

Gladys Rogers Brophil, Editor

Anna Rogers, Assoc. Editor

WARP & WEFT

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

The TWIN CITIES WEAVERS' GUILD of Minneapolis and St. Paul opened the Fall season with an inspiring all day meeting at the St. Paul Gallery and School of Art, on October 7. About 80 members, many from out-of-town, gathered for a most informative talk by MRS. DOROTHY RANKINE of the Searle Grain Co., of Winnipeg, Manitoba, Can. Mr. A. L. Searle, now a Minneapolis resident, was responsible for securing such a charming speaker and providing for the large and varied display of woven articles, the work of Canadian weavers.

Mrs. Rankine showed and gave weaving details about dress and suit fabrics, table linens, and stoles. Of particular interest was her own well tailored deep red wool suit with matching hat, the cloth having been woven by MRS. HONEY HOOSER of British Columbia. The woven articles were all fine examples of good design, neat finishing, and suitability to the purpose for which used.

An additional feature of the meeting was the showing of several exquisite pieces woven on a draw loom by MR. O. F. WILSON. His woven picture, THE LAST SUPPER, is truly heirloom quality. These are active weavers, off to a fine and stimulating start for a new season together.

The following message of gratitude comes from MISS ESTHER WENDEL, instructor in weaving at famous HULL HOUSE in Chicago.

MRS. SAMUEL GLASSENBERG of Wilmette, Illinois, has donated to Hull House her large Norwood loom because she is no longer physically able to weave. She has also given us a large quantity of thread etc. which we are putting to immediate use. Not every day do we receive a gift like this—good and lovely and functional from the start. We are truly thrilled and appreciative, and want to publicly extend our deep appreciation to her.

If any other of our readers have looms not in use, Hull House would be an excellent spot for them. The people who weave there would be most grateful for any equipment you have to spare.

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LENORE TAWNEY & FLORENCE PARSONS of Chicago recently displayed some unusual stoles quite different from average, bright and soft, warm to wear, and quick to weave. They used brightly colored closely set warp threads with open spaces 2" or 3" between groups, and heavy soft four ply wool weft. Ver-r-y nice!

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MORE ABOUT OUR SAMPLE

Some time ago, in June, 1953 to be exact, we reviewed in WARP & WEFT a new folio by Elmer Hickman titled NEW WEAVES FROM OLD. Our sample this month is an adaptation from one of those presented in this folio. The original was an upholstery titled BLUE SPRUCE and was executed in cotton and wool in a medium dark blue-green. We were intrigued with the three dimensional quality of the upholstery, and when we got to planning a baby blanket, it was the first thing which came to mind. Weaving it as tightly as the original, (necessary if the third dimension is to be really apparent) made the fabric too heavy for our purpose. We do like the effect of this variation however, and doubt seriously if LOIS LESHER, who designed the "Blue Spruce" would recognize "Bye Baby Bunting" as the same in any sense.

In doing a bit of experimenting with this design, we did come to an exciting conclusion. Using the same yarns we have used and beating somewhat harder, omitting the spaces between the weft shots as shown in the treading draft, and following our treading exactly, we did get a wonderfully dimensioned fabric suitable for a real baby bunting. There are patterns available for those in the children's sections of the pattern books, you know, and it would be such fun to make the blanket and heavier bunting at the same time. What a wonderful gift to be waiting for that baby to come.

As mentioned on page 3, these yarns come in the shades of blue as well as the pink. It could be done in all white, too, but almost best of

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all would be the pale, pale yellow in which the eiderdown is also available. We'd suggest that binding with matching satin ribbon would be the best finish for the blanket, and also for the open front of the bunting, to hide the utilitarian zipper. Just a hint — we've seen so many baby things spoiled by too much pressing. When you put on your satin edge, with the blind stitching or with embroidery, press it but slightly; if at all. A satin ribbon binding which it literally ironed doesn't have the fresh soft baby look desirable in this case.

Have you ever thought of making a blanket for your own bed? The tighter version of this would be fun to do, and if the panels are carefully joined the seaming necessary is no detriment. Decorative bands of satin could cover the seams if you wished. The tan would be pretty for this purpose, or of course the yellow or white if they match your room better. This could be a wonderful topper for your bed, with a dust ruffle beneath.

This project was easy and quick to do—no trouble with any of the yarns, and the eiderdown particularly a joy to handle. We'd like to use some of that in the tan or black (or pastels for summer) for a coat, full and soft and swinging. And of course, there is nothing in the world to prevent you from making this into the upholstery for which the design was originally planned! Truly this is a most versatile sample.

* * * * *

SISTER GOODWEAVER SAYS:

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

BYE BABY BUNTING

Actually our sample for this month, as woven, is not designed for a bunting, but a carriage robe or crib cover. As usual we are sorry you can't see it in the large piece—it's so breathtakingly beautiful.

THREADING DRAFT:

○				○			
x			x	x			x
x	○	x		x	○	x	
	x	x			x	x	

KEY:

○—White chenille X—Pink wool

TIE-UP:

○	X	○	○	○	X	4	The X are the ones to be raised in this design. Most conveniently done on a rising shed loom.
X	○	○	○	X	○	3	
X	X	X	○	○	X	2	
X	X	○	X	X	○	1	
1	2	3	4	A	B		

NOTE: The spool rack carried the threads as given in the threading draft. This is a total of 16 threads per section and these of course did not occupy a full two inches in the reed. To check your exact width, divide your total number of threads by 10; it may be necessary to put on an extra section to get your blanket as wide as you desire.

TREADLING:

2— Pink wool
B— Coral boucle
1— Pink wool
B— Coral boucle
2— Pink wool

Leave small space in beating at this point.

A— Eiderdown
3— Eiderdown
4— Pink wool
B— Coral rayon
4— Pink wool
3— Eiderdown
A— Eiderdown

Leave space in beating

2— Pink wool
B— Coral Boucle
1— Pink wool
B— Coral boucle



SLEY:

10 threads per inch; sleyed single in 10 dent reed.

MATERIALS USED:

Pink wool, Maypofo 3 ply baby wool same as January 1954 sample.

Coral boucle, available in skeins in many colors.

White 12 cut rayon chenille, available in colors, skeins.

Eiderdown, available in skeins, in light yellow, blue, tan, pink, white and black. \$5. lb., 480 yards.

All of the materials used in this sample are furnished by and available at the THE YARN DEPOT, INC., 545 Sutter St., San Francisco 2, California. This company is known for the unusual in colors and yarns; contact them for samples before you design your next project.

INTERESTING VUES ON HUES

Is there a weaver anywhere who hasn't moaned and bemoaned about her problems with color? If the magic of color is lacking in your life, it is too bad that you could not see the recent exhibit at the Chicago Public Library. This was an exhibit demonstrating color phenomena with little stunts in which you participate. The spectator experiences sensations and has some surprising thrills.

Do you know which colors electrify each other? Do you know how to combine colors with satisfying emotional effect? Do you know there is a difference between the behaviour of colored lights and colored pigments? Have you ever experienced a color after-image?

LOUIS CHESKIN, Director of the Color Research Institute, was the author of the exhibit. He showed how to combine color for use in the home, for wearing apparel, for packaging of products and other commercial ways.

One part of the exhibit demonstrated that there is money to be gained in the proper use of color. When the house-wife goes to market the color of packages evidently affects sales.

Another display was particularly helpful to weavers. Cheskin supplied the color for most of the areas and objects in the room shown, leaving others for you to choose. For instance, one chart supplies all the colors for a room except draperies. Which color would be appropriate? The spectators' knowledge and taste were tested, and concrete assistance given to those doubting weavers.

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The Cheskin displays brought much scientific information to the understanding of color. They served as a basis for the use of color and give courage for intelligent application in daily living.

Color is a matter of human visual experience and varies with people to the extent that psychologists find it difficult to codify responses beyond broad generalities. Certain reds arouse feelings of gaiety, while others are depressing and sad. Some yellows bring sunshine while others are bilious. What makes the difference?

The scientist provides rational knowledge for an understanding of color, but we must look to the artists of experience and sensitivity to find our way in the almost uncharted fields of taste. There is a little of the artist in each one of us and none need hesitate to live in a world where feelings can be developed as a form of wisdom.

From Kenneth Shopen,

Art Critic

* * * * *

Mary Webb, in PRECIOUS BANE, says, "The promising words, " I am the resurrection and the life" are like quiet rain after drought. Only I began to wonder, how should we come again in the resurrection? Should we come clear, or dim like in the water? Would father come in a fit of anger, as he had died, or as a small boy running to grandma with a bunch of primmyroses? Would mother smile the same smile or would she have found a light in the dark passage? Should I still be fast in a body I'd no mind for, or would they give us leave to weave ourselves bodies to our own liking out of the spinings of our souls?

A CHRISTMAS CARD SUGGESTION

More and more hand weavers are turning to the designing and execution of Christmas cards for their friends. We are deeply appreciative of the many new ones we receive each year, and save them carefully in a very special collection. There are so many unusual and interesting interpretations of this project that each year it seems impossible that new ones will be forthcoming the following year; yet when the time comes, there come also the new and unusual hand woven Christmas cards.

We have from time to time shown hand woven cards in the sample for one of the months immediately preceding Christmas, but we have found that giving a design for a card with a 2" sample is practically impossible. So now for the second (or is it third) time, we are not trying to show you the sample but are rather telling you about it. The idea for this card came from a commercial and not from any hand woven card we have seen.

We would suggest that you set up your warp with a smooth moderately fine cotton in the colors of your choice. Warp your loom in stripes which might be 1", 1½" or 2" wide, depending on your choice and the size card you plan to make. (You old time readers of WARP & WEFT will recall that we have previously suggested that you buy your envelopes and plain basic cards or heavy paper for the card part before you start the weaving, so the weaving can be done to the correct size to fit.)

We think we would prefer this warp to be done tabby, although if you prefer you could thread it in a diamond the size of the stripe. Separate your stripes with a few metallic threads. Warp your loom

so that you can weave four to six cards simultaneously. If you wish you may leave a space in the reed to show where they are to be cut apart.

Use the same thread for the weft as you have used in the warp, and weave squares, so that you have a large check with the colors divided by the metallic. A few drops of colorless nail polish along the cut edges will prevent fraying when the pieces are cut apart.

Buy small gummed stickers to fit your squares, and stick them on to your fabric, following a single theme if you wish. There are so many kinds of stickers available at this time of year that you should have no trouble finding the right sizes and colors.

Your fabric can then be mounted to a plain card or piece of heavy paper, either by gluing or by tying with a bit of metallic or bright thread. Under the fabric hand write your message, using an ink colored to harmonize with the colors in your fabric.

Your friends will be delighted, and we can guarantee that this will NOT be found in the wastebasket on January 2nd!

* * * * *

JAMES MAXWELL, known as the weaver-poet, wrote under his portrait in his "Weaver's Meditations," printed in 1756:

"Lo! here "twixt heaven & earth
I swing,

And while the shuttle swiftly flies,
With cheerful heart I work & sing
And envy none beneath the skies."

A STITCH IN TIME SAVES \$1.78

"Did you ever see such adorable hand blocked linen marked down from \$4.77 to only \$2.99 a yard?"

"Not again."

"What do you mean, again? I never bought any hand blocked linen before. Won't it make the most precious blouse? I thing I'll take the whole 12 yards that's left."

"Twelve yards for a blouse? Now listen. You have enough yardage stuffed into the hall closet to—"

"You don't understand dear. Now take the Irish homespun that was hand loomed by real McGonical hand loomers. That's what I'm going to make the skirt out of that I want to get the blouse material to go with."

"Well, sure, but—"

"But naturally I can't make the skirt till I have the material for the duster pattern I got, so I know whether to make a pencil skirt or one of the looser ones with the cute kick pleats. Then I could line the duster with the rest of the linen and have enough left to—"

"No."

"No?"

"First you just use up the wool and silk watchamacallit and the red fuzzv stuff and—"

"Well, how about the concrete blocks?"

"Huh?"

"The 600 pounds of concrete blocks you got for such a bargain from the Easy-Come Surplus Co. that you were going to make into a barbecue."

"That's different. I have to find the iron grates first."

"And the oak slabs in the attic you bought to hand carve a door?"

"Well, I—"

"And those silly broken rocks you were going to make a path with, and

the rock wool in the garage, and—"

"You sure you need the whole 12 yards to make a blouse?"

Ronald M. Deutsch

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SILAS SAYS:

Isn't it interesting to note the differences in language in different parts of the world, even where the same language is spoken? For instance in England, a spool of thread is know as a "reel of cotton."

* * * * *

Wool spinning is truly one of the most flexible and alert movements in the world and to its varied and graceful poses our grandmothers may owe part of the dignity of carriage that was so characteristic of them. The spinner stood slightly leaning forward, lightly poised on the ball of the left foot—holding the yarn in just the right position — and then she gave a gentle motion to the wheel — the hum of the wheel rose to a sound like the echo of wind; she stepped back quickly, one, two three steps, holding high the long varn as it twisted and quivered. Suddenly she glided forward with even, graceful stride and let the yarn wind on the swift spindle. It was a good days' work for the quick active spinner to spin six skeins a day. It was estimated that to do that with her quick backward and forward steps, she walked over twenty miles!

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Apropos of the article on color on Page 4, can you tell of what familiar color each of the following is a variation: taupe, wine, oxford, chartreuse, mauve?

* * * * *

AND WHICH OF THE following are animal?, vegetable?, mineral?: silk, angora, rayon, cashmere, vicune, worsted, cotton, nylon, orlon, tussah, linen.

We bring you this month a short
drama in place of our usual poem.

THE MAKING OF LILITH

CAST OF CHARACTERS:

God: Dark and fear inspiring.

Satan: Blonde and inspiring of love.
Adam is sleeping.

God: He sleeps well; he is good to
look upon. I am pleased with
my handiwork.

Satan: Ours, I think!

God: True, true!
That was one part.
But you forget. I wield the
forces
It was my might that whirled
This earth from chaos.

Satan: You wield them, I weave them.

God: Ah!

Satan: You put the earth together
lump on lump,
Piled up the mountains
Scooped the seas,
And traced the rivers;
But beyond that rough hewing
Your wit could scarcely go.

God: Wit? Is wit needed?
Are not my mountains good
enough?
My seas and rivers, have they
not strength enough?
What does wit add to them?

Satan: Beauty.

God: Beauty?

Satan: Yes.

It is the texture I have placed
upon your crude creations;

It is the colors I have given
to your monotone,
Yours is the force, it is true,
But mine the skill
That bends and shapes and
hues your gross endeavors.

God: I have no patience with such
trifles.
Masses are my delight.
Power they embody
And I am power.

Satan: Yes, but your bellowing beasts
They die
For want of wit.
You cast new shapes, more
terrible.
They die for want of wit,
But the bright patterns they
have made,
The surfaces I have woven
So that the light may break
Upon them into color,
These will outlast your mon-
strous dumps
Of witless flesh.

L. S. Flint



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