

WARP & WEFT

Volume III

Number 5

March 1950

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

WE THINK OUR READERS will be interested in the story of Mrs. Grew, a weaver of England. We received our first letter from her just before Christmas and the way she found our address was a matter truly handled by Fate. We will let her tell you herself:

"You will, I know, be surprised to have a letter from someone you do not know. I must tell you I got your name from a piece of paper which was used to pack a parcel to a friend of mine from somewhere overseas. Could you tell me something about your weavers' guild - anything you think might help us? During the war everything like weaving had to be given up, as we all had to do knitting for our servicemen. Also, we had to do part time work in the factories - then we had enemy raids, so there were no evening classes allowed. Now we weavers are beginning to get together - wool is off the ration but very expensive, and cottons are expensive and a little bit difficult to get, but we are used to getting over difficulties, so we don't mind.

A few friends and myself are now going to try to start a weavers' guild in Birmingham, so you can know anything you can tell me will indeed help."

NATURALLY, we sent her all the information we had regarding guilds and on February 10 received another letter in which Mrs. Grew says:

"I want to try to get some American weaving books, but I had my name in a shop nine months before I got my Atwater book. You will be pleased to know that we have formed a guild. Twelve of us had a little meeting first, then we sent out typewritten slips to the art schools, we had a good response and decided to have a large meeting at a hall in the city. The Birmingham paper gave us a little write-up, and then the Great Day - we had 148 people, all interested in weaving. Sixty joined, the fee is 7/6 per year. We served tea, and plan a meeting early in March with a speaker. As it is difficult to get cottons, the manager of one of our stores came forward to say they will stock some for us."

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NOTE: Here is Mrs. Grew's full name and address, should any of you wish to write to her:

Mrs. Molly Grew
30 Oakham Road
Hartshorne,
Birmingham, 17, England

ABOUT OUR PATTERN

OUR DESIGN THIS MONTH is an original variation of an authentic Swedish pattern. It is not difficult to do, and very effective.

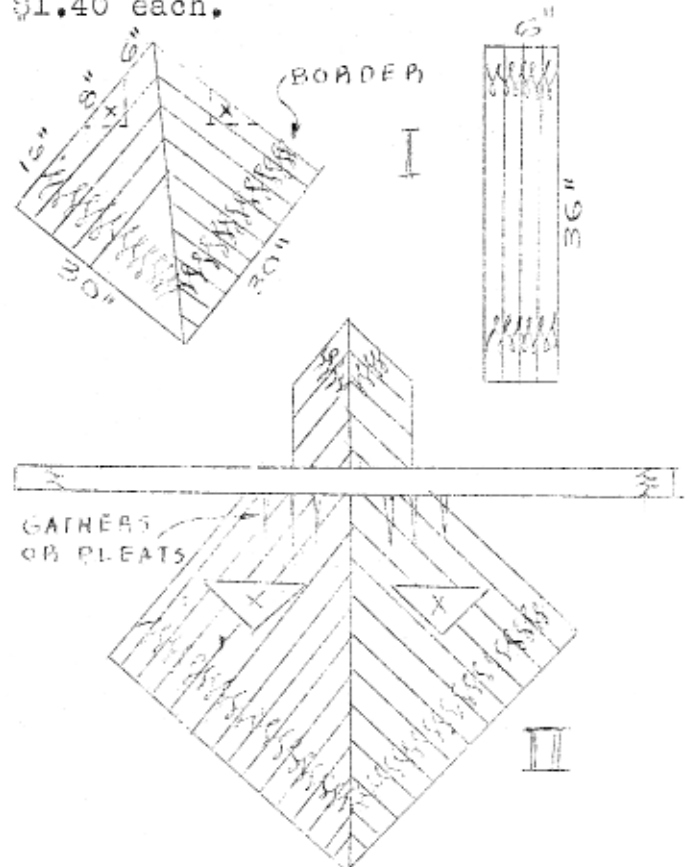
WE MADE our material entirely of cotton. The warp is mercerized 20/2, fast color black with small stripes of the pattern thread. This comes in half pound cones of \$1.75 each at our studio. We have used the same thread for the tabby, beat medium hard, to give a smooth firm surface. The pattern threads, contrary to custom, are the same as the warp except in color. For short lengths of material you might use left over threads for pattern. 2 pounds of warp is required for 5 yards of 36 inch material,

WE SUGGEST using this fabric for aprons, woven with a border. The colored warp threads make a stripe in the tabby part of the material. Our suggested apron required only 30 inches of material a yard wide. Start by weaving tabby for 1 inch as seam allowance, then weave as wide a border as you wish - we think 6 inches about right. Then weave 18 inches tabby, and another 6 inch border and the 1 inch seam. This gives a total of 30 inches not including the hem allowance.

TO MAKE THE APRON, first cut a strip 6 inches wide off the

side so that you have a 30 inch square piece. Now cut this in half diagonally, and turn one piece so that the borders meet at right angles. Seam, matching warp thread stripes. Measure along the warp edges and at 16 inches cut in at right angles to the seam for a distance of 8 inches. See illustration I.

CUT OUT TRIANGLES marked X and use these for pockets. They should measure 8 inches on the selvage side and 6 inches on the 2 cut sides. Now pleat or gather the cut edge of the skirt into the remaining cut portion of the bib, and baste into place. You still have the 30 x 6 inch piece cut off. Cut this in half lengthwise and sew the ends together. Sew over pleats or gathers, making belt and ties. Hem all edges and your charming little apron is finished. Won't these make fine gifts? Five would cost about \$1.40 each.



A WALK IN THE PARK

THE COLORFUL BLOCKS in this pattern, placed so primly along either side of the straight lines, are remindful of flower beds along the pathways of Lincoln Park. So we have named it "A Walk in the Park." We have designed it especially for cotton aprons, and there is no end to the color combinations which can be used.

THREADING DRAFT

	X	X		B		X	X	4
	X	X		B		X	X	3
P			X	X		X		2
P		X	X		X			1

X - indicates black
P - indicates pink
B - indicates blue

TREADLING

Treadle A, B, with black 16 times, end on B
" 3 " pink 3 times with black tabby
" B " blue
" A, B, " black
" A " blue
" B " black
" 3 " pink 3 times with black tabby
" B, A " black 16 times, end on A
" 1 " blue 3 times with black tabby
" A " pink
" B, A " black
" B " pink
" A " black
" 1 " blue 3 times with black tabby

SAMPLE



WARP THREADS PER INCH - 30. Each 2" unit of warp requires 3 repeats of pattern as shown above, or 48 black threads, 6 pink and 6 blue.

SLEY - 2 threads in each dent, 15 dent reed.

WEFT THREADS PER INCH - same as warp.

SAMPLE IS MADE with 20/2 mercerized cotton, 1/2 pound cone - 4200 yards, \$1.75 per cone.

TIE-UP

0	0	X	X	X	0
0	X	X	0	0	X
X	X	0	0	X	0
X	0	0	X	0	X
1	2	3	4	A	B

X - counterbalanced
0 - rising shed

SHRINKAGE - For the average weaver the pull-in on a 36" web would be about 1 1/2 inches in width. Additional shrinkage in washing 1 inch in width, approximately. In length shrinkage about 2" per yard.

SISTER GOODWEAVER CAUTIONS

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

COLOR FOR THE WEAVER

ONE OF THE PROBLEMS which seems to worry many weavers is use of color. Today, about half the literature we pick up has articles on this subject. With present day advances in chemicals and dyestuffs the field is more extended and more absorbing than ever before. The problems of color, however are not always similar. Color, to a printer means one thing; to a photographer, another; to a painter, something entirely different; and to an interior decorator or dress designer, other things entirely. The weaver, too, has color problems, different from any of these others. So, while we can learn from these varied articles on color, remember that it applies only in a limited sense to weaving, and must be adapted.

PROBABLY THE PARAMOUNT question asked regarding color in weaving is, "What color shall I use?" In deciding, keep in mind the colors to be used with the article being woven. If the project is dress material, remember the colors becoming to you and those which combine well with other parts of your wardrobe. If you are planning something for the home, perhaps you will want a multicolored fabric which will unite the factors of an unplanned or badly planned room. Choose one color to predominate and use the others as accents in varying proportions. If you are starting from scratch in room decorations you can get much from color articles in the magazines. People sometimes forget that the home is the background for the individual, his appearance and his activities. Choose color and decorations which flatter the individuals; a flower-

ed-chintz-and-organdy-ruffled living room is not the best choice when the man of the house is the Spencer Tracy type.

IF YOU ARE COMPLETELY at a loss regarding color choices, remember that old plan of using a cherished painting as a guide, even to the amounts of each color to be used. This plan may be adapted to the colors for an entire room or to those for use in a single fabric.

AFTER YOU HAVE CHOSEN your colors, the next problem is getting them. If clear simple colors are your choice, you will usually be able to buy them in stock. You should insist on using only vat dyes, as standard or commercial dyes are not fast. Some may be fast to light but not to washing, or vice versa, but vat dyes are the only ones true for all purposes. If you cannot purchase a vat dyed thread for your purpose, it is possible to have it dyed. The cost is about \$1.25 per pound and it takes from two to three weeks. We have found the colors reliable both for match of shade and for fastness.

IF YOU ARE COURAGEOUS you might try dyeing the yarn yourself. Follow the directions on the package exactly. It is not difficult to mix your own colors by combining various packaged shades. A small portable washing machine is excellent for this purpose, as it can be placed on the stove to keep the temperature high and left operating to keep the yarn in motion.

SOMETIMES it is not necessary to have specially dyed materials to give the color effect you desire

Often two shades of a fine thread run together in the warp or on the shuttle will give the same effect as one heavier thread of the desired color, especially if one is lighter and one darker than the desired shade. A green for example, which is too blue may be changed by running a fine yellow thread along with it.

ANOTHER PLAN which should be kept in mind is the use of contrasting colors in warp and weft in a tabby weave. Even where the colors are closely related, a depth can be imparted to your material, enhancing its beauty, by employing two shades of a single color. If the two shades used are widely separated, you will probably get the effect of a double layer of material. With fine threads, this will often give the effect of a changeable taffeta, and with heavier threads furniture upholstered in these two color materials will often appear different colors when approached from a different angle.

COLOR is a very strange and extensive and absorbing subject, but remember, it is something which can be learned. Don't be afraid of it; you can do anything with it -- provided only that you know what you are doing!

TODAY we are so far from standardized color names that artists employed 56 variations under the designation of emerald green at a single exhibition, and paint manufacturers offer one hundred eighteen different varieties of "buff!"

BOOK REVIEW

IT HAS BEEN SUGGESTED that we include a book review each month. Won't you send us your reaction to this idea?

THE NEW PUBLICATION which is causing such furor in weaving circles is the reprint edition of WEAVING AND DYEING by J. and R. Bronson. Because of the method used in making the reprint not one word has been changed, including mistakes in the original. For example, "Woolen" is spelled both "woollen" and "wollen." The phrasing is stilted and the nomenclature includes many obsolete words. Mention is made of a "Slaie of 40 beers wide." In a dictionary so old that the letter "s" is written "f", we find "Slaie - a weaver's reed to clofe work with. Beer - 19 threads." A modern dictionary gives "Beer - weaving, one of the groups usually consisting of 40 threads, called in Scotland "porter."

ASIDE from the interesting information about weaving, we are also given an insight into labor conditions of the day, particularly the use of small children in the mills. Reference to winding yarn, "This branch is generally performed, as it properly should be, by small children, that expense may be saved."

MANY PAGES are devoted to "receipts" for dyeing. The weaving drafts are quite different from ours but are quite decipherable with care and patience. A "Useful Receipts" section at the end of the book gives some unusual household and shop hints. An amusing, worthwhile addition to your weaving library.

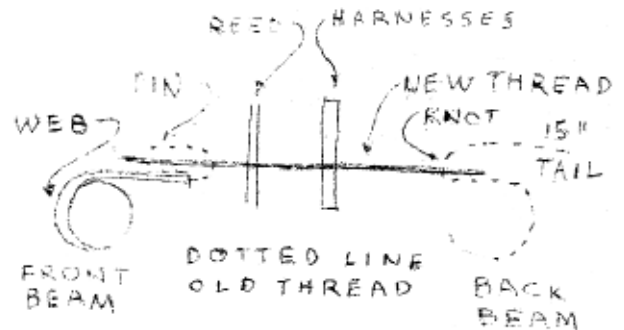
QUESTIONS and ANSWERS

A READER OF OMAHA, Nebraska asks for directions for mending a broken warp thread. Here is the method we find most satisfactory. It is a 2 part process. You do these first steps at the time of the break, or when a knot in the warp first appears:

1. Cut off a new piece of matching warp about 1 yard long.
2. Thread this new piece through the reed and heddle occupied by the broken thread.
3. Pull the broken thread to the back beam.
4. At the back beam, place the new thread and the broken one together with the broken thread extending about 15 inches beyond the new thread.
5. Tie these together near the end of the new thread with a slip knot (half bow). See Illustration.
6. Pull "tail" of 15 inch old thread toward the back beam.
7. Pin or tie new thread to the finished material at the front of the loom, under tension equal to the rest of the warp. The simplest way to do this is to insert the pin and wind the thread around it in a figure 8.
8. Continue weaving until the slip knot gets up to the heddles and then you are ready for Step 2.

STEP TWO:

1. Untie the slip knot and bring the 15 inch piece down through the heddle and reed, and pin it to the finished material.
2. Either while the material is still on the loom, or after its removal, weave these ends in for about half an inch and clip.



MENDING A BROKEN WARP THREAD
See QUESTIONS and ANSWERS Col. 1

SILAS SAYS --

HANDWEAVERS should go to Nature for color inspiration. Lilly Dache suggests for 1950 colors: leaf greens, sunshine yellows, ginger-blossom pinks and sea shell tones.

DID YOU KNOW that an unsuccessful attempt to make synthetic quinine resulted in a beautiful purple liquid, the world's first aniline dye?

C O N G R A T U L A T I O N S

WE ARE HEARTILY ENTHUSIASTIC about the forthcoming first issue of the **HANDWEAVER AND CRAFTSMAN** edited by Mary Alice Smith. Many of us have yearned for a suitable successor to "The Weaver" and it looks as if we were finally to be satisfied. Here are some of the promised features:

- Series on Creative Handweaving by Berta Frey
- For the Weavers' Vacation by Helen Schobinger
- Weaving Fabrics for Men's Wear - important considerations
- Contemporary Polish Weaving by Louis Llewellyn Jarecka

THE WEAVERS' MARKETPLACE

FOR SALE: Swedish bobbin winders @ \$6.00; Swedish S type reed hooks @ 50 cents; and 6 styles of Swedish shuttles priced from \$2.10 to \$3.10 each; all plus postage. Ample supply on hand for immediate shipment. HUGHES FAWCETT, Inc., Dep't WW35, 115 Franklin St., New York 13, N. Y.

HANDWEAVER and **CRAFTSMAN**, a new quarterly for all handweavers, appears in April. Contains practical information by prominent weavers and teachers, new materials, sources, calendar of exhibitions, summer craft fairs, patterns, and guilds everywhere. Subscribers are invited to send notes of interesting weaving activities in their communities. \$4.00 per year. Handweaver and Craftsman, 246 Fifth Avenue, New York 1, New York.

WEAVOL will be on the market March 15th! Let us have your order for this emulsified oil concentrate to be mixed with 3 parts water and sprayed on your wool and linen warps, on the loom. Smooths down the fuzzy staples and makes for smoother and harder beating. Easily washed out of the fabric. 8 ounce can (makes 32 ounces) postpaid, 50 cents. Gladys Rogers Brophil, Inc. 63 West Schiller Street, Chicago 10

FOR SALE: Yarn, white cotton novelty nub, like that used in the February **WARP AND WEFT** Original Textured Plaid sample. 15 cents per ounce (5 ounce skeins) Gladys Rogers Brophil Studio, 63 West Schiller Street, Chicago 10

PLEASE! PLEASE! PLEASE!
WARP AND WEFT Subscribers:
When you move from your present address PLEASE send in your NEW ADDRESS so that we can change our records. Quite a few subscribers should be wondering where their recent issues are: they have been returned to this office and are awaiting their owners to send in a change of address for them.

DO YOU REMEMBER the 4 Peruvian monkeys advertised for sale in February's **WEAVERS' MARKETPLACE**? Well, we bought them for mascots to assist YOU in the Marketplace. That is when they haven't a warping job to do. Their names are Warp, Woof, Weft and Nubby, and when YOU send in your ad you can request one or the other of them to sit at the beginning of the first line and call attention to YOUR copy. Remember we only have 4 monkeys, and the first 4 ads to come into the office get 1 each.

FOR SALE: 10 inch cadmium plated steel heddles, used, 50 cents per hundred. We are changing all heddles in the studio over to large eye type. Gladys Rogers Brophil Studio, 63 West Schiller, Chicago 10. Tel: Whitehall 4-3397

FOR SALE: Because of blindness, year-old, Norwood 36 inch loom, (warped only once), Upright spool rack, Warp Tensioner, Bobbin Winder, Large boat shuttle, Rag rug shuttle, half dozen wooden shuttle spools: complete, \$ 125.00. Call or write for an appointment: Mrs. A. L. Bradley, 5542 Kimbark Ave., Chicago 37, Illinois. HYde Park 3 - 7498
