

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN

NEW NAMES AND FAR PLACES

The Buffalo Museum of Science, Buffalo, N. Y., follows the modern trend in museum management, endeavoring to have the museum take an active part in the life of the community. Classes are conducted in various crafts. Miss Heather Thorpe, the weaving teacher, is on the regular staff of the museum which has about 15 varied types of looms. These classes, scheduled for evenings, have been going about 6 years and have been enthusiastically received. Miss Thorpe recently represented her museum at a convention in Chicago and was a welcome visitor at our

Studio.

Other recent visitors included Miss Roma Hardin, head of the Art Department, University of North Carolina, Greensboro, North Carolina, which is one of the sponsors of the annual International Textile Exhibit.

She was accompanied by Miss May Kedney, weaver and teacher of Art Education at Skidmore College, Saratoga Springs, N. Y. While in Chicago they are both taking special courses at the Institute of Design.










INDIAN WEAVING

Today the art of Indian weaving is confined principally to three tribes, the Hopi, Navajo and Zuni. The use of wool instead of the cotton used by the early Pueblos gave a new impulse to weaving, and among the Navajos it has resulted in an industry second to no other aboriginal industry in North America.

Contrary to the usual custom, the weaving among the Hopi and Zuni is done by the men, who also do the carding, spinning and dyeing of the wool, while the Navajo weaving is done mostly by the women. The large native looms of both tribes are practically identical; a vertical loom consisting of two upright posts and two cross bars to support the warp frame. The weaver works from the bottom up, designing beautiful patterns without a draft.

Using geometrical designs instead of curved lines, the Navajo

weaves a story in each blanket, which is easy to read by one versed in Indian lore. It is said the weaver always leaves one imperfect and untrue spot so the evil spirit may escape from the blanket.

	Mountain
	Waves
	Cloud
	Mist rising
	Lightening
	Village houses
	Whirlwind
	The four winds
	An enemy has crossed our trail

Small articles are made on a waist loom, one end of which is secured to a tree or post, while the opposite end encircles the waist of the weaver. The tautness of the warp is regulated by the position of the body.

REVERSIBLE WAFFLE WEAVE

This reversible waffle weave comes to us indirectly from its designer, Miss Berta Frey. Waffle weave is a versatile pattern which can be used for numerous purposes. For luncheon mats, draperies, summer purses, etc., use 5/2 perle cotton (as in our sample) and either cotton or wool for upholstery fabrics. Very fine wool, with a rayon thread for contrast would make a dainty baby blanket, and heavier wool could be used for a warm afghan. With this same warp we made scrap book covers, treadling 2 - 3 - 4 - 3. For the weft of one we used homespun wool dyed with black walnut shells, and the other we dyed with red cabbage, just like grandma used to do. It's fun!

SAMPLE



THREADING DRAFT

	X				4
	X	X			3
	X		X		2
X			X		1

Use rose (contrasting) thread in each number 4 heddle.

TIE-UP

Only 5 treadles are used

	X					4
X		X				3
X	X		X			2
X	X	X		X		1
1	2	3	4	5		

WARP and WEFT threads 5/2 perle cotton, malaga and rose, set in reed 15 to inch.

TREADLING 1 - 2 - 3 - 4 malaga
 5 rose
 4 - 3 - 2 malaga

Weaves with long overshot contrasting thread underneath.

SISTER GOODWIVES cautions

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

WHEN AND WHY OF TABBY

Last month we discussed overshoot patterns; the month before last we described how to use tabby correctly mentioning that most overshoot patterns are woven with a tabby.

Beginning weavers frequently ask how to tell whether or not it is necessary to use a tabby in weaving a specific pattern. The simplest way of determining whether or not a tabby is necessary is to examine the treading rotation. If there is more than one row of weft in the shed formed by any one treadle, it is necessary to use a tabby. Obviously, if a tabby were not used, the second row of weft on any one treadle would simply "unweave" the first row.

If your treading draft requires no more than one weft shot on each successive treadle, a tabby is not necessary. However, if the overshoots are large your material will be more attractive if a tabby

is used.

Actually, weaving with a tabby thread constitutes the weaving of a plain fabric (the warp and tabby) with pattern threads interspersed alternately with tabby lying over one or more warp threads and held in place with the tabby threads.

If you are a modern weaver you will want to learn to adapt traditional patterns and techniques to your modern uses, and weaving with tabby is fun. Soon we will discuss ways of adapting traditional techniques to contemporary fabrics.

* * * *

HARD COVER SLAT SHADES

Interior decorators are emphasizing the use of slat, bamboo and reed shades as an accent against dark walls. Instructions for weaving them were given in the July 1948 issue of WARP & WEFT.

TRANSLATING

FALL FASHION NEWS

Suppose we take the "last word" in fall fashions as reported by Virginia Leimert in the Chicago Daily News and translate it into the vocabulary of the handweaver. It will read something like this:

"It will be a tweed and velvet year, often in amazing color combinations." "Royal blue and black check tweed suit with black velvet collar." ".... grey flannel skirt with gray and white imported check tweed jacket." Imported? Of course you, lucky lady, can weave your own tweeds; no need to import.

"Panel skirts to be in vogue." Now, here's a chance to weave material for your skirt even though your loom is narrow. Choose a pattern with panels measuring no more than the width of your fabric. Surprisingly simple, isn't it?

"An Italian mood in colors and rich brocades in satin and wool." "Fabric textures are more

exciting and colorful than ever, and there's a well earned feeling of quality" "Street length suits have tops as formal and resplendent as ball gowns." That, translated, means that now is the time to weave breathtaking fabrics. For your blouse, a textured piece (which may be washable) using combinations of dull cotton, shiny rayon novelties, and perhaps a few threads of metallics to give it sparkle and a sumptuous look.

"Your fall and winter coat this year can be billowing or fitted ... but for high style it had better be highly colorful." "Oxford gray is prominent for coats and suits ... often teamed with chamois yellow, vibrant reds." "Colors for ensemble themes are coffee and black, port, vintage, pewter

(Con't. on Page 6)

--Fashion News (continued)

gray, mauve, plum, peacock, ambrosia and shell white." "Carbon colors with deep violet a high favorite." Dior advocates wearing "red like black", that is, wearing red when you normally would wear black; Tina Leser insists it be a "brilliant Asiatic red". Another Dior choice is "your eyes--blue, brown or hazel, to match the individual." There's one sample you will always have with you to match!

"Lots of tone on tone. Different values of gray, blue or red used together." This means you may weave your new clothing fabric varied tones of one color and know it is "the last word".

"Plain crepe dresses are almost a thing of the past with the advent of tissue wool, tweeds,---." Surely, the fashion news this year, with its emphasis on tweeds and colorful wools, is a temptation to the home weaver.

QUESTION & ANSWER DEPARTMENT

One of our readers writes:

"In making linen and woolen yard goods and the finished material is shrunk in hot water, would the wool ever shrink from additional washing?"

In general, professional weavers answer "No" to that question, although several have suggested that circumstances would naturally make a difference. If the warp is all linen and the weft all wool, there will of course be greater weft shrinkage than warp shrinkage, and with certain types of wool it is possible that it would continue shrinking even after the first washing. If the warp is wool and the weft linen (a very unusual combination) the greater shrinkage would be in length. If wool and linen are mixed in equal amounts in warp and weft, there would be much less likelihood of continued shrinkage.

QUOTATIONS from EVANGELINE
by
Henry Wadsworth Longfellow

SILAS SAYS

"Matrons and maidens sat in snow
white caps and in kirtles
Scarlet and green and blue, with
distaffs spinning the golden
Flax for the gossiping looms,
whose noisy shuttles within doors
Mingled their sounds with the whir
of the wheels and the songs of
the maidens.

* * * *

"Close at her father's side was
the gentle Evangeline seated,
Spinning flax for the loom that
stood in the corner behind her.
Silent awhile were its treadles,
at rest was its diligent shuttle
While the monotonous drone of the
wheel, like the drone of a bagpipe,
Followed the old man's song, and
united the fragments together.

* * * *

"Silent she passed through the hall,
and entered the door of her chamber.
Simple that chamber was, with its
curtains of white and its clothes-
press
Ample and high, on whose spacious
shelves were carefully folded
Linen and woolen stuffs, by the
hand of Evangeline woven.
This was the precious dower she
would bring to her husband in
marriage,
Better than flocks and herds,
being proofs of her skill as a
housewife.

* * * *

"In the fisherman's cot the wheel
and the loom are still busy;
Maidens still wear their Norman
caps and their kirtles of homespun,
And by the evening fire repeat
Evangeline's story."

In the days of long ago
smoothly polished shuttles
were oftentimes made by country
swains as a gift to their lady-
loves. Sometimes they show
curved ends, sometimes straight,
according to the fancy of the
maker and the user. Light in
weight and shaped with care and
precision of well seasoned
cherry or walnut, they are a
graceful accessory to the art
of weaving.

* * * *

"The father of Artur Rubin-
stein, piano virtuoso, was the
proprietor of a prosperous hand
loom factory in Lodz, Poland."
- Reader's Digest

* * * *

The personal effects of the
late Czar of Russia are stored
in trunks kept in a vault of a
royal residence in England.
Each piece of the royal Russian
gold and silver is wrapped in
hand woven linen cloth.

Votes on the future make-up of "Warp & Weft" are still coming in. Opinion seems to be fairly evenly divided, with those in favor of printing in the majority.

Send in your vote.

Along with the votes we have received many interesting comments. We cannot thank you all individually but we want you to know that we appreciate your criticisms. It helps us to know what you want and expect in a weaving periodical. We shall attempt to mold our paper to your wishes.

* * * * *

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