

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE
between
NEW NAMES AND FAR PLACES

Mrs. L. G. Downs, 106 Arthur Ave., S.E., Minneapolis, Minn. is in charge of a Round Robin traveling exhibit sponsored by the Twin City Weavers' Guild. It reaches about 12 weavers, each of whom adds his contribution, removes his previous entry, keeps the exhibit and pays parcel post to the next stop. This should be a most satisfactory manner of keeping in touch with other weavers, especially for those living in isolated sections. Sharing ideas and techniques makes the art of weaving doubly enjoyable.

From Sao Paula, Brazil, So. America, come greetings from Mrs. Christina Pollard who studied weaving while visiting Chicago in 1947. "The loom which my husband built is finished and is a beautiful example of craftsmanship. It is made of cedar, four harnesses six treadle, and has so many labor saving devices. I have the loom set up with some jute warp which was available in one of the village shops, and am using up a lot of tapestry wool as weft, making some knitting bags, etc., just to practice."

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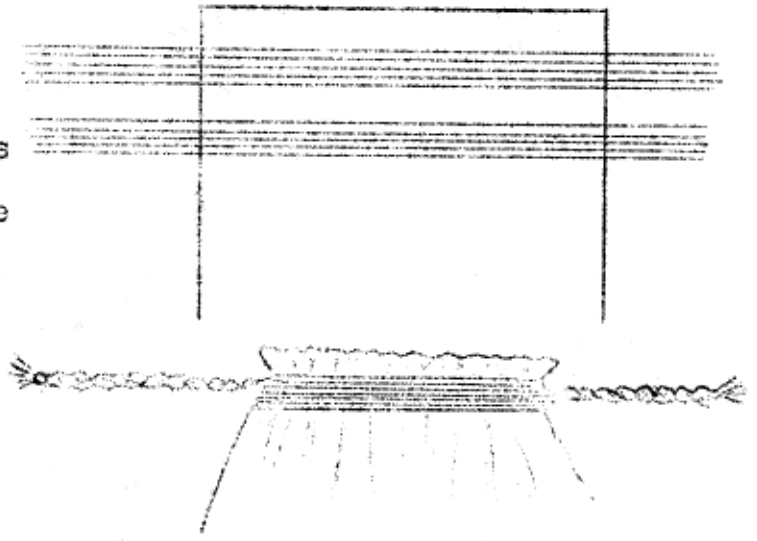
HELPFUL HINTS

Yarn from old sweaters or other knitted garments may be re-used for weaving if the kinks are removed by steaming over a pan of water. To do this, slip three clothespins over the rim of a pan and wind the yarn around them. It takes only a few minutes of steaming to straighten.

* * * * *

Space does not permit even a cursory review of the many beautiful exhibits of the Indiana Weavers Guild at Indianapolis in March. The entries included practically everything that could be woven on a hand loom. However, several aprons, using a novel technique of weaving in lieu of a waistband, attracted our special attention. After the skirt length is completed, weave a 1½" colored band, using 4 or 5 strands of colored thread on the shuttle at one time. Allow these threads to extend beyond both selvages of the weaving about a yard. Next, weave 2" or 3" plain; another colored band

with extending threads; finally about 1" plain.



Fold the top edge of the apron under to the wrong side, placing the two colored borders together. Stitch above and below the border. The long threads are used as shirring threads to gather the material into the desired size at the waist, then braided for ties, finished with a knot and tassel. When carefully done, the finished effect resembles a smocked band topped with a double ruffle. We regret that we did not get the name of the clever person who originated this idea, but we want to thank the Indiana Weavers Guild for passing it on to us.

MEDALLION CHECK CURTAINS

Although especially designed for cheery kitchen curtains, this checked pattern with its little medallions could appropriately grace any room in the house.

THREADING DRAFT

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

Number of threads to the inch - 20

WARP and WEFT THREADS: 10/2 cotton

WARP THREADS: Alternate 20 red threads, 20 white threads to form stripes about 1" wide in warp.

TREADLE: 1-2-1 2-3-2 3-2-3
 4-3-4 2-3-4-3-2
 4-3-4 3-2-3 2-3-2 1-2

SAMPLE



SISTER GOODWELVER cautions

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

KITCHEN CURTAINS

Undoubtedly handwoven kitchen curtains which carry out your particular color scheme are the very nicest of all. Sewing them is a very simple operation and once they are made they last practically forever!

When planning the yardage, be sure to allow generously for shrinkage, at least 3" or more per yard. Rather have too much than too little. It will shrink some when removed from the loom and will also shrink again after washing, so be sure it is pre-shrunk before cutting and sewing.

Tie-back curtains should be measured to the apron (the wood below the sill) while straight, full curtains should be measured to just touch the sill.

The casing through which the rod is run should be at least $\frac{1}{2}$ " wider than the rod. If your rod is 1", allow $1\frac{1}{2}$ " for the casing, then double this amount because the finished casing is double

thickness. Add another $\frac{1}{8}$ " for turning under the edges.

A heading above the casing should always be made when curtains are hung without overdrapes. The average heading is 1" deep. Because it is double thickness allow 2" material for headings.

Lightweight sheer material hangs better if the bottom hem is folded over twice. Allow 4" for double hem, 2" for single. Add $\frac{1}{2}$ " for turning under. When weaving a border across the bottom of curtains allow for this hem before starting the border.

Sheer curtains should be at least twice the width of the space to be covered; heavier weight $1\frac{1}{2}$ times. You may design your material with about 1" plain weave on each edge, eliminating the necessity of hemming the sides.

Curtains starched at the bottom only will iron easier, hang straighter, and still be crisply perky at the lower edge.

THREE HARNESS WEAVES

We have previously discussed patterns which might be done on 2 harness looms but have said nothing about designs requiring more than 2 harnesses. Few designs are planned for 3 harnesses; a great many for 4; a gradually diminishing number for 5 to 16 harnesses. As 3 harness patterns do occur in weaving literature, they should not be ignored in our progressive discussion. It should be made plain, however, that 3 harness weaves are not in the logical transition from 2 to 4 harness weaving. Most weavers never do any 3 harness weaves.

Looms that are equipped with only 3 harnesses are extremely rare, if they exist at all. However, it is not difficult to weave with 3 harnesses on a 4 harness loom. Because of the uneven number of harnesses it is obvious that a rising or sinking shed loom would be easier to use for 3 harness weaving than a counter balanced loom.

The beauty of 3 harness weaves lies in color arrangements other than in the structure of the design. In fact, there is seldom much indication of design. The third harness is used to add character and strength to what would otherwise be an ordinary 2 harness weave.

Twill on a 3 harness loom will be more nearly vertical and less slanting than it would be on a 4, 6, or more harness loom. In making 3 harness twill the tie-up should be so one treadle operates one harness. It is also possible to thread 3 harnesses into a herringbone or birds-eye design as well as regular twill.

An interesting experiment would be to see what could be done with texture weaves on 3 harnesses using combinations of single harnesses against combinations of pairs, for instance, 1, 2 and 3, 2, 3 and 1, 3, 1 and 2. You might surprise yourself with your results.

A GOOD WIFE

"Who can find a virtuous woman?
For her price is far above rubies.

"She seeketh wool and flax, and
worketh willingly with her hands.

"She layeth her hands to the spindle
and her hands hold the distaff.

"She maketh herself coverings of
tapestry; her clothing is silk and
purple.

"She maketh fine linen and selleth
it.

"She looketh well to the ways of
her household and eateth not the
bread of idleness.

"Her children arise up and calleth
her blessed; her husband also, and
he praiseth her."

Proverbs 31

The Bible contains many refer-
ences to weaving and handwoven
fabrics, and at this Easter season
the quotation from John 19-23 is
most appropriate: "Then the
soldiers crucified Jesus; took
his garments -- and also his coat;
now the coat was without seam,
woven from the top throughout."

In Exodus, Chapter 36, Moses
tells the children of Israel that
the Lord had selected two men to

act as teachers, listing among
their accomplishments the art
of weaving. In Exodus we also
read that "He made the robe of
the ephod of woven work, all
of blue."

The book of Job, supposedly
the oldest book of the Bible,
has the phrase ". . . swifter
than the weaver's shuttle."

Numerous descriptions of
fabrics are mentioned as "The
priestly garments were woven
work, all of blue." The colors
blue and purple are most fre-
quently mentioned, and ". . .
garments were dyed in the
blood of the grapes." To the
modern eye this purple would
be dull and drab, but to the
ancients it represented the
best life had to offer. The
Bible mentions cotton as exist-
ing in King Solomon's time and
there are many Biblical refer-
ences to linen and flax.

CHICAGO WEAVERS GUILD

SILAS SAYS

The Chicago Weavers Guild is entering its third year and can now boast of more than 100 members. The newly elected officers for 1949-50 are

- President - Mrs. C. H. Bortree
- Vice-Pres. - Robert T. Brophil
- Record. Secy. - Mrs. C.H. Brittan
- Corr. Secy. - Mrs. E. P. Burlew
- Treas. - Mr. W. H. Jennings
- Membership - Mrs. P.M. Kepner
- Publicity - Mrs. E. J. Ryan
- Project - Mrs. Henry Nicolai.

This group includes weavers from all parts of the city, suburbs and surrounding towns, and because of the extensive territory covered, neighborhood groups meet at homes in various sections as a supplement to the regular monthly meetings. The plans being made by the new group of officers promise a successful future for the Guild.

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A handwoven rug brought a gold ribbon award to Mrs. Harold Mishkin, member of a weaving class conducted at the Julia Lathrop Homes, Chicago, by Mrs. T. Jung.

The crocus and the daffodil
The sunbeam on the windowsill,
The moth ball and the roller skate
Triumphantly collaborate
To verify beyond a doubt
That spring is in and winter's out.

* * * * *

Anyone interested in weaving, spinning, "kivers", etc., would enjoy the Walt Disney production "So Dear to My Heart", adapted from the book of the same name.

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SPECIAL SALE

We have been fortunate enough to acquire several thousand wood spools, containing fine rayon in many colors. Some are soiled. We will sell these for the price of the spool alone -- 50¢ a dozen. Get them for warping spools. Wind six strands of rayon together and use it for small color accents. While they last -- 50¢ per dozen.

W E A V E R S ! !

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