

# WARP & WEFT

Volume III

Number 11

September 1950

## THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

**INTER-** This mammoth exhibit, run-  
**NATIONAL** ning in Chicago, August 7  
**TRADE** through 20, is a most exci-  
**FAIR** ting and stimulating event  
 for weavers. We could talk  
 of nothing but its wonders for an en-  
 tire issue of WARP & WEFT. Not only  
 are the fabrics (both machine and  
 handwoven) lovely, but so are the  
 huge variety of other wares - jewel-  
 ry, glass, machinery, food - every-  
 thing imaginable.

One fact seems outstanding.  
 Throughout the world, there is a  
 renaissance in handwork. A repre-  
 sentative of Ireland said: "We find  
 the cottage industries coming into  
 great prominence, because a man can  
 take no personal pride in being a part  
 of a machine all day. In order to  
 feel complete, he must be able to  
 take pride in accomplishment, and this  
 he can do when he is working with his  
 hands and head both." The COTTAGE  
 INDUSTRIES is a name which seems re-  
 cognizable in all languages. It con-  
 stitutes governmental or organiza-  
 tional sponsorship of the work of in-  
 dividuals in some field of artistry,  
 including assistance in sales and  
 organization. In various forms it is  
 to be found in India, Scotland, Ire-  
 land, Holland, German, Italy, Sweden,  
 Japan, Canada, and the United States.  
 Though the forms of approach vary, the  
 result -- encouragement to the indiv-  
 idual artist -- ar the same everywhere.

In a huge commercial  
 venture such as this one, a  
 homey touch is refreshing.  
 At the small booth of a Ger-  
 man violin maker we stopped  
 to admire, not the superb  
 violins, but the table cover  
 beneath them. It was a sum-  
 mer-winter pattern in foot  
 square blocks. The warp was  
 20/2 natural cotton, the weft  
 rust and black nubby. It  
 seems that Mrs Violin-maker  
 weaves, so Mr. V-M tucked in  
 some of her work when he  
 packed for the Fair. He  
 pulled out some cushion tops  
 in striped twills when we ad-  
 mired the table cover, and  
 when we recognized his white  
 twill weave suit as handwoven  
 he just beamed.

\* \* \* \* \*

OHIO members of the Wea-  
 vers Guild of Miami Valley,  
 Dayton, Ohio, will compete  
 for ribbons and exhibit and  
 demonstrate weaving at the  
 Montgomery County Fair, Sept.  
 4-8 inclusive. Visit them!

\* \* \* \* \*

A group of weavers are  
 meeting in Sturgis, Michigan,  
 August 25 to form a Guild.  
 Good Luck from WARP & WEFT!

TEXTURA, An Easy-To-Weave Drapery

A rough textured drapery material which uses nine different kinds of thread in the warp has possibilities for endless variations, both in color and in texture. It may be changed according to your personal preference and according to the contents of your shelf of half emptied spools.



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	

X - counter balance  
O - rising shed

THE THREADING as used here is known as "Skip Twill"; a twill variation which gives an interesting and unusual effect without any set pattern. It is not

possible for this threading to give a perfect tabby weave. There will be double threads at intervals with tabby weave because of the jumps from harnesses 1-3 and 2-4.

THREADING DRAFT

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

FOR SECTIONAL BEAM WARPING: We suggest the following rotation of of spools on the spool rack:

- 5 rose perle cotton size 3/2
- 1 light green rayon size 6/3
- 1 pale pink wool
- 2 natural cotton size 20/2
- 1 light rose rayon size 3/3
- 1 teal blue rayon size 3/3
- 4 light rose rayon size 3/3
- 2 rose perle cotton size 3/2
- 3 natural cotton size 20/2
- 3 pale pink wool
- 1 natural cotton size 20/2
- 2 light rose rayon size 3/3
- 1 heavy dk green cotton boucle
- 1 rose perle cotton size 3/2
- 1 light pink rayon size 3/3
- 1 dk green rayon 6/3
- 2 light pink rayon size 3/3
- 1 teal blue rayon size 3/3
- 1 light pink rayon size 3/3
- 2 pale pink wool
- 2 natural cotton size 20/2

TREADLING: 1 - 3 - 2 - 4 through-out.

WEFT THREAD: Nubby Cotton boucle as described on p 3.

SLEYING: Because the green cotton boucle is fairly heavy, we feel that a 10 dent reed is more successful for this material. If the cotton boucle in the warp is not too heavy you might use a 15 dent reed. We suggest that this pattern be threaded with variations in each section as explained on p. 3, and for this reason cannot give the exact sleying. As a guide, however, we suggest that the 3/2 perle cotton and the nubby cotton boucle each be sleyed singly. The 20/2 cotton, the light weight wool and the rayon threads may be sleyed double or triple as necessary to fit in the regular 2 inch space. The 36 threads must fit 20 dents, 10 dent reed; or 30 dents, 15 reed.

TEXTURA, An Easy-To-Weave Drapery

INSTRUCTIONS

When using a tensioner for this warp, set it at a medium tension for all except the wool threads. Allow the wool to go through without any tension. The friction of a wool thread against those next to it, in addition to the weight of the spool on the rack, will give sufficient tension.

Because of the contrast between the dark greens and the pastel colors, it is preferable to thread this pattern through the reed without following the exact rotation as given for the spool rack. The fabric will be more attractive if the outstanding dark green threads do not always come exactly 2 inches apart. Take the threads at random, making no effort to put them through the reed in rotation. When using a plain beam loom, we suggest that the rotation of the various threads be changed as they are put on the warping board or reel.

The cotton weft thread used has thick fluffy nubs at intervals of about 2 inches with a thin rather rough cotton boucle between the fluffs. If you are unable to purchase exactly the same thread, any kind of cotton or rough boucle with widely spaced nubs will give much the same effect. Light weight cotton chenille would also work up nicely.

There are about 16 weft rows per inch in our sample, but this might vary according to the type thread used. For drapery this fabric should be loosely woven, so if beating 16 rows in 1 inch develops a too solid fabric, use fewer rows and beat more lightly.

For the purpose of estimating the approximate number of yards of each thread needed, the minimum amount of warp thread for 10 yards of fabric will be about:

- 1280 yds rose perle cotton size 3/2
- 180 " pale green rayon size 6/3
- 1280 " pale pink wool
- 1460 " natural cotton size 20/2
- 360 " teal blue rayon size 5/3
- 180 " heavy dk green boucle
- 180 " dk green rayon size 6/3
- 1260 " light rose rayon size 3/3
- 720 " light pink rayon size 3/3

Figuring 16 weft rows per inch a minimum of 5760 yards weft thread will be required for 10 yards of fabric.

These draperies as shown in our sample would be suitable as draw curtains in a living room and are most attractive unlined. If all the threads used are colorfast and washable this design is very successful for bedroom curtains. Most people prefer bedroom curtains somewhat sheer, so the weft thread may be one which does not have such large decisive nubs.

With a heavier and perhaps less nubby weft - in a darker color if desired - this type of fabric makes excellent upholstery material. It may be woven with a light color weft for an occasional chair; then use the same warp with a dark color weft for a large piece of furniture in the same room. Or perhaps you might like to weave your draperies similar to the sample and also use the same warp with a heavier, darker weft for your upholstery to harmonize. Making more than one piece of material on the same warp will eliminate the necessity of rethreading for two fabrics.

### A WORD ABOUT THE TIE-UP

The mere mention of the word "tie-up" brings a quaking to the knees of many an otherwise capable weaver. In many cases this fear is traceable to lack of understanding of the mechanics of the tie-up and the need for such an understanding.

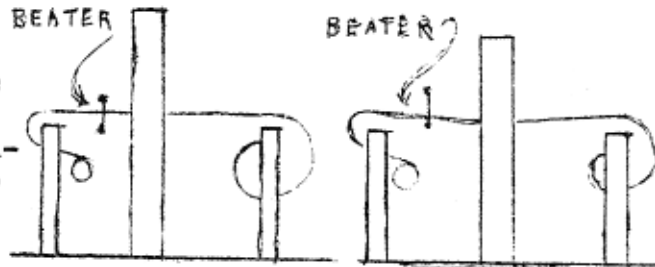
Even the most inexperienced weaver can recognize the threading draft and see the need of it. After a very short experience the novice can read the treading draft and see what it does to the loom. But because the tie-up is not quite so obvious, its purposes confuse many weavers.

Stated in simplest terms, the tie-up is the relationship between the treadles and the harnesses. There are three factors which may effect your completed pattern.

1. If you thread correctly but treadle incorrectly, your pattern will not be as desired.
2. If you treadle correctly but have a different threading on your loom, your pattern will not be as expected.
3. If you thread the correct pattern and treadle the same pedals as designated in the instructions, you will still have an incorrect pattern if your tie-up is wrong. Actually, the important thing to remember is not what treadle is shown on the instruction sheet, but what that treadle does when it is depressed. It is the tie-up which tells the weaver what a certain treadle will do when it is used.

What the treadle does when it is stepped upon depends on what kind of loom is being used as well as how the treadle is tied up. The illustrations show two types, of looms viewed from the side when they are in neutral - that is, when none of the treadles are

being stepped upon.



Counter balanced Loom

Rising shed Loom

If you look closely at these illustrations, you will see that the warp threads pass through the center of the reed in the counter balanced loom, and that they pass through the bottom of the reed in the rising shed loom. Now, let us step on a treadle and see the change in appearance:



Counter balanced Loom

Rising shed Loom

You can easily see that the warp threads in the counter balanced loom have separated, some of them going down to touch the shuttle race, and some being raised to touch the top reed bar, if a full shed is given. In the rising shed loom some of the threads rest in the same position as before, (on the shuttle race), while others have been raised. The shed is formed by these rising threads, therefore the name "rising shed."

(We will continue with our discussion of tie-ups in October WARP & WEFT)

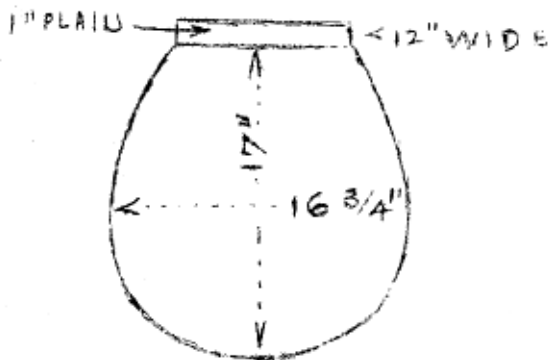


### TOILET SEAT COVER

An attractive bathroom ensemble, combining a matching toilet seat cover and rug, would make a useful accessory for your bathroom, as well as a most acceptable gift.

Mrs. Mary Ward, of West Chicago, has kindly given us her method, which can be followed by any weaver:

"Weave the toilet seat cover of the smaller weight rug yarn (Home-ties in Maysville Brand). I use this weight yarn for the hems of my rugs to give them a little more weight. Weave 1 inch plain, with carpet warp for weft, then the pattern for the desired length, and then a few rows of carpet warp to hold the pattern threads in place. Stitch the edges on the sewing machine to keep them from raveling after removing from the loom.



Make a paper pattern according to the accompanying sketch, or use a purchased cover as a guide. Place the paper pattern so the back edge comes at the edge of the woven design, leaving the 1 inch of plain weave extend beyond the pattern edge. Do not cut off; use the plain weave for the back hem. Mark around the edge of pattern with pencil and remove pattern. Stitch both sides of the line before cutting.

Cut on the pattern line except across the back where the plain weave is left for the hem. After cutting, stitch around the entire edge again. Turn in the back edge and hem down by hand. Bind the rest of the cover with 5/8 inch white twill cotton tape, stitching close to the edge of the binding. Bind again with 3/4 inch tape to form a casing, and make a small hem in each end of this last binding tape, then insert cord. If long, round white shoelaces are obtainable they make excellent cords and are easy to handle. It may be easier for you to stitch the second binding on one edge only, then lay the cord in place and stitch the second time, being careful not to catch the cord in the second stitching.

### QUESTIONS and ANSWERS

QUESTION: I am a comparatively inexperienced weaver, and recently completed my first piece of light weight cotton material. After it was removed from the loom I noticed that when I held it up to the light I could see many thin and heavy places divided by lines going across the material. As I want to make curtains soon, I must correct this condition. Can you tell me what is wrong?

ANSWER: Those lines and variations in density are caused by unevenness of beating. Care and experience are the only methods of overcoming this difficulty. Experiment by weaving an extended length of plain tabby, practicing first evenness of beat, and later force of beat, at set distances. After you have taught yourself to beat evenly, weave one half yard very loosely, still evenly; the next half yard very tightly but still evenly, etc. This is also a good exercise in the development of rhythm so you thus improve in several directions simultaneously.

## BOOK REVIEW

THE WEAVER'S CRAFT, by L. E. Simpson and M. Weir, is a British publication on the art of handweaving. Most books tackle this subject only as an art for adults, but this one is especially suitable as a textbook for use in schools and children's camps. There are simple projects to interest youngsters of six and seven years of age, as well as juniors and adults.

The reader is carried through the history of weaving from the earliest weavers and the simplest looms. The first instructions are for the use of paper and raffia, making mats and other small articles which introduce the beginner to the fundamentals underlying the processes of weaving. Various methods are described which will interest children in weaving with felt, raffia and other simple materials on home made looms of the simplest types made from old picture frames, cardboard frames, boxes, waist looms, etc., thence to the development of patterns, color effects and textures.

One chapter deals with the "By-ways" of weaving, describing "all in a piece" weaving on two sides of a cardboard, lavender bottles, straw mats, and some most fascinating articles made with circular weaving. The reader is introduced to the various processes of preparing wool for weaving and home experiments in vegetable dyeing. More elaborate types of home made looms are described, such as inkle looms and simple upright looms for rugs.

After this introduction to the simplest aspects of weaving the more complicated looms and

pattern drafts are dealt with. Many of these are our own, old standbys, written somewhat differently from drafts published in this country and are to be used in conjunction with the written instructions given for each.

The last chapter is for the experienced weaver interested in the reversed process of weaving, that of analyzing a piece of woven fabric.

The WEAVER'S CRAFT is priced at \$6.00 and may be purchased by mail from the Norwood Loom Company, 1586 N. Milwaukee Avenue, Chicago 22, Illinois

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## WARP THREAD HOLDER

We have been experimenting with different methods to hold warp threads in place when putting them through the heddles, and find this quite satisfactory:

Beginning at the point where the threads unwind from the warp beam, comb them out carefully with a coarse comb. If the comb is placed first at an acute angle, then turned to go perpendicular to the threads, they will spread apart and be easier to pick up. Place the thread ends between two pieces of transparent heavyweight plastic and hold all together with a 2 inch spring paper clip at each side. There will be enough tightness to keep the threads from slipping out of place, but they will still be loose enough to pull one at a time to thread through the heddles.

Although they are breakable, small purse mirrors from which the quicksilver back has been removed, could be used instead of the plastic.

### INCANTATION

Although not strictly applied to the art of weaving, this little incantation appealed to us as being quite applicable to the lazy days when you "don't feel like doing another thing!"

Five o'clock!  
The world starts traveling;  
Office doors are quickly  
Closed.  
The town's a tapestry  
Unraveling,  
All its varied threads  
exposed.

Let tomorrow weave once more  
The same design we say today.  
Slam!  
There goes my office door.  
Well, this small thread  
Is on its way.

- Robert D. Adams

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### SILAS SAYS

A meeting was recently arranged by the editors of McCall's magazine between Mrs. Eleanor Roosevelt and Mme. Vijaya Lakshmi Pandit. This part of the conversation may be of interest to our readers:

Mrs. Roosevelt:...."that will mean that you will be developing handicrafts again, won't you?"

Mme. Pandit: "Yes, we must do this, because no matter how highly industrialized India is the agricultural situation is such that for four months during the year - the rainy season - the farmer has nothing to do. So he supplements his livelihood through these cottage industries which are at a very high level even after the neglect of many years.

We are able to turn out very lovely things - pottery and rugs and carpets and silk and papier-mache work and things like that."

- McCall's, April 1950

\* \* \* \* \*

In our local dime stores we have seen whistles made from empty thread cones. The cone was covered with colorful paper on the outside, and a little toy whistle inserted in the small end. It is easy for a youngster to grasp, and there is no danger of Junior swallowing the whistle. Also, think what a lot of fun Daddy can have with them at the New Year's Eve party!

\* \* \* \* \*

Thread made of several non-twisted filaments won't kink, snarl, split or ravel. The new thread eliminates the spirals and ridges of conventional threads and may be made of almost any kind of fiber. The manufacturer states that the thread is neither coated nor resin treated, but consists of fibers welded together without a twist.

- Popular Mechanics

\* \* \* \* \*

"You can concentrate the history of mankind into the evolution of flax, cotton and wool fiber into clothing."

- Dewey

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THE WEAVERS' MARKETPLACE

COLOR PROBLEMS ARE EASY.....  
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I	1	Nov	1947	( )
I	3	Jan	1948	( )
I	5	Mar	1948	( )
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I	12	Oct	1948	( )
II	3	Jan	1949	( )
II	4	Feb	1949	( )
II	5	Mar	1949	( )
II	6	Apr	1949	( )
II	7	May	1949	( )
II	8	Jun	1949	( )
II	10	Aug	1949	( )
II	11	Sep	1949	( )
II	12	Oct	1949	( )
III	1	Nov	1949	( )
III	2	Dec	1949	( )
III	3	Jan	1950	( )
III	4	Feb	1950	( )
III	5	Mar	1950	( )
III	6	Apr	1950	( )
III	7	May	1950	( )
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