

Gladys Rogers Brophil, Editor

"WARP AND WEFT"

Vcl. 1

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THE VALUE OF SILENCE

In the search for happiness, which consciously or unconsciously is the objective of every human being, one misses the path by the demands of the outer world about us.

The seductive, or blaring, appeals from the radio; the headlines of news, of sports, of social gatherings, covering the events of the day, and the activities of our friends, or of people of prominent reputation; visits of our neighbors, or relatives, morning, noon, and night, all make demands upon us that leads out and away from the secret thoughts within us.

The source of all thinking is within us. It is only as we turn from the outer distractions, and withdraw ourselves in the secret silence within us that we can contact the Peace and quietness that is the essence of our being.

From this Silence within comes the pattern for our daily actions, and for the accomplishment of any task assigned to us.

From this Silence comes appreciation for beauty and harmony of color and design, appreciation for the melody and harmony of music, appreciation of organization and system of production, whether it be in industry, in commerce, in architecture, or the devious paths of social economy. From this Silence that brings the sun up in the morning, that keeps the stars in their places, is the power that brings about perfection in our daily lives. Be still, and know.

REMBRANDT Did It --
So Can You!

Design, Color, Texture, or Understatement -- got them all from R.V.R. He played shadowy blacks against whites; creamy whites, rosy pink whites, blue-whites -- all were his instruments.

Rembrandt knew the use of symbols, that shorthand of shapes and shadows which gave a breathing quality to his portraits, a wind stirring quality to his paintings and etchings of landscapes. You, too, can find a means of creating in your own work a shorthand method -- dots and dashes of color -- suggestions of figures without actual creation of full shape and form.

Rembrandt knew, as few others, the importance of textures. He knew how to focus interest where he wanted it focussed; leaving nothing to chance. He knew the value of a change of pace in textures and design. From this master we can learn to place the high lights where we want them,

in the color we wish to emphasize. We can learn, too, that we must do this so definitely that the casual observer has no choice but to give his attention where we desire it -- if we learn this lesson well.

Each real weaver is an artist, as much artist with many colored threads as are artists with paints. Whether your choice is colonial pattern, tapestry, or modern texture, you, the weaver, are the creator of the things which are given birth on your loom. Whatever your medium, let your personality shine through. The colors used on the different harnesses make a new pattern of the very oldest. Try treating each harness as a unit in itself! You may be amazed. Don't forget, too, that there are as many shades of white as there are colors and shades in the rainbow; black and grey tones are too numerous

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IRIDESCENT LUNCHEON MATS

Our project this month is a luncheon set which will dress up your summer tables with a shimmery beauty hard to match. The secret of making the iridescent effect is in the combination of plastic with 5 strands of very fine glossy rayon wound as one on the shuttle

WARP:

X - 10/2 merc. white cotton

(X) - 16/4 plain white cotton

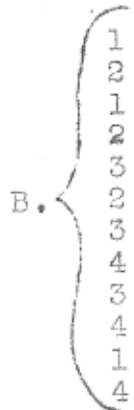
WEFT:

Strips of clear cellophane about 1" wide.

Very fine, untwisted rayon in gold, blue, green, rose lavender, wound together on 1 shuttle.

TREADLING:

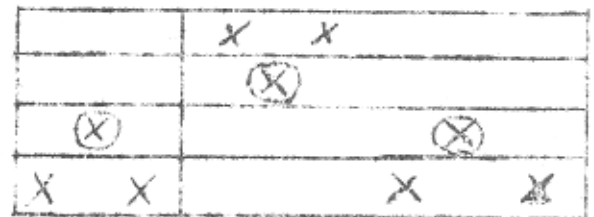
A. 3 rows tabby rayon



Cellophane with rayon tabby.

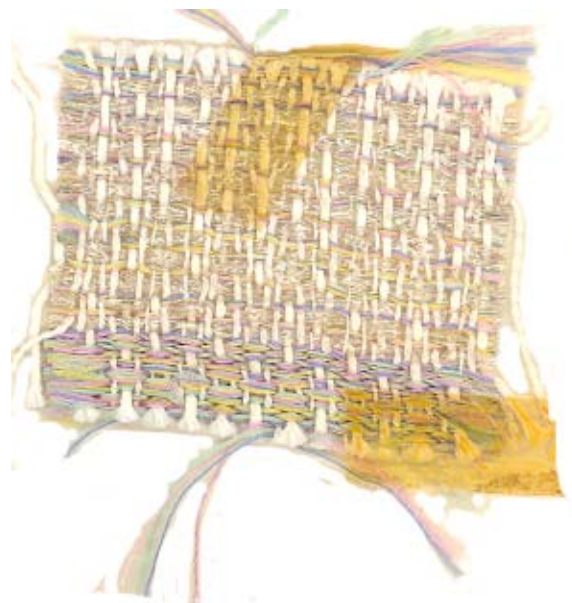
C. Repeat pattern with rayon and reverse treading to make diamond stripe.

THREADING:

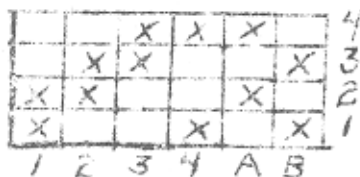


BALANCE PATTERN

SAMPLE



TIE-UP



SCIENCE TO THE RESCUE

The problems of commercial weavers are frequently very similar to those faced on a smaller scale by the enterprising handweaver. One of these problems is a means of weaving fine materials of delicate threads. When we get our threads as fine as we would like to have them, we immediately face a high percentage of breakage. Now, however, science has come to the rescue with a new material which enables weavers to make wools so fine that they weigh only $1\frac{1}{2}$ ounces per square yard. This can be done by the application of a material called alginate fiber, which was developed by the scientists of Courtaulds, Ltd. Alginate fiber is a coating which can be applied to a single yarn which gives it sufficient strength to make it possible to weave it. When the material is finished, it is washed and the fiber dissolves and disappears. Alginate fiber is not yet available being still in the experimental stage.

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to mention. Use them all, but place them carefully and in good proportion. In blacks and whites good proportion follows the proportions of the color which predominates within the particular shade in question. A rose or pink tone will follow the rose pink in its position on the red side of the color chart. Each color has its own value; learn them, use them one and all.

Rembrandt's use of colors to create portraits with a living, breathing quality is still a challenge. Let's accept it!

Marion Carteaux Tyndall

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SILAS SAYS: -

One of our most popular patterns in hand weaving is the diaper design. This name comes from the Greek word diaspros, which means small figure. Here's a cloth as good as Hitler at covering territory!

PLAIN WEAVE VARIATIONS

Several months ago we mentioned the three basic weaves used in making fabrics. These three weaves are the plain weave, the twill weave and the satin weave. We want to discuss these types of weaves individually for the next month or two and give you examples of variations of the different types.

Every woven textile must be one of these three or a variation of one of them. About 80% of all woven goods is made up of plain weave material. Approximately 12% of all woven goods is made of twill weaves and twill variations and the remaining 8% is made of satin weave and satin weave variations.

Plain weave is the strongest of the weaves because the threads are interlaced more tightly than in the others. A plain weave is also known as tabby weave and is always made over and

under alternate threads. However, it is possible to achieve variations of even a plain weave.

First let us take the possible variations of a plain weave fabric in which the warp and weft are the same.

The simplest type of variation is made by adding colored stripes to the warp or weft. If the weft material is a single color the finished fabric will be of the color of the weft background with stripes of your contrasting colors as put in the warp. If your weft material is in contrast to all of your warp stripes your fabric will be predominantly the color of the weft material with shadow stripes as put in the warp. Weft stripes may be the same as those of the warp or different. If the stripes of the weft are made to match the warp in number and color, a plaid material will be

formed. Still another variation is to have a plain warp and striped weft.

In the plain weave, another variation is made by setting the warp threads in the reed close together leaving open spaces in between. A lacy warp stripe is made by leaving the weft plain. If the weft is woven with correspondingly loose or open space a square design will be formed.

A third variation is possible by having the warp and weft threads of the same material but of a contrasting color, the warp being a solid color and the weft being a solid contrasting color. When this is done in rayon threads the changeable effect looks somewhat like the old time changeable taffeta. If it is done in contrasting colors of cotton, the finished material looks much like a commercially made chambray and is very satisfactory for summer dress materials.

A basket weave is another variation of a plain weave in

which the warp is the same. This is done by threading the warp threads in groups of a set number put through individual heddles on the first harness. The equal number of threads being put through the heddles on the second harness. The weft, using the same material is woven in rows on one harness equivalent to the number of warp threads on each harness. When the groups are small and the thread is cotton the finished material looks much like the commercially made monks cloth. In wool a basket weave of this type is frequently used for baby blankets. This is most frequently done on a 4 harness loom, frames 1 and 2 making one part of the basket and 3 and 4 making the reverse.

Some extremely interesting plain weave variations can be made by using contrasting threads in the warp and weft. One interesting material recently made was done with a plain white 20/2 and a rayon nubby thread

SIX SERVANTS

WHO WHAT WHY WHEN WHERE HOW

Miss Blanche Garten of Lincoln Nebraska, asks for help in planning a material in which the weft will completely cover the warp. This question seems to be one which puzzles many weavers. Making the weft cover the warp is a matter of proportion in size of thread and space allotted to it. The warp threads must be kept far enough apart to allow the weft threads to pack down, thereby covering the warp. This is easy to do if the weft thread is slightly lighter in weight than the warp, and also if the weft thread is not too tight a twist. Miss Garten wanted to use this type of weave for a border on a luncheon set. If her warp were 10/2, it might be set 15 to inch, and the use of a 15/2 or 20/2 weft, beaten firmly, would cover it. This type of weave is fine for rugs or heavy bags if carpet warp is set 8 or 10 to the inch and the weft is a knitting worsted or sport yarn.

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weft. Another interesting variation is to use a boucle weft with a plain warp. Occasionally a plain weave is made interesting by putting in stripes or single threads of a contrasting thread in the warp; putting it in and omitting it as desired in the weft, thereby making either a vertical striped fabric or a checked fabric with the stripe or check being a textured rather than a colored thread. Another interesting plain weave variation is made by using a textured thread for both warp and weft. The plain weave is the most perfect background for all types of design and is almost always used where any type of pick-up or laid-in work is to be done.

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Here's an interesting example of the cotton pickers songs:
"First day white, next day red,
Third day from my birth I'm dead,
The I am of short duration,
Yet withal I clothe the nation."

ANNOUNCING

NEW SELECTION OF THREADS

FINE CHENILLE

15/2 cotton merc., exceptionally
desirable colors

VERY HEAVY RAYON STRAND

Dull twist nylon, good for rug warp
Special colors - 3/2 perle

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