

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN

NEW NAMES AND FAR PLACES

We were fortunate that our turn came up this month to receive the Round Robin exhibit of the Minneapolis Weavers Guild. These travelling exhibits can be of such great value to the lone weaver that we feel they should be in wider use. And there's such a lovely feeling of excitement, like Christmas, in opening all those mysterious packages. This box was in no way disappointing, and we want to tell our readers about some of the more unusual contributions.

We think that Mrs. Esther Downs of Minneapolis should be especially proud of her yellow and grey draperies. The warp was in 3" stripes of fine cotton, and the weft was cotton, rayon, spun glass, nylon, and silk combined -- an interesting fabric using many textures and materials and showing much originality and care in planning.

Mr. Clyde Dunbar of Arkansas, Wisconsin, had several pieces in the collection. Our favorite was the upholstery material in dark grey, gold, and beige. This was an excellent example of a modern treatment of a traditional pattern. The colors were modern in feeling

and the material itself long wearing and practical, one which would be easy to live with for a long time. Two of Mr. Dunbar's wall hangings were fascinating; one was an interesting design in double Fennweave, and the other a knotted pile.

Speaking of pile work, we must mention the exquisite rug sample submitted by Margaret Stack of Superior, Wisconsin. The technique, design, and colors were all excellent.

Mrs. Helen Eeles of International Falls, Minn., contributed some beautiful yellow and beige striped drapes of sheer wool boucle and rayon, with an unusual design of laid-in loops.

We were enthusiastic about the exquisitely mounted samples done by Elizabeth Roberts of Rockford, Illinois. There were small figures and all over patterns in bound weaving in fine yarns and soft, delightful colors.

Many other people sent in many other lovely samples, and our only regret is that lack of space does not permit description.

ABOUT OUR SAMPLE

The warp used in this month's sample is called Lustra Nylon, a product of the DuPont Company. The size 30 which we used, has 1,250 yards per 1/5 pound spool. It is available at our studio for \$2.75 per spool, and comes in a selection of about 15 colors, black and white, also in heavier weights suitable for upholstery, luncheon mats and even rug warp.

Care must be taken in the kind of nylon used for hand weaving because it tends to be too elastic for ease in weaving when used for warp. However, we find Lustra Nylon to be satisfactory. This weight, while very fine, is still twice as heavy as the #60 nylon sewing thread, and much less elastic.

The weft used in this sample is fine rayon novelty nub. It comes in black, white, light blue, light pink and a few other shades, although the color range is not standard. If you wish to have a particular shade it is very easy to dye this thread as it takes an all purpose dye readily. 4 Oz. skeins (occasionally spools) of varying weights are available at our studio at 20¢ per oz.

You will find that the nubby weft will cause the weaving to "pull in" in width a little more than usual. We did not find a great deal of loss in length. It is not absolutely necessary to wash this material before making into a garment, although if desired there is no objection. It will be advisable to shrink the fabric, however, by pressing with a steam iron or hot iron and damp cloth. Remember, no

nylon or rayon can stand an extremely hot iron, so use caution when pressing. If the material is white or light colored, it would be very attractive for a summer dress as it will be easy to launder, requires little ironing, and will dry very quickly. While we do not feel the need for washing dark material used for a winter garment, if you plan to wash the dress regularly it should be washed and thoroughly shrunk before making. Because the nylon is slightly slippery and the material is not tightly woven, it is advisable to stitch each piece on the machine as soon as it is cut.

This same design, done in light weight cotton or linen, is also effective for wearing apparel. With a heavy linen warp and wool weft it makes an interesting and long wearing upholstery fabric, but should be woven somewhat more closely than our sheer sample which has been beaten very lightly. Contrasting colors may be used for warp and weft, in which case the dainty design is more prominent, although we think this particular pattern is most effective in solid color. As a matter of experiment we made a sample using this same weft combined with silver Lurex, which gives a very interesting accent fabric to be used with the black for a dinner dress or a formal.

No matter what style you choose, this material when made into a dress, will give the effect of being that "so practical" dark sheer, and should be your most prized gown.

SHEER MAGIC

We have had many requests for wearing apparel materials, both woolen and novelties. The Michigan Avenue shops are stressing luxuriant lace gowns -- sometimes bright colors, occasionally dark with brightly colored slips. While the material given here is not lace, strictly speaking, it is lacy in character and the irregularity of the rayon weft combined with the pattern in the weave, gives the same feeling of luxury. Plan to make it for your most important costume.

THREADING DRAFT

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

TIE-UP

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

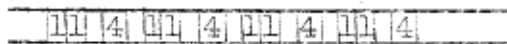
WARP THREAD - Lustra Nylon
(1,250 yds. per spool @ \$2.50)

WARP THREADS PER INCH - 13

WEFT THREADS - Rayon novelty nub
(.20 an oz. in skeins of 4 oz.)

WEFT THREADS PER INCH in this sample approximately 25. One skein of rayon novelty nub will weave approximately 1 1/2 yards 58 inches wide in the reed. There is about 3" pull in when removed from the loom.

SLEY IN 15 DENT REED - Groups of 4 threads marked with circle are threaded in 1 dent, the others are threaded 1 in each dent as follows:



TREADLING: B - A - B - A - 3
A - B - A - B - 1
Repeat

NOTE: Nylon is even more wiry than rayon, so requires care in handling. Be sure to overcast or hem material immediately on cutting.

NOTE: We feel that all weaving publications should attempt to standardize their diagrams to avoid confusion on the part of users. At the suggestion of Mrs. Harriet Douglas of the Shuttlecraft Guild, Virginia City, Montana, we are, therefore, indicating counter balanced tie-ups by the use of "x" in the diagram, and rising shed tie-up by the use of "o" in the diagram.

SAMPLE



HANDWEAVING IN THE
SCANDINAVIAN COUNTRIES
by Russell E. Groff

During the summer Robin and Russell E. Groff of Robin & Russ Handweavers, Santa Barbara, Calif., traveled by bicycle throughout the Scandinavian countries and Finland. The special interest in this trip was handweaving, although all handicrafts were observed.

All the countries visited were active in hand weaving, although each country seemed to be outstanding in some one particular type.

Denmark seemed the most progressive country of all. Linen seems to be a specialty there. During the summer the whole process of linen or flax production was observed. In early July, we observed many fields of flax in bloom, a light blue in color. Then upon our return in late August, the flax was golden ripe and was being hand-pulled by men and women in the fields. This was to obtain a better quality linen and have as long fibers as possible. After being pulled, the flax was tied in small bundles and set in sheaves in the field. After a few days the flax was spread over the field for the process of dew-retting.

Being interested in the completion of linen preparation we visited the National Museum in Copenhagen, Denmark, where there is a permanent complete exhibition of linen preparation, such as separation of the fibers, spinning and then the actual woven product. Also in this museum there is a permanent exhibition of Danish

National Folk Costumes, and of these, about three-fourths are all handwoven. Some of these costumes from 100 to 200 years old, still retain their bright, vivid coloring as a result of good vegetable dyeing.

In Copenhagen, there are many weaving studios and shops with marvelous examples of hand weaving. The shop of Doris Nielson, President of a group of Copenhagen weavers, had a beautiful fabric being woven on an eight harness, double warp beam, fly-shuttle loom, to be used for drapery. For other wonderful examples of weaving, one should be sure to visit Den Permanente, a permanent exhibition of the best in Danish handicrafts; Haandarbejdets Fremme, another shop with beautiful linen table cloths, and Illum's Home Furnishings, with unusual handwoven yardage for upholstery.

Sweden, as Denmark, has superb use of color in its weaving. One favorite trick of weavers there is to put two, three, four, or five threads of different sizes and colors on one bobbin. This gives many wonderful effects.

Much linen is also used in Sweden as in Denmark. Especially so in warp, not only for rugs and in table linens, but also as warp in upholstery. Danish and Swedish linen for weaving seem to cost about half of what ours does in America. Another favorite trick is to use a coarse linen warp, about 6 or 8 threads to the inch; use a heavy wool filler, beat quite tightly, and thus cover the warp entirely

(Con't. on next page)

(Con't. from Page 4)

and yet obtain a ribbed effect in the finished yardage.

From what we observed, saw and heard, most of the new patterns and ideas in Scandinavian weaving originated in Finland. One distinctive thing in Finnish weaving was the use of bright, garish colors in a rayon floss. This, of course, is due to the fact that for the last ten years little or no color has been available to the Finns.

Back in Scandinavia, we visited Norway, where some good examples of Norwegian weaving are to be found in Den Norske Husflidforening, the house of Norwegian home handicrafts, of Oslo. This store has also republished a book by Caroline Halvorsen, titled "Handbok I Veving" unusually good and well illustrated.

A general impression of weaving in these countries is this: They have a wonderful use of color; very few overshot patterns as compared to America; and they depend upon textured threads for beauty. Almost all work is well planned, well designed, and well executed -- well worth seeing.

One outstanding piece found in Denmark was a beautiful linen table cloth. It was outstanding because of several things. First, the warp was red, about 10/1 linen, and the filler was pink. In each inch of the warp two natural linen threads formed a striped effect. This was also done in the filler, giving a squared effect. There was also a pattern in the center of each dimly outlined square in natural linen, in the form of a bird flying. This was an eight

harness weave and really outstanding. Our only wish is that you could see it.

EDITOR'S NOTE: While passing through Chicago, Russell and Robin Groff visited our studio. The report of their travels was so interesting that we were pleased to receive their permission to share it with our readers.

NYLON FACTS

The advantages of nylon, especially when combined with the virtues of other fibers, places it high on the list of important threads for the use of handweavers. The field formerly occupied exclusively by wool, cotton, linen and silk is rapidly being invaded by synthetic fibers, the newest of which is nylon. Considering that it was first introduced into the textile field a mere ten years ago in 1939, the era of this wonder thread is barely beginning. We still marvel at the fact that it is manufactured largely from coal, water and air.

Nylon is stronger than natural threads of the same comparative weight and its elasticity is one of its peculiar features. After stretching and straining, it returns to its original length. Nylon fabrics do not absorb dirt readily, are easily cleaned or laundered, require little or no ironing, and are usually resistant to moths and mildew. It should always be available, because production is not dependent on crop seasons and quality can be controlled.

SCARVES FOR GIFTS or FOR SALE

Perhaps you are one of those foresighted people who have all their Christmas gifts ready before the eleventh hour, but if not, here are some suggestions which may be used now or at some later time during the New Year.

Handwoven scarves range all the way from something suitable for little Sally and Bobby, in bright plaids, to a heavy wool for the outdoor man, or a frothy scarf for evening wear.

For the children, a warm scarf, not too heavy and bulky, is most ideal, so we recommend using the Tam O'Shanter yarns which come in such a beautiful range of colors. We showed samples of these yarns in our November 1949 issue.

The outdoor man wants his scarf extra warm, and doesn't object to a little bulk, so use something heavier such as sport yarn or knitting worsted. If he is larger than average, or likes king-size accessories, make it generously wide and no less than 48 inches long. We have seen them as much as 18 inches wide, and above all else, be sure it is long enough to tuck down inside his coat and stay there.

The evening scarf, on the other hand, may be made thin and filmy, woven of wool, rayon, silk or nylon, in one color or in a dainty combination of several colors and weights of threads. If made square, it may do duty as a blousette

under a suit, or thrown lightly over the head to protect a pretty coiffure from wintery winds. Quite the talk of weaving circles in Chicago is the long, wide, filmy stole of navy wool and metallic, woven especially for a well known decorator.

The most beautiful scarf is made on a loom threaded to the exact width so both edges are selvedge. Nevertheless, on a wide loom, two or three long scarves may be made from one piece of material, cut to the desired width. Some of the imported wool ones shown in exclusive shops have a fringe about $\frac{1}{2}$ inch wide along the edges, and perhaps an inch at the ends, merely held in place with fine machine stitching. This gives a tailored fringe at the end instead of knotted. Even though they are labeled "imported", personally we think a piece of handweaving is worthy of hand finishing, although that is a matter of choice and time.

CARD TABLE COVERS

A tailored card table cover may be quickly and easily woven for the man who likes to play cards, and he will proudly call attention to it when he entertains his Pinochle Club. A 36" square will be sufficiently large to make a cover with a boxed edge to hold it in place on the table. Use a cotton warp with a heavy rayon weft, firmly woven, which makes a smooth, slippery surface. Sew a tape at each corner to tie around the leg of the table.

Quoted from Henry Ward Beecher:

"A Christian man's life is lain in the loom of time to a pattern which he does not see, but God does; and his heart is in the shuttle. On one side of the loom is sorrow, and on the other is joy; and the shuttle, struck alternately by each, flies back and forth, carrying the thread, which is black or white, as the pattern needs; and in the end, when God shall lift up the finished garment and all its changing hues shall glance out, it will then appear that the dark and deep colors were as needful to beauty as the bright and high ones."

SILAS SAYS

The Chicago Weavers' Guild will have samples of weaving done by their members on display at the Chicago Art Institute in April, 1950. We will give you more of the details later, but if you are planning to visit Chicago in the spring, perhaps you can make your trip coincide with this date. It will be well worth your while.

There are many myths amongst the Chinese concerning silk. One story is that a beautiful Chinese princess while in her garden one day, dropped a silk worm cocoon into a cup of hot tea. Taking it out, she discovered that she could unwind the strong, continuous fiber from the softened exterior.

Whether it is true or not, it makes a charming story.

MERRY CHRISTMAS!

"I wish there were some new way to say "MERRY CHRISTMAS."

Twice today I have overheard that remark. And each time I have said reverently to myself: "Thank God there isn't."

The spirit of Christmas is as simple as the heart of a child.

It needs no new slogan and no special sales effort. No advertising agent can lend new glamour to its ancient magic.

It is as elemental as the sun and wind and the rain, as the stars that flowed on Galilee one holy night and now shed their same steady light on an older and perhaps a wiser world.

No, there is no new way of saying Merry Christmas. Nor would we want one.

The tree you will deck is the same as all the trees of its kind that have stood on all the hills since the world was young.

The joy in a child's eyes on Christmas morning is the joy that has filled the eyes of children since Christmas became an annual institution.

Back of the gifts and gayety is an immemorial spirit of good will to men.

Christmas is still Christmas. In a world awry with changes let us give thanks for one precious permanency!

- Merle Crowell in
Rockefeller Center Weekly



FOR



A

WEAVER'S



CHRISTMAS



Hand Bobbin Winder	\$ 6.50
Electric Bobbin Winder with rheostat foot control	16.50
Electric Bobbin Winder with rheostat foot control fitted with attachments to accurately measure warps for sectional beam warping	35.00
Upright spool rack - holds 120 spools	8.50
Folding Greel - holds 120 spools	12.50
Squirrel Cage Skein Reel	12.50
Cardboard Warping Spools per doz.	.75

BOOKS AND PERIODICALS

HANDWEAVER'S INSTRUCTION MANUAL by Harriet C. Douglas	5.00
KEY TO WEAVING by Mary E. Black	6.50
WARP & WEFT - monthly weaving bulletin yearly subscription	1.50

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