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WARP & WEFT

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ROUND ROBIN EXHIBITS

Before we go on to other things we must simply tell you how happy we have been at your response to the offer of renewing your subscriptions before the rise in price goes into effect. The response has been breathtaking, not only with regard to the number of you who took advantage of this offer, but with regard to the number of you who renewed not for just one year, but for two to five years—over half the renewals received were not for one year, but for several years. And not only that! So many of you took time from your own busy lives to write a note to tell us how much you enjoy our little magazine, and how much help it is to you. Some of you have even tried doing without it a few months, only to write us so kindly that you missed it just TOO much to do without. Thanks, all of you, for your time and your efforts and your many kindnesses to us. We feel a very close kinship to our readers and apparently that is a mutual feeling. We will continue to put forth our most sincere efforts to bring you a stimulating and interesting magazine which will really help you with your weaving pleasures and problems.

Warp & Weft was doubly fortunate this month: we had twins! No, not twin children, but twin traveling exhibits. One was the round robin

exhibit of the twin city weavers guild, and the other was the round robin exhibit recently organized by Mrs. Alena Reimers of Joliet, Illinois, a member of the Chicago Weavers Guild. This is the first trip round for this new traveling show, and we think it is off to a good start. Here are some of the more interesting of the contributions:

Mrs. Lewis Pittman of Amarillo, Texas, sent a sample of some upholstery made of lustre wool—that lovely combination of wool and rayon—in soft shades of beige, rose, and green. It was a tabby weave, giving full play to the beauty of the material, and the soft mixed coloring promised beautiful furniture. The texture was good, too, smooth and tightly woven without being stiff. Eleanor Foley showed a most interesting piece of material planned for a bag or hat. It was of brown soutache braid, both warp & weft, in a twill weave with occasional stripes of plastic metallic in copper. Unusual original, and really lovely. We would like to see the final product on this.

All weavers should be encouraged to execute something similar to the entry of Mrs. K. E. Kursner of Green Bay, Wisconsin. She made a color sampler in blocks of all of one range of lily mills cottons. Some of the col-

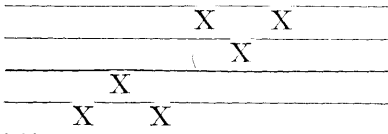
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More about our sample:

This has been an exceptionally popular sample during its development here at the shop. There seem to be so many uses for a simple lovely material like this. It has a simplicity of design which makes it suitable for almost any type of furniture in any home. By using a traditional color, the modern feeling of our sample can be avoided, and this fabric could be used on a very traditional piece of furniture. By changing the texture to include some rough threads, it could be given even a more modern feeling.

The size of the squares can be changed to suit your needs. A smaller block makes for shorter overshoots, of course, and might wear better if there are children in the family. Here is the threading draft for a smaller block:



The treadling is correspondingly reduced to:

4,5,4,6,4,5,4 and
1,3,1,2,1,3,1

All the 1 and 4 shots are wool; all the 2,3,5, and 6 shots are binder just as in our sample on page 3.

If you want to make the blocks larger, just increase the number of threads in each block in the threading draft and correspondingly in the treadling. These larger blocks would make very interesting draperies where a soft background material, without important pattern is desired.

This kind of technique can be carried still further for instance, by combining large and small blocks, in a single warp, and by combining two or more colors in a warp, and by using various combinations of warp & weft. Another fine project for a

series of samples for your notebook, or your guild study class!

Planning Your Upholstery

Melvina McCarr

When you are ready to do an important job of reupholstery you will want to be careful in planning. For the average occasional chair with wood arms you will need 1 to 2 yards of 54" material, according to the size of the chair. If the fabric is narrower, it will take 2 to 3 yards depending on the size of the chair and the width of the fabric.

For an armchair, overstuffed, plan 5 yards of 54" material, 8 or 9 yards of 36". A sofa with three cushions would require 9 yards of 54" or 18 yards of 36" material if the back is exposed to view, and 2 yards less if the back is against a wall and can be covered with a substitute fabric. Allow 2 yards of fabric if there is much cording on a sofa and only slightly less if an average amount.

If you plan to do the actual job of upholstering yourself, there are several points to keep in mind:

1. Be sure you have authentic instructions on procedure. Some magazine instructions are not detailed enough to carry you through the complete operation.
2. The pattern must always run from the top of the chair down the back, down the seat, from back to front, and down the apron and boxing with every pattern in line.
3. The pattern must go from the top of the arm down the inside arm, and down the outside of the arm from the top starting point.
4. For a good appearance, the material must be stretched tightly and tacked firmly, with the tacks placed closely enough together to prevent both tack pulls and raveling of fabric.

REINFORCED BASKET WEAVE

The effect produced by a basket weave is often lovely, but this type of weave is not often used for upholstery because it is considered impractical. By inserting a reinforcing thread, however, this criticism is overcome, and an attractive and beautiful upholstery is the result.

THREADING DRAFT

		X	X	X
		X	X	
X	X			
X	X	X		

SLEYING:

5 per dent in 6 dent reed. Substitutions in reed size are not too successful in this particular fabric. The blocks are more definite and smooth looking if all the threads of the unit are sleyed together.

BEATING:

Firmly but not too hard. The binder should not show on the right side of the material. The squares should be square.

Sister Goodweaver Says:

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



TIE-UP:

O	O	X	X	X	X	4
O	X	O	X	X	X	3
X	X	X	O	X	O	2
X	X	X	O	O	X	1
1	2	3	4	5	6	

O- Rising Shed, woven upside down.
X- Counter-balance

This is a design more easily executed on a rising shed loom.

TREADLING:

Block 1	Block 2
4 - Wool	1 - Wool
5 - Binder	3 - Binder
4 - Wool	1 - Wool
6 - Binder	2 - Binder
4 - Wool	1 - Wool
5 - Binder	3 - Binder
4 - Wool	1 - Wool
6 - Binder	2 - Binder
4 - Wool	1 - Wool
5 - Binder	3 - Binder
4 - Wool	1 - Wool

Note that all the wool shots are on treadles 1 and 4; all the binder shots are on treadles 2, 3, 5 or 6.

Materials Used:

This warp is a beautiful 3/3 rayon, strong, glossy and smooth. It comes in about 400 shades, on 300 yard spools @ \$.75 each. This material is slippery, but once it is on the loom and anchored under tension, it is a perfect warp.

The weft is Oregon 2/20s worsted. It comes in 12 beautiful colors, on 2 oz. tubes which carry 700 yards each. The price is \$.80 per tube or \$6. per pound.

The binder used is ordinary sewing thread, but nylon or linen would give still greater support.

All of the yarns used except the binder are furnished by and available at the Handweaver's Workbasket, Mrs. Grace Blum, Box 691, R. R. 1, West Chicago, Illinois. Phone 485-W.

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or effects are very intriguing, and this is a fine way to exercise your color muscles. We thought Mrs. Arthur Hinckley's sheer textured curtain was beautiful, and in a room decorated with the paper of the sample she thoughtfully enclosed, we think she could not help doing lovely weaving. The curtains were 14 ply singles rough linen tabby weave sett 15 to the inch. Rose red bands were outlined in a very heavy single line of raw silk, in a Danish lace pattern. Very, very effective. We simply can't go on to the other exhibit without mentioning the entry of Mrs. Alena Reimers—a soft, bulky coat fabric, natural color, in silk, rayon, cotton, and wool. Lovely to look at, lovely to touch, and we feel certain, lovely to wear.

* * * *

The other traveling exhibit was no less interesting, and it is somewhat larger as well. I think our first choice of the whole show was the double weave, 8 harness, quilted wool fabric woven by Mrs. Esther Downs. It was blue on one side, grey on the other, and quilted in a diamond pattern which made tiny dots of the contrasting color, of course, where the loom quilting was done. It must have made a fascinating cape, and been more fun to weave than anything! The material was fabric sett 30 to the inch.

Another piece which captured our fancy was a handbag fabric woven by Mrs. R. E. Thornbury. It was a summer and winter design in natural, rose and grey. One of the nicest things about it was the soft irregularity of the natural wool pattern thread, which Mrs. Thornbury spun herself.

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The machine simply cannot compete with the beauty of this handspun yarn.

Helma Berglund's 2 beam cotton rug, in natural 4/4 and 8/4 carpet warp was an excellent example of originality. Not fringed, it had a fine three dimensional effect, and we think it would be perfect for any room of a modern home.

I wonder if a group of weavings by one person could give a psychologist some insight into the character of the weaver? I think that must surely be so, and we think, too, that the psychologist would be most impressed with Neva Flittie's care in detail. She showed a charming little doll's apron of linen, with a delicate blue border in the tiniest of miniature designs, and some soft, lovely bits of silk weaving, both showing great attention to meticulous details.

We hope that some time before too long, you have an opportunity to see the modern tapestry designed and executed by Nancy Lee Sorensen. Unlike most tapestries, it is sheer and softly textured. The warp is natural carpet warp, the weft natural nubby wool and smooth colored wools used together. It is a lovely design of interlocked blocks and bands, and the colors are soft shades of rose and green and brown against the natural.

Another interesting piece was the double warp rug done by Alice McDonald. Blocks of gold and red, reversible, double thickness—a very, very fine rug indeed.

These traveling exhibits are so rewarding; we wish all of you could join them!

BASKET WEAVES

So many weavers are intrigued with the effect of pattern they are apt to forget the interesting possibilities of simple weaves. Then, too, there are those who feel that the basket weave is sleazy and too loose to be practical. However, if correctly done, this can be a practical, useful, and attractive technique which is a pleasure to execute.

Before going further, we should clearly define the meaning of the term. As basket weave is plain weave in which two or more adjacent threads are raised and lowered together as if they were a single thread. This produces a checkerboard effect, the size of the squares depending on the number of threads worked together. The warp threads working together side by side can be drawn on separate harnesses or on the same harness. Some experts suggest putting all the threads in the same heddle, but the purists of weaving do not go along with this idea, saying that they do not in this fashion lie flat enough. However, it is sometimes found necessary when weaving coarse woolen goods to draw into one heddle the threads that work together side by side in order to prevent chafing of the warp yarn. It is also necessary at times to use a binding thread woven in a plain weave as a selvage in order to prevent drawing in of the filling.

In a two by two basket weave, utilizing two harnesses, the first heddle in the first harness carries yarns one and two; the next, five and six, the third, nine and ten; etc. In the second harness, the first heddle carries yarns three and four; the second heddle, seven and eight; the third heddle, eleven and twelve, etc.

The basket weave may be three by three, or four by four, or many other balanced arrangements. If it

is three by three, the first harness carries ends one, two, three and seven, eight, nine, etc. The other harness carries four, five, six, and ten, eleven, twelve, etc. It is also possible to weave what is called an unbalanced basket weave—one in which there might be four warp threads to two filling threads, with four yarns threaded through each heddle and two shuttles shooting through each shed.

Because two or more yarns are woven at one time in one shed, this fabric is usually looser and less firm than a plain weave fabric. However, fine yarns woven in a close basket weave may produce a firmer and softer fabric than the same yarns woven in a plain weave. There are also other types of basket weave such as a twill basket weave, utilizing two yarns woven as one in a twill weave. This is a fabric woven with a floating yarn and is not classed as a plain woven fabric.

If the warp is set closer than the filling weave having more warp threads than filling threads working together is sometimes used in order to prevent the squares from becoming oblong. Squares of different sizes can be woven in the same pattern, with four threads in a block alternating with two threads in the next block as an example. Pleasing effects can be produced by inserting single threads between the threads working together to form the basket, especially when the color of the single threads contrasts with the ground. This of course approaches the technique shown in this month's sample, but the purpose is quite different.

All the color effect possible with a plain weave can be obtained also with a basket weave, by substituting for each single thread as many threads of the same color as there

are threads working together in the weave. A variety of other color effects can be obtained by so arranging the color pattern that each color is brought into both squares of the basket. The basket weave gives many attractive color effects when the weave is so changed that the dark threads work together at certain places while other places they are divided, a part being raised when others are lowered. Larger patterns can be obtained from a motif and with the corresponding arrangement of the weave.

In a 2 up and 2 down basket weave it is possible to arrange the threads to give longitudinal stripes, cross stripes, and a mixed effect. Another kind of color effect on a basket weave is produced by using 4 light and 2 dark threads in both warp and weft, and alternately uniting and separating the two dark threads in the shed. These effects, of course, are more apparent and distinct if the threads used are rather coarse.

The effect of these possibilities can be further varied by producing them first with warp and weft the same material, and then repeating them with a contrast of texture or sheen or color between warp and weft.

We think there is much to be learned from experimentation with this simple weave, and here is another suggestion for a sampler and a series of studies for some of the small lesson groups scattered among the guilds all over the country.

Hezekiah said, in the book of Isaiah: "I have rolled up, like a weaver, my life; He will cut me off from the loom." From *The Weaver*.

Harold Dye

IMPROVING YOUR RHYTHM

When using a rotation of 3 shuttles-

All experienced weavers will acknowledge two things, I think, with regard to their craft; First the rhythm of weaving, developed often slowly and painstakingly over a period of time, is one of the greatest joys of the art. The second admission is that it is not possible to get the full enjoyment of rhythmic weaving without using a foot loom.

After Warp & Weft went to press last month, we developed an improved rhythm when working with a rotation of three shuttles. Using more than one shuttle always is less rhythmic than working with just one. But using three is even worse than using just two. This is the system we worked out and it is applicable to any pattern using three shuttles in the same rotation every time.

1. Throw shuttle 1 from right to left.
2. Throw shuttle 2 from left to right, picking it up in the same motion as shuttle 1 is laid down.
3. Throw shuttle 3 from right to left, picking it up in the same motion as shuttle 2 is discarded.
4. Throw shuttle 1 from left to right and continue.

In this way, the next shuttle is always in correct position to be picked up when the just used one is discarded. Also, if the shuttle being put down is always put in front of the one lying waiting to be used, the weft threads will be crossed on the edges always the same way, making a nice smooth selvage.

Many very interesting effects can be achieved by using this three shuttle rotation on various warps and with various threading arrangements. Experiment with it a bit, you'll be pleasantly surprised.

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5. Be sure that any trimmings put on your chair harmonize with both the chair itself and with the upholstery—in color and feeling. Brass nailheads add much to some chairs, but cannot be used indiscriminately. Fringe is beautiful sometimes, but feeling and color must be exactly right.

Here is an old Chinese poem we hope you will enjoy. It is so old that the author is unknown:

Far away twinkles the herd boy star
Brightly shines the lady of the Han river
Slender, slender, she plies her white fingers.
Click, click go the wheels of her spinning loom.
At the end of the day she has not finished her task;
Her bitter tears fall like streaming rain.
The Han river runs shallow and clear
Set between them, how short a space!
Put the river will not let them pass
Gazing at each other but never able to speak.

* * * *

We have just received a nice note from Mrs. Louise Terry of E. Orange, New Jersey. She is secretary of the New Jersey Handweavers, and says they meet the third Wednesdays of September, November, January, March, and May. (There's a new and different arrangement, is it not?) There are at present about twenty active members from various parts of New Jersey, and they are planning an exhibition for the fall of 1954. Visitors are welcome at the meetings.

* * * *

The Five County Society of Arts and Crafts of Traverse City, Mich., announces their sponsorship of a new guild being formed in Leelanau county, with about 12 members and even some looms available to start with.

They are planning a workshop in the near future. Interested prospective members may contact the chairman, Mrs. Marie Brooder of Lake Leelanau, Mich.

SILAS SAYS:

Trying to refurbish an old chair, one almost beyond hope? A new idea is to weave striped or patterned fabric for the seat and back, and cover the entire wood frame with a harmonizing plain material. It is not as difficult to tack this on as it is to refinish the wood! Wonderful in a modern home.

Surely all weavers have been asked: "How did you learn to weave so beautifully?" This is the reply given to that question by a famous Navajo weaver:

"The Great Spirit makes the sheep that roam in the hills. Then I come along and catch that sheep. I cut off the wool. Then I twist the wool into threads. Then I color some of them. Then I weave the rug, and the Great Spirit and I have made the picture."

Looking for a new look for your home? A very new color combination is black and white—for a whole room or for parts of the room. Upholstery, like our sample for instance, matched to some similar fabric in plain black, two textures, and plain white or white and natural. Give your room the final punch with some brilliant accessories—turquoise and deep pumpkin, for example.

A lightly made, hand carved swift to hold skeins of yarn was frequently a lover's gift. A beautiful one is in a museum, made of whale ivory, mother of pearl, and fine white bone during a three years whaling voyage by a Nantucket sea captain as a gift to his waiting bride. It has over two hundred strips of fine white carved bone.

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