

HOBBIES - HORIZONS UNLIMITED

There is beauty along the horizon - beauty to be created on your own hand weaving loom - irregular colorful patterns - outlines softened by distance - that lovely silver thread like a river winding its way through rolling fields. Yes, reproduced into something lasting - something you can enjoy when days seem gray. Transferring our hopes and desires into a pattern so lovely that there is joy to be found in viewing it again and again.

there is loveliness everywhere along the horizon to see. There is wisdom to be found through lifting our eyes to the

Each object when studied closely would appear less attractive; there would be flaws which seem unimportant when viewed from afar, and the river too, perhaps would lose its glistening and show its muddy depths. But take a few steps back so that you see the full view, and beauty is really there. horizons there are in the life we live - and when we walk toward our present horizons, we find new ones on ahead, just as when we reach one goal, our attainment of it awakens a desire to go on to greater ones. With our eyes always fixed on our horizons, a rich life full of

Hobbies are a wonderful way to view the beauties of nature - usefulness and the enjoyment of living is almost a certainty.

---

TIE A STRING 'ROUND YOUR FINGER....so you won't forget to visit our booth at the World Hobby Exposition to be held at the COLISEUM in Chicago February 21st through February 28th. Meet us! We'd like to meet you! It promises to be a very interesting show! MARGLAD CORP.

---

"Warp and Weft" published monthly by - MARGLAD CORPORATION, Chicago.  
Single Copy 10¢ - Yearly Subscriptions \$1.00

An old fleece-lined glove that is clean makes an ideal furniture polisher. Turn it inside out, slip on your hand, and go to work! When it becomes soiled, it may be rinsed out and used over again. Let's try it.

\*

Found: A use for your old lipstick containers. When cleaned out, they make a good pocket sewing kit, especially if you wind lengths of assorted thread around matchsticks to fit compactly inside. They're also nice for holding hairpins neatly in your purse.

\*

You may not have heard that the best way to wash bathroom sponges is to soak them for a few moments in warm water and lemon juice.

\*

Oh, how cuffs of sweaters do s-t-r-e-t-c-h! Keep them in check by slipping a rubber band around each cuff when they're not being worn.

If you like having a compact in every purse, you can make the extra ones simply by punching holes with a needle through the cellophane inner cover of a small box of your favorite powder. You can buy a puff sized to fit inside at the same counter.

\*

The best equipment for cleaning suede shoes and bags is a cheap bath sponge. It's preferable to a brush because it doesn't mar the finish of the suede.

\*

An old powder puff is just the thing to put a "new face" on a pair of old shoes. Another advantage it has as a polish applicator is that it's the right size for the round shoe polish tin.

\*

If your sewing thimble doesn't fit just so, you can fix that easily by lining it with a few pieces of adhesive tape.

\*\*\*\*\*

If you have any suggestions send 'em in!!

This month we offer you a lovely dotted material which is adaptable for many purposes. The sample below, in wool, would make beautiful suiting. In cotton, it may be used for upholstery or drapes.

The tie-up is a regular counter-balanced tie-up. For the rising-shed type it would be:

		x	x	x	
	>	x			x
x	x			x	
x			x		x

The threading is as follows:

			o			o
		x			x	
	o			o		
x				x		

The X color is dark blue, and the O is light blue.

The warp is 20/2 used double.

The weft is 20/2 " "

It is woven with the dark blue.

The treadling is 1-2-3-4; 1-2-3-4, etc.

Try it, we think you'll like it.



TRUTH . . . . .

Truth is the beginning of every good thing, both in heaven and on earth.

-Plato

He who seeks the truth should be of no country.

-Voltaire

Truth is a torch, but a terrific one; therefore we all try to reach it with closed eyes lest we should be scorched,

-Goethe

Last month we skipped our weaving lesson in favor of a color chart. The month before we had identified the three basic weaves. This month we will consider the framework or machine on which these weaves can be produced, commonly called a loom.

The first weaving is probably the inter-lacing of branches or reeds. These were used as shelters and were probably covered with mud to fill in the spaces in the matting obtained.

Later, when primitive man had progressed to grasses, vines and strips of hide, he found that a framework was needed for the more flexible materials.

He first staked out his warp on the ground, pegging each warp thread in place, and working the weft in while crawling over the warp.

Later, a rectangle of branches was lashed together and the warp stretched out on it. The weaver set the frame up against a tree and started his weft at the bottom

and worked up, pressing his weft down with his fingers to get a tight weave. The American Indian developed this type of weaving to a high art, especially in the southwest. Most primitive weaving was done by the men, with some exceptions. A back-strap loom, in which the warp is attached to a tree at one end and a stick at the other, the stick being strapped to the weaver, was developed in sections all over the world. The weaver's weight on the warp provided the tension. This type loom seemed to be worked mainly by women. It is still in use today and has been exploited by travel agencies in Central America.

With the development of flax, wool, cotton and silk fibers, weaving became a medium of artistic outlet, especially in China and in Europe immediately following the Crusades.

Growing populations in need of clothing, forced the development of looms for weaving cloth quickly

and cheaply. Looms seem to have been developed individually in all parts of the world at about the same period, and they seem to have followed almost the same design although there was no inter-communication of ideas.

In the first developments strings were attached to each warp thread and alternately drawn up or down to form a shed or space for the weft to be drawn through quickly. Among very primitive peoples the warp would be staked to the ground and a hole dug underneath the center of the warp. The weaver would attach strings to the warp and pull down on them with his toes into the pit. An overhanging branch would be used as a fulcrum to draw the warp threads up.

Eventually warp and cloth rollers were developed to save space when long warps were used. In England, Sweden and northern Europe draw looms were developed first.

In the draw loom, each warp thread was attached to a string which was led up and over a roller.

In order to achieve patterns certain warp thread strings would be attached to a ring called a draw ring. A cord would then be attached to the draw ring and led down to the side or to the back of the frame-work. A boy would be hired to sit and hold these cords in his hand and when the weaver called a number he would pull that cord down, thus raising that particular set of warp threads. In that way the weaver got complicated patterns without any manual effort on his part. It was the beginning of the industrial loom.

From the draw loom the harnessed loom, with certain harnesses used for certain sections of warp, was developed and the hand loom as we know it today was put into general use about this time, the early 17th Century. Also from the draw loom, the jacquard loom was developed and from the jacquard and the hand weaving loom, our present power looms came into existence.

---

When planning a rug, take a piece of wrapping paper, cut to the planned size, fold and see how it looks. Rugs are apt to look smaller when finished than the designer thinks when planning, for they are thick. Therefore in planning rugs, make them a bit larger than you think they should be.

Rectangles, and squares with four sides - or rectangles and squares. A square design in weaving should only be used when the object is to be looked at as a whole, and usually it should lie horizontally. For instance, a wall panel made square would be poor in effect but a footstool which we look down upon and view as a whole from above, looks well as a square covered with a square piece of handwoven. Pillows are good as squares.

In planning rectangles, the Greek proportion of 2 to 3 is always good and not monotonous. A rectangle of two parts long and one part wide is too monotonous to be good and leaves nothing for the eye to expect.

Towels: Make these so that they look well hanging over the towel rack. Fold a piece of paper the intended size, and see that it looks well. In general we make towels twice as long as wide, but deduct their hems which makes them not quite twice as long. For instance, weave towels 15" wide, 30 inches long and deduct the hem of 1½ inches at each end, making the final towel 15" x 26".

Other good sizes when finished, pressed and shrunk are:  
Guest Towels: 10" x 17"  
Large Hand Towels: 18" x 34"  
Medium " " : 15" x 27"

Doilies: The standard doily size right now is 12" wide and 18" long when finished, hemmed and pressed. In weaving doilies as well as towels be sure to leave 1" per foot for shrinkage and stretching as they stretch out much more on the loom and will shrink from this stretching and will shrink again from washing. Follow this rule always: 1" per woven foot extra for shrinking.

Large doilies: 14" wide x 20" long. Napkins: Formal 18" sq.  
Small luncheon mats: 10" x 16" Informal 14" "  
Tiny tea mats: 8" x 12" Cocktail 8" "

Napkins: We have noted above the general size for napkins. In weaving tablecloths or large doilies, use the large formal napkins 18" square. Some even go as large as 20" square.

A very good napkin width is 14" square. However, when weaving doilies 12" x 18" one may make the napkins the width of the warp. i.e. 12" square. Or, today they are making napkins and doilies just alike making long rectangular napkins - and for a set of doilies 12" x 18" the napkins may be the same size, or the same width, and 14" long.

Runners: Make runners either less or more than twice as long as wide. If long and tapering-looking, break the distance with intermittent borders, or use designs at ends that are fairly wide.

DO YOU KNOW . . .

SILAS SAYS . . .

Cigarette paper usually is not made of paper? It is made of linen which has been treated with a calcium compound.

Sandwiches got their name from from an Englishman, the Earl of Sandwich, who lived around the middle of the 18th century? When his Earlship was playing cards, he hated to quit, even for meals. The idea of putting a slab of meat between two slices of bread occurred to him as a means of taking in food without interrupting his beloved game.

We are glad to add to the list of Weaver's Guilds the newly organized "Weaver's Guild of Oklahoma City". Their first meeting was held January 22, 1948. They are planning an exhibit at the local YWCA on February 20, and 21st, to help develop an interest in weaving. Also to show schools and crafts clubs the possibilities of weaving in their clubs. There will be several looms and different types of weaving on exhibit.

The President is Mr. A.C. Gould 1614 N.W. 22, Okla. City; Secretary Mrs. Laura Worley, 1427 N.W. 44th Okla. City; Treasurer, Mrs. Moses 1555 N.W. 37th, Okla. City.

Congratulations to this new group and the best of good wishes for your success!

The Chicago Weaver's Guild will hold its next meeting at 74 E. 11th Street on February 12th, 1948, and the guest speaker will be the prominent Mr. Robert Saylor.

"Most of the shadows of life are caused by standing in our own sunshine." --Emerson.

One should never be ashamed to admit he has been in the wrong, which is only saying, in other words, that he is far wiser today than he was yesterday.

A fifteenth-century Chinese philosopher and statesman once wrote: "The sages do not consider that making no mistakes is a blessing. They believe, rather, that the great virtue of man lies in his ability to correct his mistakes and continually make a new man of himself."

Indeed, the greatness of any man does not lie in his being faultless. Mistakes are human - and sometimes inevitable. But, real virtue is recognizing those faults and striving to correct them, for a person who makes one mistake and doesn't remedy it is committing a greater mistake.

No doubt we have all suffered the agonies of conscience when we realize that we have committed an enormous and terrible error. We feel that others are pointing mocking fingers at us, but nothing is gained by wasting precious time in regret. It is far better to employ that time in analyzing and correcting what is wrong.

Is it not, then, far wiser to say to oneself, "I have erred once but I shall not do so again?" From sincere willingness to make such an effort, there should arise a new and better individual - and a more competent and valued employee.

"Experience" is the name everyone gives to his mistakes. It is true that by trial and error we often arrive at the right conclusion, but it never pays to rush headlong and then face regret.

What, then, is the safest road? The advice of many who have lived by learning is summed up in a letter written by Junius to Lord Mansfield in 1770 - "We lament the mistakes of a good man, but do not begin to detest him until he affects to renounce his principles!"

GLADYS ROGERS PROPHIL STUDIO

ANNOUNCING . . .

O P E N H O U S E

at our new Studio

63 W. Schiller St.,      Whitehall 3397

Noon to 6:00 P.M. - Sunday-      February 15, 1948

7422 Myrtle Avenue

Newcastle 8399

M A R G L A D

M E E T   U S   A T   T H E   H O B B Y   S H O W ! !

COLISEUM

February 21st through February 28th, 1948.