

WARP & WEFT

Vol. II

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AWARDS IN THE INTERNATIONAL TEXTILE EXHIBITION

Dept. of Art Women's College Univ. of N. Carolina Greensboro, N.C.

WOVEN RUGS

1st: Darlyne Novak, Decorah, Ia.
2nd: K. Kopeczynska-Sadovska
Rio de Janeiro, Brazil
3rd: K.E. Peabody
Bloomfield Hills, Mich.
Honorable Mentions:
B. Clarke, Pembroke, N.C.
L. Epply, Cincinnati, Ohio
W.S. Forbes, Tallulah Falls, Ga.

NAPERY

1st: C. Locklear, Pembroke, N.C.
2nd: B. Frey, New York, N.Y.
3rd: L. Clarke, Seattle, Wash.
Honorable Mentions:
M. Brown, Brookdale, Cal.
M.W. Phillips, San Fran., Cal.
V.W. Quigley, Germantown,
Tenn.

WOVEN CLOTHING FABRIC:

1st: R.L. Pearson, Forest Hls, N.Y.
2nd: M.W. Phillips, San Fran., Cal.
3rd: Gale Kidd, Bloomfield Hls, Mich.
Honorable Mentions:
G.R. Brophil, Chicago, Ill.
E. Frank, New York, N.Y.
H. Waters, Cincinnati, Ohio

PRINTED FABRICS

1st: H.W. Mueller, Laramie, Wyo.
2nd: J. Groff, Phila., Pa.
3rd: W. & A. MacKenzie,
St. Paul, Minn.
Honorable Mentions:
R. Adler, Detroit, Mich.
F. Dressel, Edwardsville,
Ill.
H. Heath, Bloomfield Hills,
Mich.

WOVEN DRAPERY & UPHOLSTERY

1st: G.R. Brophil, Chicago, Ill.
2nd: R.D. Sailors, Bitely, Mich.
3rd: Gale Kidd, Bloomfield Hls., Mich.
Honorable Mentions:
Mildred Brown, Brookdale, Cal.
Joy Lind, Detroit, Mich.
M.S. Nichol, Memphis, Tenn.
K.E. Peabody, Bloomfield Hills,
Mich.
E. Siegel, Bloomfield Hls., Mich.
Lyda Weyl, Bloomfield Hls., Mich.

WOVEN SYNTHETIC FABRIC:

1st: D. Meredith, Milwaukee, Wis.
2nd: Joy Lind, Detroit, Mich.
3rd: Joy Lind, Detroit, Mich.
Honorable Mentions:
P. Muchow, Denver, Co.
R. Overman, Detroit, Mich.
R.L. Pearson, Forest Hills,
N. Y.

WOVEN LINEN FABRICS

1st: G.B. Ollinaren, Plymouth, Mich.
2nd: L. Epply, Cincinnati, Ohio
3rd: R.L. Pearson, Forest Hills, N. Y.

SILAS SAYS

If cleanliness is next to Godliness, what is this world coming to? A recent news item states, "In Hoboken a firm has started making fabrics you will never have to bother keeping clean -- they are made soiled."

* * * * *

Inventories of household effects of colonists in 1640 indicated that considerable spinning and weaving was done. One list includes a dozen napkins and four tablecloths; another seven yards of "Hemppen cloath", a pair of flaxen sheets, two tablecloths and four napkins. Another inventory listed two tablecloths, three "dyeper" napkins, five flax napkins; five pairs of sheets, (three of flax and two of tow) and forty pounds of cotton-wool. Weaving was a necessary home industry in those days.

* * * * *

An assortment of beautiful threads brings to mind the story

of a woodcarver whose output is mostly primitive looking bears. An onlooker remarked that she did not see how he could do it so easily. "Well, madam", he explained, "I just look at a little block of wood till I see the b'ar, then I cut away the wood, and there's the b ar."

A weaver looks at beautiful threads, and sees exquisite fabric.

* * * * *

References to weaving in the Bible show that in 1500 B.C. the Israelites knew that art.

Leviticus 13 (47-59) speaks of the warp and woof of woolen and linen garments, their defilement from leporsey and the necessity of their being burned by the Priest. The Israelites were forbidden to wear a garment mingled of linen and woolen. Leviticus 19 (19) also mentioned in Deuteronomy 22 (11)

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W O O L P L A I D

There are any number of uses for the woolen plain shown in the sample below. This one is especially designed for sports jackets, children's coats, warm scarves, etc. If a lighter weight material is preferred, use finer threads, and of course, the colors may be whatever suits your fancy.

THREADING DRAFT
15 threads per inch

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

TIE-UP

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

For a two inch repeat use:

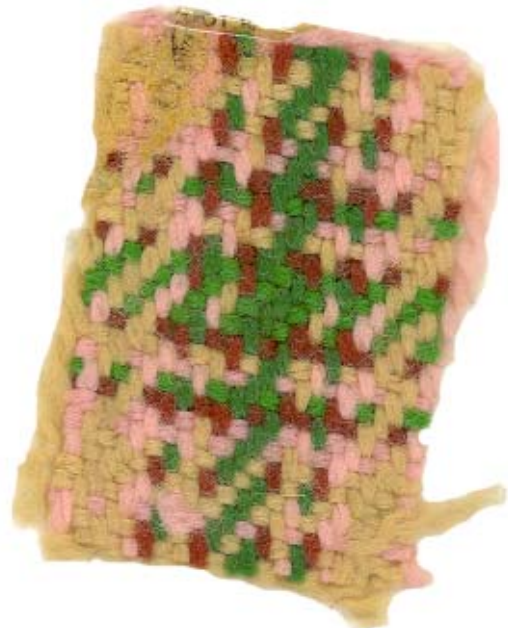
6 green; 4 brown;
8 pink; 12 tan.
Total - 30 threads

TREADING is .1 - 2 - 3 - 4 repeat.

Note: This may be a square or rectangular plaid depending on the force of the beat.

For both WARP and WEFT rotate colors as follows:

- | | |
|-----------|------------|
| 1 - Green | 16 - Tan |
| 2 - Green | 17 - Pink |
| 3 - Brown | 18 - Tan |
| 4 - Tan | 19 - Tan |
| 5 - Pink | 20 - Tan |
| 6 - Green | 21 - Tan |
| 7 - Brown | 22 - Pink |
| 8 - Pink | 23 - Pink |
| 9 - Pink | 24 - Brown |
| 10 - Tan | 25 - Green |
| 11 - Tan | 26 - Pink |
| 12 - Tan | 27 - Tan |
| 13 - Tan | 28 - Brown |
| 14 - Pink | 29 - Green |
| 15 - Tan | 30 - Green |



Green is knitting yarn;
pink, sweater floss;
tan, sweater floss.

SISTER GOODWEAVER cautions:

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

TYPES OF WOOL YARNS

Wool differs from hair in that it has scales which are more pointed and protruding, is more wavy and has greater elasticity. Primitive sheep were covered with hair, and the wool which characterizes them was merely a downy undercoat. The hairy flocks have been bred out in favor of sheep with true wool, and the growing of hair among old or neglected sheep is an atavistic return to the original condition. Besides yarn made from various types of sheep there are other animal fibers being commonly used, although they are not all available to the home weaver at present. ANGORA yarn is made from the long fine coat of the Angora rabbit, which is bred for that purpose. MOHAIR is a fine quality hard wool, white with a high luster, from the Angora Goat of Asia Minor, South Africa and U.S. ALPACA is much like mohair. It is the wool

from the South American llama, a camel-like goat. Black, gray varying shades of brown - rarely white.

VICUNA is a goat-like sheep from Peru, producing an alpaca type wool - short, soft, silky.

The KASHMIR Goat of India and China has an extremely fine undercoat, making perhaps the finest and softest yarn known. Outer coat hard, wiry, very inelastic.

CAMEL HAIR is fawn-color and varies greatly in quality; the undercoat is soft textured, the outer coat hard and wiry.

GOAT HAIR is chosen in some countries for hard wearing matting.

COW HAIR is used in Scandinavia for sturdy upholstery material, similar perhaps to our old fashioned HORSEHAIR.

And last, but not least, DOG HAIR from the family pet, but you will have to spin it yourself.

IF YOU MUST "UNWEAVE"

There are times when even the best weaver makes mistakes and is dissatisfied with the finished product. After the weaving has been taken off the loom, it is not always possible to save the warp threads, but the weft can very often be salvaged. If the piece is not very large, place it on a table and leave just a few inches hang down over the edge weighting the other end so it will stay in place. Pull out the weft threads, winding each color into a separate ball. After about an inch or so has been ripped the warp threads may begin to tangle with each other. If so, clip them off close to the cross threads and continue with the unraveling. If the piece is very large, such as drapery or upholstery material, it may be held taut on curtain stretchers instead of on a table.

LITTLE HELPERS

When winding thread from large spools onto bobbins, a convenient holder for the spools is made as follows: Cut the horizontal bar of a wire coat-hanger in the center. Slip the large spool of thread over the cut bar and suspend the hanger from the back of a chair or a convenient door knob. The spools will turn easily on the hanger and the thread comes off without twisting. This is especially satisfactory when winding several colors of thread on one bobbin.



Gummed stickers are very convenient to use for keeping an accurate measure of your weaving. Mark the yardage on the sticker and paste it at the edge of the material, every half yard or so.

HAND WEAVING OF WOOL

Many weavers hesitate before attempting a project using a wool warp. Care must be taken both in the choice of the warp and in the handling of the material, but with due precautions results are most gratifying.

In planning wool projects be sure first that the warp thread is strong and well twisted. This does not necessarily mean that it must be of heavy weight, although too fine a warp of wool is not advisable for the first project. If the warp is worsted rather than plain wool, it will be of longer and therefore stronger fibres. It should be at least two ply and should have a sufficient number of turns per inch to give necessary strength. In putting the warp on the loom less tension than usual is required. This is true also of the tension kept on the warp during weaving. When it is necessary to leave the loom after the weaving is begun, it is very important that the tension be

released. Weave the material off the loom as quickly as possible after warping, as the wool tends to dry out and break if it is left on the loom too long. Use a light even beat on wool.

Using a wool in oil for warp is a fine idea as the oil helps keep the wool in good condition and helps prevent warp breakage. If a scoured wool is used for warp it is sometimes necessary to add oil or other dressing.

After the weaving is completed finishing is necessary. Whether the warp has oil in it or applied as a dressing, or whether it is plain, the finished material must be washed to remove oil, shrink material and partly felt it. This helps remove fuzzy bits of fiber, too, and greatly improves the appearance of the fabric. After washing, it should be pressed while quite wet with a hot iron to help set the fibres and impart a finished look.

IT AIN'T THE GIFT

It ain't the gift a feller gits
It ain't the shape nor size
That sets the heart to beatin'
And puts sunshine in yer eyes.

It ain't the value of the thing,
Ner how it's wrapped ner tied;
It's something else aside from
this
That makes you glad inside.

It's knowin' that it represents
A love both deep and true,
That someone carries in his heart
And wants to slip to you.

It's knowin' that some folks love
you
And tell you in this way -
Jest sorter actin' out
The things they long to say.

So tain't the gift a feller gits,
Ner how it's wrapped ner tied,
It's knowin' that folks like you
That makes you glad inside.

- Anonymous

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NEW WARP DRESSING

Miss Frances Deere draws to our attention an article in "Loom Music", a Canadian publication, which states that a new warp dressing has been perfected by the Imperial Oil Company for use in weaving to strengthen and control wool and linen warp. Dilute 1 part of oil to 8 or 10 parts of water. Dip warp chain or apply with sponge after it is beamed. Dries quickly and

washes out with the usual washing used in finishing linens and woolens. Washes very well with Vel or other detergents. In United States ask for Standard Oil X Oil 99-47.

(Editor's Note) We attempted to procure some of this oil with the intention of trying it and letting you know the result. Representatives of the Standard Oil Company in Chicago state that it is not available in this area. We will let you know our success at a later date.

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"
This
year my
Christmas
tree shall
be my house
and every limb
of family shall
be here to see that
lights of love don't
dim. I'll ask them for
their presence and the
ornaments will be the tin-
seled laughter and a wreath

of

smiles
within
my tree

- Helen B. LeMonte

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Chicago 5, Illinois

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weave at the NORWOOD loom

Rabbits

Gardening

November 27 thru December 4

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Milwaukee Auditorium
Milwaukee, Wisconsin

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