

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE
between
NEW NAMES AND FAR PLACES

A most beautiful exhibit of handwoven textiles was displayed at the gallery of Watson & Dealer, Chicago interior decorators, in March. John C. Murphy, one of the sponsors, pointed out that these textiles represent to us today what the Lyons velvets and silk brocades did to an earlier century.

Fabrics were on exhibit from studios of weavers located in all sections of the United States; Dorothy Liebes, Gladys Rogers Brophil, Robert Seilers, Maria Kipp, Grace Michie Clark and Isabel Scott.

A Weavers' Guild is being organized in Vermont which has a Craftsman's Guild but no specific weavers' group. A group of weavers from all over the state met at Bethel, Vermont, in response to an invitation from M. Lillian Hunter for this purpose. We send our heartiest wishes. Mrs. E. Lynn Thompson, Rochester, Vermont, tells us their tentative plans include a Hobby Show and Sale to be held at Rochester, probably in July. Mrs. Thompson, formerly a resident of Chicago, was a charter member of the Chicago Weavers' Guild.

ENGLISH NAMES

Many families bear names of Old English origin which have been derived from the textile and weaving industry. The duties in which workmen showed special skill gave them and their descendants names by which they became known. First on the list in the woolen industry is the SHEPHERD AND SHEEPMAN, followed by the SHEARER, SHEARMAN and SHEARS. The wool then goes to the WOOLERY, the WOOLMAN, WOOLER, Mr. WOOL or WOOLSEY. It is carried to the mill by the CARRIER or CARTER, the PACKER or PACKMAN, and cleaned by the CARDERS and COMBERS. According to a dictionary printed in England over 200 years ago which contains many obsolete words not in our modern volumes, to "kemb" is to "comb, dress, disentangle". This is done by the KEAPER, KEMPSTER and KEMPERMAN. The wool then goes to the SPINNER and SPINNERMAN, after which it is made into warp by the WAPER and

placed on the LOOME by the LOOMER. The old dictionary says that a "web" is "anything which is woven" so we get the names WEB, WEBER, WEBSTER, WEBMAN, WEBRIGHT, and WEAVER in their variety of spellings. Again quoting the old dictionary, "Tease, Teaze - to comb wool". "Teasel - a useful plant to dress cloth with." "Tose, Toze - to comb, separate with a comb", which give the names TOSEER, TOZER and TEASLEY. A "LIST" is defined as a roll or strip of cloth and is made by the LISTER and LISTERMAN. The FULLER, FULLERMAN and WALKER, assisted by the BATTERMAN, BEATER and BEATERMAN shrink the material before it is taken to the DYER, TAYLOR and DRAPER. These names, in variations of spellings, are found in any city directory, but perhaps the man named SPINNENWEBER was the most versatile workman.

THREE HARNESS WEAVE

The pattern given here is taken from a recently received Norwegian pattern book, "Handbok I Veving", published in Oslo by J. W. Cappelans. This would be especially nice for summer luncheon mats.

THREADING DRAFT

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

TIE-UP

		X	3
		X	2
X			1
1	2	3	

Number of threads to the inch - 15

WARP THREADS: 10/2 white cotton

WEFT THREADS: 10/2 yellow cotton

TREADLE: 2 - 1 and 2 together - 2 - 1 (Repeat 4 times)

2 - 1 and 2 together - 2 - 3 (Repeat 4 times)

NOTE:

SAMPLE

- 1st - We call your attention to Page 6 second column of this issue for further information about 3 harness patterns.
- 2nd - Half of all heddles used are in second harness. Count carefully before starting.
- 3rd - This fabric is woven with the long overshot threads on the upper side; the block pattern underneath. It may be used on either side.



SISTER GOODWEAVER cautions

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

WEAVING PLACE MATS

Although there are "standard" sizes of place mats, napkins and runners, the one which fits your table and your dishes is the one in which you are particularly interested. What would be appropriate on a long narrow table would be incongruous on a wide rectangular or square one.

With dainty china and fragile crystal, choose linens or cottons of light weight in suitable colors for which the miniature overshot patterns are appropriate. Consider also asymmetrical laid in designs rather than the more ordinary symmetrical ones. Laid in monograms can be designed in many original and unusual arrangements. For the more colorful casual type settings, such as California pottery, choose heavier threads and texture weaves to harmonize. For grandmother's antiques, Colonial patterns, of course!

To plan the size mat or

runner you wish to weave, cut samples of heavy wrapping paper, trying them out for size with your service. If you are planning a monogram or laid in design consider the placing of the dishes on the mat, and be sure the focal point of interest is not hidden. Show it with pride.

Some people prefer to have napkins as large as the mat folded in thirds. For square napkins thread the loom the narrow way of the mat; by weaving a square you make a napkin which is properly proportioned to the mat.

Naturally, if you are using a heavy thread for the place mat it will be necessary to re-thread the loom for the napkins, otherwise they will be too bulky and cumbersome to use.

* * * * *

Fly, shuttle, fly,

Weave Joy and Beauty to my soul,

Weave Beauty to my eye.

- Old Swedish

FOUR HARNESS WEAVES

The most widely used of all weaving combinations, with the exception of plain tabby weave, are the variations of 4 harness weaves. Early weavers soon recognized the advantages of 4 harness weaving over 2 as far as patterns were concerned, and developed the 4 harness counter balanced loom to add variety to their simple weaves. Old pictures show 4 harness looms in use in many parts of Europe and the Orient at an early date. Modern Swedish looms are directly connected with these early 4 harness looms, and modern American looms are only more highly developed variations and improved mechanisms.

It is possible to do plain or tabby weaving on a 4 harness loom by simply threading the loom for twill and treading 1 and 3, 2 and 4. Plain twill threading is simply a repeat of one thread in each of the 4 harnesses in rotation. The pattern treading of this threading gives the simplest of 4 harness patterns - a diagonal of about

45 degrees when warp and weft are same size. Four harness twill weaves can be varied so the weft thread may go over 2 and under 2 as is the arrangement on a counter balanced loom. If a rising or sinking shed loom is used, the tie-up may be changed so the weft thread may go over 1 and under 3, or over 3 and under 1, changing the width and angle of the diagonal stripe.

This very simple twill threading and treading, sometimes combined with tabby treading, is the basis of many of the most sophisticated modern weaves. In these the interest lies in the texture and color combinations rather than the complexity of design. Some of the most famous modern weavers have so limited themselves to twill threading that those who weave the traditional, complex patterns sometimes accuse them of not being true "weavers".

(Con't. on Page 6)

HELPFUL HINTS

There are many variations of twill threadings, the simplest being the herringbone of equal size. This threading is the simple twill, then reverse; that is, one thread in each of the 4 harnesses in rotation. This reverse threading adds variations which are not possible with plain twill threading.

The variations of twill combinations are infinite. The herringbone or reverse twill already mentioned, the double reverse twills, broken twills, etc., can be repeated and varied with almost no limitation. When one considers the variations possible in treadling it is easy to see why weaving is so fascinating -- it has mathematical possibilities which are absolutely unlimited.

When a ball of yarn insists upon rolling around when winding shuttles, place it in a funnel; slip the end through the spout. Then turn the funnel over the ball to keep it in place.

* * * * *

Calling attention to our sample this month, we refer you to the April issue of WARP & WEFT when we discussed 3 harness weaves. Because these are quite unusual, we thought you might enjoy having a sample of a Norwegian 3 harness pattern. Swedish patterns are familiar to many of us. Norwegian ones, however, are much less common as we do not receive many such pattern books in the United States.

Unless you have a rising shed loom you will find this pattern somewhat difficult. Some rising shed looms are so constructed that the fourth harness may be removed while using 3 harnesses.

The author of the following quotation is unknown, but we share it with our readers:

"The 'home touch' is creative art of the highest order, achieved only by a woman who weaves a bright thread so skillfully through the drab warp and woof of everyday life that it becomes an heirloom tapestry her children and their children will cherish. It's doing the old with a new flair -- its effect is unforgettable!"

* * * * *

I saw thee weave a web with care,
Where at thy touch fresh roses
grew
And marvelled they were formed
so fair
And that thy heart such nature
knew.

- Etienne Jodelle, 1573

SILAS SAYS

The manufacture of Gobelin tapestries in France in the 16th century was a royal art under the auspices of Louis XIV. At one

time the colors appeared to have lost their traditional richness and extensive researches were made to determine the cause. It was found that a slaughterhouse had been removed from the banks of the Seine upstream from the dye works. The slaughterhouse was restored, the waters were the same chemically as before, and the Gobelin tapestries again attained their prized brilliancy of color.

* * * * *

Weaving in the Americas dates back to prehistoric times. Fabrics of the Incas and other South American Indians have been brought to light by excavations. Weaving found in ruins prove that these people had exceptional ability. They probably wove with devices far in advance of others known at that time, the knowledge of which has been buried for centuries.

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