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WARP & WEFT

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The Weaving Bond Transcends the Distance Between NewNames and Far Places

ILLINOIS: Through a special activities fund left the Art Institute of Chicago, THE MIDWEST DESIGNER CRAFTSMEN of Michigan, Wisconsin, Indiana, and Illinois have currently on exhibition there a wonderful showing. As usual, to the representatives of WARP & WEFT the weaving was the outstanding feature of the entire show, but it would still be impossible to give you a clearcut word picture of the many outstanding displays. Rugs, wall hangings, draperies, upholstery fabrics, wearing apparel—each was outstanding in its own way.

It is clear that to the designers the important thing is not pattern but the effects achieved by the combinations of threads and other media. Color is regressive for the most part—blacks and whites, or neutral tones, with just enough of a scattering of reds, blues, purples to keep the exhibit from becoming dull and uninteresting.

There was one fabric—really the only one in the entire show—using definite pattern. It was a golden toned silk by MADGE FRIEDMAN, with crosswise stripes of contrasting muted colors, each stripe patterned in tiny diamonds. This

same prolific designer also had two other outstanding interpretations in silk. One was in natural color with a heavy raw silk warp and a fine weft, with very subtle touches of metallic. The accent note was an occasional crosswise stripe of heavy thread and a deft use of open spaces. The other was a very sheer black warp with a black and white weft.

MARLI EHRMAN, one of Chicago's outstanding designers, was responsible for several exhibits of drapery, upholstery, place mats—each showing her distinctive individuality. Another Chicago designer team, REG-WICK showed many samples of hand woven fabrics and power loom interpretations of fabrics designed on the hand loom.

It is noticeable that California designers invited to participate are finally leaving behind their intense interest in bulky yarns and glaring metallics-only, apparently, to swing to the other extreme of gauziness. Several pieces from there made use of open spacing in both warp and weft. One admirer of a drapery fabric by ROSEMARY ZETTEL ANTONACCI described it as being "several yards of open spaces surrounded by a very few threads." The warp

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**MORE ABOUT OUR SAMPLE:
WARP MATERIAL USED:**

X—5/1 warp twist spun silk \$6.50 per pound on cones 4200 yards pound.

O—3 3/4 run silk noil, double \$3.50 pound on cones 3100 yards each or \$.90 per 4 oz. spool.

WEFT MATERIAL USED:

Shuttle Y—5/1 warp twist 18/1 natural silk noil \$3.50 pound 11,000 yards or \$1. per 4 oz. spool.

These two threads are wound together on the shuttle. Unless the 18/1 is wound with the 5/1, the latter twists so that it is not practical to try to use.

Shuttle Z—3 3/4 run silk noil, double, same as warp.

RUSS SAYS:

With single ply spun silk warp beat with the shed open to prevent fraying of warp and fuzziness. This fabric, being very sheer, is beaten lightly. The smooth stripes produced by the part of the warp which is sleyed singly keeps it from being too sleazy. The variegated sleying adds much interest to the texture, giving a very unusual effect when the light comes through the fabric. Many people assume that silk is just naturally more expensive to weave with than other fibers, but considering the yardage and effect obtained we do not feel that this is an expensive drapery to make. It will wear indefinitely, wash beautifully, and hangs most gracefully. As usual, we wish you could see the large piece. These 2" squares simply do not do a fabric justice!

**MEASURING AND CUTTING
DRAPERIES:**

Measure your window from rod to floor or sill. To this length add 6" for a double 3" hem on the bottom or 3" for a single bottom hem and 3" at the top when an applied heading or pleater tape is used. If you are going to make a plain stitched heading at the top of the drape add 6" for bottom hem and 7" for top heading.

If you are making draw draperies with pleats, measure the width of the rod at the window. Pleats set in the top heading will draw fabric width up to approximately one half its original width, so allow for enough widths of fabric to cover window when pleated draperies are drawn.

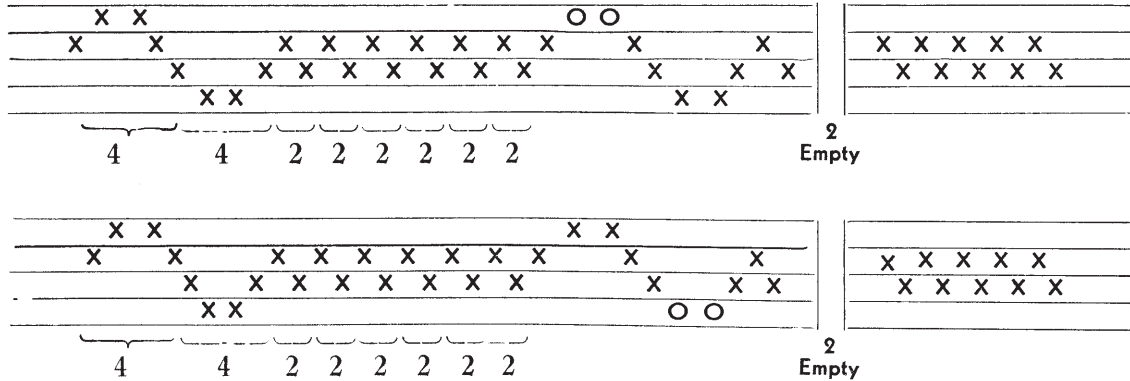
Silk draperies such as these, or other soft materials, should hang loosely and softly, so 100% fullness should be allowed. For instance if you weave your fabric 48" finished width, plan on one length to give you a 22" panel when pleated and hemmed on the sides. If two widths are to be joined, pin the selvage edges together right side out. Start 1/4" from the edge (1/2 of seam allowance.) Turn to the wrong side and crease on the line of stitching. Stitch again on the wrong side about 3/8" from the first stitching line to enclose the seam. To hem the side edges, turn under 1" and stitch along the selvage edge on the wrong side.

Be very careful in cutting to cut on the thread of your weaving, so that the curtains will hang well. For best results in stitching have the pressure on the pressure foot as far down as possible and use a comparatively long stitch. Tension both in bottom and top should be moderately loose. If the fabric seems to slip, put a piece of tissue paper under the fabric.



IDIOT'S DELIGHT

This month's sample is a beautiful ribbed drapery fabric made of silk. It is designed and woven especially for you by Robin & Russ of Santa Barbara, Cal. All of the materials are available at their shop at 10 W. Anapamu St., -more about the materials on page 2.



TREADLING:

Treadle 4 with shuttle	Y	Unit
2	Z	A
4	Y	
3	Y	
1	Z	
3	Y	

Same treading rotation using only shuttle Y Unit B
 Same as Unit B, twice repeated Unit C

Unit Rotation:
 A, B, A, C, A, B, A, C, etc.

Sister Goodweaver Says:
 The way to be sure there is nothing wrong
 Is to check each step as you go along.

TIE-UP:

○ ○ X X ○ X	4	X- Counter
○ X X ○ X ○	3	balanced
X X ○ ○ ○ X	2	O- Rising
X ○ ○ X X ○	1	shed
1 2 3 4 A B		

SLEYING:

Using a 15 dent reed, the sleying is shown along with the threading draft.

4 Means 4 threads in 1 dent.
 2 Means 2 threads in 1 dent.
 Those not designated are sleyed single.
 2 Empty means 2 dents are not used between these units of pattern.

Midwest Designer Craftsmen: (cont.)

was natural colored mohair loop set about 4 per inch. Approximately about every 6 inches in the warp were 2 strands of heavy frilly metallic. The warp was held in place and pulled together with a twisted metallic weft thread. We could hardly say it was woven, for except at the edges the warp was not evenly placed in horizontal rows. It was laid in so loosely that it went in wavy lines, up and down, back and forth, so it pulled some of the warp threads close together and spread others far apart. The airy, gauzy effect is impossible to describe.

RAY GINSTROM of Urbana, Ill. displayed two very interesting open spaced fabrics, using a laid in lace technique similar to Danish lace, to keep the weft threads in line above and below the open spaces. Both the warp and weft in one of these pieces was alternate threads of nubby rayon and plain cotton and the stark simplicity of the finished result was striking. Another former Chicago weaver, now living in Urbana, Ill. is SALLY MEGINNIS whose fabric of grey and white wool, rayon, and cotton was delightful.

In addition to the yardage shown by MRS. WILLIAM SCHWARTCHILD of Chicago, there was also an outstanding example of her interpretation of luxurious simplicity in linen and metallic place mats.

CLARA ALFOLDI, of Cleveland, Ohio, used a double weave technique for an outstanding upholstery fabric in rayon and cotton. The only trouble with it was that the wrong side was much too beautiful to be hidden. It was done in black and brown mercerized cotton and white nubby rayon in such a way that one side was

all dark threads and the other light with a few dark intermingled. Accent was made with half inch crosswise stripes, thickly padded, of open double weave, so they stood out very distinctly from the plain fabric between the stripes. A most effective fabric.

Much work went into this exhibit, and it is undoubtedly the first of many to be expected from this very talented group.

THIS SPRING WE'LL

FOOL the eye with fabrics, weaving of all kinds of mixtures and blends. Most everything is lighter in weight, suiting especially so. Wool and silk makes a wonderful combination—smooth twisted wools with slub silk, or smooth shiny silks with those fascinating slub wools.

WEAVE solid colors in soft smooth fabrics which might have a slightly polished look. Fine weaving is getting special attention this season.

NOT forget those wonderful bulky fabrics entirely. Instead we'll interpret them in something different—cotton and wool, silk and orlon, cotton and silk, nylon and alpaca, but all having that bulky look which has been so interesting to fashion conscious folk in the last few months.

REMEMBER to weave a big, big bag to accent a very slim coat. They're wonderful for those long spring week ends of visiting.

Try weaving a a sheer coat to wear with a dressy afternoon costume.

SEWING YOUR DRAPERIES:

Actually curtains and draperies are among the easiest things to make, so even if you are not an expert seamstress you need not be afraid to try making up your handwoven curtains or draperies. Following the directions on page 2 for measuring and cutting, here are some hints on the finishing:

Some type of heading or top hem will be required. When draperies are to remain stationary and are not to be drawn across windows or wall, use plain stitched hem. A regular curtain rod can be used with this type of heading.

The easiest way to make a tailored pleated drapery to be hung on regular flat curtain rods or traverse rods is to use pleater tape. This is a woven tape 4" wide with pockets for finger hooks which slip in to form the pleats. The hooks can be removed for easy washing. Pleater tape is available in the drapery hardware department of the department stores. If stiffening is desired (not on a fabric like this month's sample, of course) heavy-weight muslin, erinoline, or buckram might be used, or better still the pellon described in a recent issue of WARP & WEFT.

To put on the pleater tape or other heading, turn the top edge of the drapery under 1" and edge stitch. Pin pleater tape in place on the wrong side, having the top edge of the tape slightly below the stitched edge. And end pockets on tape an even distance from the outside edges of the drapery. Baste top and bottom edge of tape, turn in 1/2" on each end. Stitch tape in place along black lines printed on the tape and insert finger hooks in pockets for pleats.

If you prefer a plain stitched heading, turn under the top edge of the drapery 1" to the wrong side and edge stitch. Turn a 3 1/2" heading and baste in place. Stitch. Run a second row of stitching 1 1/2" above the bottom turned edge of the heading, and back stitch at the ends to reinforce. Run a regular rod through this casing. Always use a plain stitched heading for mesh or sheer curtains.

At the bottom of your drapes or curtains a 3" hem is usually satisfactory, for if the drapes are large and voluminous turn 3" a second time to make a double hem. Pin first and baste carefully. The double hem gives added weight at the bottom so the drapery will hang well. Stitch hem along the folded edge on the wrong side.

Encase lead weights in scraps of fabric, slip into hem at the bottom corners and catch in place. These are a great help in making your draperies hang well, especially on traverse rods which are opened and closed frequently.

It is advisable to measure your draperies so that they just barely clear the floor or window sill. You will thus avoid undue wear by sliding on these surfaces. It is also advisable to hang your fixtures far enough out from the wall that the draperies or curtain do not brush against the edge of the sill, if they are floor length some fabrics are quite sensitive to wear by abrasion, although very strong in other ways, so these precautions might prevent sorrow later. Another wise precaution is to cover the end of the rod with a thimble when putting it through the curtain—no snags!

CHEBA'S MANTLE

We're sure it was the master-weaver
Who taught her of his art,
And gave her of his brilliant threads
And she stretched them on a loom—
her heart.

There she wove—a patient weaver
Placing threads as each one came.
As time passed on her shuttle quick-
ened

And her hands more deft became.
From some tiny specks of stardust
That dropped from the morning star,
She spun threads of great ambition,
Wove them in without a snarl.
From fleecy argosies of clouds
Captained by ambitious winds,
She took the many tones of white
And wove in threads of faintest
tinge.

And once, when the threads became
discolored
With doubt and heartaches of the
day,

The shuttle and the loom were idle,
And the weaver sought to pray.
She knelt to thank the master
In royal purple robe enthroned, and
From stained-glass windows of his
house

She caught the skeins of ruby tone.

This is how she wove a mantle
And not a winding cloth—
Had there been one shade less
Or one hue more
Twould all be lost.

AUTHOR UNKNOWN

BOOK REVIEW

We have noticed that almost every person who is interested in weaving also likes to do other forms of handicraft. Probably because knitting and crocheting can be carried to the club meeting or afternoon social, they are most popular.

Carol Curtis COMPLETE BOOK OF KNITTING AND CROCHETING gives basic instructions in these arts as well as new advanced ideas and stitches. The title does not indicate that it might be of special interest to the handweaver, but there are many pages of valuable information for her use. First, there are designs for figures which can be used for laid in motifs, and there is a complete alphabet and set of numbers which can be used for the same purpose.

In addition to these, there is a complete list of yarn definitions which indicates the differences in various types of yarns which have been given commercial names. Do you know, for example, how to distinguish between knitting worsted, sport yarn, and zephyr germantown?

Under the chapter titled "Resources—yarns" is listed the name of the manufacturer and brand name of various threads, including cottons and novelties as well as wools. Each type of yarn is described by its own name, fiber content, weight or yardage, and type of unit—spool, skein, etc., provided.

This book can usually be found at the fancy goods counter of the chain "dime" stores.

TITLE: Complete Book of Knitting and Crocheting.

AUTHOR, Carol Curtis.

PUBLISHER: Pocket Books, Inc.

PRICE: \$.35

QUESTIONS & ANSWERS:

I recently acquired some beautiful imported wool, marked by cut instead of size. There are several types. Can you tell me how to sett 8½, 9, and 10½ cut harris yarn, 11 cut and 16 cut cheviot, and welsh tweed that is marked only 2200 yards to the pound? Would these be suitable for wearing apparel for a man?

It is not generally felt that the harris yarn is suitable for warp. Usually the cheviot is used for the warp and the harris for weft. If you do this, sett the 11 cut cheviot about 20 threads to the inch; the 16 cut, 24 to 26 ends per inch. The welsh tweed is comparatively fine; it would look best sett about 28 threads to the inch. Slight variations in these suggestions are practical, of course, depending on the final effect desired. They are excellent to use for men's wear.

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SILAS SAYS:

Did you know that since the sixteenth century it has been decreed in England that all judges must sit upon a woosack and all must swear fealty to the king by kneeling on wool so that they might never forget that wool is the basis of England's greatness.

* * * * *

The homespun industries have ever been held to have a beneficent and peace-bringing influence on women. Wordsworth voiced this sentiment when he wrote his series of sonnets beginning:

"Grief! thou hast lost an ever-ready friend
Now that the cottage spinning wheel is mute."

Chaucer more cynically says, through the "Wife of Bath"
"Deceits, weepyng, spynnyng, God hath give
To wymmen kyndly that they may live."

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