

NEW WEAVES FROM OLD

by
*Elmer
Wallace
Stehman*

Folia 6

2. *New Weaves From Old*

I believe most weavers will agree that the twenty woven samples in this folio are outstanding in their uniqueness. In this Folio 6 are offered cotton suitings, which should cause most favorable comment from weavers, There is a variety of table linens, which are always popular; there are excellent examples of upholstery fabrics, which are suitable and practical for their eventual use, and two drapery fabrics, the weight of which is just now desirable. Besides these are woolen suitings, deluxe, and a decorative textile. These 20 fabrics will surely prove an asset to the 87 samples previously published in former folios of NEW WEAVES FROM OLD.

WARNING: Unless exactly the same yarns are used and in the same way as indicated on the instruction sheets one need not expect the same results as obtained in the accompanying woven samples. Silly to say this? You'd be surprised.

Pattern in handweaving is coming back. Haven't you noticed? Well may it be, for when pattern again assumes its rightful place in handwoven textiles, handweaving will be more enjoyable. Just now there seems to be a stubborn challenge of admitting it. Of course pattern, per se, is everywhere, but by pattern in handweaving I mean a formative design on the surface of our textiles. However, in creating these designs one must diligently remember the appropriateness of the pattern to its eventual usage. While we have had, continuously, large bizarre and often grotesque patterns in hand blocked fabrics, and also machine printed textiles, the result is sometimes distressing; for, invariably, these oversize patterns tend to dwarf the other room furnishings around them.

As weavers, I think we should approach the change from the overabundance of plain weave and twill constructions -----with machine designed yarns, etc.,----- with a heedful as well as a truthful demand for the project at hand---one might say with trepidation. To do this, I firmly believe, the beginning approach is to weave small patterns, developed from drafts with pleasing possibilities, such as Rosepath, Diamond, Monk's Belt, etc. Not only must we choose a suitable draft but also a suitable reed sleying, and perhaps more importantly, an agreeable treadling order; particularly for modern looking textiles so that an overshot weave construction is not apparent.

Yarns, of course, play an important part in giving desired results. Some of the newly developed yarns, recently offered for sale, are just as inappropriate as well as appropriate for these results.

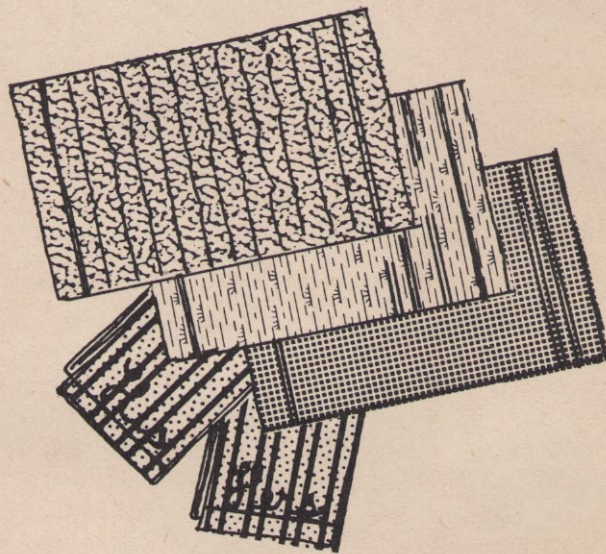
My feeling about new fabrics seems to be a cross between the traditional and the modern----a middle road approach---a camouflaging of the undesirable to make a desirable result. I think there are many weavers who will agree with me. This peculiar approach, unquestionably, has made the NEW WEAVES FROM OLD folios popular. I suppose the feeling is a nostalgic one, a yearning for pleasant memories of years gone by. Pattern weaving is rewarding, so learn to like it. Perhaps the most popular samples out of the 87 previously published ones in the folios has been MOSS ROSE, and it is purely a Rosepath patterned fabric, and an aged one.

Somehow I cannot bring myself to accept some of the concoctions of reeds, fibers and whatnots. I look upon them with a nauseating distaste, for, to me, they are only substitutions for the real thing. These "substitutions" are not new. I remember years ago when we wove rugs from cattails and grasses, etc., and what a mess they were.

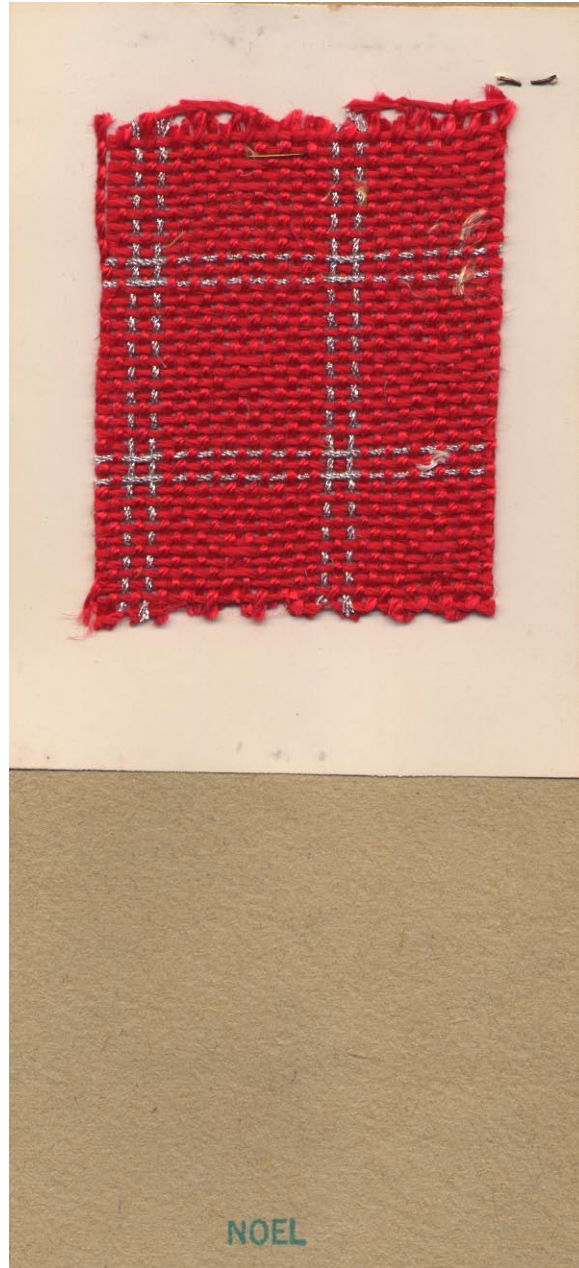
The recent issue of AMBASSADOR MAGAZINE, No. 10, is chockfull of 1955 cottons---devoted to them---hundreds of them and practically all of them are patterned fabrics, elaborate and otherwise.

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Linens



NOEL

				4					3					O	X	O	X
2	2	2			2	2	2			2	2	2		X	X	X	X
	1		1	1		1		1	1	1		1	1	X	X	X	X
End with					B					A				1	2	a	b

For a table mat thread "A" thirteen times, and thread "B" twelve times alternately, and end with 1,2,1,2,1,2. This makes a mat 206 warp threads wide.

WARP. 16/3 Knox red linen and Silver Lame (Tinsel Trading Company). The silver lame may be used on the "B" block also, by threading the silver metallic through the two one's before and after heddle "4". One end in a heddle and one end in a dent of a No. 15 reed. The circles around the heddles on harness one above indicate where the silver lame is threaded.

WEFT. Same as the warp.

TREADLING. Tabby "a" Har. 2&3&4. Tabby "b" Har. 1 alone.

Pattern sheds are Treadle 1 and treadle 2.

Weave: 1-b-1-b-a-b-a-b. Then 2-b-2-b-a-b-a-b.

Use 40/2 or 50/2 linen for the first shots to make the heading, and also end with this size yarn to form heading for other end of the mat.

I shall never be satisfied until I get this "one unit Bronson" in one of the folios----so here it is. The set-up for this table linen makes a delightful and neat result, and makes an attractive heavy mat for gifts, useful in the home ----and for sale.

It weaves quickly. The place mat I have from THE WEAVERS' WORKSHOP does not have the metallic yarn in it, but I thought the silver and red linen would make a good-looking Christmas suggestion----for future use. Of course, the metallic yarn would have to be turned in neatly at the selvages. For everyday use the metallic yarn may be omitted and the result would be an engaging table linen.

NOTES.

Miss Gynethe Mainwaring, WEAVERS' WORKSHOP, states: "Wash the mats in warm water, as they come from the loom. They are easier to handle if you sew across the ends on a sewing machine, and cut them apart, after doing this. We wash our linens in warm rain water and Ivory soap flakes, squeezing the suds gently through the fabric thoroughly. Do not wring. Just shake out and keep the mats flat. Rinse twice, then sandwich flat between some old bath towels to take up excess moisture, then iron until thoroughly dry. Keep mats flat while laundering, and there will be no difficult wrinkles to iron out. Then hem and press lightly---we use a wet piece of cheesecloth to dampen the hems while pressing. If sharp creases get in the mats while they are wet it is almost impossible to get them out. After the mats have been washed the first time, they aren't so fussy, subsequently."

4 3 2 2 3 4
| |

Standard Tie-up.

WARP. Knox 40/2 white linen (Weavers' Workshop). Any 40/2 linen will do, of course. One end in a heddle. No. 15 reed sleyed 2,1,2,1.

WEFT. Linen & acetate nubby yarn (Grace D. Blum).

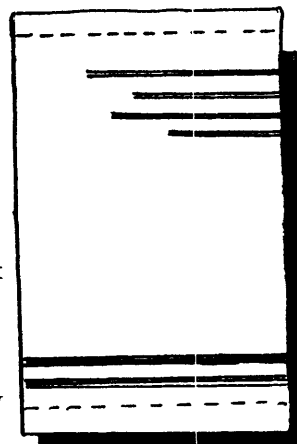
TREADLING. Tabby (Har. 1&3 and 2&4).

The border on the woven sample is 12 strands of silk thread put in the web on Har. 1&2 and 3&4 sheds. Mrs. Reimers, on a place mat shown in her traveling exhibit, used inlay work with 1 $\frac{1}{2}$ lea linen on Harnesses 1&2. At one end of the mat were two stripes clear across the mat, while at the other end of the mat were four inlay inserts, of different lengths (nicely done)...see rough sketch.

Novel effects may be had with the multiple threads of silk on one bobbin---elaborate borders, modern looking borders or traditional ones.

Do not have warp stretched too tightly, nor beat too hard.

Of course, any yarn may be used for the borders, linen yarn, Ederer's 12/2 or Knox 16/3 or even Six Strand, although I think cotton should be kept out of this fabric unless a 20/2 cotton is used for warp. Any color may be used for the warp, however. The material could be used for place mats, guest towels, table cloths, table runners, etc. I am informed that the material may be used for summer dress materials, as well as sport shirt material for men. The fabric weaves quickly and is interesting to do. I presume, because of the acetate in the nubby weft, the same laundering precautions must be observed as when rayons are washed and ironed.



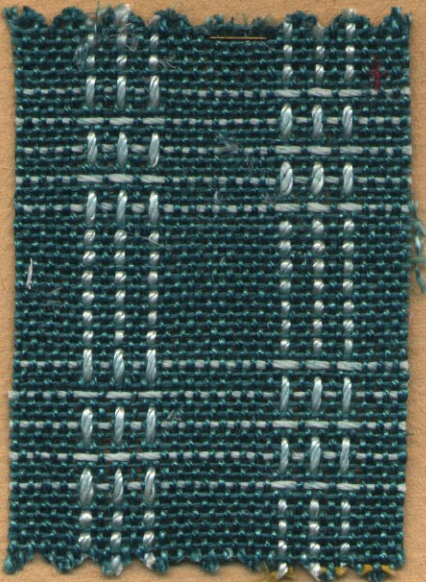
NOTE. The silk used in this sample and the silk in MARDI GRAS comes on gradational quills (small tapered cones). The small end of the cone is too small to permit the regular rods of a spool rack to go through. Without driving 10 miles to town, I ramsacked my brain for a substitute, and I found this: cut off the tops of wire coat hangers with wire snips, straighten the coat hanger wire and cut coat hanger wire will answer the purpose superbly for smaller spool rack rods.

In case you don't know....Excellent service, courteous treatment and reasonable prices may be had on handweaving loom reeds from Whitaker Reed Company, P.O. Box 663, Worcester, 1, Massachusetts. The reeds are very satisfactory.



SWEET ALYSSUM

BLUE JUNIPER



Sel.	B-once	7x	A-once	Sel	Standard Tie-up
3 3 2 2	3 3 2 2 2 2 2 2 1 1 1	3 2	4 4 4 3 3 3 3 3 3 2 2	3 3 2 2	

WARP. Knox 20/2 linen (The Yarn Mart, Marguerite Snyder) and 16/3 Knox linen (Weavers' Workshop). All are threaded one through a heddle. The 20/2 is sleyed two through a dent and the 16/3 is sleyed one through a dent of a No. 12 reed. The selvages may be repeated as desired. ...12 ends for each selvage is a good number.

WEFT. Same as the warp.

TREADLING

"A" Har. 1&3--20/2 linen	"B" Har. 2&4--20/2 linen
" 1&2--16/3 linen	" 3&4--16/3 linen
" 1&3--20/2 linen	" 2&4--20/2 linen

First block of treadling is A,B,A B,A, followed by 12 or 14 tabby shots of 20/2 linen (Har. 1&3 and 2&4).

Second block---if one is desired-- B,A,B,A,B, followed by 12 or 14 shots of tabby of 20/2 linen.

I made the warp in this manner: 12 selvage threads of 20/2 linen. Then three strands of 16/3 Aqua, then twenty-two blue-green. The above makes the warping easier to calculate on the warping frame. The three 16/3's may not be in exact order, but can be adjusted easily on the back warp beam (not the warp roller)., in line with the heddles through which these 16/3's are to be threaded. I used one spool of the 16/3 and two spools of the 20/2 linen yarn when making the warp chain.

The fabric weaves easily and quickly, but I found it difficult to get good selvages due to the two size yarns. I imagine, when weaving the material for place mats, the yardage should be woven across the warp and the selvages used for hems; then, of course, the top and bottom of the mats would also have to be hemmed. The samples were woven on a counterbalanced loom, in which case the sheds were not too high, but this situation caused no great difficulty.

COLOR SUGGESTIONS.

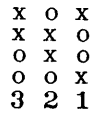
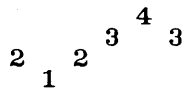
Knox linen 20/2
Med. Brown
Aqua
Yellow

Knox 16/3
Dark Turquoise
Royal Blue
Med. Brown

Ederer's Linen

Coralin
Tobacco Brown
Natural

12/2 Pussy Willow
" Biscuit Beige
" Olympic Blue



WARP. Knox 40/2 Cream linen. Two ends in a heddle and sleyed four ends in a dent of a No. 10 reed. A No. 18 reed would do, with the contents of one heddle in one dent of the 18 reed.

WEFT. Knox 40/2 Cream linen for the ground. For pattern shots use 40/2 Peach, 40/2 yellow or chartreuse, 40/2 (or 17/1) gray....I had no 40/2 linen so had to use 17/1 unmercerized linen. All weft yarns are wound double on bobbins. (I noticed that the yellow in the sample, under artificial light, lost its color, so I would recommend chartreuse.)

TREADLING. Treadles 1 and 2 for ground. These treadles are used for tabby but do not give a true plain weave. The narrow gray stripe is put in on treadles 1,2,1. The peach, gray, and yellow pattern "columns" are put in the web on treadle 3, followed by one shot on treadles 1 and 2, alternately---same as tabby treadles in overshot weaving. I started with treadle 1.

The fabric may be woven just like the sample, but it has been planned to make an elongation of the columns, using just one of the three colors for each column. Example: 20 shots or so of peach, then the cream and gray stripe. Next 20 shots of gray, followed by the cream and gray stripe. Then 20 shots of yellow or chartreuse, followed by the cream and gray stripe. End the textile with columns of the first color used. ...in this case, peach. Any combination of colors may be used for the pattern columns. This effect is popular in many Swedish table linens of today, as well as those of long past periods.

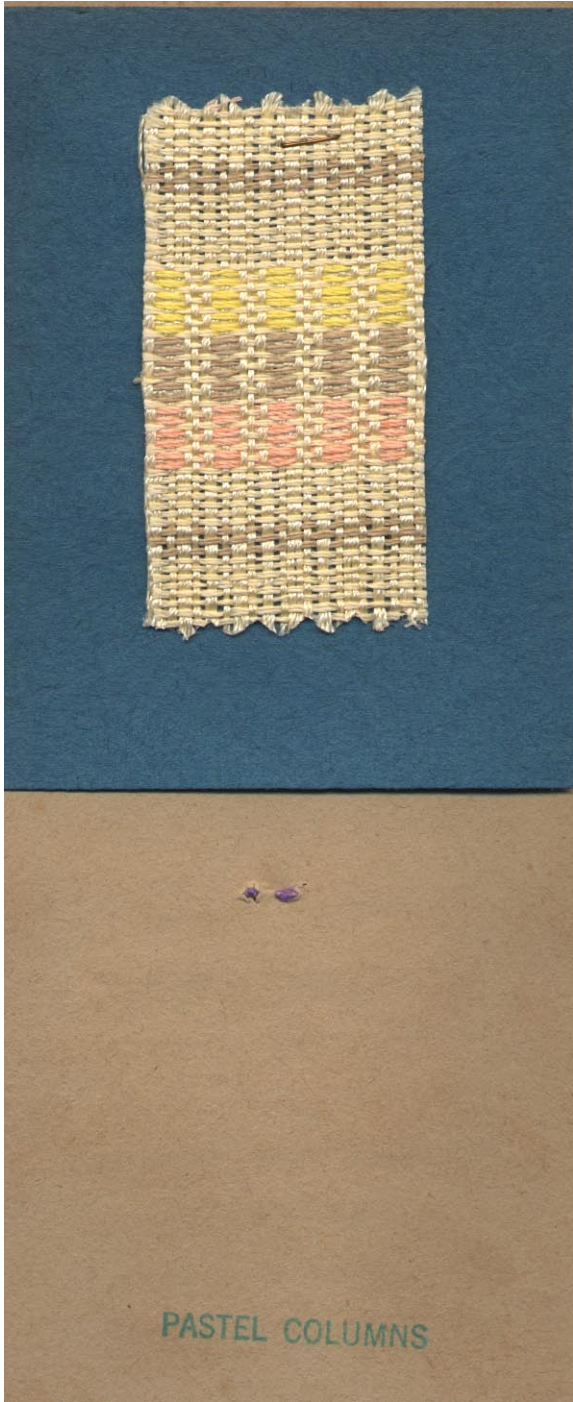
COLOR SUGGESTIONS.

Warp and Ground weft	Pattern columns
White or natural	Brown, Tan, Deep Yellow, Light Yellow
Natural	Brown, Red, Emerald Green, Gray
Cream	Purple, Lavender, Aqua, Rose
Cream	Royal Blue, Med. Blue, Aqua, Lavender

The above colors were chosen from Ederer's sample cards.

Helpful Hint. I have found that the two-light floor lamps using glorified tin-cans for shades, with flexible snake-like cables that hold the shades, make an excellent loom light. The one I have has a three-way switch, and can be adjusted so that the warp behind the heddles is readily seen or the warp in front of the heddles, or both. I prefer this lamp to the regular loom lamps, and is especially valuable for 'low-slung' looms. These floor lamps are inexpensive from the mail order firms.

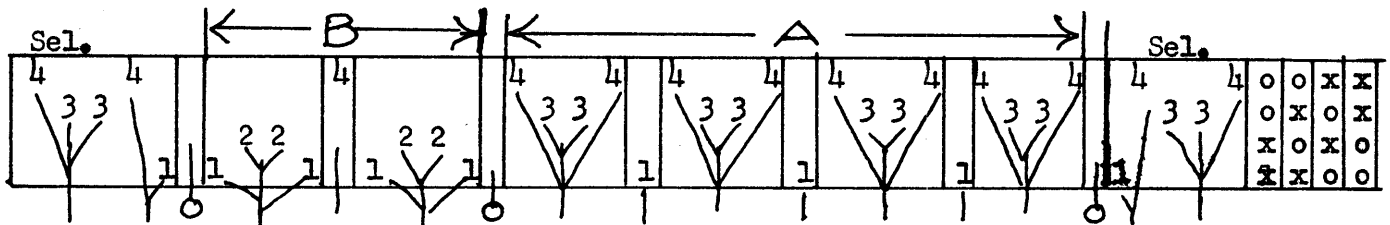
Write Mrs. Alena Reimers, West Pines Hotel, Joliet, Illinois, about her collection of unusual place mats. It is worth seeing. I realized, after seeing the collection, that PURPLE ASTER and SWEET ALYSSUM of this folio were two mats, especially, that folio readers would enjoy weaving. There are many ideas in this collection, which should offer an incentive to weavers to develop versions of their own.



PASTEL COLUMNS

PURPLE ASTER





WARP. 20/2 Ederer's linen. One in a heddle and sleyed in a No. 12 reed as indicated in the draft. Always leave an empty dent in the reed when blocks "A" and "B" are changed. Mrs. Reimers used a No. 15 reed which made a heavier and less open mat. The draft I used above is "Czecho-Slovakian Patterh" from M. Davison's PATTERN BOOK, either edition. \circ = empty dent.

WEFT. 20/2 Ederer's linen and supported, or non-supported, meatlic yarn, wound on the same bobbin for the pattern sheds. 20/2 linen, alone, is used on another bobbin for the tabby sheds. I would prefer R-32 from Tinsel Trading Company ---a supported metallic-----but after a three weeks wait, I was sent a finer supported metallic, which I returned, then came back my second check with a note stating that they were all out of the meatlic yarn I wanted. Therefore, I was obliged to use the non-supported metallic yarn from Contessa. I certainly cannot favor non-supported metallics for linens, especially, or for much else, for that matter.

TREADLING. Catch the selvage when the pattern shots are woven twice in the same shed; this must be done carefully so that a neat selvage will result. The shots designated as "pattern" are the shots that use the linen and metallic wound shuttle.

Har, 1&3
 Pattern 3&4--2X
 1&3
 2&4
 1&3

 3&4--2X
 1&3
 2&4

Pattern 1&2--2X
 2&4
 1&3
 2&4

 1&2--2X
 2&4

Repeat from beginning.

This fabric gets "Ah's" and "Oh's" from all who have seen it. Mrs. Reimers used a draft called "Wedding Lace" given in HANDWEAVER AND CRAFTSMAN, page 51, Winter 1950-51. The "Wedding Lace" draft is nothing more than the draft above written on other harnesses. Certainly this changing the draft to other harnesses does not simplify the draft. This reminds me when some books change Summer & Winter to other harnesses than those on which are written Mrs. Atwater's drafts. Mrs. Atwater's method of writing "S & W" is so simple. In these other books I always feel as though I should stand on my head in order to read the "S & W" drafts.

I didn't find the weaving of this fabric too easy, and the metallic yarn got balky about appearing on the surface of the fabric facing the weaver. While this tendency does not make for best appearing samples in the folio, the tendency does make both sides of the textile usable.

8. COLUMBINE Linen Towel by E.W.Hickman.

	← "B" stripe	plain	stripe →	← "A" — 21 ends →
End	■ X O	4 4 4 4 4 4 4 4	■ X O	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4
with	■ X X X X O		■ X X X X O	
"A"	X X X X		X X X X	
	X X	1 1 1 1 1 1 1 1	X X	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1
	15 ends	15 ends	15 ends	

WARP. Har. 1 and 4, Knox yellow 20/2 linen. X, Knox gray 20/2 linen. O, 12/2 Araby Rose linen (Ederer's). ■, 12/2 Brown, Ederer's. Tie-up
 Thread "A" and "B" for width desired, plus "A" for left sel-
 vage. One in a heddle and two in a dent of a No. 12 reed, 24
 ends to the inch.

WEFT. Knox 20/2 yellow, plus other colors for border if incorporated in the towel.

TREADLING. Treadle 1,2,1,2,1,3 and repeat for the colored texture stripe. Use tab-
 by treadles, 1 and 3, for plain weave and border effects. Simple or elaborate
 border may be introduced for glorified high lights.

Stripes are always popular in most fabrics and stripes in towels seem to fit the
 shape of this item, as well as produce a distinctive design.

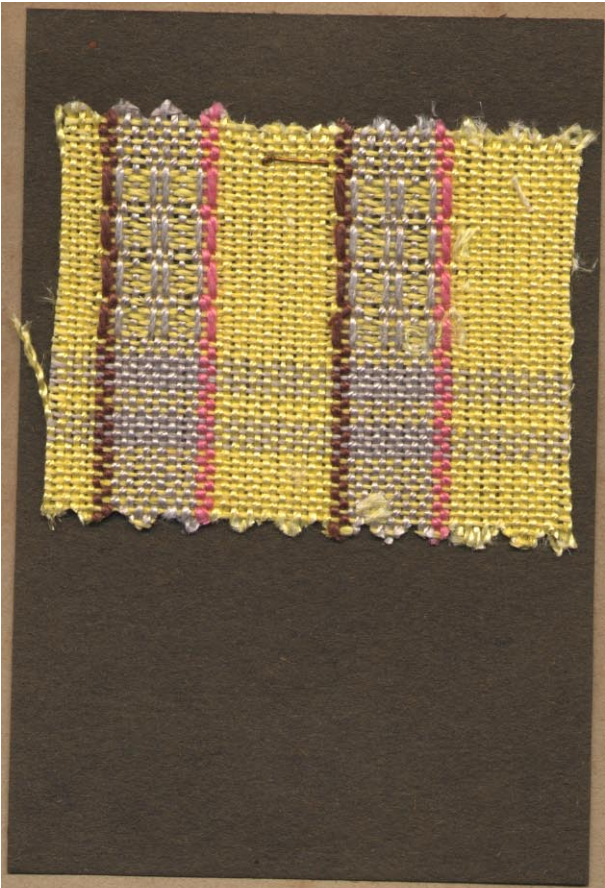
This draft is an adaptation and a re-designed one from a modern Swedish textile.
 The samples are cut through the wide "A" yellow stripe, which imparts nothing to
 the nicety of the design, and the limited size sample, doubtlessly spoils
 the open work stripe. Therefore, your finished work should be much more prepos-
 sessed than the appearance of the sample. The two textured stripes are placed
 rather close together, and separated with a wider plain yellow stripe in each unit.
 This gives a better design than having all textured and plain yellow stripes of
 even width. 16/3 Knox linen may be substituted for the Ederer's 12/2 linen. And,
 of course any good linen may be substituted for the linen brands mentioned above.

It might be well, when weaving the textile for towels, to thread A and B units for
 side borders (the two textured stripes seen in sample) then have the entire center
 of the towel, for as wide as desired, threaded 4,1,4,1 etc., for entire center
 width, ending with heddle 4, then thread "B" and end with "A" unit for left sel-
 vage. Or the towel or place mat, if a place mat is wanted, may be threaded for
 stripes throughout the width.

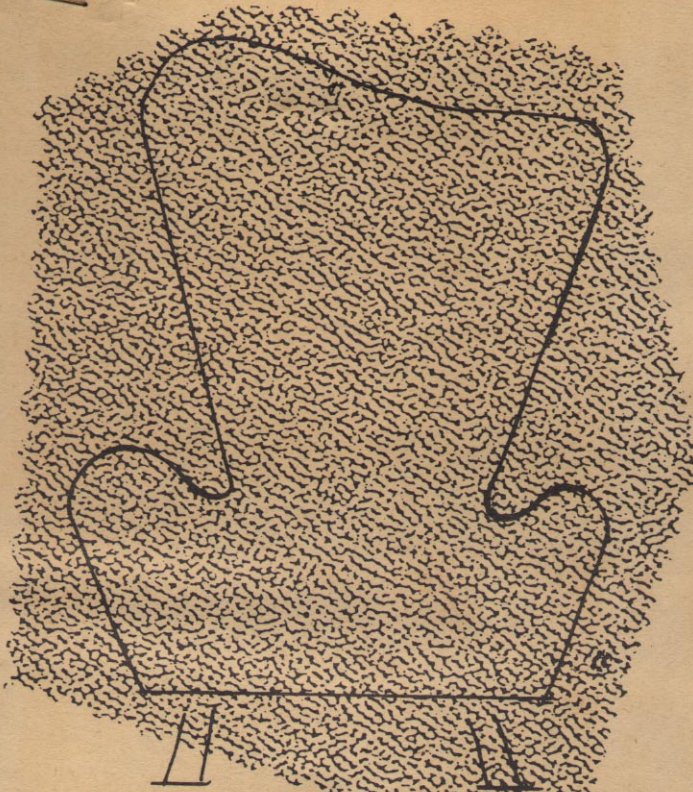
The material weaves quickly, and easily---it is a one shuttle weave, unless bor-
 ders are introduced into the web.

COLOR SUGGESTIONS.

<u>Body Color</u>	<u>Stripe edges</u>	<u>Center of Stripes</u>
Rose	Purple and Fuschia	Grey
Dark Blue-green	Raspberry and black	Grey
Dream blue (Ederer)	Coralin and Grey	Aqua
Lime	Brown and Beige	Coralin
White	Scarlet and Brown	Grey
Pink	Grey and Lime	Orchid
Orchid	Purple and Coralin	Lime



COLUMBINE



Upholstery

CONTEMPORARY TAPESTRY



4 4 4 4
 2 2 3 3 3 3
 1 1 2 1 2 1

Standard Tie-up.

WARP. 30/3 Egyptian cotton, eggshell color (Searle Grain Company). One in a heddle, two in a dent of a No. 15 reed. Lily's 20/2 dull cotton, Art. 314, may be used, but do not use mercerized cotton.

WEFT. Oregon Worsted Company's 'Williamette' brand wool. Three strands are wound on each bobbin. Three bobbins were used: one wound with a strand each of Maroon, Wine and Fraise; one wound with a strand each of Teal, Gendarme and Pine; one wound with a strand each of Buff, Desert Tan and Sandune Gold.

TREADLING. Har. 1&3, 2&3, 2&4, 1&4. Harness order is always the same. Color order is also always the same. **WARNING:** do not expect a result like the woven sample unless the same yarns, same threading, same slewing and same treadling are used. You have noticed, of course, that the draft is a Summer & Winter one. Much can be done with this weave.

The winding of three colors on one bobbin is a method used in classical and antique tapestry weaving. I learned to do this years ago when studying tapestry weaving with Messrs. Gianfresco and Pelligrini in New York City---two French-Italians who had been weaving tapestry, commercially, at that time, for more than forty years. These weavers dyed all their yarns, two-ply yarns which cannot be purchased now, as far as I know. This method of multicolors on bobbins gives a depth and shading to weaving. The weavers mentioned above used as many as five colors on a bobbin. Swedish weavers now use this multicolor winding in modern textiles. The colors for each bobbin, as well as the resulting wound bobbins, must be carefully planned, or the result will be distressingly distasteful.

CHOOSING THE COLORS. If a green is desired on one bobbin with blues, choose a green with blue pigment in it---see woven sample. If a blue yarn is desired to be wound with two greens, choose a greenish-blue, preferably a greyed blue. If you have two browns and wish to add a yellow yarn, choose a tannish yellow (buff). If you have two reds and wish to add a purple yarn, choose a bluish purple, such as Plum of the Oregon Worsted. Grey, black, and white, while elementary, are almost sure to produce a harmonizing result on one bobbin. If you have two greens and wish to add a yellow---greens like Hazel and Foilage---choose a greenish yellow like Chartreuse. After your bobbins are wound then, also, must one see that the blending of the wound bobbins are not distracting---or as we ordinarily say, 'don't clash'. To illustrate the above, below are given suggestions for multicolor winding:

COLOR SUGGESTIONS.

Bobbins	1	2	3	1	2	3
A.	Cardinal Scarlet Coral	Turquoise Baby Blue Pow. Blue	Oly. Brown Rust Dk. Brown	C. Chartreuse Hazel Gr. Dk. Green	Lemon Sun. Gold Camel	Dk. Brown Rust Oly. Brown
B.	Teal Royal Gendarme	Desert Tan Buff Camel	Chartreuse Gem Green Foliage	D. Plum Dk. Purple Orchid	Lemon Sun. Gold Chartreuse	Grey Teal Gendarme

Notice that three tones of bobbins are used--one with light tones, one with medium tones and one with dark tones. One must be careful that no dark tones are wound onto the light tones bobbin. In one experiment I did just that, and the result was quite different than seen in the accompanying sample---an indistinct design. This may be desirable under certain conditions. I also experimented with two colors on a bobbin. No. 10 Pearle cottons were used for weft with a 20/2 dull cotton warp. The bobbins were wound with 1. turquoise and royal blue, 2. peach and gold, and 3. raspberry and med. brown. Excellent results came from the experiment. Linen yarns as well as cottons may be used. When 10/2 cottons or 20/2 linens are used for weft, wind only two strands on the bobbins. When 20/2 cottons or 40/2 linens are used for weft wind three strands on the bobbins. This is interesting work when one camouflages the draft by non-traditional treadling.

This type of upholstery wears well and sheds dirt. **STRETCH WARP TIGHTLY AND BEAT WELL.** One needs only to steam press the finished product. I might add here that the yarns from Oregon Worsted Company have good body for upholstery. Upholstery material, as I have stated before, needs to be woven strong and close rather than the wishy-washy manner used in some handwoven upholstery materials we see today.

The Fabric is reversible. Try this method---I am sure you will like it.

4 4 4
 3 3 3
 2 2 2
 1 1 1

Standard 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. No. 10 Pearle, Lily's No. 656. No. 12 reed. One end in a heddle and sleyed 27 ends to the inch, beginning with the "2" first, 2,2,2,3.

WEFT. Brown FRILL (Grace D. Blum's THE WORK BASKET) and supported metallic, copper color, No. 206 (Home Yarns Company) or the non-supported from Grace Blum. 1/64 size.

TREADLING. Treadle 1,2,3,4,3,2 with Frill yarn . One shot of the copper metallic in tabby after each FRILL yarn shot.

Treadle 1---Pattern Frill.....Tabby 5, metallic

"	2---	"	"	"	6	"
"	3---	"	"	"	5	"
"	4---	"	"	"	6	"
"	3---	"	"	"	5	"
"	2---	"	"	"	6	" REPEAT.

The treadling, when reversing, with tabby added between shots, is tricky. Great care must be taken always to have the correct pattern shed, and the correct tabby shed, which follows the pattern shot.

If treadled with other tabby order than given above the result will be a vertical zig-zag which is not so appealing.

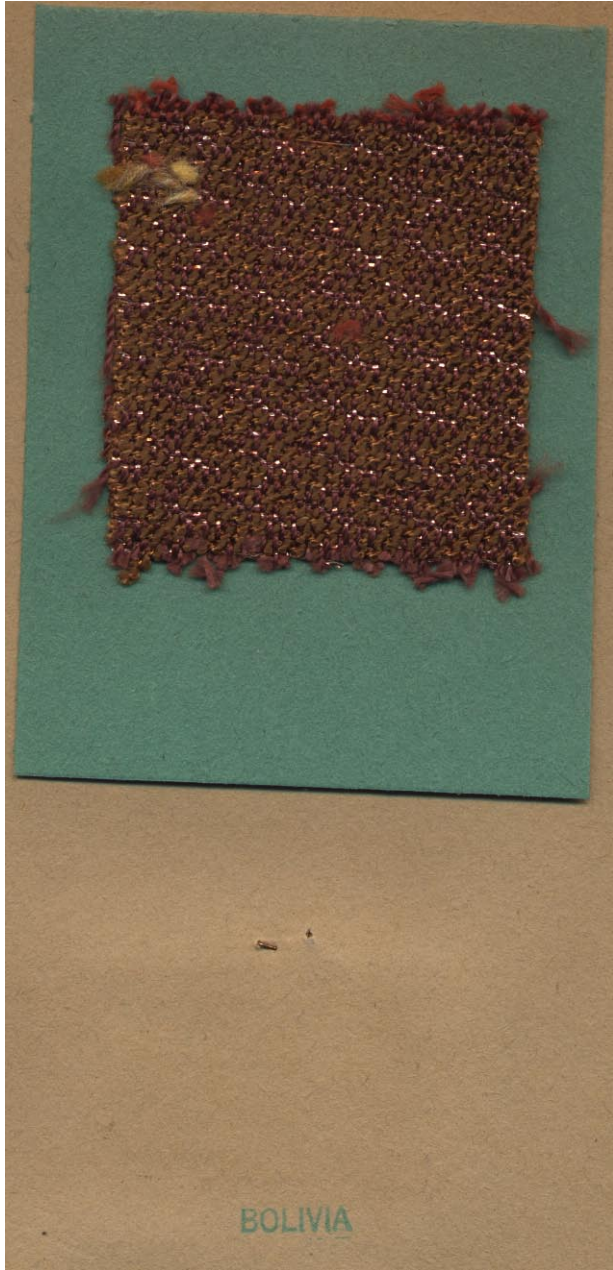
This is a handsome fabric and "holds" its metallic like a toper. The metallic yarn in this material gives a richness, not a gaudiness, which is so often distasteful in some fabrics. If metallics, as some say, are doomed to disappear, certain firms are going to get caught holding a whole bagful of these tinsels. Venturing into the city one day I found just as many upholstery fabrics with metallic accents as previously. What seemed to be passé were the overly heavy rayon bouclé materials---they looked cumbersome. And now we learn that new metallic yarns are being promoted on the market.

Mrs. Blum used a flat non-supported metallic thread in her material, but I fear this type of metallic in upholstery fabrics. No special finishing is required.

Color suggestions continued from page 12 for HARVEST upholstery.

20/2 Ederer's linen warp	WOODPECKER Wool.
Biscuit Beige or Brown	No. 151
Tobacco Brown	No. 157
Hunter's Green	No. 171
Pussy Willow	No. 133
Dream Blue	No. 140

The Ederer linens are now sold by Charles Butterworth, Philadelphia 25, Pa.



BOLIVIA

CHA TEAU





WARP. Robison's 20/2 Gray mercerized cotton. One in a heddle and sleyed two in a dent of a No. 15 reed. 30 ends to the inch. Yarn is No. 1281.

WEFT. Gray wool Astrakan loop yarn (Contessa Yarns). Gray rayon "Luxury" Chenille, catalogue No. 34-2249, Lee Ward Mills. Robison's gray 10/2 mercerized cotton, No. 1381 for tabby for between weft shots and between pattern rows. Or the 10/2 gray cotton may be used for tabby between weft shots and the fine copper metallic for between pattern rows, if desired. The chenille is wound single on bobbins and the loop wool yarn is wound double on bobbins. If the loop wool yarn is wound single on the bobbin, throw two shots of the loop yarn, wrapping the yarn around selvages.

TREADLING.

- Treadle 2---single strand of rayon chenille
- " 5---10/2 mercerized cotton
- " 3---double strand of loop wool yarn
- " 6---10/2 cotton
- " 4---single strand of rayon chenille
- " 5 ---10/2 cotton or fine copper guimpe

Treadles 6,5,6 with 10/2 cotton or fine copper guimpe. REPEAT.

Another interpretation is good, and perhaps better looking-----yet far more expensive, since the rayon chenille costs 55¢ an ounce skein of 72 yards----is to use the rayon chenille also where the two strands of loop wool yarn is used. I question the wearing qualities if this is done, however. Furthermore, the wool loop yarn may be used throughout the pattern rows, in all shots---without any rayon at all-----but I found this procedure leaves a messy edge between the embossed pattern rows. To correct this messiness, I wove the rayon chenille on the first and third rows ---or shots---of the pattern unit, and used the wool loop yarn on the second shot to strengthen the fabric.

When developing a fabric like CHATEAU, where part of the surface is raised, the difficulty arises to not only accomplish this effect, but to also bind in the warp threads on the underside of the textile. This desired result offers no problem when two warp beams are used on a loom, but when only one warp is used the construction requires careful planning. I think the result is now satisfying. There is always the question of using metallic yarns in upholstery. The metallic yarns in CHATEAU are below the surface and will escape the wear and tear of undue usage.

To give color suggestions is practically impossible, since the wool loop yarn is not always readily obtainable, but I imagine many weavers have bought this gray wool loop yarn already from Contessa. Should the rayon chenille be chosen for weft, Lee Ward Mills has an excellent selection of colors. Always use a warp about the same color as the chosen weft. If the metallic yarn is used chose a color that harmonizes with the pattern weft. If the 10/2 cotton is used instead of the metallic, then choose a color like the 20/2 warp yarn. I tried the finer two-ply mohair from J.C. Yarn Company for between the pattern units, but it was too heavy. The 20/2 cotton seems, always, to be the correct foundation for this particular weave construction-----and gives strength as well, since it is closely sleyed.

The woven sample shows two interpretations of this weave, as mentioned above.





Suitings

WHITE HYACINTH



3 3
2 2 2 2
1 1 1 1

O X X O
O X O X
X O X X
4 3 2 1

WARP. Lily's 24/2 (Art. 314) Navy cotton. One end in a heddle and sleyed 3 in a dent of a No. 12 reed.36 ends to the inch.

WEFT. Fine white rayon floss (Silverglo--450 denier). Searle Grain Co. had this floss, but is now not available, I understand. Ross Matthews has a 300 denier rayon floss that would be suitable for a substitute. Also WYCO CRINKLESPUN for pattern. (Wissahickon Yarn Co.)

TREADLING. One shot on each treadle

Treadle 1---Crinklespun
2---Rayon Floss
3---Crinklespun
"A" 4---Rayon Floss
3---Crinklespun
2---Rayon Floss
Repeat

Treadle 1---Crinklespun
2---Rayon Floss
3--- " " "
"B" 4--- " "
3--- " "
2--- " "
Repeat

Alternate A and B throughout---follow pattern in woven sample.

This material drapes beautifully---to quote Mrs. Sheppard. This textile was called "the best in the show" at a recent showing in a Texas exhibition. The material like the sample is intended for the jacket of a suit, worn with a dark skirt. Mrs. Sheppard's original fabric had black cotton for the warp (which I really like better) but we were able to use the same warp for this fabric and EMERALD GEM, thus saving time and work. Mrs. Sheppard also used a knit-shop cotton/rayon for weft, labeled CHALKINE, which I was unable to get. CHALKINE costs only 90¢ an ounce. We used the wool-rayon (Crinklespun) which would probably require dry cleaning. The Crinklespun costs about \$6.00 a pound. ...so use your own selection. Regardless, I think this fabric "tops".

On a sinking shed loom, tie Har. 3 and 4 together to work as one.

HELPFUL HINT.

A useful accessory for winding skeined yarns into balls--especially wool yarns one wants to use for warp---may be had from Lee Ward Nills, Elgin, Illinois for \$2.47, plus postage. The gadget comes with a metal bent wire for a handle, but if one puts a wood handle which has been removed from a dime-store tea strainer on this metal projection, the winder's efficiency will be increased. This gadget is really a helpful accessory.

If your loom jitterbugs across the floor, use rubber soap dishes from the five and ten-cent store, either the entire soap dish or in halves, under the legs of your loom. I find it is only necessary to place half a soap dish under each front leg,

4 4
 2 3 2 3
 1 1

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

Standard Tie-up

WARP. BEEHIVE TWEED No. 42. One in a heddle, two in a dent of a No. 12 reed.
 24 ends to the inch.

WEFT. Beehive WOODPECKER No. 101

TREADLING. Regular Twill treadling---Treadle 1,2,3,4 and repeat. Beat with a moderately firm beat. When yardage is finished, wash in any good mild soap ; rinse, and have steam pressed.

This is a delightful looking fabric and it shows the appeal that a broken twill draft may have. I would advise using more broken twill drafts, and less straight twill drafts, especially for suiting materials. Of course, this advice may be out of place for certain results. Broken twills give a modern texture effect, if correctly handled, while straight twills, treadled orthodoxly, appear always traditional.

COLOR SUGGESTIONS:

(for lighter color suitings)

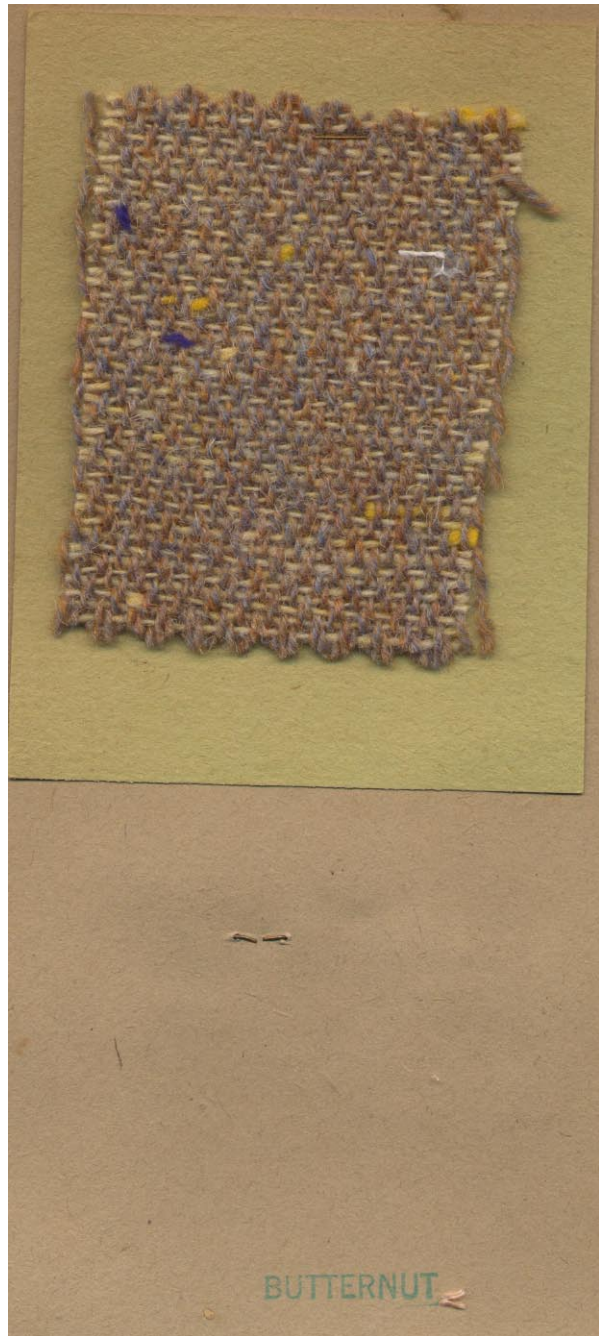
TWEED warp
 No. 37
 NO. 21
 No. 47

WOODPECKER weft
 No. 113
 No. 115
 No. 117

Miss Gynethe Mainwaring's method for good selvages.

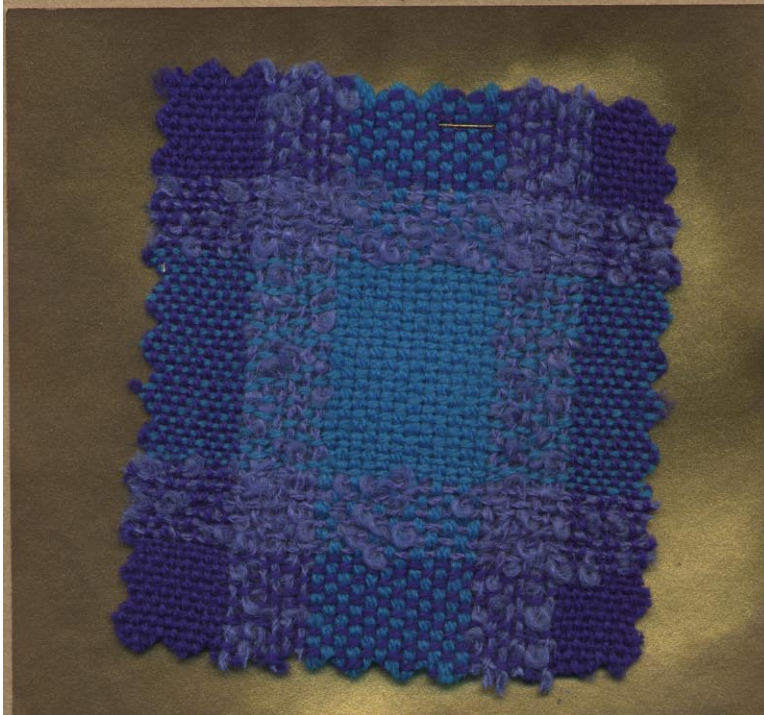
I asked Miss Mainwaring of THE WEAVERS' WORKSHOP to give me her method of getting good selvages, since Miss Mainwaring weaves many yards of linen for commercial purposes Miss Mainwaring writes: "Selvages are a matter of practice but here is the way I go about it. First I get the warp on the warp roller as evenly as possible, of course. Then, when I tie-in on the cloth roller, I splay the warp about one inch wider than the measurement in the reed. I begin weaving with a fairly loose warp, letting the weft make loops at the sides. It will pull in naturally and I make no effort to pull in the edges until I have the tie-on stick over the breast beam---then I'm ready to go. That seems to give an anchorage, and from there on all I try to do is keep the tension from tightening up, changing it often. I weave with an easy pull on the weft so that it barely draws in the outside threads. I do not double the edge threads, or anything special like that. It's like driving a highbred horse---easy does it. After a few miles you get the hang of it. You do have to adjust your tension oftener on linen yarns than for yarns with elasticity. When I roll the warp forward, I like to tighten the warp and then release it a bit---by releasing it at the front of the loom.

I think the above an excellent procedure in weaving selvages, especially for linen. The method must be successful for I have seen some of the place mats and towels woven by Miss Mainwaring. Certainly, articles produced for sale, or even personal pleasure, cannot have appeal if the selvages are uneven and messy. It's the old story, 'a weaver is known by his selvage'. Do not ease your conscience, if you weave bad selvages, by making yourself believe that irregular selvages are a mark of handwoven products.



BUTTERNUT

CAPRI



$$\begin{array}{c} 4 \\ 3 \quad 2 \\ 1 \end{array}$$

$$\begin{array}{c} 4 \\ 2 \quad 2 \quad 3 \\ 1 \quad 1 \end{array}$$

$$\begin{array}{c} 4 \\ 2 \quad 3 \\ 1 \end{array}$$

Standard Tie--p

Aqua-6x Loop-once Blue-6x

WARP. French Spun 2ply worsted (Pent Yarn Company), Dark Blue and Aqua. Powder Blue loop yarn from Contessa. One in a heddle and sleyed as follows: The 2ply wool is sleyed two in a dent and the loop yarn is sleyed one in a dent of a No. 12 reed. The 2ply yarn and the loop yarn were chained and beamed as though they were the same yarn. No difficulty was experienced in the weaving.

WEFT. Same as the warp.

TREADLING. Tabby treadling (Har. 1&3 and 2&4). Follow the colors as warped and square, also, the colors in the warp. To "square" the weft, from 20 to 22 weft shots will be necessary, according to the weaver's beat.

This is a good one, isn't it? I first had this idea in mind for a light weight stole with Fabri and a fine loop yarn, but the resulting experiment prompted me to develop this suiting. Many color combinations may be made if one could get an harmonious loop yarn. Unfortunately, Contessa had only the powder blue color in this type of yarn, so I built the suiting around this powder blue color. Contessa did have a heavy gray loop yarn that would prove satisfactory, if now obtainable.

Mrs. Littlewood, who wove this material---and did a beautiful job on it---used cotton threads for the selvages and she tells me that they proved quite helpful in the weaving, keeping the edges straight and protected. At no time were any of the edge threads snipped, as is advocated by some weavers.

The 2ply may be threaded twill throughout, and treadled twill, if desired, but I preferred the basket and plain weave combination. Too much twill becomes mawkish when used to excess.

In case you are wondering about the planned stole---use a No. 12 reed and sley the worsted, or Fabri yarn, as well as the loop yarn one in a dent. The fine loop yarn, rayon wrapped, may be had from Ferne Swisher, 5929 S.E. 92nd Street, Portland, Oregon. Supported metallics may be incorporated with the weft shots.

COLOR SUGGESTIONS for the suiting, if yarns are available.

2ply Worsted	Loop Yarn
Black and Chartreuse	Grey
Wine and Navy	Grey
Yellow and Grey	Natural or White
Brown and Tan	White or Beige
Fuschia and Grey	Black

4 4 4 4	3 3 4 4 4 4	4 4 3 3	4 4 3 3
2 2	2 2 2 2	2 2	2 2

O X O X
X O O X
X O X O
O X X O
1 2 3 4

WARP. Lily's 24/2, Art. 314, Color No. 522. One end in a heddle. No. 15 reed, sleyed 36 ends to the inch as follows: 3,2,3,2,2 and repeated, always beginning with the "3".

WEFT. Lily's 20/2 Art. 314, No. 767. Also gold supported metallic, R-50 from Tinsel Trading Company. Be sure to use this metallic, and only this metallic, if you wish results like sample.

TREADLING. Tabby sheds are harnesses 1&4 and 2&3. This is a Summer & Winter weave.

- 2 tabby shots of 20/2 light green cotton, starting on Treadle 3
- 1 tabby shot of gold metallic
- 2 " " " green cotton
- 1 " " " gold metallic
- 2 " " " green cotton
- 1 " " " gold metallic
- 2 " " " green cotton

Pattern: Treadle 1--one shot gold metallic. Two tabby shots of green cotton.
Treadle 2--one shot of gold metallic. Two tabby shots of green cotton.
Treadle 1--one shot gold metallic. Two shots of green cotton (tabby).

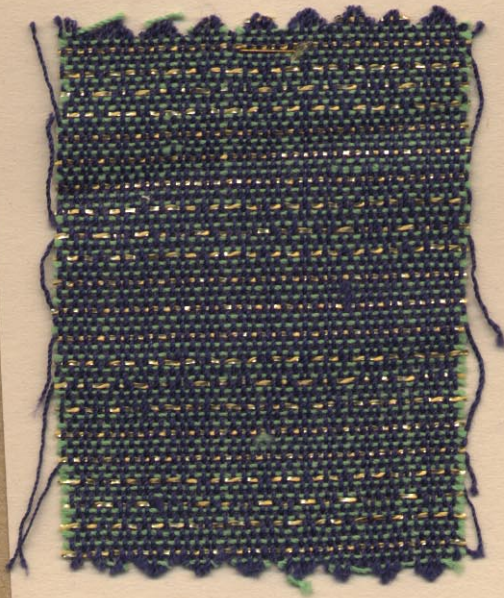
Repeat from beginning.

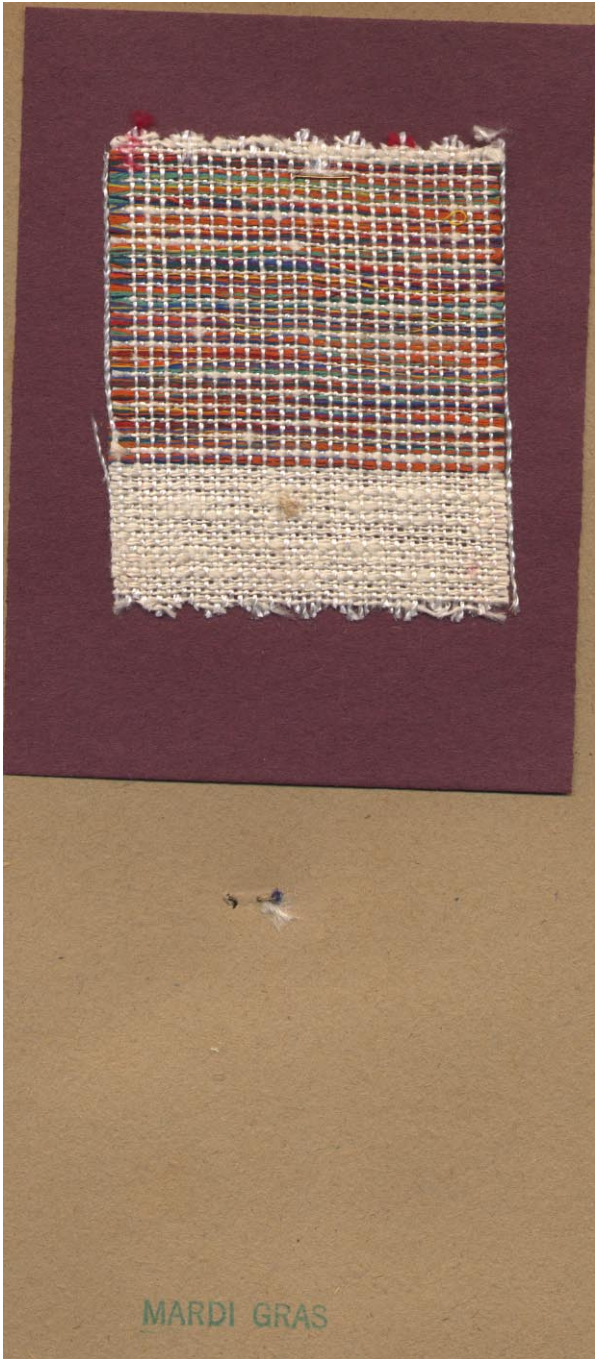
The beat must be light, but I think the material could be just a trifle closer than the woven sample. Weavers will have to decide this. All the finished yardage needs before using is a good steam pressing. Mrs. Littlewood who wove this material, thought the steam pressing would draw the yarns closer, but such was not the case. The width of fabrics set in the reed, doubtless, causes differences in the finished textile, as well as the weight of the beater and the beat of the individual weaver; therefore, it is difficult to reproduce another weaver's fabric perfectly, one can only approximate the duplication. The fabric is reversible.

SOME WEAVERS MAY BE INTERESTED IN THESE BOOKLETS. Send to Superintendent of Documents, Government Printing Office, Washington 25, D.C. How to Tailor a Woman's Coat, No. Al.77:20, 20¢; Fitting Coats and Suits, No. Al.77:11 15¢; Making a Dress at Home, No. Al.9:1954, 15¢; Slip Covers for Furniture, No. A.9:1873/2, 15¢; Coat Making at Home, Al.9:1894 15¢; Fitting Dresses No. Al.9:1964/2 15¢; Home Dying with Natural Dyes, No. Al.38:230, 20¢; Carpet and Rug Repair, Al.9:1960, 10¢. Do not send postage stamps--send cash. This government printed matter comes postage free.

The Craft Shop, 1310 Main Street, Vancouver, Washington, has imported Norwegian and Swedish single-ply HOMESPUN wools in a nice selection of colors---\$1.00 for a 3/4 ounce skein, plus postage. This shop also has the long low Swedish throw shuttles that I like so well, closed bottom, no rollers. I ordered the 12 inch ones with brass tips for \$1.75 each. No. 2 is stamped in the bottom of this shuttle I received.

EMERALD GEM





MARDI GRAS

Sel.				#el.	
4	4	4		4	
3	3	3		3	
2		2 2		2	Standard Tie-up
1	1	1		1	

WARP. 40/2 white Knox linen. One end in a heddle and sleyed in a 15 dent reed, 2,1,2,1.

WEFT. Sixteen (16) strands of colored silk wound on one bobbin (Yarn Arts Guild or Frank Kouble. The 54/2 Kouble silk is somewhat limited in bright colors). Also natural Doupionni silk from Weaver's Workshop, wound single strand on the bobbin for binder.

TREADLING. Tabby ,for the jacket material---one shot of the multicolor silk, followed by one shot of the natural silk. The multicolored silk must always be on the same shed,consequently, the natural silk must be also. For the skirt material, the lower part of the sample, bobbins of two strands of the natural silk is substituted for the multicolored silk bobbin, but a single strand of the natural silk is still used for the binder, just as in the jacket material. Thread the selvages as given above so the edge threads will be caught.

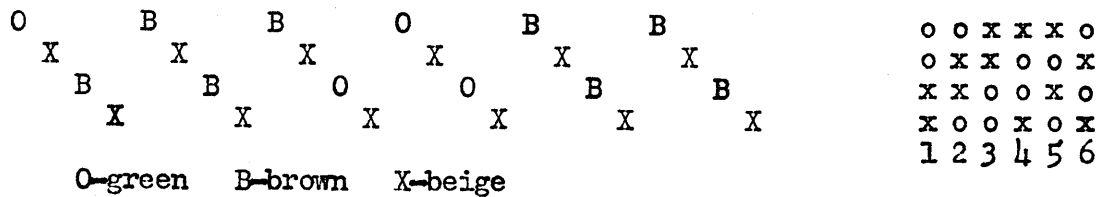
Start weaving from the right, with heddle frames 1&3 down, with the colored silk weft. Also start from the right, with heddle frames 2&4 down, with the natural silk binder. Two warp ends may be threaded through the first and last heddles of the selvages.

NOTES. Wind bobbins slowly,as the fine silk breaks easily. Use any colors desired,but to get the plaid color effect like samples I used 3 strands Burnt orange, 1 med. brown, 1 bright red, 1 dark red, 2 emerald green, 2 med. green, 1 yellow, 1 bright orange, 2 electric blue, 1 med. blue, 1 royal blue. In buying this yarn I would suggest you ask Yarn Arts Guild for an assorted pound of the fine silk. The nubby acetate/linen used in SWEET ALYSSUM may be substituted for the natural silk, but the fabric will be not so soft.

Since the warp is set coarse in the reed, the double strand of natural silk for the skirt material seems advisable to "fill up" the warp. One, of course, could weave the skirt material on a separate warp, set at 30 ends to the inch, with one strand of the natural silk used for both tabby sheds(thus a one bobbin weave) and the result would be a shantung plain weave effect, and not the texture shown in the sample.

Have warp only so taut as to pass a shuttle through the shed comfortably. Beat lightly on the jacket material, and a slightly heavier beat on the skirt material. This jacket material is not easy to weave, as the lengths of many ends of the colored silks are difficult to control, however carefully the bobbins are wound. One may even the length of the colored threads at the selvages---a messy and unorthodox method, but this is not serious since the selvages are cut off when cutting a suit pattern from the yardage.

18 SEABEACH a "Countryside Tweed" for men's sportswear by Earl Slason.



WARP. Beige Fabri or Tam O' Shanter, Thomas Hodgson's Spring Green, and Brown Fabri or Hodgson's brown. All yarns from The Countryside Weavers. One end in a heddle and sleyed two ends in a dent of a No. 12 reed--24 ends to the inch.

WEFT. Beehive WOODPECKER No. 149 (The Countryside Weavers).

TREADLING. Treadle 1,2,3,4 and repeat. Beat firmly, and steam press only for finishing. (All yarns above have been scoured before spinning.)

This is an attractive fabric for sportswear and has warranted much favorable comment. Although it has a striped warp, a striped fabric does not result in the woven yardage, as the designing of the warp is so devised. Notice, also, that the material does not give the appearance of a traditional twill, even though the draft is a twill. I am glad to offer this suiting by Mr. Slason, as well as the upholstery HARVEST by Mrs. Helen Slason. These two energetic weavers seem to have some excellent ideas and a flair for modern effects.

Mr. Slason sold his physician a yardage, and when the doctor had sent it to be tailored in Philadelphia, the tailoring firm wired back, wanting to know if they could get 1500 to 2000 yards more of the material. (I understand the Slasons are still in a semi-coma.) The fabric is useful, also, for women's suitings and sport jackets.

The combination of the two-ply soft wools, such as Fabri, when used for the warp with a nubby single-ply weft, such as WOODPECKER, always seems to give a more acceptable suiting weight and a softness not obtainable with the customary tweeds for warp and a nubby single-ply for weft. Consequently, that scratchiness is usually not so evident.

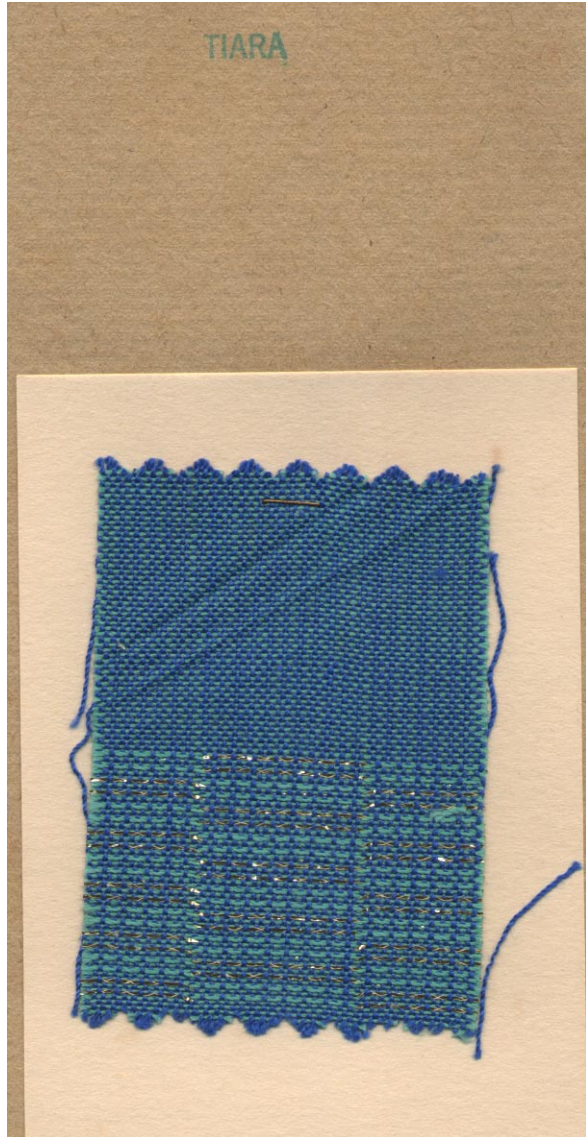
Apropos to woolen suitings: Some weavers in Canada have advised me---weavers who do a lot of suiting weaving---that to use cotton warp with wool weft is unwise. They state that when a weaver puts the time and expense in weaving a yardage, pays for the finishing and pays to have the garment made, one wants the best. The "unwise" part about the project of cotton warp and wool weft is that the cotton wears out before the wool and the result is most distressing even causing the material to deteriorate into holes. So be advised.

Helpful Hint. (heard on the radio)---when winding wool yarns into balls, start winding the yarn around a moth ball. This helps to keep out moth and preserve the yarn.



SEABEACH

TIARA



4	4		
		3	3
2		2	
	1		1
8x		8x	

x	o	o	x	4
o	x	o	x	3
o	o	x	o	2
x	x	x	o	1
2 1 b a				

WARP. Lily's 24/2 Skipper Blue No. 920...Article 314. One in a heddle, three ends in a dent of a No. 12 reed. (36 ends to the inch.)

WEFT. 20/2 Perle cotton No. 501 Jade, Article 114, and supported 1/64 gold metallic. (Home Yarns Company.)

TREADLING. For plain weave of the material use tabby. This being a Summer & Winter weave the tabby is Har. 1&2 and 3&4.

Pattern.

Har. { 2&4---gold metallic
 2&3---jade Perle
 2x { Tabby "a"---jade Perle
 Tabby "b"---Jade Perle

Har. { 2&4 ---jade Perle
 2&3 ---gold metallic
 2x { Tabby "a"---jade Perle
 Tabby "b"---jade Perle

Alternate these blocks as much as desired. On the finished ensemble, Mrs. Crowe states that she used 3 1/2 inch bands of the metallic cloth for cuffs and revers (glad I looked it up---I thought she meant reverses), then only a 1/2 inch band to outline the neckline on dress, which is short sleeved. Buttons for jacket may be covered with the woven cloth or selected as desired.

Beat before changing shed and once after. Allow about 3 inches per yard for shrinkage.

Cotton suitings, such as this one and EMERALD GEM are distinguished and different from the ordinary run of cotton fabrics,----materials that one possibly would not find among machine made textiles. I think handweavers need not weave cotton fabrics when a good machine made material may be purchased for less than a handwoven one----if a desirable one can be had---but I feel that these two mentioned fabrics are unique in construction and creativeness, Of course, colors may be chosen to suit one's taste and developed into finished garments according to one's dictates.

A few color suggestions are offered here, and these may be duplicated for EMERALD GEM. Some of the tones of warp and weft are reversed from the original warp and weft order, only because of unavailable colors in these yarns.

Lily's 24/2 warp

Coral
 Orchid
 Maroon
 Med. Blue
 Chili Brown
 Steel
 Black
 Rust

Lily's 20/2 Perle weft

Salmon Rose
 Violet
 Dark Rose Pink
 Lt. Blue
 Taupe or Old Gold
 Linen Color
 Pink or Buff
 Burnt Orange

1/64 Metallic

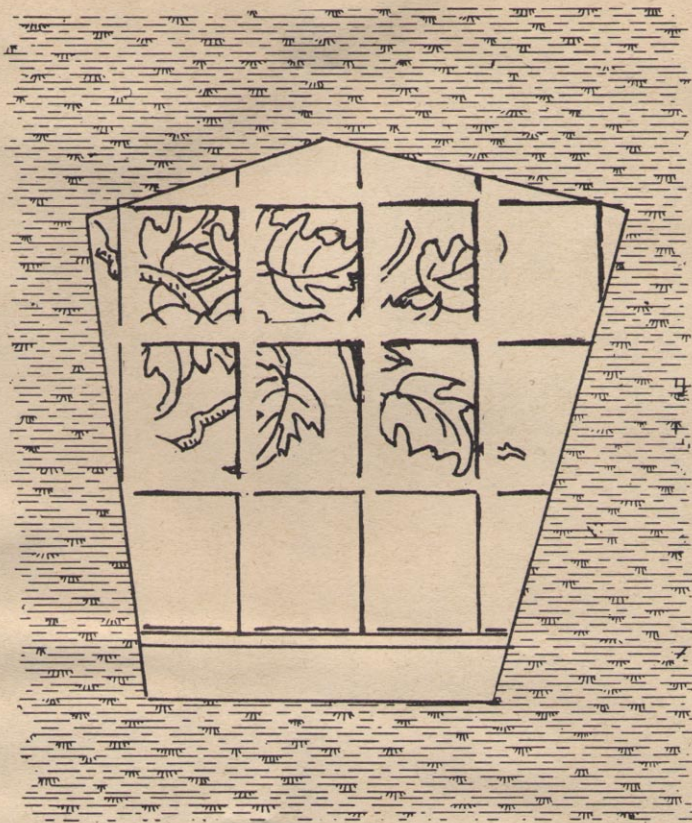
Silver
 Silver
 Gold or Silver
 Silver
 Gold
 Silver
 Gold
 Gold

20 ADDRESSES OF YARN SOURCES.

Grace Blum, Box 691, R.R. No. 1, West Chicago, Illinois.
Joseph Acton, 26 Lake Avenue, Swedesboro, New Jersey.
Thomas Hodgson, Concord Woolen Mills, Concord New Hampshire.
Frank Kouble, Box 361, New Bedford, Massachusetts.
Searle Grain Company, 318 Grain Exchange, Winnipeg, Man. Canada.
Home Yarn Company, 645 Hegeman Avenue, Brooklyn 7, New York.
Wissahickon Yarn Co., (WYCO) 815 Greenwood Avenue, Jenkintown, Pennsylvania.
Ross Matthews Corp., 85 Portland Street, Fall River, Massachusetts.
The Weavers' Workshop, Dodgeville, Wisconsin.
Contessa Yarns, Ridgefield, Connecticut.
J.C. Yarn Company, 111 Spring Street, New York 12, N.Y.
Tinsel Trading Company, 7 West 36th Street, New York 18, N.Y.
The Countryside Weavers (The Slasons), 5605 West 61st St., Mission, Kansas.
Las Casiano Studio, 2150 S. Telegraph Road, Pontiac, Michigan
Hughes Fawcett, 115 Franklin Street, New York 13, N.Y.
Fred J. Fawcett, 129 South Street, Boston, Massachusetts.
Charles Y. Butterworth, Tulip and Susquehanna Street, Plila. 25, Pennsylvania.
Camildale, Inc., 45 East 34th Street, New York 16, N.Y.
Robin and Russ, 10 Anapamu Street, West, Santa Barbara, California
Fibre Yarn Company, 840 Sixth Avenue, New York, N.Y.
Robison Textile Co., 434--52nd Street, West New York, New Jersey.
Oregon Worsted Company, 8300 S.E. McLoughlin Blvd., Portland 2, Oregon.
Yarn Arts Guild, Whiteside 57, L.I., New York.
Pent Yarns (Pioneer Yarns), Box 1143, San Antonio, Texas.
Lily Mills Company, Shelby, North Carolina.
THE YARN MART (Marguerite Snyder), 817 Pine Street, Seattle 1, Washington.
Lee Ward Mills, Elgin, Illinois.
Bedford Fine Leathers, 578 Seymour Street, Wancouver, B.C., Canada.
Mrs. Harriet M. Hagerty, 64 Washington Street, Gloversville, New York.
Shuttlecraft, Inc., P.O. Box 917, Providence 1, Rhode Island.
Creative Crafts, East Berlin, Pennsylvania.

BOOKS FOR THE WEAVER.

Craft & Hobby Book Service, Coast Route, Monterey, California.
Shuttle Craft Guild, Kelseyville, California.
Ermelen Studio, Box 1926, Carmel-By-The-Sea, California.
Evelyn Neher, 225 S. Main Street, New Canaan, Conn. Four Harness Huck Book
Creative Crafts, East Berlin Pennsylvania.



Draperies, etc.

SUNLIGHT AND SHADOW



WARP. Robison's GOLD 20/2 spaced dyed mercerized cotton. One end in a heddle; two ends in a dent of a No. 12 reed.

4	4	x x o
3	3	o o x
2	2	o x o
1	1	x o x
		3 2 1

WEFT. Fine "frill" rayon. (Fibre Yarn Co.) and rayon-metallic novelty form Robin and Russ.

TREADLING. Tabby. Pattern shots are put in the web on Treadle 3. Weave 8 or 10 shots of fine rayon frill between the boucle stripes.. In the 3-group stripe weave two tabby shots of rayon frill after the first two pattern threads.

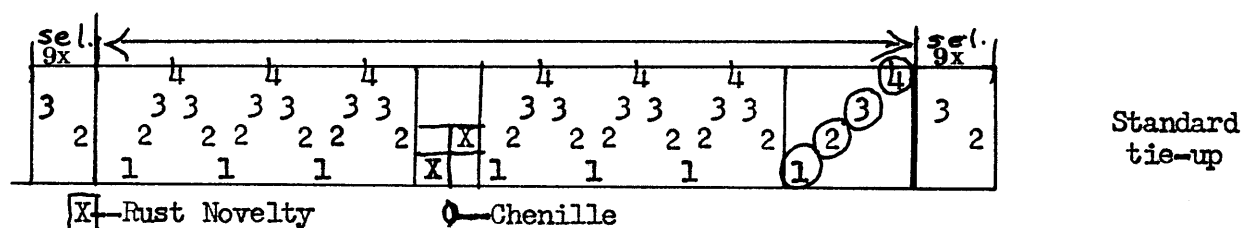
Mrs. Moyer used 20/2 white mercerized cotton for warp in her fabric, but I thought this would be a good chance to introduce the Robison space-dyed cotton to folio readers. Robison has six color combinations of this space-dyed cotton, and from this space-dyed cotton the weaver gets a similar effect of having used, or beamed, many colors in the warp. The space-dyed warp often makes a fabric more interesting, not only in the weaving of the material, but also after the yardage is finished. However, the weaver knows best what is wanted. Mrs. Moyer's sample in all-white was excellent. Robin and Russ have the white-rayon/metallic novelty wound with silver, also, as well as several colors of the rayon yarn.

Designing the novelty rayon stripes may be devised to make your draperies individual. The suggestion of three shots, then one shot of the rayon novelty as shown in the woven sample need not be followed, of course. One, three and five shots of the rayon novelty may be chosen for your drapes, or some arrangement to please your eye, but I favor an odd number of shots for stripes such as these in this fabric. The odd number seems to satisfy the sense of sight more than an even number of shots. Perhaps this satisfaction is linked with the unevenness of a rectangle proportion, which is more prepossessing than an equal sided figure, such as a square or an equilateral triangle.

NOTES. Mrs. Moyer states: "finished curtains have one inch hem on each side, and a double 3 inch hem at the bottom for weight and possible shrinkage. Heavy ribbon stiffening was used in the top hem." The fabric weaves quickly but to get even spacing of the fine rayon frill is not too easy, especially when one leaves the loom and returns to it, after a time. One must get into the swing of the beater beat. I believe some weavers would like a slightly closer web than the one shown in the woven sample. I found this stunt out, when my yardage was nearly finished. This makes for more exact spacing. Throw the weft shot, press into place----DO NOT BEAT----and with the reed still against the web, change the shed, and repeat. This procedure seems to give a more sure hold on the spacing, and keeps the weft shot more securely in place. Throughout the weaving of the rayon novelty stripes I tapped a little harder on the tabby between the stripe shots, placing them rather close together.

Color suggestions.

Green combination warp	Aqua & gold novelty	White frill
Rose " "	Rose " " "	" "
Brown " "	Rose " " "	" "
Blue " "	Aqua " " "	" "



WARP. Dark brown 10/2 mercerized cotton. Beige Chenille (both from Contessa Yarns). Frank Kouble's heavy rust rayon novelty. One in a heddle and sleyed in a No.8 reed as follows: three ends of the brown 10/2 cotton in one dent. One end of the Chenille in one reed dent, and one end of the rust novelty in one reed dent. One repeat of the draft occupies 18 reed dents, a little over 2 inches of reed space.

WEFT. Brown Shag Silk wound single on bobbins. (Contessa Yarns.) Kouble's rust rayon and the beige chenille.

TREADLING. Tabby. (Har. 1&3 and 2&4) The colors and arrangement of warp are repeated or squared in the weft.

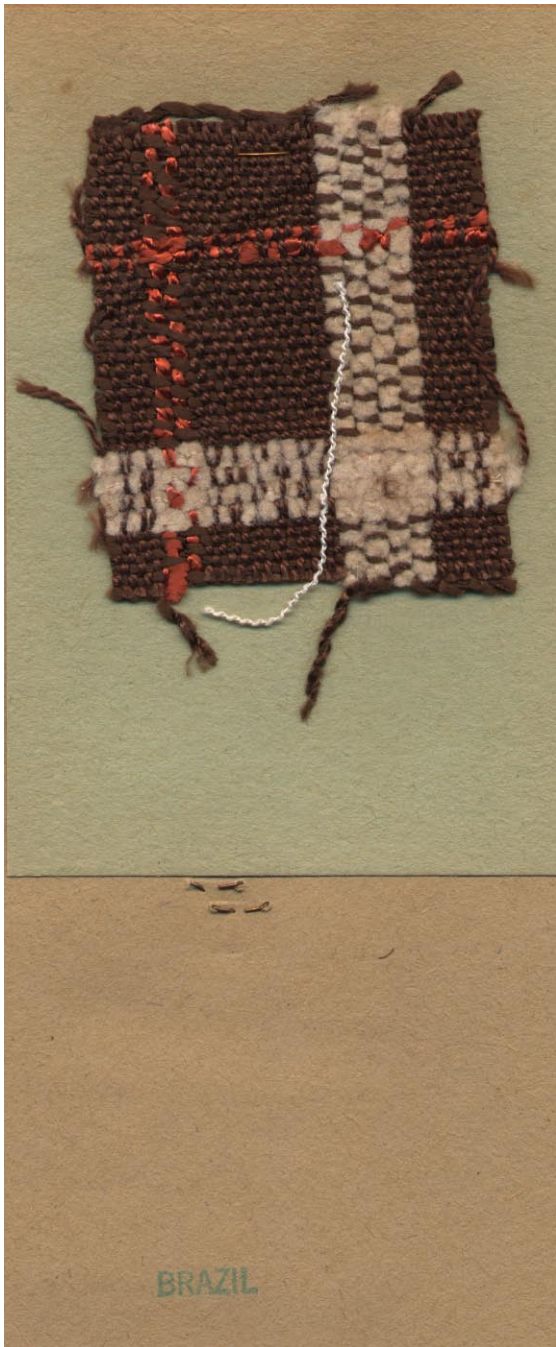
This fabric is an embossed plaid, slightly off-square, but is good-looking and distinctive. The yardage of this fabric far outweighs the beauty of the small sample. While the textile may look simple, it required a great deal of time to construct it. It was created for a companion piece to BOLIVIA. Although one may not wish both drapery and upholstery fabrics the same color, a harmonious color may be chosen for the drapery fabric. However, in this case, one is limited or restricted in color selection because of the lack of color choice in these yarns. Contessa does/did have some other colors in the silk yarn. Of course one could dye the yarns, but this procedure is often disagreeable to some weavers.

The fabric required a draft, which was developed mechanically, to take care of the single threaded heddles, and to be sleyed in such a manner as to be comparable with the usual setting of 10/2 yarns. This, as you can see, was accomplished satisfactorily.

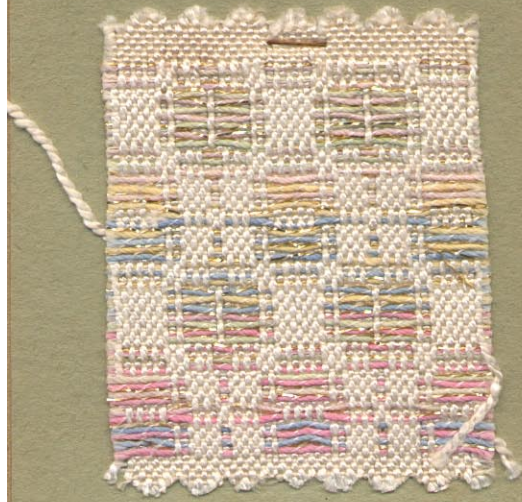
A handsome interior would result with the glass curtains of SUNLIGHT AND SHADOW, with BRAZIL for the overdrapes and BOLIVIA for the furniture upholstery----with an accent of a gold cushion, a rust one, and a yellow one. Walls?...a palm green. Carpet?...taupe or the palm green of the walls. ...and woodwork of old ivory:.. (just wishful thinking.)

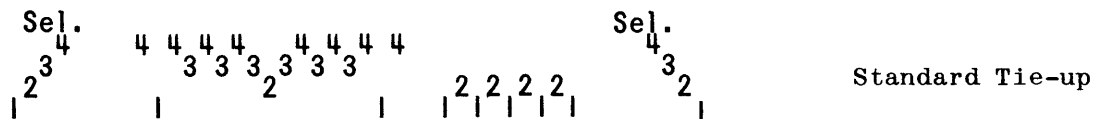
The beautiful light green silk that Contessa has----or did have----with matching cotton warp, Kouble's heavy medium olive green rayon novelty and the beige chenille would make handsome drapes. The chenille used in BRAZIL, by the way, is a better grade of chenille.

And now here's a confession: this fabric, BRAZIL, was purely a mechanical process---not created at the loom---but drawn on paper, colored, and with draft and directions sent to Mrs. Littlewood to be woven, who easily followed the sketch and directions. I never saw a woven speck of the fabric until I received the finished yardage from Mrs. Littlewood-----kept my fingers crossed, but upon seeing the finished material, I think it worked out all right.... and that was more than wishful thinking.



TWINKLESHEEN





WARP. 8/2 Rayon (Searle Grain Company)--one in a heddle, two in a dent of a No. 15 reed, 30 ends to the inch.

WEFT. Variegated TWINKLESHEEN (Searle Grain Co.). Tabby is 450 denier rayon floss. The 300 denier rayon floss may be had from Ross Matthews, as I think the 450 denier is now not available. The 300 floss should be satisfactory.

TREADLING. Har. 2&3..2x or 3x, Twinklesheen, followed by tabby of rayon floss.

"	3&4..7x	"	"	"	"	"	"
"	2&3..2x or 3x,	"	"	"	"	"	"
"	1&2..4x	"	"	"	"	"	"
"	1&4..2x	"	"	"	"	"	"
"	1&2..2x	"	"	"	"	"	"

One shot of tabby follows each pattern shot.

The fabric samples were woven on a jack type loom. The reverse side of the textile is equally effective and usable, but with an entirely different design. The draft is "T. Jefferson's Fancy" an overshot draft from M. Davison's PATTERN BOOK. "Bluettes" should also be a good draft for these yarn ---from the same book. The latter draft will have shorter skips.

Notes. Twinklesheen comes in 175 yards balls, with about 1800 yards to the pound. The labels on this Bucilla product give these finishing suggestions:
 TO WASH: Do not boil. Wash in mild soap suds. Rinse thoroughly. Allow to dry thoroughly. Do NOT iron. When the washing process isn't done, steam lightly and allow to dry thoroughly.

Beat well. Samples have not had any finishing treatment, whatsoever.

A SUGGESTION FOR SLIP COVERS. One weaver asked me why I didn't give a slip cover material sample in the folios...to cover and protect the folios' upholstery fabrics. I don't see why anyone wants to cover a nice looking upholstered chair with a less pretentious material---but here is one of my experiments. The material is appealing enough but I did not think it worthy of a place in a folio. (Any purchaser of the folios may have a sample of this material for a self-addressed, stamped envelope, while the samples last. There are about 60 samples in the piece. I will give details here. The fabric resembles a cotton tweed. The draft is Bronson, threaded 1,3,1,3,1,2..four times, then 1,4,1,4,1,2, twice. Warp is 30/3 eggshell Egyptian cotton (Searle's). 20/2 dull cotton would do. One in a heddle, two in a dent of a 15 reed. Two bobbins were used wound with Lily's 24/2 dull cotton. One bobbin was wound with Black and Tan No. 1431, and the other bobbin was wound with white and grey No. 539. Treadling was Har. 1&2, 1&4, 3&4. This order of treadling was repeated throughout. No tabby was used between weft shots. Tabby for heading was 1 alone and 2&3&4 together. In the sample is a rayon stripe to break the monotony of the fabric. This rayon novelty yarn may be had from SHUTTLECRAFT SERVICE, Providence, R.I. Use any shed for stripe.

Tabby Talk

To further report on "The Family Album": Quite a few weavers wanted both the folio and the album. Some wanted only the album; more wanted a new folio. Peculiarly enough, some who stated preference for the album also noted that they did not wish any traditional weaves in the album. Well, that is primarily what the album would have been. So you see, most weavers really wanted a new folio of NEW WEAVES FROM OLD. And I think that is best, too.

I will be happy to receive any weaving contributions from weavers for the next folio. Send only a small swatch, with NO data. This will save you work. If the contribution is worthy of a place in the folio, I shall write the weaver for the necessary information and data. Do not hesitate about sending your swatches, regardless. Your idea may be just what other weavers are looking for. Please do not send anything that must be returned, unless you write me first. Thank you.

I have used the "Radiograph" pen, sold by Shuttle Craft Guild, for the art work (such as it is) in this folio. It is excellent----wish I had had one of these pen years ago. India ink, the most difficult ink to work with, flows easily from this pen and does not clog. Price \$3.50 from Shuttle Craft Guild, Kelseyville, California..

If you notice any threads on the samples which evidently should not be there, please be advised that they have been inserted in the web to afford a cutting guide line only, for my convenience.

There are still some copies of Folio 5, NEW WEAVES FROM OLD, remaining. A copy of this folio of 27 weaves will be mailed, postpaid, to any weaver in United States or Canada for \$12.75.

SPECIAL PRICE. Instruction sheets, with photographs----NO woven samples---for Folios 1,2, and 3, 40 weaves in all, in a fiber binder, will be mailed postpaid for \$7.95-----less than 20¢ a project. I need the shelf room for other items.

Mrs. B. Needham, Safety Harbor, Florida, has a new mimeographed pamphlet "300 Ways To Weave Rosepath". Send \$1.00 direct to Mrs. Needham. An enormous amount of work has been put on these leaflets published by this weaver and are well worth the price.

These three new books on weaving are excellent: they are Swedish books, but the colored illustrations are delightful. For sale by Craft & Hobby Book Service, Coast Route, Monterey, California. 1. VI VAVER till HEMMET, Maja Lundback. 2. VAVMONSTER, Malin Selander, and 3. HANDDUKAR OCH DUKTYG, Gertrud Ingers.

I wish to thank Mrs. Dorothy Rankine of Searle Grain Company, Winnipeg, Canada, Mrs. Harriet Tidball of SHUTTLE CRAFT GUILD, Kelseyville, California, for their kind suggestions and help, Mrs. Jane E. Littlewood for her excellent cooperation and the grand job she has done on some of the yardages, and to all weavers who have, by their continued support, aided in making NEW WEAVES FROM OLD the popular publication it has become. Believe me

Sincerely for Better Weaving,

E. W. Sietman