

Gledys Rogers Brophil, Editor  
Anna B. Rogers, Assoc. Editor

"W A R P A N D W E E T"

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WORDS FOR A SPIRITUAL

Slow me down, Lawd. Ah's a-goin' too fast;  
Ah can't see mah brother when he's walkin' past.  
Ah miss a lot o' good things day by day;  
Ah don't know a blessin' when it comes mah way.

Slow me down, Lawd. Ah wants to see  
More o' the things that's good for me;  
A little less o' me an' a little more o' You,  
Ah wants the heavenly atmosphere to trickle thru.

Let me help a brother when the goin's rough;  
When folks work together it ain't so tough.  
Slow me down, Lawd, so I can talk  
With some o' Your angels. Slow me down to a walk.

Capricorn  
Line O' Type  
Chicago, Tribune

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## DON'T BE AFRAID TO DYE

Many weavers hesitate to dye yarns at home, even though it is sometimes impossible to buy just the exact shade needed. It is often just a little too bright, or a little too dull, or a little this, that or the other. True, there are professional dyers who will dye and match almost any shade or color you desire, but they will not bother with a small lot.

The samples we are submitting were dyed at home by someone who cannot by any stretch of the imagination be called "professional". We have not attempted in these experiments to duplicate colors which can be purchased, but have simply tried to show what can be done by a novice in the realm of home dyeing.

First, be sure the yarn is clean and free of soap. Make it into skeins, tying each skein loosely in four places to prevent tangling. After dyeing, rinse well, press out excess moisture and shake each skein to separate

the strands. The little hairs on the yarn sometimes have a tendency to mat together. It is an easy matter to separate them after the yarn is dry.

It is impossible to give formulas for certain shades. You will have to find these out for yourself. In order to obtain a given depth of color, yarn requires two or three times as much dye as woven articles of the same weight, and must remain in the dye bath longer.

The amount of water used in the dye bath will not affect the ultimate shade of the material; the depth of color is determined by the amount of dye used and the affinity of the material for the dye; also, the length of time the material remains in the dye bath.

Different materials take color very differently, even in the same dye bath. Therefore, if you have several yarns which apparently seem the same color before dyeing, they may turn out to be slightly different afterwards.

(Cont. on page 3)

Don't. From page 2

When a package of dye is dissolved in a quart of hot water according to the directions, the result is a very strong, concentrated solution of color. Mix these colors a little at a time into your larger vessel of water, testing a bit of yarn as you go along. You can add more color, but remember, you can't take it out. The longer the thread is in the dye bath the darker it becomes until all the dye is absorbed; also the color appears darker when wet. Our experiments show that the addition of gray dye softens the colors and black makes them darker and more dull. Use black very sparingly to prevent muddiness. To gray a color, you may add a small amount of its complement. (See our color chart in the January, 1948 issue.)

Spotting and streaking is no problem in dyeing yarns if sufficient water is used and the thread is kept moving in the dye bath. Every one of these samples came out a smooth even color except in one instance where the skein was tied too tightly.

When yarn is taken to a profess-

ional dyer he prefers that it be unbleached. We tried dyeing bleached and unbleached yarn in the same dye bath just to find out what happens. (See sample #7.) The bleached yarn took on a deeper tone than the unbleached and the dyer tells us that it is apt to fade.

Dyeing one color over another brings fascinating surprises. Unusual colors resulted from our trials with tangerine yarn (remains of an old knitted sweater). This would be a good way to make use of yarn, old or new, which is an "unfashionable" color.

As to the color fastness of home dyed yarns, we make no claims whatsoever. We leave that to the manufacturers. The makers of Putnam and Tintex dyes which we used for our samples will gladly send pamphlets to any one asking for them, mentioning this issue of "Warp and Weft".

So collect a few packages of dye, an old apron, rubber gloves, a little courage -- and don't be afraid to dye.

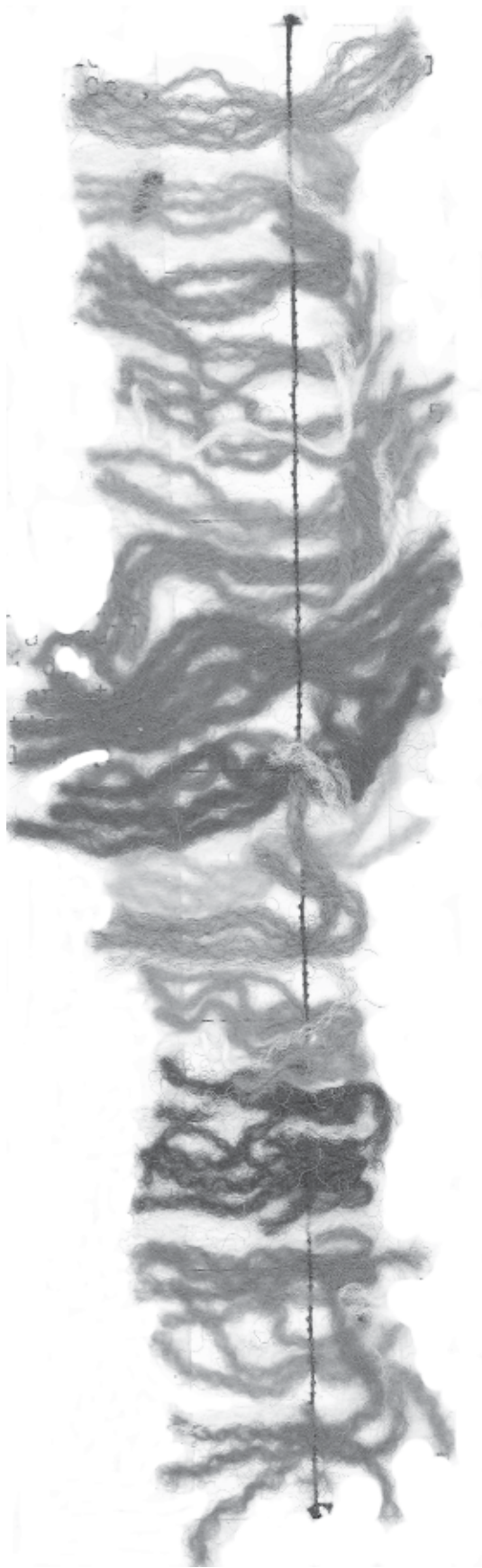
Samples 1-8 inclusive  
dyes with Putnam Fadeless  
Dyes, Monroe Chemical Co.,  
Quincy, Illinois

Dye solutions were made  
with 1 package dye dis-  
solved in 1 qt. hot water  
according to instructions  
on package. Only a small  
amount of yarn was dyed  
for these samples and the  
concentrated solution  
used is shown following  
each sample.

Samples 9 - 17 inclusive  
dyed with All-fabric  
Tintex, Park & Tilford  
Co., New York, N. Y.

<u>Original</u> <u>Yarn</u>	<u>Dye</u> <u>Solution</u>
1 Gray	2 cups Sky Blue
2 Unbleached	2/5 cup Scarlet 1/4 cup Yellow
3 Unbleached	1/2 cup Scarlet 1/2 cup Gray
4 Unbleached	1/2 cup Scarlet 1 cup Gray
5 Unbleached Homespun	4 cups Turkey Red
6 Unbleached	3 cups Bright Green
7 Bleached	Note: Samples 6-7-8 were all dyed in same dye bath at same time.
8 Tangerine	
9 Tangerine	4 cups Cocktail Blue
10 Unbleached	4 cups Chartreuse
11 Gray	4 cups Dusty Pink
12 Unbleached Homespun	1 cup Tropical Purple
13 Unbleached	2 cups Pagoda Red Very little Black
14 Unbleached	2 cups Pagoda Red
15 Unbleached	2 cups Royal Blue 3 cups Armor Gray
16 Unbleached	2 cups Royal Blue
17 Unbleached	2 cups Royal Blue 1/4 cup Black





## DESIGNS IN WEAVES

We have discussed the various types of weaves -- plain weaves, twill weaves and satin weaves. The next step would seem to be the problem of introducing design into our fabric. Very often the only design involved in hand woven materials is that produced by the weaving itself. Sometimes, however, we feel the need for design other than that normally produced in the weave. We shall divide this discussion of design into groups formed by the types of looms required to do each type of design.

For this first discussion we shall consider only those designs which can be formed on a two harness loom and which can be woven by the action of the loom itself. This is to say, we will not include in this discussion any "laid in" or hand work type of design, saving those for a later discussion.

Before we go any further it will perhaps be only fair to tell our readers how they may do two-harness weaving on a four harness loom. On a four harness counter

balance loom or a four harness rising shed loom on which the harnesses are fastened in the loom, the material may be threaded 1-4-1-4 or 1-2-3-4. In either event the treadling would always be tabby treadling, or 1-3 vs 2-4. If you have the type of loom in which the harnesses can be easily removed, it is a simple matter to remove the extra harnesses using any two desired. One harness is then tied to each of the two treadles which are used alternately in weaving.

The simplest way to introduce pattern into two harness weaving is by the method of weaving weft stripes on a plain warp. Nearly as simple is the possibility of putting stripes in the warp. If the weave is plain, a lengthwise stripe is formed; if the weft corresponds to the warp, a plaid or check is produced. A stripe may be formed by a thread of contrasting texture or weight, rather than one of contrasting color.

Con't from page 5

Judicial use of spacing is another means of introducing pattern into plain weaves. The simplest way is to set the pattern by the use of the beater. It is no longer uncommon to see weavers leaving spaces up to 3 or 8 inches unwoven in the warp, tying the spaces with bands of woven material. The design is formed by the contrast between the unwoven sections and the woven sections. Other patterns may or may not be involved. It is not quite so common for weavers to introduce patterns in the material by omitting spaces in the warp thread, but it is not too difficult to do. In fine material a single dent in the reed is left empty at regular intervals across the material. As the material becomes heavier, greater spaces must be left in order to be apparent. The panels of material without warp may be as wide as 4 or 5 inches. This produces a weft pattern where the weft threads cross the spaces in which there has been no warp set. By varying these spaces interesting patterns can be achieved.

STILAS SAYS

Sometimes word meanings change over long periods and lexicographers must keep pace with these changes. Instead of taking them out of the dictionary entirely, they are marked (Obs.). One word in use today which has an obsolete meaning is the term "spinster". It was originally applied to either a man or woman whose occupation it was to spin. A spinster was also a woman of evil life or character; so called from being forced to spin in the house of correction.

\* \* \* \*

An old recipe for Green Dye from a Book of Handwoven Coverlets --

"Git hickory bark any time. Better git it when the sap's up. That's heap the easiest time. Bile out your ooze and put in a little alum. Keep bilin' till it gits strong enough. Put in your wool. You kin tell when it's green enough."

In the American Colonies a dyeing solution was made by immersing scraps of used iron in a barrel half filled with vinegar and water.



## LINCOLN WEAVER'S GUILD

Mrs. Brophil reports that during her recent demonstration of the NORWOOD Loom at the Nebraska State Fair she was very cordially received by members and officers of the Lincoln Weaver's Guild. This group, organized in January, 1947, has a present membership of about 85. The 1948 President is Mrs. C. L. Meek. In June of this year the Guild's exhibit of weaving held in the largest department store in Lincoln was very enthusiastically received. Several interesting pieces of weaving were on display at the State Fair and ribbons were awarded according to the standard of the Judges. Probably one of the most interesting displays was by the Guild's President, Mrs. Meek, which included a coverlet woven in 1838 by her Great Grandmother. Next to it in the show case was a coverlet woven in 1948 by Mrs. Meek herself. She admits, however, that Grandmother spun her own yarn and she bought hers.

Several members of the Lincoln

Weaver's Guild visit Chicago occasionally and we are sure they would enjoy attending a meeting of the Chicago Weaver's Guild.

\* \* \* \*

A special "thank you" to Miss Ruth Lies of Aurora, Illinois for sending the following quotation from a speech given by Mr. Nahigian, a dealer in Oriental rugs.

"For very evident reasons I love to think of life as a beautifully patterned Oriental which we are weaving on the loom of time. We are, all of us, individual weavers, and with truly Gordian knots we tie our strand of rainbow-colored experiences upon the warp and woof of the circumstances in which Fate places us. We create our patterns from the multitude of contacts which we have with our fellow men. But back of all is the Master Weaver of Heaven Who supplies the material, but Who leaves the design and texture to us.

No two patterns are identical. However, the beginning threads of birth and the final motif of death are two elements which we shall always find in every completed pattern."

\* \* \* \*

As you take material from the loom, immediately tie some of the warp threads together at intervals of 3 or 4 inches to prevent raveling.



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