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"WARP AND WEFT"

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GRATITUDE

The Orientals long ago learned the Art of obtaining favors by first giving them. Kings brought gifts when making calls on other potentates. Visits were not made for simple conversation, but to achieve an arrangement that would support some program at home.

This practice was recognized and followed by the lords and retainers until it filtered down to the lowliest transaction. Even today, an item in the Orient that otherwise is not for sale may be obtained by making a gift of an item of some commensurate value.

Our commerce of today follows the same pattern, with national currency accepted in lieu of merchandise, but too frequently with selfishness added which reduces the "gifts" to the lowest value possible.

Back of each exchange of gifts (but too often atrophied) there is the element of Gratitude in recognition of the Spirit of Giving. This is a key to a storehouse of plenty to one who recognizes its existence. The simple "Thank you" obtains favors, opens doors, creates gifts and brings happiness to its owner. It is as free as the Spirit of Gratitude itself, and is part of the heritage that belongs to all mankind.

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BILAS SAYS:

Weaving is second only to agriculture in importance and usefulness to mankind. Statistics show that 1/5 of the working world is occupied either with weaving or its allied trades. Whether it is used as a hobby or as an occupation, the joys and benefits of this art are open to rich and poor, old and young, sick and well. There is no distinction.

* * * *

In a little church in the far South of Ireland, every window but one is of painted glass. Through that single exception may be seen a breath taking view; a lake of deepest blue studded with green islets, and backed by range after range of purple hills. Under the window is the inscription: "The heavens declare the glory of God, and the firmament showeth his handiwork."

...Robt. Gibbings
Coming Down the Wye

* * * *

An English proverb says, "Choose to do a thing, do it.
neither a woman nor linen by candle-
light.

Rayon threads have a tendency to become tangled in the shuttle when wound on quills. If your regulation size wooden spools are too large to fit into your small shuttle, cut the ends down to fit the shuttle, sandpaper the rough edges, and they will prove much more satisfactory than quills.

* * * *

When using two threads on the shuttle at the same time, such as wool and cotton, the wool will require a looser tension than the cotton in order to have them unwind evenly. This can be overcome as you wind the threads on the spools. Hold the cotton thread firmly between the thumb and forefinger while guiding the woollen thread loosely between the other fingers.

* * * *

As soon as you feel too old

Margaret Deland

JUDY'S FLOWER GARDEN

This pattern with its prim little rows of varicolored flowers is as cheerful as an old fashioned garden. You may "plant" any colored flowers you wish, grouping them all one color together, or mixing them up to suit your fancy. It is especially suitable for wearing apparel woven as suggested on another page in this issue.

A single row of the green combined with the color makes a very delightful little border by itself. For a more solid, all-over design do not use plain weave between the colors.

Although we are showing only one treadling, it has innumerable possibilities. We would suggest putting a little extra warp on your loom and making a sampler, trying out different treadling and color combinations. Mark them down in a note book as you go along for easy reference in the future.

THREADING DRAFT 30 threads per inch

	x	x	x	x	x	4
x	x	x	x	x	x	3
x	x	x	x	x	x	2
x	x	x	x	x	x	1

TIE-UP

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

TREADLING

- GREEN 1 - 2 - 3
- WHITE 2 rows plain weave, treadles A - B
- RED 3 - 4 - 3 Alternate shades
- WHITE 4 rows plain weave, treadles A - B
- BLUE 3 - 4 - 3 Alternate shades
- WHITE 4 rows plain weave, treadles A - B
- GREEN 1 - 2 - 3
- WHITE 2 rows plain weave, treadles A - B
- Dk. RED 3 - 4 - 3 Alternate shades

SAMPLE

- WARP THREADS 20/2 white cotton
- WEFT THREADS Heavy mercerized cotton



Sister Goodweaver cautions

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

TWILL WEAVE

In the last several issues we have discussed plain weave and satin weave materials. You will remember we mentioned that about 80% of all woven goods is done with plain weave and approximately 8% is satin weave. The remaining 12% of woven fabrics is done in twill weave and twill weave variations.

There is only one plain weave which is made by interlacing threads over one, under one, in both directions. The long overshoot characteristic of the satin weave permits limited variations. A true satin can be done on looms having eight or more harnesses, although there are satin variations which can be done on four and six harness looms. Unlike plain and satin weave, twill weave allows for a large number of variations.

Concerning the tensile strength, plain weave is the strongest. Satin weave, because of its overshoot, is weakest; twill weaves are somewhat higher in the scale ranking next to the plain weave although the inter-

lacing of the threads is not as tight.

The twills most common to hand weavers are those produced on a counter balanced loom. These are called even sided twills, which means that there is no predominance of either warp or filler threads. The usual even sided twill employs a jump of two threads, that is, the weft goes over two warp threads. The warp in turn goes over two weft threads and under two weft threads. This weave produces a diagonal line across the face of the material.

It is not necessary that all twills be even sided twills. They may be weft faced twills or warp faced twills. A weft faced twill is one in which there is a predominance of weft picks on the face of the material. The weft thread may therefore go over two or even three warp threads and under one. With each row the warp thread under which the weft thread passes moves over one thread so

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that the diagonal line is formed.

Exactly the reverse is true on a warp face twill. The weft threads go under two or more warp threads and over only one, still producing the diagonal line by having the warp thread under which the weft passes move over one thread with each pick.

Twill weave cannot be made on two harness looms by the operation of the treadles alone. The most common twill known to hand weavers is done on a four harness loom, although it is possible to do twill and twill variations on multiple harness looms as well.

Although not well known among hand weavers, one of the simplest twills is a 45 degree twill using three harnesses. They are threaded 1-2-3-1-2-3 so the first harness carries threads 1-4-7, etc. The second harness carries threads 2-5-8, etc., and the third 3-6-9, etc. The treadling is done on treadles 1-2-3, with each treadle operating the corresponding harness. Each filling thread in this way goes

over two warp threads and under one.

The more commonly known four harness twill, threaded 1-2-3-4 and done on a counter balanced loom, is also a 45 degree twill. Steep twills are made by advancing more than one filling for each row. For example, a 63 degree twill advances the twill two picks for each warp end; a 70 degree twill advances the twill three picks for each warp end; a 75 degree twill advances the twill four picks for each warp end. Inversely, reclining twills are made when the filling yarn skips the warp yarn. For example, a 27 degree twill is made when the filling holds over for two ends; a 20 degree twill is made when the filling holds over for three ends, and a 15 degree twill is made when the filling holds over for four ends. It should be pointed out that these figures apply only when the warp and weft threads are the same size.

GLAMOUR DRESSES

There is nothing dearer to the heart of a lady, be she six, sixteen or sixty, than a garment woven just for her. A handwoven dress combines glamour with practicality and is something to cherish for years.

A material like that shown in our sample on page 3 of this issue was made up for a little six year old Miss in a pinafore style. She has worn it for two years and after repeated washings in the machine it is still fresh and attractive looking. It does not need starching, so it is easily ironed. Because handwoven cottons are sturdy, the dress was made with a deep hem so it could be lengthened and will later be used by little sister.

Although the following instructions are for a pinafore style, the same method may be used for other patterns, either for an adult or child.

First, mark on each piece of your tissue paper pattern just where you wish your handwoven border design to come on the dress.

The next step is to lay out the pieces of pattern on heavy plain wrapping paper which is the same width as your woven fabric will be after it is off the loom. With a pencil draw an outline of the pattern pieces. Then, with colored crayons mark where you want the decorative stripes to come and how wide they should be. Be sure to allow for shrinkage.

The width of the border at the bottom of the skirt depends upon the length of the skirt. If it is a short skirt for a child, perhaps no more than a two or three inch border will be needed, but for an adult it may be proportionately wider. The number of widths needed for the skirt will depend upon the width of the fabric.

By using this paper as a guide and measuring as you weave, you will know just how many inches of plain weaving to make between each pattern design and how wide to weave each trim section. Your material is being woven exactly to the measurements needed for the garment --

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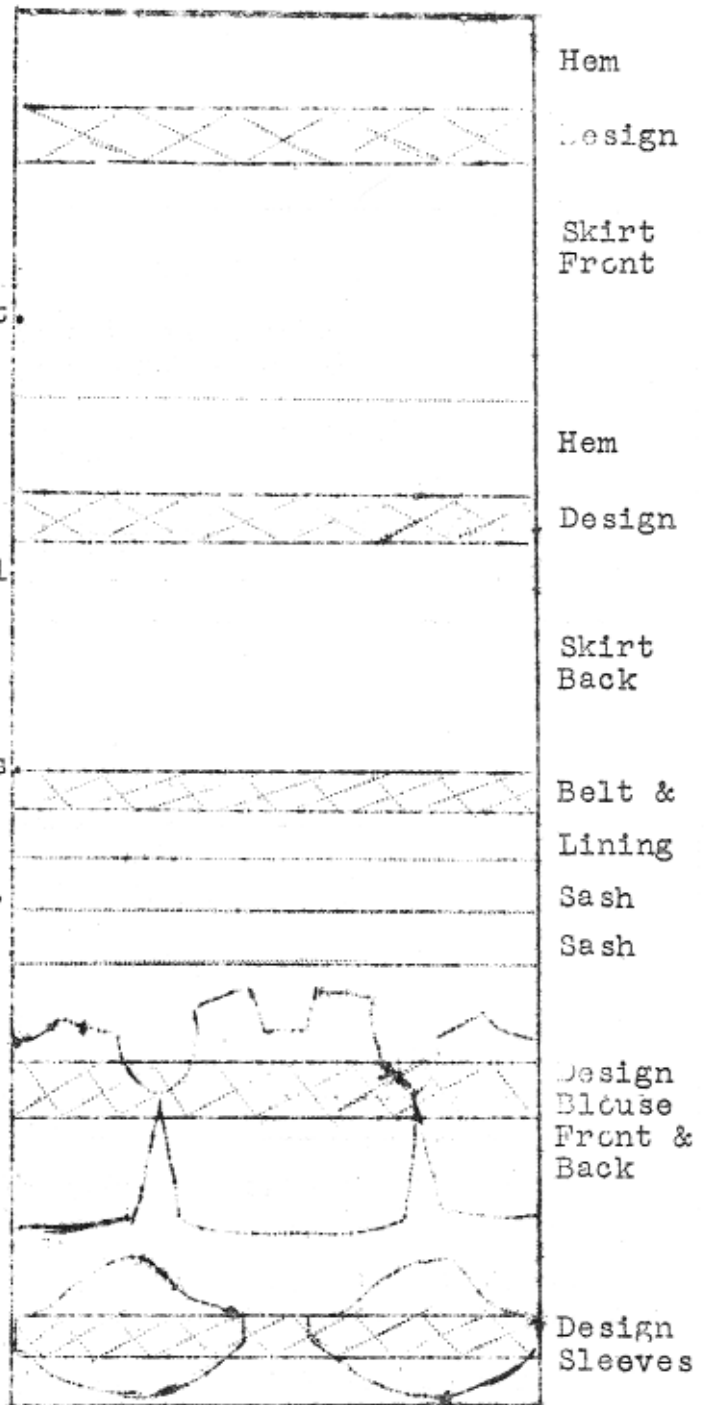
no guess work. Be sure to allow generously for shrinkage, because you don't want to thread up your loom for just a little bit more and you can't go to the store and buy it.

A pinafore dress may be made either with sleeves or a shoulder ruffle. If a ruffle is used, it may be cut crosswise of the material and one or two rows of the pattern design is sufficient for a trim.

The same is true of the sash lengths. A patterned piece is woven for the belt with plain for the belt lining.

Handwoven fabrics in which the warp and weft threads are the same weight and color may be used either way of the material which allows plenty of leeway in placing the pattern pieces. Therefore, sleeves and blouse may be cut with the design lengthwise or crosswise as you prefer.

Remember, your fabric always shrinks after it comes off the loom and it should be well shrunk, preferably washed, before being made into a garment. Be sure to overcast or bind all edges.



SUGGESTION for laying out pinafore style pattern on paper before weaving material. If garment is for an adult it may be necessary to use 2 lengths for blouse.

WHAT ARE YOUR WEAVING PROBLEMS?

Do you have trouble figuring your warp,
planning textures, combining colors?

Whatever your problem, let "WARP AND WEFT"
solve them.

Courtesy GLADYS ROGERS BROPHIL WEAVING STUDIO
63 W. Schiller Street, Chicago 10, Ill.

MARGLAD CORPORATION

WISHES TO ANNOUNCE THE FOLLOWING EXHIBITS OF
THE NORWOOD LOOM

<u>PLACE</u>	<u>TIME</u>	<u>LOOM EXHIBITOR</u>
California State Fair Sacramento, California	September 2 to 12	Mrs. Marjorie Burd Calif. Textile Crafts
Minnesota State Fair Minneapolis, Minnesota	August 28 to September 2	Mrs. L. G. Downs
Josephine County Fair Grants Pass, Oregon	September 16 to 19	Mrs. Esther Bakewell
Nebraska State Fair Lincoln, Nebraska	September 5 to 10	Mrs. Gladys Rogers Brophil