

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

It is always a pleasure to announce the organization of new groups of weavers, and this month it is delightful to know that two new groups have been organized, and strangely enough, they are both in Michigan. One is a group composed of weavers living within a fifty mile radius of Sturgis. This group met August 25, with 18 present, and elected Mrs. Doris Dewey Tennent of Sturgis and Mrs. Ellsworth Hyde, also of Sturgis, as President and Secretary-Treasurer. As the members are rather widely scattered, the plan is to meet alternately in the various localities, with the residents of each neighborhood acting as program organizers and hostesses. Each meeting includes dinner as well as speakers or study programs. They plan to meet alternate months, with the next one scheduled for October 20 at Paw-Paw. Dues will be \$1 per year, with money going toward a traveling library. The formal name of this group is yet to be chosen, and the members are anxious to welcome any weavers in their vicinity.

The second group of Michigan weavers is not yet so completely organized, but their en-

thusiasm for weaving is greater than their interest in parliamentary law. These energetic weavers had a three day and night instruction session with Mrs. Brophil in the home of one of the members in Manistee late in August, and since then they have met frequently to assist one another and to study together. They meet in small groups at least once a week and plan to have regularly organized meetings less frequently.

Good Luck to Them!

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The second annual exhibit and tea presented by the members of the Homewood Weavers Guild is announced for October 13 at the American Legion Hall, Ridge Road, Homewood, Illinois. All interested weavers are invited. The group now has 32 active members with Mrs. H. J. Roberts, 1832 Cedar Road as Acting President. The programs for each meeting are planned by Members of the Guild, and although they are now meeting in the homes, they are searching for larger quarters for permanent use.

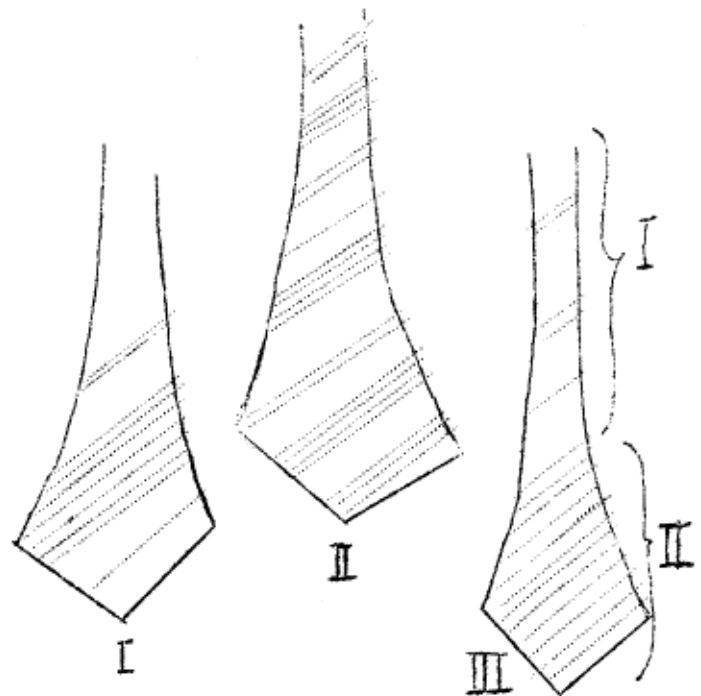
A Modern Touch to a TRADITIONAL CHRISTMAS GIFT

Gradually we are seeing more and more bright colors used in men's clothing, and of course California has long been the style leader in gay informal clothes for men. This makes the choice of Robin & Russ, silk and linen men's ties, particularly commendable. We like the deep yellow warp, and of course different colored wefts -- nearly everything goes with yellow -- can give variety to your many ties on one warp.

For the women on your Christmas list, Robin & Russ say, "We wove some material for a dress with the same yellow warp with the fine silk only for filler. It is beautiful with this silk with its slight nub, and gives a wonderful texture." Of course a blouse or dickey is nice, too, and takes less time and material.

Robin & Russ feel that repeating the stripe, just as given in our little sample, would be quite uninteresting. They suggest keeping the body of the tie yellow with this additional description: "The material for ties when cut on the bias, should have a little different arrangement of the stripe. We would like it if there were three stripes on the tie, and these would show at an angle when made up. The center stripe should be wider and heavier and the two outside stripes narrower like the one shown in the sample." Illustration I gives the effect.

Another interesting arrangement of the stripe is to group the narrow ones at scattered intervals, as suggested in illustration II.



If the ties are made on material 31, 35, or 39 inches wide, $\frac{5}{8}$ of a yard is required for one or two ties, and $\frac{3}{4}$ of a yard for 3 ties if all are to be the same color. If adjacent ties are made of harmonizing colors, they may be cut so that the end of the first color tie forms a border for the next contrasting one. Illustration III.

If your material is 24 inches wide, $\frac{5}{8}$ of a yard is needed for the first tie and $\frac{1}{8}$ of a yard is needed for each additional tie.

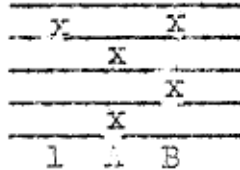
Follow a good pattern (there are many on the market) in cutting your ties, and sew them with care. If the material is thin, line and interline them for a smooth effect. If they are not lined, keep the hems minute.

For proper knotting, your ties should be light weight and not slippery. Make this a gift he can cherish.

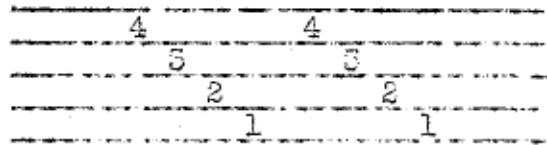
CALIFORNIAN TIE

Our fabric this month was designed and woven at Robin and Russ Handweaving Studio, 25 W. Annapo St., Santa Barbara, California. It is planned for men's ties, with the approach of Christmas the immediate incentive.

TIE-UP



THREADING



WARP: 20/1 linen, yellow. This material, carrying about 6000 yards to the pound, is available in 17 colors at the Robin & Russ Studio. It comes in half pound spools and the cost is \$2.35 per pound.

WEFT: Natural white unevenly spun silk comes in 4 oz. skeins and cost \$1 per skein. Exact yardage is not given but one skein was enough to weave two yards of our sample material 36 inches wide as it is combined with the linen.

Silk crepe, available in two colors, brown predominating and blue predominating as in our sample. Spools of approximately 4 oz. are \$1.15 each. This is used for the stripes.

In our sample the natural colored silk described above is wound on one spool with a strand of the 20/1 yellow linen warp thread.

SLEY: 24 per inch. The samples were made two per dent on a 12 dent reed.

TREADLING: Tabby with silk and linen combination for desired space (see notes on page two). For narrow stripe treadle as follows:

- Treadle 1 - Blue mixture
- A - silk & linen
- B - silk & linen
- 1 - Blue mixture

By separating the blue threads in this fashion they become more obvious.

WEAVING: Robin & Russ tell us that, because this is a single ply linen, it was necessary to use Weavol, an emulsified oil dressing. (Available at their studio, 50 cents.)

FINISHING: Because of the use of Weavol and the stiffness of the linen it is imperative that the material be washed and ironed before cutting.



MORE ABOUT TIE-UPS

Last month we described the function of the tie-up and explained the operation of the rising shed loom.

Continuing this discussion we come to the question of what happens when a treadle is depressed on the counter balanced loom. The harnesses which are fastened to the treadle go down. In so doing they automatically raise up the opposite harnesses. Because of this circumstance the counter balanced tie-up and the rising shed tie-up must be exactly opposite each other to produce the same effect.

On a counter balanced loom the opposites work as follows: When a treadle is tied to harnesses 1 and 2, and that treadle is stepped on, harnesses 3 and 4 are automatically pulled up. When a treadle is tied to harnesses 2 and 3, and that treadle is stepped on, these are pulled down while harnesses 1 and 4 go up. These opposites work consistently in all the combinations described below:

HARNESSES TIED TO TREADLES AND THEREFORE PULLED DOWN:	HARNESSES AUTOMATICALLY PULLED UP:
3 and 4	1 and 2
4 and 1	2 and 3
1 and 3	2 and 4
2 and 4	1 and 3

Because of this action in a counter balanced loom it is not possible to achieve a full shed when attempting to raise one harness and leave three down,

or raise three harnesses and leave one down. Counter balanced looms are usually furnished with a permanent tie-up because these additional variations are not advisedly attempted on this type of loom.

If you are using a rising or lowering shed loom which is equipped to have the tie-ups changed, it is advisable to learn to change the tie-ups with as little difficulty as possible so the maximum use can be made of the loom.

There are many systems of arranging tie-ups. Wires, cords or chains are used on various looms and changes are accomplished to fit each particular kind of mechanism. In changing the tie-ups try to refasten the treadle at the same angle it was originally, or a "split shed" will result. If one harness is too low or too high, it will give a third level of warp threads which can be seen when an open shed is viewed from the side. If this is allowed to continue it is very easy to slip the shuttle through the wrong shed opening, causing inaccuracy in weaving. Keep adjusting the changed tie-up until the open shed is even at the top and bottom.

Interesting variety in your pattern as it is threaded through the heddles is so greatly increased with the change of tie-up that learning to adapt the tie-up, and learning to change it quickly and easily, is definitely worth the time and effort involved.

WEAVING IN THE NEWS

The daily papers have been giving the art of handweaving some excellent publicity recently. Just to mention a few:

On August 23rd the Chicago Tribune carried an article and sketches about the weaving of Mrs. Earle D. Atwater, 120 Church Street, Winnetka, Illinois, who as an amateur started out to weave all the materials necessary for redecorating her home, including drapery, upholstery and reed blinds. One piece alone, 58 yards has certainly taken her out of the "amateur" class.

Another weaver mentioned also in the Chicago Tribune on September 2nd is Mrs. Ruth Dahlberg, 911 E. Elmwood Avenue, Evanston, Illinois, a member of the Chicago Weavers Guild.

Wednesday, September 6th, the Tribune discussed the weaving of Mrs. Julia McVickers, whose husband is an artist, and who started weaving so she would have a worth while hobby to share with him and his friends.

Also, the Christian Science Monitor under date of August 17th wrote about Charlie Dodgin of the Tennessee hills, whose specialty is weaving handbags. A New York paper mentioned the work of Joan Patterson, who experiments with unusual uses for linen fibre in weaving at the Oregon State College Experimental Station.

We like the discovery the press has made of this source of news and the publicity they are giving to weavers and their work. Could it be that an art must be at least 4000 years old to be written up as newsworthy?

QUESTIONS and ANSWERS

QUESTION: In making a tweed effect woolen material, my threads are several different weights and shades of one color. I have 43 threads to put in 30 dents of the reed, (15 to the inch). Should each thread be put in a separate heddle, or can I double some of them in the heddles as well as in the reed, thus making the threading operation easier? Would this affect the appearance of the finished material in any way?

ANSWER: Doubling the thread in the heddles would very definitely have an effect in the appearance of the finished material. When threads are doubled in the heddles it gives them the effect of being much heavier in weight. If you wish this effect, which also gives a ribbed appearance, there is no objection to doing it in this manner. If you are trying to keep your material light in weight, it is necessary that each thread go through a separate heddle. Also, as long as your threads are different in shade as well as in weight, you will find that doubling them in the heddles affects the final color of the material as well as the texture.

If you should decide to put two threads through one heddle, be sure to put those same two threads through the same dent in the reed.

Doubling the threads in the reed also gives a slight ribbed appearance which is usually eliminated in the finishing of most materials, especially woolens. Washing and steaming pressing "settles" the threads into any openings.

TRUST IN THE MASTER WEAVER

When gray threads mar life's
pattern
And seem so out of line,
Trust the Master Weaver
Who planned the whole design.

For in life's choicest patterns
Some dark threads must appear
To make the rose threads fairer,
The gold more bright and clear.

The pattern may seem intricate
And hard to understand,
But trust the Master Weaver
And His steady, guiding hand.

(We wish to thank Ruth Cross
for sending us the above
verses. The name of the
author is unknown to us.)

TO ENHANCE YOUR GIFTS

Two entries in the Round
Robin Exhibit of the Minneapolis
Weavers Guild especially appeal
to us on the whole; weavers are
generous souls who like to share
the beauty of their handiwork
with others, but are too busy to
make large gifts. For that rea-
son we were entranced with the
exquisite handwoven bookmark and
accompanying folder submitted by
Mrs. Elizabeth Roberts of Rock-
ford, Illinois.

The outside of the folder
was printed with a sketch of a
lady sitting at her loom, with
the word "Handwoven" underneath,
and this little verse alongside:

"Bookmark
To mark a book, this is my task.
What kind of a book I do not ask.
Whether writ by fool or sage
My patient fingers hold the page."

The second gift item was a
little pincushion designed like
an old fashioned upholstered
mahogany footstool. Tucked in
the box with it was a little card
bearing the imprint of the lady
at the loom and the words:

"Pincushion
Remember how Grandma would say,
'See a pin and pick it up,
All day long you'll have good luck;
See a pin and let it lay,
You'll need a pin another day?'
Be wise'. Pick up each lucky pin
Then use me to stick it in."

SILAS SAYS --

Do you know that in the early
days if a young man sent a pair
of applewood shuttles to the
maiden of his choice, it signi-
fied that he would be pleased
to have her weave his clothes for
the remainder of his life? If
she kept the shuttles, their en-
gagement was practically settled
but if the shuttles were returned
he knew she was not interested.

- McCall Needlework

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On the Island of Formosa, to
get the gay colors they love, the
natives buy bright blankets of
cloth, unravel threads, and weave
them into strong filaments of na-
tive hemp or ramie. The warp is
wound around a chest-like type of
loom and held taut by the weaver's
feet. The everyday clothes of the
tribal women is made of factory
woven material brought in from
the outside world, but the festal
attire is handwoven from ramie
fibre which is grown for that
purpose.

- National Geographic

THE WEAVERS' MARKETPLACE

WARP & WEFT'S Fall Checklist and Orderblank for WEAVING BOOKS:

() Brophil, HANDWEAVING COURSE FOR BEGINNERS, 10 leaflets & supplement, former students, \$5.00
weavers in general \$7.50

() Gallinger, JOY OF HANDWEAVING, \$ 7.50

() Davison, HANDWEAVERS' PATTERN BOOK, \$ 7.50

() Black, KEY TO WEAVING new edition, \$ 6.50

() WARP & WEFT, monthly weavers' bulletin with pattern and woven sample, year's subscription, \$1.50

() HANDWEAVER & CRAFTSMAN, quarterly, 1 year \$ 4.00

() FUNDAMENTALS OF TEXTILE DESIGNING, ICS Staff, \$ 4.25

T O T A L \$

To the Norwood Loom Company, 1386 N. Milwaukee Avenue, Chicago 22

I have checked off the number of copies of each of the books above I need, totaled the whole order: here is my (check) (money order) for \$. Please send them to the printed name and address below:

NAME _____

ADDRESS _____

CITY _____

STATE _____ Zone _____

GLADYS ROGERS BROPHIL announces that the lecture portions of her classes in Handweaving for Beginners are now available, in mimeographed form, FOR THE PUBLIC.

These are in the form of 10 lesson leaflets and a Supplement of yarn, thread and fibre sources and contain all of the material (except, of course, the actual loom work) that is given by Mrs. Brophil in her studio classes.

This is in no sense a correspondence course, but the concise information for learning to weave, built up over a period of 15 years teaching hundreds of students to weave.

- Coupon here*
- I: The Loom and its operation - accessories for weaving.
 - II: Cottons
 - III: Linen and Jute
 - IV: Wool
 - V: Rayons, Silks, Metallics, Novelties
 - VI: Planning a simple fabric
 - VII: Drafts, treading and tie-up
 - VIII: Planning a warp for a patterned fabric
 - IX: Books and periodicals for the weaver
 - X: Summary, finishes, general hints
- Supplement: Retail sources of yarns, threads, and fibres

Use the coupon at the left column on this page: your order will be sent direct from Mrs. Brophil's studio. These 10 lessons and the supplement are a unit; no single leaflets sold. \$5.00 to former students of Mrs. Brophil - \$7.50 to weavers in general.

While the specific loom used as an example is the sectional beamed Norwood, other looms are considered.