

WARP & WEFT

Vol. III

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January 1949

THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN

NEW NAMES AND FAR PLACES

Weaving has been a "family project" in the life of MISS RUTH E. CROSS of Muskegon, Michigan. Her father has made several looms for her, and thus became interested in weaving. He specializes in large pieces such as Colonial pattern bedspreads, table squares, dress materials, etc. With the assistance of her mother who has a large correspondence with foreign missionaries throughout the world, Miss Cross collected samples from many states and 20 foreign countries including Africa, Holland, Tura, Assam, Mexico, India, Sweden, Italy, Haiti, Gaspe Peninsula in Canada, Scotland, Chichicastenango in Guatamala, Greece, Andes Mountains in Peru, Chengtu in West China, Dausalan, Bahmo in Burma, Ireland, Indo-China, and Iran. She has mounted 65 of her own samples on large cardboards -- the different types of weaving read like the Table of Contents in a pattern book. Miss Cross was Supervisor of Weaving of a National Youth Administration Project in Detroit before the war.

We are pleased to announce the organization of the WEAVERS' GUILD OF MIAMI VALLEY, with headquarters in Dayton, Ohio. The President, Mrs. A. Frederick Pendelton, 1534 Coventry Road, advises that the program for January is to be a demonstration of the Norwood Loom by Mr. A. King, with a display of fabrics made on these looms.

MRS. HAZEL WALTERS, 1314 Columbus Ave., Cincinnati, Ohio, is President of the WEAVERS' GUILD OF GREATER CINCINNATI, which in its second year has a membership of 62. The next meeting will be held at the Alms Hotel on January 21, 1950. Mrs. Walters teaches weaving at the Cincinnati Art Museum.

WARP & WEFT will gladly print announcements of your Guild activities and coming exhibits if you will let us know in time. Many readers have asked for this service and we will be glad to cooperate if you will write us before the 7th of the preceeding month.

HANDWOVEN RUGS

Types of rug material are practically unlimited, both as to warp and filler. For warp there is the old stand-by, cotton carpet warp, which comes in a range of vat dyed colors to meet any color scheme, as well as linen, wool, jute, nylon, etc. The fillers used are even more diversified, and many of us can remember helping Grandma tear and sew carpet rags. Personally, I know that I have wound miles of them into balls ready to send to the weaver.

No rug is practical unless it has enough body to lie flat on the floor, so when you are out-of-sorts and want to get it out of your system, that is the day to weave on a rug. Bang! Give it a good hard beat, and pack the filler close together.

A good rule to follow for proportion is length about $1\frac{1}{2}$ times width. It may be a trifle more, but if it is too long for the width it looks like a runner. Of course, here is where you use your own judgement. Make your rug to fit your space and your needs. After all, that is one of the advantages of doing your own weaving. If you are making a border at the ends of the rug, see that it is properly proportioned to the length and width.

Occasionally, you may wish to join several widths together to form a wider rug. This must be done very carefully so one length is not stretched or held in fuller than the other. Lay both pieces full length on the floor side by side and pin them together carefully with safety pins so they will not slip. Do not overcast the edges together -- butt them against each other. Use a darning needle and strong, heavy thread, inserting the needle first

in one piece and then the other, hiding the stitches under the edge loops of the filler. This method of joining is really a form of weaving and makes a perfectly flat reversible seam with almost invisible stitches.

Rugs may be finished with a plain tabby hem, woven with carpet warp both ways, or a tied fringe. When fringe finish is desired, weave about $\frac{1}{2}$ " plain tabby with the carpet warp after the body of the rug is complete. Use 6 or 8 warp threads in a bunch to make a knot according to sketch. Before tightening the knot, push it up securely against the last row of weaving.



This type of knot is flat and washes well. It is best to allow 4 or 5 inches of warp for tying, trimming it off later.

If you prefer a hemmed finish we suggest using an extension hem rather than one folded back. Weave twice the desired width of the hem plus one-half inch for turn under, using weft the same as the warp. After the rug is removed from the loom, turn under the half-inch edge, and fold the hem back to the beginning of the rug proper. Stitch firmly. This will give an attractive hem which will be the same on both sides so that the rug may be reversed if desired.

In planning a rug it is always advisable to put in a selvage of 6 or 8 threads on each side, so that edge wear will be unlikely.

SHADOWY BLOCKS

A lovely rug gives a sense of accomplishment to any weaver. The novice has something large, practical and showy, while on the other hand, even the experienced weaver sometimes wants something which can be "banged out" in a hurry. Our sample this month is a warp faced pattern, adapted from the Swedish, and works up quite rapidly.

THREADING DRAFT

x	x	x	x	o	o	o	o	o	4	x - Brown o - Yellow
o	o	o	o	x	x	x	o	x	3	
x	x	x	x	o	o	o	o	x	2	
o	o	o	o	x	x	x	x	o	1	

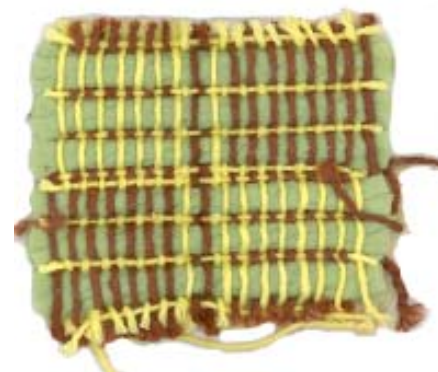
TIE UP

o	o	x	x	x	o	4
o	x	x	o	o	x	3
x	x	o	o	x	o	2
x	o	o	x	o	x	1
1	2	3	4	A	B	

x - counter balance

o - rising shed

SAMPLE



WARP THREADS: Carpet warp which is available in 800 yd. tubes 55¢ each

WEFT THREADS: Cotton roving rug filler, $\frac{1}{2}$ lb. skein (75 yds) 55¢. 1 skein weaves about 1 yd. 30" wide.

WARP PER INCH - 15. Sley in 15 dent reed, 1 thread to each dent.

WEFT PER INCH - about 3.

TREADLE: Use A - B treadles only

A - filler

B - tabby (either color warp)

A - filler

B - tabby

A - filler

B - tabby

A - tabby

B - filler

A - tabby

B - filler

A - tabby

B - filler

A - tabby

B - tabby

the first group at the right hand side of the draft, may be a third color if you wish a little accent. When splicing heavy rug filler, fray the ends so one will lap over the other without leaving a heavy lump. Do not use a blunt end. Send for sample cards showing a complete color range of Carpet Warp and Filler, Vat Dye Cotton, Sizes 20/2, 10/2, and 5/2, Rayon Warp or Weft, sizes 3/3 and 6/3. All three sample cards for 25¢.

SISTER GOODWEAVER CAUTIONS

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

REED SPACING

A double header question which is perhaps more frequently asked than any other on the subject of weaving is: How does one determine how many threads to use per inch, and is it necessary to always have the reed exactly the same size as the number of threads per inch?

First, in determining the number of threads per inch, the weaver must be guided by the size of the thread planned to be used, and the desired weight and texture of the finished fabric. Certain threads are customarily used at a certain number per inch. However, the number is variable, depending upon the effect desired. Usually the pattern will give you some idea, or perhaps you have previously used a similar thread. Using the standard number of threads as a guide, you may usually vary either 5 threads more or 5 threads less without ruining the material. Certain techniques also require a vast variation in threads per inch, but these are usually mentioned when the pattern is selected.

The great stumbling block in weaving tight heavy rugs is the frequent misconception regarding the correct number of threads per inch. In making ordinary rag or cotton rugs in which the weft is usually predominant, it is a mistake to think you will get a heavier stronger rug by using more warp threads per inch. If from 6 to 10 warp threads are used per inch, the space between the threads is wide enough to allow the thick weft to be beaten down firmly and tightly. If the warp threads are too close together, the thick weft threads

do not have enough space to allow them to be beaten down tightly.

This can be simply illustrated by using the fingers of both hands to represent the warp and weft threads. Use the 4 fingers of the left hand to represent the warp threads. Holding them close together and vertical, it is easy to see how difficult it would be to pull the fingers of the right hand (representing the weft) down between them. If the fingers of the left hand, however, are spread far apart, the fingers of the right hand work between them very easily.

Answering the second part of the query, there are exceptional patterns when it is not advisable to vary the number of threads in the reed, but it is usually possible if it is done at regular intervals. For example, if you have a 15 dent reed and wish to use 20 threads per inch, 5 of the 15 dents must each contain 2 threads; therefore, every third space will be threaded with 2 warp threads. If you wish to use a 15 dent reed for material requiring 12 threads per inch, 3 dents of the 15 must be left empty; therefore, you would have one thread in each of 4 successive dents, and no thread in the 5th dent. If this same rotation is followed across the entire width of the warp, there may be a slight line appear in plain tabby weave. This line, however, disappears with the first washing of the fabric. If the material is not washable, pressing with a damp cloth will usually cause the line to fade away.

PRIZE WINNING FABRICS

The textured spring coat material given to WARI & WEFT readers in the issue of March, 1949, won a prize for its designer, Gladys Rogers Brophil, at the International Textile Exhibition held at the Women's College of the Univ. of No. Carolina, Dept. of Art, Greensboro, N.C., November, 1949. According to the judges of the contest, this award was given "... for fine forms and tonal combinations in a relatively simple fabric." This should be very pleasing to any of our readers who have used this pattern.

A complete list of the awards follows:

WOVEN RUGS: The jury felt that no entry in this division was worthy of first prize. 2nd, Howard Heath; 3rd, Jinny Lee Snow; Mention, Gertrude Conover.

WOVEN CLOTHING FABRICS: 1st, Robert D. Sailors; 2nd, Doris McMullen; 3rd, Gladys Rogers Brophil; Mention, Doris M. Coulter, Floyd LaVigne, Mary Walker Phillips.

WOVEN DRAPEY AND UPHOLSTERY: 1st, Vera Helte; 2nd, Robert Sailors; 3rd, Ellen Siegel; Mention, Gladys Rogers Brophil, Gale Kidd, Constance Tydeman.

NAPERY: 1st, Robenia Myrer Henrich; 2nd Clara E. Nasholm; 3rd, Mrs. Everts Burlew.

PRINTED FABRICS: 1st, Jane H. Parrish; 2nd, Mary Jane Rice; 3rd, Madeline Tourtelot; Mention, Dave Zeese.

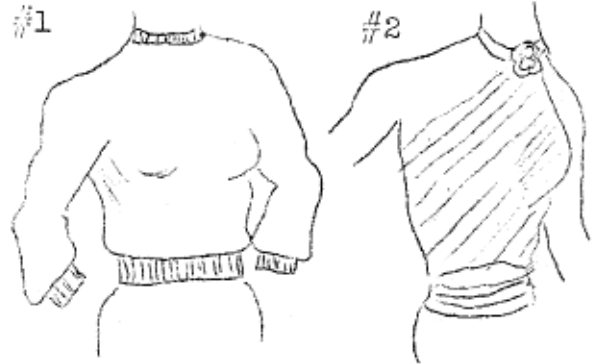
WOVEN SYNTHETIC FABRICS: 2nd, Mrs. Helen Beecher; 3rd, Floyd LaVigne; Mention, Gale Kidd.

WOVEN LINEN FABRICS: 2nd, Joy Lind.

The Jury of selections and awards was composed of Anni Albers, Michelle Murphy, Noma Hardin, William Donald Carmichael, Jr., and Walter Clinton Jackson.

HAND WOVEN BLOUSES

Blouses answer the problem of the weaver who wishes hand-woven fabrics, yet hesitates at the amount needed for an entire garment. Often they can be made from warp left over from a larger project. We offer two suggestions. Sketch #1 shows a very attractive overblouse made almost like a loose fitting sweater with high round neckline and kimona sleeves in either long, short or push-up length. The waist band, cuff and neck are finished with bands knitted of the same thread used in the weaving.



Another overblouse (sketch #2) requires only 1 yd. 39" material and is Vogue Pattern #6972. As an evening bodice with bare shoulders and low shirred back, it could be made of light weight material flecked with metallic. Under a suit jacket, it modestly denies its extreme décolletage, and the halter neckline may be adjusted in several different styles to suit your fancy, using either button, pin or flowers.

A NEW TYPE RUG

We would like to show our readers a sample of an extra heavy rug, but as with so many good ideas, this is not practical as a sample in WARP & WEFT, so we will have to be satisfied with a description.

For warp we suggest the light weight rug filler, sometimes sold under the trade name "Sugar 'n Cream" yarn, and which is available wherever crochet cotton is sold. Plan to use a twill threading set 8 to the inch. However, instead of threading as usual, repeat each heddle twice, as 1-1-2-2-3-3-4-4- etc. Although this thread is quite heavy, it will go through the eyes of an ordinary heddle.

Care and caution should be used in moving the web forward to prevent bending the heddles. For this project you should have a four dent reed, sleyed double. This gives a soft textured warp which is almost the same weight as the standard heavy cotton roving which is used as filler. The threading is quickly done having only 8 to the inch, and it weaves very fast, making a heavy compact rug quite different from those made on carpet warp.

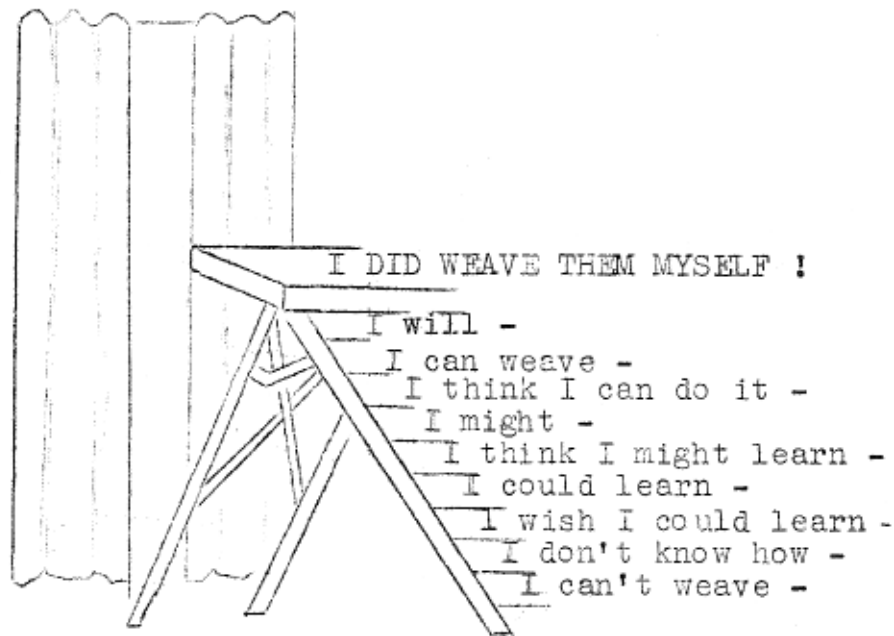
These are equally interesting when warp and weft are the same color or contrasting, and the simple twill threading adapts itself to numerous treadings.

SIMPLE TESTS FOR FIBERS

Simple tests to determine the kind of fiber used in your thread can be made by breaking and also by burning. Cotton and woolen break much more easily than silk or linen, and the broken ends are curly or fuzzy. It is almost impossible to break nylon without cutting the hands, while rayon breaks very easily when wet. There is considerable stretch to woolen threads, while nylon is positively elastic. Silk burns very slowly with a brittle ball on the end. Wool does not burn readily, but bubbles and glows and smells like burning feathers or hair. Cotton burns rapidly with a pin point glow on the end, leaving virtually no ash. Linen burns more slowly and leaves slightly more gray ash. Viscose rayon burns very rapidly, almost in a flash and leaves no ash. Acetate rayon burns slowly with a sparkling effect, leaving a hard glasslike ball at the end. Nylon melts and forms a hard little ball at the end, and while burning can be drawn out like hard cooked candy to a thread finer than hair.

FOR SALE:

Bargain. Hammett's Tawido table loom, 22 inch reed. Brand new, sturdy hardwood construction. Price - \$32. Tel. Hyde Pk. 3-9214. Write: Mrs. W. O. Reynolds, 5718 Kenwood Drive, Chicago 37, Ill.



It has been suggested that a good New Year's Resolution for weavers would be to be more daring and adventuresome in their approach to their craft. Above is one person's version.

SILAS SAYS

It is necessary to put your heart into your weaving. An old song book tells us that weavers, or websters, were supposed to be good singers. In India if a "chudder" or shawl is not well woven, the artistic buyer often says, "Ah, my weaver friend, thou didst not sing the day thou wovest this one -- look how coarse it feels." The day a chudder weaver sings at his toil he makes a perfect shawl. The day his song does not quicken in his throat, his product is coarse.

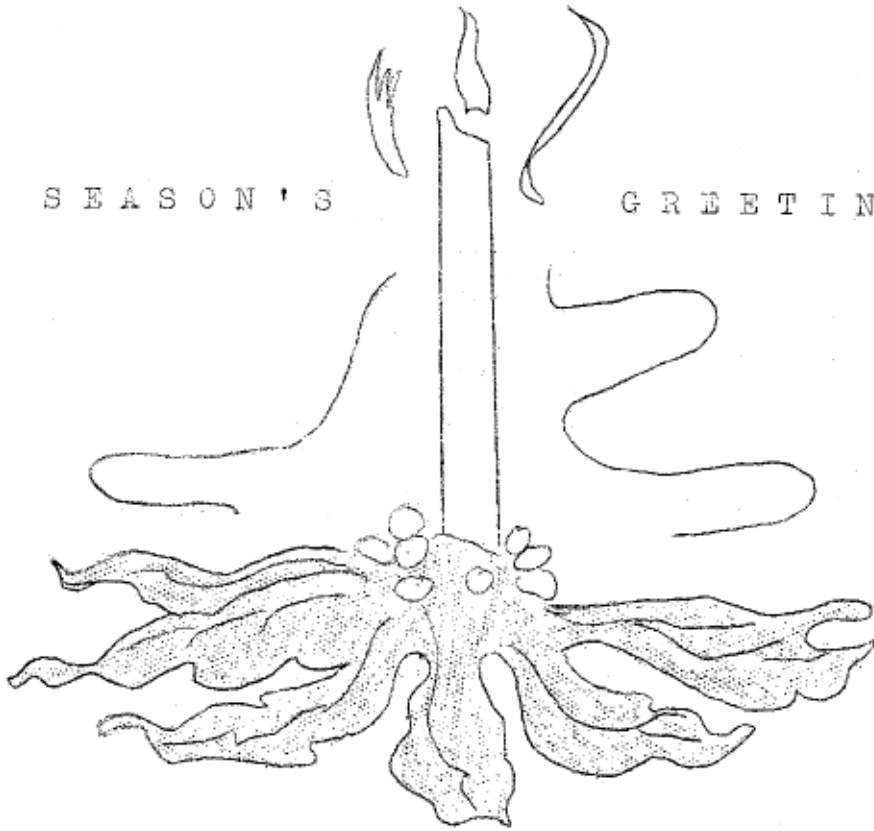
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The high standard of American weaving as it is today is something of which we can be very proud. It is true that the arts

of spinning and weaving were known to the early settlers, especially those in the New England district; they had been accustomed to such occupations in their former homes. As long as weaving was confined to the needs of the individual and was not used as a means of competition with English trade, it was tolerated. During the close of the 17th century England became aware of the possibility that the colonists might become self supporting in that field, and established restrictions which hindered development. It has been a long step from the days when spinning and weaving served a strictly utilitarian service, that of providing blankets and clothing against the bitter New England weather, to the art of today. Science, with the new synthetic threads, offers a further challenge.

SEASON'S

GREETINGS



From The Staff Of

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