

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES AND FAR PLACES

The SHELBURN CRAFT SCHOOL was organized in 1945 by Rev. J. Lynwood Smith, Episcopal Church Rector at Shelburn, Vt. The school provides facilities which enable residents of the neighborhood to develop creative and technical ability in various crafts. Those using the shops pay \$2.00 annual membership fee, and 10¢ an hour for use of equipment. The weaving department is under the very able direction of GLENN WILCOX. One of the weaving instructors, DORIS HOLZINGER, just recently arrived from Belgium where she studied at the National College of Arts and

Architecture, Brussels, and has taught handweaving in Antwerp. To quote Miss Holzinger, "Hand weaving is not especially well known in Belgian production like it is still in Sweden, Switzerland or England, but great progress has been made since the war. For many people handweaving became a necessity in this time where clothes were so difficult to get. So they learned to know it, to enjoy it, and there is something in weaving, once you have started it, you can't drop it." One of Miss Holzinger's specialties is designing for textile factories.

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VACATIONING AND WEAVING

Enthusiastic weavers would enjoy a week-end at the Northport, Michigan Centennial, to be held July 2, 3 and 4. A weaving exhibit under the direction of Mr. and Mrs. David Scott will be a feature.

Vacationers who plan to visit Washington, D. C. will be interested in an announcement by Mrs. Phillip W. Wood, President, Potomac Craftsmen. August 3, 1949 is the opening date for an exhibit of handicrafts to be held in the National Museum of the Smithsonian Institute at Washington under the auspices of this Guild. Mrs. Roy E. Miller, Exhibit Chairman, has done a wonderful job of planning the exhibit, "Handicrafts in the Home Today." All the looms to be displayed in the weaver's studio were made by men members of the Guild, with the exception of one floor loom made by one of the ladies. In addition to exhibits of pottery, jewelry, leathercraft and metalwork, demonstrations in weaving, spinning and bobbin lace mak-

ing will be given daily.

Weavers who visit New England should also make it a point to meet Alice Varney Jones. She does her weaving in her huge old home set among the beautiful trees at Union, N. H. Sue has some most interesting dress fabrics, and like all weavers, loves to talk shop.

THOSE NECKTIES

Malcolm W. Bingay, columnist for the Chicago Daily News, has become intrigued by the "hand woven" neckties found for sale in popular vacation spots, presumably made by the "natives". The same patterns and the same ties are for sale in the Caribbean Islands, Mexico, Arizona, New Mexico, the Smokies, Kentucky, etc. After tracking down the source of their manufacture he decided that "if this is hand-weaving, then the Saturday Evening Post is still printed on Ben Franklin's hand press."

THE SAME ONLY DIFFERENT

Our sample this month is the one we promised in the June 1949 issue. It is an entirely different type of material woven on the same warp and threading as the raffia purse. It is especially suitable for drapery, table mats, pillow tops, etc., and the beauty of the pattern cannot be appreciated unless seen in a large piece. The outline of each hexagonal block forms a wavy line, both lengthwise and crosswise.

THREADING DRAFT

X	X					X	X	X		X		4
				X	X	X	X	X	X	X		3
		X	X	X	X	X			X	X		2
X	X	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)			
				(Tabby)			

No. of threads to inch - 15 double

WARP THREADS: Ten merc. cotton 20/2

WEFT THREADS: Four strands loosely twisted merc. cotton

TABBY: Same as warp

TREADING

1-2-3-4	}	Weave with tabby
1-2-3-4		
3-4-3-4		
3-2-3-2		
3-2-1		
2-1-2-1		
4-1-4		

SAMPLE



NOTE: See article Page 4

SISTER GOODWEAVER cautions:

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

FEMININE FIRSTS

The first United States patent granted to a woman was to Mary Kies. It was issued May, 1809, for a "new and useful improvement in weaving straw with silk or thread."

The inventor of the first seamless bags was Lucy Johnson in 1824. She wove seven pairs of seamless pillow cases together and displayed them at a Fair.

The first television broadcast in the Chicago area on the subject of handweaving was given by Gladys Rogers Brophil on the Women's Magazine of the Air, Station WGN-TV, June 10, 1949. She showed a floor model loom in operation and displayed several dresses and pieces of beautiful fabrics.

ABOUT OUR SAMPLE

A phase of handweaving which never loses its wonder to either novice or experienced weaver, is the number of different patterns and designs which can be made on the same warp and threading. The

variety is endless. Of course, twill is the most versatile of all threadings, but wonders can be accomplished with other, especially with a pattern such as we have shown in this issue and the one preceeding. For the raffia shown in the June issue, we did not use a tabby. The treading is merely 1-2-3-4 repeated three times and then reversed, which does not emphasize the block part of the pattern. For this month's sample which is "the same only different" we have used a tabby, and the treading is a repeat of the threading. Still another effect could be obtained by not using the first two groups of 1-2-3-4 and treading only the last 5 steps of the pattern.

For tablemats, we suggest a heavier thread such as candlewick which works up very beautifully either with or without a tabby.

USING TABBY

The patterns we have shown in WARP & WEFT heretofore have seldom called for use of tabby. For that reason we have not discussed this type of weaving, but the following hints will help you do perfect work without unsightly errors.

1. The tabby thread should be approximately the same weight as the warp. It need not be identical, however.
2. The pattern thread should be heavier than the warp thread. This is necessary in order that the pattern stand out distinctly.
3. If you have woven plain tabby as a hem or edge, stop when your shuttle is on the right hand side of your loom.
4. Put the pattern thread through on the first pattern treadle as indicated in the pattern.
5. Follow with tabby thread.
6. Cross the pattern thread and tabby thread on the left side of the loom.
7. Bring the pattern thread thru on the second pattern shed as indicated in the treading draft.
8. Follow with the alternate tabby thread.
9. When possible it is advisable to keep the pattern repeats in an even number of rows. Of course, when following a traditional draft, this is not always possible. However, using an odd number of pattern rows changes the direction of the pattern and tabby threads, and close examination of the web will show what appears to be a shadow is quite noticeable, and is avoided by keeping the repeats of pattern rows in an even number.

NOTE: It is advisable to set for yourself a standard of direction on your tabby treadles as a means of eliminating mistakes. Thus, whenever you step on the tabby treadle which operates harnesses 1 and 3, always throw your shuttle from right to left;

(Con't. on Page 6)

(Con't. from Page 5)

THE LOOM OF TIME

when you operate the treadle for harnesses 2 and 4, always throw your shuttle from left to right, or vice versa. Sometimes labeling the treadles on the loom helps to make this a habit.

If your loom is not equipped with shuttle shelves, arrange space on your bench or put a small table on either side of your loom. As you weave with tabby (or any other weaving using more than one shuttle) you will find that these help you save time and improve your rhythm. After one or two trials, you will find exactly in what position to put your shuttles as you finish each shot so the threads automatically cross as you start the next shot.

For sake of variety try using a contrasting tabby or use a fine boucle for tabby. Don't be afraid to be different.

More on this subject next month.

Man's life is laid in the loom
of time
To a pattern he does not see,
While the weavers work and the
shuttles fly
Till the dawn of eternity.

Some shuttles are filled with
silver threads
And some with threads of gold,
While often but the darker hues
Are all that they may hold.

But the weaver watches with
skillful eye
Each shuttle fly to and fro,
And sees the pattern so softly
wrought
As the loom moves sure and slow.

God surely planned the pattern;
Each thread, the dark and fair,
Is chosen by His master skill
And placed in the web with care.

He only knows its beauty,
And guides the shuttles which hold
The threads so unattractive
As well as the threads of gold.

Not till each loom is silent,
And the shuttles cease to fly,
Shall God reveal the pattern
And explain the reason why.

The dark threads were as needful
In the weaver's skillful hand
As the threads of gold and silver
For the pattern which He planned.

- Anonymous

We thank Mrs. Violet Smith of Chicago for the privilege of sharing the above verses with our readers.

SILAS SAYS

The colonists of Virginia wove a cloth which was called by the name of the Province, Virginia cloth. It was a mixture of tow and cotton, and was used largely for clothing of servants.

* * * *

One of the recent novels which has been recommended by reviewers is "Double Mucedine", by Francis Gaither. It is a dramatic story of a murder trial in pre-Civil war Mississippi, especially interesting to weavers because one of the characters, Harriet, learned that "weaving is the best medicine of all to sooth you in sore trouble." The design on the paper cover of the book is the "Double Mucedine" coverlet, one of Harriet's favorites.

* * * *

In the mediæval period the English aristocracy used painted wainscotting to imitate woven hangings and painted cloth to imitate early tapestry.

THE PREACHER'S VEST

One Sunday, many years ago, the visiting preacher stood in front of the congregation wearing a vest which was a work of art and a credit to old Kentucky weaving. It was a linsey-woolsey affair of gorgeous stripes running across the front; the colors red, blue, green yellow, etc. In the assembly was a sister, noted for the beauty of the fabrics she wove, especially her linsey-woolsey. She was a sincere and pious Christian, very emotional, and shouted out her praises to the Lord during the singing of the hymns. On this occasion, though, her mind was wandering; she was determined to copy that vest and was trying to memorize the pattern. During the singing of the Doxology she turned to her bosom friend and instead of the words of the hymn, loudly sang out

"Goodnes, gracious, Maria,
Don't forget that stripe!
Deep blue, pale blue,
Turkey red, white."

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