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WARP & WEFT

Volume VII

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The Weaving Bond Transcends Distance Between New Names and Far Places

The next best thing to seeing a fine exhibit is to read a good review of it—and for some of us who do not know exactly what to look for in viewing an exhibit, it is better to have read a review before seeing the exhibit. Reams have been written recently about the current exhibition of 120 paintings of SARGENT, WHISTLER AND CASSETT being shown at the art institute of Chicago. Some of these many words mentioned the great detail shown in the fabrics painted by MARY CASSETT. Looking for particular items of interest always adds to the pleasure of exhibition viewing, so we asked our associate editor, ANNA ROGERS to look at the fabrics in this show to tell you about them. She says:

The first thing to say about Miss Cassett's fabrics is that they are perfectly exquisite. The actual sense of touch is unnecessary to know that a scarf of wispy chiffon or a baby shawl of softest wool is depicted. In the painting of "The Bath" the mother's striped dressing gown could be nothing else than wool challis, while the severe black on the shoulders of "The Lady At the Tea Table" is a long wearing woolen stuff. Among the finest details in all the fabrics shows up in the "Young Woman Picking Fruit."

Continued on page 4

Between March 7 and April 7 those of our readers in the northwest will want to see the NORTHWEST CRAFTSMEN'S EXHIBITION at the Henry Gallery, University of Washington. This exhibit is co-sponsored by the Henry Gallery, Clay Club, Lambda Rho Alumnae, and the Seattle Weavers Guild, and is open to the craftsmen of Washington, Oregon, Montana, Idaho, and British Columbia. This is an exhibit you won't want to miss.

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On the other coast is the MASSACHUSETTS CRAFTS OF TODAY exhibition which opens at the Fitchburg Art Museum on March 28, and runs until May 9, and will also be shown at the Berkshire Museum, Pittsfield, June 1 to July 29.

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Announcement is also made of a special exhibition of New England contemporary crafts which will take place next year at the Worcester Art Museum. Entries in this exhibit will be chosen from those shown in state crafts shows of 1954.

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TWELTH ANNUAL PACIFIC COAST TEXTILE EXHIBITION is on view in the Rotunda Gallery, City of Paris, San Francisco from March 3-29.

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MORE ABOUT OUR SAMPLE

MATERIALS USED:

All of the yarns used in this month's sample are furnished by and available at CONTESSA YARNS, 3-5 Bailey Ave., Ridgefield, Conn. The linen is a standard item, and the silk is a special one. Both are excellent quality, and we think you should have CONTESSA'S samples in your reference file. They have many wonderful yarns.

The linen warp is size 40/2 natural, and it is available on 4 ounce tubes at \$1.45 per tube.

The silk is pure silk floss and it comes on cellophane wrapped balls, each weighing 1½ ounces and carrying 240 yards. The price is 50c a ball, and it is available in a beautiful shade of rust, maroon, and navy blue as well as the green we chose. We're quite taken with the shade of the rust; it would be wonderful with some of the new pottery tones.

THE PATTERN:

This technique, called JAMTLANDSVAV, is a traditional Swedish one which has been given CRACKLE WEAVE as an American title by Mary Meigs Atwater. Our threading is pattern number 20, DUKAR, on page 32 of the book JAMTLANDSDRALL by Maria Moden-Olsson. In the original draft there is also a pretty little border which we could not include for lack of space.

These threadings are made up of four threading units, each one a set of small twills, and a tabby is necessary for the weaving. They are comparatively easy to treadle, following the overshot rules, but they are quite difficult to write and has no resemblance to overshot after it is woven.

This technique can be used for many purposes and utilizing a wide variety of yarns, both rough and

smooth for linens, draperies, and upholstery. This type of weave is especially suitable to use in upholstery because there are no long overshots to catch or show wear. While this is a traditional technique, its nature makes it an excellent one to adapt for informal or modern interiors. This can be done without difficulty and with imagination if the blocks are extended and varied in size in such a way that balanced as symmetrical designs are produced. Pattern of block from A to B could for instance be repeated several more times, extending the size of that block of the pattern. The same thing could be done with the pattern from B to C, or each side of the B to C unit without changing the center of it or repeating the center reverse point.

The treadling is also varied in such a way as to produce these asymmetrical blocks, and the final result can be a most unusual and modern type fabric. Here is a chance for you to exercise your imagination and show what you can work out for yourself. As usual we emphasize the importance of making a sample before you set up an experimental design of expensive materials. A sample should never be considered a waste of time or material. It makes us feel frustrated sometimes to be always limited to 2" repeats for our samples to you; we frequently wish that we could show you some of the larger, more bold interpretations possible.

We would like this material very well for upholstery, and while it might be a bit more expensive than some other fabrics, it would wear a long time and be extremely practical. You might consider using a colored linen warp for that purpose, with the maroon or rust or dark blue silk for the pattern. The contrast in

LIME SHERBET LUNCHEON SET

With summer coming on many of you will be wanting to make luncheon sets, both to use on your own patios and to give as gifts. This is a lovely one---beautiful and formal enough for a bride's gift, yet still usable in more informal situations.

THREADING DRAFT

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X is linen warp
O is green silk warp

TIE-UP:

X X O O X O	O- Counter- balance X- Rising Shed
X O O X O X	
O O X X X O	
O X X O O X	

SLEY:

Linen sleyed double in 20 dent reed.
Silk sleyed single in 20 dent reed.

NOTE: The three threads encircled at the center of the pattern are sleyed in a single dent of the reed. This is necessary to make the pattern come out even.

WARPING:

There are 61 linen threads and 11 silk threads in each 2 inch section.

TREADLING:

3-8x	}	with tabby, using the silk for the pattern thread and the linen for the tabby.
1-4x		
2-10x		
3-2x		
2-10x		
1-4x		
3-8x		

Sister Goodweaver Says:

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



Mary Cassett's Fabrics (cont.)

One was wearing a dress of soft blue material sprinkled with colorful flowers each flower motif a complete picture in itself. The other figure was gowned in a sheer mauve tinted fabric, undoubtedly soft mull or voile. The crackly looking, crispy lef-o-mutton sleeves of a lovely lady in another painting showed the stiffness and highlights of rich taffeta.

In direct contrast to the compositions of most artists, Mary Cassett was not afraid to paint her subjects as she really saw them. If her model was wearing a flowered dress, she did not artfully pose her against a plain background. She loved color and design and her pictures introduced floral patterns in dresses against a background of brilliant garden flowers. Her "Young Woman Reading," dressed in greyed tones with soft pink stripes, over a brilliant blue skirt resting on a settee of vividly striped satin, shows strong colors and plenty of texture. In her masterpieces the upholstery usually has the high lustre of antique satin with detail of coloring and size of stripes almost photographically perfect. You could duplicate them on your loom—a narrow white stripe, a narrow red, a narrow white, a wide red—

Mary Cassett's fabric detail is more evident in this particular exhibition of paintings because those of Whistler and Sargent are displayed in adjoining rooms. Like the famous "Whistler's Mother" his works are done mostly in rich dark colors, described as "Arrangement in Black and Brown," "—in Grey and Black," etc. Sargent's grand ladies are dressed in exquisite gowns, and he gives you the impression of certain fabrics—perhaps it is velvet but it could be satin; it may be organdy or is it muslin? But Mary Cassett had the power to make you FEEL the fabrics just with your eyes.

Page 4

Adventures In Better Living:

A major problem facing the United States today is the ever-increasing number of people over the age of 65 years, and their employment of time. There is an old proverb that it is better to wear out than to rust out, and as science continues to put years into our lives it becomes increasing imperative to put life into those years. According to Dr. Martin Gumpert an authority on this subject, a typical adult of 65 today is as good "biologically" as was the average person of 50 in 1900. In Chicago alone, between 1930 and 1940 when the increase in total population was only 0.6%, the age 65 and over population increased 46.6%. This increasing number of adults in the higher age group has made it imperative that a number of business concerns compel workers to retire from active duty and become pensioners in order to make a place for the younger generation in the fields of industry.

If the younger man or woman looks into the future and becomes interested in a hobby, these days of enforced retirement will be pleasant ones. Hobby centers are being established in many large cities for the express use of older people. In Chicago, the Senior Citizens Hobby Center is located at 59 E. Monroe St., where it is under the direction of MRS. MARION WAGSTAFF with the sponsorship of the Community Project for the Aged. To quote Mrs. Wagstaff, it was started in April, 1950 on a \$365.00 fund and a great deal more faith. Volunteer workers are trained to teach crafts in nursing homes, similar other institutions, private homes etc., and the rooms of the hobby center itself are open for instructions in various handicrafts in-

cluding weaving. Mrs. Wagstaff describes the center as a "young demonstration center." Because it is purposely located in the heart of Chicago's busy loop district it is easily accessible from all parts of the city. There is a small branch located in suburban Austin under the direction of MRS. CHARLOTTE BORTREE.

There are usually about 18 students in a class, one day a week for three months, three terms each year. For beginners at the end of the first three months period there is a graduation day with certificates of accomplishment and a party. The next step is to the "Old Grads" group, with a volunteer worker in charge. Most of the students are pensioners ranging in age from 65 to 90, although in special cases an individual under 65 will be accepted. If the older is in financial position to pay there is a charge of \$15. for the three months; if not, there is no charge and occasionally the center will even pay transportation costs.

A trained occupational therapist, MISS LILLIAN SPENCER, is in charge of teaching beginners. At floor loom and four table looms. Much of the weaving is small items on the 2 harness looms; the large one is used for rugs of either rags or roving. One of the students, MR. TYKO HAHLEBOHM who is over 65, says that he is especially interested in the weaving because it is a challenge in thinking as well as doing. Naturally from the man's viewpoint, the mechanical operation of the loom is very fascinating, and he is eagerly anticipating the time he will graduate from the role of "shuttle pusher" to designing his own patterns. He is a firm believer of the Center's motto, "It is never too late to create."

Similar Hobby Centers are being created in other cities, and weaving is taught in most of them. If the one nearest your home is in need of assistance perhaps they would welcome your trained direction of the weaving project. If the group is not now weaving you have a golden opportunity to be of service in introducing it.

We couldn't begin to list all the organizations working in the field of time employment for our older citizens, but we might mention a few: one is the William Hodson Community Center, Old Boro Hall Bldg., Tremont & Third Aves., Bronx 57 New York. We are told that there are a number of other day centers in the New York area. One of the most active groups is the Vanguard Fellowship, 880 Woodbury Rd., Pasadena, California. This Fellowship serves not only its own immediate community but takes an active part in the United Senior Citizens of the San Gabriel Valley organization. Vanguard is primarily an organization of senior adults 60 and over.

The Community Center Foundation of Palos Park, Ill., already has looms in their craft quarters, and a new project is now being organized in Grand Rapids, Mich.

This matter of geriatrics is an ever growing one, and we feel that our readers will want to do what they can to help solve the problem and share the joy of creating on the loom with those who so badly need this pleasure and creative expression.

SILAS SAYS:

Two Easterners saw an Indian woman weaving a rug one summer, and arranged to pay her \$500. to make them a special rug showing the emblem of their Masonic Lodge. They returned the following season to pick up their purchase, and were delighted with her depiction of the square and compass. BUT—the Indian woman did not stop there. She apparently thought, “Our Indian designs are all religious. This rug should include designs symbolic of the white man’s religion. What else, sacred to the white man, can I put in this rug?” So she walked six miles to the nearest highway to study the white man’s symbols, then back to her loom, where she added to the Masonic emblem a huge Texaco gasoline sign!

* * * * *

The importance of textiles to all of the cultures of men is emphasized again and again. Recently twelve British textile machinery manufacturers arrived in Moscow, at the invitation of the Russians, to discuss the possibility of their producing some urgently needed textile machinery for the Soviets.

* * * * *

A New York lawyer has as a client a textile designer of Israel. The designer brought some examples of his work to New York where a concern studied and rejected them. Recently he returned to New York to find some of his patterns displayed in the window of the concern which had rejected them. The company denied plagiarism, but were not able to win their case in court, for the designer explained that part of the design was his own name in Arabic lettering!

BOOK REVIEW:

Although our pattern for this month is more Swedish than American, the book we want to tell you about deals with the traditional weaving of our Southern hills. Its title is MOUNTAIN HOMESPUN, and it reads more like fiction than fact. The author, Frances Louisa Goodrich went to live among the mountain people of North Carolina in 1890, and she found women there who had never seen a town. The loneliness and monotony of their lives urged her to action, and a great revival of mountain handicraft was the result. Disused looms were brought down from the garret, and the old patterns with their beautiful names—Wig Rose, Beautiful Wave, Brad-dock’s Defeat—were again copied in counterpanes and tufted coverlets.

MOUNTAIN HOMESPUN gives a wealth of practical information on this type of weaving — how the mountain women made their dyes and achieved their colors, how the looms were set up and operated with patterns for some of the simpler designs. It gives a sympathetic insight into the lives of the people who have welcomed this renaissance. Anyone interested in the arts and crafts of America will enjoy this book but weavers will enjoy it doubly. The section describing the beginnings of the now well known Biltmore Industries is especially interesting, and the photographs fascinating.

TITLE: Mountain Homespun

AUTHOR: Frances Louisa Goodrich

PUBLISHER: Yale University Press,
New Haven, Connecticut

PRICE: \$7.00

Continued from page 2

gloss between the linen and the silk adds much to the beauty of the fabric and although there is a definite pattern showing, there are no long overshots to catch and wear.

This fabric done in a combination of wool and silk would be beautiful for wearing apparel, too. Consider it.

* * * * *

THE OLD WEAVER

“O weaver, pray what do you see all day?

Your fingers are busy with shuttle and thread,

Your stamping feet make the heddles play,

But what are you doing inside your head?”

“My child, I am holding a weaver’s show.

A thousand looms are set up in a street;

A thousand wonderful weavers go
From loom to loom with lingering feet.

And every weaver’s a dress of his own—

A Turk with his fez, an Arab white,
A blanketed Indian stalking alone,

A tapestry lady led by her knight,

A weaver from India bearing a shawl,

A woman from Switzerland leading her goat,

Your greatest great-grandmama dressed for a ball

And I in my baggy old breeches and coat.

And whatever you want you can see on these looms,

Fine ladies from China, A Persian tree,

The lilies of France, and Japan’s peach blooms.

It’s the finest show you could wish to see.”

Author Unknown

QUESTIONS AND ANSWERS:

“I love to weave and can follow directions very well, but am not good at designing things myself. I have a special project planned, but have run into this “no design” stumbling block. I would like to make a rug for our den showing some of the hobbies of the family in it, (golf, skiing, raising dachhunds, and weaving, among others) Can you help me?”

We like your idea, so let’s see what help we can give with execution. For this we suggest a very strong linen warp, possibly 10/5 or 8/4 in natural color. Set it about 10 to the inch, and plan to have it completely covered by your weft, which, for the background, should a tight twist firm two, three or four ply wool, depending on weight. For the actual designs, see if you can get pictures to help you. For the skiing, for instance, a suggestion of mountains and trees with skis and poles; for the golfing, a club, ball, and tee flag; a dachhund, of course, looking wise; and a shuttle with yarn unwinding—or more ambitiously, your loom itself to depict the weaving. These designs are put in as the rug progresses in a tapestry technique, and the yarns used might be somewhat lighter in weight than the background, in order to permit as much detail as possible.

Adapt your designs to the desired size on squared paper—sometimes this can be facilitated by using a piece of wire window screen to provide the squares, and draw them out carefully to the desired size before you try to put them into the rug. They will look better if you keep them comparatively large and do not try to include too much detail. Do let us know how you progress!

Page 7

**THE
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