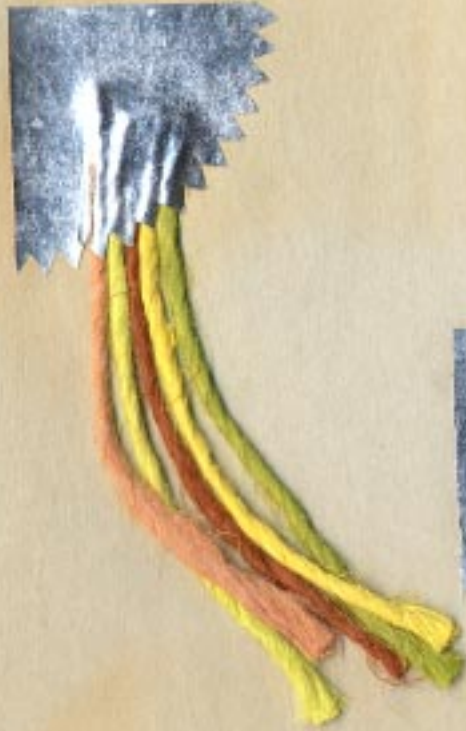


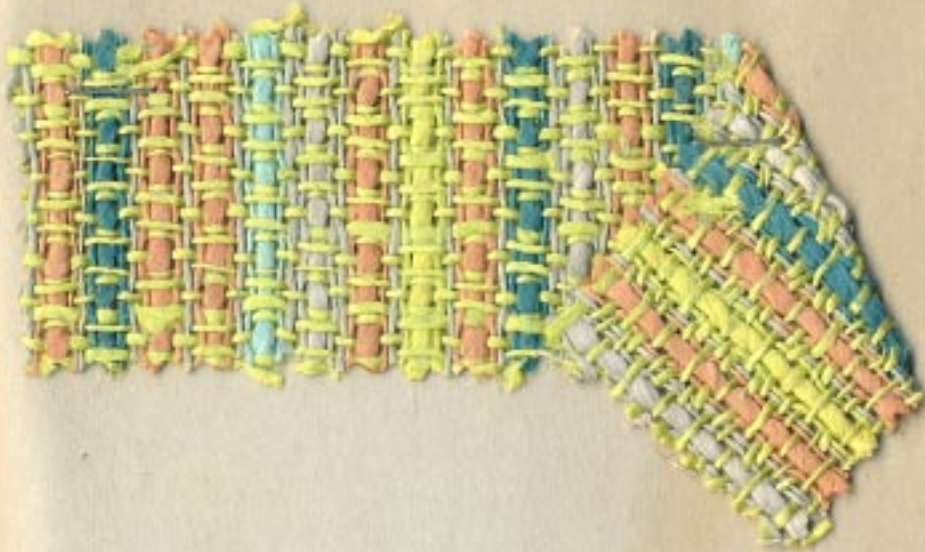


Shuttle Craft Guild Virginia City, Montana
Volume XXIX Number 3 March 1952

PORTFOLIO



OTHER POTENTIALS
IN COLOR



Martin Tidball

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Searle Grain Farm Home Weaving Service, 318 Grain Exchange, Winnipeg, Manitoba, Canada. A general service specializing in looms and materials, particularly imported materials: Irish, French and Canadian linens; Canadian rayons, U.S. and Canadian novelties, Egyptian cottons, Scotch, English and Australian wools.

Hughes Fawcett, Inc., 115 Franklin St., New York 13, N.Y. A general service to handweavers, selling looms of many types, a wide selection of all kinds of materials, equipment of all types, and standard weaving books. Also certain specialties.

MATERIALS

Lily Mills Co., Handweaving Dept., Shelby, N.C. An exceptionally wide selection of cottons in many colors, fast dyes. Also weaving wools, linens, metallics and some novelties. Belt shuttles.

Confess' Yarns, 3-5 Bailey St., Ridgefield, Conn. Excellent source for a wide variety of specialty and novelty yarns at low prices. Samples of special offerings sent monthly. Also regular stock of fast-color carpet warp and linens. Searching service for that unusual yarn.

Royal Society, Inc., 230 Fifth Ave., New York 1, N.Y. Highest quality standard tweed yarn in wide color range and heather mixtures, novelty flecked tweeds, and 2/18 worsted in 22 colors.

Tinsel Trading Co., 7 W. 36th St., New York 18, N.Y. Metallic yarns, and metallic combinations in all types and colors, including the ever-useful supported metallics.

The Weavers' Workshop, Dodgeville, Wis. Those unusual, hard-to-get yarns such as spun silk and silk noils, Bernat Afghan, imported Irish linens, novelty wools, silks and linens, Bobbin Lace materials.

PUBLICATIONS

Craft and Hobby Book Service, Box 1931, Carmel, Calif. Almost all weaving books, foreign and domestic, in stock. Will order any others. Special searching service for out-of-print books. Also Art and Design books and books on other crafts.

Handweaver And Craftsman, 246 Fifth Ave., New York 1, N.Y. The all-inclusive periodical for all handweavers. Published quarterly. (Send them your news items too.) Mary Alice Smith, Editor.



Shuttle Craft Guild Virginia City, Montana
Volume XXIX Number 3 March 1952

The Shuttle Craft Guild
HANDWEAVER'S BULLETIN
Harriet Tidball, Editor



TRANSLUCENT WINDOW DRAPERIES

The translucent window drapery is a drapery with a truly modern spirit. It is used for large windows, corner windows and picture windows, and often to cover an entire wall or a large wall area. Without glass curtains, over-drapes or window blinds, the translucent drapery is commonly hung on a traverse rod to pull across the window or to hang at the side as the occasion demands. Avoiding the heavy formality of the lined drapery, the translucent drapery adds a flavor of informality and comfort to a room and the opulent luxury of a generous textile. When pulled at night time, it gives windows from the outside a warm, pleasant glow.

Frankly allowing light to filter through the fabric, the translucent drapery must have no real transparency, but must be of sufficient body and weight to create an impact in both color and pattern arrangement. Attention must be given to the use of interestingly textured threads and combinations of threads, and weaves which displace either warp or weft threads into curves are particularly good. Unusual and novelty threads are often used to advantage, with several types of threads incorporated into a compound warp. A good draping quality is a prime requisite for any fabric which is to cover large areas and which is to be pulled from side to side. Therefore it is wise to avoid the use of a balanced weave, and to place both the greater weight and the greater interest in the warp.

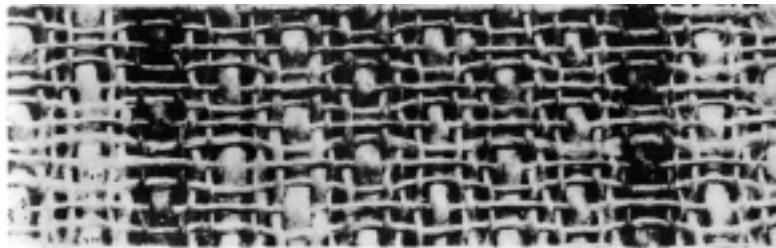
The translucent drapery described here is a design which we present with pride. It is a fabric of unusual beauty and elegance which may easily be adapted to a wide range of materials and for many color harmonies. The warp requires either two or three types of material, one of which must be very heavy and the other or others much finer. The yarns used for the experimental draperies are $1\frac{1}{2}/1$ and $7/1$

linens, to give one of the most luxurious but practical decorating fabrics. One of the practical aspects of the material is the sun-fast colors of the Davis linens, a trial drapery having been hung over a window in the Montana sun for almost a year without showing any sign of sun-fading. This is a factor of utmost importance, as resistance to sun fading cannot be guaranteed in any type of dyeing and cottons seem less sun-fast than linens.

The Color Design: The experimental draperies use five colors, and from two to six colors may be employed according to the demands of the decorating problem. The designed effect was to give a very rich but quiet fabric, neutral enough to add no disturbing element and to make the room look larger, but strong enough to add a distinct interest to a rather plain room. A free play of color across the entire fabric was desired, with a slight vertical accent because of a low ceiling. The five colors were arranged in 3-thread stripes with "studied casualness" or "hit and miss" fashion, to avoid any monotony of repetition. Morning mist grey was selected as a harmonizing color and every fourth thread of the entire warp was 7/1 morning mist, with the same color used for weft. Two other colors of about equal value, tawny tan and ocean aqua, were selected, with conifer green as the accent color and chartreuse to add sparkle. The room for which the drapery was planned has conifer green walls and both tawny tan and chartreuse are used elsewhere. In selecting colors, use two or three which are used elsewhere in the room, and the remaining ones may be similar but different in value, or neutrals. A safe color selection for a 5-color harmony is: three low-keyed, light value colors, one strong or heavy value, and one color with a good bit of brilliance. Avoid strong color contrasts. Two or three of the colors should be closely related (aqua, conifer and chartreuse all contain green), or different values of the same color (aqua and conifer are the same color with white and black added). Select one color to act as a harmonizer, which in most cases should be a rather light, neutral color. The weft should be of one of the light values though it need not be the same as the harmonizer. The colors selected should be dominantly warm (containing red or yellow) or dominantly cool (containing blue or

green) according to the effect needed in the room. The experimental draperies are very cool.

The warp arrangement is simple -- groups of three threads of the same color, each group separated by a thread of a neutral, harmonizing color. The center thread of the group of three is the heavy material, and the thread on either side of the heavy one may be a fine boucle or novelty, or it may be of the same material as the harmonizing thread. In most cases the harmonizing or separating thread should be smooth and medium weight. Thus, every fourth thread of the warp starting with thread 1 is heavy, and every fourth thread starting with thread 3 is the harmonizing thread. Arrange the 3-thread color stripes in no definite sequence. The harmonizing color may be used for occasional 3-thread stripes. Two or three stripes of the same color may be placed side by side with the light colors, but use only single stripes in the dark and brilliant colors.



The enlargement above of a 3½" textile width shows a color arrangement: (left to right) 3 tawny tan, 1 grey, 3 chartreuse, grey, 3 conifer, grey, 3 grey, grey, 3 chartreuse, grey, 3 tan, grey, 3 aqua, grey, 3 tan, grey, 3 tan, grey, 3 conifer, grey, 3 grey, grey, 3 tan, grey, and this informal arrangement was continued across the warp width.

Types of Materials: Since several colors of warp are required, and two weights of yarn must be in the same colors, this project provides fine scope for the weaver who likes to dye his own yarns. The home dyeing is almost necessary if novelty cottons and rayons are used, as these materials are available usually in white only. However, it must be remembered that home dyeing is usually not fast dyeing and that window draperies are more susceptible

to sun fading than any other fabric. Though perhaps more costly at the time of purchasing materials, it is usually economical in the long run to select yarns which have been vat dyed to the same colors. This is possible with Lily cottons and a suggested selection is Art 1014 for the heavy thread, novelty cotton number 2 on either side, and 10/3 or 20/6 for the harmonizer and the weft. Other combinations of materials may be made from the Lily cards. The Davis linens provide this same opportunity for matching colors, as all their weights are available in the same 17 colors. It might be mentioned that whereas many of the Lily colors are pure, full hues, all of the Davis colors are mixed hues, and it is easier to make sympathetic harmonies with mixed colors. Many variations in materials may be used according to the desires of the weaver. For another all linen interpretation would be the same 7/1 and 1½/1 for the color stripes, but the Irish linen boucle sold by Contessa Yarns for the harmonizing thread and the weft. Six-cut chenille might be used for the heavy thread, with the cotton boucle stocked (temporarily) by the Shuttle Craft Guild as the side threads and 20/6 soft twist for the harmonizer and weft. The very heavy, rough carpet linen known as Capistrano could be combined with carpet warp and 3-cut chenille for a heavy drapery. And the 2-ply rayon-mohair sold by Contessa would probably do nicely with a heavy novelty rayon to give a silky effect.

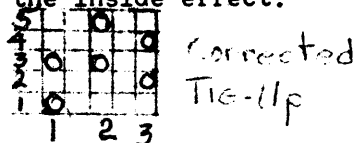
Warp Set and Yarn Calculations: The reed used for the model draperies was a 12-dent, and the sley was 1 per dent throughout. For heavier threads a set of 10 per inch would be advised, and 15 per inch for finer materials. The warp take-up and shrinkage was about 1 yard on a 10-yard warp, and half a yard was required for loom allowance, giving a finished length of 8½ yards from a 10-yard warp. A 10-yard warp, 36" wide (432 warp ends, 108 of 1½/1 and 324 of 7/1) requires approximately 2½ pounds of 1½/1 and 2½ pounds of 7/1, or one tube of each color for a 5-color arrangement. If freedom to emphasize any color or colors is desired, more material should be secured. Weft requirement is 2 to 3 pounds according to the strength of the beat used. The cost of the finished material is approximately \$3.00 per yard.

Threading: Two threading arrangements are suggested, one for four harnesses and one for five, each of them a simple coordination of the warp arrangement with the draft. The 4-harness threading is Rosepath (1,2,3,4,1,4,3,2, repeated) and the heavy thread occurs on harness 1 in every case. the outside threads of the color groups are on harnesses 2 and 4 in alternate pairs, and the harmonizing thread is always on harness 3.

The 5-harness arrangement is a simple point twill (1,2,3,4,5,4,3,2, repeated) with the heavy thread on harnesses 1 and 5 throughout, and the harmonizing thread on harness 3. If 5 harnesses are available, it is suggested that the 5-harness threading be used, as it is always possible to tie harness 5 to raise every time harness 1 raises, to give the Rosepath weave.

Tie-Up and Weaving: The tie-up used for the Rosepath threading is standard, so this project is feasible for either a counter-balanced or a jack-type loom. Treadle 1 is tied to 1-2; treadle 2 to 2-3, treadle 3 to 3-4, treadle 4 to 4-1. The suggested treadling order is 3, 1, 3; 2, 4, 2, repeated throughout. Another variation which may be used if it is desirable to pack the weft a little closer is 2, 1, 2; 3, 4, 3, repeated. Both surfaces of this fabric are good, and the color emphasis is slightly different on each.

The 5-harness fabric (illustrated on page 3) has more surface interest than the 4-harness one, and weft threads lie in curved lines which adds to the fabric beauty when light filters through. The tie-up requires only 3 treadles, the first treadle tied to 1-2, the second to 4-5, and the third to 1-3-5. The treadling rotation is 1, 3, 2, 3, repeated throughout. The result is a two faced textile of great elegance, with both faces good, but quite different in effect. One side (the one shown in the photograph) is smooth and the color lines resemble small strings of beads, while the other side has a deep, strong texture, with strong colors and vertical stripes. There is a great decorating advantage in producing these two different effects in the same textile, as the draperies look handsome from both the inside and the outside of a window and there is a choice for the inside effect.



The 2-harness weaver will also find this warp arrangement, though the plain weave textile will not have the elegance of that woven on 4 or 5 harnesses.

Finishing: If the draperies are woven of linen, they should be washed before cutting the fabric, and the more washing they are given, the better the final effect. It is advised that spin-dry washers be avoided for at least the first washing of a textile made of singles linen, as they drive the fuzz which has been created during the weaving into the fabric instead of floating it off. Dry cleaning is probably the most satisfactory treatment for draperies of non-linen.

* * * * *

Here are some hints to help in the planning of your draperies, taken from COLOR IN HOME DECORATION by Effa Brown, Consultant in Decorating and Homemaking (Wilcox and Follet Co, Chicago, 1951).

"If you have a large room with small windows: Don't use light color on walls and sharply contrasting draperies; Do use a strong color on walls and a tint of the same color for sheer curtains. Makes room cozy, and windows appear larger.

If you have several windows in your living room: Don't over-dress them with both glass curtains and draperies; Do use dainty curtains of casement cloth shot with metallic thread. These give a look of elegance. (See February Bulletin)

If small room has a large window area facing a street: Don't make room seem shut-in because of dark draw curtains you use for privacy; Do instead hang draw curtains of casement cloth in off-white color to block vision from outside. (March Bulletin)

If long narrow room has old-fashioned bay; Don't exaggerate narrowness by using draperies for each window; Do treat bay as a unit with long hanging at either side and a continuous valence over all windows."

These hints given by Miss Brown have a wider application than might seem on the surface, and lead to good thinking on decorating problems.

MAKING and BEAMING A COMPOUND WARP

The compound warp composed of several types of materials in several colors presents two problems, that of integrating several weights of thread into the warp chain, and that of arranging the colors into their final order. The simplest way to approach the problem is to warp each type of material separately. The chained warp is the usual type, as sectional warping leads to tension problems and to stiff, inflexible arrangements. Where a number of different colors are used in one type of thread, the problem is more easily handled on a warping board than on a warping mill, and it is advisable to wind each warp thread alone rather than carrying several together. The arrangement or sequence of different types of threads may be determined in advance, but the details of the color arrangement, since this is a visual thing, are often best determined during the warping and beaming processes.

Select for the first warp chain the heaviest material or that which will dominate the textile, and make the color arrangement while winding this warp chain. In the case of the draperies given in this Bulletin, 5 tubes of 1½/1 linen in the 5 colors are placed on a peg board on the floor below the warping board. Each color is attached to the upper right hand peg of the warping board with a snitch knot. All threads not in use at any particular stage are left hanging over the end peg. The first color desired (it is well to make this the same as the weft color) is measured the desired length, toward the bottom of the warping board and left hanging; then the color for the second end is picked up and carried to the bottom of the board, etc. When two adjacent stripes of the same color are desired, the warp is carried across the required pegs and then back to the beginning. Each time a different thread is picked up, it must be pulled to tension the last few yards which will have loosened. Be sure to make a cross or leash in the usual manner. When a heavy thread like the 1½/1 linen is wound first, it is easy to plan and evaluate the color arrangement as the warping proceeds.

When the chain of heavy warp ends is wound, place two leash sticks through the cross and tie these sticks to the breast beam of the loom. Select

the threads in order from the cross and sley them in the spacing in which they will occur in the final fabric. In this case, one dent was sleyed and three dents skipped across the entire warp.

The second material is then wound in the same manner, but this time it is necessary that the color order set by the first chain be reproduced exactly. The color stripe threads and the harmonizing threads may be wound together, following the order of two color ends and one harmonizer end, across the entire chain. Or the color threads may be wound in one chain, and the harmonizer threads in a separate chain.

Before the second chain is attached to the breast beam with the pair of leash sticks, place a strip of heavy wrapping paper (or a piece of white cloth) over the first chain on the breast beam to eliminate any confusion between the two different chains. Then proceed with the second sleying, filling the unsleyed dents in the correct color rotation. If a third chain is used, this is superimposed and sleyed in the same manner.

If the weaver prefers to use the reed as a spreader and beam the warp before threading, the warp is now attached to the back beam rod, and the beaming proceeds in the usual manner.

However, there is another beaming method which secures a more even tension and permits the beamer to work unassisted, which has proved feasible for a warp of this type. After the sleying, thread the warp from front to back and then attach it in small groups to the back beam rod. Tie up or support the harnesses so that the warp is fed in a straight line from the front to the back beam. The top warp chain is laid at the side of the loom and the bottom warp chain pulled out to the maximum length permitted by the size of the room. Straighten this warp chain by pulling and shaking it, so that all threads lie parallel and are of the same length, then lay the straightened warp on the floor. Unchain and straighten the top warp chain in the same manner and lay it on top of the first one. Divide the warp in the center, tension one entire half together, and tie it at one side of a warp holder, then do the same with the other half.

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