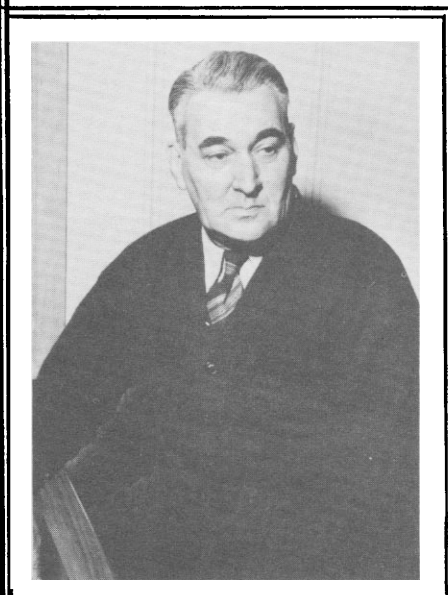


# **NEW WEAVES FROM OLD**



**BY  
ELMER  
WALLACE  
HICKMAN**

FOLIO 2

# NEW WEAVES FROM OLD

The main purpose of these folios—as most weavers know—is solely to develop new unconventional fabrics, fabrics that will be of practical use for many different projects, but not to develop the projects. Discovering the new fabrics is one job; to take that fabric and produce an article of apparel, a gift item or a household ornament is another job—the author leaves that project to others more qualified.

Yarns in general, as you now realize, have increased in price, but there are plenty of yarns, I imagine, for us to work with a long time. And I hope the time will never come that we weavers will have to go "searching out fibers from our native hills", and such tommyrot.

This new collection in Folio II of "texture weaves" were designed from not-too-well-known drafts or treadlings and were chosen for their practical value while still being unusual, and from the resulting tally of your "I am interested in" cards sent me. The interesting percentages of choices out of 181 cards received up to this time were: Table Linens 76%, Upholstery Fabrics 70%, Drapery Material 69%, Wool Suiting 58%, Handbags 55%, Decorative Fabrics 54%, Towels 54%, Scarves 45%, Curtains 44%, Rugs 43%, Cotton Suiting 31%, Shawls 26% and Coverlets 23%. It is difficult to choose which fabrics and colors to put into a single folio, therefore, how well the enclosed 12 samples will be liked remains to be seen. The two twill combinations upholstery fabrics I think great, and they are delightful weaves with which to busy one'sself. I think the reason is because here is one weave that gives us our weft yarn in almost the same value of color as was the yarn before putting it in the shed—not "messed up" or greyed by a lot of distracting warp. The three linens are useful. The one drapery material is a deserving addition to those in Folio I, two good glass curtain materials are worth weaving, the honeycomb fabric is well liked even by those who never liked textiles of this type, and the other fabrics will doubtless gain attention from you.

Once again, as in Folio I, the important things like accessible reeds, available yarns and yarns weavers could afford, not too difficult—nor too easy—weaves were kept in mind.

I have been asked how I go about "discovering" new weaves. In short, I first started out with a not new procedure. I threaded a No. 600 Structo Loom with as many short threading drafts as I could get on it—using 10/2 Gold cotton for about 2 or 3 inches of each draft. Started with Twill, followed by Rosepath, M's & O's, Wheat Ear (3,2,1,4,2,3,4,1), Monk's Belt, Bronson (1,2,1,2,1,3,1,4,1,4,1,3, etc.), Diamond, Plenty of Broken Twills (see M. Davison's book, Chapter on TEXTURE WEAVES), Barley Corn, etc. Use a variety of weft yarns, heavy, fine, mubby, boucles, krinkles, metallics, rayon twists, etc. Treadle treadlings foreign to standard order of treadling, clear across the web—try many treadlings—and thereby is often found interesting texture effects.

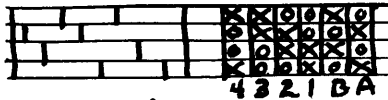
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## LIST OF SUPPLIERS

Shuttle-Craft Guild, Virginia City, Montana....Linens, Fabri, Jute, Angora, Rug Yarns.  
Creative Crafts, Guernsey, Pa.....Linens, Wools, Tinsels, Cottons, Rayons  
George Butterworth, 2222 E. Susquehanna Avenue, Phila. Pa....Rayons, Wools, Linens.  
Fibre Yarn Company, 840 Sixth Avenue, N.Y. 1, N.Y...Novelties, Metallics, Rayons, Wools  
Lily Mills, Shelby, N.C....Cottons, Linens, Metallics, Wools  
Hughes Fawcett Co., 115 Franklin St., N.Y. 13, N.Y....Wools, Linens, Metallics, Cotton.  
Ederer, Inc., Unity & Elizabeth Sts., Phila. 24, Pa...Excellent Linens & Cotton Twines &  
George Berberian, 245 Fifth Avenue, N.Y. 16, N.Y. Persian Yarns. (Linen Rug Warp.  
Contessa Yarns, Ridgefield, Conn...Staples and Odd lots at bargains. Real Service.  
J.C. Yarn Company, 111 Spring Street, N.Y. 12, N.Y. Odd lots at bargains.  
Royal Society, 230 Fifth Avenue, N.Y. 1, N.Y. Beehive Wools.  
Loomcraft Studio, Wilmington, Ohio.....Cottons, Wools, etc.  
M.J. Whittall, 1 Brussel Street, Worcester 3, Mass.....Wool Thrums and Chenille Firs.

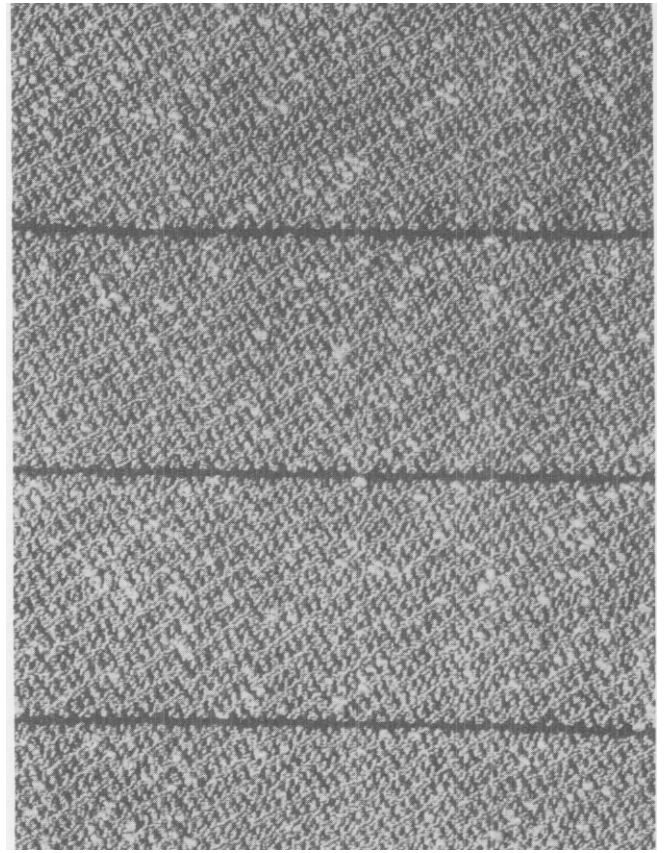
# RED BIRD

Coat Material



WARP: Maroon Fabri, (Shuttle-Craft Guild  
Virginia City, Montana)  
WEFT: Spinnerin TOWN AND COUNTRY, Grey &  
Maroon—62½% wool, 37½% rayon.  
THREADING: One in a heddle; 2 in a dent of  
a No. 10 reed.  
TREADLING: Treadle 2—B, 3—A, 4—B, 1—A,  
for both rising and sinking shed  
looms.

The draft used is one given in a  
SHUTTLE-CRAFT BULLETIN, February, 1945. Mrs.  
Atwater states that it was found in an old  
German book. It is a four harness broken  
twill, that, when woven, gives the appear-  
ance that a greater number of harnesses were  
used. I tried also a draft from a Finish  
book, but the texture of the fabric was too  
regular. The Finish draft (Anna Henriksson)  
was 3,4,2,3,1,2,4,1,3,2,4,3,1,4,1,2 in case  
someone wishes to use it.



No true tabby may be had from the German threading. The unique broken diagonal  
of maroon and grey is something different. It appears as though a fine red and a fine  
grey thread were used in the weaving. The use of the beater is very important for  
successful weaving of this coating material——DO NOT BEAT! Press the weft into  
place firmly while the shed is open. After the shed is closed do not use the beater.

Nine ounces of the Spinnerin yarn and 6 ounces of Fabri for warp will weave  
about 1 square yard of material, not counting warp wastage or shrinkage. The 26 inches  
in the reed—the width that I wove it——drew in about 2 inches while weaving. As  
space does not permit a discussion of yardage weaving, which is a subject in itself,  
the weaver who needs help in the weaving of wool yardages will find much assistance in  
two books: an excellent guide is Harriet Douglas' new book, TWILL, TWEEDS AND ALL WOOL  
FABRICS; and a less recent publication is WEAVE YOUR OWN TWEEDS by Roger Millan, pub-  
lished by Marguerite Davison, Box 299, Swarthmore, Pennsylvania.

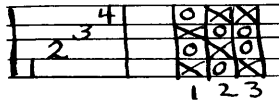
The amusing thing about this fabric is that the material, as the reader sees  
it, is the wrong side of one of the experimental samples. The experiments were woven  
on a rising shed loom; the actual yardage for the sample was woven on a counterbalanced  
loom, making it necessary for the treadling to be reversed from the rising shed tread-  
ling——and then reversed in order to get the wrong side of the fabric——which side  
was most appealing to me for this particular weft yarn. If the weaver likes better  
the under side, which is really the original right side, just weave the yardage as  
shown and turn over the material when taken from the loom.

Among the twenty or more treadlings that were tried a few are worth giving here.  
There was a nice broken herring bone, making a soft loose fabric——when weft was plac-  
ed in the shed, not beaten——with a definite irregular zig-zag. It was treadled  
on a rising shed tie-up with Harnesses 1&2, 1&3, 3&4, 2&4 and repeat. Reverse for sink-  
ing shed. The material was the same on both sides. Another was just the un-true tabby  
treadling. The result was seemingly solid, yet open. With this un-true tabby treadling  
two warp threads weave close together with spaces between each alternate 2 warp ends,  
as though 2 warp ends were threaded through each heddle, and then through a reed dent.

(continued on page 2 of DAFFODIL)

# DAFFODIL

Glass Curtains

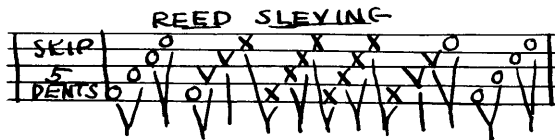


WARP: 20/3 Yellow Mercerized Cotton, 20/3 mercerized White cotton and No. 5 Perle (Lily's) cotton.

WEFT: Krinkled Rayon No. 3300 (fine) and Rayon wrapped with gold metallic (Fibre Yarn Company)

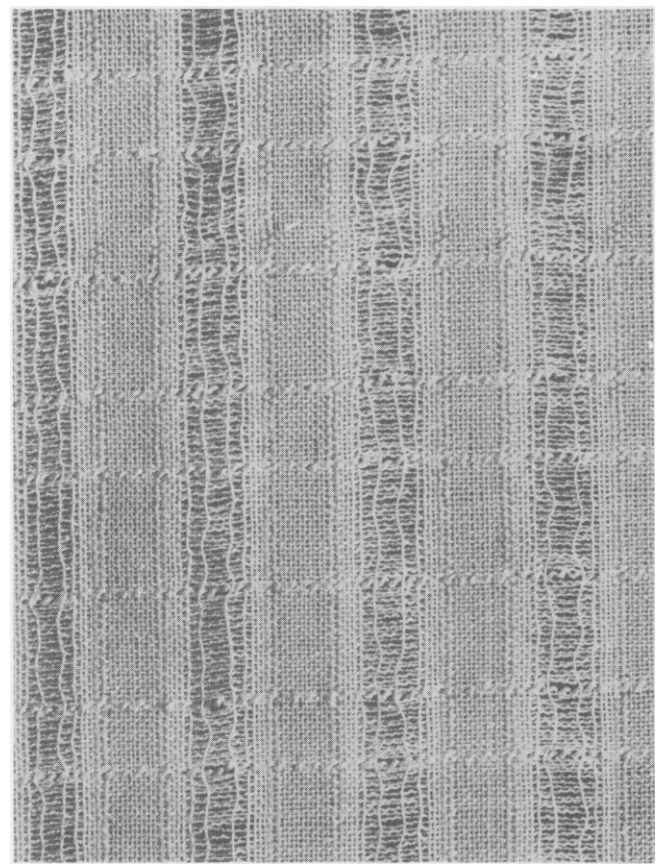
THREADING: One end in a heddle. See below for sleying the No. 12 reed.

ORDER OF WARPING: 5 ends 20/3 White, 2 ends No. 5 Perle, 10 ends 20/3 Yellow, 2 ends No. 5 Perle, 5 ends 20/3 White.



O White X Yellow V No. 5 Perle

TREADLING: The material is woven on the two irregular tabby sheds with Treadle 3 for the metallic wound Rayon yarn.



This textile was suggested by one in *Monsterblad III*, but more up-to-date yarns were used together with a different reed sleying, both of which seemed to be more advantageous to our weavers. The stripe arrangement takes 13 dents of the reed with 5 empty dents or 18 dents in all. This employs  $1\frac{1}{2}$  inches of reed space for the pattern. The material shrinks at least 2 inches in width while being woven, therefore, for a good curtain width the loom should be threaded to occupy 38" or 39" of reed space.

As it is difficult to give a calculation of the amount of yarns required to make curtains——since I weave only a sufficient yardage for samples——I might advise that for a 2 yard length, 27 inches wide I used a total of 9 ounces of yarns, not allowing for the yarn wastage on the loom.

The fabric could also be woven on a 20 inch table loom ——weaving the material in lengths sufficiently long to make several "tiers" of curtains——the new "tier on tier" way (or should I say the old way of hanging kitchen sash curtains, but graduating them with honors into the living room), using 3 or 4 tiers and which are most acceptable in many type homes.

The beaming of the warp may present some difficulty to some. There are only 24 warp ends for  $1\frac{1}{2}$  inches of reed space. If you have a one inch spaced sectional beam fill 2 sections of the beam with whatever length desired, then skip a section. Repeat this——in other words, beam 48 warp ends for 2 sections and leave one section empty. If you have a 2" sectional beam——and this type beam doesn't lend itself any too well for this particular warp——beam 48 ends on each of the first two sections, then skip one 2" section. Repeat this across the width of the beam. The warp on sectional beams will not always be at right angles to the heddles, but this works out all right.

For a plain warp beam, warp the number of ends required, allowing 24 ends for every one and one-half inch of material. See the sleying diagram above. The 13 dents that are sleyed with warp threads contain a total of 24 warp ends, plus the 5 empty dents that follow each 13 dents make a total of 18 reed dents or  $1\frac{1}{2}$  inches.

Do not let this confuse you, but for a 39 inch fabric beam  $\frac{2}{3}$  of 39 times 24 or 624 warp ends, instead of 39 times 24 or 936, that we normally would beam, or if

the reed dents were all filled. (I stress this beaming process, or warping calculation, because I myself miscalculated the first warp in this technique.) In beaming the warp ends space the warp on the warp roller over a width to correspond with the width of the textile that will appear in the reed.

DO NOT BEAT! Only a very light tap is needed before and after the shed is closed to insure a uniform spacing.

The design stripes may be seen in the photograph of the fabric. 11 or 12 shots (double shots) of Krinkle Rayon are put in, which let us call "A". After "A" is completed a single shot of Metallic covered Rayon is put in on treadle 3. This is "B". After "B" is put in, repeat unit "A" and also "B". Next 7 or 8 double weft shots of Krinkle Rayon are put in ---call this "C". "C" is followed by "B", and then repeat all the above for the length of the weaving.

NOTES WHILE WEAVING:

Keep warp stretched well.

I found too many knots in the cotton used. I had to retie all knots while warping as none was tied with a weaver's knot. Re-tying was particularly necessary as the knot in No. 5 Perle would not go through a reed dent easily.

This material weaves quickly---which is always an incentive to a weaver. The material in the large piece was extremely fresh and good looking.

The spacing of the weft to form the open work comes easily after a little of the fabric is woven.

Many color combinations may be used for these glass curtains. Among the combinations one might choose, two tones of green, a white and a green, peach and green, blue and light green, blue and white, two tones of blue, yellow and tan or brown, red and white, red and peach, red and lavender, lavender and light blue or white, etc.

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REED BIRD, continued.

2.

and each adjacent reed dent skipped. But the threading was the same as given above.

Mr. V.J. Winkopp, Spinnerin Yarn Company, 230 Fifth Avenue, New York 1, N.Y., informs me that he would be glad to direct inquiries to their nearest dealers, as samples cannot be sent to all inquiries. Group orders can be supplied to guilds as well as weavers who qualify as professionals, in which case the company will be glad to state their minimum requirements for ordering. Many yarns of this company are suitable for weaving, even though most of the yarns are known as "knitting yarns".

NOTES WHILE WEAVING REDBIRD. I used double strands of Fabri in the first and last heddles, making, of course, 3 ends in the first and last reed dents.

Use light weight Swedish boat type shuttles. Try the long, narrow Swedish shuttles, closed bottom with no rollers. They are light in weight and easily handled. I have learned to like them recently. Hughes Fawcett has this type shuttle, No. 11.

Do not have the warp stretched too tightly, but sufficiently so that the shuttle will travel over the warp without picking up undesired warp threads, as well as fall through the warp onto the floor.

The Spimerin TOWN & COUNTRY yarn is a springy yarn, but easily controlled. One must let the yarn spring back into place before using the beater.

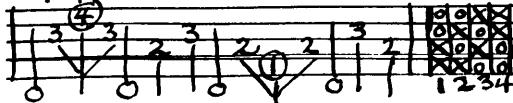
Be sure the warp is always at the same tension throughout the weaving of the yardage length. If, after changing the warp or weaving space in front of the beater---having wound the finished material onto the cloth beam---the warp shows differently, less distinct or more distinct, than in the finished fabric, adjust the tension on your warp so that all the finished material will be more nearly alike.

I believe it would be possible to get a satisfactory loose material---suitable for cutting a sweater pattern from finished material--- if the Fabri were set at 12 or 15 ends to the inch.

# BITTERSWEET

Glass Curtains

♩ = empty dent



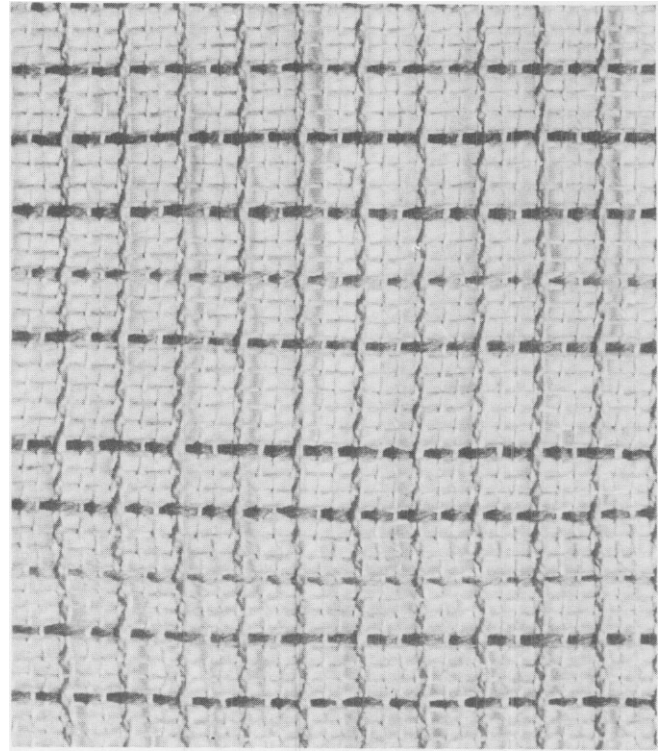
WARP: 20/2 Ederer's Grey (Natural) Linen and No. 5 Perle, Burnt Orange.

WEFT: 10/1 Ederer's Grey and 2/18 Wool of Thomas Hodgson's. Two strands of wool are wound on a bobbin as follows: (1) Maroon and Rust, (2) Scarlet & Rust, (3) Green and Gold. The Scarlet and Rust shuttle is used twice.

THREADING: One 20/2 Linen warp in each heddle and the No. 5 Perle is threaded through heddles on Harnesses 1 and 4, together with the 20/2 linen end. A No. 16 or 15 reed is used and sleyed as indicated on the threading draft, i.e., first two threads on Harnesses 2 and 3, each in a separate dent, a dent is then skipped; next 3 linen warp ends and the No. 5 Perle are threaded through a single dent; next dent is skipped; threads on 2 and 3 each in a separate dent; next dent skipped, then the 3 linen and the No. 5 Perle are threaded in a single dent. The next reed dent is skipped before the above sleying is repeated. There are 10 threads in the above unit and they should occupy 10 reed dents, including the skipped dents.

TREADLING: Weave a heading with the tabby  
 2&4, 1&3, 2&4, 1&3——10/1 Linen  
 1&2.....Maroon and Rust Wool  
 1&3, 2&4, 1&3, 2&4,.,.,.10/1 Linen  
 3&4.....Scarlet and Rust Wool  
 2&4, 1&3, 2&4, 1&3,.....10/1 Linen  
 1&2.....Green and Gold Wool  
 1&3, 2&4, 1&3, 2&4.....10/1 Linen  
 3&4.....Scarlet and Rust Wool  
 Repeat from beginning.

treadles, and beat close for this heading.  
 WARPING ORDER: Warp the first two threads (2 & 3) alone, then use four spools of 20/2 linen and one spool of No. 5 Burnt Orange perle together and warp as many repeats of the five spools as needed for your width. For a 38" material warp 572 ends—2 ends for these first two threads, and 140 units of 5 threads for the remaining 570 threads. 38" material will finish at about 36".



Although this draft is an ancient one in most of the Scandinavian weaving books, most weavers pass this technique by. I was convinced thoroughly this summer that the technique should be more widely used by our weavers after seeing a woven sample of curtain material which came from the Longber's Studio in Hanover, New Hampshire. I thought the woven sample one of the most interesting fabrics I had ever seen. So I decided our Folio II must have a version of this glass curtain material. This draft may be found in Hulda Peter's VAVBOK, Drafts Nos. 13, 14, 15 and 16; Monsterblad III has the same draft as the one above but the sleying is different. M-4, Monsterblad III shows a novel draft and a good one. On page 19, I VAVSTOLEN, Vol 1, may be seen another variation of the draft, while Mary Block (DEN STORA VAVBOK) shows on page 32 a reed dent skipped between each unit of threading. This makes the fabric more open even with the treadling above.

The sample I first saw had wool in the warp—this I thought inadvisable, so No. 5 Perle was chosen to be used with the linen. The Hodgson wool is a good substitute for the Swedish wool used in foreign sample. Fabri and Beehive brands may be used but will be more expensive.



Should there be any objection to the wool used as weft (and I suspect there might be), the following set-up may be more acceptable: an all linen curtain with the 20/2 warp together with a 20/2 Yellow or Orange linen (Hughes Fawcett) to replace the No. 5 Perle (if desired). For weft use 8/1 (Fred. J. Fawcett) Rust, Maroon, Yellow or Chartreuse, and Red—all doubled on the bobbins—and Tan 10/1 for the main weft, wound singly on the bobbins. These yarn will work out very well. If a finer curtain is desired, use 40/2 linen to replace the 20/2's and 20/1 to replace the 8/1's, with 40/2 Tan for the main weft. A great many weavers do not like to work with the 40/2 linen—and with good reason. Generally, it just wont behave, when used as warp.

NOTES WHILE WEAVING: The weft shots have to be placed to form the design.....do not beat.....the material weaves quickly.....it is advisable to catch the selvage warp when the linen is put in, such as 1&3 linen, 1&2 Wool, 1&3 linen, so that the fabric will have a firm edge, but if only two colors of wool were used in the weft it would be unnecessary to turn all ends in, for with two colors, each would be started from a different side of the loom and carried up the selvage from one shed to the other without being unsightly.

A great variety of threads or yarns may be used to weave this fabric. Fine linen may be used such as 17 single for both warp and weft, combined with colored linen. Cottons will give exceptionally satisfactory results; most of the drafts in Scandinavian weaving books call for cottons only for warp and weft.

The warp was woven dry. The attached sample is not laundered.  
May I repeat—Press weft into place—DO NOT BEAT!

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#### DANISH BROCADE, continued

soft and drapable. The long skips would be not objectionable in drapery material.

I would like to see the warp set a little closer, about 14 to the inch, but most of us do not have No. 14 reeds—and 15 to the inch is too close. For a varied textile in drapery material texture, thread the heddles 3-1-3-2, 3-1-3-2, 3-1-3-2, 3-1-3-2, 3-1 then 4-2-4-1, 4-2-4-1, 4-2.

The draft is a tricky one to thread. Here's a suggestion: when using heddles on Harness 3 push back, out of sight, heddles on Harness 4—and vice versa. This helps eliminate trouble later. Also to make threading easier, learn that "A" unit begins with 3 and 1 and ends with 3 and 1, and that unit "B" begins with 4 and 2 and ends with 4 and 2. Check each group carefully to see that all heddles on both harness 3 and 4 are threaded with 2 warp threads. And all heddles on 1 and 2, of course, are threaded with one warp thread. (Seems elementary advise above, but I got fooled!)

COLOR SUGGESTIONS: (Cotton yarns from Lily's—Rayons from Fibre Yarn Company)

| WARP       | BINDER        | HEAVY WEFT  | METALLIC |
|------------|---------------|-------------|----------|
| Light Jade | Burnt Orange  | Med. Green  | Silver   |
| Buff       | Dk. ROse Pink | Rose        | Gold     |
| Crab Apple | Claret        | Dark Cerise | Silver   |
| Peacock    | Peking Blue   | Blue-Green  | Silver   |

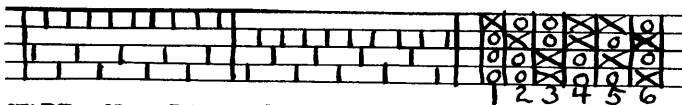
The narrower the warp while weaving this draft the closer will be the finished web—some weaves are like that, and often becomes annoying and dissatisfying.

Have your shuttles arranged so that the selvages will be caught on both sides. In the beginning weave with the shuttles from different sides of the loom to determine which direction catches the edge threads, and also after having started to weave, place your shuttles so that the weft threads will be automatically caught at the selvages. This is a nice fabric and adaptable to many uses.

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The photographs in NEW WEAVES FROM OLD were taken by Don Wood, Staff Photographer of THE OIL CITY DERRICK, Oil City, Pennsylvania.

# DANISH BROCADE



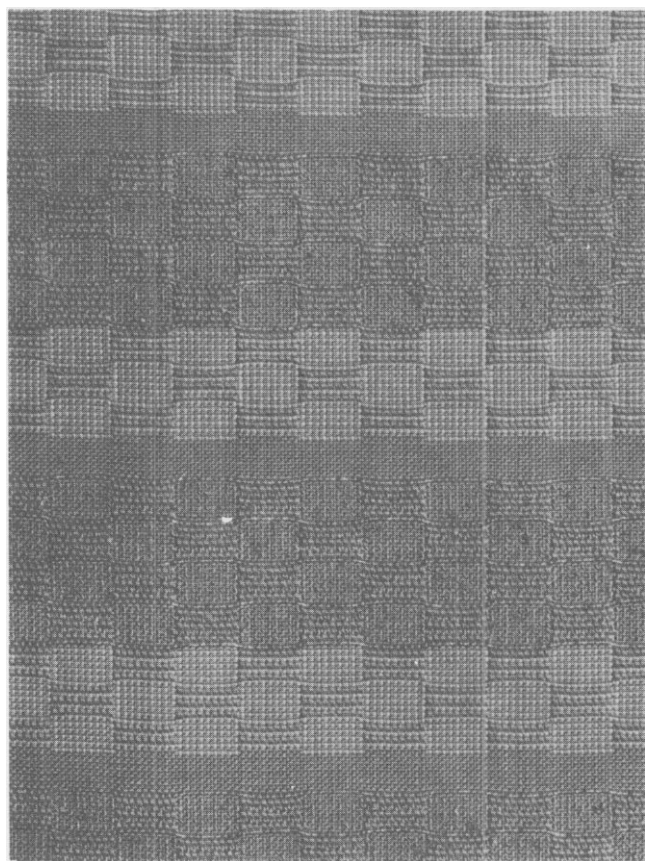
WARP: No. 10 Perle, Old Gold

WEFT: Rayon Novelty (Fibre Yarn Co.), No. 10 Perle and Metallic Guimpe.

THREADING: Two warp threads are to be threaded through each heddle on the fourth and third harnesses, and one warp thread through each heddle on the two front harnesses (2 and 1). But 3 warp threads are to be threaded through each reed dent, thus making 36 warp ends to an inch.

For a two inch spaced sectional warp beam, 72 ends of warp will have to be beamed on each section of the warp beam.

This upholstery fabric, I believe, I have re-discovered. It is an ancient weave from the volume, DANISH HUSFLIDSSKABER VAEVBOG, By LaCour and Siegmundfeldt ( may be had from Craft & Hobby Book Service, Carmel, California). Page 41 shows this draft and on succeeding pages may be found exquisite 8 harness weaves of the same construction. One is almost convinced that the draft is Summer and Winter technique, until a look at the 8 harness drafts persuades one differently. The lower part of the woven sample (the part done with No. 5 Perle cotton) shows the ancient way that the fabric was woven—the top portion, of course, is the new interpretation of the weave. (Just thought it might be interesting to let you see how the finished product was developed.—between the two samples many trys with yarns were made before the part with the Blue Rayon and Gold Guimpe was decided upon.)



## TREADLING:

"A" Treadle 1—Heavy Rayon  
 " 4—No. 10 Perle  
 " 3—Heavy Rayon  
 " 4—No. 10 Perle

Repeat the above 3 times, but use the Metallic Guimpe on the last treadle 3 and No. 10 Perle on the last treadle 4.

"B" Treadle 2—Heavy Rayon  
 " 4—No. 10 Perle  
 " 3—Heavy Rayon  
 " 4—No. 10 Perle

Repeat the above 3 times but use the Metallic Guimpe on the last treadle 3 and No. 10 Perle on the last treadle 4.

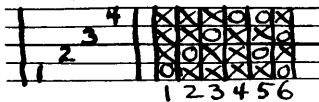
Considerable difficulty was encountered with the treadling as given in the text of the book, but eventually the treadling order was solved. You will find the treadling given here is of a different order than given in the original—in fact I do not see how the fabric in the photograph in the book can possibly be had with the treadling order given. And while on the complaining end, I might add that some reeds are made with such heavy ribs that normal spacing in the finished material is prevented. Such a reed is not good for material such as upholstery where the weaver wants the ground of the cloth to be compactly woven. The heavy reed ribs ( made by a very prominent company) would be of use for heavy work such as rugs. Use a reed with as thin metal ribs as can be procured. (Walker Manufacturing Co., of Philadelphia makes a good reed.)

If one is inclined to "fan with the beater" as Mrs. Atwater so knowingly expressed it, do not attempt this material—Beat! Beat! Beat!—or get an open work fabric. Incidentally, the back of the fabric shows an interesting texture for drapery material. Should you use the set-up for drapery material, cut down on the Rayon skips (this is not absolutely necessary) and beat rather lightly so the fabric will remain  
 (continued on page 2 of BITTERSWEET)



# PROMENADE

## Drapery Material



WARP: Perle No. 10 (10/2 Cotton)

WEFT: J.C. Yarn Company's Rayon Novelty: Brown, Rust, Yellow and Med. Green. Lily's 10/3 Ming Gold Art. 714. Fibre Yarn Co's. Flat Gold Soutache or Braid and medium Gold Metallic Guimpe.

THREADING: One end in a heddle and one in each dent of a No. 15 reed.

TIE-UP: I tied each harness of a 4 harness counterbalanced loom to a separate treadle—using only 4 treadles, of course—then got the 4 sheds by pressing down 3 treadles with two feet, as indicated on the tie-up plan above. This idea, to me, makes for a better shed on a counterbalanced loom, when 3 harnesses are needed to form a shed. The treadling for a rising shed loom would be one treadle at a time (1,2,3,4).

### TREADLING:

- (A) Treadle 1,2,3,4 Brown Rayon Novelty; 5,6 10/3 Ming Gold. Three times
- (B) " 1,2,3,4 Yellow Rayon Novelty; 5,6 10/3 Ming Gold. Once
- (C) " 1,2,3,4 Rust Rayon Novelty; 5,6 10/3 Ming Gold. Twice
- (D) " 1,2 Med. Green Novelty; 5,6 10/3 Ming Gold. Once

Then, a shot of Gold Soutache (Braid) on Treadle 5, a shot of Metallic Guimpe on Treadle 6, followed by a shot of Gold Soutache on Treadle 5.

The above is followed by A, once; B, once; C, once.

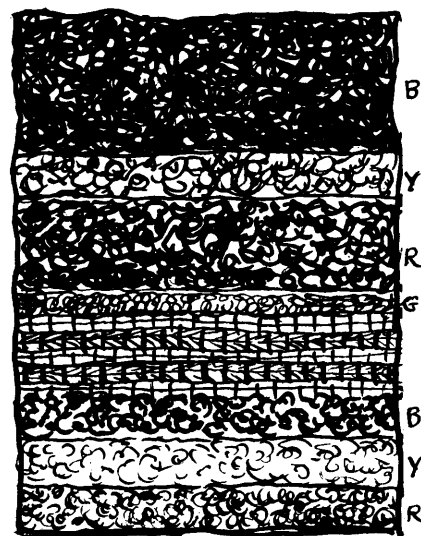
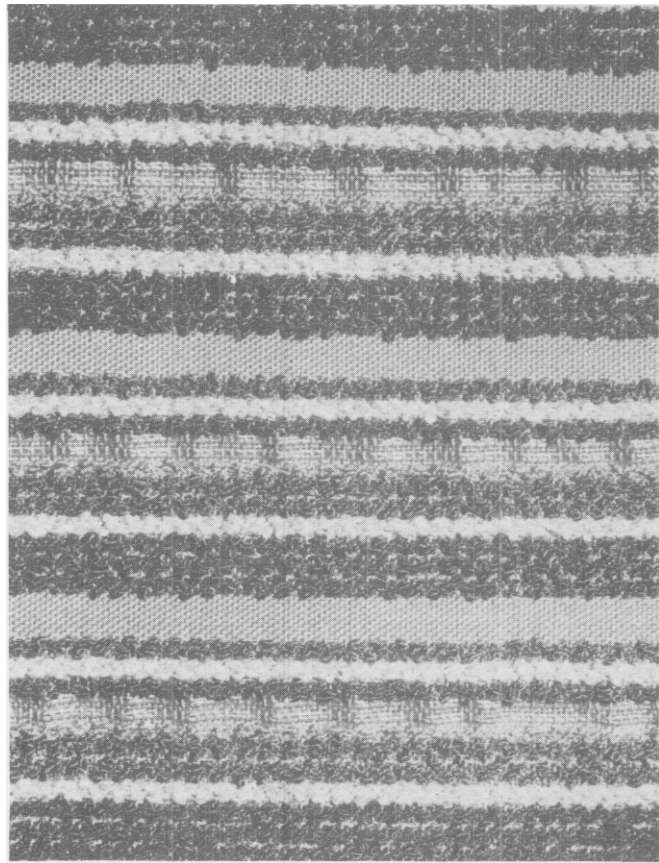
Tabby headings are made with Treadles 5 and 6.

The proportion of this drapery material is in even multiples. The stripes may be woven as shown in the accompanying sample or in some proportion such as the following: Dk. Brown 3 inches, Yellow 1 inch, Rust 2 inches, Green 1/2 inch. The Gold stripe may or not be widened. Then, Brown 1 inch, Yellow 1 inch, Rust 1 inch.

Lay in the Rayon Novelty and Metallic Braid and Guimpe wefts—DO NOT BEAT! The tabby between the Rayon weft may be beaten slightly. The secondary 3 units, Brown, Yellow and Rust, need not be used at all if preferred—just the first 4 colors in the proportions stated above together with the metallic threads. The Yellow Rayon Novelty yarn should be used sparingly—it is exceptionally brilliant among the other three darker colors.

The Gold Soutache buckles in the shed on the loom—and continues to do so after the fabric is taken from the loom. This may be considered a good effect by some weavers—but that is a matter of opinion.

Contessa Yarn Company had/has this same Rayon Novelty Yarn in a variety of colors. J.C. Yarn Company had/has some nice blues in this Rayon Novelty that could be used successfully with Silver Soutache and Silver Guimpe.



THE TWILL UPHOLSTERIES: ARISTOCRAT and EARLY AUTUMN

The upholstery fabrics that follow are, apparently, modern textiles. But, nevertheless, the drafts and treadlings have appeared for years and years in Scandinavian weaving books. Eva Odlund in OSTGOTAVAVNADER (published 1932) based on Twill threading and this tie-up, 6 different woven textiles; Monsterblad III has some textiles based on this draft and tie-up, which have been given "modern" interpretations. I VAVSTOLEN and other Scandinavian books use this tie-up a great deal. The tie-up or treadling has been little used in our country, in fact, most weaving books do not include the tie-up given. (M. Davison calls it WEFT SURFACE TWILL.)

On a counterbalanced loom there may be some difficulty forming sheds with this tie-up and that may be the reason why the tie-up has been ignored. But false ties or temporary adjustment of the treadles may solve the problem somewhat. I have found that using a direct tie-up—a single harness to one and only one treadle—then treadling the 3 harness sheds combinations with two feet, one is able to fairly well control good shed formations. Of course, when these upholstery fabrics are woven on a rising shed loom good sheds should be formed without difficulty.

I like the fabrics immensely, and last summer when I saw some woven samples in this technique that had been done under the direction of the Misses Longbers in Hanover, New Hampshire, I knew immediately that our weavers should know about this weave and enjoy weaving it—and also that Folio II would have at least one sample of this extraordinary material in it. I was tempted to put 3 samples of the fabric in it, but settled on two. The rusts one I think the best thing in this folio.

Nearly all Scandinavian drafts employ regular twill for this material, but I have used a twill combination as well as a regular twill, but found the simple four harness twill (4,3,2,1) the more satisfactory with which to work. The draft may be treadled for regular twill, 1,2,3,4, or for irregular twill, 1,2,4,3. I prefer the irregular or broken twill treadling. The treadling order, the order in which colors are used, together with the type yarns employed determine the finished effect. But the treadling, mainly, is responsible for the grand surface texture. By this treadling the weft shots are kept on top the warp, bound down by one set of warp threads, while the other three sets of warp threads form a foundation web. This foundation web can be formed correctly only if the warp is sleyed correctly.

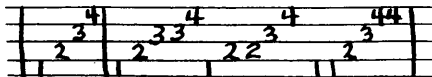
Some effects may be had from the following processes:

1. One color Persian yarn (Contessa's Mohair and Rayon Mixed yarn doubled or trebled may be used, dyed) used in the 4 pattern sheds, regardless of treadling order.
2. One color of principal weft yarn on 3 sheds followed by a shot of Rayon Bouclé on the fourth shed—the bouclé should be of a different color than weft yarn.
3. Four colors of principal weft yarn woven consecutively on the four sheds and always in the same order of color.
4. Three colors of weft yarn woven consecutively, regardless of the shed order, the shed order being in regular sequence.
5. Four colors used but only 3 woven at a time on three sheds, then followed by tabby. On the next, or fourth shed, the fourth color is used followed by colors 1 and 2. Next, the tabby. No. 6 is woven in this manner; see, please, EARLY AUTUMN.

Several types of yarns may be used, but for upholstery be sure the yarns are good yarns, strong and long wearing. The metallic yarns may or may not be combined with the other yarns—that is left to the taste (or distaste) of the weaver. For warp I would suggest colored cotton or linen harmonizing with the weft yarns. I think the gold warp used in my No. 5 woven sample was an unhappy choice—Lily's Light Jade warp would have been better—perhaps. One never knows until we put warp and weft together. Often colors lying side by side, uncrossed as warp and weft, may be delightful to the eye, but when crossed as warp and weft become unpleasing to one's color sense. Therefore, experimentation pays in the end.

# ARISTOCRAT

Modern Upholstery Fabric

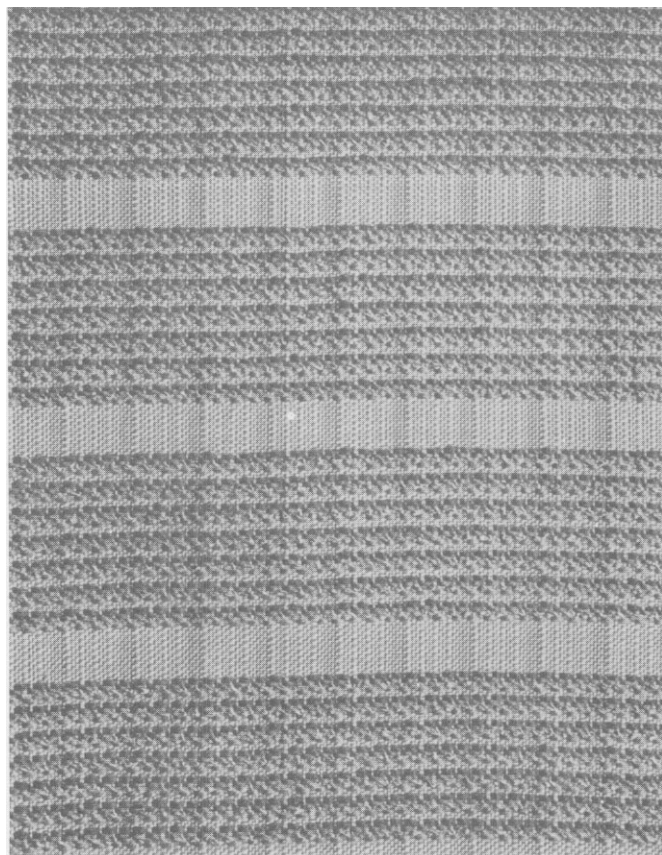


WARP: 10/3 Lily's Art. 7/4. 10/2 would be equally servicable. Use same for tabby

WEFT: Persian Rug Yarn in 3 colors. Green, Blue-Green and Grey-Green. (Barberian) Rayon Nubby or Krinkle (Fibre Yarn)

THREADING: One warp end in a heddle: 2 in a dent of a No. 10 reed.

Note: Persian Yarn is used single strand—Rayon Krinkle used double strand. One color of warp yarn may be used. The added color in the warp of the sample gives vibrancy to the fabric. If one color only of warp is used the draft may be threaded as given or this draft may be used: 4,4,3, 2,1,1—4,3,2,2,1—4,3,3,2,1. I believe the best warp for these upholstery fabrics would be a 16/4 cotton, but I know of no firm that sells 16/4 cotton in colors. The 16/4 would make a closer woven fabric, especially for upholstery, set at 20 to the inch.



The woven sample is placed upright—the manner in which the fabric was woven. Usually furniture is upholstered with the stripes running up and down, although lately, (I suppose to appear "modern") stripes have been placed horizontally on furniture, and really give a nice effect; especially on modern styled furniture.

WARPING ORDER: For an inch spaced sectional beam I used 16 spools of 10/3 Ming Gold for the 16 threads of "A" of the draft, and for the 4 threads of "B" I used, in this order, 1 spool Tan, 1 spool Brown, 2 spools Rose Fraise. The gold threads came first in each section and were threaded through the 16 irregular twill heddles, then the Tan, Brown and Rose threads were threaded through the 4,3,2,1 heddles of the regular twill. For a 2 inch sectional beam the weaver would have to have 32 spools of the gold color warp, 2 spools of Tan, 2 spools of Brown and 4 spools of Rose Fraise. (That is the one difficulty about sectional beams—one must be wealthy to be able to use them.) Plain warp beams are the choice of a great many weavers and solve the problem of expense, especially when yarns get scarce and yarn prices rise—as they have done lately. When a great number of spools are involved for a sectional beam warping I prefer to use a small number of spools and make a warp chain for each section on the beam—regardless of the condemnation this method has received from certain weavers.

A regular twill threading (4,3,2,1) may be used with great success instead of the draft given above. One may find an example of this regular twill, together with the same treadling as given here in Monsterblad III, Plate D, No. 2.

Sinking Shed



654321

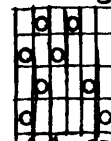
Beat well to assure a closely woven fabric  
TREADLING:

- Treadle 1—Persian Yarn, Green, single strand
- " 2— " " , Blue-Green, single strand
- " 4— 2 strands of Rayon Krinkle
- " 3—Persian Yarn, Grey-Green, single strand.

Tabby treadles 5 and 6

Follow the 4 shots above with 4 tabby shots of Green 10/2 or 10/3, according to warp used.

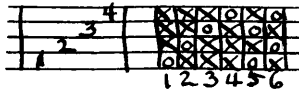
Rising Shed



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# EARLY AUTUMN

Modern Upholstery Fabric

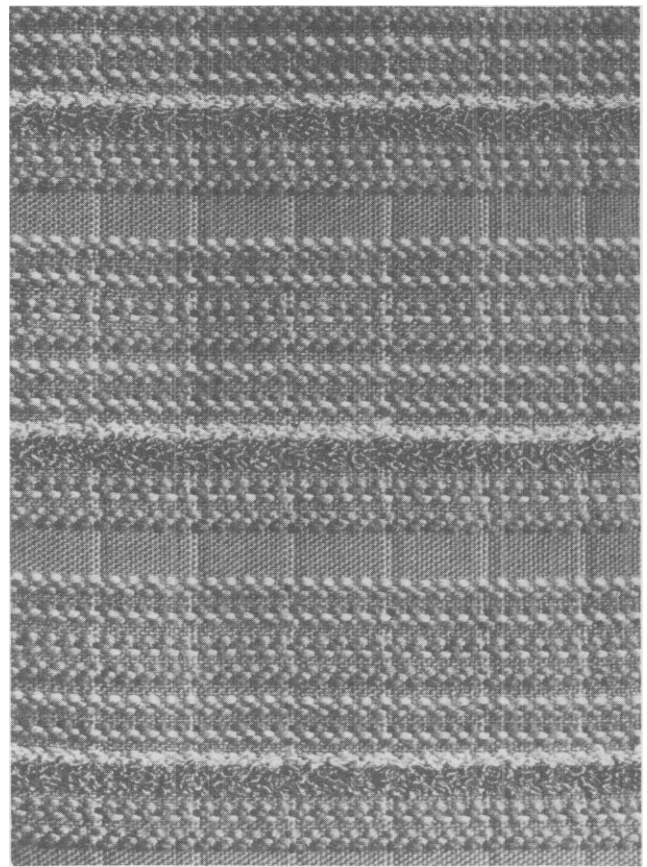


WARP: 10/2 and 10/3 Cotton yarn.

For each inch of warp use 16 spools  
Rust No. 10 Perle, 2 spools Dark Red  
No. 10 Perle and 2 spools 10/3 Rose  
Fraise. (No. 10 Perle is a 10/2 yarn)

WEFT: Four colors of Persian Rug yarn: No. 1  
Darkest tone, No. 2 next Darkest, No. 3  
Med. tone and No. 4 Lightest tone.  
Three colors of Rayon Boucle: Rust,  
Brown and Tan. Bronze Metallic Guimpe,  
small size, and No. 10 Perle, Rust.

(Only one color of warp need be used if desired, as well as one size, but I think a little variety in the warp gives a lift to the material. I had 5 colors in the warp at first—Dk. Red, Rust, Rose Fraise, Old Gold and Jade Green, all 10/2 yarn except the 10/3 Rose. The Rust, Jade and Rose cast a bronze effect which was highly acceptable. I first used a No. 15 reed; found it sleyed too closely, so discarded the Rose and Jade in order to cut down the number of warp threads to the inch so that a No. 10 reed might be used. No. 10 reed seems to be the logical reed to use for the above set-up.



THREADING: One end in a heddle and two ends in each dent of a No. 10 reed.

TREADLING: (Have shuttles numbered 1, 2, 4, 3—carrying the Persian yarn—according to the treadle number. I pasted numbers on the shuttles which I got from a discarded calendar leaf. Use the number of shuttle to correspond with the treadle being used.)

Weave a tabby heading with treadles 5 and 6 of No. 10 Perle, for a beginning. The treadling has been divided into 6 units which will make easier the telling:

"A"

Treadle

1—Persian Yarn, Color 1  
2— " " " 2  
4— " " " 4

"D"

Treadle

1, 2, 4, 3 separately—Rust Bouclé  
" " Brown Bouclé  
" " Tan Bouclé

"B"

Treadle

5—No. 10, like warp  
6—Bronze Metallic  
5—No. 10, like warp  
6—Bronze Metallic  
5—No. 10, Like warp

"E"

Treadle

4—Persian Yarn, Color 4  
3— " " " 3  
1— " " " 1

"C"

Treadle

3—Persian yarn, Color 3  
1— " " " 1  
2— " " " 2

"F"

Treadle

2—Persian yarn, Color 2  
4— " " " 4  
3— " " " 3

ORDER OF TREADLING: After the heading, treadle once only each of the following:

A, B,—C, B,—D, B,—E, B,—F, B, and repeat.

This particular treadling is not the simplest arrangement, but the result pays off well. It requires, for speed and comfort, at least 7 shuttles—four for the principal weft, the Persian yarn, one for Tabby, one for the Bronze Metallic and one to be used for the three Rayon Boucle yarns—this means re-threading for each, of course. Nine shuttles would provide a shuttle for each color and type of yarn used, but, of necessity, if one is short of shuttles, two only shuttles may be employed, changing from one yarn to another.

This material was designed, principally, for upholstery for occasional chairs, or for furniture that doesn't get full wear and tear of the occupants of the house. Should the weaver wish a more closely woven material than that shown in the accompanying sample, eliminate the metallic thread and the Rayon Boucle yarns, using the Persian yarn for pattern and 3 shots of No. 10 Perle between each pattern shot—AND BEAT WELL! This will give a fabric of greater practicability and still a handsome one.

#### WAYS IN WHICH THIS UPHOLSTERY MAY BE WOVEN:

1. Weave like the attached sample.
2. Weave as sample but with only 3 tabby between. Ex.: 1&3, No. 10 Perle; 2&4, Metallic, 1&3, No. 10 Perle, or 2&4, 1&3, 2&4 as best suits the last pattern shot of Persian yarn woven before the tabby shot about to be woven.
3. As sample with three tabby shots and no metallic yarn.
4. As sample, or as any of the three above suggestions, minus the Boucle.
5. Weave the 4 colors of Persian yarn with 3 shots of tabby of No. 10 Perle between.
6. Weave 20 shots of Persian yarn (5 times the treadling 1,2,4,3 of the 4 colors) with the No. 10 Perle and metallic between. Then repeat, after adding the 3 colors of Boucle.
7. Eight shots color "A" Persian yarn (2 times 1,2,4,3), then 5 units of 4 colors of Persian yarn (each color on 1,2,4,3 sheds) and each unit separated by 3 shots of No. 10 Perle tabby; then 4 shots of color "B", 4 shots of color "C", 4 shots color "B", 4 shots color "C", 4 shots color "B"—each four shots followed by 3 shots of No. 10 Perle tabby, and end with 8 shots of color "A". Repeat this order of weaving, as desired.

#### COLOR SUGGESTIONS:

| <u>Persian Yarn</u>     | <u>10/2 Warp (Lily's)</u> | <u>Metallic</u> | <u>Tabby</u> |
|-------------------------|---------------------------|-----------------|--------------|
| 3 Powder Blues & 1 Grey | Copenhagen—635            | Silver Guimpe   | Same as warp |
| 3 Grey Roses & 1 Grey   | Raspberry—1447            | Silver "        | " " "        |
| 3 Yellows & 1 Gold      | 1459 or 79                | Silver "        | " " "        |
| 3 Browns & 1 Tan        | 1461 or 656               | Gold "          | " " "        |
| 3 Reds & 1 Cerise       | Deep Red 444              | Gold or Silver  | " " "        |

It would be well, of course, to get subdued colors in all the above colors, for when colors are of the same intensity they tend to enhance each other.

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Evening Star, continued.

in the same manner using "B" as the base upon which to build your design. Should the Silver wound linen be objectionable, in any case, substitute 20/2 White.

#### COLOR SUGGESTIONS:

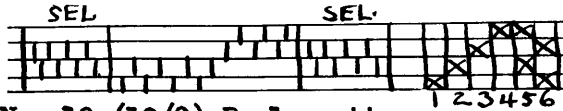
| <u>Ederer's Linen</u>          | <u>Fred J. Fawcett's Linen</u> | <u>Shuttle-Craft Guild's Linen</u> |
|--------------------------------|--------------------------------|------------------------------------|
| Biscuit Beige & Brown, Gold    | Rust & White, Gold             | Wild Cherry & Peach, Silver        |
| Coralin & Pussy Willow, Silver | Brown & Peach, Gold            | Per. Blue & Inf. Blue, Silver      |
| Maize & Brown, Gold            | Maroon & Grey, Silver          | Mel. Yellow & Rose, Silver         |
| Peach & Grey, Gold/Silver      | Rose & Natural, Silver         | Con. Green & Aqua, Silver          |

Some of the above should make some striking place mats! How about Coralin and Pussy Willow with Silver, or Maize and Brown with gold?



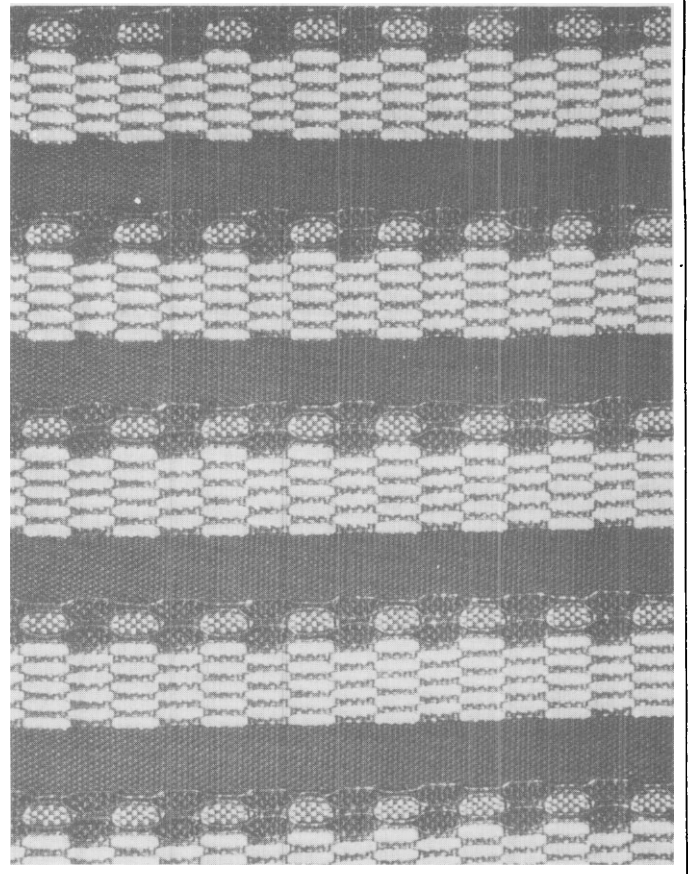
# CHATELAINE

A Decorative Fabric



WARP: No. 10 (10/2) Perle cotton  
WEFT: 2 ply (Fabri thickness) Pompadour wool. Heavy Metallic Guimpe.  
THREADING: one in a heddle; one in a dent of a No. 15 reed.  
TREADLING:

Begin with Treadle 5, Metallic Guimpe  
Treadle 4 alone } 6 times  
" 3 alone }  
Treadle 6 (tabby) once, Metallic  
Treadle 2 alone } 6 times  
" 1 alone }  
Repeat as desired



As one can readily see, this fabric is a variation of the Honeycomb weave. Two differences are apparent, however; the warp is spaced further apart than ordinarily and the warp is covered in the units where the fine white wool is used. I tried other drafts in this "Spetsväv" (one of the names given this weave in Sweden—as well as Halkrus—used for more elaborate drafts and weaves, some of which may be seen in my article in the *WEAVER*, July 1938) which gave more complicated curves than the simple draft above and which give extremely puzzling effects to a great many weavers. The technique of Honeycomb is nothing more than weaving a background with pattern harnesses and yarns and depending upon the tabby treadles, or harnesses, to form the pattern.

This particular material may be used for hand bags, evening wraps, belts, lamp shades, evening shoes, etc., when the correct yarns are chosen for the weaving of them.

The white wool part of the sample takes a long time to weave. There are 12 shots of the white wool which was beaten down sufficiently so that the warp is entirely covered. The units of the Maroon and Aqua Rayon Floss are so heavy that the warp cannot be covered. These rayon yarns were put in the sample to show color and the effect of using heavier yarns in the weaving of the draft and set-up above.

The weaver, of course, must decide the choice of yarns, while stripe designs may be satisfactorily developed within the unit where the white wool appears. Ex: 24 shots of Tan may be woven, followed by 12 shots each of Brown, Yellow and Orange, then 24 shots of Tan. Other stripe arrangement may be planned. Also, several tints of one color may be used—each tint to be woven 12 shots. Furthermore, two colors that harmonize may be used with success. Weave 12 shots with each color, making the units appear alternately. With equal success one may use 3 colors, the 3 colors to be woven always in succession, regardless of the treadling. Any number of colors may be introduced in the weaving, using the last mentioned process. Of course, the metallic guimpe is always used on the tabby shots, as in the enclosed woven sample.

Limitless arrangements may be discovered for this draft and many different yarns may be employed to create fabrics of extraordinary beauty and usefulness. The web builds slowly when fine yarns are used.

If selvages are needed thread both the right and left selvages as given on the draft above.

Pom padour 2 ply wool may be had from Sears Roebuck & Company in 4 ounce skeins No. 25K 5688 @ \$1.39 plus postage. White, Yellow, Grey, Pink and Blue.



# EVENING STAR

## Table Linen



WARP: 20/2 Aquamarine Linen (Ederer), Dark Blue 20/2 Linen (F.J. Fawcett) and 20/2 Silver & Linen (F.Fawcett) or 12/1 Silver & Linen from Hughes Fawcett.

WEFT: 8/1 Aqua and 20/2 Dk. Blue and Silver & linen (F.J. Fawcett)

THREADING: One end in a heddle and two ends in each dent of a No. 12 reed.

TREADLING: Allow two inches for fringe or hem. Weave two more inches of tabby for heading. These 4" call "A". This is "B": Blue 1&3, 2&4—2X; Silver & White 1&3, 2&4—2X; Blue 1&3 2&4, 2X. This is "C": Aqua 1&3, 2&4—6X (or square it); then using the two tabby sheds alternate for 10 or more shots—until blocks are square, Aqua and Blue  
Blue and Aqua  
Aqua and Blue

followed by 6 shots of Aqua on the

two tabby sheds. Repeat B and C three times, and add B then A to balance.

When the two colors Aqua and Blue are woven alternately, Aqua is woven on 1&3, Blue on 2&4 for 10 or more shots; then Blue switches to the 1&3 shed and Aqua to the 2 &4 shed. The third change switches back again as at first. This makes the three distinct blocks of the old "Log Cabin" weave.

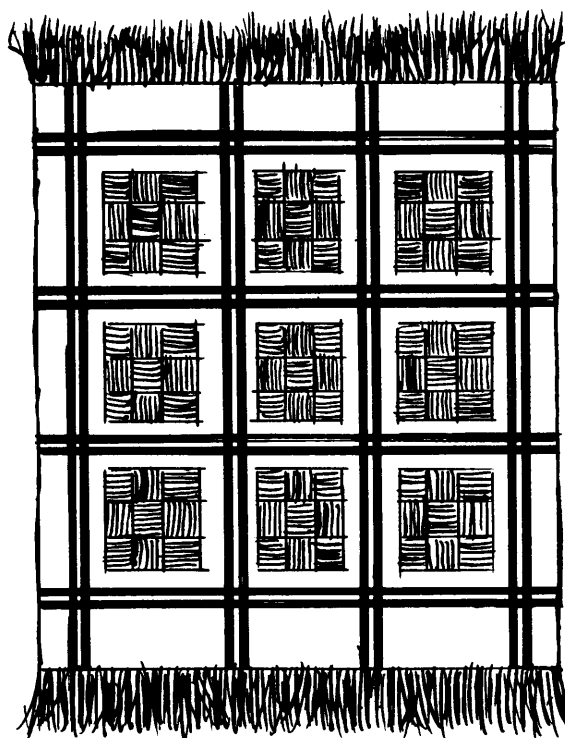
The Swedish call this draft "Night and Day", but we know it as "Log Cabin"—and a truly unique draft it is. This weave has always been a delight to most weavers, and I still marvel at the tricky affair that can be had from this draft—even on 2 harness. As old as this weave is it still gives semblance to a modern design, both in feeling & form. The draft as given here may be used for many articles for home use: table linen, bedspreads, draperies, upholstery, towels, runners, etc., not to mention rugs.

My first experiment with the above draft was using 20/2 Aqua and 20/2 Grey colored linens, but the contrast, while subtle and rich looking, was not sufficient to give a definite design—especially for photographing—and unless this draft shows definitely the reversal lines of the blocks, the effect is lost. The conclusion from this is that the design requires two colors in strong contrast to each other in order to get satisfactory results—unless a subtle effect is desired.

The woven sample which is attached had to have a special draft arrangement so that the yardage length could be conveniently cut into sample pieces. The draft above is designed to give a place mat like the illustration in the sketch.

WARPING ORDER: "A", 20 Aqua—once; "B" 4 Blue, 4 Silver, 4 Blue, 12 Aqua, 12 each of Aqua and Blue (24 ends), 12 each of Blue and Aqua (24 ends), 12 each of Aqua and Blue (24 ends), 12 Aqua; REPEAT "B" THREE TIMES. "C", 4 Blue, 4 Silver, 4 Blue—once; "D", 20 Aqua, once. This makes 376 warp ends, and gives a width of 15 2/3" in the reed.

Napkins or lapkins may be woven of 40/2 linen in Plain or Tabby weave in one of the colors used in the mat, omitting the metallic thread. If the "Log Cabin" design is desired in the napkins, use two repeats of the "B" unit above, with sufficient plain weave around these squares to make a sizable napkin. Luncheon cloths may be planned

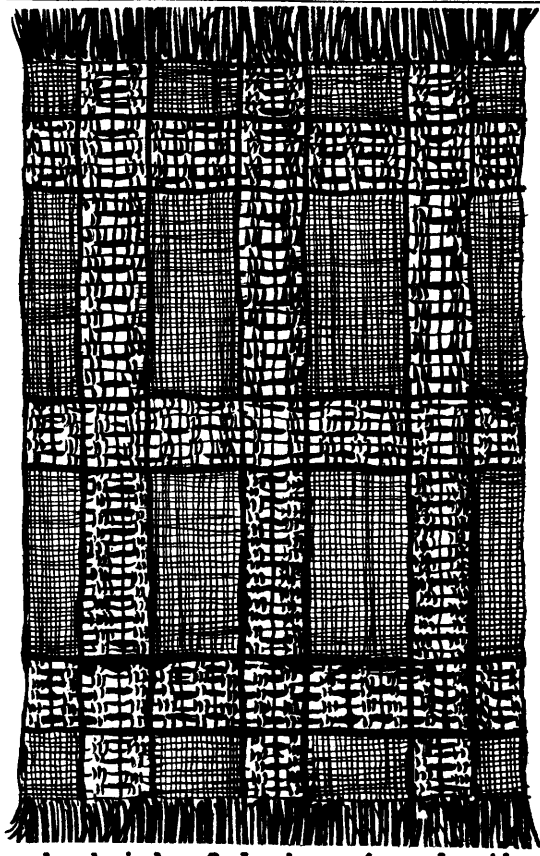


This exaggerated sketch shows only the Log Cabin blocks. Striped warp and weft results from the threading are not shown.

# GREEN BRIAR

## Table Linen

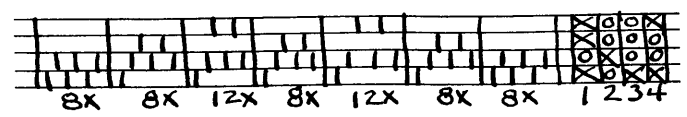
**WARP:** 20/2 Linen and Gold Metallic Guimpe  
**WEFT:** Same as the warp.  
**THREADING:** One end in a heddle, two ends in each dent of a No. 12 reed.  
**TREADLING:** For Place Mat  
**"A"** —for the open work in the stripe clear across the weaving:  
   Treadle 2 }  
   " 3 } 4 times (Dark  
   " 2 } Or as Green  
   " 1 } desired Weft)  
**"B"** —for the vertical open work stripe  
   Treadle 2 }  
   " 4 } 4 times (Dark  
   " 2 } Or as Green  
   " 1 } desired Warp)  
**"C"** —Tabby Treading  
   Treadle 2 (for 20/2 Chartreuse  
   " 1 and Gold Guimpe)



A rough sketch of design given by threading draft.

The Swedish Lace Weave is a good weave for table linens in general. The threading has similar characteristics to German "Barley Corn" ("Gerstenkorn") and "Huck-a-Back". Some of the drafts, when woven, produce solid foundation area with open work spots; other drafts produce a loosely formed web which resembles net. The Bittersweet and Snowflake in Folio I are good examples of the net-like weaving. I find it a delightful technique to weave. In '49 I wove some place mats with Hughes Fawcett's 10/5 heavy green linen for warp and weft, set 8 to the inch. The draft, of course, was a shortened version of the draft given below. The place mats were well liked.

**WARPING ORDER:** 36 or 48 Chartreuse, 48 Dark Green, 72 Chartreuse, 48 Dark Green, 72 Chartreuse, 48 Dark Green, 36 or 48 Chartreuse. If 48 selvage ends are used the the place mat will be about 16 inches in the reed; if 36 selvage ends are used the mat will be about 15 inches in the reed, while if only 24 ends are used on each of the right and left salvages the mat will be about 14 inches in the reed.



The draft is a Finnish one and the draft above is a version of the one that appears in Marguerite Davison's, A HANDWEAVERS PATTERN BOOK. The Gold Metallic guimpe was measured out separately and tied and wound around a 2inch x 2 inch <sup>dowel</sup> and the width of the warp. This acted as a second warp beam and the metallic guimpe was spaced on this 2 x 2 where it appeared in the design of the place mat. The square "dowel" served quite well; it was necessary to release the guimpe from the 2 x 2 and re-tie, every time a supply of new warp was released from the warp beam. The 2 x2 was hung from the back cross piece of the loom and should be weighted or tied to the lower part of the loom also, as the gold guimpe should be just as taut as the warp (linen) itself.

The Metallic Guimpe is threaded through the heddles on the first "2" and the last "1"——over the regular Dark Green Linen ends——in the units of A, A-1 and A-2, making 6 metallic warp ends. (When weaving the yardage for the samples I had to contend with twenty metallic ends, as the draft had to be re-arranged to permit usable

samples. If you notice the woven sample a little explanation might prove helpful: the open work in the Dark Green weft Stripe across the web is done by treading the directions given under "A" (see previous page, please); the open work in the Dark Green vertical stripe is had by treading the directions under "B"; the plain background squares are gotten by treading the directions under "C". Under directions "C" the Gold Guimpe is put into the shed—this is done by putting in a shot of Gold Guimpe on the very first "treadle 2" and the very last "treadle 1". Treadles 2 and 1 are the Tabby treadles. The entire design is nothing more than a repeating of these 3 units: 2,1 for the plain weaving up and across the web; 2,3,2,3,2,1 for the open work up and down the web; 2,4,2,4,2,1 for the open work across the web. The design is formed by treading the order of treading given. Page 97, 1949 edition, the Davison book, shows a good example of how the units are formed.

#### NOTES WHILE WEAVING;

The Metallic Guimpe gave me some trouble at the selvages only. Perhaps this was because I took out the weaving several times to satisfy my curiosity and thereby weakened the guimpe yarn. The least resistance of the reed the weaver can give the metallic thread the more successful will be the weaving. Most of this metallic thread, you probably know, is cellophane wound on a rayon or cotton core, or supported by a cotton or synthetic thread of some sort. This support is the reason the metallic can be used as warp, when the supporting thread is broken the warp is gone, or when the metallic part breaks and peels into a ball the weaver's troubles start. However, the effect obtained from these metallic yarns are oftentimes beautiful—especially when the metallic thread is used thoughtfully, and knowing that they are non-tarnishable, but for practicability in table linens—I question them. But, of course, that is only one weaver's opinion. The demand, nevertheless, is still great for fabrics enhanced by these metallic threads.

I used an 8/1 linen weft first for the place mat material but the result was a shoddy appearing fabric—not as clean cut as the material woven with 20/2 linen.

Plain weave napkins of one color found in the place mat combination would go well with the place mats. I would suggest that no metallic thread be used in napkins.

#### COLOR SUGGESTIONS: Ederer's Linen

Brown and Tan with Gold Guimpe, Pussy Willow and Coraline with Silver Guimpe, Maize and Brown with Silver or Gold Guimpe, Dream Blue and Sky Blue with Silver Guimpe, Tan and Lime with Gold Guimpe, Natural and Scarlet with Gold Guimpe.

This warp was woven dry. The sample has not been laundered.

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#### SYMPHONY, continued.

gings may be added afterwards. (A similar idea for making a lamp shade appeared in KENTUCKY WEAVER, February 1948—a copy of which may be had from Lou Tate, Louisville, Kentucky.) If a pleated result is wanted, draw material along on top and bottom cords until both the top and bottom circumferences are reached.

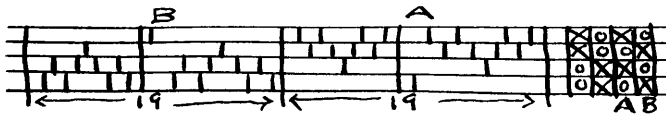
COLOR SUGGESTIONS: (I wove three different combinations on the yellow warp that is in the attached sample but liked best the Brown Rayon for ground)

| WARP        | WEFT, Boucle      | WEFT, Single Rayon | METALLIC            |
|-------------|-------------------|--------------------|---------------------|
| Red         | Red or Tan        | Red Rayon          | Gold or Silver lame |
| Blue        | Blue or Tan       | Blue Rayon "       | Silver              |
| Green       | Green             | Green "            | Gold or Silver      |
| White       | Aqua or White     | White "            | Gold or Silver      |
| Tan         | Chartreuse or Tan | Gold "             | Gold or Silver      |
| Rose or Tan | Black or Brown    | Rose "             | Silver              |

Many other color combinations may be created as the Butterworth company has a large assortment of colors in both the above weft yarns.

# MAGNOLIA BLOSSOM

## Linen Place Mats and Towels



WARP: 20/2 Maroon and Natural Linen yarns.

WEFT: Same as warp

THREADING: One end in each heddle; two ends in each dent of a No. 15 reed, regardless of color.

TREADLING:

Use treadling below for either sinking or rising shed looms as the fabric is reversible. The weaver may choose the side more appealing.

Harnesses:

3&4 then 2&4 } 5X      1&2 then 2&4 } 5X  
 3&4 then 1&3 } Maroon      1&2 then 1&3 } Natural



The finished fabric from this technique is good for table linens, towels, runners, etc. (In cotton, or linen and cotton

I believe the finished material would be quite acceptable for coverlets, threading a deep border of both "X" and "Y" units.) For borders on towels and place mats or luncheon covers, use the threading immediately above on both the right and left selvages. If both "X" and "Y" are used ("X" being sort of edging) thread "X" 4 times and thread "Y" 5 times. If only "Y" is used thread about 7 times (56 threads). This/these borders give a nice finish to the product, when the treadling above is used.

The squares may be larger than in the attached sample. On the first threading "A" and "B" units may be repeated to make squares twice as large or repeated accordingly. Also the first 10 threads in each unit may be repeated followed by the last 9 threads in each unit and this proportion would give a square  $1\frac{1}{2}$  times as large as in the woven sample.

Keep the warp fairly well stretched and use a good beat. Beat once before and once after changing the shed.

The fabric is unique principally because of the diamond figure in two of the woven blocks, formed by slanting lines of weft. Besides this unique feature, the fabric—if held to the light—is full of small windows, making it an open work weave.

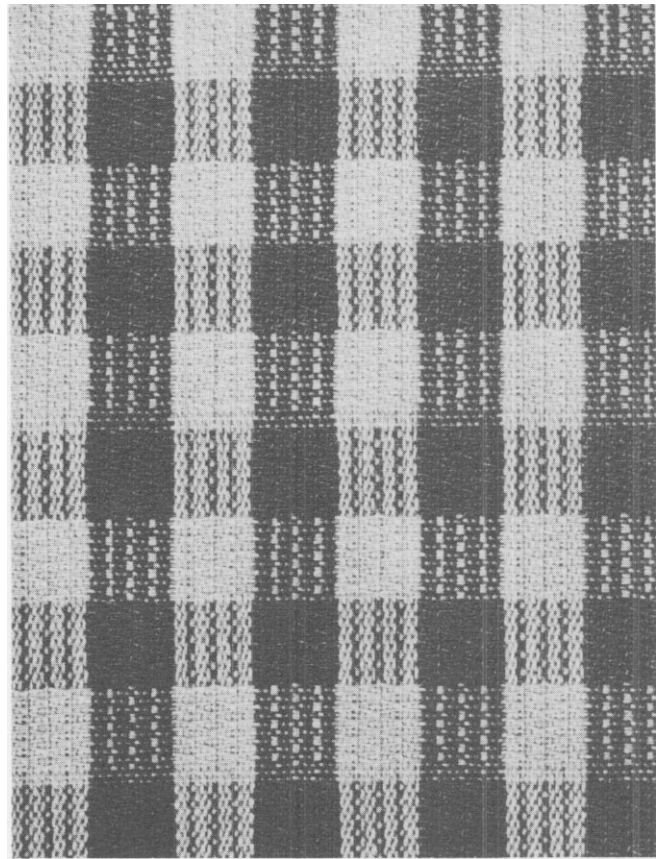
The colors of maroon and grey are not so outstanding as some other colors may be in this fabric, but, of course, texture is the important thing in this fabric.

Some color suggestions are:

Aqua and Grey, Peach and Grey, Coraline and Grey, Yellow and Grey, Red and Grey, Light Green and Dark Green, Rose and Tan, Brown and Tan, Brown and Yellow—these are but a few that are suitable for articles to be woven in this technique. The yarns should be strong in contrast to each other, unless a subtle contrast is desired, such as White and Natural linens.

The fabric weaves rather fast, is closely knit and looks as though it would wear forever. For napkins, once again my advice would be, use a 40/2 linen in a plain color for warp and weft, sleyed 2 in a dent in a No. 15 reed. For the particular sample here given, weave the napkin with Maroon linen in a Tabby or Plain weave.

The fabric was woven with the warp dry. The attached sample is not laundered.



# SYMPHONY

A Decorative Fabric



WARP: 20/3 Yellow Mercerized Cotton

WEFT: Single Rayon Nubby (Butterworth)

Tabby—Lame Metallic (H. Fawcett)

Rayon Boucle (Butterworth)

THREADING: One in a heddle and two in each dent of a No. 15 reed.

TREADLING: 

|  |                |               |
|--|----------------|---------------|
|  | <u>Sinking</u> | <u>Rising</u> |
|--|----------------|---------------|

Single Rayon 2 alone 1&3&4

Lame, Gold 1&3 2&4

Single Rayon 4 alone 1&2&3

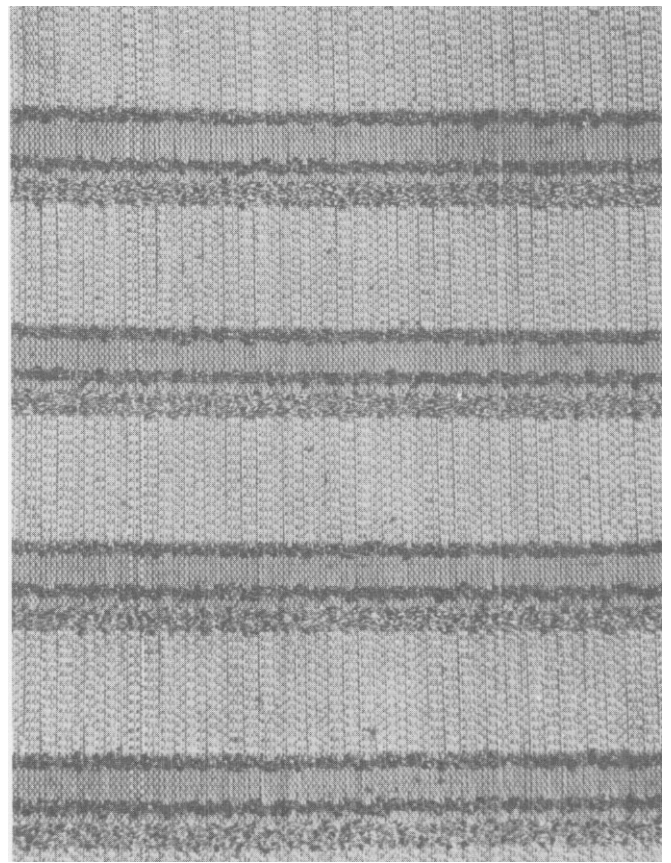
Lame, Gold 1&3 2&4

REPEAT (The above is harnesses)

For Rayon Boucle for headings

|              |                      |    |               |
|--------------|----------------------|----|---------------|
|              | <u>Sinking</u>       |    | <u>Rising</u> |
| Rayon Boucle | <u>1&amp;3&amp;4</u> | 2x | 2 alone 2x    |
|              | <u>1&amp;2&amp;3</u> |    | 4 alone       |

Always use a 2&4 tabby on sinking shed looms and a tabby of 1&3 on rising shed s after the Boucle is used. One shot of Rayon Nubby after, at least, every four shots of Boucle will be sufficient to hold in the warp on the wrong side of the web.



After seeing such an elaborate article on making lampshades in the March issue of WOMAN'S DAY magazine (the A&P publication) I thought it advisable—and was requested to do so—to create a lamp shade fabric. I experimented on a loom that was threaded with Marguerite Davison's original draft VALLEY FORGE DOGWOOD. The draft lent itself admirably to the yarns used and formed a distinctive modern looking textured fabric. The material woven from this draft and treadling would be appropriate for other uses, such as purses, evening shoes and wraps, belts, etc. Suitable yarns would have to be chosen for the particular project one wished to carry out.

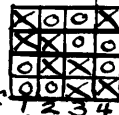
The single ply Rayon Nubby may be used single strand or double strand in the bobbins—I preferred the single strand. I also tried a low priced single linen from George Butterworth but the effect, while good, was not rich looking—more like a home-made grass looking affair. The Rayon Boucle makes a good decorative binding for the shade, or may be woven into the fabric in stripes—similar to the yardage shown in the photograph (the photograph shows the yardage of samples before they were cut). Many colors of the Single Rayon and Rayon Boucle may be had from Butterworth. The edging or binding may or may not be used. A paper pattern may be used to cut a shaped piece of material from which the frame will be covered, in which case edging may be woven separately to act as a decorative binding. Linings may be woven of fine cotton or Rayon in plain weave and of a harmonizing color, thus making the entire product a handmade one.

HOW WIDE TO WEAVE? That will have to be determined by the weaver. If one wished to weave the narrow way of the material, any length of warp may be put on the loom. Of course the design will run up and down the shade, rather than around. For a large shade this last method would be perhaps best. One clever way of making material fit a slanting shade is to weave the material the narrow way of the warp, using a strong cord, such as No. 5 Perle or No. 3 Perle, for the first and last selvage ends. When a length corresponding with the bottom or larger circumference of the shade is finished, and removed from the loom, the heavy cords are used as drawstrings. If only the top end needs to be fitted, draw in the material to the circumference to fit the frame. Trim-

(continued on page 2, GREEN BRIAR)



# TABBY TALK *E. W. Dickman*



I trust no one has been inconvenienced by the error in the tie-up for RASPBERRY SUNDAE in Folio I. Most weavers, I assume, will have corrected the mistake themselves. The correct tie-up is at top of this page. On the supply sheet Fabri Yarn Company should be Fibre Yarn Company, 840 Sixth Avenue, New York 1, N.Y. Apologies!

I am, at this writing, weaving No. 12, the lamp shade material, and since I have recently received a unique catalogue of lamp parts for building, repairing and remodeling of lamps, I feel the catalogue is worth the space used to tell about it. The catalogue claims that the firm has "the most complete line of lamp parts in the nation". This catalogue may be had for 25¢ (refundable on first order) from THE GEARON COMPANY, 27 So. Desplaines Street, Chicago 6, Illinois. Besides the 40 page catalogue you will receive an 8 page leaflet of "lamp kits", lamp base outfits to be put together, as well as an instruction leaflet. Also is stated, "prices are wholesale...all orders are welcome, large or small...minimum requirement order \$1.00". The item that interested me most was the lamp shade frames, available in two styles in several sizes. Among the many items, such as bases, vase fonts, tubing, finials, wiring, lamp shades, is a "boring compound" for drilling holes in glass and china, etc. Since the catalogue is principally for those interested in having a lamp and lamp shade business, I can visualize some energetic weaver making his own hand turned or ceramic fonts and bases together with hand woven covered lamp shades to be sold at a nice profit. Regardless, I believe you will enjoy the catalogue, and perhaps make a lamp and shade for your own use.

Regarding the Seneca loom: by the time we had made the first loom the price of hardwood lumber had increased in price so greatly it would have been impossible to produce the loom at prices we had decided upon. We finished 6 looms and they were disposed of locally, and with prices still increasing, we called off the project. If you are interested in this type loom write Mr. Jules Clement, Saint Justin, Comté de Maskinongé, Quebec, Canada. Our loom was made over Mr. Clement's loom—with his kind permission—the Clement is a good loom, I have used it for years.

Since Persian Rug Yarn now(?) sells for \$5.50 a pound, it is well to know that George Berberian will supply this yarn in  $\frac{1}{4}$  pound skeins. This permits a weaver to acquire an assortment of Persian Rug Yarn for not too much money. A good substitute is the 2 ply Wool & Rayon Yarn from J.C. Yarn Co. Is/was \$1.25 lb. in Natural color. Tinsel Trading Company, 7 West 36th Street, New York 18, N.Y., has/had Gold and Silver lame like enclosed sample on SYMPHONY plate in 1/32 and 1/50 (1/50 is the smaller) for \$4.50 and \$5.00 a pound, respectively. I had previously bought this lame on one ounce spools for \$1.00. Enclosed sample is 1/64..\$6 pound, plus spool deposit.

Thanks for sending in the "I am interested" cards. Most weavers think similarly (and as I do) in regard to desirable fabrics. A great many were interested "in anything in weaving", which shows what an extraordinary and wondrous hobby weaving is. Repls will be gladly sent you about fabrics in the Folios if your letter is accompanied by a stamped, self-addressed envelope.

Will there be another or third Folio? If nothing prevents, I expect to go on working out new ideas or developing old ones as long as weavers want them or until I am too weary of doing them. (Some day I'm going to weave something for myself!!!) I was amused after having woven RED BIRD last year—one evening I sat down to browse through some old HANDICRAFTERS (the old weaving magazine), when I came upon an article by Mrs. Mary Atwater, Vol. VI, No. 2, about 1935. In one paragraph was this, "There are many ways in which two kinds of yarn can be combined with good results. Many of the new and interesting 'mb' and 'flake' yarns are unsuitable for warp and should be woven over a warp of some other material. Fabri makes an excellent warp for many of these yarns". The wealth of information given us by Mrs. Atwater is incalculable. It seems that her weaving knowledge is inexhaustible. As a craftsman Mrs. Atwater know her stuff thoroughly, and the beauty about her work as an artist is that it is honest and sane. The RED BIRD sample is similar to the suggestion made by Mrs. Atwater 16 years ago.