

# INTERIOR DECORATING FABRICS

## IN M's AND O's

*By Harriet Tidball*

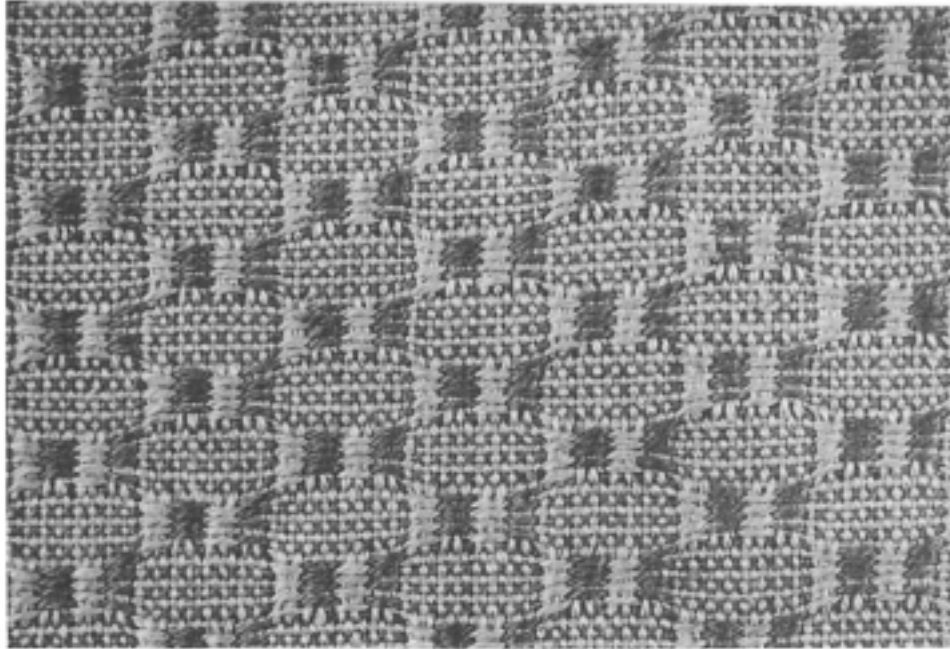
The plan for using the *M's and O's* technique with the new Lily 8/2 drapery cotton (Art 108) materialized so successfully that we have felt more than usual enthusiasm, for both the yarn and for this technique threading. The warp was set up at 24 ends per inch in the simple squares of two units on A, two units on B, though a more elaborate pattern would have been feasible. Larger squares would have worked out as successfully for this yarn and warp setting, as was proved by further experiments. The resulting fabric was very firm and strong, but had a soft draping quality one seldom achieves in a closely-set cotton textile. The dull, rather than shiny or high-lighted, texture which the yarn produces, follows the present style in drapery fabrics. It seems to absorb both light and sound—a soothing quality.

The characteristics outlined above, imparted by the material and also by the technique and the warp and weft set, suggest this design for bedroom use. The combination of bedspreads, dressing-table ruffles, draperies and casement curtains for a bedroom, all of the same fabric, would work out beautifully. The strength and firmness of the fabric make it supremely suitable for a light-weight bedspread or coverlet, while the extraordinary draping quality is the factor required for draperies and ruffles. Its uniform semi-opaqueness is another practical feature. And, very important, the fabric washes beautifully. As with most cottons, there is some shrinkage, but an allowance of about two inches per yard in both warp and weft directions, is adequate to handle this.

An entire bedroom "outfit" could easily be woven on a single long warp, sectionally beamed. The 8/2 cotton has 3,360 yards per pound, 420 yards per two-ounce tube, a factor which must be considered when planning to warp sectionally from two-ounce tubes, the easiest method. This means that with two-inch sections one could make a thirty-two inch wide warp twenty-six yards long, from a single set of forty-eight two-ounce tubes. Only twenty yards of forty inch wide fabric could be beamed from a single set of forty-eight tubes. With one inch sections, half of the length could be wound from twenty-four tubes. I feel sure that anyone using this material will react as we did—that we had never used a yarn which handled more easily in warping, loom dressing, and weaving. With two long sectional warps and several short sample warps,

we did not experience the inconvenience of a single broken warp end, although infrequent warp knots had to be handled in the usual manner.

The monotony of too much identical textile material in one room can be alleviated effectively by varying the designs slightly in the weaving. A very pleasant variation is illustrated in this detail photograph, reproduced in actual size.



The same textile hung as a drapery is shown on page 17 (with a sample in the Portfolio edition). The warp is gold color and the weft is salmon red and the same gold. The two weft colors were thrown alternately throughout with eight shots on block A and eight on block B, repeated throughout: treadles 1 (gold), 2 (red), four times; treadles 3 (gold), 4 (red), four times. Notice the strength which the alternating colors impart to the rep blocks, and the pleasant texture of the tabby areas in two colors. This last is due to the fact that three-quarters of the thread is in the softer gold, and only one quarter in red. With a fifty-fifty combination of one color warp and the other color weft, the tabby takes on the well known and undesirable salt-and-pepper, unless the two colors are more closely related in value and hue than these. Compare this detail with photograph (4) to see how much more effectively the rep texture weaves in short repeats than in longer ones. The short repeats make the most of the tendency to form curves and ovals, a feature which the handweaver is always seeking in single-weft weaves.

Further weaving variations will be taken up next month.