

Mary F. Bottlemy, Editor

"WARP AND WEFT"

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HAPPY NEW YEAR! This is the greeting we believe you will hear very frequently in the days to come - and we extend it to you with all the hope and faith and goodwill for a happy and prosperous one!

We believe that it will be a prosperous one because there is a growing demand for hand-woven materials by Interior Decorators and homemakers - they like the feeling of having chosen their own materials - the feeling of having a beautiful and an original design - a personalized fabric which cannot be duplicated. For weavers, there is that fine sense of well being and happiness in creating a thing of beauty and spreading happiness in so doing.

MARGLAD is happy to announce that they, too, are progressing in that the partnership, as such, is dissolving and they are incorporating beginning with the new year. Hereafter they will be know as MARGLAD CORPORATION and we hope to serve you better as time goes on in appreciation of your loyalty and goodwill, and we express a sincere wish for the uninterrupted continuation of our pleasant business relations.

More good news! Our looms and accessories will be on display in a booth at the WORLD HOBBY EXPOSITION to be held at the COLISEUM in Chicago beginning February 21st through February 28th, 1948. We are planning on audience participation in that our looms will be set up for weaving, and the audience will be invited to sit down and weave at them. We know this will be a very interesting exposition and one of the greatest shows ever held in the industry. Don't miss it!

COME ONE! COME ALL!

Our sample this month is a simple variation of Swedish Bound weaving. Woven like the sample, it is excellent for bags or purses and makes a fine, long-wearing (but rather expensive) upholstery material. Woven in finer threads, it is sometimes used for borders on curtains or luncheon mats. It also makes a stunning dressy bag for afternoon or evening wear in metallic and rayon combinations.

The distinguishing feature of this weave is that the warp is completely covered by the weft, and that the pattern is governed by the color arrangement as well as by the treadling. The entire material can be made finer by using lighter weight threads. If the weft is finer than the warp, many rows will be needed to cover. A little experiment will show the best proportion in weight between warp and weft.

Here is the threading draft:

C&B TIE UP

	1	2	3	4	A	B
4		X	X		X	X
3	X	X		X		
2	X	X		X		X
1	X		X	X		

R&B TIE UP

	1	2	3	4	A	B
4				X	X	X
3			X		X	
2		X				X
1	X			X		

X		X	X				4 ROWS
	X			X			
	X				X		
X		X				X	

The sample shown was done on the counter-balanced tie-up. The rising shed arrangement looks better if a slightly finer yarn is used and it makes a much more graceful and delicate design.

The sample is set 10 to the inch. Warp should be set wide to permit weft to beat down.

Treadling:

Counter-Balanced

- 1 - Green ) 3X
- 3 - Yellow )
- 2 - Yellow ) 3 X
- 4 - Red )
- 3 - Yellow ) 6X
- 1 - Green )
- 3 - Yellow (for bal-  
ance)
- 2 - Yellow ) 3X
- 4 - Red )
- 3 - Yellow ) 3X
- 1 - Green )

Rising-Shed

- 1
- 2
- 3
- 4

The treadling remains the same throughout the piece and the pattern is varied by changes of colors. This makes a smaller, more delicate design than the counter-balanced, as shown in the sample, and looks best if a finer yarn is used for weft.

The material will weave wrong side up on the Rising Shed.

Changing colors and variations of treadling produce some beautiful effects and experimentation in this weave is fascinating. With practice and experimentation, it is not difficult to weave in small figures of boys and girls or small trees, etc.

Warp - 3/2 perle cotton was used in the sample. Carpet warp might also have been used. As the warp is completely covered the making of the material is a fine opportunity to use up odds and ends of left-over carpet warp.

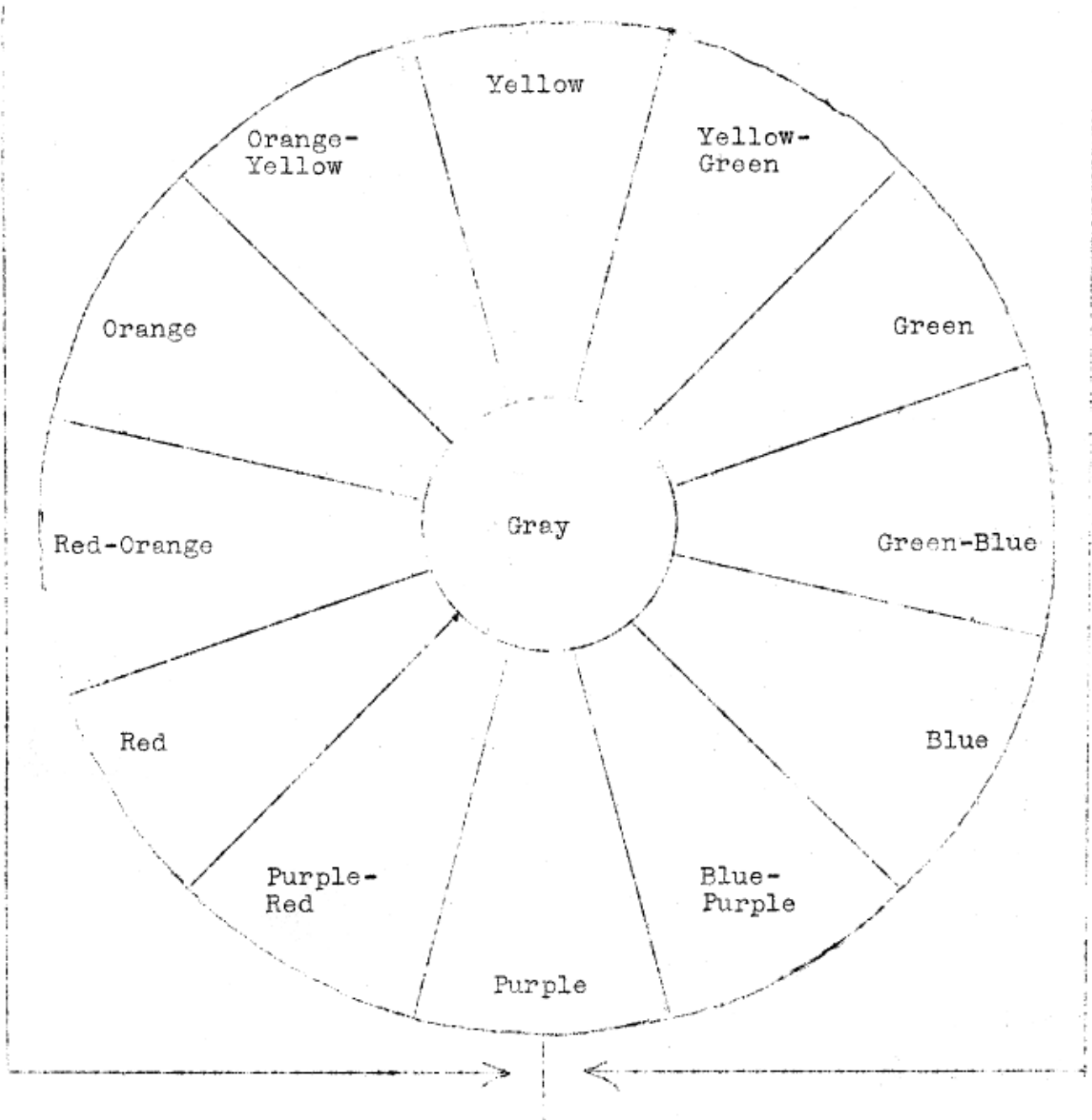
Weft - The sample was made with knitting worsted for weft. A sport yarn might also have been used - or a homespun. A soft twist covers better than a hand twist, if cotton is to be used.



MRS. MARION CARTEAUX TYNDALL  
TEACHER OF WEAVING AT HULL HOUSE

Warm  
Colors

Cool  
Colors



COLOR

Primary Colors - Red, Yellow and Blue.

Color - The hue or appearance that a body presents to the eye.

Hue - Color tint.

Tint - A slight coloring distinct from the principal color; hue or shade.

Black - Destitute of light ; opposed to white.

White - Reflecting to the eye all the rays of the spectrum combined.

Gray is the origin of all color, and is placed in the center of the color chart; colors to the left of a vertical line through the center of the chart are warm colors; those to the right are the cool colors. Good color schemes should over-balance to the warm side a little bit.

Complements - Colors directly across from each other, on the chart.

Neighbors or Analogous colors - Colors lying next to each other, having a close relationship, and having pleasing harmony when used in a group.

Triads - or split complements - recognized from the chart by the use of an isocoles triangle with its apex on any one color in the circle. The other angles of the triangle will indicate the other two colors necessary to complete the harmony.

A large amount of gray will balance a small amount of bright color. Approximately 20% less red is required than white to give the appearance of equal proportion. (These are rules pertaining to advertising lay-outs, etc., but you will find they pertain equally well to good color proportion in weaving!)

Yellow proportions should be smaller than red; red, smaller than green, and blue smaller than black. White areas appear larger than black. Watch your color proportions for better results in weaving.

THE SIX SERVANTS

SILAS SAYS

WHO, HOW, WHAT, WHY, WHERE, WHEN

Courage

Answering Mrs. A's query: It is possible to get two different tensions at the same time on a sectional beam. Most tensioners have a series of pegs over which the warp is passed to apply tension. But, in passing some of the threads over the pegs (in other words skipping some of the crosses between pegs) it is possible to get less tension on them. It is possible to warp a sectional beam with many different type and thicknesses of thread if they are evenly mixed. However, you could not warp one full section of rayon and one full section of heavy wool and expect to have the same tension as the beam unwinds, because the wool will pile up more than the rayon. If every other thread on the section is rayon and wool, then they will pile up evenly.

\* \* \*

Answering Mrs. T's query: To avoid pulling in edges is a matter of practice. Some people use a "template" or "stretcher", but we do not recommend its use. In talking to a novice weaver the other day, (who started weaving a rug as his first project) he tells us that he made a beautifully even edge with this system: He pulled his weft through the shed on the diagonal, slowly brought the beater up and straightened out the weft in the shed, then took a quick beat to tighten it up and changed his shed with the beater forward. Try it - it makes a beautifully even edge!

\* \* \*

READERS! - We are still waiting to hear from some of our "specialists" about a recipe for a good dressing for wool warp, and information on how to apply it! PULEEZE!!

She strung a warp of courage  
Upon her loom of days,  
And wove her love in cross thread  
Of gratitude and praise. (s

In faith, she tended weaving,  
And spliced the woof with song,  
Aware that on her day loom  
The warp thread must be strong.

The color of her living,  
When woven, was as fine  
As the Master Weaver  
Had patterned the design.

The fabric was so lovely,  
That no one ever guessed  
How underneath the pattern  
The warp thread held the rest.

-Jane Sayre

\* \* \*

Take the World as it is!

Take the world as it is! + there  
are good and bad in it,  
And good and bad will be from  
now to the end;  
And they, who expect to make  
saints in a minute,  
Are in danger of marring more  
hearts than they'll mend.  
If ye wish to be happy, ne'er  
seek for the faults,  
Or you're sure to find something  
or other amiss;  
Mid much that debases, and much  
that exalts,  
The world's not a bad one if  
left as it is !

-Charles Swain

\* \* \*

"With time and patience the  
mulberry leaf becomes satin".

SUGGESTIONS

DO YOU KNOW?

To speed up the sleying process, I use two sleying hooks. Insert the second one before pulling the thread through the reed with the first one. Of course, it takes two people to do this - one to place the threads on the sleying hook, and the other just to keep the hooks moving through the reed.

Ed.

In a very busy household with its many interruptions, I find it practical to fasten a piece of felt to the front of my loom, to which I attach my pattern. The felt also helps to hold the pin which I use to mark the pattern as I go along. It won't do to forget where I left off in case of interruption!

Ed.

When using a double-edged razor blade for ripping, etc., lay a used match along one edge and bind it with adhesive tape. This gives a firm hold and prevents cut fingers.

Bobbins - When using paper cops or bobbins in the shuttle, suitable paper is not always at hand. When such is available, cut up a supply. Get the paste jar and go to the bobbin winder. Wind a paper bobbin on it, paste down the loose flap and wind on a few turns of waste thread to hold it until it is dry. (Scotch tape is very practical - but be sure to place some on each end, rather than in the center)

\* \* \*

'TENSUN!!

See the b-e-a-u-t-i-f-u-l display of hand-woven materials, and the lovely new threads in our joint booth with the Marglad Corporation at the WORLD HOBBY EXPOSITION to be held at the COLISEUM in Chicago on February 21st through February 28th 1948. Everyone is invited to pay us a visit - - - !

GLADYS ROGERS BROPHEL STUDIO

THAT snap fasteners, like other modern devices, are stepping ahead with the times? Now, instead of sewing the snap fasteners to the material you just hammer them in place!

\* \* \*

THAT, when hanging your dresses and blouses on hangers, you can prevent the shoulder pads from slipping backward and forward on the hanger by tacking seam tape about 3" long to the underside of the shoulder pads, through which you can slip the dress hanger?

\* \* \*

THAT color is the least expensive means of bringing harmony and unity to our surroundings? In fact, it is the most wonderful asset for the home that we possess! With color, our surroundings can be made places of pleasure and contentment. With it a simple room can take on glamour and beauty; but without it, expensive furnishings take on no pleasant relation in ones plan of living. This, from Ina Germaine as the basis for her new book called COLOR.

\* \* \* \* \*

Advice

Be patient in extreme adversity,  
Man's chiefest credit grows by  
doing well,  
Be not high minded in prosperity,  
Falsehood abhor, no lying fable  
toll,  
Give not thyself to sloth, the  
sink of shame,  
The moth of Time, the enemy to  
Fame!

Richard Barnfield

\* \* \*

The Chicago Weaver's Guild will hold its next meeting at 74 E. 11th Street on January 8, 1948 at 7:30 P.M. - - - -

GLADYS ROGERS BROPHIL STUDIO

ANNOUNCEMENT!

We are moving to a new and larger location - the better to serve you efficiently and well! Our new address will be 63 W. Schiller St., Chicago, Ill., and business goes on as usual in the meantime.

A growing stock of threads, including metallic and novelty, is sure to be attractive and appealing - make your selection from this fine stock.

DON'T FORGET to come and view our hand-woven samples - also threads - at the WORLD HOBBY EXPOSITION in February. It promises to be a wonderful show!

63 W. Schiller Street

Chicago, Ill.

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THE BEST in Hand Weaving Looms and weavers equipment.

We also have a limited number of looms to rent in the Chicago area.

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P.S. BE SURE to visit the MARGLAD booth at the WORLD HOBBY EXPOSITION - the greatest show in the Industry!

February 21st through February 28th, 1948.