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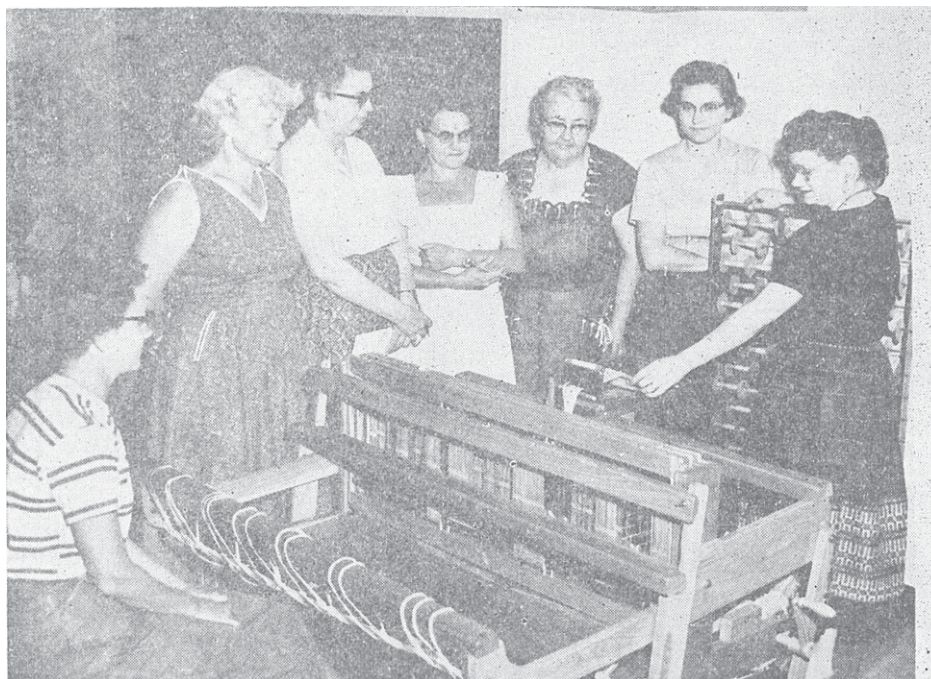
# WARP & WEFT

Volume VII

Number 7

September 1954

*The Weaving Bond Transcends the Distance Between New Names and Far Places*



A group of participants in the 3rd annual TOWN & WOODS WORK SHOP at Baldwin, Michigan, July, 1954. Reading from left to right: (seated) Eileen Kneuve, Cincinnati, O., Melba Lienhart, Wakarusa, Ind., Lottie Heath, Frankfort, Mich., Eva Gottschall, Baldwin, Mich., Julia Sprague, Muskegon, Mich., Jeanette MacMillan, Cincinnati, O. and Gladys Rogers Brophil, weaving teacher and designer.

We've had a busy happy summer, here at the WARP & WEFT shop, and hope that all of you have had as much enjoyment as we. The TOWN & WOODS WORKSHOPS were very successful (aren't those happy faces proof enough?) and everyone had a wonderful time and learned a great deal. Everyone has been so busy that we haven't had much news lately, so how about writ-

ing us a note to send us your questions and brings us up to date on your activities.

INDIANA: We wonder how many vacationers were fortunate enough to get to see the exhibit of handweaving presented by the DUNELAND WEAVERS GUILD at Purdue Barker Center in Michigan City, Indiana on August 10th. Those

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**MORE ABOUT OUR SAMPLE:**

**ROTATION OF WARP THREADS:**

for each 2" repeat:

1—4-4 natural carpet warp  
1—8-4 natural carpet warp  
1—4-4 natural carpet warp  
1—8-4 natural carpet warp  
1—8-4 green carpet warp  
1—8-4 black carpet warp  
1—natural rug filler  
1—4-4 natural carpet warp  
1—8-4 black carpet warp  
1—lt. green crochet cotton  
1—natural rayon boucle  
1—8-4 natural carpet warp  
1—khaki 3-2 perle cotton  
1—4-4 natural carpet warp  
1—lt. green crochet cotton  
1—natural rug filler  
1—8-4 natural carpet warp  
1—8-4 black carpet warp  
1—natural rayon boucle  
1—8-4 green carpet warp

Total, 20 threads in 2".

**SLEY:**

Use 10 dent reed, sleyed single. If the rug filler rubs too much in a 10 dent reed, a 5 dent reed may be used, in which case the threads would be sleyed double, of course.

As we have mentioned on page 3, this is quite an inexpensive fabric to make. Use of such high proportion of carpet warp does much to cut the cost, and knitting worsted for the weft can sometimes be purchased at a big savings on sale. If you have a project of draperies involving a great yardage, this would be good to consider — in addition to being comparatively inexpensive, it weaves quickly and is easy to warp. There would be no tension troubles with it, either.

Re-vamping this into a fabric

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suitable for upholstery would not be difficult. Add five additional warp threads to every inch, and sley three per dent in a 5 dent reed. For the drapery you will of course beat very lightly, but for the upholstery, beat more firmly.

Those of you who follow the trends in home decoration will know that there is much interest growing in the use of odd shaped brightly colored pillows as color notes in rooms decorated in a single, usually neutral color. We present for your consideration the idea of using this warp for an entire series of vari-colored pillows. Change just the color of your knitting worsted, and on this single warp make a series of pillows of different shades. This is a particularly helpful idea for those who are trying to tie together a room full of assorted pieces in many colors. This is a problem which was recently brought to us. No two pieces of furniture were the same color, and the rug was different still. Fortunately the rug was a solid color—grey, and it was decided to match the walls to the rug. We suggested these draperies with grey knitting worsted in the weft, and on the plain wine colored sofa, we suggested piling pillows in this pattern, matched to all the colors in the various other pieces of furniture. The final effect was much better than the apprehensive owned expected, and she enjoyed the ease of weaving this drapery and cushion top material.

A little piece left? Make a lined bag in a pretty shape. A big piece left? Line a full circled skirt with contrasting taffetta for a wonderful teen-age gift!

We check and re-check, but errors still creep through! On Page 3 in the June issue, there are 2 (not 21) spools of wine wool in the WARP!

## HONEY BEE DRAPERY

Every time we looked at this drapery fabric all summer long, we could hear the buzzing of the bees and the colors and the sounds of summer all went together until they were integrated in one unit in this fabric. It was designed and executed for you by VIOLET SMITH of Chicago and it is such a practical, beautiful and inexpensive fabric that we feel sure many of you will want to make it to use in you own homes right away.

### THREADING DRAFT (plain twill)

	x		x		x
x		x		x	
x		x		x	

Spools required for 2 in. section:

- 4 Carpet warp, natural, size 8/4
- 4 Carpet warp, natural, size 4/4
- 1 Green carpet warp, size 8/4
- 3 Black carpet warp, size 8/4
- 2 Rug filler, natural
- 3 Light green crochet cotton
- 2 Natural rayon boucle
- 1 Khaki perle cotton, size 3/2

All of the carpet warps and the rug filler are available at ORIENTAL RUG COMPANY, Lima, Ohio. The crochet cotton is available at the dime store, the rayon boucle at CONTESSA, Ridgefield, Conn. and the perle cotton at LILY MILLS. The knitting worsted of the weft is available at any knit shop, and the gold metallic might be of any type you prefer.

### Rotation of warp threads:

See page 2.

### Sister Goodweaver Says:

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

### Tie-up:

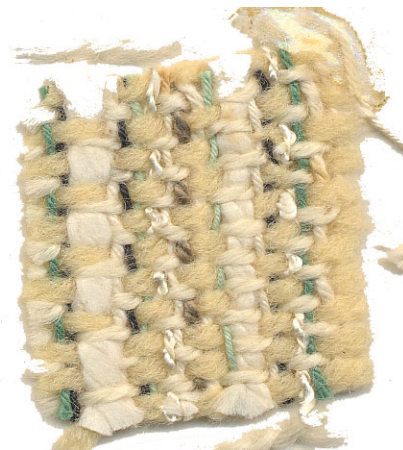
O	O	X	X	O	X	4	X- Counter balanced
O	X	X	O	X	O	3	
X	X	O	O	O	X	2	
X	O	O	X	X		1	
1	2	3	4	A	B		

### Treadling:

1, 2, 3, 4 and continue that rotation.

### Weft:

- 1 Honey tan knitting worsted
- 1 Natural carpet warp,  
repeat for 4½ inches
- 2 Rows gold metallic  
repeat knitting worsted and carpet  
warp alternately for another 4½  
inches.
- 1 Gold metallic
- 1 Natural carpet warp repeat for 1½ in.
- Total stripe repeats about every 10½ in.





## U. N. TAPESTRY:

The Belgian government recently made a gift to the United Nations of a tapestry, 43½ feet by 28½ feet, which will hang in the central hall of the U. N. building. Weavers sometimes nearly lost in the intricacies of figuring how much material would be required for specific project, will understand the immensity of this tapestry when they learn that more than 94,000 miles of wool thread were used in the making of it.

The Belgians chose to make this hanging predominantly green in color, because "green is the color of peace and most restful to the eyes." It is claimed that this hanging is the most tightly woven tapestry ever made. The chairman of the Brussels trade fair, Alderman Cooremans, says "let us hope that this means the nations of the world will be woven closer together, too."

This tapestry was designed by PETER COLFS, an Antwerp artist, to depict peace and prosperity. The dominant central figure is a representation of the earth, 15 feet high, and is flanked by side pictures outlining the chief cities of the world. Part of the decoration includes a dove of peace hovering over a fount of prosperity.

The tapestry was woven at Malines Royal Art factory, where 40,000 man hours labor were put into it. There is no border at top or bottom, and the jewel like side borders imitate the early tapestries of the Brussels school.

## NOT A FAIRY TALE

In the 16th century the weavers of Persia competed for the honor of making a rug for the sepulchre of the wife of Shah Tamiraz II. Among the weavers was Maksoud of Ardebil, the laziest man in the world. To keep

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from working, he haunted the mosque, begging food from the holy men, who finally exasperated, made him sweep floors in return. But Maksoud would sweep awhile, then lie down to rest. Lying there, he looked up at the dome through which the sunlight played, casting a mosaic design upon the floor. "If only I could put that pattern into a rug—" mused Maksoud.

The holy men built him a crude loom and upon it in subtle colors of unutterable beauty, Maksoud wove the reflected glory of the dome, flanked by the shadowed shapes of the chandeliers repeated on the marble paving stones. The Shah was delighted by Maksoud's rug and chose it from among all the rest, asking, "and what reward will you have?" "Only your health and happiness, sire," answered the weaver, who was then granted a lifetime of ease within the palace of the Shah. Maksoud's rug, called the rug of Ardebil, now hangs in the Victoria and Albert museum in London, and is considered the finest in the world.

The entire history of the near east is woven into each rug, and they speak eloquently of romance, sorrow and joy through every thread. The art of weaving is an honorable one in Persia, and its secrets are handed down from one generation to the next. Those who know, can tell at a glance when and in what district a rug was made.

—Continued from page 1

who did, report a stimulating show, well presented.

NEW YORK: Those visiting New York early this fall will not want to miss the YOUNG AMERICANS 1954 exhibit at America House, sponsored by the American Craftsman's Educational Council. This exhibit is being held over through Sept. 8th. This same exhibit will be at the AKRON, (Ohio) ART INSTITUTE Sept. 22-Oct. 31

## MODERN FIBERS

J. C. Penny company, in collaboration with American Fabrics magazine recently published "Modern Fibers and Fabrics" booklet. This material is very well done, and of great interest to weavers everywhere.

Many wonder fabrics, like nylon, were created in the chemists test tube not because of any shortage of natural fibers, but because fibers with specific properties were desired. They were not developed to compete with natural fibers.

The man-made fiber most familiar to all of us is rayon—the fiber which most welcomes color. It washes easily; dries more slowly than other man made fibers. It is soft in texture and feels smooth next to the skin. It is resistant to moths and irons easily if a cool iron is used. It tends to wrinkle but can be treated for resistance. It tends to stretch and sag in dampness, and shrinkage unless stabilized.

Acetate is the fiber that lends drape to a fabric. Fabrics made of acetate fall naturally into soft graceful lines. It gives luxurious brilliance to fabrics, and combined with other fibers gives fine cross dye possibilities. It washes easily and dries faster than rayon but not so fast as some of the other man made fibers. It feels soft and silky against the skin, and is resistant to insects and mildew. It is very sensitive to high heat and must be ironed with a cool iron. It loses some of its strength when it is wet, and dissolves in nail polish or remover.

Nylon is known as the tough fiber, and is built to take wear and tear, even when light in weight. It

can easily be made to look like either silk or wool. It washes easily and dries quickly. It does not need ironing, and holds its shape without shrinking or stretching. It takes pleats and can be permanently pleated. It is resistant to insects and mildew, and has excellent wet strength. It may be damaged by sunlight, however, and is sensitive to high heat. It also has a low moisture absorption and so is not always comfortable against the skin.

Dacron is the fiber which always looks neat and fresh. It can be heat set with pleats and creases but wrinkles shake out easily. It washes easily and dries quickly, holding its shape. Spots are also easily removed from it. It too must be ironed with a cool iron, and like nylon is not absorbant.

Orlon is the fiber with the pleasing hand; it retains its good looks after long wear and exposure to sunlight, smoke, soot, or acid fumes. It is warm and dry to the touch — the city wearers dream come true. It washes easily and dries quickly, drapes well, takes pleats. Like the others, it is sensitive to high heat and has low moisture absorption.

Dynel is the fiber that gives warm, comfortable, long wear with a pleasant wool like touch. It is non-inflammable and combines with other fibers well. It washes easily and dries quickly. It does not come in pure white, is heat sensitive, and has low moisture absorption. When used for napped fabrics it may shed.

Vicara has the soft fine feel of cashmere, and is best when mixed with other fibers. It washes easily but is less strong when wet, and because it absorbs moisture it is very comfortable to wear.

## BOOK REVIEW:

We recently received our copy of *A HANDWEAVERS SOURCE BOOK* edited by Marguerite Lorter Davison. This is a large, beautifully printed book, a selection of 224 patterns from the LAURA M. ALLEN collection. In her earlier publication, *A HANDWEAVERS P A T T E R N BOOK*, Mrs. Davison lavishly used photographs to illustrate the designs. In this book the illustrations are drawings by CHARLES DENZLER, and we feel that they are clearer and more useful than the photographs.

These are all four harness drafts, and they are written in an abbreviated system frequently used by early weavers. Instructions for following the drafts are included, and after just a few minutes practice they are easy to read. These patterns include work by Weaver Rose and many others well known in the field.

An interesting touch of Americana is noted in the titles given the patterns — those taken from the pioneer life and the problems presented (Pioneer Trail, Log Cabin, Green Mountain Beauty, Soldier's Return, Western Rattlesnake) those based on nature (Snow Drop and Snail's Trail, Secret Garden, Spider Web, Pine Blossom, Mountain Cucumber, Cluster of Vines, and all the various leaf and rose patterns) and the ones which show the coming of civilization (Doors and Windows, Winding Stairs, Window Sash, Union Cross Roads, Father's Delight or The Artful Lady ( sounds like a story behind that one) or New Market Stile, and then right into the present, with Jitterbug or Superhighway. TITLE: Handweavers Source Book. EDITOR: Marguerite Davison PRICE: \$12.00.

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## SILAS SAYS:

For a recent piano recital in the opera house in Chicago, Liberace wore a brand new dinner jacket woven with fourteen carat gold threads and a matching bow tie. It was pictured in a recent cover of a nationally distributed photogravure feature magazine. Did you see it?

\* \* \* \* \*

The tarnish of copper, brass, tin or other metals may leave stains on fabrics. Some of the baffling stains housewives find on table linens, tea towels, shower curtains and bathroom towels, which come in contact with moist metal or dripping faucets are these tarnish stains.

To remove such stains, use a mild acid. Apply vinegar, lemon juice, or a 10% solution of acetic acid. Rinse as soon as the stain has dissolved.

A good way to remove a rust stain is to spread the stain over a pan of hot water and squeeze lemon juice over it. Rinse and repeat. This is safe even on delicate white fabrics.

\* \* \* \* \*

We think of fuzzy or pile fabrics as modern but the first person to think of raising cloth with a revolving roller fitted with teasels was Leonardo Da Vinci. Among his drawings is a beautiful one of a mill with rollers set with hundreds of teasels, whirling over the cloth.

\* \* \* \* \*

We recently heard of a Dutch woman who weaves all her own clothing, raising the sheep, spinning and dyeing the wool in preparation for the loom. She uses all vegetable or other natural dyes, including a lovely violet carpet dyed with dried lice!

## THE FILAMENT OF LOVE

Snapshots and letters form the ten-  
uous threads  
By which she tries to hold them close  
to her.  
One leads to Dorrie, married, in Peru;  
And one to Jim in Oregon; and one  
to little Johnny, engineer, Detroit.  
She reads their letters over and re-  
calls  
Each feature of each tiny pictured  
face;  
And when she writes to them, she  
takes great care  
To mention well remembered inci-  
dents,  
And makes the threads still stronger  
binding in  
The filament of her abiding love,  
Lonely and growing old, is comfort-  
ed,  
Knowing her family is a unit still.

Abigail Cresson



## QUESTIONS AND ANSWERS:

I have become interested in trying to spin some of the yarns I use for weaving. However, I do not have a spinning wheel and hesitate to invest in one until I know I will use it. Can you give me any sugges-  
tions?

Literature on spinning gives di-  
rections for using a hand spindle.  
However, this is a very slow and not  
always successful method. We did  
hear of one woman whose husband  
made her a spinning wheel of an  
old phonograph. He took four round  
tin lids about 4" in diameter, bored  
holes in their centers, and nailed  
them on either side of an outside  
cotton reel so that the reel would hold  
an ounce of wool. He wedged this  
tightly on to the center pin on the  
turn table of the phonograph and  
put a couple of tiny nobs on the edge  
of the turn table to hold when spin-  
ning it around.

To spin, about 2 feet of cotton  
thread is fastened to the reel, and  
the end of this and the rolag are  
held in the left hand above the cen-  
ter of the wheel, which is pushed  
clockwise. As the spinning progresses,  
the hands are raised above the wheel  
higher and higher. To wind on to the  
reel, hands are lowered to wheel  
level.

KNOX LINENS, 2 ply, sizes 10, 20, 30 and 40  
in colors.

BERNAT YARNS, fabric, weaving, afghan  
crewel, tapestry.

BELFAST LINENS, size 60 in aqua, lemon  
yellow, soft pink, medium blue

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