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WARP & WEFT

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WARP & WEFT has just received reports of two unusually interesting exhibits, from opposite ends of the country, and we are impressed enough that we have decided to bring these reports to you in spite of the fact that both exhibits occurred in November—at about the same time.

CALIFORNIA: The annual exhibit of the SOUTHERN CALIFORNIA HANDWEAVERS GUILD was held November 14 and 15 in Plummers Park, Los Angeles. Several large rooms surrounding a lovely central patio were required to display the weaving and accommodate the large attendance at the style show.

One room was devoted to displays of handwoven articles for sale, and other kindred items of interest to weavers and craftsmen. A replica of the robe woven for the movie of that name by MRS. DOROTHEA HULSE was on display. Although Mrs. Hulse had done much research to determine the sort of natural wools that must have been used in the original, it was found necessary to dye it dark red for technicolor purposes.

Another long hall was devoted to the educational work of the guild. Apparatus was set up to demonstrate various warping and weaving techniques that have been under study by the guild. A two week workshop had just closed, conducted by ZIELINSKI of Quebec. Several panels of his work such as spot weaves, swivel and clasped wefts were hung for study. Also shown were inkle bands

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FLORIDA: The TROPICAL WEAVERS OF FLORIDA met in Orlando November 13-14.

The Orlando group entertained the visiting weavers at a party Friday night on the mezzanine floor of the San Juan hotel. Toward the end of the evening a group went to the home of MRS. EDITH ARNOLD to drool and drool over her extensive stocks of threads, silks, rayons, and cottons, the colors were perfectly beautiful.

On Saturday everyone was up bright and early, ready to see the exhibit, which was wonderful. Noteworthy was MRS. GUY'S woolen rug. MRS. TRUAX had some lovely towels, and one lady exhibited a beautiful dress she had woven and made for her niece, all ready to go dancing. MR. AND MRS. FOSTER had an exhibit of threads which was different, and did some demonstration weaving.

Everyone was registered and received identification badges—small pasteboard shuttles tied to the tags with green wool. It was such fun to walk up to someone, peer through our bifocals, and say "Oh, you're Mrs. so and so from you know where. Howdy-Do!"

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MORE ABOUT OUR SAMPLE

As our regular readers have probably found out by this time, we prefer section beam looms to plain beam ones, and accept the limitations of both. Our sample this month demonstrates one of the few instances when we will admit the warping board is more convenient than the section beam and tensioner. We purposely made our plaid in two inch squares, so that it would be necessary to rethread the tensioner and change the rotation of the threads in the section. If we chose to have our plaid in four inch blocks we could have accomplished exactly the same thing. However, if we wanted to have our plaid in three or five inch units, we would have to rethread the tensioner and spool rack every single section. It is not impossible; but it is admittedly time consuming. These inconveniences of the section beam occur so seldom that we do not consider them important enough to warrant dispensing with the usual greater efficiency and convenience of the section beam. A price must always be paid one way or another!

* * * *

We found this yarn excellent in quality and very easy to handle with no dressing required. The weaving progressed very fast, because several rows are done without changing the shuttle, and there are comparatively few weft shots per inch. This would be a wonderful fabric for you to make into matching his and her shirts, or how about a pleated skirt for yourself? Have the tailor do the pleating, of course, and make the pleats with all red or all black on top, the other color to peep through when you swing your hips.

Hints on MAKING THAT SPORT SHIRT.

In May, 1953, we had a sample for a silk sport shirt with a short article by our sewing expert and associate editor, ANNA ROGERS. That was such a popular issue that it has long since been sold out, and inasmuch as we are talking about shirts again we are going to answer some recent requests by reprinting that article. Those of you who have that issue will forgive us, we hope.

After having woven a beautiful shirting fabric, many a home dressmaker becomes panicky at the very thought of tailoring and detailoring involved in the making of a shirt, but such feelings are unnecessary. Step by step instructions are included in the paper patterns which may be purchased in all sizes ranging from small to extra large.

The average shirt requires from 3 to 3½ yards of 35" material depending upon the size. Plaids of course require a small amount of extra fabric for matching.

When preparing to cut a garment of handwoven material, be very certain that the fabric has been thoroughly shrunk. Nothing is more heartbreaking than to have a completely successful hand woven garment, carefully made, which shrinks beyond further wear with the first laundering. To shrink, wash the material in warm soap or detergent suds, rinse, dry partly and iron. This is particularly necessary with woollens, but it is a good idea with any fabric to be used for wearing apparel. You will find the wool plaid of this month's sample even more beautiful after the wash treatment.

BRODIE PLAID SHIRTING

Our sample this month is an authentic scotch plaid, the BRODIE, adapted for your loom with the hunter's shirt in mind.



THREADING DRAFT (plain twill)

	X	X	
	X		X
	X		X
X		X	

TIE-UP:

O	O	X	X	O	X	4	X- Counter- balance
O	X	X	O	X	O	3	
X	X	O	O	O	X	2	O- Rising Shed
X	O	O	X	X	O	1	
1	2	3	4	A	B		

SLEY:

30 threads to the inch.
Sleyed double in 15 dent reed.

BEAT:

In order to keep your material soft and pleasant, be careful not to beat too hard. Nothing could be worse than a stiff, uncomfortable shirt.

WARP COLOR ROTATION:

2 Red Sections 1, 3, 5, 7, 9, etc.
14 Black
2 Yellow
12 Black
27 Red
3 Black

Rethread the tensioner and fill sections 2, 4, 6, 8, etc. with the following:

3 Black
27 Red
12 Black
2 Yellow
14 Black
2 Red

Sister Goodweaver Says:

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

Materials Used:

Warp and Weft are alike.

Both are W-3 worsted yarn, size 2/18s, (formerly Tam-O-Shanter) a golden rule product, available at and furnished to us by HUGHES FAWCETT, INC., 115-117 Franklin St., New York.

This material is available in twenty colors as well as black and white, in four ounce spools. There are about 5000 yards to the pound and the price is \$6.50 per pound.

WEFT COLOR ROTATION:

9 Black	Beaten as required to square the pattern.
2 Yellow	
9 Black	
3 Red	
9 Black	
2 Yellow	
9 Black	
18 Red	
4 Black	
18 Red	

You can see from the number of weft shots required that there are more warp threads per inch than weft. This makes for a firm and long wearing fabric.

SPORT SHIRT (cont.)

Just as your dress pattern may need slight adjustments, so may a shirt pattern. The sleeve length is taken from the center back of the neck to the finished cuff. This includes the yoke across the back of the neck, and not just the finished sleeve. Also find out if your favorite man wants his garment big, roomy, and loose fitting, especially around the waist, or if he wants a slightly narrower and smoother fit. Make this adjustment in your pattern before cutting. By comparing the collar pattern with the collar on his favorite sport shirt, you may find that the pattern is deeper, more pointed, or more flaring than the one on the factory made shirt. Such being the case, it is a simple matter to lay the shirt collar flat and smooth, and draw around it to get the desired outline. Compare this with the tissue pattern, allowing of course for seams, and make any changes necessary. You might even wish to use this for the cutting pattern as there seems to be a great difference in shape. If the shirt you are using for a model is an old one, have the gentleman slip it on and note any desired changes. Then rip it up, press each piece carefully, and use that for your pattern. Commercially made shirts are usually narrower in seam allowance than you would make, so allow a little extra in cutting. If your material has a tendency to ravel, allow extra for that, too. The wool will most likely not ravel badly.

Collars, cuffs, and front edges have a nicer tailored look if they are interlined. For that purpose we recommend PRESHRUNK unbleached muslin or linen. If you cannot purchase it already shrunk or are not certain, do not take any chances—wash and iron it yourself so you know the shrinking has been accomplished.

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Buttonholes on a man's shirt are on the left front, not on the right side as in women's garments. If you forget this little detail hubby is apt to overlook all the loving thoughts which have gone into the garment and bemoan the fact that you made him look like a sissy—in fact, he most likely will refuse to wear the shirt, handwoven or not. (This I learned the hard way!)

A nicely tailored shirt has flat felled seams; French seams give shirts a home made look. The pattern information sheet gives directions for the flat felled seam. Although felled seams are usually indicated, a shirt of heavy material which does not ravel is not so bulky if finished with a welt seam. First stitch a plain seam, press both edges in the same direction. Baste flat and stitch on the right side through the outer surface and two thicknesses of the seam at a pleasing distance from the first stitching. Trim away excess material on the inside of the shirt, near the stitching line.

Pressing as you go along is even more important when you are doing tailoring than when you are doing regular sewing. If there is surface edge stitching, either matching or contrasting color, be sure to stitch really close to the edge and perfectly parallel to the edge. Sometimes cuffs and collars are stitched about $\frac{1}{4}$ " from the edge and if so must also be perfectly parallel. These surface stitchings can immediately spoil the professional effect of your work.

Close attention to these fussy items, always remembering that the goal is a truly well finished professional garment, which both you and the recipient can display with pride. And by all means, MATCH YOUR PLAIDS. Good luck and he will surely wear it with pride.

ANNA B. ROGERS

FLORIDA (cont.)

There was a short business meeting which included reports of activities of Tampa, Orlando, Pinellas, and West Palm Beach Guilds.

After a pleasant lunch the meeting again convened with COL. FISHBACK from the Penland school as speaker. He and Mrs. Fishback accompanied by several other weavers, went to Europe last summer. He made an excellent criticism of American weavers when he pointed out that we tend to neglect the mechanics of our craft. In Denmark in addition to the mechanics of the various types of looms, students must learn spinning and dyeing, dressmaking and tailoring, and use of contramarche, jack, jacquard, and draw looms.

The travellers found that in Northern Germany they were not too welcome. In some parts of Germany two persons stayed in each home so they could actually experience home life there. Practically every fabric used is hand made, throughout the country, and every department store has a section devoted to hand work.

Much appreciation to the writer and reporter,

MRS. BADEAU GRIMES
Tampa, Florida.

* * * *

NOTE:

WARP & WEFT has recently received several orders for back issues, with money attached, but without the name and address of the sender. How can we answer these? Be sure to send all the required information, and if you don't get what you ordered in a reasonable time, write us again.

THE TARTAN KILT

Wool from the mountains,
Dyes from the vale
Loom in the clachan,
Peat fires bright,
To every strand of it
Some old tale—
Of the eartan kilt
Is my delight.
Went to its spinning
Brave songs of lorn,
Its hues from the berry
And herb were split;
Lilts from the forest and
Glee of the morn
Are in his walking
Who wears the kilt.

NEIL MUNROE

* * * *

QUESTIONS AND ANSWERS:

"I recently saw a group of bagpipers in kilts, and several questions arose in my mind: what weave is used in these plaids—plain or twill or some pattern? And are there any rules regarding the wearing of these garments?"

True tartans are always woven in a twill weave, and so those are the only authentic ones.

It is claimed by some historians that clan tartans were originally arranged to be a means of identification certain characteristics appear in tartans of certain areas, so this seems likely. However, dwellers in a certain district were not confined to the wearing of only one tartan, for they could wear one belonging to a district or to their own family clan.

Most highland wives were able to weave their own and their husband's tartans. Secrets of the weavers in each clan with regard to vegetable dyes for special colors or other unusual techniques, were very jealously guarded. Tartans are recognized by all nations, and members of the clan are privileged to wear their tartan, no matter where they are located.

CALIFORNIA (cont.)

and other warp finger techniques. This room also held some remarkable displays of weaving from far lands—India, Mexico, Guatamala, Switzerland, Sweden, and a very extensive display from Lithunia explained by a young Lithuanian couple wearing native costumes.

The main room which had a small stage for the style show held the display tables for weaving grouped by guild areas. This guild is comprised of many small study groups and has as well a growing associate membership of weavers from out of the state who enjoy the monthly bulletins. With a membership of approximately three hundred weavers, many submitted several items, the variety and number of fabrics to be seen was really bewildering.

One group of special interest was a number of stoles in shadow weave by MRS. WINIFRED JONES, these gave a most pleasing color effect for stoles or afghans.

A delightful set of cottage curtains had been woven of number 50 sewing cotton set as 45 per inch in a Swedish lace pattern. Most of the pieces in the exhibit were marked with thread, sett, draft, and the weavers were generous to share any pertinent information.

MRS. HELEN DOUGLAS displayed some decorative pieces woven to a musical draft. Each note of the scale was given a color and the rests were a shot of gold. They had developed Chopin's Pollonaise, Brahm's Lullaby, and the Lord's Prayer, each with a medly of soft color harmony.

Stoles had a prominent place in every imaginable size, color, fabric,

and decoration—even one which incorporated tips of peacock feathers in its borders. Tasselled aprons, knotted rugs, table mats, lamp shades, a profusion of usable and beautiful articles in every sort of weaving technique—left one quite breathless, just looking.

DOROTHEA HULSE was program chairman and announced the style show which was spaced at intervals throughout the two days. Costumes were worn by the weavers, announced as they came on stage and down the steps to mingle with the audience so that all might see at close range and perhaps even question the weaver.

There were many splendidly tailored coats and suits shown, in twills, tweeds and checks; dirndle skirts of many fabric, often with matching stoles. One suit that looked a cool grey from a distance disclosed on nearer view that it was a combination of brown and aqua. Raw silk was a favorite material, and frequently accessories were made of matching or harmonizing fabric—shoes matching a dress, a bag to accompany a suit, a waistcoat varied from a suit with diagonal stripes. One less usual weave was a crackle pattern in a grey green raw silk for skirt and blouse. A mother and daughter modelled pleated skirts and stoles in two shades of blue.

SOUTHERN CALIFORNIA is surely a busy and enthusiastic weaving area. The fabrics were superlative and the styling outstanding.

With many thanks to the writer and reporter,

MRS. HORTENSE HINCKLEY
NIAGARA FALLS, N. Y.

BOOK REVIEW:

Our choice for review this month is **THE ROMANCE OF TEXTILES**, by Ethel Lewis. This is a new book recently published, and one which we think every weaver will find fascinating.

This book describes textiles as an integral part of man's cultural development, and shows how fabrics, their design and color, were interwoven with the art and life of the people who made them, and how major civilizations were reflected in the textiles they produced.

The wonder of the perfection of the linens and tapestries unearthed in the tombs of the kings of Egypt is vividly described, and the significance of the various motifs of early Egyptian design—the lotus, palmetto, sphinx, phoenix and others is clearly explained, and the influence of both the Christian and Moslem beliefs on fabric patterns is traced. The development of fabrics is continued through those of Crete, Greece, Rome, China and India making the book even more interesting are the fascinating incidents which changed the course of textile history—how popes and princesses and peasants have affected our craft.

The glossary in this book gives special attention to the weavings of various times, and to the methods of making all kinds of textiles—it has things we haven't seen in other books. This is one you'll like.

TITLE: Romance of Textiles
AUTHOR: Ethel Lewis
PUBLISHER: MacMillan Company
PRICE: \$6.00

SILAS SAYS:

Did you see the recent publicity blurb put out by Dodge motor cars? A large picture of a jacquard loom, described as operating like a player piano, on which Dodge (and of course hundreds of other) upholstery fabrics are produced.

* * * *

We have many subscribers from Illinois. I wonder how many of our readers are aware that cotton, grown for home weaving, was a common crop in early southern Illinois. By 1830 a considerable surplus was available for shipment.

* * * *

Many years ago in England the indenture system was in effect, by which young people bound themselves out for a period of three years. Weavers and others working with textiles were included in these groups—here's how one book tells about it:

“There was a long row of young folks and some not so young there to be hired. Each carried a sign of his trade or hers. A cook had a big wooden spoon, and if the young fellows were too rude she'd smack them over the head with the flat of it. Men that went with the teams had whips, hedgers a brummock, gardeners a spade. Cowmen carried a bright tin milk pail, thachers a bundle of straw. A blacksmith wore a horseshoe in his hat, and there were a few big farms who could band together and hire the blacksmith by the year. Shepherds carried a crook, and bailiffs a lantern to show how late they'd be out after robbers. There were tailors and weavers, wool carders and cobblers, too for the farmers clubbed together for them also. The carders had a hank of colored wool and the tailors made a great game of running up and down the line of women, threatening to cut their petticoats short.”

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