

WARP & WEFT

Volume III

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THE 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

It was our turn again to receive the Round Robin Exhibit of the Minneapolis Weavers Guild this month. It is always so exciting to open the big box, like Christmas for the children. The variety is so large that it is impossible to say "To me, that is the best." Some are interesting for color, some for design, others for materials used, and some are just plain beautiful!

In this particular collection we liked two samples showing clever use of the lowly carpet warp. One was a fascinating and practical table mat of flat and round reeds combined against a striped carpet warp. The designing and workmanship were excellent, and the piece itself refreshing for use on a summer table. This was exhibited by Alice Mae Alexander of Columbia, Missouri. The other piece of carpet warp which attracted much attention here was a mat done in a Russian texture weave by Lois R. Watkins. Very adaptable to many other uses.

Marguerite McDonald sent an experiment in color balance versus weight of thread in a combination

of twill and laid in work. This kind of experimentation is an excellent means of developing true creativeness.

Why don't more of us try using the materials at hand? The corn husk mat done on coarse rough linen warp by Mrs. Harold Parker of Iowa City, Iowa, is a fine incentive. Many of us live in areas alive with new possibilities if we would but approach them alertly.

A piece of breathtaking beauty was the natural and light brown linen mat done with a laid in design by Helma Berglund, and so, too, was the dress material of silk nub on a 32/2 wool warp done by Alice MacDonald of Des Moines. Speaking of beauty, we simply cannot omit mention of the luxurious gold and coppery brown evening bag materials of Elizabeth Roberts of Rockford, Illinois. Her finished bag of gold with the Peruvian laid in design is one never out of style.

These are only a fraction of the wonders of this exhibit. Isn't it too bad space doesn't stretch!

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LUXURIOUS PURSES are not LUXURIES

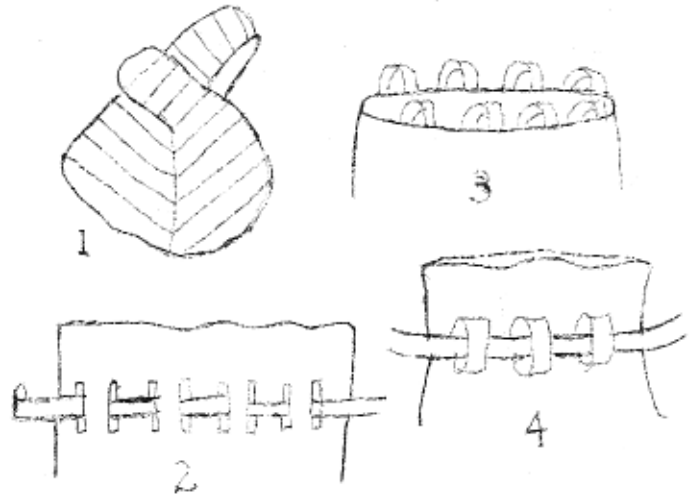
Uncle Sam has tried for several years to tell us that purses are luxuries and as such should be taxed. No lady of fashion will ever agree to this; it is just as sensible to tax the pockets on a man's suit. A purse is not only a necessity, but is the important accessory which completes a costume.

There are numerous easy-to-assemble styles which can be made of washable handwoven materials, either in pouch, envelope, or over-the-arm type, none of which require a zipper. We have seen an especially attractive one made up from Vogue pattern #9837. (Sketch 1) The two sections were seamed together on the bias, with a long loop pulled through a shorter loop to form the handle. Made up in colored material with a mercerized cotton or rayon warp and novelty nubby weft with a touch of metallic, it would be an attractive, dressy bag which would still be washable.

Another practical summer style is the slip-cover type. The basic envelope bag is made of buckram covered with white plastic material for easy cleaning. The finished size of the envelope should be about 12 x 7½ inches. The outside cover is made about ½ inch larger on all sides so it will easily slip over the basic envelope, and has a deep flap which can be held closed with a button and loop. A handle on this type purse is optional. Any number of slip covers can be made for the one basic envelope -- a matching purse for each costume.

A pouch type bag is even more roomy when the bottom is boxed, and we would also suggest that you weave plain tabby (warp and weft thread alike) for a hem at the

inside of the heading. Material about 24 x 15 inches, exclusive of the hem, sewn together at the sides and boxed at the bottom, makes a large size pouch bag. Buckram covered with plastic may be slipstitched in the base and removed for laundering.



To carry the drawstring, slits may be woven into the material while it is on the loom as explained on page 3. Also, large buttonholes made with a sewing machine attachment are satisfactory, as are also bound buttonholes. (Sketch 2) Sketch 3 shows another type of carrier made of loops of material cut about 6 inches long. For a melonshape bag sew them about 2 inches down on the outside. (Sketch 4) If you want your bag to draw up in even folds the slits of loops must be placed on each side of the bag in even numbers. It naturally takes 2 slits to equal one loop.

The two drawstrings are slipped through the carriers from opposite sides of the bag to make it pull correctly. They should be made of the same material used in weaving. Unless it is for a dainty evening bag, the cord should be 3/8 of an inch or more in thickness made from several strands of both warp and weft twisted or braided together.

SUMMER PURSES

OUR SAMPLE THIS MONTH is for a summer purse in the MAYBAETH threading. The thread groupings form a two-part design which lends itself to many variations, only one of which we are showing.

THREADING DRAFT					
Unit One			Unit Two		
X			X		
X	X		X	X	
	X	X	X		X
	X	X		X	X

TIE-UP					
0	0	X	X	X	0
0	X	X	0	0	X
X	X	0	0	X	0
X	0	0	X	0	X
1	2	3	4	A	B

To balance pattern on purse, have same unit on each edge.

WARP THREAD: Natural color carpet warp set 15 threads to the inch.

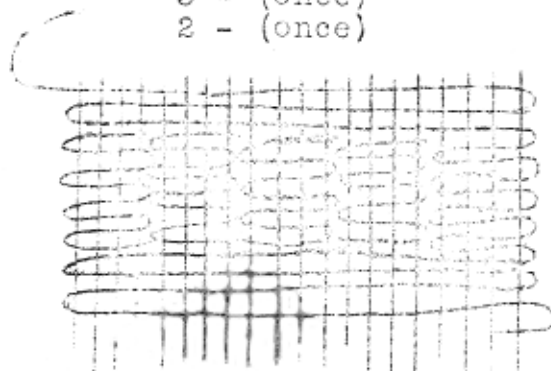
WEFT THREAD: Light weight cotton rug filler. We are showing our sample in color so the design will be more outstanding but for a summer purse you may prefer natural or white. Our sample was made with cotton rug yarn which sells for \$1.25 a pound of about 625 yards. Aproximately 200 yards of filler are required for a purse.

SLITS: (see illustration at the right) For carrying the drawstring pouch bag, may be woven in this manner. It will be necessary to have one more shuttle of thread than the number of slits. That is, for 4 slits, you will need 5 shuttles of thread. The first one on the right hand side will be the shuttle you are using for the main part of the pattern and the other 4 (which may be simply pieces of cardboard around which the thread is wound) are to carry the thread in the sections between the slits. After the slits are woven to the desired length, fasten off the ends of the threads on the four auxiliary shuttles and continue weaving with the original shuttle still in use on the right hand side of the material.

X - counter
balance
0 - rising
shed

TREADLING

- 1 - (once)
- 4 - (once)
- 1 - (3 times)
- 4 - (once)
- 1 - (once)
- 2 - (once) With
- 3 - (once) Tabby
- 2 - (once)
- 1 - (3 times)
- 2 - (once)
- 3 - (once)
- 2 - (once)



A CIRCLE SKIRT
as an EXTRA PROJECT

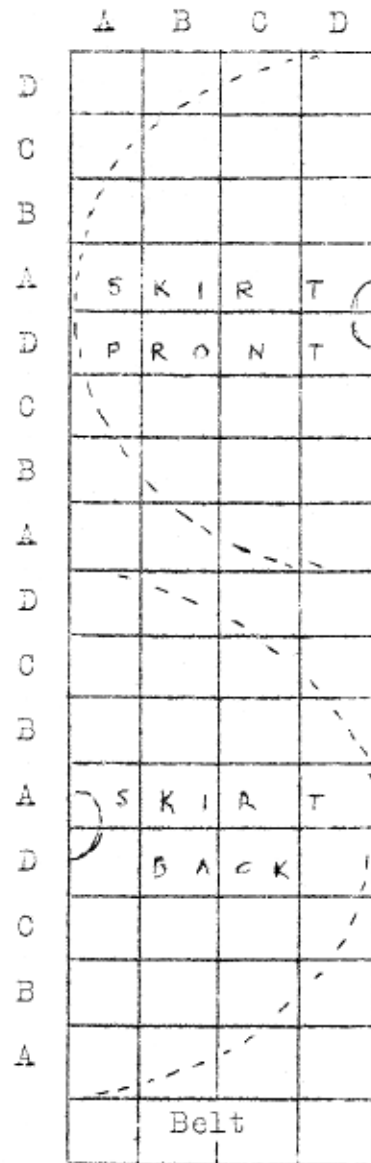
The new skirts which are cut cross-wise of the material and seamed to form a perfect circle, are not only easy to sew but are also very simple to weave. We have been experimenting here at the Studio, and have designed one which we consider most attractive. Because of the very large squares it is, of course impossible to give you a sample of the material.

We planned the fabric to be 40" wide, which will make a skirt of the popular "square dance" or "ballarina" length if desired. The warp is made of four stripes of harmonising colors, each 10" wide. Weave the weft in 10" bands corresponding to the colors in the warp, and also in the same rotation as the warp. It will be necessary to weave 4 complete sets of squares, (or 16 bands, each 10" wide) plus the amount needed for the belt. This makes a total of a little more than $4\frac{1}{2}$ yards.

In our sample we experimented with 8/1 heavy rough linen. This proved satisfactory for warp and is not as expensive as the finer more delicate linen thread. We used the same thread for the weft, and the resulting rough texture was similar to a "refined" burlap with a loose weave. This type of material is quite the latest fancy with the designers, but of course you may use cotton or any other preferred thread.

The linen which we used was set 10 to the inch and beat very lightly, using tabby weave throughout. The textural quality and the colors of the thread was sufficient to hold the interest.

Our sketch will illustrate the plan of the colors and how to cut the skirt. We suggest that you copy the sketch and color the squares with crayon. Here is your chance to indulge your fancy for a gay -- even wild -- combination of colors. Cut the two half circles from your sketch and lay them together just as the skirt would be seamed. In this way you will be able to visualize the colors as they will come together in the finished garment.



A, B, C and D represent the 4 colors of warp and weft.

NEWS OF WEAVERS

BOOK REVIEW

MRS. JEAN R. THWAITES, of Dousman, Wis., won first prize of \$25.00 as an Award of Merit at the Milwaukee Art Institute Designer Craftsman Exhibit, held April 5-30 1950. The occasion was the 36th Annual Exhibition of Wisconsin Art. The prize winning piece of weaving was a 100" buffet supper cloth, fine white rayon nub, combined with silver on a cotton warp.

Handweavers of Lake, Orange, Hillsborough and Pinellas Counties, Florida, met at Orlando on April 8, 1950 when a State Guild, to be known as the TROPICAL WEAVERS GUILD OF FLORIDA was organized. The President of this group is Miss Mary S. Clay, of Clearwater. This is an outgrowth of a guild by the same name which was formed a number of years ago by a small group of weavers from Orlando and Tavares. Weavers throughout Florida are invited to join the new guild and assist in developing an outstanding organization in the State.

Four years ago the PINELLAS WEAVERS GUILD was organized by members of the Adult Vocational Handweaving classes. There are now 112 members, a regular news bulletin is published, and monthly meetings are held from Sept. through June. Mrs. Russel D. Barker of Clearwater is President.

An outgrowth of the interest in weaving in Omaha, Nebr., is the recent organization of the OMAHA WEAVERS GUILD. President of the group is Mrs. Wm. O. Nelson, class instructor. Membership of the group, now numbering 16, is open to anyone interested in weaving. The group hopes ultimately to sponsor annual weaving shows.

THE JOY OF HANDWEAVING, a new publication by Osma Couch Gallinger, is a complete book on weaving which will be invaluable to any one interested in this art.

As a reference book, it will answer those irritating questions which arise to hamper even the more experienced weavers as well as the novices.

Part One deals with fibers and various kinds of threads, their history, origin and present day uses. The chapters then advance to actual weaving techniques, step by step, all the way from darning a stocking thru the processes involved in making and threading two harness looms. Instructions, accompanied by illustrations, are given for preparing the warp and weft as well as actual weaving.

Part Two deals with pattern weaving on four harness looms, giving technical information point by point, step by step, on the well known patterns and variations.

Other chapters on definitions, thread charts, borders, designing one's own drafts, practical projects and the many illustrations, make this a very complete book.

Mrs. Callinger has spent many years as a weaver, both for her own pleasure and commercially, and in this new book is sharing her knowledge with her weavers.

THE JOY OF HANDWEAVING is available at our Studio. Price per copy, \$5.50. Published by International Textbook Company.

QUESTIONS AND ANSWERS

The following is quoted from "Pattern for a Happy Marriage", by Dorothy Ducas, and we herewith offer it for all the June brides:

"Your marriage can be different - as different as you and your husband are different from every other twosome.

Your temperaments, tastes, aspirations and needs can be woven into a tapestry of living that is colorful or drab, original or mediocre, beautiful or ugly. The threads are in your hands. Let your marriage pattern be your own creation!"

THE PROPHET

All knowledge is vain save where there is work.
And all work is empty save where there is love;
And when you work with love you bind yourself
To yourself and to one another and to God.
And what is it to work with love--?
It is to weave the cloth with threads drawn
From your heart,
Even as if your beloved were to wear that cloth,-
It is to charge all things you fashion
With a breath of your own spirit--
Work is love made visible.

-Kahlil Gibran

A reader from Oregon recently sent in the following.

QUESTION:

I have been weaving tweeds this winter and have several I like but for one thing. All of the suiting, both for men and women, tend to ball up with wear. I have tried yarns from various sources but have had no better success. Does this tendency disappear after dry cleaning?

ANSWER:

We have had similar experiences here at the Studio and find that most of the difficulty with balling up occurs as a result of the type of yarn used and its twist.

To prevent balling up it is imperative that you use good quality worsted with a tight twist and firm finish. The looser the twist, or the more wooly the yarn, the greater will be the tendency to rough up, especially if it is loosely woven. The imported yarns seem to have much less tendency to ball up than our domestic yarns.

I understand there are commercial finishers in some cities who can apply a glaze-like finish to woolens which helps prevent this fuzzing up. However, I do not believe you will find many of these specialized technicians in any but large textile manufacturing centers, which eliminates Chicago. My advice is to hunt for tru worsted with a smooth finish before weaving suit materials.

DES MOINES ART CENTER

The Des Moines Art Center, operated by the Edmundson Art Foundation Greenwood Park, Des Moines, Ia., is well worthy of a visit if you happen to be in that locality.

Many years were spent studying the problems of a museum and school, and the Lannon stone building, which has been in use only about 2 years, is the result. It is said to be the most modern and complete small museum in the world. The interior design and furnishings are beautifully simple. Curtains handwoven on pale ecru warp, with weft combining white and yellow nub rayon with a touch of black; and handwoven upholstery in rough ecru with a touch of gold, add to the beauty and simplicity of the rooms. We are told these materials were woven at Cranbrook.

An integral part of the Art center is a school wing, where weaving as well as other phases of art are taught. Weaving classes are scheduled for Tues. and Wed., 10 A.M. to 3 P.M. each week. In addition to the weaving classes offered by the Art Center itself, are others under the direction of the Adult Education Group of the Des Moines Public Schools.

An exhibit by the Iowa Weavers Guild, held from April 3-30, included over 100 pieces from about 20 weavers. No prizes were given for any of the work, which included coverlets, rugs, bordered skirts, corn husk mats, etc.

Another exhibit will be held during the month of June, featuring articles made by students in weaving at the Art Center.

Gallery hours are daily, except Monday, starting 11 A. M. Admission free.

KNITTING BAG FASTENER

A large slide belt buckle makes an attractive fastener on an over-arm loop for a knitting bag. Make the strip for the handle about 2 inches wide and 20 to 24 inches long. Before sewing it onto the sides of the bag, slip the strip through the buckle. Then sew the ends of the strip in place. The buckle is then slipped down and holds the sides of the bag together, as well as being an added decoration. Although suitable for a knitting bag, this is not practical for a purse or handbag.

SILAS SAYS

A species of birds which are common to Asia and Africa are known as "Weaver Birds". Our Baltimore Oriole is related to this species. They have stout conical bills with which they weave their nests. These remarkable fabrications hang down from the limbs of the trees instead of being securely nestled in the crotch like most other nests. The social species of the weaver bird makes cities of a clump of trees. Each nest is a masterpiece of weaving of various vegetable substances, an art which our hands and looms cannot excel.

Wool weighs less than any other fiber of the same size.

Wool is strong; the tensile strength of wool fiber is equal to that of metal wire of the same size.

THE WEAVERS' MARKET PLACE

RUSTY REEDS? DUSTY REEDS? How do you store your reeds, weavers? Do they get rusty and leave marks on your beautiful new warp? Order today a transparent plastic cover, 8½ x 54 inches with closure clip. \$1.00 Postpaid, from the GLADYS ROGERS BROPHIL Studio, 63 West Schiller Street, Chicago 10, Ill.

When you are in the State of Washington this summer and visiting Seattle you can buy your yarns at The YARN MART, 401 Second & Pine Building, where Marguerite Snyder will help you and demonstrate a Norwood Loom for you.

California WARP & WEFT Subscribers Only: for 1 month only you may sign your name and address below and turn the coupon over to a fellow weaver to be sent to Robin & Russ for a complimentary copy of WARP & WEFT. Do it T O D A Y !

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CHICAGO SUMMERS ARE BEAUTIFUL and a perfect vacation spot for weavers, either beginning or advanced, to learn to weave or improve their craft under guidance at a busy studio.

1. You plan your program yourself, emphasizing those phases of weaving on which you need help. We will give you assistance in arranging your course if you wish.
2. We will help you in arranging for living accommodations.
3. There will be supervised field trips to Chicago's famous museums with emphasis on the textile collections.
4. The studio keeps pace with the new threads and yarns.
5. We have the new periodicals and books of the weaving craft.
6. You will have the fun of working with other weavers, exchanging patterns, having the reactions of others to your work.
7. Could you plan a better summer for \$5 per day? This covers all studio costs.

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