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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

MEMBERS OF THE CHICAGO WEAVERS GUILD were privileged to view the traveling exhibit from Harriet Douglas, Shuttle Craft Studio, Virginia City, Montana. The samples included upholstery, napery, bamboo shades, etc., for the home. For personal use there were shawls, baby bibs, neckties, aprons, dress materials, suitings and coatings. We expecially liked the wearing apparel; the suiting combining plain and striped material, the metallic fabric for evening wear and the red and gold metallic jacket.

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THE DUNELAND WEAVERS GUILD held a three day workshop June 6, 7 and 8 at Dune Acres Club House, Dune Acres, Indiana, with Gladys Rogers Brophil as instructor. This is the second year the guild has hold their workshop in this ideal location overlooking Lake Michigan, where the beautiful surroundings give an inspiration for creative work.

MRS. HERBERT MILLER, Program Chairman, was commended on the interesting and practical material offered, and the 16 participants found the three days pleasant and instructive.

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THE CHICAGO WEAVERS GUILD sponsors the 1950 session of Mrs. Osma Gallinger's National Conference of Handweavers, to be held at North Central College, Naperville, Illinois, August 21 to September 1, 1950.

The Conference courses include Modern Weaving, under the direction of Dorothea Hulse of California; Draft Writing Course, Miss Hulse and Mrs. Dorothy McCloud of Michigan; Elementary Course, Mrs. Gallinger, Guernsey, Pa.; Lace Making, Mrs. Lucille Hird, of Santa Ana, Cal.; Belt Making, Mrs. Clara McNulty, Kansas; Spinning, Mrs. Loraine Kossenich, the "Spinning Woman of Wisconsin", and Lectures on Color by Mrs. McCloud.

Arrangements for attending the Conference may be made through Creative Crafts, Guernsey, Pa.

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LAMPS AND SHADES

AS AN ACCESSORY to give a dull looking room just the little touch it needs to lift it from the mediocre class, there is nothing that will do more than a lamp -- and no lamp is more beautiful than its shade.

Lamp bases need not be elaborate to be effective, but they must be the proper height to throw the light where needed. Gone are the days of the little "radio lamp"; the table lamp has grown up to be as much as 40 inches tall. We have seen very attractive bases made from old table legs, newel posts, drainage tile, driftwood, as well as every conceivable type of pottery and cut glass. There are mail-order stores which advertise in handcraft periodicals and which specialize in materials necessary for wiring and assembling your own lamps, and the labor involved is very slight.

The size and style of your frame depends entirely on the kind of base you are using, and the material which we are offering this month is one which can be made up in colors to match your decor. At night, the glow of the light will peek through the weave; the touch of metallic gives sparkle in daylight; the silky tufts are intriguing all the time, whether the lamp is lit or not.

Because of the time involved hand-sewn lamp shades are very expensive. Nevertheless, this type of shade is washable, and your patience in assembling your own will be rewarded. You may purchase an uncovered wire frame which must be wound with tape and lined before the outside covering is applied. Directions for making such a shade may be had from the library or many newspapers and periodicals issue pamphlets on the subject.

A more simple method than starting with a wire frame is to purchase a plain white paper or parchment shade and cover it with the handwoven material; or a plain colored silk or rayon covered shade may be purchased and used as a foundation.

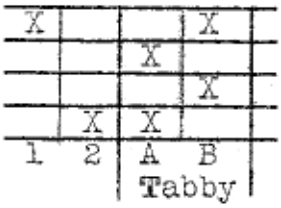
Instead of buying ready made trimming, make your own braid or fringe from the threads used in the weaving. If you are very ambitious you may weave the fringe, but very effective finishes can be made with the old-fashioned mile-a-minute or hair-pin lace crochet. Also, several strands of thread may be twisted, knotted or braided together. A four or five strand braid makes a wide edging, and after all, braiding is really another form of handweaving. An effective touch for a shade frame with straight sides (square or drum shaped) is a huge tassle which can be made of the unused short lengths of warp thread.

It is wise to make your selection of the frame, or the plain paper or plain fabric shade before weaving the material in order to estimate the yardage. Of course, if you have more than enough material for your lampshade use for a decorative pillow to match -- something which you can't buy at the store no matter how much you are willing to pay.

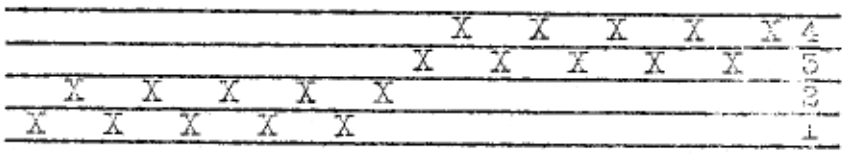
SNOW GLITTER

The sparkle of sunlight and soft fluffs of snow against a background of dull winter green is the cool offering we present for the summer month of July. The pattern is adapted from the Swedish, and we have designed it especially for lampshades and household accessories.

TIE-UP



THREADING DRAFT



NOTE: You will notice that only 1 harness is tied to treadles 1 and 2.

WARP THREAD: Cotton, dull finish, size 10/2.

WEFT THREAD: 1 strand warp thread and 1 strand copper colored Lurex wound on spool together.

PATTERN THREAD: Heavy multiple strand rayon, used double.

WARP THREADS PER INCH. 15

WEFT THREADS PER INCH: Approximately same as warp.

TREADLE: 6 rows tabby, beginning with treadle A
1 row rayon, treadle 2
6 rows tabby, beginning with treadle B
1 row rayon, treadle 1

SAMPLE

Clip rayon threads midway between the long overshots to form the tufts.

SISTER GOODWEAVER SAYS:

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

ALGEBRAIC EXPRESSION

Mrs. Herbert R. Miller, of the Duneland Weavers Guild, gives us a summary of Ada K. Dietz's method of using algebraic expressions in handweaving, to assist in development of stripes and plaids.

When Miss Dietz, a former teacher of mathematics, became interested in weaving, it was logical for her to combine it with her interest in mathematics. As she writes in the introduction to her book, "a formula in mathematics occured to me the most definite basis from which to work. Taking the cube of a binomial, I approached it in the way applied algebraic problems are approached -- by letting x equal one unknown and y equal the other unknown."

As she progressed in this idea, she found that a number of techniques and methods could be substituted for x and y to give beautiful and interesting space divisions, proportions and individuality of pattern. For example, in plain weave x is given one color or texture value, y is given another. Thus, taking

$$(x + y)^3$$

and breaking it down from

$$(x^3 + 3x^2y + 3xy^2 + y^3)$$

to

(xxx xxy xxy xxy xyy xyy xyy yyy)

you have a repeat pattern of 24 threads or, regrouped,

xxxxx y xx y xx y x yy x yy x yyyyy.

For a plaid of three or four colors, you can use a trinomial or polynomial, insuring a well-balanced grouping of colors.

In overshot weave, using the same algebraic formula, x may be given the value of two harnesses as 1-2; y the value of 3-4. (As many as four unknowns may be used on a counterbalanced loom, with 1-2, 2-3, 3-4, and 1-4 being the harness pairing assigned.)

In twill, using the same algebraic formula, x may be given the value of harnesses in the order of 1-2-3-4 and y the value of harnesses in the order of 3-4-2-1. In crackle weave, x may be given the value of 1-2-3-2-1; y the value of 3-4-1-4-3, using an extra thread on the third harness to connect x and y.

Thus you will see that the unknowns may be represented by colors or textures, harnesses or harness combinations typical of certain pattern weaves. (Others described in the book are M's and O's, lace or linen weaves, summer and winter and double or double-faced weaves.)

In the book Miss Dietz shows in greater detail how she has used these different techniques and methods, giving the drafts and treadling as well as suggested materials for warps and wefts. Illustrations help to show the effects in the woven pieces. There is a section on the use of binomials mentioned above, a section on the use of trinomials, and also several illustrations of polynomials (four or more unknowns).

If you think you have forgotten all you ever knew about algebraic equations, don't let that stop you from exploring Miss Dietz's idea.

(Continued on page 5)

OTHER USES FOR THIS MONTH'S SAMPLE

We are really enthused over the sample we are offering this month, and we can think of so many uses to which it can be placed.

In the article about lamps and shades on page 2, we have already mentioned making a sofa pillow to match the shade. A tufted material is probably not practical for a large piece of furniture which would get hard usage, but it would be most effective used on an occasional chair or loveseat, in which case you would make the tufts of wool. We experimented here in the studio and found several strands of heavy yarn, or one strand of coarse rug yarn, to be very effective.

This material would be attractive made up into a jacket, and the fluffs could be all-over or grouped together to form a border design. In cotton, with cotton fluffs, it would make nice draperies, curtains or aprons. Ordinary cotton carpet roving, heavy weight, gave large fluffy tufts which almost covered the background weave. We chose the heavy rayon for the tufts as being, in our opinion, most suitable for lampshades.

This is a good material with which to experiment. Try making a sample according to our instructions in the May, 1950, issue of WARP AND WEFT. Use different types of threads to make your tufts, spacing them in an all-over pattern on the material; in borders; or in groups. The effect can be varied by using the same treadle all of the time for each long overshot, which would give a striped effect of the tufts down the length of material, instead of a mathematical staggered pattern. Or, you can use less tabby between the rows, using treadle 1 for six or eight rows, and treadle 2 for the same number of rows, creating verticle blocks.

We know you will enjoy experimenting with our "Snow Glitter".

ALGEBRAIC EXPRESSIONS

(Continued from page 4)

As the writer found, there is always a friend or neighbor who is willing to brush you up on the expanding of a simple algebraic expression. Once you have the correct grouping of the expanded formula, the procedure of drawing up the draft and balancing the pattern to fit the piece you want to weave is no different than it is for any other pattern.

This mathematical approach has a great many possibilities which come to mind as one works with it and adapts it to one's needs and desires. It is well worth examining as another method of planning interesting patterns. Although one might conceivably not want to use a mathematical formula as the basis for every woven article one makes, Miss Dietz's method is a useful tool to have in one's kit. And, a good set of tools, we always say.....

PATTERN OF LIFE

I weave a rug,
And in the weaving
Colors come and go.

"A fresh and brilliant thing,"
They say,
"What strange designs!
How bright and gay!"

I weave a rug,
And in the weaving
Place the things I know.

I weave a rug,
And in that rug
I weave the things I know.

A song of life...a song of war...
A song of death. There is no more
To weave. The rug
Is finished full.
My weaving done, I go.

(The inspiration for the above lines came to Larry Fobair, of Deerfield, Ill., while watching his friend at the loom. We thank him for permission to pass the verse on to our readers.)

COLOR TREND

According to Carmel Snow, editor of a national fashion magazine, the "good little black frock" is practically a thing of the past. Next year, she predicts, the frocks will be in such beautiful colors as mauve, garnet, sapphire blue, dusty pink, deep red, coral red, cream of tomato soup red, perhaps combined with charcoal, oxford brown and purple. Color she added, should be as carefully selected as lipsticks.

BOOK REVIEW

For a small book this publication, POPULAR WEAVING CRAFTS, by Ivan H. Crowell, contains a wealth of information which is almost impossible to obtain from any one source.

The first chapter, "Vegetable Dyeing for Beginners," gives condensed information which is difficult to obtain elsewhere. Collecting and preparation of the dye plants, preparation and use of the mordants, and finishing of the dyed yarns are all covered in this chapter.

If the homecrafter is interested in building a loom, a chapter is devoted to the "Cradle or Box Loom," as well as the "Canadian Handicraft Guild Loom". Instructions are also included for building an "Inkle Loom," with information on this type of weaving as well as "Finger Weaving" and "Card Weaving."

A well illustrated chapter is the one on "Hand Carding and Spinning of Wool." Braiding is a form of weaving, although not done on a loom, and here we find illustrations showing how to do multiple braiding and how to assemble "Braided and Interbraided Rugs." Other chapters cover the subjects "Design and Hook Your Own Rugs" and "Cross-Stitch and Needlepoint."

Several different authorities have collaborated in the preparation of this work, published by Charles A Bennett Co, Peoria, Ill. True you may find a book on any one of these weaving craft phases, but here it is, all in 166 pages, within the reach of all, $2.00. It may be ordered through our studio, Gladys Rogers Brophil, Inc.

QUESTIONS and ANSWERS

One of our readers recently sent in the following

QUESTION: I have a 15 dent reed and the material I plan to use for the warp should be sleyed 20 per inch. Is there any way I can use the reed I have?

ANSWER: If the warp you plan to use is a smooth, well twisted thread, you should have no difficulty is using your present reed. In doing so, five of every 15 spaces in the reed would have two threads in them. Your sleying rotation would therefore be every third thread double. In other words, the threads in the reed would be single, single, double, single, single, double, etc.

If the thread you plan to use is soft and fuzzy, you might run into trouble using the two threads in one dent. A warp dressing might overcome this difficulty; if not, perhaps the thread you are trying to use for warp is not suitable to sleying as close as 20 per inch.

In some materials this double sleying is apparent in the tabby weave. However, these marks disappear upon laundering or steam pressing. Do not think it is possible to make a permanent decorative stripe by double sleying at intervals in an otherwise plain warp.

This method of sleying may be applied to other reeds as well as a 15 dent. Any size reed can frequently be used for other numbers of threads per inch by leaving certain spaces empty in sleying or by using two threads in one dent. In order to make this sleying look intentional, it is imperative that the rotation be repeated exactly across the entire width of the warp. The possible variations are large. Do not attempt to sley heavy nubby threads in a fine reed, however, as they will break.

SILAS SAYS --

There has been a general revival of interest in spinning and weaving throughout Canada. In connection with the "Back to the Home" movement, the Government of the Province of Quebec has created a school of handcrafts in the Department of Agriculture. This school is for the training of leaders, who in turn teach others the arts of spinning, weaving and dyeing the wool and flax which is being produced on the farms.

Those of you who are fortunate enough to be touring through Canada this vacation season will find many evidences of your hobby. Roadside stands sell handwoven materials, some good and some "not so good", much of it being made especially for tourist trade. Visit some of the outdoor French market places off the beaten path; you may be able to pick up some homespun yarn. Unless you speak French, you will have to make signs, and perhaps, like that which I bought, the yarn will still be damp from its scouring the night before.

THE WEAVERS' MARKETPLACE

NOTICE TO OUR FRIENDS, SUBSCRIBERS, AND CUSTOMERS:

As of June 30, 1950 "Gladys Rogers Brophil, Inc." is going through voluntary liquidation. WARP & WEFT will continue to be published by the successor to "Gladys Rogers Brophil, Inc." --

The Norwood Loom Company
1386 North Milwaukee Avenue
Chicago 22, Illinois

The Norwood Loom Company will continue to manufacture the Norwood Loom and weaving accessories and retail books and other weaving supplies. They will, however, no longer handle threads and yarns.

Gladys Rogers Brophil will continue as Editor of WARP & WEFT and be the weaving consultant and designer for the Norwood Loom Company. All patterns and samples in WARP & WEFT will show sources where the threads and yarns used may be obtained.

Mrs. Brophil will also continue to answer WARP & WEFT questions without charge. but, because of the volume, individual advisory service will be given at a charge of three dollars per page.

Mrs. Brophil will have her own studio, independent of the Norwood Loom Company, for handwoven textiles and individual and class instruction in weaving.

She will also be available for Lectures, Demonstrations, Handweaving Conferences and as Design Consultant for textiles.

This is a move of which we have been desirous for many months and we fully expect that these changes will enable us -- both The Norwood Loom Company and Gladys Rogers Brophil personally -- to give better and more prompt service in the field of HANDWEAVING.

FOR SALE: 42 inch solid black walnut, 4 harness, 4 treadle, Gallinger loom, counter-balanced, 2 reeds 16 and 30 dent, warping reel. Plain beam (sectional beam can be bought for it.) No bench, straight back chair can be used. 2 shuttles, 1000 heddles on loom. $140 complete plus freight FOB. Mrs. J. J. Cunningham, 306 Homestead Rd., La Grange Park, Illinois.

FOR SALE: one 26 inch four harness Swedish loom. Beautiful wood, excellent condition. Price: $ 85.00. Call or write Alena M. Reimers, 73 West Van Buren St., Joliet, Illinois. Telephone: Joliet 21167.

FOR SALE: Special plastic bobbins and wood bobbins for the Hammett small shuttle. Plastic bobbins 20 cents each, 5 for 95 cents; wood bobbins 15 cents each, 7 for $1.00. Plastic bobbins very durable -- one piece with end caps. ROBIN & RUSS HANDWEAVERS, 25 West Anamapu Street, Santa Barbara, California

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Why not advertise in WARP & WEFT?