

WARP & WEFT

Volume III

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August 1950

THE WEAVING BOND TRANSCENDS DISTANCES BETWEEN

N E W N A M E S A N D F A R P L A C E S

Members of the Duneland Weavers Guild announce a tea and exhibit of their work at Barker Center, Purdue University Extension, 618 W. Washington Street, Michigan City, Indiana, on Tuesday, August 15, from three to five in the afternoon.

This is an active and creative group, so their exhibit should be a stimulating experience for all who attend.

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The Santa Barbara Handweavers Guild (California) welcomes all weavers as guests at their meetings, which are held on the third Tuesday of each month. Russell Groff, 25 W. Annapu Street is acting president, and the programs are planned for each meeting by various members of the Guild. Look in on them during that California visit!

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Three years ago a small group of friends who liked to weave organized the MICHIGAN WEAVERS GUILD. They still meet by invit-

ation at the various homes, although the present 50 members are scattered throughout southern Michigan. This year's president is Mrs. Albert A. Weidman, 20413 Lichfield Road, Detroit. She says the programs are varied and that there is a study group for interested members.

This group plans an exhibit and sale for November 7 & 8 to be held at the Bushnell Congregational Church, Detroit.

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Visitors to the CHICAGO FAIR OF 1950 will enjoy the weaving exhibit of the Chicago Park District, in the Craft House. Volunteers from the various parks will give actual demonstrations on a Norwood Loom, and there is an exhibit of articles woven in the parks' weaving classes.

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We regret exceedingly that the notice of the Edinboro (Pennsylvania) Craft Fair, held July 13, 14, and 15, arrived too late for publication in the July issue.

WARP & WEFT is published monthly by the Norwood Loom Company, 1386 N. Milwaukee Avenue, Chicago 22, Illinois. Single copies and back issues 15 cents each. Yearly subscriptions, \$1.50.

ABOUT OUR SAMPLE

Nothing is more attractive for summer table mats than cellophane -- cool, light and airy, and ideal for informal use either for the luncheon table or for refreshments served on the porch or terrace. The contrast between the open rows of the cellophane and the heavy warp face stripe adds to the interest of these mats.

One of the advantages of working with cellophane is that by careful planning of the warp, the finished web can be cut into mats of any desired size. For instance, you may weave little extra pieces and cut into coast-er sizes for tall, cool drinks.

We have chosen a warp face stripe because it is a technique which seems to puzzle many weavers. The only thing to remember in doing warp face technique is that you must have at least twice as many, and sometimes more than twice as many, threads per inch than you would ordinarily have. The weft in such materials is essentially uninteresting, as it usually shows through but little, unless an open stripe is used as in this pattern.

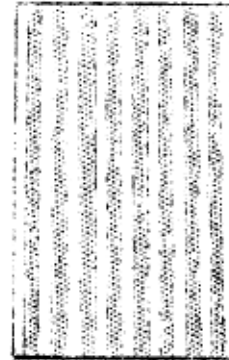
Instead of individual mats you might prefer to cover the entire bridge table. The dimensions for a 31 inch card table cover could be worked out as in the following illustration:



The rotation in this threading is 1 inch open cellophane, 8 inch woven stripe, 3 inch open, and 2 inch woven stripe in center.

An interesting plaid table cover or mat could be developed by inserting weft stripes of the carpet warp and chenille to correspond to the warp face stripes. It would be necessary to use many strands of the carpet warp on the shuttle at one time (at least 8 or 10) to produce a thickness equal to the thickness of the cellophane weft in order to produce a level surfaced mat.

On the pattern page (3) we mention a threading of 1 inch stripe and 1 inch plain, which would give a mat of this type:



You might find it interesting to work out variations of these stripes to suit your individual purposes. For instance, you can repeat several of the stripes close together to give a woven stripe 6 or 8 inches wide, leaving a 4 inch space of cellophane in the center. Another variation would be open cellophane on the edge, 1 inch woven, 2 inches cellophane, 1 inch woven. Use this on each edge of the mat, leaving the entire center portion open cellophane.

LIGHT-n-AIRY



In the June, 1948, issue of WARP & WEFT we gave a sample of cellophane table mats. There has been so much interest shown in this pattern, even after all these months, that another version seems in order. This time we are using a warp-face pattern, which is an easy vehicle with which to carry out a special color scheme.

TIE-UP

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

X - counter balance

0 - rising shed

THREADING DRAFT

X		X		X		X		X		4
	X		X		X		X		X	3
X		X		X		X		X		2
	X		X		X		X		X	1
P	C	P	G	L	G	L	G	C	P	L

NOTE: Each heddle carries 2 warp threads, except chenille

COLOR KEY: P - purple L - lavender G - green C - chenille, natural

WARP: Carpet warp, threaded two ends of same color through each heddle. Cotton chenille, threaded single through heddles.

Fill all sections necessary for desired width of mat: (for 18" mats fill 9 sections, etc.)

WEFT: Cellophane. NOTE: Colored threads on outside edge of sample are not part of the weft; they are used merely to keep the cellophane in place after our samples are cut.

FOR PLAIN BEAM LOOM follow rotation as given for spool rack, repeating this stripe for each 2 inches of finished mat.

TREADLE: 4 - B - 2 - B
4 - A - 2 - A

SLEYING: 1 repeat of pattern, (42 ends) threaded into 1 inch of 12 dent reed in following rotation:
1 dent-2 carpet warp, 1 chenille
2,3,4, dent-4 carpet warp each
5 dent-2 carpet warp, 1 chenille
6,7, dent-3 carpet warp each
8 dent-2 carpet warp, 1 chenille
9,10,11, dent-4 carpet warp each
12 dent-2 carpet warp, 1 chenille

ROTATION ON SPOOL RACK FOR SECTION BEAM (Read left to right):

2 purple - 1 chenille - 2 purple
2 green - 2 lavender - 2 green
2 lavender - 2 green - 1 chenille
2 purple - 2 lavender - 2 purple
2 lavender - 2 purple - 1 chenille
2 green - 2 lavender - 2 green
2 lavender - 2 green - 2 purple
1 chenille - 2 purple

This will sley each section into 1" stripe leaving 1" empty space in reed between stripes. (Page 2)

NATURAL VEGETABLE DYES

by Anna B. Rogers

Handweaving is not a seasonal hobby; on the contrary it is one which holds interest at any time of the year. One of its many "sidelines" is the use of natural vegetable dyes and now is the ideal time for gathering materials to fill the dye-pot.

The fence corners and the corner grocery, fields, vegetable gardens, flower beds and woods all have something to offer which can be used for dye. You can gather the material from early spring till late autumn, and use them immediately or let them dry in the shade and store them away in clean paper bags for future use.

Wool yarn, preferably homespun, is by far the easiest fibre for dyeing with natural dyes. Good results can be obtained with white yarns just as you buy them over the counter. You will probably be told, as I have been, that they will not take the dye because they have been bleached, but they will. Perhaps the color will not be the same as it would be on natural unbleached homespun, but it can be dyed beautifully.

We have also been told in the past that the use of a mordant, such as alum, cream of tartar, vinegar, etc., is necessary to "set" the color. The mordant has nothing to do with setting the color, but is necessary to condition the fibres of the wool so the dye color will penetrate and be held fast. Unless color really penetrates the fibres, it is merely a surface wash, and cannot possibly be permanent.

The kind of mordant used determines the shade or color obtained. For instance, with red-cabbage the use of alum is said to give blue; cream of tartar gives pink. But remember, your conception of "blue" and "pink" may be entirely different from someone else's idea. For this reason, be a good gambler and take surprises. There is no telling what the result may be and it is virtually impossible to duplicate any given shade.

In vegetable dyeing, little things make a big difference. The kind of water used is the most important factor. Rain water is the very best for the purpose, and dye made from Lake Michigan water, dosed with chlorine, just as it comes from the Chicago faucets, will be very different from that made from an Indiana well or a Colorado mountain stream. If it is necessary to use hard water, the addition of a little washing soda or vinegar will help to soften it. Just for the fun of experimenting try it both ways, and see for yourself the difference in color.

It is impossible in this short space to go into the details of the dyeing processes, but the general recipe for mordant for 1 pound of wool is:

4 oz. powdered alum
1 oz. cream of tartar
4 gals. soft water

Most authorities on the subject say the wool should be boiled in the mordant from $\frac{1}{2}$ to 1 hour, and allowed to remain in the mordant overnight, then rinsed well. It may be dyed immediately or it may be dried and used at a later date. If used later, it must be

rinsed again in warm water and immersed in the dye bath while wet. Never put dry materials in the dye bath.

Then using commercially bleached white yarn instead of natural homespun yarn, my experience has been that this long boiling in the mordant, in addition to the boiling necessary in the dye pot, causes the finer types of yarn to mat together. This does not happen with all types of yarn but to overcome this tendency I have added the alum and cream of tartar directly to the dye bath. The color results appear to be the same and there is much less matting of fibre. Time alone will tell as to the permanency of the colors, but I know they will stand to be washed.

The dye bath for 1 pound of wool requires about:

1 lb. roots, hulls or bark
or, 2 lbs. flowers, leaves, etc.
4 gal. soft water.

Boil till all the color is extracted. Sometimes this will take only a few minutes, sometimes an hour or more. Strain through a fine cloth before entering the yarn. Be sure the wool is damp before putting it into the dye bath, and stir continuously till the desired color is reached. Do not let it come to an active boil; keep it just under that point. The length of time required will depend entirely on the depth of color you want and the strength of the dye. Rinse well, dry in the shade, separating the strands as it dries.

The sources of color are practically unlimited. Black walnut hulls give a beautiful brown; onion skins, golden rod and marigolds are just a few sources of yellows; elderberries, wild grapes and wild

cherries all produce violet-purple tones. There are innumerable sources of yellow-greens, and beets give a soft old-rose-pink tone. Red cabbage is the most astonishing of all. For my own experiments I have used only materials which are available and natural to the Chicagoland area, and the only purchases I have made with the exception of the mordants are red cabbage and beets.

Many times it is impossible to gather a large amount of material. Often I have used only a handful of berries, covered with water and boiled till the color was extracted, then dyed two or three yards of yarn, just to see the result. Done this way, it takes only a small amount of dye stuff and time, especially if the yarn has been previously mordanted.

In October 1948 WARP & WEFT published an article, with samples on commercial dyes for weaving threads. These are the most satisfactory for dyeing cotton, rayon or linen. We regret that this issue is no longer available in our files. However, some of our subscribers who have this copy may like to refer to it.

For more detailed information on vegetable dyeing, we refer you to "Home Dyeing with Natural Dyes" issued by the U. S. Govt. Printing Office, Washington D. C; Price 10¢. Also "Vegetable Dyes Bulletin", New Mexico Dept. of Vocational Education, Santa Fe, N. M. There is a very interesting and instructive chapter on vegetable dyeing for beginners in the book, "Popular Weaving Crafts" by Ivan H. Crowell, as well as a list of other publications on this subject. The book was reviewed in the July issue of WARP & WEFT.

QUESTIONS and ANSWERS

BOOK REVIEW

QUESTION: Why does the selvage thread fail to weave in on some twills, and how do I overcome this difficulty?

ANSWER: Because a twill is formed by having the weft thread go over and under groups of warp groups of warp threads, it is not possible to get a plain weave selvage unless an extra set of harnesses is used just for the selvages. This is not a practical arrangement for most weavers.

There are several ways to overcome this difficulty. If your treading is such that the twill goes in only one direction you will find that the extra thread is always on one side of the web. This extra thread may be removed if desired. If the treading is such that the twill reverses, you will find the extra thread coming on alternate sides. You may put the shuttle over this extra thread with each shot. However, this is a very time consuming procedure.

Another means of overcoming the difficulty is to use two shuttles carrying the same weft thread. They are started from opposite sides of the loom and used alternately.

It should be kept in mind that if the material is to be hemmed or cut, as in draperies, upholstery or dress materials, the edges are unimportant and it is very foolish to spend time making them perfect. Care must be taken, however, in weaving towels, luncheon mats or rugs where the edges are to be left unfinished.

Many of our readers are acquainted with the Monsterblad folders of Swedish patterns and designs. These have been widely appreciated, but because of the language difficulties, not generally popular. Now the Swedish Homecraft Society has compiled the first two volumes in English. General directions and detailed instructions in English in a bound booklet accompanies each set of colored plates in a sturdy folder.

Volume I contains instructions and plates for rugs of the Flossa and Rolaken techniques, with a work drawing for each design. In addition there are threading drafts for several rugs in the Rosepath pattern. The size of the rug, kind of materials suggested for both warp and weft, and the amount of materials needed is given for each design.

Volume II gives information, patterns and materials needed for rag rugs and hall runners, each with its accompanying illustration. 25 of these are in color, and 5 in black and white. In most weaving manuals the "lowly" rag rug has been sadly overlooked but here the weaver will receive inspiration as well as detailed information on that worthwhile branch of the handweavers art.

Each of these volumes is priced at \$2.50 and may be purchased by mail from The NORWOOD LOOM COMPANY, 1386 Milwaukee Avenue, Chicago 22, Illinois. WARP & WEFT will carry notice when Volumes III & IV are available in English.

GRANDMA'S DYES

Grandma used to make her dye;
If she could do it, why not I?

I bought red cabbage at the store,
Nice shiny heads, five pounds
or more.

Then cut them fine into the pot
Covered with water to the top,
Boiled and boiled, (it smelled
to the skies),

But that's how Grandma made her
dyes.

I stirred and brewed, just like
a witch;

The juice was purple, dark and
rich.

"For blue, add alum", so said
the book,

"Put in the wool, and take a
look."

Surprise, surprise! I'd visioned
blue,

But here was gray, a dainty hue,
A pleasing tone, but blue t'was
not --

How did it come from that
purple pot?

But this I've learned.

From Grandma's dye

Take what you get, and don't
ask why!

- Anna B. Rogers

NOT TOO EARLY

Even though it is the month
of August, it is not too early to
begin thinking about Christmas
cards. Actually, the material
used in our sample this month
brought them to mind.

If you should happen to be
making your table mats in a
color which would be suitable
for Christmas cards, thread the
loom up for just a little more
than you need and make some of
those light-n-airy cards. The

cellophane is remindful of
angel's wings, and trimmed with
a silver or gold star sticker,
backed with a few strands of
metallic thread to represent
the light rays from the star,
they will look like a Christ-
mas dream. You'll be glad you
thought of them early!

SILAS SAYS

The National Geo-
graphic Magazine for May
1950 carries an article
about Japan, with pic-
tures which are of spe-
cial interest to weavers.
One picture shows the
weaver at his looms hand-
weaving a "fingernail"
tapestry. The artist has
seven to ten tiny notches
filed in his fingernails
which serve as a beater
to tighten the fine silk
weft. An apprentice must
serve years of practice
before being trusted to
do the simplest design,
and an enlarged picture
of those notched finger
nails emphasizes the fact
that baseball is not a
game for them to play.

A pictures in the
same issue of a bamboo
shaded shopping street
is a study in rhythm
which could be copied
on the loom and made
into a lovely plaid de-
sign.

* * * * *

Use what talent you possess;
the woods would be very silent
if no birds sang except those
who sang the best.

-Confederation Life Bulletin

THE WEAVERS' MARKETPLACE

Gladys Rogers Brophil, Editor of WARP & WEFT, announces with pleasure, the removal of her handweaving studio from 65 W. Schiller Street to:

642 N. Dearborn St., REAR
Chicago 10, Illinois

The entrance to the studio's cool, delightful little courtyard is on Erie Street (approximate number 51 or 53 W. Erie). She will be pleased to welcome her friends there after August 1, on Mondays, Wednesdays, and Fridays, for lessons, advice, equipment, or just plain "weavin' talk." The new telephone number after August 1 will be SUPERIOR 7-0347, but if you call her present number WHITEHALL 4-2993 after that date the calls will be transferred.

We have had so many WEAVERS ask us what to do about rusting reeds that we went into the problem and came up with a cheap answer:

Transparent plastic covers, 8½ x 54 inches (it can be folded to fit any length reed, or, store two or more in one cover) with closure clip, \$1 postpaid.

The Norwood Loom Company, 1386 N. Milwaukee Avenue, Chicago 22, Ill

WEAVERS, did you read the Book Review on page 6? Two of the most important weaving periodicals are now published in English:

Monsterblad, Vol. I, Rugs
Vol. II, Rag rugs

\$2.50 each volume, postpaid, from
The Norwood Loom Company, 1386 N.
Milwaukee Avenue, Chicago 22, Ill

Vacationing WEAVERS, are you going to the State of Montana this summer? Visit Virginia City and while there see the new studio of

MARTHA COLBURN

She will talk weaving with you and demonstrate the Norwood Loom.

WEAVERS, your monthly bulletin WARP & WEFT is now settled (comfortably) in its new location with the Norwood Loom Company (1386 N. Milwaukee Avenue, Chicago 22, Illinois). Along with the new location, we think we have improved the appearance of WARP & WEFT a bit. Do you note the brighter appearance of its pages? Do you like it?

Gladys Rogers Brophil is continuing as our Editor and is still answering your questions in W & W if the problems are of a nature to interest all readers. And, if you want individual answers on your own problems, Mrs. Brophil will write you for a charge of \$3, per page.

You may know that the Norwood Loom Company (and WARP & WEFT) has distributors in almost every state in the Union. Below are a few and from time to time we will list others. Write us for the distributor nearest you where you can talk weaving, see a Norwood Loom and equipment, buy yarns & threads, renew your W & W subscription, and, generally be served in the field of handweaving.

WASHINGTON: The Yarn Mart, Mrs.
Marguerite Snyder
401 Second & Pine Bldg
Seattle 1, Washington