

WARP & WEFT

Vol. II

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THE WEAVING BOND TRANSCENDS DISTANCE
between
NEW NAMES FAR PLACES

One of the weavers of whom you will be hearing more is Marjorie Q. Burd of Sacramento, California. At her studio, The Village Weavers of Town & Country Village Shops, she teaches weaving, sells looms, equipment and thread, and warps and rents looms. She has studied weaving, color and design in California and Canada. In addition to being 1948 President of the California Handweavers, she was Chairman of "Weaving in Action" at the California State Fair, 1948. Visitors at her studio in Sacramento will be welcomed.

Hand weaving has taken another step into the limelight with the organization of the Joliet Weavers Guild. President is Mrs. H. M. Reimers; Vice Pres., Mrs. A. G. Smith; Treas., Mrs. Ralph Marsh; Sec'y., Mrs. Dale Owen; Program Chairman, Mrs. V. C. Murdy. All are from Joliet, Illinois and vicinity. They have about 50 members and plan to meet the first Wednesday of each month. We feel that this group should be able to work together for their mutual benefit. Congratulations and our very best wishes!

SPEEDIER WARPING

Mr. and Mrs. Lauren Wheat of Chicago have devised this speedier method of warping a sectional beam loom without winding spools. The underlying principle is to use the thread from both ends of the spool, winding directly onto the warp beam instead of on individual spools. Since the yardage is measured as the thread is wound onto the warp beam, much time is saved and there is a minimum number of knots. It is most practical where there are few threads to the section as, for instance, when using carpet warp eighteen or twenty ends to the section.

1. Secure half as many spools of warp as there are threads to each section.
2. Knock out the spool cores.
3. Place each spool in a cardboard box with a hole in the bottom.
4. Draw the inner end of thread out from center of spool through the hole in bottom of container.
5. Lead threads down and under lowest rods of spool rack, then through tensioner. The farther down

the better.

6. Bring beginning end of thread from outside of spool up and over highest rods of spool rack, then through tensioner. The higher the better.
7. Repeat for each spool. If you are using 10 spools you will have 20 ends through the tensioner.

A special apparatus with a screw eye lead for each thread eliminates the necessity of going so far above and below the container.

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When not using a counter, it is much easier to check the revolutions of the warp beam if it is marked with colored scotch tape the full length of the beam.

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Tie a contrasting color thread to the end of your skein. It will be easier to locate next time.

CITY SQUARE GARDENS

We have named this pattern "City Square Gardens" because it reminds us of tiny, orderly city gardens surrounded by tall apartment buildings.

UNPEADING DRAFT (Increase threads for plain weave to desired width)

X X X	X X X		X		X	X	4
		X X X			X X X		3
	X		X X X	X X X		X	2
X X X X X X X X	X X		X X X X X X X X		X X	X X X X X X	1
Block 1	Plain		Block 2	Plain	Selvedge		

TIE UP for weaving
wrong side up

			X	X		4
		X		X		3
	X			X		2
X					X	1
1	2	3	4	A	B	

TIE UP for weaving
right side up

WARP THREADS set
30 to the inch
in reed.

X	X	X		X		4
X	X		X	X		3
X		X	X	X		2
	X	X	X		X	1
1	2	3	4	A	B	

TREADLING: Weave tabby till square is made

First block pattern 2 - 4 times)
 using alternate colors 4 - 4 times) With tabby
 2 - 4 times)

Weave tabby till square is made.

Second block pattern 4 - 4 times)
 using alternate colors 2 - 4 times) With tabby
 4 - 4 times)

WARP AND WEFT THREADS 20/2 mercerized cotton.

PATTERN THREAD Rayon twist size 3/3. If used double, or if heavier thread is used pattern will be more dominant.

SAMPLE

NOTE: (1) Half of all heddles used are in first harness. Count carefully before starting.

(2) It is imperative that pattern thread cross tabby thread at each edge because of long space between the patterns.



CITY SQUARE GARDENS

Many whose homes are furnished with traditional French or Sheraton furniture have asked for patterns which are adapted to these interiors. "City Square Garden" is such a pattern. Done in bright peasant colors it suites the French Provincial decor. The same design done in traditional soft grayed tones of rose and blue fits the material into an English setting. We have made our sample of a bright cheerful color which fits well into a simple modern apartment. The technique for weaving this design is the same common in overshot Colonial patterns. If you wish your design to be more apparant use a heavier thread for the pattern, but as the sample is made it is a pleasant unobtrusive little pattern in excellent taste for a small chair or love-seat. Using a metallic tabby or pattern thread makes this a glamorous material for a very special boudoir chair or evening bag.

COLOR AND PERSONALITY

Here are a few of the psychological color meanings as interpreted by Howard Ketcham, an authority on use of color:

DARK RED - love and amiability;

DARK MEDIUM BROWN - utility;

LIGHT MEDIUM BROWN - maturity;

STRONG LIGHT YELLOW - gaiety, stimulation;

MEDIUM YELLOW - prudence, goodness;

STRONG MEDIUM GREEN - sociability

GRAY GREEN - naivette, innocence;

DARK BLUE GREEN - longing, nostalgia;

STRONG BLUE - idealism;

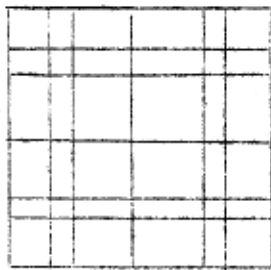
GRAYED BLUE - kindness;

LIGHT PURPLE - fragility, softness.

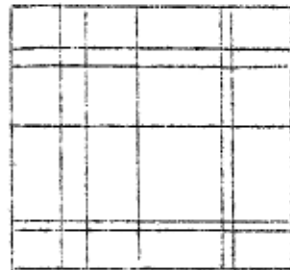
Worth, the designer, once told a plump matron with a fondness for bright hues, "Madam, when the Creator envisioned the humming bird He set off His tiny jewel in brilliant plumage; for the elephant He created taupe.

PLANNING PLAIDS

Most plaids are plain weave and can be strictly classified in our series of two harness weaves, although they may be woven in twill design. There are two general types of plaids -- symmetrical and asymmetrical. The symmetrical plaid is one in which the squares are identical, going out from the center. In the symmetrical plaid the squares are not repeated in reverse on the opposite halves.



Symmetrical



Asymmetrical

In order to weave plaid the warp as well as the weft must be striped. In weaving, the weft may repeat the colors of the warp exactly as the loom is threaded, or the weft may be the same colors in different size bands. Instead of variations in color alone many modern weavers make textured plaids using stripes of fuzzy, looped, shiny or other contrasting materials

in both warp and weft.

The simplest way to plan a plaid is to choose the colors and determine the number of threads per inch. Draw the design to scale on squared paper with colored crayons. Try several variations as moving only one thread will often greatly improve a plaid. Variation in the width of stripes provides greater interest, therefore, the stripes forming the plaid should not be all the same size or even exactly half.

When using a plain beam loom you are not limited as to the size of the plaid. Wind the warp as for any striped material. On a sectional beam loom it is better to plan two inch units which eliminates re-threading the tensioner with each section. If you really want a plaid that is not in two inch units, by changing the spool rack and tensioner any size stripes may be put on the beam.

HEIRLOOMS

I loved my mother, no one else
so well,
But many times I know I made her
sad,
Seeing no value in her black lace
shawl,
Careless with other heirlooms
that she had -
China and linen and an amber vase -
They meant so little to impatient
youth
That could not know what happy
memories
They held, or that they treasures
were, in truth.
Now she is dead, and I am growing
old;
But I should like to think she
knows somehow,
These heirlooms, their true
beauty unbeheld
By me in youth, are dear treasures
now.
And I confess that sometimes
when my child
Prefers the newer fashions of
the day,
Scorning these old things,
Memory is my shield against
deep hurt.
"You'll change", I always say.

These lines, by Maurene Haliburton, have recently taken on a new meaning to me. While rummaging through an old trunk, I came across a few crisp yellowed pages from an old magazine, "The Seasons", dated January 1884. Sixty-five years old and my Grandmother had saved them because they reminded her of the styles when she was young. They are dear treasures now, because one illustration is titled "Way of

Weaving Stripes with Hand Loom". The text indicates that this word "stripes" is what we refer to as strips. And such a loom! The warp threads are held at one end with a clamp fastened to the side of the table with big heavy thumb screws. The other end is looped around the back of a chair on which is seated the very dainty lady weaver. In her left hand she is holding the square reed frame and the shuttle is in the right. The page describing the loom is missing, but the instructions read in part "... the shuttle is now brought into use, being wound over in the length with the weaving thread, and after the reed has been raised with the left hand it is put through with the right between the two thread layers--in the alternate raising and lowering (sinking) of the reed, and the regular movement of the shuttle to and fro, consists the art of weaving, a different effect being produced by putting

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Heirlooms
(Con't. from Page 6)

the reed nearer or farther away from the woven surface--Should little irregularities appear in the design they are of no consequence." Patterns are given in abbreviations: T. for take up threads, S. for slip shuttle through between the crossing layer and L. for leave threads.

A carriage blanket is shown of two differently woven "stripes". The selvages are worked in button-hole stitch and joined by a row of crochet. Two of the strips are embroidered in "Berlin wool and filoselle in single rosebuds surrounded by olive-coloured leaves."

The Editor of the magazine was Franz Lipperheide, Berlin; it was printed in Liepzig and translated by "Mrs. C. A. Sicker, late Bidewell."

Now I understand the remark of an old lady watching someone at a modern loom, "Why that isn't weaving -- it's too easy."

SILAS SAYS

Samuel Lincoln, a weaver, was the first of his family to come to America from England. Our Abraham Lincoln was one of his descendents and weaving played an important part in his happiness as a child. His loving stepmother wove his first new shirts for the ragged boy out of homespun thread, coloring them with dye she steeped out of roots and barks. She made him deerskin breeches, moccasins and a coonskin cap. She held up a mirror so he could see himself, and it was the first time he had ever looked in a mirror. "Land o'Goshen, is that me?"

* * * *

Like many of his contemporaries, George Washington had a weaving house on his estate, where over a thousand yards of fabric were woven for plantation use, in addition to weaving done for some 25 neighbors. One white woman was employed, with 5 negro girls as helpers, but the industry was carried on at a loss.

WE WISH TO ANNOUNCE the formation of a new organization to be known as GLADYS ROGERS BROPHIL, INC.

The new corporation includes the weaving studio of Gladys Rogers Brophil, designers and weavers of custom fabrics, teachers of weaving, and retailers of threads for weavers, and the Marglad Corporation, makers of the NORWOOD Loom and weaving accessories. The new corporation will continue the publication of "WARP & WEFT".

Directors of Gladys Rogers Brophil, Inc., are

Mrs. Gladys Rogers Brophil, President

Mrs. Edward F. Swift, Jr., Vice-President

Mr. Robert T. Brophil, Sec'y.-Treas.

Mr. Henry M. Huxley

Mr. Samuel W. Witwer, Jr.

Due to advancing costs of publication and increased postal rates, we are forced to increase the price of "WARP & WEFT", effective with the April 1949 issue. The new rates will be -

Single copies & back issues \$.15 Yearly Subscriptions \$1.50