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# WARP & WEFT

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Vol. II

No. 1

November 1948

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WITH THIS ISSUE we are starting the second volume of WARP AND WEFT. Folders for the second volume will be mailed out to all subscribers later on.

We have been quite pleased with the interest shown in our publication and will continue following the same policies. We welcome your criticism and comments and will consider them as constructive and worthy of our attention.

We ask that you feel free to use the consultation service which is available to all our subscribers. Our aim is to help raise the standards of craftsmanship among weavers assisting them to create fabrics in good taste, of proportional design, attractive colors, and perfect workmanship.

We feel that there is a need for communication between groups of weavers and will devote this first page to news of the guilds. Please contact the Publicity Chairman of your group and ask them to send us notices and notes of your meetings and exhibits.

Deadline for publication is the 15th of each month.

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WARP AND WEFT published monthly by Marglad Corporation  
Single copies 10¢ each -- Yearly subscriptions \$1.00

### SCARF OR STOLE

A washable scarf or stole woven like the sample on page 3 would make a most acceptable Christmas gift and would not require a great amount of labor. The center portion should be of the boucle and rayon twist. The chenille border will give the scarf weight so it will hang gracefully, and the addition of a few threads of silver or gold Lurex which is washable and does not tarnish, will add much to the beauty, especially for evening wear. A standard size for general use is about 18 x 46 inches. A stole for evening wear is somewhat narrower and considerably longer, even as much as 72 inches and may be finished with fringe.

For fringe, leave about 4" of warp threads unwoven at each end. To complete the fringe after the material is removed from the loom, take about an 8 inch length of each thread used in the weft. About  $\frac{1}{2}$  inch above the last row of weaving insert a crochet hook --

up from the underside. Hold all the threads together, and with the hook catch them at about the center of the length. Pull them all through the material forming a loop on the underside. Pull about 10 of the warp threads, and also the ends of the other threads, completely through the loop. Tighten them all together and trim ends evenly. Make about 3 groups per inch.

\* \* \* \* \*

Out of curiosity a farmer had grown a crop of flax and had a tablecloth made from the linen. He bragged about it to a woman guest at dinner. "I grew this tablecloth myself."

"Did you really? How did you manage it?" she exclaimed. It was plain that she had no idea how tablecloths came into being.

The farmer lowered his voice mysteriously. "If you promise to keep the secret I'll tell you." The guest promised. "Well," proceeded the farmer, "I planted a napkin."

-Bell Telephone News

## FOR CHRISTMAS GIFTS

Although this design is effective, the threading and weaving are both simple and speedy which makes it most satisfactory for Christmas gifts. There is a definite right and wrong side to this material, and it is woven with the wrong side up on the loom. The scallop line formed by the rayon threads show more clearly when a fairly hard beat is used. This is a form of honeycomb weave which is the only known weave in which the threads are actually curved.

NOTE: We call your attention to the fact that this can be used only when each harness can be raised individually.

THREADING DRAFT  
30 threads per inch

|   |   |   |   |   |
|---|---|---|---|---|
|   | x | x | x | 4 |
|   | x | x | x | 3 |
| x | x | x |   | 2 |
| x | x | x |   | 1 |

TIE-UP  
(RISING SHED)

|   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|
|   |   | x | x |   | 4 |   |
|   |   | x |   | x | 3 |   |
|   | x |   | x |   | 2 |   |
| x |   |   |   | x | 1 |   |
|   | 1 | 2 | 3 | 4 | A | B |

WARP THREAD White mercerized cotton, size 20/2

WEFT THREADS White rayon twist, size 3/3

Fine white rayon boucle

Lightweight white cotton chenille

## TREADLING

4 - 3 - 4 - 3 Rayon boucle

B Rayon twist

1 - 2 - 1 - 2 Rayon boucle

A Rayon twist

For border, weave rows 4-3-4-3 and 1-2-1-2 with rayon twist, and B and A with chenille.

## SAMPLE



Thoughts after completing a

sample for WARP AND WEFT --

After yards and yards of warp,  
 On spools and spools and spools,  
 Then turn and turn and turn  
 To put it on the beam,  
 Thread tiny little eyes,  
 In heddles by the score  
 And spaces in the beater --  
 Gosh, how many more!  
 Now it's treadle, shuttle, beat  
 And treadle, shuttle, beat.  
 Oh, the thrill and satisfaction,  
 -- My, that pattern's neat.

Anna B. Rogers

CHRISTMAS PREPARATION

Now is the time to make decorations, using the cardboard cones from your weaving threads.

CHRISTMAS TREE CANDLES Melt candle scraps, any color. Line the cone with heavy glazed paper, so the wax does not stick to the mold. Make a wick from heavy cord. To hold it in place, tie one end around a stick and place it across the large end of the cone. Slip the other end through point of cone, fastening with tape. Stuff the small opening with wet paper. Allow each batch of wax to harden in the cone before adding another color. When

thoroughly hardened, loosen with a thin knife blade and tap briskly to remove. Each mold may be used several times, and these candles will burn many hours.

PINE TREE HOLDERS Cut point from end of cone to insert candle. After wax is slightly cool but still "runny", paint the cone with several coats of melted wax, allowing it to dribble down from the top to form a rough surface.

SNOW TREES Paint the cones with dark green enamel. While paint is still wet roll cone gently in white soap flakes, pressing just enough to make them stick. When dry, decorate tree with scraps of colored yarn, tinsel thread, star shaped sequins, etc.

BASES FOR ANY OF THE ABOVE are made by wedging a large spool, either painted or covered with melted wax, into the open end of the cone.

\* \* \* \* \*

WARNING! Do not melt candle scraps over an open flame. Use a double boiler.

## DESIGN IN WEAVES

Warp face materials woven in a plain weave may be given very interesting design by the use of various types of weft threads. In order to do this it is necessary that the warp threads be set very close together. If the weft threads are of varying sizes a material with a cross wise ridge will be formed. This is called a rep weave fabric.

A weft faced material, one in which the weft nearly completely covers the warp, is most often striped. However, if spaces are left in the warp threads, or the warp threads have variation in weight, a textured pattern is produced.

Another variation of the plain weave patterns is one which requires other talents than just weaving. For this type of design the warp threads are set very close together and a design is painted on the open warp threads with textile paints, after which the material is woven in a tabby weave. The only limitations of this type of pattern

are those set by the weaver's ability as a painter.

An interesting variation of two harness weaving is that which is sometimes called alternate weaving. This is done by having the warp threads of alternate colors but one weight. It is necessary to have two weights of weft threads -- one similar to the warp and the second somewhat heavier. These two weights of weft threads are used alternately, which makes one color of the warp predominant. To emphasize the second color of the warp, it is necessary to weave two rows consecutively of either of the two weights in use.

Woven designs which are not threaded in the loom, but are inserted manually, are also usually done on a plain weave threading. These include the various types of laid in designs, as tapestry, Indian weaving, knotted pile fabrics, and lace weaves. Those, of course, may be simple or as complex as the weaver desires.

(Con't. from page 5)

The simplest of the laid in designs may be done free hand on the loom or by following a cross stitch or petit point pattern, or one drawn out on squared paper. Before the design is begun, the weaver must determine how many warp threads should be equal to one square of the design and the pattern is followed accordingly. Obviously, the simplest way is to have one warp thread equal one square of the design. However, if the warp thread is very fine the design is apt to be too small. In most laid in design, the tabby weave background is continued across the loom with the contrasting colored thread of the design laid in the appropriate spaces.

Planning is of supreme importance in doing this type of weaving, so that it is of good proportion and spaced properly in the material.

## NEWS AND NOTES

Mrs. W. E. Northcut, Chobanese, Illinois, recently gave a 15 minute interview over their local radio station. She talked about weaving at a program sponsored by the Home Bureau. An excellent way to spread the gospel of the fascinations of hand weaving.

Mrs. Robert Heard of the Chicago Weavers Guild lives in Tremont, Indiana, where she won a blue ribbon at the local County Fair. Her entry was a set of hand woven kitchen curtains.

The following gadget suggestion was sent in by Mrs. John C. Davis of Williamsport, Penn. "Take a piece of wood about 6" x 3" and make two slits in the center similar to the sketch. Put your draft pattern and treading on a paper and as you treadle one pattern pull the paper through the slits. You always know where you stopped. I have mine mounted on the side of the loom."



COTTAGE WEAVING

The women of Scotland often turn to their inherited arts of dyeing, spinning and weaving, not as a romantic way of spending their leisure hours, but as a means of supplementing the family income, doing their share along with the men to provide for the family. The following is quoted from a letter from Rev. G.R. Brown, Stonehouse, Lanarkshire, Scotland to a Chicago minister and dated 23d July, 1948.

"Although there is no industry in the community now, other than a joiner's shop, all the people used to be hand loom silk weavers, a sturdy, independent lot, who lived in their one storeyed stone cottages with thatched roofs. At one end of the cottage they lived and had their looms at the other end. Their families were brought up, I think, on oat meal and theology. Their decendants have still the same sturdy independence."

SILAS SAYS

About one Egyptian mummy was found linen cloth containing 540 warp threads to the inch, while the best woven up to a recent date had but 350 threads to the inch. It is said that the Egyptians put a shuttle in the hands of their goddess Isis to signify she was the inventress of weaving.

\* \* \* \* \*

The recent date of October 12th, being Columbus Day, reminds us that the mother and father of the discoverer were weavers in the city of Genoa, and about the first 20 years of Christopher's life were spent at the loom.

\* \* \* \* \*

Scissors have a way of being some place else when needed, so try fastening them on a cord around your waist when warping a loom.

\* \* \* \* \*

There is nothing final about a mistake, except its being taken as final.

-Phyllis Bottome

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