



Public interest in synthetic and blend fabrics has been raised almost to fever pitch in the past year or so through the advertising campaigns of the textile industry. Many of the new clothing and household textiles well justify the enthusiasm. Naturally the handweaver, so stimulated, wonders what the new synthetic and blend yarns hold for him. This interest has been curbed somewhat by the fact that the new yarns have not been available to the handweaver until recently, except through occasional job-lot offerings of mill ends. Now a few of the new yarns are coming through to the handweaver by regular channels and can be confidently reordered, making their use practical. Among these new yarns are the Nylkara now sold by Lily Mills, a half-and-half nylon-vicara blend, the nylon available in several colors from the Weavers' Workshop, Dodgeville, Wisconsin, and the orlon in white only from Robin and Russ, 10 Anamapu, Santa Barbara, California. The sample at the upper left is of the orlon, set at $22\frac{1}{2}$ ends per inch (sleyed 2, 1, alternately in a 15-dent reed) and woven supposedly in balanced tabby. The material warped and beamed like magic, but it presented certain problems in the determining of the suitable warp setting. The fineness of the material indicated a set of 30 ends per inch, but the yarn is so fuzzy that at this setting it was impossible to make sheds. At $22\frac{1}{2}$ or 24 ends per inch shedding is almost normal. When set wider, was extremely sleazy and the weft-placing difficult. Some difficulty was experienced in trying to weave a balanced textile because the material is so springy, and any abrasion, even the rolling of the woven cloth over the breast beam, tends to distort the weft placement. This material is suggested for use in combination with other materials. It wove perfectly in Summer and Winter with Fabri pattern weft, but the resulting fabric was not particularly useful nor beautiful. The sample at the right is nylon, set at 27 ends per inch (sleyed 3 per dent in a 9-dent reed). Although the yarn seemed a trifle fuzzy in handling, this was a miracle material as far as the warping and weaving were concerned. Note particularly the little diagonal texture patterns, like water-marks, which developed in the tabby fabric when it was washed. Patterns of this kind appear occasionally in handwoven tabby fabrics, but never in powerloom woven fabrics, and they are considered to add great texture interest. It is my supposition that they are caused by the loosely lying weft in the handwoven textile. Does anyone know a name for the effect, or have any better opinion or knowledge of the cause? There was absolutely no shrinkage in either the orlon or the nylon, warpwise or weftwise.

