

Gladys Rogers Brophil, Editor

"WARP AND WEFT"

Vol. 1

No. 7

May 1948

F A R E W E L L !

WE REGRET to announce the resignation of Mary F. Bottlemy as editor of "Warp and Weft". Starting a new project is always difficult and we feel Mrs. Bottlemy has done a fine job of "Warp and Weft", especially those of us who realize how it had to be squeezed in among a thousand other duties.

It is with genuine regret that we see Mr. and Mrs. Bottlemy leave Chicago and I am sure that all of our readers join us in wishing them a healthful and pleasant life in their new home.

Morning Thoughts

"Heaven is not reached at a single bound
But we build the ladder by which we rise
From the lowly earth to the vaulted skies,
And we mount to its summit round by round.

"We rise by the things beneath our feet
By deeds we have done for good, or gain
By pride deposed, or passion slain
And by the little trials that we daily meet."

Mrs. H. L. Leathers, 527 N. Pine Ave., Chicago, Illinois acquired a blue ribbon at a showing of hand crafts by The Needle Craft Guild in Oak Park, with three linen towels woven on a loom designed and built for her by Mr. Leathers. CONGRATULATIONS!

LET'S MAKE A PURSE

*** Anna B. Rogers

One of the weak points of many handwoven articles is the finishing. Often a piece of material is exquisitely woven, in a lovely design of well chosen colors but when it is made into a bag it is disappointing. Why? Because the making of bags is a craft in itself and takes care and practice to do it well.

Here are instructions for making a professional locking flat or boxed zipper purse.

If these instructions are followed step by step, there will be no machine stitching show to mar the beauty of your fine handwoven material.

By way of illustration, let us say that our material is about 14 inches wide and 22 inches long. Use a zipper which is no more than 12 inches.

1 - Turn under edge of material about 3/4 inch and place on top of one side of the open-zipper, the center of the material to the

center of the zipper. Do not stretch the material, but ease it into the zipper tape.

2 - Pin in place from underneath. Do not allow the pins to come through to the outside.

3 - After both sides are pinned in place, turn the purse so it is wrong side out. You will find that the selvedge part of the zipper is parallel with the ends of the material.

4 - Baste in place, having the line of stitches about 1/4 inch from the metal teeth. Turn right side out and try closing the zipper. If it is put in properly there will be no stitches showing on the right side.

5 - Open the zipper and turn the work inside out again.

6 - For the lining, use 2 pieces of material, each about 14 inches wide and 12 inches long. Turn under ends of lining. If desired, make a pocket for your mirror and sew in place on the lining about

1 1/2 inches down from the folded edge.

7 - Place lining on top of zipper and baste in place. This brings the zipper between the lining and the outside of the purse. Stitch on the machine.

8 - Close zipper and fold purse at the bottom with the two right sides of the material together. Leave the lining extend beyond the purse. Place the two pieces of zipper tape one on top of the other. Sew the sides of the purse; sew through the zipper tape and continue down the side of the lining in one continuous seam. Do not sew the bottom of the lining. You may leave the purse a flat envelope style or boxed as desired.

9 - Open the zipper, turn right side out, and tuck linings inside purse.

10 - Most purses require a stiffening of heavy buckram. Cut this a trifle smaller than the outside and tack into place invisibly between the outside and the lining.

Sew the open ends of the lining together by hand.

When making a purse with a zipper, it is much easier if a piece of material is used which can be folded at the bottom with a seam on each side.

Always have the zipper at least two inches shorter than the width of the material. If material is heavy, it can be even more than two inches shorter.

Do not try to use a zipper which is designed for dress plackets. Either use one which is made especially for purses, or one which is open at one end, such as the type used on skirts, neck openings, etc.

On a summer wash purse, do not place the stiffening between the outside and the lining. Cover the buckram with a piece of washable plastic material and slip it into the purse. When soiled it can easily be removed and wiped with a damp cloth and the purse can be laundered.

In our last several issues we have gone into the history of looms and their development and discussed the points to observe in buying a loom. This month we want to discuss the reception of your loom in its new home.

Unfortunately for the loom it cannot howl like a badly treated dog or an unhappy baby, if it is not properly cared for.

When a person purchases a loom he has invested something of himself and his money in the loom and it is only good sense to treat it well.

First, let us consider its location in your home. There are many fields of thought on this problem. The loom is most frequently located with regard only to necessity of space. However, if you have a choice it would be best to put your loom in a small room where there is enough space for you to spread out with your materials and equipment. Place your loom near a window with the

light preferably coming from the side. If you weave facing the light it is hard on your eyes and if you sit with your back to the window you will be sitting in your own light. If you do most of your weaving by artificial light, location near a window is not so important. However, good lighting is absolutely necessary if accuracy of threading is to be accomplished. A good floor lamp or swivel arm desk lamp will serve the purpose better than a single overhead ceiling light.

While your loom is not as fragile as a grand piano, it is best not to put it too close to the source of heat, nor is it wise to allow it to stand before an open window. Extreme variations of moisture and dryness will naturally affect the wood as well as the finish.

If you cannot devote an entire room to your weaving there are several other places in the house in which the loom seems to

SILAS SAYS

fit quite satisfactorily. There are many weavers who keep their looms in a corner of the dining room or dinette, which is quite satisfactory if the loom is out of the line of traffic. There are also many who keep their looms in the bedroom and one woman says that she definitely prefers to have hers in her living room because "it always makes such an excellent conversational piece. My guests never have an opportunity to get bored."

Often people ask about keeping looms in the basement or attic. Again the problem of moisture applies and unless the basement is especially well insulated and dry it is not advisable that a loom be kept there. Even if the moisture is not apparent, it is almost impossible to keep the wood from rusting if there is any amount of moisture in the room.

"If man is a consumer and ought to be a producer, he fails to make his presence good in the world unless he not only pays his debt but also adds something to the commonwealth."

* * * * *

"Nothing is beneath you if it is in the direction of your life. Nothing is great or desirable if it is off from that."

- Ralph Waldo Emerson

COLOR PLAYED ITS PART IN POLITICS

When the Empress Josephine learned that Napoleon's sister was to wear a dress of deep green on a state visit, she hastily redecorated the drawing room for such receptions with wall paper, furniture covering and rugs in a shade of blue which made the dress of her hated sister-in-law appear vulgar and garrish.

THE SIX SERVANTS

WHO, HOW, WHAT, WHY, WHERE, WHEN

Several months ago a number of readers wrote in asking for a good dressing for wool warp and information on how to apply it.

Mrs. Roy Rogers sends in a suggestion for using a grease on the warp, which is after all only carrying through a little further on the weaving of wool.

Mrs. Rogers' suggestion was to have lard or bacon grease very soft and apply it to the warp with an old paint or pastry brush. This, of course, must be washed out after the material is finished.

Mrs. Cole of Evanston goes one step further with it saying that she found the most satisfactory way of applying it is to smear it in the reed, then as the reed is moved back and forth over the warp the grease is spread out evenly.

This is an extremely messy procedure but was found to work wonders with a fuzzy or fragile

wool warp.

Mrs. Boston of Glencoe keeps a block of paraffin or beeswax handy and holds it in her hand so that the threads pass over it during the making of the chain for a plain beam warping. When using a section beam she places the wax in the tensioner so that every thread passes over it.

The editor would also like to add that a dressing can be made by boiling 1/4 cup whole flax seed in 1 cup water for ten minutes. Strain the seeds from the mixture and if it is very thick add enough warm water to make it about the consistency of wave-set. This too, can be applied to the warp with a soft brush. We have used it on both linen and woollen warps and it is sometimes very helpful.

NOTE: Do not hesitate to send in your question. Remember "Many heads are better than one", and someone else may have overcome the very problem which is proving so troublesome to you.

Do you have a cherished piece of

??? O L D W E A V I N G ???

Did your Aunt Jenny weave the loveliest linens or the most intricate counterpanes in her town? If so, share it with others.

So much interest has been shown in the few samples of old weaving we have on hand that we'd like to display them for all to enjoy. Loan us what you have - just bring or send them to

GLADYS ROGERS BROPHIL WEAVING STUDIO

63 West Schiller Whitehall 5397

Exhibition of Old Hand Weaving

May 15

June 15

That we may better serve you we have moved to larger quarters, more centrally located.

NOTE OUR NEW ADDRESS

OUR NEW PHONE NUMBER

1386 Milwaukee Avenue

Humboldt 8301

Chicago 22, Illinois

We appreciate your patience during this time of upheaval and will be pleased to help you solve your weaving equipment difficulties.

M A R G L A D C O R P O R A T I O N
