Sweden. This yarn is so limited, at present, that it was necessary to choose the most appealing color obtainable, which I don't consider too exciting. The introduction of this weave to our weavers is the important thing just now. The wine colored cotton warp, was also imported and is not obtainable in this country. This colored cotton "bled" terribly---over loom, hands, treadles, raddle and feet, etc., that I cannot recommend, honestly, the source of supply that furnished the cotton. I wanted the dull cotton, rather than one with a sheen, but have given a good cotton above to use.

THE HEAVY WEFT was so irregularly spun that I had to discard a lot of it. Some samples will show this. This weave requires an evenly spun heavy yarn, so I think it would be best to use the 3 ply WORSTED rug and blanket yarn sold by Yarn Arts Guild. This rug yarn is a beautiful cable yarn. A similar yarn is shown on the yarn card of Fibre Yarn Company. (Please do not confuse the rug yarns given on Yarn Arts Guild's sample card. The one I mean is the WORSTED, sample swatch No. 33. It comes in about 19 colors.)

THIS WEAVE MAY BE adapted to various other projects. For handbags fabrics the warp on harness 2 may be a different color than the other warp. (Black on Harnesses 1 and 3 and scarlet on Harness 2---all Lily's 20/3 cotton.) Weft may be heavy 4 ply knitting yarn. Even metallics may be introduced on the tabby sheds. A women's sport coat material may be developed with Bernat's Afghan sett 4p to the inch and heavy Homespun doubled on bobbins for the weft. (Homespun from Briggs & Little.) A Jumbo Baby yarn may also be had from Yarn Shop, California, for weft. (See source of supply sheet.)

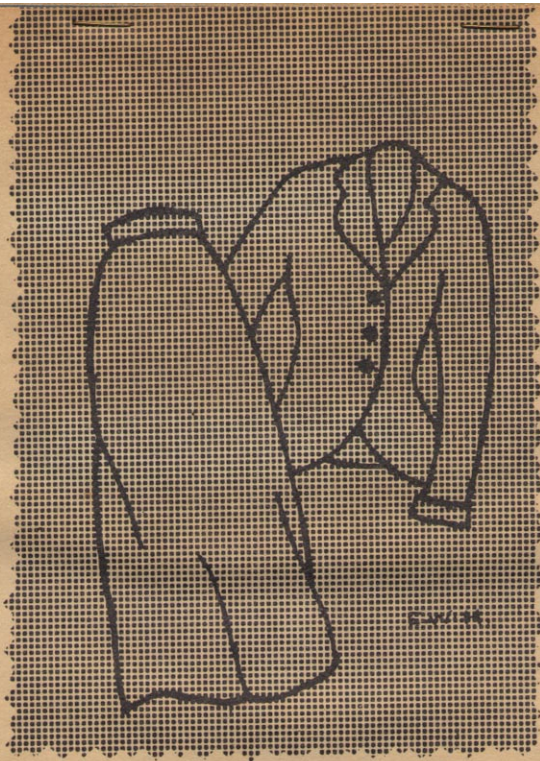
THE ABOVE THREADING DRAFT is not advisable for fine yarns, as about 40 heddles to an inch is all that will work comfortably on a harness rod. If more than 40 heddles to an inch is desired, use a Twill threading, with 1&3 and 2&4 as tabbies and Harness 3 for pattern shots. This would, however, give a small shed on counterbalanced looms.

FOR RUGS a different threading may be used. Use non-fading carpet warp, or heavier yarn sett 30 ends to the inch and threaded 2,2,1,1,2,2,3,3. The effect is different than the "double in heddles" threading. The effect on the back of the textile would be a solid column between the "squares". The heavy worsted cable rug yarn, doubled or tripled on bobbins would answer for the weft. Loopers, if you can stand them, may be used for weft, or some choice from the Ralph Strichler samples. But please don't waste your time with the heavy cotton filler that looks like mop yarn.

Note. The contents of the first two heddles are sleyed through the first reed dent. Contents of next two heddles through the second reed dent.

SWEDISH MODERN





Women's Wear



SQUARE DANCE

```

      x   x   x   x
     x x x x x
    x   x   x   x
   x     x   x x

```

```

      Tie-up
     o o x x x o
    o x x o o x
   x x o o x o
  x o o x o x
  1 2 3 4 5 6

```

WARP. 2/32 Bernat's Afghan or Weavecraft 2/32 wool. One in a heddle, two ends in a dent of a No. 15 reed. (30 to the inch.)

WEFT. 2-32 wool. Non-supported gold metallic, No. 50 size, for tabby and pattern. 2/32 single on bobbin, for body of material. 2/32 doubled on bobbin, for pattern.

TREADLING. Tabby for main part of fabric. "Solid" gold borders on treadles 3,2,1, 4--3,4,1,2,3. Wool border: (double strand wool on bobbins) treadles Brown 3,2,1,4 Rust 4,1,2,3--Yellow 2, twice--RUST 1, twice--Blue 4, three times. "Solid" gold, repeat as above. Blue 4,1,2,3--Rust 1, twice--Yellow 2, twice--Rust 3,2,1,4 -- Brown 4,1,2,3.

NOTES. Mrs. Hooser sent a swatch with the above color combinations and Mrs. Roos contributed a swatch showing the "solid" gold pattern stripe. I combined the two ideas and developed the weave like the woven sample. Mrs. Roos also did her fabric on the draft used above, while Mrs. Hooser used HONEYSUCKLE with only three treadles of the standard tie-up. Many color combinations may be devised. One of Mrs. Hooser's swatches was designed with black background with yellow, red, light blue and white, tabbed with silver metallic.

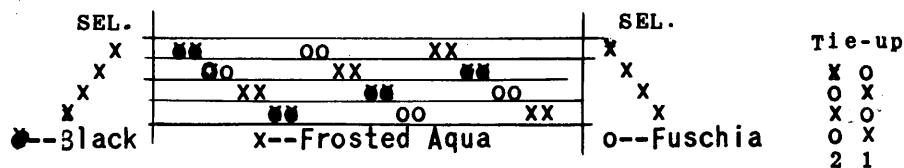
THE BORDER GIVEN in the samples is really a miniature of what should be used on the actual skirt textile. I would suggest for a dirndl skirt the following: The bottom border should be about 12 inches deep. The small border woven on the sample may act as a top and bottom for this large border, being separated from the large border by about 1/2 inch of wool tabby. The large, or central, part of the bottom border, should be about 7 or 8 inches deep or high. It may be an enlarged version of the small border (that given in the woven sample), outlined by the dark brown. Multiply each given unit of the small border by 4 or even 6.

EXAMPLE: Brown, treadle 3 four times; treadle 2, four times; treadle 1, four times; treadle 4, four times, etc., with metallic tabby after each shot. The yellow on treadle 2 would be eight times. This should be planned on paper beforehand, if necessary. However, the "solid" gold small border should never be woven more than two times the size shown on the sample, as the material may be weakened. Weave the gold design, as is, will probably be preferred.

The material may be woven with only the border shown in the accompanying sample, separated by wool tabby, for the yardage, before being cut, resembled a handsome brocade. The Afghan wool I wanted was Bernat's No. 2775, Silver Pine, but could not get it----Chantilly No. 2784 had to be used. The Silver Pine would have been much better.

COLOR SUGGESTIONS

Warp 2/32 wool	WEFT. 2/32 wool Afghan	Metallic.
White	Lacquer red, Turquoise	Silver
	Bluebird, Yellow	
Horizon Blue	Lavender, Porcelain Blue	Silver
	Old Rose, White	
Lacquer red or Crimson	Robin's Egg Blue, Lt. yellow	Silver
	Colonial Blue, Kelly Green	
White	Kelly Green, Lacquer Red	Gold or silver
	Bluebird, Yellow	



WARP. 2 ends each of the following: Black crepe (Searle's), Fuschia 3ply Fingering Fleece and Frosted Aqua Crinklespun..last two from Wissahickon Yarn Co.Black Fingering Fleece may be substituted for the crepe wool. One in a heddle, two in a dent of a No. 10 reed ..20 to the inch.

WEFT. Same as warp...the three colors wound double on bobbins, or use two shuttles for each color. The two ends must lie flat in the shed.

TREADLING. Tabby (1&3 and 2&4). Two weft threads of frosted aqua, two threads fuschia, and two threads of black...following the threading order of the draft. Keep weft as two distinct threads (not twisted) in the sheds. If two shuttles are used for each color of the weft, throw the shuttles from opposite sides of the loom.

THIS FASCINATING FABRIC for a jacket with an all black skirt would be exquisite. I always marvel at the construction produced from this threading draft and treadling. For weavers unsure of their designing abilities, here is a pattern draft that the loom designs.and thoroughly modern looking, surprisengly. All one needs do is to choose three appealing and contrasting colors and go to it. There should be one color much darker in tone than the two other colors, however. Subtle colors will be blurred in the construction of this weave----colors must be contrasting, and, of course, harmonious.

MRS. LITTLEWOOD who did such a beautiful job on the weaving of this fabric used, for the first time, a cotton selvage and found it satisfactory. I have always shied away from this procedure. The WEAVERS FROM WINNIPEG people informed me that should one be in doubt about the successfulness of this method, try this: using several cotton warp ends at the selvages, weave about 18 inches, then, with tiny sharp scissors, nick the cotton selvage threads in about 3 places (equally spaced) for the first 12 inches of the finished web. Weave another 18 inches, nick the first 12 inches of this second eighteen inches of weaving, and continue. This will correct any tightening of the cotton selvage warp threads, as cotton tightens more than the wool warp.

COLOR SUGGESTIONS (All yarns from Wissahickon Yarn Company).

3 ply Fingering Fleece	Crinklespun.
Dark Blue	Frosted Aqua
Dark Blue	Frosted Burgundy
Black	Frosted Burgundy
Brown	Beige
Grey	Frosted Turquoise
Cardinal	Beige or Grey
Navy	Frosted Turquoise
Cardinal	
Emerald Green	
Natural	
Larkspur (blue)	
Meadow Rose	
French Blue	

THE WISSAHICKON YARN company are glad to help weavers. They always seem elated when their yarns are used in the folio projects.



SWAGGER

DESERT SANDS



x	x o	
x	o x	
x	x o	
x	o x	Tie-up
Draft	2 1	

WARP. Moss Green No. 25, Rust No. 32, Taffy No. 31 and Gold No. 34 Tweed yarn from Handweaving Yarn Company.

WEFT. Woodpecker No. 133 from Hughes Fawcett. (The Hughes Fawcett tweeds and Woodpecker may also be had from Mrs. Jeanne Menzies.)

TREADLING.

Tabby (1&3 and 2&4)

WARPING ORDER.

- 2 moss green ends, 1 rust, 1 taffy, 1 gold
- 1 moss green, 1 taffy, 1 moss green, 1 gold
- 1 moss green, 1 taffy, 1 gold, 1 taffy
- 1 moss green, 1 rust, 1 moss green, 1 gold
- 1 moss green, 1 gold, 1 taffy,
- 2 moss green, 1 taffy, 1 gold

Total 24 ends-----one inch in the reed. Repeat for desired width.

TWO ENDS OF CARPET WARP at each side of the warp width will assist in avoiding yarn breakage. (See SWAGGER about cotton selvages with wool warp.)

THIS IS AN EXCELLENT example of the modern trend in women's coating---or cloak-
ing, as the English call it-----and suiting. Mrs. Casey suggests that for a
lighter colored suiting, use pasted colors in the warp of Elkins Park yarn and
a WOODPECKER yarn for weft containing flecks of the several colors in the warp.

IF THE WOODPECKER yarn is not appealing to the weaver, use the Elkins Park
Tweed for weft.

IT REQUIRED FOR 2½ yards, 27 inches wide, of finished material, 12 ounces of
warp wools and one-half pound WOODPECKER. This is only a rough calculation to
give some idea of the quantity used. One must estimate, of course, the warp
yardage for tying in, and allow for shrinkage in a longer length.

COLOR SUGGESTIONS.

TWEEDS

- 3 tones of green with beige
- Rose, rust, lt. brown
- Brown tones
- Navy, Aqua and lt. grey
- Purple, old rose, mist grey
- Gold, tan, fawn
- Fawn, purple, rose

WOODPECKER

- Light green
- Rose or Rose Tweed.
- Yellow
- No. 140 or No. 142
- No. 121 or No. 113
- No. 135 or 115
- No. 124

The color combinations are practically limitless. When the above colors are
mixed or crossed the finished result may be quite different than pictured in
the mind-----so it would be best to, first, experiment.

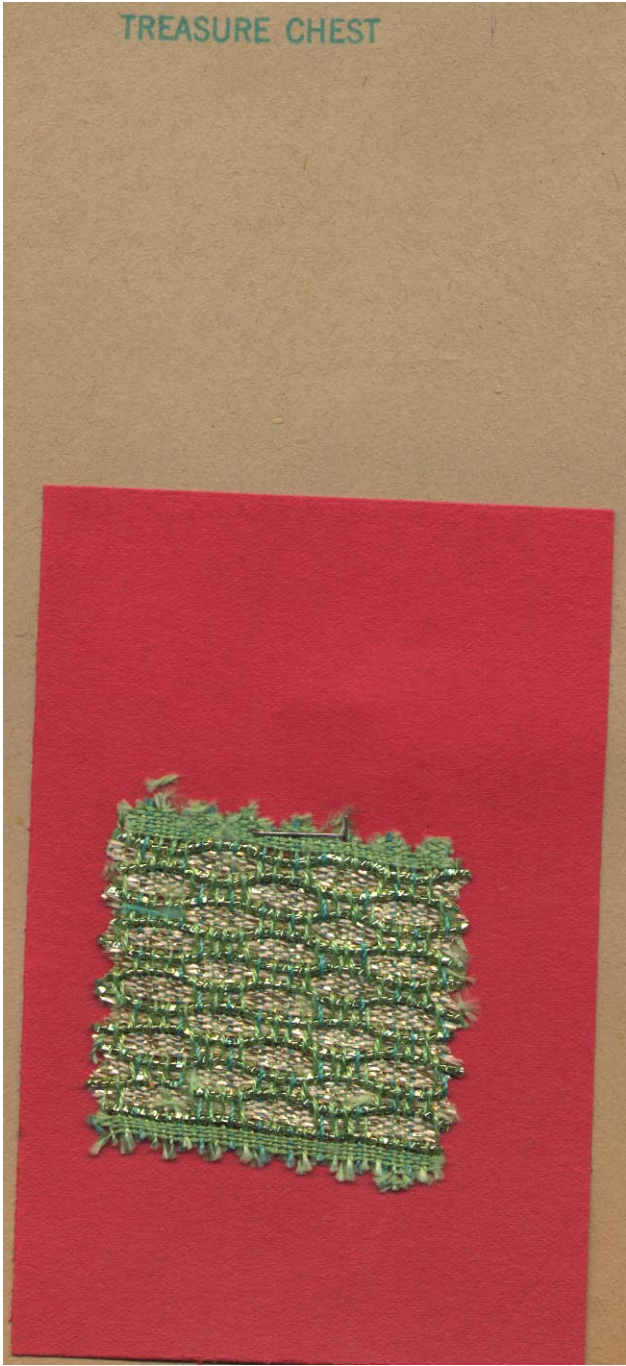
ARCADIA





Miscellaneous

TREASURE CHEST



Sel.		Sel.	Tie-up
	4 4 4 4		
3 3 3 3	3 3 3 3	3 3 3 3	o o o x x o
2 2 2 2	2 2 2 2	2 2 2 2	o o x o o x
	1 1 1 1		o x o o x o
			x 2 3 4 5 6

WARP. 20/2 mercerized cotton. Robison's No. 1256 or Lily's No. 536, 2 spools, 1 spool Lily's No. 767, 1 spool Lily's No. 501. One end in a heddle, two in a dent of a No. 12 reed. Thread heddles "at random" or in warping order.

WEFT. "Beaded" metallic No. C-650, color 10, and supported gold metallic, size R#50, Color 4 (Tinsel Trading Company).

TREADLING. Heading with 20/2 cotton on Treadles 5 and 6. Pattern: Treadle 5 with beaded metallic, once; Treadle 4, then treadle 3 with fine metallic. Repeat 3 X.

THIS BOISTEROUS TEXTILE may be adapted to many uses. It was primarily intended for handbags, belts and evening shoe coverings. It was woven as a companion piece to JEWEL BOX in Folio 4----and seems to be just as appealing to weavers who have seen it...one, however, when see saw it grunted, "Ugh"! So you use your own judgement.

NOTES.

Using a selvage threading helped a little at the edges to catch the weft threads. Tension must be rather tight, and the fabric must be firmly beaten. Some weft shots will have to be turned around the edge warp threads.

THE MATERIAL should be lined, of course, for belts and handbags.

CHOOSING THREE COLORS of warp heightens the irridescence of the beaded metallic. Another color choice of the beaded metallic, Cerise, with fine silver, may be crossed on a warp of Lily's No. 479, one spool; 1 spool No. 1019, and 2 spools of No. 574....all of 20/2 Perle cotton.

THE FINE METALLIC gives trouble on bobbins. (I threw a couple of bobbins into the bright blue yonder, dispatching them with an appropriate farewell.) A partial remedy for this trouble is this: first cover the bobbin with a fine wool or dull cotton. This helps somewhat to keep the metallic from slipping off the bobbin ends.

COLOR SUGGESTIONS

"Beaded" Metallic	Fine Metallic	Lily's 20/2 Warp
Red	Gold or silver	438(2 spools)--773 and 440
Medium Blue	Silver	524 " -- 993 and 992
Silver or Gold	Cerise	574 " ---479 and 1019
Aqua	Gold or silver	1449 " --1448 and 1454
Dark Blue	Silver	766 " ---933 and 993

To me this is the comedy relief of the folio, so would not suggest any other, or different yarns for the weaving of it.

28 SNOWDRIFT designed and woven by Mrs. Arthur C. Spencer

THREADING. TWILL, 4,3,2,1. Tie-up: Tr.1, 1&3, Tr.2, 2&4, Tr.3, 1&4.

Warp. Black 3ply Sweater and sock yarn. (3ply WYCO Fingering Fleece may also be used with excellent results---Wissahickon Yan Co.) One in a heddle, one in a dent of a No. 10 reed (10 to the inch).For a light weight stole,sett Fabri 14 to inch.

WEFT. White Poodle yarn...Laine Astrakan. (Poodle yarn may be had from Lee Ward Mills at \$1.19 about a 2 ounce skein. Also from Stewart & Co., Art Dep't., Howard and Lexington Streets, Balto., 1, Md.at \$1.10 a skein)

TREADLING. 1,2,3.The black yarn is used for the tabby treadles, and the poodle yarn is put in on the No. 3 treadle.

THIS IS A STRIKING STOLE AND ONE THAT WILL hold together. The original stole was displayed at the ART MUSEUM in Baltimore, where the stole was sold at the opening of the exhibit, and subsequent orders received for duplicates.

NOTES. Mrs. Spencer gives these invaluable suggestions.

The threading for the stole was 23 inches ---it finished 22 inches. For warp length, decide on length of stole desired, allowing for your fringe. The fringe on the original stole was 8 inches. I made my warp by measuring off one strand of 100 inches of relaxed yarn, and stretched this single strand on a reel; then wound the warp, the rest of the warp ends, using the stretched warp strand as a guide. The warp used for the tie-up at the beginning is enough for the fringe at the start of the stole. With the black yarn weave one-half inch of tabby, then start the body of the stole. With the poodle yarn, wound loosely on a rug or stick shuttle, throw one shot using treadle 3. Use the same treadle for the poodle yarn throughout. After poodle yarn is put in, weave two shots of black tabby. Repeat for length of stole, until the tabby end of one-half inch is put in for the other end of stole. Use no more tension than you need to prevent shuttles from catching in the warp. DO NOT BEAT. Throw the shuttle giving plenty of slack (especially with the poodle yarn): change shed, and draw beater gently to put yarn in place.

Six hanks of poodle yarn makes a nice length stole, between 75 and 80 inches long, without the fringe. The poodle yarn is slightly uneven which causes variation in the surface "bumps", but this is not distracting in the over-all finished textile.

THE FABRIC BUILDS quickly and is enticing to do. The finished stole appeals to all ages, allowing for color selections, of course.

THE COLOR SELECTION is somewhat limited in the poodle yarn, but below are suggestions for colors that should appeal to all. The colors given are from the Lee Ward Mills catalogue. The Baltimore store has poodle yarn in black, white, grey mix, cinnamon.

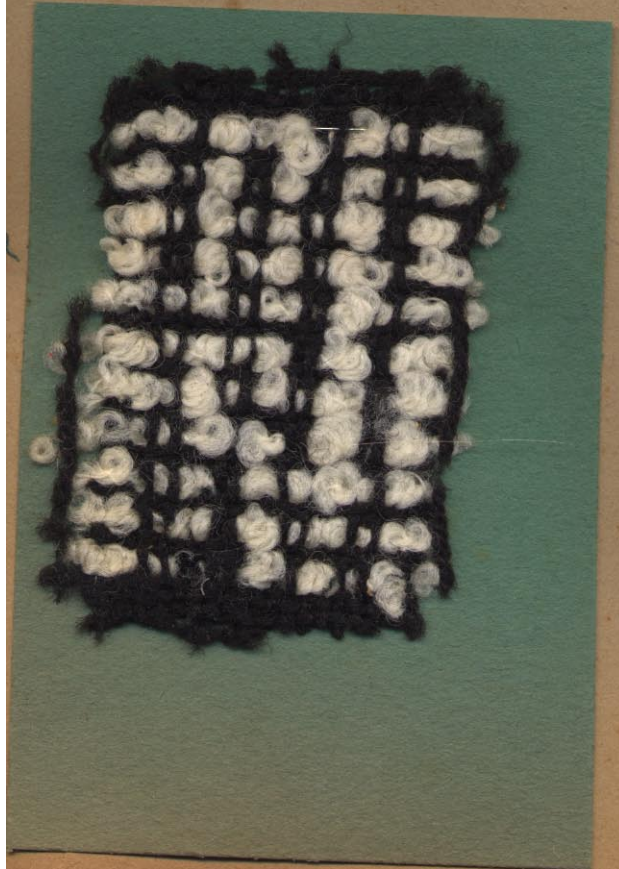
COLOR COMBINATIONS.

Warp (3ply WYCO)
Scarlet(Jockey or Flame)
Jade or Emerald
Grey or Black
French Blue
Navy
Brown or Emerald
Grey or Adobe Beige
Pearl or white or black

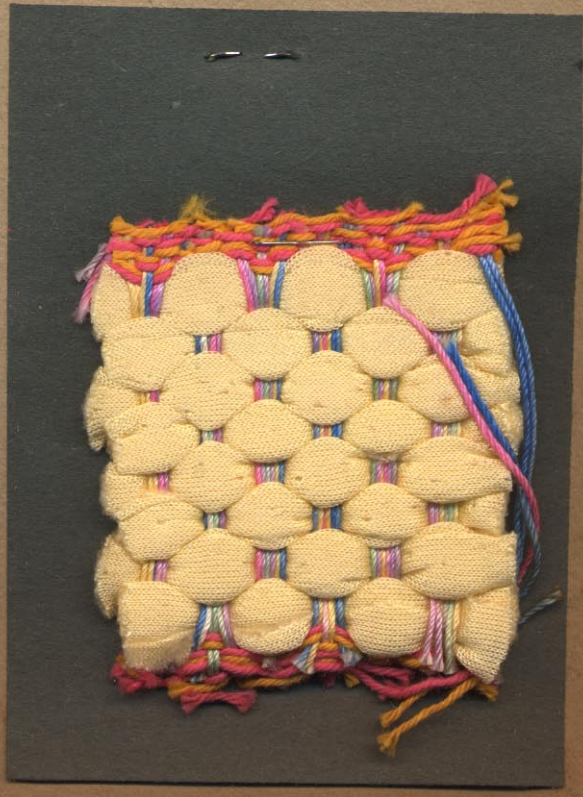
Poodle Yarn
White or Grey Mix
White
Emerald (Kelly Green)
Navy
French Blue
Beige
Purple
Pink

After thought. How about alternate warp ends of Meadow Rose and Fuschia, with pink or Purple poodle yarn, and alternate tabby of Fuschia and rose, or perhaps metallic silver tabby???

SNOWDRIFT



POPCORN RUG



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

WARP. 12/4 spaced dyed cotton (Butterworth) doubled in needles and contents of one heddle sleyed in one dent of a No. 8 reed. Mrs. Hooser used a No. 6 reed and heavy, about 6 strands, grocer's or butcher's string, the size of 10/5 linen. Ederer's 10 cord FOREMOST brand linen could be used, sett at 6 to the inch.

WEFT. Brushed rayon from Ralph Stichler.

Main part of rug is woven on Treadle 3 and treadle 4. Heading is put in on Tr. 1 and Treadle 2.

IT IS IMPORTANT to place the weft in the shed, firmly, but do not beat. The heavier the weft used the heavier the rug will be. If the weft is beaten down hard the effect will be lost, but a heavier rug will result.

I MADE NO PRETENSE of using colors or design in the samples, both of which may be incorporated in the weaving of the rug.

MRS. HOOSER'S SAMPLE sent me was woven of cotton rags. They were torn in strips about 3 inches wide, selvages folded in and sewed lengthwise on a sewing machine. The end of the long strip, for about 1½ inches was left open so that the next strip could be folded in this open end in the shed while weaving, or sewed beforehand to make one continuous strip.

Since the above process would have been a burden to me, I chose the rayon, which comes in continuous skein lengths-----and also because the sample would be thinner so that it could be more easily mounted in the folio.

Hit and Miss effects may be accomplished with a little patience, either by splicing the strips in the shed or sewed, previously.

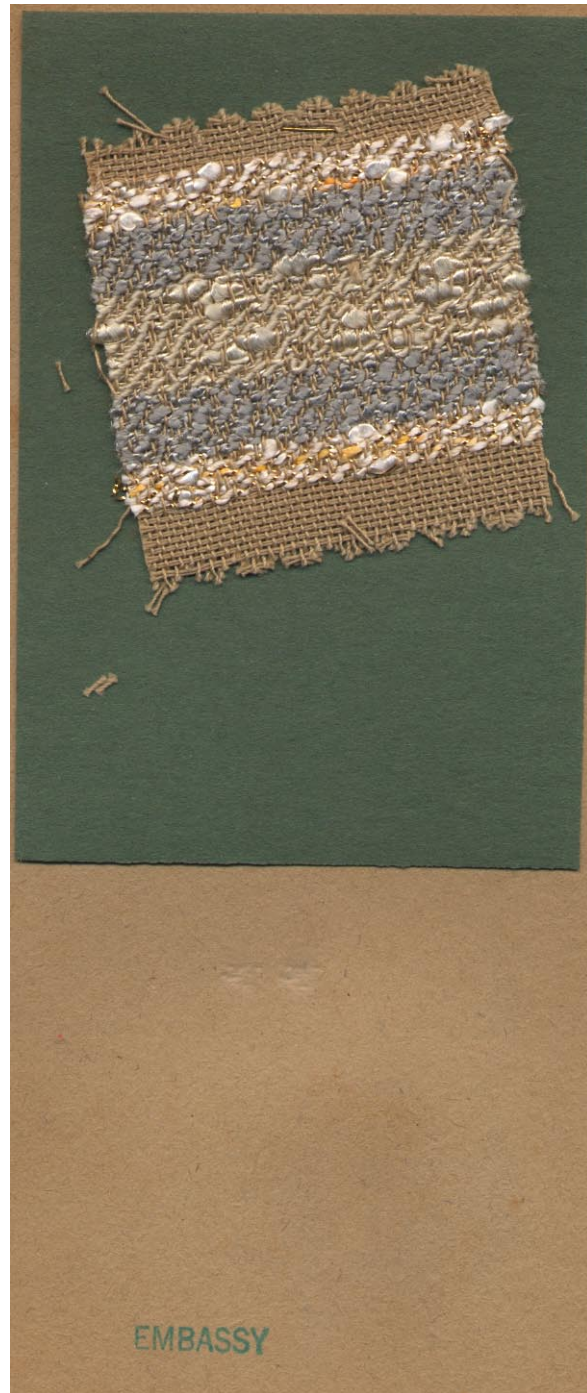
NEVER LEAVE AN END at the selvages of the rug. Conceal all joining within the body of the rug. Pinwale corduroy may also produce an excellent result.

SMALL NYLON STRIPS and a fine Jersey strip may be had Stichler, which could be used with fine warp on this same threading for summer handbags, cushions, etc.

HEAVY WOOL YARNS could be utilized with a fast color carpet warp, threaded single through heddles and sett at about 12 to the inch. Many possibilities may be devised with this technique.

THE WARP PULLS IN about 3 inches while weaving, so have the warp sett in the reed about 3 inches wider than the desired width of the finished rug. Fringe may be tied on the ends of the rug, or the heading may be hemmed under.

THE BRUSHED RAYON comes in pastel colors only, therefore, if darker colors are wanted, it would be necessary to dye the yarn-----but use ALL PURPOSE dyes. Beautiful remnants of Pinwale corduroy ---no color choice---may be had from Joseph Demenkow, Abington, Massachusetts at 25¢ a pound plus postage. The pieces are sized from the size of this sheet to newspaper size sheet. This rug, when properly woven, lies flat on the floor and gives good service.



EMBASSY

TABBY TALK

31

I hope, that by announcing this idea, it won't fall through as usually happens, but I'll let you in on it, nevertheless, as I would appreciate your comments and suggestions in planning the project. My ambition now is to publish a folio of 50 samples of popular traditional weaves---called THE FAMILY ALBUM OF POPULAR WEAVES. I think it really can be done at a reasonable price, because several yardages can be woven on the same warp, a trifle smaller samples will be adequate, so weaving time will be considerable less for each yardage, and a 3 ring binder format planned to accomodate the bulk of the fifty woven samples. Modern yarns, wherever, possible, will be used in the weaving so that the samples will not be hackneyed. The samples, in the last analysis, will probably be as contemporary as those in the present folios. Several weavers have already promised to help with the weaving for this project, and seem to favor the idea, tremendously.

YEARS AGO I had wished often that I had some reference like this of woven samples, but there was none-----just printed pages. Will you please write me your reactions toward this idea? I have prepared a sheet for you to write upon, which you will find elsewhere in this folio. I shall be glad to receive any weaving contributions you may care to send---contributions that are built upon traditional drafts. If your contribution is used, you will be entitled to a credit of \$10.00 on the price of the album. I hope to publish the album for around \$15.00, if possible.

IN ORDER TO DEVELOP THE ABOVE PROJECT I must, regretfully, announce that my studio will be closed to visitors. Friends, it is appalling to note the number of hours consumed by callers. For the weaver who simply makes a hobby of weaving, visitors are a delight, but to make demands upon the time of weavers who make a business of weaving -and have nothing to sell---is quite a different matter. Such a practice is unfair, isn't it? I have to work sometimes far into the night because of having been deprived of my time during the day, so some restriction must be made. What little leisure time one has must be reserved for necessary duties and personal friends, whom I consider a most vital part of my existence. I could tell you many tales sent me by weavers whose time is not their own, but space and propriety forbid. So, in this respect, please help the weavers who are helping you.

IF YOU DISCOVER ANY ERRORS in the drafts or treadlings, etc., in this folio, will you please notify me at once so that I may correct them. To put out 27 samples without a mistake seems impossible.

IF YOU HAVEN'T read the introduction to this folio, please do so in order to know that some preferable substitutions were made in this folio.

I wish to thank Mrs. Dorothy Rankine for her invaluable help on this folio, Mr. George Yates for his memorable advice, Bob Drake for his assistance in assembling the folios, Mrs. Philip Healey and Mrs. Pearle Casey for their suggestions, and Mrs. Jane Littlewood for cooperating so unselfishly in the weaving of many yardages. And to all the others who so gladly made contributions to the folio. It has been a long hard pull, with many setbacks, but we finally made it. And I trust you readers like Folio 5. I am always glad to hear from you.

PLEASE take the time to send in the slip about the FAMILY ALBUM. THANKS, and

Is weaving an art?
See page 12

Better weaving,

E. W. Dietman

SOURCES OF YARNS.

Nadine Angstrom, 15 Dundas Street, South Oakville, Ont. Canada.
Searle Grain Company, 318 Grain Exchange Bldg., Winnipeg, Man. Canada
George Butterworth, Tulip and East Susquehanna Ave., Phila. 25, Pa.
Bedford Fine Leathers, 578 Seymour Street, Vancouver, Canada.
Mrs. Harriet M. Hagerty, 64 Washington Street, Gloversville, N.Y.
Mrs. Jeanne Menzies, 2150 S. Telegraph Road, Pontiac, Michigan.
Thomas Hodgson, Concord Worsted Mills, Concord, New Hampshire
Contessa Yarns, Ridgefield, Connecticut
J.C. Yarn Company, 111 Spring Street, New York 12, N.Y.
Hughes Fawcett, Inc., 115 Franklin Street, New York 13, N.Y.
Frederick J. Fawcett, 129 South Street, Boston 11, Massachusetts.
Wissahickon Yarn Co., (WYCO) 815 Greenwood Avenue, Jenkintown, Pa.
Lily Mills Company, Shelby, North Carolina.
Fibre Yarn Company, Inc., 840 Sixth Avenue, New York, N.Y.
Home Yarns Company, 645 Hegeman Avenue, Brooklyn 7, N.Y.
Joseph D. Acton, 26 Lake Avenue, Swedesboro, New Jersey
The Weavers' Workshop, Dodgeville, Wisconsin
The Yarn Mart (Marguerite Snyder) 817 Pine Street, Seattle 1, Washington
The Handweavers Workbasket (Grace Blum) Box 691, R.R. 1, West Chicago, Ill
Robison Textile Company, 434--52nd Street, West New York, New Jersey.
Ralph Stichler & Sons, 533 Fern Avenue, Reading, Pennsylvania.
Eureka Yarn Company, 611 Broadway, New York 12, N.Y.
Ederer's, Inc., Unity & Elizabeth Streets, Phila. 24, Pennsylvania.
Handweaving Yarn Company, Box 7145, Elkins Park, Pennsylvania
Tinsel Trading Company, 7 West 36th Street, New York 18, N.Y.
Yarn Arts Guild, 39-33 29th Street, Long Island City, New York.
The Yarn Shop, 560 Alabama Street, San Francisco 10, California.
Lee Ward Mills, Elgin, Illinois.
Pent Yarns (formerly Pioneer Worsted Co.) Box 1143, San Antonio, Texas.
Creative Crafts, East Berlin, Pennsylvania.

BOOKS FOR THE WEAVER.

Craft & Hobby Book Service, Coast Route, Monterey, California.
Shuttlecraft Guild, Kelseyville, California.
Ermelen Studios, Box 1926, Carmel-by-the-Sea, California
Creative Crafts, East Berlin, Pennsylvania.
Evelyn Neher, 225 S. Main Street, New Canaan, Conn. (Four Harness Huck).
