

WARP & WEFT

Vol. II

No. 4

March 1949

THE WEAVING BOND TRANSCENDS DISTANCE
between
NEW NAMES AND FAR PLACES

From February 28 to March 5, 1949, the Indiana Weavers Guild is sponsoring a program at Block's Department Store in Indianapolis. There will be an interesting exhibit of spinning and weaving by their own members, also articles from the studio of Gladys Rogers Brophil, Chicago. This Guild was organized at Indianapolis in 1943. The 1948-49 officers are Mrs. Merrill Brinson of Muncie, Pres., Mrs. Jack Rhodes of Martinsville and Mrs. Ethel Mock of Muncie, Vice Presidents, and Mrs. H. C. Percival of Nashville, Corresponding Secretary.

The field of handweaving has lost one of its foremost leaders by the death of Edward F. Worst in January at Lockport, Illinois. Mr. Worst was an authority on weaving and the author of several books on the subject. As an educator he introduced weaving, shop work and handicrafts in the Chicago Public Schools many years ago. Although an old man as years are counted he was active and enthusiastic, and his interesting and instructive program at the Chicago Weavers Guild last spring will long be remembered.

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FINISHING PROCESSES

This month's sample is a combination of cotton, rayon and wool threads and does not require a special finishing process as would all wool material. It is always advisable to wash fabrics after they come from the loom, which helps integrate the threads so they seem to "belong" together. Washing also shrinks the fabric so no extra allowance need be made for additional shrinkage when cutting the garment, but be sure to allow for this shrinkage when planning the yardage. In our sample we knew the threads were color fast. However, some wools and many rayons are not fast colors, especially the darker ones, and washing a small sample would be a safe precaution. Occasionally colors will run when the fabric is forced through a wringer or spin drier. Rolling in a heavy bath towel to remove as much moisture as possible and drying quickly will eliminate this possibility. In ironing fabrics containing rayon or wool special

care must be taken to prevent scorching, therefore, the use of a damp cloth is advisable.

PIECE DYEING

It is not always possible to purchase in a single color the large variety of threads which are necessary for textured materials. Frequently 4 to 10 threads of one color but different types are used. The desired result may be achieved by weaving the entire fabric in white or a neutral color thread, later dyeing the finished material. The dyed fabric will look as if it had been made in a number of shades of one color as the different types of thread take different tones and depths of color. Home dyeing of a large piece may be done in a washing machine so the material is constantly agitated while in the dye bath.

TEXTURED SPRING COAT MATERIAL

Even though there may be snow on the ground today, under that snow the blossoms are waiting to burst into bloom, and before you know it Spring will be here. It's time to begin planning your spring wardrobe, and this textured coat material will be perfect for a light weight coat or jacket not only in the spring, but for cool summer evenings as well.

THREADING DRAFT

TIE-UP

	X		X		X		4
	X		X		X		3
	X		X		X		2
	X		X		X		1

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

TREBLE: A - B - A - B

WARP THREADS set 18 to the inch in reed.

For each 2" repeat use 4 cotton nub; 9 rayon boucle; 13 fine cotton; 5 frill; 5 smooth rayon.

WEFT THREAD: 4 strands fine camel color wool wound together on shuttle.

SAMPLE



NOTE: This sample has been prepared according to article on finishing processes on Page 2 of this issue.

SISTER GOODWELVER cautions

"The way to be sure there is nothing wrong
Is to check each step as you go along."

TEXTURED FABRICS

During the past several months we have discussed different ways of introducing patterns and variations in two harness weaves. We have talked about varying the warp and varying the weft, or in both, producing plaids. Our sample this month is a textured material and the production of textured fabrics on two harness looms is the next step to be described. In producing textured materials interest is held by variation in the texture of thread, either warp or weft, or both. Occasionally interest is also added by color variations. More frequently a textured material is monotone in color -- that is it may be composed of from 4 to 10 different tones of one color. Pattern is of no importance in this type of weaving; it does not enter into the plan of the material at all. For this reason two harness looms do very well for textured weaving, although most modern weavers use 4 harness looms with

a simple twill threading for most work of this type. Our sample on page 3 has 5 types of thread in the warp. It is desirable to have at least 3 types, and preferably more. It is important to carefully plan the variation of types of thread. You will need less in number of heavy, fuzzy thread than of fine smooth thread. Only practice and your own artistic taste will teach you to plan this material so you will be satisfied with the finished product. You must learn to plan the spacing of fine smooth threads, fine rough threads, and fine soft fuzzy threads, and in turn to space these against medium or heavy smooth, fuzzy, hard, soft, regular or irregularly nubbed threads. In planning these materials it is easier to do preliminary work on a percentage basis. Choose the thread you wish to predominate. Would you like that to be approximately 1/2 your finished material,

(Con't. on Page

Textured Fabrics
(Con't. from Page 4)

1/3 or 1/4? Divide the other threads the same way until you total 100%. Then determine how many threads to the entire warping if you are using a sectional beam. Translate this percentage to the number of threads. The next step is to distribute these groups of individual threads, combining them in as pleasing a manner as possible. One way to do this is to make a list of the number of threads involved, marking the name of each type of thread opposite each numeral, and plan your distribution along this list of numbers. This method is easier when using only enough threads for one section, although the same thing is possible for the entire number of threads involved in a plain beam warping. Remember, if you keep all of one type threads grouped together a striped effect will result. To eliminate the striped appearance mix the threads thoroughly, having very few matching threads together.

There will be more tendency towards striping if you are using a sectional beam. However, if you are careful NOT to always repeat the same rotation of threads as you put them through the heddles, this can be eliminated. Try to pick your threads at random, still maintaining the pleasing textural contrast between them. In determining the number of threads per inch in this type of work you must be guided by the proportion of the various sizes of threads. Obviously, if the material is predominantly fine threads you must plan more per inch than if the percentage of heavier threads is greater.

Don't be afraid to experiment with textures. Save scraps of yarns and threads, and when you have enough put them all together on an experimental warp and try.

HIS TAPESTRY AND MINE

I weave upon my tapestry
 With colors dark and fair;
 Some represent a lovely dream,
 Some colors are a prayer.
 Some colors stand for lonely days,
 Some stand for happiness;
 Some are as somber as a storm,
 Some soft as a caress.

I weave upon my tapestry,
 I make a brave design,
 And what I like about it best
 Is that it's wholly mine.
 Ah yet, it is not mine alone -
 Ah, that I understand;
 For as I weave my tapestry
 God's fingers guide my hand.

- Margaret E. Sangster

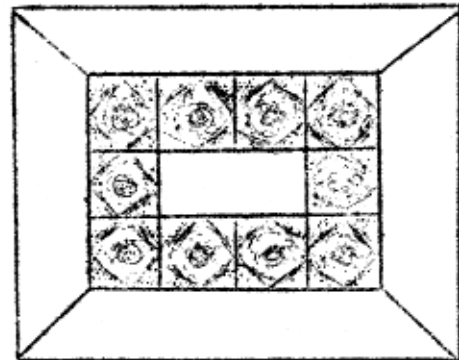
We thank Mrs. Leonora Meek of
 Lincoln, Nebraska for the above
 lines. Perhaps you have verses or
 quotations suitable for WARP &
 WEFT that you would like to share
 with other readers. We would be
 pleased to print them.

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WEAVING AND CROCHET

A certain young lady of our
 acquaintance was bequeathed ten
 hand crochet blocks, each 13"
 square, which had been started
 for a tablecloth. She was
 anxious to make use of them for
 sentimental reasons, but her
 crochet did not match the other.

Using the same thread she wove
 plain material the same width
 as the crochet blocks. For the
 center of the cloth, she used
 a piece 13" x 26" and set the
 blocks around it -- 4 along the
 sides and 3 across the ends.



For the outer portion the woven
 material was mitered at the
 corners and finished with the
 crochet. The completed cloth
 measures about 65" x 78". Each
 napkin has a little crochet
 square in the corner, and the
 resulting set combining the
 laciness of the crochet with
 the plain handloomed cotton
 is more beautiful and attrac-
 tive than either type would
 be alone.

SILAS SAYS

It is practically impossible to weave and be impatient at the same time. Weaving undoubtedly helps develop the valuable asset of patience. This brings to mind the story of a visitor to the White House. He asked President Roosevelt who had spent many years combating the results of polio, "Mr. President, how in the world did you acquire such patience with all the bores you meet in a day?" The President replied, "You acquire patience after you've spent two years learning to wiggle your big toe again."

* * * *

The drafts handed down by the Colonial weavers were frequently roughly drawn and hard to follow, but there are still in existence a few pattern books of professional weavers which are things of beauty and an indication of real artistry. Some of the patterns are designed one to a page, and the geometric figures painted in red and black

have all the decorative effect of a beautiful mosaic.

* * * *

Stainless steel wire has been developed finer than human hair and pliable enough for knitting and similar uses. Eventually we are promised stockings which can be wiped clean with a damp cloth -- no runs -- no wear out -- no absorption of perspiration. Soon perhaps we may be using it for our hand loomed products.

* * * *

The name of the cloth known as "Pongee" is derived from the Chinese word "Pen-chi" meaning a cloth woven at home on one's own loom.

* * * *

The following quotation seems especially applicable to weavers; "He who works with his hands is a laborer. He who works with his hands and his head is a craftsman. He who works with his hands and head and heart is an artist."

WE ANNOUNCE with pride and congratulations
the winners of the hand weaving contest held at the
booth of GLADYS ROGERS BROPHIL, Inc. at the WORLD
HOBBY EXPOSITION, Coliseum, Chicago, Illinois.

FEBRUARY 19 - 27

JUDGES - Miss Frances Deere
Chicago Park District

Miss Marjorie Forker, Pres.
Chicago Chapter - American
Interior Decorators

Miss Lettie Leitner
Chicago Tribune

PRIZES - 1st	Electric warp measure and bobbin winder	Mrs. Ruth Currey Grey Linen Luncheon Set
2nd	Electric bobbin winder	Mrs. Helma Kepner Copper & white cocktail apron
3rd	Squirrel Cage Skein Reel	Mr. Robert Heard Men's coat material

HONORABLE MENTIONS -

Mrs. Victor Marx
Linen Luncheon Set

Mrs. Marion Heard
Cottage Curtains

Mrs. Frances Thompson
Straw Mat

Mrs. Norman Duthie
Jacket, Hat & Bag Set

Miss Aase Beck
Wool Suit

Mrs. B. A. Harkins
Rayon & Metallic Evening
Bag Material

Mrs. Lillian Montgomery
Silk Scarf

Mrs. Anna B. Rogers (Two)
Evening Gown
Cottage Curtain &
Tablecloth set

We wish to thank Mrs. Evelyn Nicolai for conducting
and arranging this exhibit and contest.