

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN N E W N A M E S A N D F A R P L A C E S

MR. and MRS. H. PAULEY are a young couple who are in a position to compare the art of weaving as it is done in Mexico with their own American methods. They are now living in Mexico City, after having spent some time in San Miguel de Allende.

TO QUOTE from Mrs. Pauley's letter: "We are quite content here and find it conducive to weaving and working in general. We have tried all the types of homespun yarns and even certain types of fine rope available here. The Mexican loom is a roomsize affair with treadles upon which the weaver stands. The one I worked on was said to be at least 200 years old, and I'm inclined not to doubt it in the least for it was constantly falling apart. It would have taken the termites at least that long to get it in the condition it was in. Its reed is 64 inches wide and made of bamboo and seems easier on the warp. The beater is weighted and goes back from the weaving area quite readily, and the work space is about 22 inches. It has only 2 harnesses and 2 treadles.

WEAVING HERE in Mexico is a family art and is mostly pattern weaving, such as serapes. Some of it is quite beautiful but most is for the tourist trade and the conventional wool colors are forsaken for brighter and more attractive ones. Serapes done in the natural wool colors are true works of beauty, but the others, gaudy.

THE FAMILIES usually include carding and spinning in the art of weaving, and although the spinning is very poor in general, it is possible to obtain good native wool."

C O R R E C T I O N

WE REGRET that an error was made on page 2 of our last issue, January 1950. We stated that carpet warp comes in a range of Vat Dyed colors. Vat Dyed carpet warp comes in a very limited selection of colors, but Standard Dye carpet warp comes in a wide range of shades.

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ABOUT OUR PATTERN

THE DESIGN of our sample on page 3 is an original plaid which can be woven either in squares, to form a regular plaid, or with a plain center and pattern border. As given, it is a 2 inch square repeat which can be varied in several ways.

THE PLAIN LIGHT BLUE space may be increased, putting the stripes farther apart, having for instance, a 2 3/4 inch square of blue instead of 3/4 inch plain blue. For this, if you are using a section beam loom, it will be necessary to thread the spool rack and tensioner twice. Thread it the first time with only plain blue, filling alternate sections on the warp beam. The remaining sections are done as in sample.

ANOTHER variation would be to make a tablecloth or luncheon mat of plain blue, using a stripe like the sample pattern as a border. For a mat 14 inches wide, you should thread sections 1 and 7 with the stripe to form the border on the edge of the mats, and sections 2, 3, 4, 5, and 6 of plain blue. Woven all of plain blue this will give a stripe at the top and bottom of each mat. Woven with a similar stripe at the beginning and end of each mat, you would have a blue mat with contrasting border. Or, try combining a heavy nubby white thread with the blue of the warp or a blue rayon, for a novelty textured mat.

IF YOU WANT THIS PATTERN for curtains, for example, you might repeat the 2 inch threading as given in our sample 3 or 4 times on each side of the curtain material, using a plain blue center

and perhaps a blue section for the hem on the sides. This would make an interesting arrangement for curtains.

THE BLUE COTTON warp thread used in the sample is size 15/2. You will notice that we are triple threading it in a 12 dent reed, which is slightly tighter than average for this size thread. This is done partly to compensate for the extreme difference in the weights of the threads used in the material.

THE BLUE RAYON is size 6/3 and sells for \$1.35 for a 300 yd. spool. It comes in approximately 20 colors. The royal blue nubby thread is a rayon novelty which sells for 20 cents per 2 ounce skein and comes in a limited number of colors. The white nubby is all cotton and if a color is desired must be specially dyed, as it comes only in white. The cost is 15¢ per ounce.

COTTON, THE KING

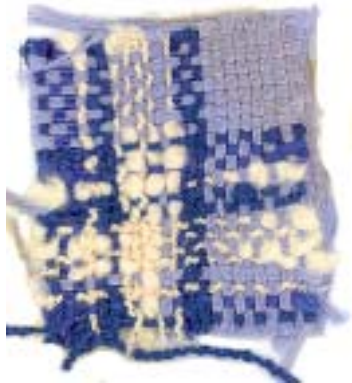
ALTHOUGH LINEN has been described as a "noble" fabric, cotton may rightly be called "King among textiles." It has become such a common fibre that we are unappreciative of its many virtues. From the finest laces and sheerest organdies to the common bath mat and scrub cloth, cotton is used for all. In one of the popular magazines is pictured a country living room done entirely in cotton. Cotton curtains at the windows - large pieces of furniture covered with plain cotton twill, two in pink and one in red. Loose cushions on the smaller chairs are in plaid cotton taffeta, repeating the pink and red tones.

ORIGINAL TEXTURED PLAID

(This is primarily a 2-harness weave.)

WE FEEL THAT the little plaid pattern we are giving here is one which you will find widely adaptable. It is a suggestion which can be varied in so many ways and used for so many purposes that you will be using it for draperies, curtains, luncheon mats, table cloths, etc. Combined with a plain color and used for a sport jacket for summer, would be both attractive and practical. NOTE: A plaid is not tan unless it is a twill weave.

~~CAMEL~~



WARP THREADS:

- Light blue cotton, 15/2
- Blue shiny rayon, 6/3
- Novelty rayon, royal blue
- Novelty nub cotton, natural

FOR EACH 2" BLOCK USE 45 ENDS:

Sequence:	Sley:
27 light blue cotton	3 to dent
1 blue nub	1 " "
2 blue rayon	1 " "
1 natural nub	1 " "
2 blue nub	1 " "
4 natural nub	1 " "
3 light blue cotton	3 " "
1 natural nub	1 " "
2 blue rayon	2 " "
2 blue nub	1 " "

THREADING DIAGRAM

4	4	4	4	Repeat
3	3	3	3	
2	2	2	2	
1	1	1	1	

One thread per heddle

TIE-UP

o	o	x	x	x	o	4	x - counter balanced
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	5	6		o - rising shed

TREADLING

A B A B A B or 1 2 3 4

REED: 12 dent, sleyed as above.

WEFT: Same as warp sequence, each thread used singly.

TENSION: If you use a tensioner, set for very light tension for the nub threads and medium tension for the smooth threads.

SHRINKAGE: This nub cotton seems to shrink more than average. Allow about 4" for 36" - 40" web.

SISTER GOOLWEAVER CAUTIONS:

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

HINTS ABOUT PLAIDS

ONE OF THE THINGS which many beginners do not realize about plaids is that the contrast of color or texture which makes a plaid must occur in the warp as well as in the weft. The counter-action of these contrasting threads, both in the warp and the weft, is the developing point of the plaid. The pattern is composed of variations of weight, color and texture, rather than design. In planning plaids, we must take into consideration all the factors involved.

THE SIMPLEST PLAID is one in which the pattern is formed only by color contrast - all the threads, both warp and weft, being the same. The weave is usually tabby and a slightly more complicated version is made by weaving twill instead of plain, reversing the twill with each color change, if desired. If you plan to use the twill treadling, it is advisable to have the warp threads closer together than usual, otherwise it is necessary to have heavier weft to keep the balance correct.

THE SECOND TYPE of plaid is shadow plaid, made of all one color with the contrasting threads in the warp and weft being different weights, textures or glossiness. Care must be taken here to avoid tension difficulties.

A THIRD TYPE plaid is one combining a contrast of color with a contrast of texture or weight, as we have done in this month's sample.

THE SUGGESTIONS made in our recent discussion of textured

materials (March 1949) applies also to this type of plaid. Keep the proportion correct between all weights of threads, not over emphasizing the ones which should be used only as high-lights.

IN PLANNING your plaids, it is sometimes advisable to break large solid areas of color with even a single thread of contrasting color or texture. Interest can be added also by not having an abrupt jump from one color to another. For instance, instead of having a stripe of 4 green and 10 white break the line of definite contrast by threading 2 green, 3 white, 1 green, 2 white, 1 green, 5 white.

OBVIOUSLY the simplest way to weave plaids is to exactly repeat all warp variations in the weft. However, it is sometimes more interesting to vary your weft threading. Occasionally an entirely new color can be introduced - one which is not in the warp at all. Experimentation is the only way which will show you which of these suggestions are practical for your purpose.

THE SIZE of the plaid must be fitted to the purpose for which the material is used. Small plaids, 1 or 2 inches, are best for luncheon mats, small pieces of furniture, or clothing fabrics for petite wearers. Large table cloths, kitchen curtains or medium size furniture could carry 3 to 5 inch plaids nicely. For very large couches or extremely long draperies much larger plaids are interesting. There is no limit to the size possible, except the size of the loom.

DESPITE THE MANY advantages of section beam warping, it must be admitted that in making plaids larger than 2 inch repeats, plain beam warping is more simple to arrange. If the size of the plaid repeats is kept in a 2 inch unit the spool rack must be arranged twice for 4 inch plaids, 3 times for 6 inch plaids, 4 times for 8 inch plaids, etc. If a very large, outside plaid is desired, it is sometimes necessary to rethread the spool rack and tensioner for every section. This does make for extra labor, but it is not impossible.

THE WARP AND WEFT issue of February 1949 contains an article on "planning plaids."

PENELOPE, GODDESS OF WEAVING

HOMER, the Greek poet, who lived in 850 B. C., was one of the earliest writers to tell of weaving.

ACCORDING to the Greek legend, Penelope was the wife of Ulysses. He had endeavored to escape being called to the Trojan wars by pretending to be mad, but his trick was discovered and he was compelled to leave Penelope and their son Telemachus, and serve away from home.

WHEN THE WAR ended and he still did not return the chiefs of Ithaca and the neighboring islands wooed Penelope. She loved Ulysses, however, and

had faith that he would return to her and their son, so she refused her many suitors. They were not easily discouraged, but continued their wooing, wasting Ulysses' fortune, insulting his son and bribing the servants.

"WAIT," said she, "until I have woven the winding sheet for old Laertes, the father of Ulysses, so that I shall not lose my threads."

THE LEGEND TELLS how she sat at the loom, weaving diligently by day, but every night she unravelled what she had woven all those long hours, so that the web might never be finished.

THIS WENT ON for three years until her maid succumbed to the bribes of the suitors and revealed her little scheme. However she was able to keep them away until Ulysses finally returned after twenty years.

HUSBAND AND WIFE were united and thus it was that Penelope became, among the Greeks and Romans, the Goddess of Weaving.

EXCITING NEWS! The Chas. T. Branford Publishing Co. announces a reprint of the rare DOMESTIC MANUFACTURERS ASSISTANT by J. & R. Bronson. This book was originally printed in Utica, N. Y. in 1817 and is fascinating reading to present day weavers. Only 500 copies printed; these won't last long! Available at our studio at \$ 7.50. Order yours today!

GENTLEMEN - THE TARTAN!

Here's to it;
The fighting sheen of it;
The yellow, the green of it;
The white, the blue of it;
The dark, the red of it;
Every thread of it.

The fair have sighed for it;
The brave have died for it;
Foe men sought for it.
Honour the name of it,
Drink to the fame of it -
The Tartan!

A NEW TARTAN?

FOR MANY YEARS it has been the charming custom for a specially designed tartan to be allotted to members of the Royal family, and as there is now a new addition, Bonnie Prince Charles, infact son of T. R. H. Princess Elizabeth and the Duke of Edinburgh, the world is asking, "Where is his Tartan?"

THE WORD "TARTAN" is derived from the French "tiretaine" and Paris was conscious of tartans as a fashion fabric long before the time of George IV. There is no conclusive evidence that clan tartans existed before 1471. Tartan is one of Britain's important exports, but outside of Scotland comparatively little is known of the romantic story and background. Although some of the early ones have been claimed and given the name of a clan, there has never been any official registration of them.

THE TARTAN bearing the name of Princess Elizabeth is predominantly red, a small asymmetri-

cal plaid, showing lines of yellow and small dark squares. Entirely different is the Princess Margaret plaid. Hers shows large bold squares of the dark color, while the red squares are broken with lines of other colors. The tartan of Queen Victoria shows a large amount of white and gray, with many cross bar lines of red and other bright colors. Comparing this with the "Beatrice Dress" shows how very versatile the same combination of colors can be. They both contain large amounts of white, gray and red, but are extremely different in appearance.

THE COMBINATION of colors as practiced by these Scottish designers of tartans, is an art of which they can be justly proud. Each thread is placed in just the right location, and no one could rightly say, "This tartan is the most beautiful."

EXPERIMENTS ARE NOW being made in Scotland to rediscover some of the dyes used in the old tartans. Recipes are being taken from old books which are "illustrated" with pressed flowers to show what was used in the dyes. They are again using the old iron pots and boiling the dyes over peat fires, using water from certain districts, trying to recapture the art which has been lost through the years.

TARTANS HAVE NEVER really been out of fashion, but they were more popular after George IV's visit to Scotland in 1822, and again after Queen Victoria's 1842 visit. Perhaps Prince Charles will be responsible for a new tartan and their revival.

SILAS SAYS --

GLASS CAN BE twisted into yarn, tied into knots, and woven like silk. A cloth woven of gossamer-fine bendable glass fibers, and formed with plastic, is one of the most resistant of all materials to penetration of bullets. It is capable of such flexure that it will actually "give" to a bullet. It is used for fuselage and tail sections of airplanes.

WHEN FIRST ONE thing and then another happens to make you discouraged with your weaving progress, think of the little boy who was just learning to skate. A tender hearted spectator felt sorry for him, he had fallen and bruised himself so often, and asked, "Why don't you give up for a while, and just watch the others?" Tears were rolling down his face, but he looked at the shiny skates and answered: "I didn't get these skates to give up with; I got 'em to learn how with."

QUESTIONS and ANSWERS

DO YOU THINK WEAVERS SHOULD USE SYNTHETIC YARNS?

Our answer is that we are definitely in favor of a weaver using as many synthetic yarns as are found practical. Refusing to use synthetic yarns is, in our opinion, comparable to refusing to use electricity. The proper use of these materials would encourage their developers to increase

production and lower prices. Also, these synthetic materials can do much to add interest and give an unusual touch to your fabrics.

Using these new materials is sometimes good exercise for the imagination and one which should be undertaken at more or less regular intervals.

You will find that synthetic materials have properties different from natural materials. A little experimentation will often be necessary to learn exactly how each should be handled. For example, rayon which resembles linen will not exactly act as linen does on the loom; nor will wool-appearing nylon act like wool. Combining synthetic and natural fibers gives surprising results, sometimes disappointing but more often pleasant. Refusing to use them is to soon find your weaving progress at a standstill.

HOW CAN I ESTIMATE THE AMOUNT OF WARP LEFT ON THE WARP BEAM?

One method is to use a $\frac{1}{4}$ " twill tape, marked off every $\frac{1}{2}$ yard, beginning with 0, $\frac{1}{2}$, 1, $1\frac{1}{2}$, 2, etc. Wind as many yards of tape on the warp beam as you have warp, starting at the 0 end. Pull the other end alongside the heddle frames; fasten it on a spool to act as a weight; and let hang loosely. The tape unwinds from the beam as the warp pulls forward and the marks indicate the yardage left. This measurement will not be correct to the inch because the tape and warp are different in tension and thickness, but it gives a fair working estimate of the warp yardage left.

THE WEAVERS' MARKET PLACE

DO YOU REMEMBER THE advertisement on page 6 of the January issue of WARP AND WEFT? Mrs. Reynolds inserted an ad for her table loom which she wanted to sell. She did after 3 replies!

SO -- WARP AND WEFT thought you readers might like a place where you could advertise those odds and ends you have for sale.

HENCEFORTH page 8 of WARP AND WEFT will carry the above heading and be devoted to such things.

WE THINK a 2 inch deep ad, 1 column wide, would be about the right size to sell anything. This would consist of 12 lines our size type, or, approximately 60 words. And, for that we will charge \$3.

YOU MUST PUT your name and address in the ad. No replies are to come to WARP AND WEFT. YOU are selling Grandmother's loom, not us!

THE COPY AND THE \$3 must be in our hands by the 10th of the month previous to the issue in which it is to appear. For example: If you want it to appear in the March issue, we must have it by February 10th.

SO -- BEFORE FEBRUARY 10 let us have your copy (and \$3) for those 3 cherry trees, the 13-dent reed, the cord of wood, some California sunshine, a fleece of wool, Vermont snow, that you want to sell (or swap) in the March issue.

IN THE RIGHT HAND COLUMN are some sample ads.

FOR SALE: 4 clean, neat Peruvian monkeys, well trained to thread and sley any make loom. They undertake any variation of twill only. Will also spool up for sectional warp beaming. Will work fastest on wools, silks, cottons and linens but handle synthetics very well except glass fibre yarns. The 4 for \$50, FOB. Mrs. Yarn Winder, Lock Box 456, Glasgow, Peru.

THESE PEOPLE
DIDN'T GET
THEIR COPY
(AND \$3)
IN ON TIME.

WANT TO TRADE: have the following for swap: 9½ pounds hair, carded and spun, good for shirts; 3 dozen moths, for wool yarns; 2 hanks nubby wool, black, knotted and very snarled, fine if spooled up; 1 2-dent reed; 1 Weaver's Pattern Book, dated 2500 B. C.; Need Norwood Loom badly, or what have you? John P. Appleseed, Route 2, Box 888, Tweed, Vermont.
