

**STOLES
AND SPORTSWEAR**

by

ELMER WALLACE HICKMAN

STOLES & SPORTSWEAR

Dear Weaver Friends,

This circular announces my new 1966 folio. It was difficult to choose a title that would completely describe the contents of this folio. The title STOLES, alone, would immediately make one think of delicately woven flimsy fabrics of Swedish Lace and Bronson weaves, but of these there are none. The fabrics shown are textiles for sportswear with constructions that are so popular today. The fabrics, in general, look heavy but are woven to form a lightly constructed material.

Many uses may be envisaged by the weaver from this unusual collection of textiles: stoles, scarves, throws, Winter bonnets, quesquemitls, jackets, etc.

The colors in most of the materials are bold combinations, but less vibrant color schemes may be employed to suit the weaver's desires. The one unusual innovation about these fabrics is the use of new yarns, such as brushed mohairs, mohair loops, orlons, acrylic fibers, mohair and orlon mixtures, knitting wools, 2/18 wools, and other yarn combinations.

The shift to these yarns is timely, especially since within the past year our supply sources of weaving yarns have regrettably decreased. But these new-to-weaving yarns are readily available from the yarn companies listed in the folio. These exceptional yarns offer a relaxation from the constantly used customary yarns --they invite creative work and a challenge to the weaver. Besides, the new yarns are generally of strong construction, because of the yarn content, and may be used for both warp and weft.

With the exception of one of the fabrics, all textiles may be woven on a 4-harness loom, and some may be woven on a 2-harness loom. The instruction sheets give all necessary information regarding the weaving of the fabrics, including the drafts, the yarns used, the supply sources, the threading, the reed sleying, and detailed treadling directions.

A generous hand woven swatch accompanies each of the 20 projects, and the hand woven swatches are attractively mounted on colored plates. Nineteen of the fabrics were designed by "yours truly", and the other swatch was designed by one of our gifted weavers, Mrs. Louise G. Cooley, of Maryland, and who also wove the majority of the yardages, and acted as "fashion editor" for the folio.

The contents of the new folio are once again assembled in a strong servicable two pocket folder, thus assuring greater protection of the contents.

The price of the folio remains the same as previous publications.....\$6.95, postpaid. For your convenience a coupon for ordering is on the next sheet, and a self-addressed envelope is enclosed.

Sincerely yours,

E. W. Dickman

Printed in the U.S.A.

Brief description of the 20 swatches in STOLES AND SPORTSWEAR

1. CURLY TOP. Backed fabric with Turquoise and White Mohair loop yarns.
2. MODERNE. Rose Flame and Black of Lily Mills new Orlon yarns.
3. MEXICALLA. Multicolor yarns with Black and Gray 2/18 wools.
4. MARITZA. Powder Blue TASLAN and Blue Nylon yarns.
5. HEATHERTONE. Heather tones of Rust, and earth colors in double waffle weave.
6. NEW SNOW. Modern design with Turquoise and White knitting worsted yarns.
7. FLAME GLOW. Red FABRI with Red mohair and gold metallic yarns.
8. AUTUMN OAK. A blending of Brown, Rust, and Tan OR-LAIN yarns.
9. WINTER OAK. Handsome design with Cream, Rust and Brown knitting yarns.
10. MELON. Mohair and Orlon yarns with colors of Melon, Beige, and Olive.
11. SHOOTING STAR. Unique large Hound's Tooth in Shocking Pink, Foxglove, Gray.
12. SAND DUNE. Neat construction of Tans and Browns of Acrylic yarns.
13. SUMMERTIME. Superb fabric of Emerald Green and Beige Supreme Mohair yarns.
14. CELESTE. Striped mohair fabric with three tones of Blue yarns.
15. RIPPLED RED. Red Ombre mohair yarns in a self designed textile.
16. IRIDESCENSE. 2/32 Black wool with Gray Fur Fluff and multicolor metallics.
17. TASLAN. Blended multicolor Blue tones of the new Taslan Acrylic yarns.
18. TROPICANA. Luminously colored acrylic yarns in Shocking Pink and Blues.
19. GRANADA. Glorified Shepherd's Check in multicolor yarns.
20. JONQUIL. Unusual lighter weight fabric in Yellow tones.

Other folios available in limited quantities.

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Each folio is now \$6.95 postpaid.
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1. CURLY TOP (Draft is under sample.)

WARP: Bernat's FABRI in a color to blend with the weft loops.
One end in a heddle. Sley two warp ends in a dent of a No. 12 reed.

WEFT: Bernat's MONTESSA heavy Looped Mohair for the pattern shots. Use the same yarn as the warp for the tabby weft shots, or a single ply nubby wool may be used for tabby shots.

TREADLING: Weave a heading of tabby shots (Hars. 1&3 and 2&4) starting with the 1&3 shed and ending with the 2&4 shed. Start the 1&3 shed from the right, and the 2&4 weft shot from the left of loom, using two shuttles. This will prevent mistakes in tabby shots later.

Har. 4-Loop yarn.....Hars 1&3 tabby
" 1- " " " 2&4 "
" 3- " " " 1&3 "
" 2- " " " 2&4 "

Please see note under sample

sample on next page

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

It was difficult to get the loops to ride above the warp. A coarse part of a hair comb helped greatly to coax the loops to the surface of the fabric. I use this coarse part of a comb to comb out unruly wool warp when necessary.

sample on next page

TWILL Draft.

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

2. MODERNE (Draft is under sample.)

WARP: Lily Mills Art. 404 Orlon in Rose Flame 16, and Black 2.

WARP ORDER: 2 warp ends of Rose, one end of Black, one end Rose, 2 ends Black, one end Rose, one end Black.

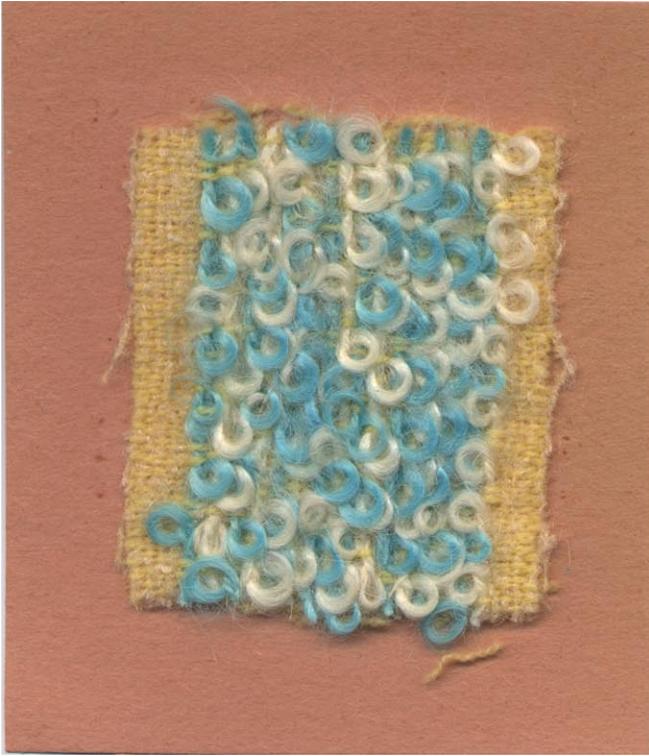
Thread one warp end in a heddle. Sley one warp end in a dent of a No. 12 reed.

WEFT. Same yarn as the warp, wound single strand on the bobbin.

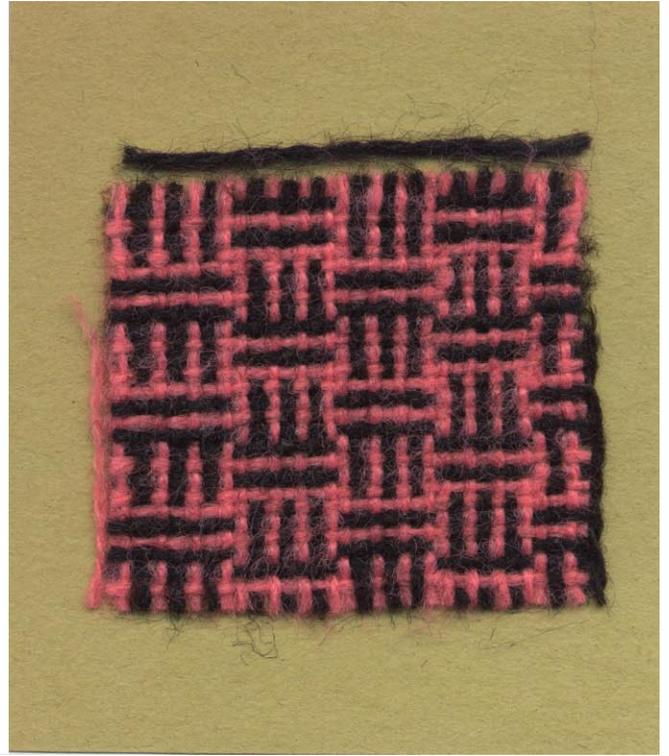
TREADLING: Tabby (Hars, 1&3 and 2&4). Just keep treading the tabby sheds with color of yarns given below:
2 weft shots of Rose, one shot of Black, 1 shot of Rose, one shot of Black, one shot of Rose, one shot of Black.

Do not beat hard. Lay in the weft gently with the beater, or the fabric will be boardy. Use only strong contrasting colors for a successful result of this design.

This Orlon yarn is a new addition to Lily Mills great variety of weaving yarns.



1. CURLY TOP



2. MODERNE

sample on next page

We wove two different samples, one as given under "weft", and another with WOODPECKER only for weft. You may get either one or the other of these samples in the folio, according to how the yarns hold out.

Sel.	26								Sel.
4	44	44	4	4	44	4	4	4	4
3			3	3		3	3		3
2	22	22	2	2	22	2	2		2
1			1			1			1

JONQUIL. (The draft is under sample.)

WARP: Bernat's FABRI. Warp 2 ends of 2702 Yellow, and one end of Gold 2700, and thread the yarns in that order. One warp end in a heddle. Sley a No. 12 reed with 2 warp ends in a dent.

WEFT: WOODPECKER No. 135, if available, or use a single-ply yellow nubby yarn. (Try Robin & Russ for either of these yarns.) Also Yellow FABRI, same as the warp. (May be woven with WOODPECKER weft only.)

TREADLING: Twill.

Hars. 1&2-Nubby, Hars. 2&3-Fabri, Hars. 3&4-Nubby, Hars. 1&4-Fabri.

Weave with a not too tight warp. Do not beat too hard, or the fabric will be boardy.

A gentle washing, then steam pressing will improve the handle of this fabric.

When warping with FABRI do not use the yarn from tubes and skeins together. The tension is different, and may cause you some annoyance.

IMPORTANT. Please see note under sample.

4. MARITA. Draft: 4-3-2-1(or 1-2-3-4).

WARP: Shuttlecraft TASLAN yarn(90% Acetate and 10% Nylon core---very strong).

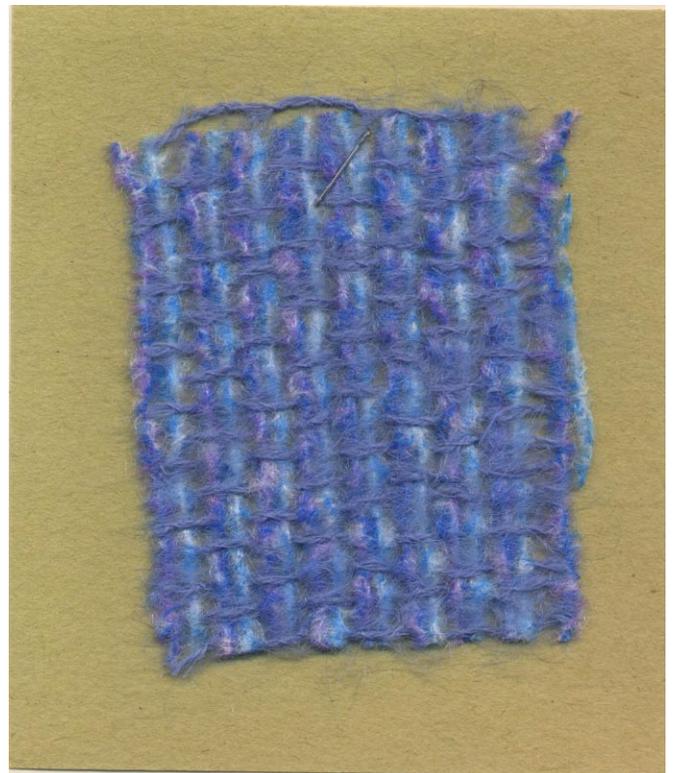
Alternate one warp end: of No. 4 Blue Orchid, and one end Cornflower No. 5.

WEFT: Sunray Yarn Company's 50/50 Mohair and Wool called MARITA. Use two shuttles each wound with one strand of the MARITA yarn, and interlock the yarns at the selvages for a neater and stronger edging.

TREADLING: One shot of MARITA yarn on the Hars. 3&4 shed from right of loom. One shot of MARITA yarn on the Hars. 1&2 shed from the left of loom. Interlock yarns at the selvages.

DO NOT BEAT, but place the weft yarn with the beater on closed sheds. Weave 7 or 8 weft shots to the inch. See No. 17 which uses the same warp yarns.

THREADING and SLEYING: Thread one warp end in a heddle, and sley onewarp end in a dent of a No: 8 reed.





3. JONQUIL

5. HEATHERTONES (Draft is under sample.)

WARP: Sunray Yarn Company's 3-ply Virgin Wool Sport yarn No. 56.

WARP ORDER: 2 ends of Copper Heather, 2 ends of Gold Heather. Continue to warp two ends of each of these two colors for width desired. Thread one warp end in a heddle. (The two 4's heddles require one warp end through each heddle). As the threading progresses, the two colors in heddles 4 will not always be the same two colors. Sley one warp in a dent of a No. 10 reed, except the two 4's which are always sleyed through the same dent.

WEFT. Same as the warp yarns. both wound single strand on the bobbins.

TREADLING: Har. 4-2 shots of weft, following the two colors that will show in the warp order. Har. 3-one shot Gold, Hars. 2&4-Copper, Hars. 1&3&4-Gold, Hars. 2&3&4-Copper, Hars. 1&3&4-Gold, Hars. 2&4-Copper, Har. 3-Gold. Repeat from the beginning. DO NOT BEAT, but lay weft into place with the beater. Gauge the waffle blocks by approximately 3/4 inch measurement from the center of the two 4's (under sample)

sample on next page

Both Sels.	Waffle weave Pattern	Tie-up
4	44	o o o x o 4
3	3 3	o o x o x 3
2	2 2 2	o x o x x 2
1	1 1	x o x x x 1
		5 4 3 2 1

(continued)
to the center of the next two 4's.
This textile was designed for a "throw".

sample on next page

6. NEW SNOW (Draft is under sample.)

WARP: WYCO PRODUCTS Turquoise, and White Sock & Sweater yarn. Warp 6 ends of the Turquoise and 6 ends of White. Thread one end in a heddle, using one heddle for each warp end. Sley 2 ends of warp in a dent of a No. 10 reed (20 ends to the inch).

WEFT: Sunray Yarn Company's Germantown Knitting Worsted in Glamorous White and Aquamarine. Use single strand on bobbins.

TREADLING: TABBY. One shot of Aqua on Hars. 2&4, and one shot of Aqua on Hars. 1&3. One shot of White on Hars. 2&4, and one shot White on Hars. 1&3. Start each color of yarn from opposite sides of loom. This permits a scalloped edge to be formed at the selvages.

DO NOT BEAT, but lay in the weft yarns with beater to approximately 8 shots to the inch. Get weft neat at selvages, but let the weft yarns lie loosely in the shed, so that the weft yarns retain their original size.

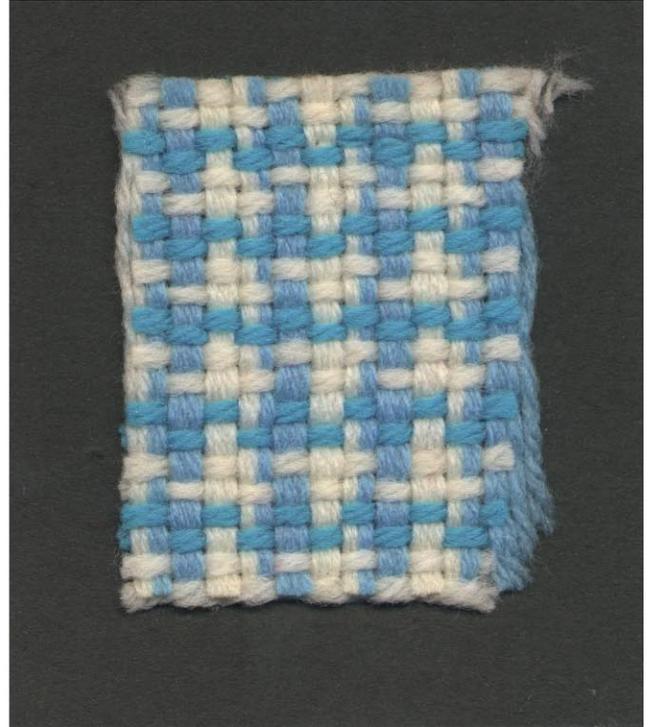
Do not have the warp stretched too tightly.

Sel.							Sel.
4	44	44	44	44	44	4	
3		33	33		33	3	
2	22		22	22	22	2	
1	11	11		11	11	1	

Standard Tie-up



5. HEATHERSTONES



6. NEW SNOW

sample on next page

					Both Sels.
16 dents of reed skipped	F	F	M	F	F
	F	F	M	F	F
	F	M	F	F	F
	F	M	F	F	F

spaced sectional beam, place one "rib" or warp group, in each 2 inch section of the warp beam.

NOTE: The metallic yarn may be omitted, using only the FABRI for the warp.

7. FLAME GLOW (Draft is under sample.)

WARP: Bernat's Scarlet FABRI=F, and Red cotton/Gold Metallic yarn=M. (No longer available but try Cooper-Kenworthy for a similar metallic yarn.)

WARP ORDER: 4-F, 2-M, 4-F, 2-M, 4-F .
One warp end in a heddle. Sley the warp in a 15 dent reed as follows: 2 ends of FABRI in a dent, and one end Metallic in a dent. Skip 16 reed dents.

WEFT: Wyco Products Brushed Mohair(Scarlet) and Scarlet FABRI. Wind 2 strands of the FABRI yarn and one strand of Mohair on the same bobbin.

TREADLING: TABBY (Hars. 2&4 and 1&3).
Have warp stretched rather tightly. Weave about 12 weft shots to the inch. Beat well enough so that the weft will appear to be a closely woven fabric.

NOTE. The 16 warp ends require 10 reed dents--this group I call "ribs". I placed, on a plain warp beam, the warp "ribs" about 1-3/4 inches apart. For a 2 inch (continued under woven sample)

8. AUTUMN OAK.TWILL (4-3-2-1)

WARP: Oregon Worsted OR-LAIN FLUFF.(100% Acrylic Fibre--Do not dry clean or press--wash only.)

Three colors of warp in this order: Buff, Autumn, and Tobacco. Repeat the 3 ends for width of desired warp. Thread one end in a heddle, and sley one end of the warp in a dent of a No. 8 reed. (8 ends to the inch)

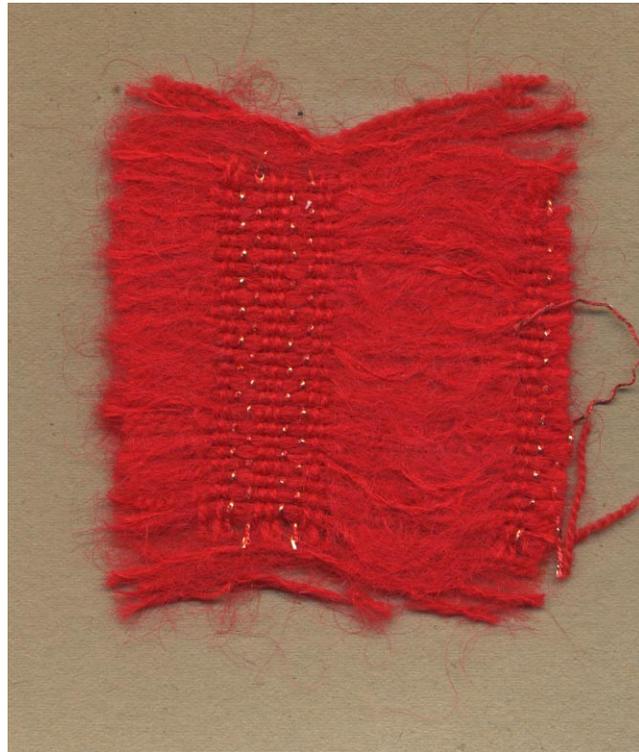
WEFT: Same yarns as the warp. Use 3 shuttles wound as follows: One shuttle wound with Buff and Autumn, another shuttle with Tobacco and Buff, and a third shuttle with Tobacco and Autumn colors.

TREADLING: TABBY (Hars. 2&4 and 1&3).
Weave with the 3 shuttles in the order given under "weft".

Do not beat, but lay the weft in place with the beater at approximately 7 shots to the inch. The width of the fabric being woven may well determine the number of shots to the inch. Start the first and third shuttles from right of loom, and No. 2 shuttle from the left of loom.

(See TABBY TALK.)





7. FLAME GLOW

9. WINTER OAK (Draft is under sample.)

WARP: Wyco Products Sock & Sweater yarn in Brown 108, and Beige 107.
Warp 6 ends of Brown, then 6 ends of Beige and repeat this warping order.
One warp end threaded through a heddle. Use two heddles for the two 3's, the two 4's, etc. Continue the six of each color for the width of the warp. (using a heddle for each warp thread will permit the warp to lie as individual threads in the web). Sley two ends in a dent of a No. 10 reed.

WEFT: Sunray Yarn Company's Fisherman White knitting yarn, and Sears Roebuck's 97 Rust knitting yarn--both 4-ply yarns.

TREADLING: DO NOT BEAT. Put the weft loosely in the sheds. Lay the weft shots lightly with the beater to simulate the attached woven sample. Warp should not be too tight.

Hars. 1&3-3&4-3&4-1&3, White.

Hars. 2&4-1&2-1&2-2&4, Rust. (Dark No. 97)

Weavers will have to catch the yarns at selvages in order to use two weft shots in the same shed (as the 3&4 and 1&2 sheds).

(continued under sample)

sample on next page

Sel.	4	44	44	44	44	Sel.
3			33	33		
2		22		22		2
1	11	11		11	11	1
						2X

Use approximately 9 shots of weft to the inch. The fabric must be loosely woven or one can easily get a rug.

sample on next page

10. MELON (Draft is under sample.)

WARP: Wyco Products' Supreme Mohair/Orlon yarns. For the Log Cabin pattern alternate 5 ends of Beige 807 and 5 ends of Melon 821. Then alternate 5 ends Olive 831 and 5 ends of Beige.

Thread one warp end through a heddle. Sley one warp end in a dent of a No. 8 reed. (For a lighter weight stole sley one end in a dent of a No. 6 reed.)

WEFT: Wyco yarns --same as the warp. Interlock weft yarns at selvages.

TREADLING: DO NOT BEAT, but lay in the weft with the beater on a closed shed for correct placement of the weft.

"a" Hars. 2&4-Beige, and Hars. 1&3-Melon.

Repeat this 3 times.

"b" Hars. 2&4-Olive, and Hars. 1&3-Beige.

Repeat this 3 times.

Weave approximately 6 weft shots to the inch. Six shots are a little more than one inch of weaving, but it takes 6 shots to form the pattern.

Sel.	G	G	B	B	B	Sel.
	B	B	M	M	M	B
2	G	G		B	B	
1	B	B	M	M		



9. WINTER OAK



10. MELON

sample on next page

O=Rising shed loom.
Use blank spaces
for counterbalanced
loom.

Alternate Tie-up

o				o	o	o	
	o			o	o		o
		o		o		o	o
			o		o	o	o

8 7 6 5 4 3 2 1

Sel.				Sel.		TIE-UP	
4	PP	FF	4	o	o	o	
3	PP	FF	3	o		o	
2	PP	FF	2	o			o
1	PP	FF	1	o	o		o

6 5 4 3 2 1

11. SHOOTING STAR (Draft is under sample.)

WARP: Oregon Worsted Company's OR-LAIN in Foxglove and Shocking Pink colors. Warp 8 ends of Foxglove=F, and 8 ends Shocking Pink=P. Thread one warp end in a heddle. Sley one warp end in a dent of a No. 12 reed. (12 ends to the inch.)

WEFT: 3 colors of the same yarn as used for the warp(Golden Fleece OR-LAIN FLUFF)--- Wind one bobbin with 2 strands of Shocking Pink, and another bobbin with one strand of Foxglove and one strand of Gray=FG.

TREADLING: DO NOT BEAT, but lay in the weft gently with the beater.

Block "a"--Hars.1&2&3-FG, Hars. 1&2&4-FG, Hars. 1&3&4-FG, Hars. 2&3&4-FG.

Block "b"--Har.1(alone)-PP, Har.2-PP, Har. 3-PP, Har.4-PP.(The double PP represents two strands of Shocking Pink yarn.)

See directions on yarn labels about washing fabrics made with this yarn.

Two tie-ups are given under the sample.

12. SAND DUNE. TWILL (4-3-2-1 or 1-2-3-4)

WARP: Oregon Worsted Company's OR-LAIN FLUFF Acrylic Yarn in 3 colors.

WARP ORDER: One strand each of Buff, Autumn, and Tobacco.

One warp end in a heddle. Sley one end of warp in a dent of a No. 8 reed.

WEFT: For the main body of the project use one shuttle with 2 strands of Buff OR-LAIN FLUFF. If borders are desired the 3 colors, Buff, Autumn, and Tobacco yarns may be used, as suggested in the woven sample.

TREADLING: TABBY (Hars. 2&4 and 1&3).

Double strands of Buff woven at app. 7 weft shots to the inch.

DO NOT BEAT, but lay the weft in place with the beater with approximately 7 or 8 weft shots to the inch. Use a closed shed to make better weft placements.

Borders may be simple or as elaborate as desired.





11. SHOOTING STAR

13. SUMMERTIME (Draft is under sample.)

WARP: Wyco Products Supreme Mohair/Orlon, Emerald No. 815.

One warp end in a heddle. Sley a No. 8 reed with one warp end in a dent.

WEFT: Wyco Products Supreme Mohair/Orlon, Beige No. 807.

TREADLING: Read across the page.

Treadle 1-2-3-4-1-2-3-4

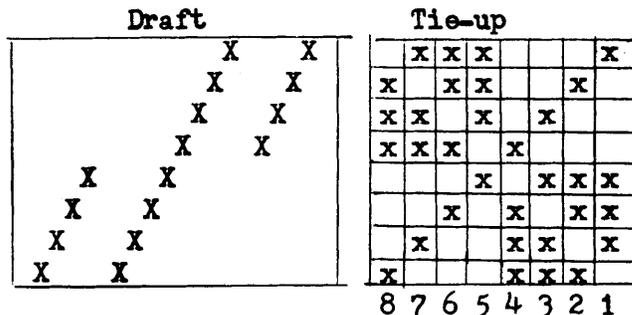
5-6-7-8-5-6-7-8

Press in weft shots on a closed shed and have the warp fairly tight.

NOTE: The blocks are not quite square, but if the blocks were squared, after washing the fabric might be too boardy. Weave approximately 6 weft shots to the inch.

This fabric was designed and woven by Mrs. Louise G. Cooley, Maryland.

sample on next page



sample on next page

Sel.	F	F	L	B	B	L	Sel.
	B	F	L	B	B	L	
L	F	B	B	B	B	L	L
L	F	F	B	B	B	L	L

14. CELESTE (The draft is under sample.)

WARP: Wyco Products Supreme Mohair/Orlon. 2 ends Light Blue 803=L, 10 ends Royal Blue =R(813), 2 ends Light Blue, one end Royal Blue, 6 ends French Blue 809=F, one end Royal Blue (Total 22 warp ends).

Thread one warp end in a heddle. Sley one warp end in a dent of a No. 8 reed.

WEFT: Supreme Mohair/Orlon yarn French Blue 809.

TREADLING. Tabby (Hars. 1&3 and 2&4). Have warp stretched rather tightly so a good shed will result. For stoles weave a heading with FABRI, wound double on bobbins. Press the warp into place with the beater on a closed shed. DO NOT BEAT. Should one set the warp at 10 ends to the inch, weave 5 shots of weft to the inch, but weave 6 shots to the inch when an 8 dent reed is used. An 8 dent reed was used for the woven sample shown here.

(See TABBY TALK for further information)



13. SUMMERTIME



14. CELESTE

sample on next page

Some of swatches in the folios may show a considerable amount of one of the 3 colors, therefore to appreciate the fabric one must see a large piece of the material.

15. RED RIPPLE. TWILL (4-3-2-1)

WARP: Sunray Yarn Company's Self shading Reds Ombre No. 130 yarn (Crimson, Flamingo, and Coral)--100% Mohair.

One end in a heddle, Sley the warp one end in a dent of a No. 6 reed, or one end in every other dent of a No. 12 reed.

WEFT: Same as the warp yarn (or plain Red Mohair yarn may be used).

TREADLING: TABBY (Hars. 1&3 and 2&4).

Do Not Beat. Lay the weft yarn back in the shed with the beater, on a closed shed, to assure a more even and accurate placement of the weft yarn. (6 shots of weft per inch)

Note. I had some trouble beaming the warp chain, since this Mohair yarn sticks together. Keep the warp separated while weaving. IMPORTANT: Use two balls of yarn when making the warp chain, starting with a different color of the ombre dyed yarn, otherwise the colors will tend to group at the same area in the warp.

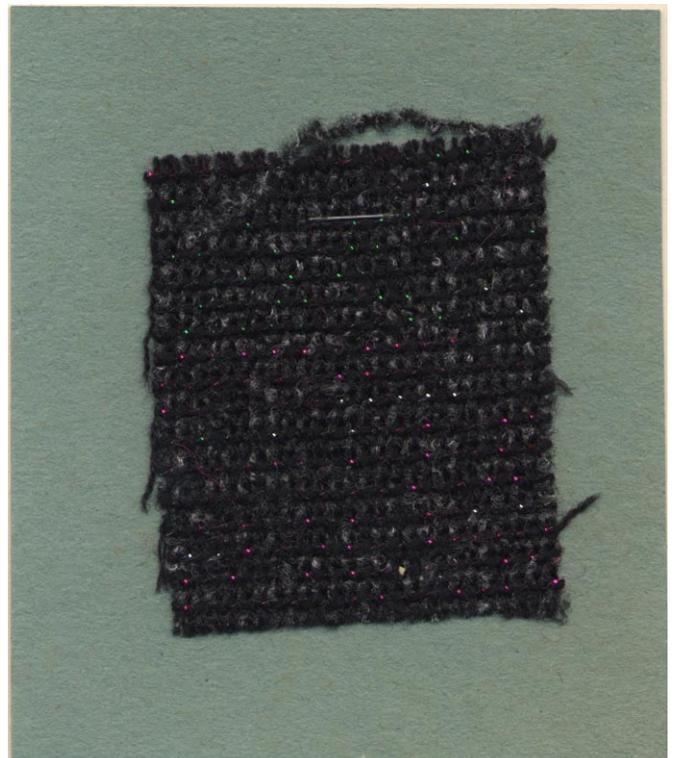
(Please see note under woven sample)

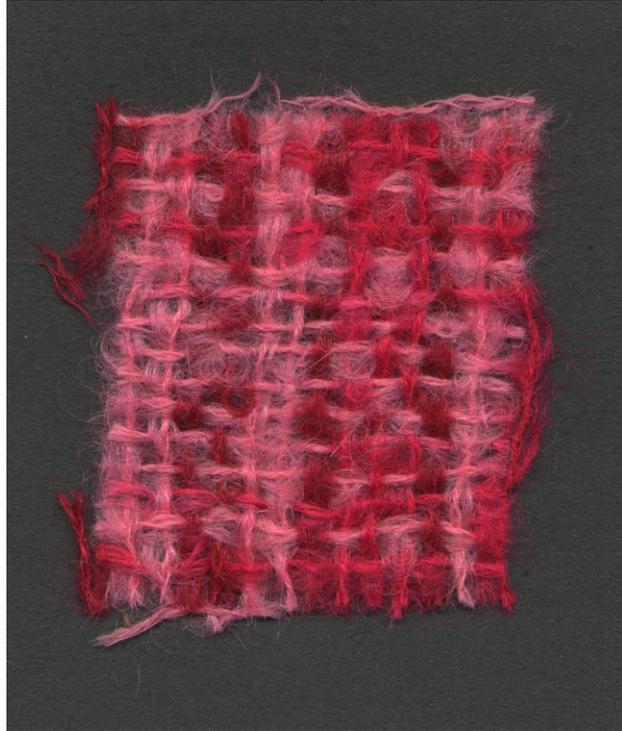
16. IRIDESCENCE. TWILL (4-3-2-1)

WARP: WEAVECRAFT 2/32 Black Wool (See yarn sources). One warp end in a heddle. Sley two warp ends in a dent of a No. 12 reed, 24 warp ends to the inch.

WEFT: Cooper-Kenworthy Black/Gray Fur yarn. Also Botany SPIROGLO No. 6 (if available). No 5 is available from Eskimo Yarn Co., 369 Grand St., New York 2, N.Y.

TREADLING: TABBY (Hars. 1&3 and 2&4). One shot each of the "Fur" yarn, then one shot of the SPIROGLO yarn, and repeat. Weave approximately 12 shots to the inch or as the weaver desires. Start the shuttles from opposite sides of the loom, interlocking the wefts at the selvages. Have warp stretched tightly. DO NOT BEAT, but lay in the weft shots in the sheds, placing the weft to keep the open areas. This is best done on a closed shed.





15. RED RIPPLE

17. TASLAN. TWILL (4-3-2-1)

WARP: Shuttlecraft TASLAN yarn, No. 4 Blue Orchid, and No. 5 Cornflower. This yarn is Acrylic with a Nylon core. Alternate one warp end of Cornflower and one warp end of Blue Orchid. Thread one warp end in a heddle. Sley one warp end in a dent of a No. 8 reed.

WEFT: Same yarns as the warp. Use 4 shuttles for best results. Using 4 shuttles gives a better placement of the weft, and offers an opportunity to catch the yarns at the selvages, giving a neater edge.

TREADLING: (Basket Weave) One shot of weft with the "a" shuttle on Hars. 3&4 shed; one shot with the "b" shuttle in the same Hars. 3&4 shed, starting the shuttles from opposite sides of the loom.

Then one shot with Shuttle "c" on the Hars. 1&2 shed, and one shot with "d" shuttle through the same Hars. 1&2 shed. Have two shuttles "a" and "b" wound with the Cornflower color yarn, and shuttles "c" and "d" carrying the Blue Orchid color yarn.
(see note under sample)

sample on next page

Since this yarn is of acrylic fibres, I imagine that it should be washed only-- not pressed nor dry cleaned. No information was given with this yarn.

Note. DO NOT BEAT, but lay in the weft yarns with the beater on closed sheds, getting the correct placement of the weft yarns, which should be woven about 6 doubled shots to the inch.

sample on next page

18. TROPICANA. (Draft is under sample)

WARP: Oregon Worsted Company's OR-LAIN Fluff in Silver Gray 248, and Shocking Pink 358, Pink
Alternate one warp end and one end of Gray. Thread one warp end in a heddle, and sley one warp end in a dent of a No. 12 reed. (12 warp ends to the inch.)

WEFT: Same two colors as used in the warp, and also OR-LAIN FLUFF in Foxglove Blue No. 296, each wound single strand on the bobbins.

TREADLING: Read down the page.

"a"	"b"	"c"
Hars.	Hars.	Hars.
1&2-Blue	1&2-Pink	1&2-Gray
2&3-Pink	2&3-Gray	2&3-Blue
3&4- Gray	3&4-Blue	3&4- Pink
1&4-Blue	1&4-Pink	1&4-Gray

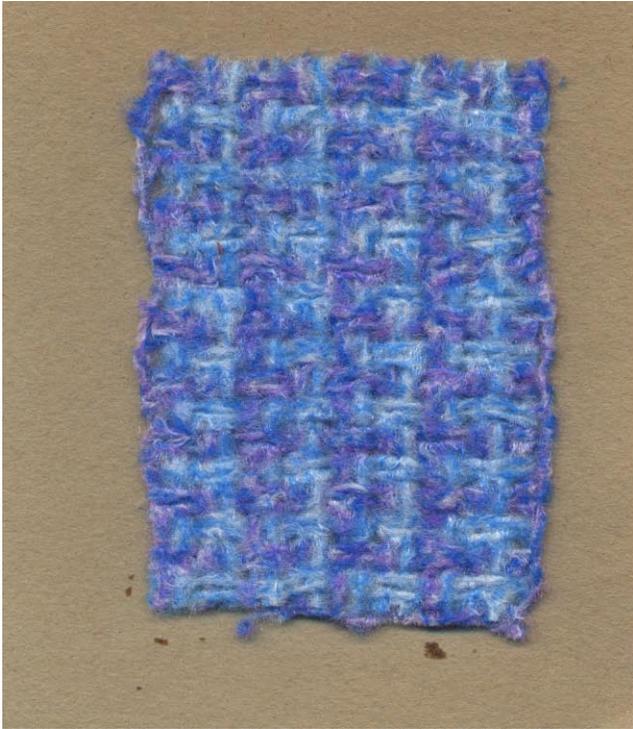
Repeat "a", "b", and "c".

Do not beat hard or the result will be boardy. Start Blue and Gray shuttles from right of loom. Start Pink shuttle from left of loom.

B=Blue---P=Pink---G=Gray

Sel.					Sel.
4	G	G	P	P	4
3		P	P	G	G
2	G	G	P	P	2
1	P	P	G	G	1

Standard Tie-up



17. TASLAN TWILL



18. TROPICANA

sample on next page

If you find that the zig-zags are decidedly pointed, you are beating too heavy. Zigzags should be curved rather than pointed.

19. MEXICALLA. Twill (4-3-2-1)

WARP: Not available 2/18 yarns were used for this fabric, so I am giving FABRI yarn colors.

WARP ORDER: (Use 4 ends Black for edges.)
4 warp ends of Black, 4 ends Lacquer Red,
4 ends Black, 4 ends of Gold, 4 ends Black,
4 ends Terra Cotta, 4 ends Black, 4 ends
Ashes of Roses, 4 ends Black, 4 ends Kelly
Green, 4 ends Black, 4 ends Lavender, 4
ends Black, 4 ends Horizon Blue.

One warp end in a heddle. Two ends of warp in a dent of a No. 12 reed.

WEFT: Bernat's FABRI in Gray. Would suggest using 2 shuttles for carrying the gray weft in order to get neat selvages.

TREADLING: This is really tricky.

"a" Hars. 3&4-1&4-3&4-2&3.

"b" Hars. 1&2-1&4-1&2-2&3.

I had two shuttles for the weft, and marked, so that I used one shuttle for the 1&4 and 2&3 sheds, and the other shuttle for 3&4 and 1&2 sheds. Do not use too heavy a beat, but use an even beat throughout to prevent streakiness. (See under sample)

20. GRANADA. (The draft is under sample)

WARP: Since the yarns used in this fabric are no longer available, I shall give FABRI colors to use.

Bernat's FABRI in White=W, Royal Blue=R, and Horizon Blue=H.

Warp Order; One warp end R, one H, one R, one H. Then 4 ends of WHITE. Repeat.
One warp end in a heddle. Sley two ends of warp in a dent of a No. 12 reed.

WEFT: FABRI in Dark Brown=B, Light Yellow=Y, and Turquoise=T.

TREADLING: TWILL

"a" Hars. 1&2-B, 2&3-B, 3&4-B, 1&4-B.

"b" Hars. 1&2-T, 2&3-Y, 3&4-T, 1&4-Y.

Do not beat hard. Try to get a 50/50 weave.

NOTE: It is unwise to use Fabri in skeins and FABRI wound on tubes together in the same warp. Being of different tensions you may experience some trouble and a lot of annoyance, while weaving, and even in beaming your warp.

sample on next page

Sel.		Sel.	
4	W	R	4
3	W	H	3
2	W	R	2
1	W	H	1



19. MEXICALLA



20. GRANADA

TABBY TALK

STOLES AND SPORTSWEAR published by E.W.Hickman, R.D. 2, Emlenton, Pa. 16373

Most of us weavers heard the regrettable news last year that four of our principal yarn sources had gone out of business. This sad news has caused considerable inconvenience to many weavers, especially to those who work with certain wools, but we do have the consolation that we have access to Bernat's FABRI, and the wool yarns of Lily Mills Company. Many of the yarns used in this folio may be called "foreign" yarns to us weavers, but they were an innovation for experimental work. You will notice the direction "do not beat" many times in this folio. That is the secret of keeping these fabrics light in weight, together with the correct sleying and number of weft shots to the inch. In case you did not note my comment about FABRI yarn in GRANADA directions, please read it.

FRINGES: Since stoles is the principal project in this folio, fringes are often desired. These add to the attractiveness of the finished result. Fringes may be long or short, heavy or sparse, but this quality, and the tying of the fringes must be decided by the individual weaver.

SHUTTLES; When using more than two shuttles, have some arrangement on either side of the loom, so that the shuttles may be placed in order to follow a certain sequence, preventing mistakes in weaving.

YARNS: Some of the Mohair and Orlon yarns have the habit of sticking together, especially back of the heddles. If you use lease sticks, remove them. This will help get rid of the clinging yarns, and also swinging the beater back and forth often pulls clinging yarns apart. A tight tension, when advisable, will also aid. When using several colors of yarns, take advantage of the step used in carrying one color from one area to another by purposely making neat scallops---if done correctly and carefully a decorative edging will result.

Other items besides Stoles: Some of the fabrics have been planned for Quesquemitls (this word has several spellings)---these fabrics are MEXICALLA and GRANADA. Winter bonnets have been popular, and there are several fabrics in the folio from which these bonnets may be made. There is also a sketch of a "tailor made" scarf that is again popular for both men and women, which are usually made from what might be called "suiting material". These accessories are shown on the project sheet.

SOURCES OF SUPPLY for yarns used in this folio.

LILY MILLS COMPANY Shelby, North Carolina. Great variety of yarns.

GRACE D. BLUM, Box 829 R.R. 1, West Chicago, Illinois. Bernat's FABRI.

ROBIN & RUSS HANDWEAVERS, 533 N. Adams St., McMinnville, Oregon. Bernat's FABRI, and other yarns. (Russ may have some WOODPECKER yarns on hand.)

Sunray Yarn Company, 349 Grand St., New York, N.Y. 10002. Extensive selection of wool, mohair, Orlon, etc., yarns. Samples 50¢

WYCO PRODUCTS 814 Greenwood Ave., Jenkintown, Pa. 19046. Excellent selection of quality yarns at the right prices. Samples 25¢

OREGON WORSTED CO., 8300 S.E. McLoughlin Blvd., Portland Oregon 97202. Weaving and knitting yarns. Write them for samples and prices.

COOPER-KENWORTHY INC., P.O. Box 6032, Providence, R.I. 02904. Odd Lots of yarns
Mathew & Co., 408 Revillon Bldg., Edmonton, Alberta, Canada. WEAVECRAFT 2/16 and 2/32 yarns.

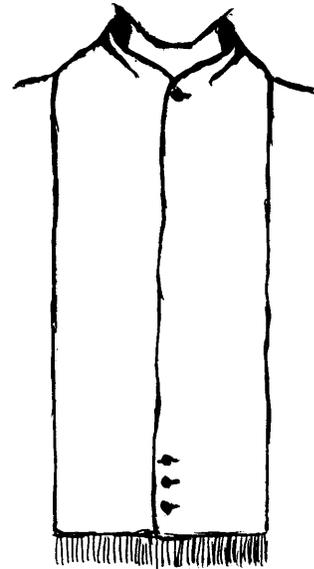
THE MANNINGS R.D. 2, East Berlin, Pa. Weaving and Rug yarns.

Other folios available: PLAIDS, POPULAR RUG TECHNIQUES, SILK & WOOL SUITINGS, TOWN AND COUNTRY TWEEDS, FABRICS FOR THE HOME, CONTEMPORARY LINENS. \$6.95 postpaid.

Many thanks to Mrs. Louise Cooley and Mrs. Mariette Jones for weaving the yardages.

PROJECTS

TAILORED SCARF. This form fitting scarf may be made of so-called suiting materials, such as JONQUIL, in suitable colors for the wearer's taste. This scarf may be worn by both men and women. For a man's scarf the length of the cloth is 48 inches, and about 12 inches wide, folded and seamed along the 48 inch length, making a finished scarf 6 inches wide, app., or a 6 inch strip of cloth may be lined and used. For a woman's scarf one can adjust the length to suit the wearer. A button with buttonhole is at the neck, and three buttons (and buttonholes) are put at the bottom of the scarf. A one inch fringe is used at both ends. One scarf I saw had a pocket on each end.

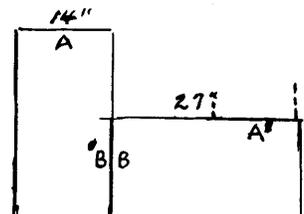
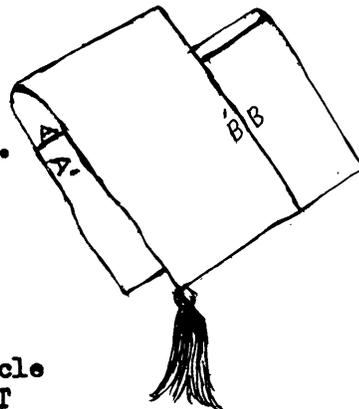


WINTER BONNET. This novelty bonnet is especially popular with youngsters. Colorful materials are most satisfactory. The strip of cloth is 54 inches long, and approximately 8 inches wide, when finished. The cloth may be woven in tubular form, or the cloth may be doubled, from a 16 inch width, and seamed to make a double strip of cloth. Fold the length of cloth in half, and from the crease of the fold, seam the two selvages down for 8 inches. This forms the back of the hood. The fringe may be made separately and attached to the two ends, or the cloth may be unravelled to act as fringe. A tassel made of yarn may be attached to the peak of the hood. (Allow for seams in above measurements.)

NOTE: For an excellent woman's Poncho, a pattern may be had from Pennsylvania Farmer Pattern Dep't., 243 W. 17th St., New York 11, N.Y. My niece made a Poncho from this pattern and it is handsome. It was made from white material, with fringe and a stand-up collar.

QUESQUEMITL. MEXICALLA and GRANADA were designed for this clever shoulder wrap. Two pieces of cloth about 27 inches long and 14 inches wide are required and seamed together as shown in the pattern sketch. The length and the width will have to be adjusted to suit the wearer. I have tried to show in the sketch how the joinings of the two pieces are made. Many different fabrics may be used in the construction of this garment.

NOTE: A most thorough and interesting article about Quesquemits appears in SHUTTLE CRAFT BULLETIN for Nov. 1946. It is written by Harriet Tidball.



ADDENDA

Disregard the Pennsylvania address on the project sheet—the pattern is no longer available.

Another Project

A simple Poncho may be made from a square of cloth, the size will have to be determined by the weaver. Cut a hole in the center of the cloth, just large enough to slip over the head, then cut a slit from the head opening toward one of the corners of the cloth, as long as one wishes, for a “neck line”. The finish of the head opening and the neck line is up to the weaver. Fringe is used all around the 4 sides.

In weaving Tabby with Acrylic weft yarn, press down Har. 1 alone and then Har 3. Do the same with the Har. 2 and Har. 4 Frames. This makes for a clearer shed.