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WARP & WEFT

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

VERMONT: many of our Chicago readers will remember FRANCES THOMPSON who moved to Rochester, Vermont several years ago. She says she feels doubly honored as a comparative newcomer to that state, to be asked to demonstrate weaving at the Festival of Arts and Crafts April 30, May 1 and 2, commemorating the 150th anniversary of the first graduation of the University of Vermont. That is a show you would enjoy if you are in that area in the lovely springtime.

CALIFORNIA: CONSTANCE TYDEMAN weaver-designer, has been invited by the Yarn Depot of San Francisco to exhibit her weaving there February 15 to May 5. Mrs. Tydeman, well known in the Bay area for her beautiful handwoven textiles, has exhibited widely and had won prizes at the California State Fair, the International Textile Exhibition, and the San Francisco Women Artists exhibit. She has also served many times as juror for major exhibits in the Bay Area and is a member of the Contemporary Handweavers Association and the San Francisco Women Artists Association.

NEBRASKA: The OMAHA WEAVERS GUILD announces its Second Annual Work Shop during the after-

noons and evenings of June 23 and 24 at the Joslyn Art Museum in Omaha.

All Midwest weavers are invited to participate in this series of demonstrations and talks on weaving, to benefit from the educational material presented. An exhibit of the recent work of the guild members will also be presented.

The workshop idea started in 1953 and was so enthusiastically received that it was doubled in scope this year and planned as an annual event. President of the guild is WILLIAM NELSON, 2222 S. 15th St. Omaha, Nebraska.

ILLINOIS: We waited to give you a report on this year's GOOD DESIGN show until we could have it for you "right from the horse's mouth." In other words, from one of the exhibitors, no less. Many of you will remember MADGE FRIEDMAN who studied at the Brophil studios both in Chicago and Baldwin. One of her pieces is included in this year's GOOD DESIGN show, and those of you who don't know her will hear more about her, we feel certain, before too long a time has passed. Here's what she has to say about this famous show:

"The show is so full of fabric, etc. that it is difficult to find the

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MORE ABOUT OUR SAMPLE

We think that some of the materials used in this sample are of unusual interest. All are furnished and available at

**YARN ARTS GUILD,
39-33 29th St.,
Long Island City 1, N. Y.**

A—Nub rayon, about 1500 yds. per pound at \$3.20 pound. Their swatch number 5.

B—Cotton chenille, swatch number 4 on their sample card. There are 590 yards per pound and it comes in bulk skeins of about 5 oz. each. The price is \$1.92 per pound, and it is available in a good range of colors at 15c ounce.

C—Nylon rough spun. This is something very new, 1 ply 1 run spun on the woolen system.

D—Their swatch No. 37, white medium weight crochet cotton. This is part of a bargain assortment of crochet cottons at \$1.28 per pound, some colors available.

E—Worsted rug yarn, 100% wool size 3/2, 370 yards per pound. Available in 18 beautiful shades. Swatch number 33.

G—Paradise yarn, wool and rayon. The natural is swatch number 7, in white and colors it is swatch number 48. These are the carriage cover tweeds we used in a sample of a carriage robe some months ago. It is available in skeins at \$3.20 per pound (700 yds.)

WEFT:

Swatch 53B, bright rayon filler yarn. This is size 1/3s and has 1680 yards per pound, all rayon. We like the effect of it immensely, and can think of many other ways it could be used. The RIBBON striplings come in assorted colors, wound double on a spool. We used ours singly. There are 1200 yards per pound, and a real bargain at .80 lb. Sometime we'd like to weave some wearing apparel using this ribbon.

Something about Lamp Shades:

If you wish to follow the traditional idea of lamp shades you will find this material excellent for covering rigid frames either over a silk lining or over a plain parchment lining. It would be a good idea to machine stitch cut edges twice, to be sure it won't fray out badly, and then proceed to cover your frame just as you would ordinarily.

There is a new trend in lamp shades which I think you will find especially interesting. This trend is away from the usual rigid frame toward something softer which will still prevent glare from your lamp. Some of these are pictured in a recent issue of *HANDWEAVER AND CRAFTSMAN*. One is reminiscent of the old type Japanese lanterns—a curved frame of wire, forming perhaps a ball or other shape, which is loosely covered with fabric, gathered at top and bottom. The whole fits over a hanging bulb, interesting over a table or in the center of a small hall. Another is made with a wire rimmed base of reed—a cooky basket, perhaps. The fabric is sewed smoothly over the wire rim, and gathered at the top. It appears to be about 15" high, and about a 12" diameter at the base.

A bridge lamp shade is made on the same theory as a Tam-O-Shanter of our childhood. Instead of a closed top and a fairly large opening for the head, this shade has equal sized openings, about 3" in diameter, in both top and bottom piece. The outer rim is wired and the fabric is gathered slightly around the openings, which may also be wired for rigidity. The whole looks most interesting, and would be an intriguing new note for your home, one not difficult to execute.

SNOW SHADOW

We're bringing you a lamp shade fabric this month, one which we think you will enjoy making and using. It's simple to do, and goes very quickly. See page 2 for additional information regarding yarns used.

THREADING DRAFT

B	A	A	D	CC	CC
	A	B	D		B
A	D	D	E	D	G
A	A	C	C	C	D
				B	B
				G	G
				A	A

ARRANGEMENT:

2 in. section on spool rack:	Sleying in 6 dent reed:	
1-A		} 1 Dent
1-B		
1-A		} 1 Dent
1-B		
2-C (Together)		} 1 Dent
1-G		
1-G		} 1 Dent
2-C (Together)		
1-B		} 1 Dent
1-G		
1-B		} 1 Dent
4-D		
1-E	 1 Dent
1-B	 1 Dent
3-A	 1 Dent
1-C		} 1 Dent
1-D		
1-C		
1-D		
1-C		} 1 Dent
1-B		
1-B	 1 Dent
3-A	 1 Dent
Total 12 dents for 2 in.		

TIE-UP

	X	4	
X		3	
	X	2	
X		1	
A	B		

NOTE: This entire fabric is woven with the tabby treading.

KEY TO LETTERS IN WARP:

Designating kinds of yarns used:	For each 2 in. section you will need to wind the following
A-Nub Rayon	8-A, Nub Rayon
B-Cotton Chenille	6-B, Cotton Chenille
C-Nylon rough spun	7-C, Nylon r'gh spun
D-Crochet Cott	6-D, Crochet cotton
E-Rug Yarn	1-E, Wool rug yarn
G-Paradise yarn- Wool and Rayon	3-G, Paradise wool

WEFT:

Bright Rayon
Rayon Ribbon
Striplings

TREADLING:

A- Ribbon
B }
A } Bright Rayon
B }

BEATING:

The ribbon is just laid in place. The rayon is beaten very lightly, hardest on the last shot.

Sister Goodweaver Says:

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



GOOD DESIGN (cont.)

most interesting pieces. The general trend of this section of GOOD DESIGN is away from the heavy textured drapery fabric which was popular for so long, and into a lighter weight, almost sheer group of patterned materials. There was also a predominance of stripes of all kinds. Some of the most interesting of these were: A narrow loom cloth of ramie in black and white stripes, designed by EMILY BELDING and produced by Habitat. This cloth is only 18" wide, pieced together in such a fashion as to form a block design when three panels are staggered and sewn. The approximate retail price of this was \$2.40 per yard.

Many of you are now familiar with the hand woven Siamese silk by Thaibok. Those chosen for this show are beautiful in narrow stripes of grey, blue, light and dark red, and solid colors with one or two plaids. These are \$22. per yard, 40" wide.

Greater than ever is the trend away from metallics. The only exhibit piece with any amount of metallic is DOROTHY LIEBES metallic plaid of gold and silver with tan rayon boucle and cotton.

SAUL BORISOV of Mexico did two very interesting handwoven rugs, one with a dog design; the other with cats. The designs are Indian type and the rugs retail at \$100. each. We also liked JACK LARSEN'S use of goat's hair and synthetics for subdued but striking upholstery.

* * * * *

NOTE: of course you're curious about Madge's entry. She calls it the THING, and it is a drapery with

dupionni in the warp and grey and black tweed silk for the weft. The pattern is a combination of tabby and a "bastard" rosepath, and in the 47" width it retails for \$24. yard.

* * * * *

CANADA: We regret that lack of a space makes it impossible for us to print all of HORTENSE HINCKLEY'S report of the second annual exhibit of Canadian Handweaving sponsored by the London District Weavers during February. Here's a part of it:

This promised to be such a fine show that it tempted a trio of venturesome Americans to a midwinter drive through Southern Ontario to London. These Canadians are especially proficient with use of their own and English wools, and there were many yardages beautifully hung, from fine sheer dress wools to heavy fabric for outdoor winter wear. One of the \$100 awards was for a fine black twill dress length. One fabric characteristic of French Canada was the Catalogne weaving in tabby across a strong close gay warp of fine cut varicolored tricot strips which makes a fabric of sturdy practicality for natural wood furniture. One vividly remembered rug was patterned with great black panthers on an orange ground in "Polish Gobelin Tapestry" from Montreal. We must mention the vegetable dyed homespuns, and most fascinating of all was "the mottled stripe which was spun from the soft inner fur of the Arctic Muskox brought down to Edmonton from the Barren Lands near the Thelon River." Real poetry, that!

WEAVING IN THE BIBLE

This came to use before Christmas, and we were so impressed that we asked permission of the writer MARGUERITE RICHARDSON of Ft. Wayne, Indiana, to use it in our Easter issue.

"I have tried to find the Biblical reference you mentioned in your November issue of WARP & WEFT, that of Exodus 25, but it turns out that you meant Exodus 35: verses 25 and 26 in which we find:

"And all the women that were wise hearted did spin with their hands, and brought that which they had spun, both of blue and of purple and of scarlet and of linen. And all the women whose heart stirred them up in wisdom spun goats' hair." Verse 35 is particularly lovely and descriptive as it tells us: "Them that He hath filled with the wisdom of heart, to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and of fine linen, and of the weaver, even of them that do any work and of those that devise cunning work."

That which has most intrigued me in these Biblical passages is that of harnessing of the weaver with "wisdom" and "heart." It clearly defines to me that there are two kinds of wisdom: wisdom of heart and wisdom of head. And don't we find greater spiritual satisfaction in weaving webs of loveliness rather than weaving a web of cold hard facts, which we so often see, and more often than we would choose to do so, feel?

The above mentioned references are from the time that Moses was appointed to build the tabernacle:

and he gathered the congregation and appointed them their tasks to be done and their free gifts to be given, for the completion of the tabernacle. In the 25th chapter of Exodus, there is a terrific pulsation of "thou shalt make" or ". . . and they shall make" or "and thou shalt put" and "thou shalt make unto it a border." It came to me, after reading it several times, that anyone who is capable of weaving such a description of the 25th chapter of Exodus into a tapestry would need eternity in which to finish the scene. It speaks of branches and tongs, snuff dishes, candlestick, flowers, bowls, rings of gold, of dishes and spoons, the mercy seat, cherubs, gold cloth, and goats' hair. I wonder if that goat hair is not comparable to our current interest in angora. ED. NOTE: See mention of Goat's wool in the GOOD DESIGN article.

Smith's Bible Dictionary tells us that "Weaving was practiced by the ancients, and exhibited on the ancient monuments of Egypt. It was usually performed by women. The distaff, the shuttle, the weaver's beam, and the pin are mentioned several places in the Bible."

Your caption in WARP & WEFT says, "The Weaving bond transcends distance between new names and far places." Does it not also transcend the centuries?

In speaking of Goliath in the 17th chapter of First Samuel, 7th verse, comes "And the staff of his spear was like a weaver's beam," and in telling how large the Philistine giant's equipment loomed over the humble thought and stature of David, the shepherd boy, with his sling shot and five small stones.

Delilah, while enticing Samson to tell where his strength lay, pouted to him, "Hitherto thou has mocked me, and told me lies; tell me wherewith thou mightest be bound. And he said to her, "If thou weavest, the seven locks of my head with the web." And she fastened it with a pin, and said unto him, "The Philistines be upon thee, Samson." And he waked out of his sleep, and went away with the pin of the beam and with the web." That's a good way to tear up a loom, too. Samson should have been more careful.

I also found this, which is so timely today — this period which seems such a confused pattern of push and rush. "The looms of crime, hidden in the dark recesses of mortal thought, are every hour weaving webs more complicated and subtle." Let us, as weavers, be certain that our own thinking as we work will enable us to weave a colorful, harmonious pattern which the world may see and enjoy and appreciate.

Acts 9, verses 36 to 39, contain one of the sweetest references to women of the Bible that I know. It is about Dorcas. "Now there was at Joppa a certain disciple named Tabitha, which by interpretation is called Dorcas: This woman was full of good works and almsdeeds which she did. And it came to pass in those days that she was sick and died: and when they had washed her they laid her in an upper chamber. And forasmuch as Lydda was nigh unto Joppa, and the disciples had heard that Peter was there, they sent unto him two men, desiring him that he would not delay to come to them. Then Peter arose and went with them. When he was come, they brought him into the upper chamber: and all the widows stood by weeping

and showing the coats and garments which Dorcas had made while she was with them. Peter put them all forth, and kneeled down and prayed: and turning him to the body he said, "Tabitha, arise." And she opened her eyes and when she saw Peter she sat up. I'm very sure that Dorcas wove, aren't you. Even though the account does not mention it, I am sure she wove those garments. How would people be so grief stricken if she had only sewn the garments? She had more of herself in those garments than just her needle, I am sure.

From a well loved hymn:

"In seamless gratitude I weave
a silent, healing prayer,
With shining threads of ceaseless joy
for man is God's great heir.

Love and Easter realization to all of the readers of WARP & WEFT, and to the three dimensions of new names, far places, and unmeasured time.

* * * * *

SILAS SAYS:

This could be the answer for some of us to give those who say "Why weave. You can buy it so much easier!"

Nights when she couldn't sleep weaving was ever a mighty comfort. Like all natural born weavers, she had only to draw in her web to begin to find peace. Busying her hands was a soothing thing, and the beat of the loom kept her from hearing what she didn't want to hear.

Frances Gaither

QUESTIONS AND ANSWERS:

"It seems that nearly every fashion magazine or article I have picked up recently has had some reference to PELLON. Can you tell me something about this new and mysterious stuff?"

PELLON is the name given to a new fabric produced without the aid of a loom, and it is hailed as a new "wonder under." It is light weight and resilient, an interfacing which gives a built-in shape to clothes and a reinforcement to materials that is permanent. You can fold, pack, sit on, even be hugged in pellow, and it bounces back without a wrinkle.

It is a chemothermally bonded textile, 75% nylon with some cotton and rayon fibers mixed in. It makes clothes stand on their own! It removes the need for boning and crinoline, and gives a closetfull of clothes a disembodied look dresses complete with built in bosoms, waists and hips.

Leading designers have used pellow to great advantage, but a big part of the demand for it comes from home sewers who use it to interline collars and cuffs and to shape bodices and skirts so that they will have a crisp professional look. Homemakers are also discovering its uses all over the house—to line curtains, to top bedspreads, even to serve as a tablecloth pad. We have personally used it in interfacing in a coat, in lining for cuffs and collars in men's sport shirts, and in the specially cut peg top of an unusually designed skirt—all these of handwoven fabric, of course.

There is no end to the news about pellow. It cuts and handles like paper but cannot be permanently crushed. It is flexible in all directions and comes in six weights; the heaviest 1/30 in. thick. It is washable and fast drying, can be cut and sewed with ease and is not bulky at seam closures. Perhaps best of all, it is inexpensive—that we used was less than 75 cents a yard, 36 inch wide.

BOOK REVIEW:

We have recently had the opportunity of examining FOLK ART OF EUROPE, and a more beautiful book we have never seen. It is large—10" x 13½", and printed on beautiful paper in the most gorgeous colors imaginable.

This book is an unequalled collection of folk art that has been recognized the world over as a master piece of descriptive crafts presentation. A lifetime of patient and expert research went into the selection of textiles, embroideries, tools, furniture, and metal work from Portugal to the Caucasus, and from Lapland to the Greek Isles. Every taste and every mood are represented here; every technique and medium from weaving lattice stitching, and cloth applique to ceramics, leather and metal work are illustrated, and every basic human need, from embroidered slippers to horse harnesses and from carved spoons to doors and panels is satisfied. The contemporary trend away from the mechanized ornamentation of machine work toward a rediscovery of individual skill and dignity will find powerful support in the magnificent plates of this book, a powerful incentive to recapture the spirit of spontaneous creation.

One of the features we liked best about this book is its arrangement according to geographical source and type of article illustrated, in such a fashion that it is an intriguing game to compare the similarities and differences in items of different countries.

In all there are 72 plates in full color and 16 half tones illustrating over 1500 examples.

TITLE: Folk Art of Europe
AUTHOR: Helmuth Th. Bossert
PUBLISHER: Frederick A. Praeger
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