

# WARP & WEFT

VOLUME IV

NUMBER 3

JANUARY 1951

## THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

ON JANUARY 1, 1951, CELESTE FENTRESS (MRS. THOMAS L.) IS TAKING OVER THE GLADYS ROGERS BROPHIL STUDIO AND ITS ADDRESS WILL BE 1274 TOWER ROAD, WINNETKA, ILLINOIS. MRS. FENTRESS WILL CONTINUE TO TEACH WEAVING USING MRS. BROPHIL'S COURSE OF STUDY AND WILL BE THE DISTRIBUTOR FOR NORWOOD LOOMS AND EQUIPMENT. SHE IS ALSO PLANNING TO HAVE A LINE OF "HARD TO GET" YARNS AND THREADS. YOU ARE INVITED TO PAY HER A VISIT AND MAKE HER ACQUAINTANCE.

MR. AND MRS. BROPHIL ARE MOVING TO BALDWIN, MICHIGAN, WHERE MRS. BROPHIL WILL CONTINUE HER OWN DESIGNING AND EDIT WARP & WEFT.

THERE WILL BE NO CHANGE IN OWNERSHIP OF THE NORWOOD LOOM COMPANY, AND WARP & WEFT WILL CONTINUE WITH THAT MAILING ADDRESS.

THE EXHIBITION OF ANNI ALBERS' TEXTILES AT NORTHWESTERN UNIVERSITY, EVANSTON, ILLINOIS, SHOWED STRESS ON TEXTURE. VERY LITTLE METALLIC THREAD WAS IN EVIDENCE, LUSTROUS GLINTS BEING ACHIEVED WITH CELLOPHANE AND STRAW TYPE MATERIALS. SEVERAL PIECES SHOWED MODERN USES OF THE SUMMER AND WINTER TECHNIQUE. ONE OF THAT TYPE WAS DESIGNED IN RECTANGULAR BLOCKS ABOUT  $\frac{1}{2}$  X 3" EXECUTED IN LUSTROUS BROWN LINEN LIKE THREAD. A MOST OUTSTANDING FABRIC WAS ONE DONE WITH

BLACK WARP IN STRIPES ABOUT  $2\frac{1}{2}$  INCHES, WITH A 2 INCH OPEN SPACE BETWEEN. THE WEFT WAS RAYON STRAW BRAID, WOVEN TABBY FOR ABOUT 5 ROWS IN 1 PANEL, THEN CARRIED DOWNWARD AND TO THE LEFT INTO THE NEXT PANEL, ETC., CREATING DIAGONAL LINES OF BRAID IN THE OPEN SPACES BETWEEN THE PANELS.

MANY READERS WHO VISITED MRS. BROPHIL'S STUDIO IN 1948 WILL REMEMBER THE CHARMING MISS AASA (BITTEN) BECK. AASA IS NOW STUDYING ADVANCED WEAVING IN HER HOMETLAND, NORWAY AT AN INDUSTRIAL SCHOOL, THE LUNDE YRKESKULE. EACH STUDENT WORKS INDEPENDENTLY, STARTING WITH A DRAWN AND PAINTED DESIGN AND WORKING FROM THAT TO THE FINISHED ARTICLE. LINEN TABLE CLOTHS ARE DESIGNED FROM OLD TRADITIONAL PATTERNS, AND MANY OTHER THINGS ARE WOVEN OF COTTON, LINEN, LINEN AND COTTON COMBINED, AND WOOL. ONE PIECE SHE MENTIONED WAS "WOOL COAT MATERIAL, DOUBLE WEAVING, ONE SIDE CHECKED AND THE OTHER SIDE ONE OF THE SHADES OF THE CHECK. NICE AND WARM FOR THIS COLD AND STORMFUL SEASON." HER ENTHUSIASTIC LETTER MAKES US AGREE THAT WE "WOULD ENJOY  
(CONTINUED ON PAGE 7)

## ABOUT OUR SAMPLE

THE LIGHT WEIGHT WOOLEN PLAID MATERIAL SHOWN ON PAGE 3 COULD BE USED FOR A VARIETY OF PURPOSES, INCLUDING MEN'S TIES AND SCARVES AS WELL AS LIGHT WEIGHT SUITS, DRESSES, SKIRTS, HOUSECOATS, ETC., FOR WOMEN AND CHILDREN. A NEW VERSION OF THE DINNER GOWN IS SHOWN IN LIGHT WEIGHT WOOL, AND AN INTERESTING TOUCH ON THIS PARTICULAR PIECE WOULD BE TO SEW COPPER COLORED BEADS OR SEQUINS IN EACH SQUARE FOR TRIM ON COLLAR, YOKE OR BELT. THE TEEN AGERS AND YOUNGER CROWD CAN FIND DOZENS OF USES FOR WOOL PLAIDS IN THE ACCESSORY FIELD AS WELL AS FOR CLOTHING.

A PLAID FABRIC SUCH AS THIS IS AN EXCELLENT WAY TO USE UP ODD LENGTHS OF THREADS IN VARIOUS COLORS AND TEXTURES TO A GOOD ADVANTAGE. SMALL AMOUNTS OF RAYONS, SILKS AND NOVELTIES CAN BE PUT INTO A PLAID AS FREQUENTLY OR AS SELDOM AS DESIRED TO FIT THE QUANTITY YOU HAVE ON HAND.

THE BASIC YARN WE USED, (SILVER GRAY, SIZE 2/15S FROM TROY THREAD COMPANY, AS MENTIONED ON PAGE 3) WE HAVE FOUND TO BE SUPERIOR IN QUALITY. BEING A FINE YARN AND ELASTIC, IT IS WISE TO USE VERY LIGHT TENSION WHEN WINDING ONTO THE WARP BEAM, AND ALSO, NOT TO BEAT WITH FORCE. HANDLE FINE WOOL THREAD WITH A DELICATE TOUCH, ALWAYS. ON ACCOUNT OF THE SLIGHT FUZZINESS, IT IS ADVISABLE TO USE A DRESSING. WE RECOMMEND THE PREPARED DRESSING KNOWN UNDER THE TRADE NAME OF "WEAVOL", WHICH HAS BEEN USED IN THE WEAVING OF THIS SAMPLE. IT IS AN EMULSION WHICH IS MIXED WITH WATER AND APPLIED WITH AN ATOMIZER. IT KEEPS INDEFINITELY AND MAY BE PROCURED FROM THE NORWOOD LOOM COMPANY, 1386 N. MILWAUKEE AVE., CHICAGO 22, 8 OZ., 50¢.

IT IS DIFFICULT TO PRESS WOOLENS SO THE EDGES ARE ABSOLUTELY EVEN, AND "BLOCKING" THEM ALMOST THE SAME AS YOU WOULD BLOCK A KNIT SWEATER IS MOST SATISFACTORY. AS IRONING BOARDS ARE NARROW AT ONE END, AN OLD WELL PADDED TABLE BOARD IS MORE CONVENIENT TO USE. WITH PENCIL OR CRAYON MARK LINES THE PROPER DISTANCE APART FOR THE WIDTH OF THE MATERIAL, AND PIN THE EDGES CLOSELY TO THOSE LINES BEFORE PRESSING WITH A DAMP CLOTH. WE HAVE FOUND THIS METHOD THE MOST SATISFACTORY FOR HOME USE.

FAMOUS FASHION DESIGNERS ARE RESPONSIBLE FOR THE RECENT REVIVAL IN THE USE OF PLAIDS IN BOTH THE ORIGINAL AND MODIFIED FORMS. THE ONE WE ARE SHOWING IS AN ADAPTATION OF THE "ELLIOT". THERE IS NO FIXED RULE GOVERNING THE TASTES OF THE WOMEN WEAVERS IN EACH CLAN WHO DESIGNED THE CLAN TARTAN DETERMINED THE SIZE OF THE REPEAT PATTERN IN EACH CASE.

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## JUTE FROM MARKRAFTERS:

WE REGRET THAT DUE TO A DELAY IN MAIL WE WERE UNABLE, LAST MONTH, TO GIVE CREDIT TO THE MANUFACTURER WHO FURNISHED THE MATERIAL FOR OUR SAMPLE.

ALL OF THE JUTE, AND THE JUTE AND RAYON COMBINED, USED IN THE DECEMBER SAMPLE WAS MANUFACTURED BY

THE MARKRAFTERS  
BOX 4  
SIMSBURY, CONNECTICUT

THIS MATERIAL RANGES IN PRICE FROM \$1.00 TO \$2.00 PER POUND. SAMPLES MAY BE HAD ON REQUEST FROM THE ABOVE ADDRESS.

## ADAPTABLE PLAID

THE BASIS OF THIS PARTICULAR PLAID IS THE "ELLIOT", BUT WE HAVE CHANGED BOTH THE PROPORTION AND THE COLORS, ALTHOUGH THE RHYTHM REMAINS THE SAME. A FABRIC LIKE THIS IS AN EXCELLENT WAY TO USE UP ODD BITS OF LEFTOVER THREADS.



### THREADING DRAFT

	X	X	X	4
	X	X	X	3
	X	X	X	2
X	X	X		1

### TIE-UP

0	0	X	X	0	X	4	0 - RISING SHED X - COUNTER BALANCE
0	X	X	0	X	0	3	
X	X	0	0	0	X	2	
X	0	0	X	X	0	1	
1	2	3	4	A	B		

NOTE: FOR WOOL THREADS USE VERY LIGHT TENSION - UNDER ALL THE PEGS ON THE TENSIONER. FOR THE BOUCLE AND SILK, USE MEDIUM TENSION BY PUTTING THESE OVER THE PEGS SET IN THE CENTER HOLES.

SLEY: FOR EACH 2 INCHES A TOTAL OF 44 THREADS IS TO BE SLEYED INTO A 15 DENT REED AS FOLLOWS:

ROTATION OF THREADS IN EACH 2 INCH SECTION:

14	GRAY WOOL
2	BLACK NUBBY WOOL
4	GRAY WOOL
4	RUST SILK
4	GRAY WOOL
2	BLACK NUBBY WOOL
14	GRAY WOOL
44	THREADS

14 GRAY WOOL	-	2	IN	1	DENT	
				1	IN	1 DENT
				2	IN	1 DENT
				1	IN	1 DENT
				2	IN	1 DENT
				1	IN	1 DENT
				2	IN	1 DENT
				1	IN	1 DENT
				2	IN	1 DENT
2 BLACK	-	1	IN	EACH OF	NEXT 2	DENTS
4 GRAY	-	2	IN	EACH OF	NEXT 2	DENTS
4 RUST	-	1	IN	EACH OF	NEXT 4	DENTS
4 GRAY	-	2	IN	EACH OF	NEXT 2	DENTS
2 BLACK	-	1	IN	EACH OF	NEXT 2	DENTS
14 GRAY	-	AS	IN	FIRST 9	DENTS	LISTED ABOVE

## WOOLS FOR WEAVING

IN OUR DECEMBER ISSUE WE TALKED ABOUT COTTONS FOR WEAVING. THIS MONTH WE WILL GO INTO DETAIL ON THE SUBJECT OF WOOL, THE MEDIUM USED IN OUR SAMPLE. HANDLING WOOL IS A BIT TRICKY, BUT ITS TECHNIQUE IS NOT TOO DIFFICULT TO LEARN, AND THE RESULTS ARE MORE THAN WORTH THE EFFORT.

IN ORDER TO PURCHASE WOOL CORRECTLY IT IS NECESSARY FOR YOU TO KNOW THE BASIC DIFFERENCE BETWEEN "WOOL YARN" AND "WORSTED YARN." BOTH ARE MADE OF WOOL FIBRE, BUT THERE IS A VAST DIFFERENCE. THE PROCESS USED IN THE PREPARATION OF THE FLEECE AFTER SHEARING IS KNOWN AS CARDING. THIS SEPARATES THE FIBRES WHICH ARE THEN COMBED. IN COMBING THE SHORT FIBRES ARE REMOVED AND SPUN INTO "WOOL YARN." THIS YARN IS SOFT AND SLIGHTLY FUZZY. "WORSTED YARN" IS MADE OF THE LONGER FIBRES AND IS THEREFORE MUCH STRONGER. BOTH WOOL YARNS AND WORSTED YARNS MAY BE MADE TWO OR MORE PLY, WHICH ADDS TO THE STRENGTH OF EITHER TYPE.

SOME TYPES OF YARN ARE MADE WITH THE NATURAL OIL LEFT IN THE WOOL IN WHICH CASE THEY ARE KNOWN AS "SPUN IN THE OIL," AND ARE OFTEN STRONG ENOUGH IN EVEN SINGLE PLY TO BE USED AS WARP.

THE TENSION USED FOR WOOL WARP MUST BE VERY LOOSE, BUT IT MUST ALSO BE KEPT EVEN.

IT IS NOT ADVISABLE TO USE TOO FINE A REED ON ANY WOOL WARP WHICH IS EVEN SLIGHTLY FUZZY AS THE REED RUBS THE THREADS AND WEARS ON THEM. IT IS BETTER TO SLEY 2 THREADS IN A COARSE REED. THIS POINT IS VALUABLE HOWEVER DEPENDING ON THE YARN INVOLVED.

WE HAVE USED 2 THREADS IN IDENT IN OUR SAMPLE, AND IN THIS

YARN IT DID NOT CAUSE BREAKAGE.

WOOL YARNS "SPUN IN THE OIL" SELDOM NEED THE USE OF A DRESSING DURING THE WEAVING PROCESS, BUT IF THERE IS MUCH FUZZINESS WE RECOMMEND THE USE OF "WEAVOL" AS MENTIONED IN OUR ARTICLE ON PAGE 2.

THE FINISHING OF HANDWOVEN WOOLENS IS A PUZZLING PROBLEM FOR MANY WEAVERS. IF YOU LIVE IN A TEXTILE INDUSTRY LOCALITY YOU MAY BE ABLE TO HAVE FINISHING DONE COMMERCIALY, BUT DO NOT TRUST YOUR CHERISHED HANDWOVEN MATERIALS TO A REGULAR LAUNDRY. IF THE MATERIAL SEEMS GREASY FROM THE USE OF OILS, IT IS WISE TO HAVE IT DRY CLEANED AND THEN WASH AND SHRINK IT BEFORE MAKING UP INTO A GARMENT. IF THE FABRIC IS NOT GREASY, IT IS UNNECESSARY TO HAVE IT DRY CLEANED FIRST. (WEAVOL IS NOT GREASY.) THE MATERIAL MAY BE QUICKLY WASHED IN A MACHINE WITH VERY MILD SOAP OR DETERGENT IN LUKEWARM WATER, AS YOU WOULD A FINE WOOLEN BLANKET, RINSED WELL IN THE SAME TEMPERATURE WATER PARTIALLY DRIED AND IRONED WITH A DAMP CLOTH. ON PAGE 2 WE HAVE GIVEN MORE EXPLICIT DIRECTIONS FOR "BLOCKING" AT HOME. IF YOU HAVE WOVEN A MATERIAL OF WOOL YARN COMBINED WITH OTHER THREADS, A STEAM PRESSING WILL USUALLY SUFFICE FOR FINISHING.

WOOLENS WILL SHRINK CONSIDERABLY IN BOTH WEAVING AND FINISHING SO THIS MUST BE TAKEN INTO CONSIDERATION WHEN PLANNING A PROJECT. THE AMOUNT OF SHRINKAGE WILL VARY WITH THE THREAD, THE TENSION, AND THE TECHNIQUE OF THE WEAVER. IT IS SUGGESTED THAT IN WIDTH 10% BE ALLOWED, AND, IN LENGTH, 6 TO 8 INCHES BE ALLOWED FOR SHRINKAGE IN MOST WOOLEN FABRICS.

THE NUMBERING SYSTEM OF WOOL THREADS IS SIMILAR TO THAT OF LINEN AND COTTON, ALTHOUGH WOOLS ARE USUALLY NUMBERED WITH THE PLY

NUMBER ON TOP AND THE THREAD SIZE NUMBER UNDERNEATH. IN WOOLS FOR EXAMPLE, THE SIZE THAT IN COTTONS WOULD BE 10/2, IS CALLED 2/10s. WOOLS OF 1 PLY ARE CALLED SINGLES.

FIGURING THE YARDAGE IN WOOLS IS EXACTLY THE SAME AS IN LINEN, IF THE AMERICAN SYSTEM IS USED:

$$\frac{\text{SIZE OF THREAD X 300}}{2}$$

FOR EXAMPLE, THE YARDAGE FOR 2/15 USED IN OUR SAMPLE IS FIGURED  $15 \times 300$  DIVIDED BY 2, EQUALS APPROXIMATELY 2250 YARDS PER POUND. WHERE THE ENGLISH SYSTEM IS USED, 1 "CUT" EQUALS 300 YARDS PER POUND. A 9 CUT YARN HAS 2700 YARDS PER POUND.

EXAMPLES OF DIFFERENT TYPES OF WOOL THREADS ARE:

2/32s: UNUSUALLY FINE, COMPARATIVELY HARD FINISH, SUITABLE FOR WEARING APPAREL FOR MEN AND WOMEN. AVAILABLE ONLY IN WHITE, BUT TAKES DYE BEAUTIFULLY. SLEY 45 TO 1 INCH.

2/20s: SLIGHTLY FUZZY WORSTED, SUITABLE FOR WOMEN'S SUITS, COATS BABY BLANKETS, SHAWLS, MEN'S TIES, ETC. MORE DIFFICULT TO HANDLE THAN ABOVE BECAUSE OF FUZZINESS. SLEY 30 TO THE INCH.

2/18s: SOMETIMES COMMERICALLY SOLD AS "TAM-O'SHANTER." EXCELLENT LIGHT WEIGHT FOR USES SAME AS ABOVE. SMOOTH, EASY TO HANDLE. COMBINES WELL WITH OTHER THREADS FOR DRAPERY, UPHOLSTERY, ETC. COOL COLORS.

4/8s: KNITTING WORSTED. GOOD FOR HEAVY WEIGHT MATERIALS, AFGHANS, ETC. ALSO TO COMBINE WITH RAYON, ETC. EXCELLENT COLOR RANGE.

WOOL RUG YARN: EXCEPTIONALLY

HEAVY; SUITABLE FOR BOTH WARP AND WEFT FOR HEAVY RUGS, OR FOR WEFT WITH LINEN WARP, AND AS TEXTURE ACCENT IN DRAPERIES, ETC. SET 6 TO THE INCH IN COARSE REED FOR WARP.

BABY YARNS, SPORT YARN, FINGERING YARN, ETC., ARE COMMERCIAL NAMES. MANY OF THEM MAY BE USED ALONE OR IN COMBINATION WITH OTHER THREADS.

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## BOOK REVIEW

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FOR WEAVERS WHO ARE INTERESTED IN AUTHENTIC TARTAN WEAVING THE BOOK SIMPLE TARTAN WEAVING, BY AGNES MACDONALD, IS A MUST. IT IS A NEW BOOK, FIRST PRINTED IN ENGLAND IN 1950. THE AUTHOR GIVES THE INTERESTING HISTORY OF THE SCOTTISH CLAN SYSTEM AND ITS TARTANS, AS WELL AS A VERY INSTRUCTIVE CHAPTER ON HOW THE TARTAN PATTERNS ARE BUILT UP.

SIMPLE DRAFTS, AS WELL AS MORE ADVANCED AND COMPLICATED ONES, WITH ACCOMPANYING COLOR PLATES, ARE EASY TO FOLLOW. THE NUMBER OF THREADS TO USE IN EACH WARP, ROTATION, ETC., ARE GIVEN.

IN THE INTRODUCTION THE AUTHOR STATES, "THE THIRTY TARTANS INCLUDED IN THIS BOOK ARE A SAMPLE OF THE WHOLE RANGE, FOR THERE ARE SEVERAL HUNDRED RECOGNIZED TARTANS. I HAVE CHOSEN THEM WITH AN EYE TO VARIETY IN THE MATTER OF COLOUR, DESIGN AND DEGREE OF DIFFICULTY. WHERE POSSIBLE I HAVE INCLUDED INFORMATION AND WELL KNOWN STORIES ABOUT THE CLANS TO WHICH THE TARTANS BELONG, AS I FEEL WEAVERS MAY BE INTERESTED."

THIS LITTLE 38 PAGE BOOK MAY BE ORDERED THROUGH THE NORWOOD LOOM COMPANY, 1306 N. MILWAUKEE AVE., CHICAGO 22, FOR \$ 1.25.

## HOW MUCH YARDAGE?

WEAVERS ARE ALWAYS WANTING TO KNOW "HOW MUCH YARDAGE WILL I NEED?" THIS IS A QUESTION WHICH MUST BE CONSIDERED FROM MANY ANGLES BEFORE ANSWERING.

FIRST, CONSIDER THE LOSS OF WARP AT THE BEGINNING AND END OF YOUR WEAVING. NEXT, ALLOW A LITTLE EXTRA FOR EXPERIMENTING WITH THE TREADLING AND PATTERN BEFORE YOUR ACTUAL PIECE IS STARTED. FOR THESE TWO STEPS, IT IS WISE TO ALLOW AT LEAST ONE YARD WASTE.

ANOTHER CONSIDERATION IS THE TAKE-UP IN BOTH WARP AND WEFT, WHICH DEPENDS ON THE TYPE THREAD BEING USED AND THE TECHNIQUE OF THE WEAVER. ALSO, YOUR MATERIAL WILL SHRINK IN THE FINISHING PROCESS AFTER IT IS REMOVED FROM THE LOOM. IF YOU ARE MAKING TOWELS, LUNCHEON MATS, APRONS, RUGS, OR ANYTHING WHICH IS TO BE CUT INTO UNITS, ALLOW AT LEAST AN INCH BETWEEN EACH ONE, AND ALSO CONSIDER HEMS OR FRINGE.

FOR CLOTHING MATERIALS, IF POSSIBLE BUY YOUR PATTERN FIRST, THEN YOU WILL KNOW HOW MANY YARDS YOU ACTUALLY NEED FOR THE FINISHED GARMENT.

ALWAYS BE GENEROUS IN YOUR WARPING BECAUSE THERE IS NOTHING MORE DISCOURAGING THAT TO HAVE JUST A WEELITTLE BIT LESS THAN YOU NEED. YOU CAN'T GO TO THE STORE TO BUY ANOTHER HALF YARD, AND YOU SURELY DON'T WANT TO RETHREAD YOUR LOOM TO START OVER AGAIN.

A RECENT ISSUE OF AMERICAN FABRICS MAGAZINE CARRIED AN ARTICLE GIVING APPROXIMATE AVERAGE YARDAGE NECESSARY FOR GARMENTS, WHICH WE ARE CONDENSING FOR YOUR GUIDE TO YARDAGE. THE WIDTHS OF MATERIAL MENTIONED IN THIS GUIDE ARE SOMETIMES WIDER THAN YOU WOULD WEAVE, SO YOUR YARDAGE WOULD VARY ACCORDINGLY. YOU CAN MAKE A DRESS OR SUIT FROM MATERIAL WOVEN ONLY 36 INCHES WIDE BUT IT WILL OF COURSE REQUIRE TWICE AS MUCH AS 36 INCH FABRIC.

### AVERAGE APPROXIMATE YARDAGE

	JUNIOR SIZES 9 - 13		MISSES SIZES 12 - 20		WOMEN SIZES 36 - 42	
DRESSES	36"	3 1/4 YDS	36"	3 1/2 YDS	40"	4 YDS
ENSEMBLE	39"	3 3/4	36"	4	54"	2 1/2
SUITS	36"	4 1/2	54"	2 3/4	40"	4 1/2
SKIRTS	36"	2 1/4	36"	2 1/2	36"	2 1/4
JACKETS	54"	1 3/4	54"	1 3/4	54"	2
COATS	54"	2 3/4	54"	2 3/4	54"	3
CAPES (LONG)	54"	2 1/4	54"	2 3/8	54"	2 1/2
SMOCKS	40"	2 7/8	36"	3 1/8	36"	4
BLOUSES	39"	2	39"	2	39"	2 1/4
SLACKS	36"	2 3/8	36"	2 3/4	54"	2 1/2



## WORKS AND DAYS

WE PASS THIS LITTLE  
VERSE ON TO YOU AS  
BEING QUITE APPLICABLE  
TO THE SEASON:

A WINTER GARMENT NOW DEMANDS  
YOUR CARE  
TO GUARD YOUR BODY FROM THE IN-  
CLEMENT AIR;  
SOFT BE THE INWARD VEST, THE  
OUTWARD  
STRONG AND LARGE TO WRAP YOU  
WARM --  
DOWN REACHING, LONG,  
THIN LAY YOUR WARP WHEN YOU THE  
LOOM PREPARE;  
AND CLOSE TO WEAVE THE WOOF NO  
LABOR SPARE.  
THE RIGOR OF THE DAY A MAN  
DEFIES  
THUS CLOTHED, NOR SEES HIS HAIRS  
LIKE BRISTLES RISE.  
-- HESIOD

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S I L A S S A Y S --

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ONE OF OUR READERS MARGARET  
COOK OF MILWAUKEE, HAS CALLED  
OUR ATTENTION TO A VERY INTER-  
ESTING ARTICLE ON THE SUBJECT OF  
WEAVING, TITLED "FRUIT OF THE  
LOOM." IT IS WRITTEN BY A. I.  
MAG KAY, AND PUBLISHED IN THE  
OCTOBER, 1950, ISSUE OF THE OR-  
GANIC FARMER, PUBLISHED BY ORGAN-  
IC GARDENING PUBLICATIONS, 6TH  
& MINOR STREET, EMMAUS, PA.

WE CHUCKLED AT THE FOLLOWING  
PARAGRAPH FROM "BLANDINGS WAY",  
BY ERIC HODGINS. "SHE WAS MRS.  
EDITHA ORMERAY, A SQUARE, MASSIVE  
LADY OF BRICK RED COLOR WHO WORE  
MIDDY BLOUSES THE YEAR ROUND....  
PRESUMABLY SHE REPRESENTED WOMAN  
AND TO SOME LESSER DEGREE, CUL-  
TURE. SHE HAD BEEN TO COLLEGE,  
SHE RAN AN HERB GARDEN, AND WOVE  
TEXTILES. HER OWN SKIRTS WERE  
MADE OF THESE, USUALLY IN A  
PAGE 7

NUBBLY GRAY. THEY WERE FREE FROM  
TAINT OF PROFESSIONALISM, BUT NO  
HAND OPERATED LOOM COULD WEAVE  
TIGHTLY ENOUGH TO RESIST THE  
STRESS THAT DEVELOPED WHEN SHE  
SAT DOWN. ALTHOUGH THERE WAS NO  
RECORD OF ACTUAL TENSILE FAILURE  
HER HEMLINES WERE ALWAYS WAVY  
AND DROOPED AT THE REAR."

IT IS INTERESTING TO TRACE  
THE SOURCE OF THE DYES WHICH WERE  
USED IN THE EARLY SCOTTISH TAR-  
TANS. ALL OF THE COLORS WERE  
NATIVE TO THE COUNTRY. THE FAMOUS  
TARTAN GREEN WAS PROCURED FROM  
THE GORSE BARK AND BROWN KNAP-  
WEED, WHILE THE EQUALLY FAMOUS  
RED CAME FROM THE WHITE CROTAL,  
(LICHEN THAT GROWS ON ROCKS).  
BRACKEN AND HEATHER WERE USED  
FOR YELLOW AND GILBERTIES, (OR  
BLAEBERRIES) ALUM AND MOSS PRO-  
DUCED BLUE. BLACK CAME FROM THE  
BARK OF THE ALDER TREE, WILD  
CRESS RESULTED IN VIOLET, AND  
DULSE OR SEAWEED WAS USED FOR  
BROWN. THE USE OF THESE DYE-  
STUFFS MADE FROM THE LOCAL PLANTS  
AND ROOTS ACCOUNTS FOR THE SOFT  
MUTED COLORS OF THE ORIGINAL OR  
ANCIENT TARTANS, CONTRASTED WITH  
THE SHARPER AND HARSHER TONES  
WHICH MARK THE FABRICS DYED WITH  
ANILINE COLORS MORE RECENTLY.

A TYPE OF THREAD ABOUT WHICH  
WE WILL PROBABLY HEAR MORE IN THE  
FUTURE IS RAMIE. IT WAS KNOWN  
ORIGINALLY AS CHINA GRASS. A N  
AMERICAN TEXTILE COMPANY, THE  
SEA ISLAND MILLS, HAS BEEN RES-  
PONSIBLE FOR PUTTING IT ON THE  
MARKET AFTER 11 YEARS OF ARDUOUS  
EFFORT.

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(CONTINUED FROM PAGE 1 --

LOOKING INTO THE CLASSES IN  
FULL SWING. THEY ARE VERY  
CLEVER AND SKILLFUL."

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T H E   W E A V E R S '   M A R K E T P L A C E

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FOR YOUR    WEAVER'S GUILD  
              SCHOOL  
              STUDIO  
              CLASSROOM

AN OUTSTANDING COLLECTION OF  
TEXTILES FROM ONE OF THE MOST  
ACTIVE WEAVING CENTERS ON THE  
WEST COAST

.....  
A TRAVELING EXHIBIT :  
                          :  
OF TEXTILES WOVEN BY :  
                          :  
ROBIN & RUSS HAND- :  
                          :  
WEAVERS AND FREDERIC :  
                          :  
BROWN :  
.....

APPROXIMATELY 40 PIECES, CONSIST-  
ING OF YARDAGE, SKIRTS, COAT MA-  
TERIALS, LINENS, BAGS, SPORT  
SHIRTS, AND OTHER ITEMS.

THE COST FOR TWO WEEKS HANGING  
TIME IS \$10 AND THE POSTAGE TO  
THE NEXT EXHIBITION CENTER.

THE ITINERARY AND SCHEDULE IS  
TO BE MADE UP IN MARCH, 1951.

FOR FURTHER INFORMATION (INCLUD-  
ING INSURANCE), WRITE TO: ROBIN  
& RUSS HANDWEAVERS, 25 WEST  
ANAMAPU STREET, SANTA BARBARA,  
CALIFORNIA

CELESTE FENTRESS (MRS. THOMAS  
L.) ANNOUNCES

THE OPENING OF  
HER HANDWEAVING  
STUDIO AT 1274  
TOWER ROAD,  
WINNETKA, ILLINOIS

MRS. FENTRESS INVITES YOU TO  
TELEPHONE OR CALL IN PERSON  
ABOUT

WEAVING INSTRU-  
TION  
WEAVING EQUIPMENT  
UNUSUAL THREADS  
AND YARNS

AND WILL ASSIST YOU WITH YOUR  
WEAVING PROBLEMS.

MRS. FENTRESS WILL BE THE DIS-  
TRIBUTOR OF NORWOOD LOOMS AND  
WEAVING EQUIPMENT IN NORTHERN  
ILLINOIS.

MRS. FENTRESS IS CONTINUING  
THE STUDIO OF GLADYS ROGERS  
BROPHIL AND IS ONE OF MRS.  
BROPHIL'S STUDENTS. SHE WILL  
CONTINUE THIS FORM OF TEACHING.  
MRS. FENTRESS PLAN TO HAVE  
THREADS AND YARNS IN HER  
STUDIO.