

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN

NEW NAMES AND FAR PLACES

Mrs. Osma Gallinger, Guernsey, Pa., outstanding for her work in the field of handweaving, lectured at the Weavers Guild of Joliet, Ill., Sept. 21, 1949. She gave very interesting information on weaving for the market, weaving for the world today, textures, and the work of other guilds she had recently visited. The display of her own woven articles and those of other weavers included both Colonial and modified patterns. One summer dress of striped and plain material was inspired by an advertisement in Vogue magazine for materials in companion colors.

Many of the modified designs used one portion of a Colonial pattern adapted to the present trend in weaving. Mrs. Gallinger's experience has taught her that it is up to the weaver to determine if the most popular items would be substantial towels and rugs, something for mothers and babies, inexpensive gift items, or drapery and upholstery for decorators. Her advice to weavers desiring to make their hobby a paying proposition is to meet the needs of the community and the business world with which they deal.

SEEN AT EXHIBITS

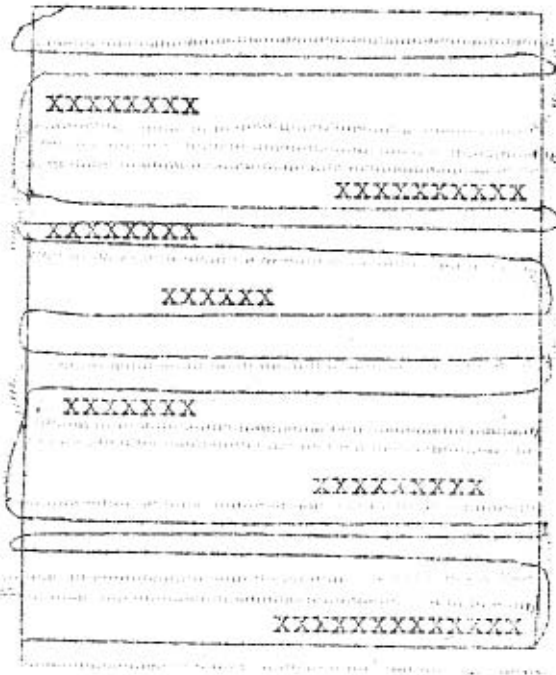
In May, 1949, the Association of Hand Weavers held an exhibit of members' work at the Community Art Center, Walingford, Pa., where the surroundings are ideal for a weaving exhibit. The Art Center is in a large, old fashioned mansion set back in the hills far from any town, and the exhibit was displayed in what had been originally the hall and living room. The display was outstanding for its examples of originality. Many of the members of the Art Center Hand Weaving group are talented and experienced, therefore, the unit as a whole could present something unusual.

Roger Millen, author of "Weave Your Own Tweeds", displayed a subtle wool material with a tiny metallic touch; his assistant, Joseph Acton, showed a striking red woolen coat fabric of unusual design. A drapery fabric combining cotton and rayon texture threads with a medium light weight

steel chain in the warp was executed by Robert Harnden. He should perhaps be commended for his courage in attempting such a feat, although the usefulness of the fabric would be questionable. One of the loveliest linen runners was natural linen, dull gold and taupe combination, woven by Alice Stuart. Not all the materials were modern in feeling, although the majority of them were. Robert Harnden modernized the old laid-in technique with curtains in which he had patterned very naturalistic looking blue fish. Berta Frey, a well known New York weaver, displayed white textured curtain materials, and Charles Belleter's wool tufted rug was a piece fit for the most fastidious home maker. We mention only a few of the many fine displays of this group, and their example could well be followed by other groups anywhere.

SHEER TEXTURED CURTAINS

For beauty and practicality there is nothing we can personally recommend more highly than these sheer textured curtains. Because of their irregular textured effect, with no pattern or stripes to be matched, they may very easily be hung in pairs or sewed together. It is only necessary to have them the same length.



Above sketch is a suggestion for general over-all combination of weft threads on total drapery length.

SAMPLE



WARP THREADS: Tan merc. cotton 20/2

WEFT THREADS:

Shuttle #1, fine wool and cotton together for background.

Shuttle #2, fine wool, cotton and tan rayon together for background.

Shuttle #3, darker rayon, represented on sketch by _____

Shuttle #4, nubby cotton, represented on sketch by _____

Shuttle #5, heavy wool, represented on sketch by XXXXXXXXXXXX. This thread is used in short, irregular lengths, and for best appearance break the ends and softly taper them -- do not cut bluntly!

THREADING DRAFT

(Broken Twill)

15 threads to the inch

	X		X		X		X
X			X	X			X
	X	X			X	X	
		X		X		X	X

TIE-UP

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

TREADLE: 1 - 3 - 2 - 4

(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."

HINTS FOR WEAVING TEXTURED DRAPERY MATERIALS

In our issue of March, 1949, we explained planning and weaving textured fabrics. Without repeating ourselves, we want this month to give some concrete suggestions on sheer textured drapery materials.

These can be made on plain colored light weight warp (for example 20/2) or plain color medium weight warp (8/2 or 5/2). They may also be made on a textured warp combining various colors, sizes and materials, as suggested in our earlier article. To achieve a sheer effect, you use slightly fewer threads per inch than ordinarily; approximately 24 threads per inch of the 20/2 rather than the usual 30. As mentioned on page 3 of this issue, we have only 15 threads per inch of 20/2, which is considerably fewer than would be used for anything other than sheer curtains.

We have used a broken twill threading, as we find that plain twill or twill variations make the

best threading arrangements for this type of fabric. The treadling may be varied to suit yourself, but the usual 1-3-2-4 or 1-2-3-4 make the most satisfactory treadlings. In spite of the sheerness of the material, you will want it to have enough body to hold its shape, and in this respect, the 1-3-2-4 treadling is more satisfactory, as it binds the weft threads more securely in place. Great care must be exercised in the beating as the effect of sheerness is lost if it is beaten too heavily.

Our sample is made in tones of natural beige, but white or grey would be equally satisfactory if your home is traditional in style. However, if you lean towards the modern, you will find these sheer curtains woven in a dark color such as brown, steel gray, forest green, royal blue or the new plum tones are highly satisfactory from the
(Con't. on Page 5)

standpoint of appearance and practicality. This is especially true for city use where light curtains show soil. They are most attractive unlined, and even though they may be dark in color, their sheerness keeps them from being depressive, and they are comparatively easy to launder. It should not be necessary to have them dry cleaned. If you wish, it is possible to launder them and hang one panel at a time to the window with a weighted rod run through the bottom hem. They require no starching, and if allowed to dry in this manner, ironing or stretching is unnecessary and they will retain their beauty indefinitely.

Although our sample and our description deals with several tones of one color, these curtains may also be attractively made of several colors combined. A word of warning, however, about the heavy thread. If it is too bright and outstanding in color as well as heavier in weight, it detracts from

the appearance of the fabric as a whole because it tends to give a cut-up look. Therefore, the heavy thread should be one of the neutral tones used in the combination.

In our studio here in Chicago located in a section of the busy city where everything gets notoriously grimy and dirty, we are using two sets of these textured curtains -- one in white and the other in several tones of green, and they have our personal recommendation for beauty and satisfaction in every way.

* * * * *

WOVEN GLASS SCREENS

A new screen for movies is fabricated from seamless weavings of fibre-glass, each thread composed of 1,224 individual fibres of pure glass.

CHRISTMAS CARDS WE HAVE SEEN

Christmas cards are being placed on the market early this year, reminding us that it is time to start weaving the ones we plan to send to our extra special friends. The possibility of combining hand weaving with Christmas greetings is endless, and we want to tell you about some we have seen. One was a small snapshot of the sender, seated at her own loom, the picture being mounted on a sample of weaving. Another was made by cutting a Christmas tree from heavy red paper which had been folded into the proper size. Underneath the opening was a textured piece of weaving made from scraps of gold, silver, bright colored tinsel, and rayon threads combined with green, giving the effect of a candle lighted Christmas tree. Entirely different was the one showing one motif of the Star of Bethlehem pattern in gold thread on a white warp. Another weaver used the

notes on the treble clef of the musical staff of a Christmas carol for her threading draft, interpreting the words of the song into her choice of colors.

For a greeting card which will not be discarded into the waste basket at the end of the season, we suggest a fringed book mark about 10" x 1½". Set your loom up in white for 10". Weave 1½" metallic, leaving about 1¼" warp between each book mark to be cut in half for fringe. Add fringe to the ends after removing from the loom. Cut two slits in a greeting card and slip the bookmark through the slot.



Be sure to check up on the size envelope you can purchase before planning your card.

COURAGE

She strung a warp of courage
Upon her loom of days,
And wove her love in cross threads
of gratitude and praise.

In faith she tended weaving
And spliced the woof with song,
Aware that on her day loom
The warp thread must be strong.

The color of her living
When woven, was as fine
As if the Master Weaver
Had patterned the design.

The fabric was so lovely
That no one ever guessed
How underneath the pattern
The warp thread held the rest.

- Jane Sayre

ON NARROW LOOMS

Because the loom is narrow
the weaver is not limited to small
articles. Very lovely tablecloths
may be made by weaving the material
into strips and carefully joining
them together by hand. The center
strip may be made in a lacy pat-
tern with the side ones plain or
in a small all-over design, or you
may combine Colonial patterns with
plain. A banquet type cloth is
made of strips woven with lustrous
warp and weft combined with a
center strip which uses washable

gold or silver threads. This
same principle of using narrow
strips sewed together by hand
may be applied to bedspreads,
afghans, etc.

SILAS SAYS

Weaving imprinted itself into
the folklore of the English speak-
ing people. The Virginia Reel
dance did not come from Virginia,
but was adapted from an old
English dance, the "Hemp Dres-
sers". The figures represent
the process of weaving. The
couples shift from side to side
then over and under like the
shuttle, and finally unite as
threads and draw the cloth
together.

* * * *

Heat is associated in men's
mind with the red of fire;
purity with sky blue; frigidity
with dark blue of night; fresh-
ness with plant green and gaiety
with gold.

NOTICE TO SUBSCRIBERS

Inasmuch as 33% of our subscribers voted "no" to our recent inquiry on printing WARP & WEFT and increasing the price, we have decided for the present to continue with mimeographing. However, we have purchased new mimeographing equipment and expect to get much clearer, more readable copy.

Along with the votes we also received much constructive criticism, which we always welcome. Many of the remarks were that we did not include enough material or detail. Beginning with the November issue we will single-space our copy which will give you much more information.

If our subscription list continues to increase as it has in the past, we should be able to double the number of our subscribers within the next year. At that time we will again consider printing WARP & WEFT without any price increase.

S P E C I A L

INDIVIDUAL ADVANCED WEAVING INSTRUCTION

Work under supervision on the
techniques which most
interest you.

Tentative schedule: 1:00 to 4:00 P.M.
or
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Monday - Wednesday - Friday

November 2 to 23, 1949

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