

WARP & WEFT

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WEB WEAVING BOND TRANSCENDS DISTANCE BETWEEN

N E W N A M E S A N D F A R P L A C E S

TAMPA WARP AND WEFT has received a most interesting letter from Mrs. Badeau J. Grimes, President of the Hillsborough Weavers' Guild of Tampa, Florida. This group of 14 weavers was organized in March 1949, and their dues are only 10 cents per month. According to Mrs. Grimes' letter, they receive huge returns from this small investment. Mrs. Meek, President of the Lincoln (Neb.) Weavers Guild, was guest of honor at their February meeting, held on the banks of the Hillsborough River. The meeting was noted with photographs in a Tampa paper.

CHICAGO The Chicago Weavers' Guild will hold its first public exhibit in the Textile Wing of the Art Institute of Chicago from April 5 through May 15. The exhibit will consist of suiting, upholstery fabrics, drapery fabrics, place settings, small pieces of furniture, clothing, and numerous small items.

The Board of Directors of the Chicago Weavers Guild wishes to take this opportunity to extend a very cordial invitation to view this outstanding exhibit.

COLUMBUS A weaving exhibit of the work of members of the Ohio Weavers Guild will be shown at the Columbus Gallery of Fine Arts, Columbus, Ohio, from April 14 through 28.

Each member has been asked to enter three pieces of interest, and Ohio is an old time weaving state, so the exhibit should be interesting. The public is invited, so mark this with a star on your itinerary.

PITTSBURGH The Weavers Guild of Pittsburgh will show the exquisite silks featuring "The Symbol of the Rose in Textile Design" from the Scalamandre Museum of Textiles (N. Y.) in the Galleries of the Arts and Crafts Center, 6300 Fifth Avenue, Pittsburgh, from April 1 through 26.

SEATTLE Mrs. James D. Cowan, of Seattle, Washington, sends us a clipping about the activities of the Seattle Weavers Guild. Mrs. Ernest Hutchins is president of this group of 200 active members.

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CARPET WARP USED IN UPHOLSTERY

WE HAVE SO OFTEN SEEN carpet warp used in poor color combinations, merely a hodge-podge of threads to hold unbeautiful rags together to make a rug, that as a result we tend to look down upon this lowly thread with scorn. Correctly used, however, it has a place, an important one, in which it proves itself valuable.

ONE OF THESE PLACES is its use in upholstery. It is strong, durable and inexpensive, and used as we have here -- to "stretch" the more expensive threads -- it serves not only this purpose but brings its own type of beauty to the material as well.

IT COMES, as all of you know, in a wide variety of colors, and thus has another advantage in achieving unusual color combinations.

YOU WILL NOTICE that for weft we have used a very heavy rayon boucle nubby thread in this material. We find that the heavy rayon boucles wear very well in upholsteries. They are comfortable to the touch and will retain their beauty longer than some cotton threads which sometimes have a tendency to roughen up with use. There is also another advantage to this kind of material -- the threads are heavy and need not be set too many to the inch. Warping, then, does not take too much time. Because the weft threads are also heavy, they pile up quickly and the material grows at a rapid pace under your shuttle.

BECAUSE OF THE BOUCLE threads used in this sample, the shrinkage is greater than it would be if made of all carpet warp. Be sure to allow for this shrinkage

in planning both the length and the width of your piece of material. In this sample the width shrinkage was

3 inches

-- it was woven 40 inches wide on the loom.

BECAUSE OF THE TWO TYPES of threads used, this is a good fabric to make of one color. There will be a contrast of texture, a contrast of luster and a very slight contrast in the coloration which will give a feeling of depth to your fabric, making it more interesting.

THE EFFECT WILL BE quite different if you use two entirely different colors for your two types of yarns. You might in that case want to change the proportion of carpet warp to the rayon nub.

WE STRONGLY ADVISE that you keep this fabric in mind when you decide that you simply must have new upholstery material for that favorite chair and the time for weaving it is short.

ALL MATERIALS used in this and our previous samples are available at the Gladys Rogers Brophil Studio, 63 West Schiller Street, Chicago 10, Illinois



THE ANSWER

THE ATTRACTIVE UPHOLSTERY MATERIAL we are offering this month is one which meets the requirements of rough and smooth, dull and shiny, comparatively inexpensive and practical. Notwithstanding all these recommendations it is simple to warp and easy to weave. If you are looking for a "just right" upholstery material, we think you will find that this is THE ANSWER.

THREADING DRAFT

B	B	B	B	4
P	P	P	P	3
N	N	N	N	2
R	R	R	R	1

R indicates red carpet warp
 P indicates purple carpet warp
 N indicates heavy red nub rayon
 B indicates wine boucle frill rayon

TIE UP

0	0	X	X	X	0	4
0	X	X	0	0	X	3
X	X	0	0	X	0	2
X	0	0	X	0	X	1
1	2	3	4	A	B	

X - conterbalanced
 0 - rising shed

NUMBER WARP THREADS TO INCH - 15
 A 15 dent reed carried the heavy nub rayon nicely and was used for this sample.

WEFT THREADS - Red carpet warp (R) comes in 1/2 lb. spools, 800 yds., 55 cents. Red nub rayon (N), \$2.40 lb. in 1/4 lb. skeins, 1000 yds. - 1 lb. Wine boucle frill rayon (B) 40 cents for 2 oz. skein, 1400 yds. - 1 lb. Notice there is no purple carpet warp in the weft, which comes in 1/2 lb. spools of 800 yds. for 55 cents.

WEFT THREADS PER INCH 15 or more. Beat tightly to make a well-wearing upholstery material.

TREADLE:

- 1 - R
- 2 - N
- 3 - B Continue
- 4 - R with this
- 1 - N combination
- 2 - B of 4 tread-
- 3 - R les and 3
- 4 - N shuttles
- 1 - B
- 2 - R
- 3 - N
- 4 - B

NOTE: As mentioned on page 2, the boucle frill thread used in the warp and weft causes considerable shrinkage in both length and width. Allow for this in estimating yardage.

3 yards of this material requires:

2 spls. red carpet warp @ 55 cents	\$ 1.10
1 spl. purple carpet warp @ 55 cents	.55
1 3/4 lb. red nub @ 2.40	4.20
10 skns. boucle @ .40 cents	4.00
(\$9.85 divided by 3 equals \$3.25 per yd.)	9.85

This allows for waster and shrinkage which is lessened with greater yardage. Price can also

be cut if a higher proportion of carpet warp is used or if the more expensive boucle is omitted.

SISTER GOODWEAVER CAUTIONS

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

Continued from Page 1

MANY NEW GUILDS are being organized throughout the country and a record of the achievements of this group, which is celebrating its twelfth birthday, should be an inspiration.

AT THE INTRODUCTORY meeting held January 23, 1937, so much interest was shown that the Seattle Weavers Guild was formally organized, the first president being Mrs. E. V. Kuykendall. In May, 1938, the guild sponsored its first exhibit of handweaving, a plan which it has followed annually. These exhibits have been in the form of teas and sales, the proceeds going to the Red Cross and to the guild's educational fund. In 1949 the guild affiliated with the Seattle Art Museum, and last summer it sponsored a School of Weaving. It has received recognition from many sources for work done by the members, several of whom raise their own flax and wool and do all the work connected with the finishing of yarns used in their textiles.

CONTINUED SUCCESS to the Seattle Weavers Guild, and may its future progress exceed even the fondest hopes of its members.

HOMEWOOD In Homewood, Illinois, a suburb of the Chicagoland area, a Weavers Guild has been recently organized. The first meeting was in January, 1949, and meetings are held on the second Friday of each month. The 1950 President is Mrs. George Goss, Central Drive, Flossmoor.

C O R R E C T I O N

WE DEEPLY REGRET that a mistake was made in writing the draft for last month's sample.

IN COMPARING the corrected draft below with the one printed last month, you will note a difference of two threads. We suggest that this change be made on page three in last months WARP AND WEFT, or that you mark the page immediately, so that you will not thread the design incorrectly.

CORRECTED THREADING:

X X	B	X X	4
X X	B	X X	3
P	X X	X X	2
P	X X	X X	1

THIS HAS BEEN such a very popular design, as indicated by the letters reaching this office, that we are doubly sorry about the mistake.

WHILE WE'RE on the subject of color as we are in this issue, we want to call your attention to the March issue of "Living for Young Homemakers" magazine. The entire issue is devoted to discussion of color, with much in it to assist weavers. The colored plates of their suggested combinations are excellent, and the ideas for sources of color refreshing. The "down to earth" colors, based on an assortment of potatoes, was especially lovely, and the tones of the "Vegetable Plate" combination excellent.

HOW MUCH COLOR?

COLORS AND PROPORTIONS seem to be the greatest hindrance in planning table linens for use with antiques. If you cherish a few pieces of great-grandmother's "best" set of dishes you probably would like to weave place mats to show them off to their best advantage.

THE DISHES we are using as an example are an old Brunswick pattern, dated 1847. The flowers are deep plum tones, shading to magenta and very light pinks, with one or two brilliant blue flowers and green leaves. Fine tracteries of blue-gray complete the floral motif, and in the background is a Chinese pagoda and walls in the same gray shades.

HERE IS THE PLAN for deciding your colors and proportions. First using a ball-point pen, mark off a piece of cellophane in 1/4 inch squares and place over the design in the dish. Hold it in place with scotch-tape while you count the squares which show color.

IN OUR EXAMPLE the plum tones predominate, 37 squares in all; 8 very dark, 19 medium, 10 light. We count 31 squares of gray; 4 dark, 16 medium and 11 light. 12 squares are blue almost equally divided into three shades. Finally, 15 squares of green complete the design.

WE HAVE A TOTAL of 95 colored squares, and it is easy to choose our colors on a percentage basis. As our goal is proportion and not mathematical precision, we estimate that approximately 1/3 of the color should be gray because we counted 31 squares of that color. As there are 37 squares plum toned we decide that a little more than 1/3 of our threads should be in those colors. Somewhat more than half of the remaining threads will

be green, and the balance will be divided between the blues. In this same manner you will find the proportion of dark, medium and light shades of each color.

BECAUSE OF AGE and mishandling when they were just old dishes and not antiques, our china is no longer pure white, so we will use a soft off-white thread to emphasize the mellowness of years.

OUR GUESS is that you would have been hesitant to combine so many colors and shades in one piece of weaving if an old-time artist, whose work is still beautiful after more than a hundred years, had not shown you that it can be artistically done.

PSYCHOLOGY OF COLOR

A WELL KNOWN color consultant who has delved into the psychology of color tells us that some colors are bad for specific purposes.

RESTAURANT OWNERS should steer clear of decorations in yellow-green and all grayed colors, and the same holds true in your own dining room.

ONE AIRLINE COMPANY found out that chartreuse does not inspire confidence, but business picked up when they used a restful blue instead.

IT IS EASY to understand why the U. S. Navy decided that a pea-green chart table was a bad influence on a rolling sea.

IDEAS COME EASIER when you are surrounded by warm colors, but cooler colors are better suited to the execution of those ideas.

WITH THE LENTEN and Easter season at hand, this poem seems appropriate for your scrapbook:

THE SHADOW ON THE LOOM

Across my loom of years there
fell a shadow, gaunt and gray,
Through my quiet dreams an echo
of marching feet;
O'er the hum of the flying threads,
a voice of gloom;
"The King's work waits, for His
plans make room,
Come out and help us prepare the
way!"

Impatient I cried: "Through Life's
brief day
I have toiled at this web so near
complete;
Its warp holds the gold of my
weary years,
Shall I spoil it with haste or
dim it with tears?
I must finish this robe for a
festal day."

So I turned again to the brave
array
Of shining threads in my brave
retreat,
And wrought till the shimmering
gown was done;
It gleamed like a jewel beneath
the sun.
"Now for the King and His great
highway!"

But my soul was pierced with a
great dismay,
As proudly I turned the King to
greet,
For thorns lay thick in the path
He had trod,
All red from His patient feet was
the sod,
And lo, a world went clad in sober
gray!

-- Nellie Burget Miller

BOOK REVIEW

KEY TO WEAVING is a textbook of handweaving techniques and pattern drafts for the beginning weaver, by Mary E. Black, O. T. R., Director, of Handcrafts Division, Department of Trade and Industry, Province of Nova Scotia, Canada. Published by the Bruce Publishing Company, Milwaukee, Wisconsin.

WE HAVE FOUND this book to be excellent for general background work. The first chapters describe the loom and preparation for weaving. Most of the illustrations on this subject matter refer to plain beam looms, although there is a short description of sectional beam warping.

THE CHAPTER on general information is excellent and answers many of the little annoying questions that bother the novice. Of particular interest is the suggestion of a filing card arrangement for samples.

THE LATTER three-fourths of the book deals with drafts and pattern descriptions. The drafts are easy to follow, and each one is accompanied by a photographic illustration. The drafts vary from two harnesses to eight harnesses, and there are also a number of interesting novelty weaves shown; for example, the double woven rug or the fringe which can be extremely useful on handwoven lamp shades.

THE LATEST EDITION of this book, which has many improvements over former ones, is now available at the Gladys Rogers Brophil studio, 63 West Schiller Street, Chicago 10, Illinois, \$ 6.50.

QUESTIONS and ANSWERS

A READER sends the following question:

"I am interested in weaving a weft faced stripe. Would a combination of 30/3 mercerized warp set 12 to the inch, sleyed single, and wool fingering yarn weft, give a complete coverage of the warp?"

ANSWER: Most fingering wool is quite fine, and if this is the case in the thread you plan to use, I think it would cover without difficulty. You would probably have to beat fairly hard, both so that the threads cover and so that you have a firm rather than sleazy fabric. If it does not cover satisfactorily (in case the wool is too heavy) try setting your warp 10 to the inch rather than 12.

THIS SHOULD MAKE a firm, long wearing fabric suitable for knitting bags, upholstery, etc. The proper combination of treadles and colors gives a lovely patterned effect for a wall hanging in this technique.

THIS IS ONE of the times when it seems foolish to use a mercerized warp, unless, of course, you have some on hand which you wish to use up. As the warp is hidden a plain unmercerized cotton would be less expensive and would serve the purpose just as well. It is always wise to be economical where we do not sacrifice quality in so doing.

SILAS SAYS--

As I sit at my loom during this Easter season, I remember what Paul Rodier said in his "Romance of French Weaving:" "It is not without significance that the interlacing of threads in warp and weft upon the loom makes the oldest of all signs: The Cross."

If every tenth or twenty-fifth heddle on each frame is marked with red nail polish it is much easier to count them. Before starting to thread the loom, be certain that there are enough heddles on each frame for the number of threads in the pattern you are using, and not so many extra that the edge threads of your material will be pushed out of place by the unused heddles.

The tomb of a man believed to have lived 1500 years ago, has been recently uncovered in El Salvador. The body of the skeleton and a turtle shell which covered the skull, had both been covered with a fine material similar to linen. The cloth is supposed to have been made of cotton, although its appearance now is much like that of tree bark.

Among the new dark colors which are so popular now in home furnishings is an interesting shade known as "snuff" green. It is a mixture of brown, grey, and green which was frequently used for men's suitings when snuff was fashionable, so the snuff stains wouldn't show. Using the same logic, how about peppermint stripes where little sticky fingers are apt to linger?

THE WEAVERS MARKETPLACE

ATTENTION northeast OHIO WEAVERS: Mrs. Lillian Ammerman, 513 Vinita Street, Akron 20, Ohio, is the headquarters for Norwood Looms and weaving equipment.

DO YOU HAVE A FUZZY WARP? Try the new oil concentrate spray WEAVOL. To be mixed with 5 parts of water and sprayed on your warp between the back beam and heddles. And, you can start weaving immediately. It is easily washed out of the finished fabric. An 8 ounce can makes 32 ounces, 50 cents, post-paid. Gladys Rogers Brophil, Inc. 63 West Schiller Street, Chicago 10

CALIFORNIA bound on your vacation, Mrs. Weaver? Stop in to see Robin and Russ, Handweavers, when you are in Santa Barbara. They have Norwood Looms and will show you some fine weaving. 25 W. Anamapu Street is the address.

HOW DO YOU COUNT YOUR WARP YARDAGE The new, improved Norwood counter-winder is the easiest method yet. It is electric and spools up for you too. \$30.00. Write in for an instruction sheet that tells you how it operates. No obligation - - - - - Clip here - - - - - WARP & WEFT, Dept 450, 63 West Schiller Street, Chicago 10, Ill.

Name _____

Address _____

City _____

PRELIMINARY ANNOUNCEMENT: Special Summer Sessions. Private Instruction, at your convenience. July & August, 1950:

WEAVING
MATERIALS
Use of
LOOMS &
EQUIPMENT

Write now for full particulars to Gladys Rogers Brophil Studio, 63 West Schiller Street, Chicago 10.

FOR SALE: 10 inch cadmium plated steel heddles, used, small eye, 50 cents per hundred. We are changing all heddles on the studio looms over to large eye type. Gladys Rogers Brophil Studio, 63 West Schiller Street, Chicago 10, Illinois

DEADLINE EXTENDED: Heretofore the copy deadline for WARP AND WEFT'S Weavers' Marketplace has been the 10th of the month previous to the issue in which you wish your ad to appear. We are glad to say that you now have until the -

15th OF THE MONTH

- to send in your copy.

That is, if you want your ad to appear in the May issue, let us have it by April 15th.

DO YOU REMEMBER the ad in the March issue of WARP & WEFT for a 36 inch Norwood loom? It was sold promptly. Why don't you let an ad work for you. \$3.00 for about 12 lines of copy. The seller, Mrs. Bradley was happy and so was the buyer. See the notice above for copy deadline.
