

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN

NEW NAMES AND FAR PLACES

Weaving played an important part in the Northport, Michigan Centennial held July 4 week-end. Miss Ruth Cross of Muskegon reports that Mr. and Mrs. David Scott of Northport, in charge of the weaving exhibit, demonstrated rug weaving on one of the two looms displayed. Exhibition pieces were loaned by people from several points over the state. Mrs. Nora Swenson of Northport, who has two sheep and processes the wool all the way to woven and knitted products, demonstrated spinning. To carry out the centennial theme, antique weaving, much of it brought from Europe was also exhibited.

Mrs. Jacques Sangerman of Trenton, Ind., has a most fascinating old loom, formerly owned by Peggy Bech, ceramist. It is a one harness model, weaving material 36" wide, and has only one treadle. The loom is a lowering shed type, the single harness being held up by steel bar springs, lowered by pressure on the single treadle. Alternate threads go through and between the heddles.

The loom was made in Hungary. Wouldn't it be interesting to know its history -- who made it, when it was made, and who originated the design?

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ECONOMICAL RUG

My most economical and satisfactory wool rug was made mostly from scraps. It was woven 36" x 72" with neutral color cotton warp set 10 to the inch. The finished rug weighs about 4 Lbs., which, you will notice, is quite heavy for one this size, being one of the points in its favor. It has enough "body" to lie flat and cling to the carpet underneath. The economical feature is that more than half the yarn used was short scraps, old and new, from the heaviest knitting yarn to the finest baby wool, and there is hardly a shade or color that isn't used.

The method is this:

(1) Regardless of type, length or color of yarn (in fact, it is preferable to mix them well) tie all the pieces together, leaving a "tail" at least 2" long at each knot.

(2) Wind them into several balls.

(3) Buy some heavy wool rug yarn in neutral color. According to weight, have about the same amount of rug yarn as scraps.

(4) Wind three or four strands of the "hit and miss" and one strand of the rug yarn on the shuttle at the same time. Use plain weave.

You will find that as you weave, the "tails" and knots bury themselves among the other threads and never show. Should there be any short ends stick out between the warp, clip them closely as you go along.

My rug has been in constant use between doors where there is lots of traffic. Although there is considerable white in it, it does not show soil, washes beautifully, and blends with any color scheme.

MODERN BLEND BEDSPREAD



X		X	
	X		X
		X	
	X		X

TIE UP
(Only two treadles used)

X		4
	X	3
X		2
	X	1
A	B	

TREADLING

Use A & B (Tabby treadles only)

4 rows light blue
 1 row dark blue
 3 rows light blue
 1 row dark blue
 2 rows light blue
 1 row dark blue - Repeat
 1 row light blue
 2 rows dark blue
 1 row light blue
 3 rows dark blue
 1 row light blue
 4 rows dark blue

It is always a joy to weave things to use in our homes, and a beautiful bedspread is especially dear to a feminine heart.

We have chosen two shades of blue for our sample, but of course any two harmonious colors would look equally well. If your loom is narrow, you might plan to weave this in strips and overcast them carefully together, matching stripes. If you use care, the spread will be reversible.

WARP THREAD: 10/2 white cotton
 WEFT THREADS: Light blue is a rayon and cotton novelty mixture with small nubs at intervals. The dark blue is 3/2 mercerized perle cotton.

This material is more interesting if the two threads differ in glossiness and roughness, but not in diametric size. Enlarging the stripes in the same geometric arrangement is attractive for a

SISTER GOODWEAVER cautions large piece.

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

WORKING TOGETHER

"It is with haste that we, the weavers of today, spin our threads. When they weakly break we cast them aside with deplorable indifference, never thinking how the pattern may be altered by their loss. It is from these, the threads made of days, that the sleeping mantle of the night is woven."

It has been called to our attention at this late date that this, and many other allegorical references to weaving were used in the proceedings of the 66th Annual Session of the Order of the Eastern Star of Texas in October, 1948. The informal opening was presided over by Mrs. B. E. Carth, although we do not know to whom goes the credit for the inspiring verses. The theme of the year was "working together" and with an appropriate verse pertaining to weaving each of the Grand Officers presented the Worthy Grand Matron, Mrs. Cheba Dewees, with a wide satin ribbon symbolizing the thread which had

been woven by that officer in the work of the Order for the year 1948. This pageant was followed by the reading:

Weaving, weaving, day by day
From early youth till the head
 is gray;
Weaving the robes we must wear
Be they dark or be they fair,
Robes we must wear at the Judge-
 ment Day.

Some days we sing as the shuttles
 fly,
Our hearts are at peace as the
 hours go by;
And the woof is filled with kindly
 deeds -
With love and charity, not with
 creeds,
Robes we must wear at the Judge-
 ment Day.

Some days the warp is tangled so
As in and out of the shuttles
Go heartaches and pain in the
 cloth we weave,
And for many an unkind word we
 grieve.

Oh, may your robe and mine, dear
 friend
Be soft and smooth to the very
 end,
The warp filled in with deeds of
 love
That shall fit our souls for
 heaven above.

The crown that shall our heads
 adorn
Be woven of souls, now newly born,
And brought by us to Jesus' feet -
Then shall our bliss be all com-
 plete,
Crown and robe for the Judgement
 Day.

FOUR HARNESS PATTERNS

Several months ago we discussed four harness twill weaves, and this month we want to go further into the matter of pattern weaving on a four harness loom. By far the majority of looms in use, both today and in the past, are and were four harness, some counterbalanced and some rising or sinking shed. Just to remind you, the counterbalanced have harnesses which work in pairs, two up and two down. The rising or sinking shed looms may operate one, two or three harnesses at a time. It is possible for counterbalanced looms to be adjusted so that one or three harnesses may be operated, but it is very difficult to do this and still achieve a satisfactory shed.

Most of the patterns which we will discuss this month are easily done on ordinary counterbalanced looms. These patterns, known as "Colonial" designs, or "overshot" patterns, are threaded in the loom. It is not necessary to follow a cross stitch or drawn out design

as it is with the laid in work described in a recent issue. These are known as "overshot" patterns because the weft threads shoot over more than one warp thread, forming solid squares which, in turn, form the design.

For your first trial, it is advisable for you to follow an overshot pattern as it is written in the books. After you have done a few, and "drawn down" several on paper (which technique we will describe in a near future issue) you will want to design some for yourself as we did in the June and July issue.

You will notice that the overshot designs pictured in books, especially Mary Atwater's "Shuttle Craft Book of American Hand Weaving", have an easily distinguished diagonal line. Overshot patterns are built on this diagonal line, and this fact makes it easier for the beginner to learn to follow the pattern.

(Con't. on Page 6)

Because of the wear on unprotected overshot threads, larger patterns do not generally lend themselves to upholstery. The smaller designs have such small overshots that they make excellent upholstery fabrics. Trusting that no one in your family has the habit of lying atop the spread, the larger ones are ideal for counterpanes, and in certain places, curtains and draperies. Smaller designs make beautiful skirt materials, curtains, purse materials, tablecloth and luncheon set fabrics. In other words, if you choose carefully you can find an overshot design suitable for almost any purpose, whether your needs are modern or traditional. How you use these patterns is the factor which determines their success or failure.

Traditional patterns are woven with a tabby. Last month we told you how, and next month we will explain the reason why the tabby is necessary.

Mrs. Alice Varney Jones

Union, New Hampshire, sends the following question:

Question: If the easy fill runs about 20 picks per inch, how can you beat to total 24 to 26 picks per inch?

Answer: There are several ways of overcoming this difficulty. First and most obvious, of course, is to try to beat harder. If the first beat is made after changing the shed, try beating once before changing the shed, changing the shed with the beater forward and beating a second time. Perhaps the trouble is due to incorrect proportion between warp and weft threads, either in size or number. If the weft is too heavy for the warp it will not beat up well, or if the warp is set too many per inch, it will not be possible to beat tightly.

SILAS SAYS

The word BUREAUCRACY, a powerful system of government, has been handed down to us from the name of a cloth. The hooded mantles and cowls worn in the early days were made of a very strong coarse cloth known as BURE. The Romans called it BURRA and the raincoats made from it were BIRRIS. It was usually brown in color, the finer grade being known as BRUNETTE and the coarser BURIAU. In addition to its use for coarse clothing it was employed for the covering of tables in counting houses. An authentic account of Charles VI possessions lists "a bureau to cover the table." It was only a short step to calling the desk or table itself a BUREAU, then finally the headquarters of the enterprise became known as a bureau, such as the WEATHER BUREAU, and gradually we reach BUREAUCRACY.

In the early Colonial days an industrious immigrant, a certain

Anna Blickley, bound herself out as a servant to a Germantown settler for fifteen years to "knot and to spin" and "when free to have given to her one spinning wheel and one woollen wheel."

* * * *

In texture weaving, when using several strands of thread in the shuttle at one time, do not cut them off bluntly when starting a new shuttle. Uneven lengths lap without showing.

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Appreciation of the beauty of line and form and color mark the height of a civilization's achievement. No less is this so with the individual whose manner of dressing transforms art into living, and living into art.

- Anthony Blotta

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The web of our life is of a mingled yarn, good and ill together.

- Shakespeare

AN IMPORTANT MESSAGE FROM THE EDITOR

This is your magazine -- it is published to help you and to give you all the information possible on your activity, weaving. We would like to improve your magazine, both in content and quality. However, we feel that you should approve or disapprove of any changes.

It has become possible for us to have WARP & WEFT printed. We have been able to arrange for lino-typing and a good grade of paper. With the printed medium we can give you approximately two more mimeographed pages of information in the same space. It will be easier to read and more attractive in appearance.

Naturally, with these improvements, additional expense would be involved. Subscription prices would have to be raised to 25¢ a copy or \$2.50 a year. Our feeling is that it is well worth it. Other weaving periodicals charge more and are not printed, BUT it is for you to decide. Of course, the price on subscriptions now in force will not be raised until they expire.

The enclosed postcard is stamped, ready to mail. The majority decision will be followed, so check your preference. Remember, it's up to you! Mail your card today.

THREAD SAMPLE CARDS AVAILABLE

COTTONS - RAYONS - RUG YARN

Send 25¢ for three cards to

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