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WARP & WEFT

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

CALIFORNIA:

The LOOM and SHUTTLE GUILD, an organization of contemporary weavers, will hold its first exhibit of handwoven textiles May 11 through July 17 at the Yarn Depot, 545 Sutter St., San Francisco.

The guild was founded five years ago by 12 members of the first San Francisco Adult Education Class in designing of handwoven textiles of which KAY GEARY was instructor. There are now 125 active members in the state, some teachers, some commercial weavers, and others who weave only for the fun of it.

The purpose of the group is to spread interest in contemporary weaving. To become a member, a weaver must have completed at least one course in contemporary weaving and have had his or her work accepted by a jury of guild members.

MICHIGAN:

We want to remind you too of the THIRD ANNUAL TOWN AND WOODS WORKSHOP, held in Baldwin under the direction of the editor of WARP & WEFT. You couldn't find a more perfect setting for a workshop, and the little white one room schoolhouse in which classes are held gives most suitable atmosphere. Work is highly individualized. Bring your family for a combination vacation and workshop. Write for information.

REMEMBER, no WARP & WEFT until September. Have a nice summer, and

GOOD WEAVING!

NEBRASKA:

The OMAHA WEAVERS GUILD will have their second annual workshop program two afternoons and evenings of June 23 and 24, 1954. The program will be held at the Joslyn Art Museum in Omaha, Nebraska.

This program will be a series of demonstrations and talks on weaving—an educational program for those who already know a bit about weaving and are anxious to learn more.

Along with the program will be a showing of recent work by members of the Omaha Weavers Guild.

The workshop idea was started in 1953, and because of its enthusiastic reception at that time, it has been enlarged to two days and evenings, so that many more demonstrations can be fitted into the program. It is planned that this shall be an annual event.

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WARP YARNS USED:

Mrs. Jones says that she has found that it always pays to use good materials; with yarn as with other things, you get what you pay for, and often the yarn bargain does not pay off in satisfactory service.

The brown, black, and wine red worsted are size 2/18s worsted yarn from HUGHES FAWCETT, INC., 115 Franklin St., New York. These were formerly known as beehive yarns sold by Royal Society, but now that they are handled by Hughes Fawcett the name is changed to golden rule wools. These cost \$6.50 per pound and are available in quarter pound tubes, each containing about 1250 yards.

The pink and grey are those formerly known as woodpecker by royal society, now called golden rule woodpecker. The pink is number 163 on the color card, and the grey number 127. These sell for \$6.25 per pound and are available on quarter pound tubes, each containing about 680 yards.

WEFT YARNS:

The weft is the same as the pink and grey described above. It is color 133, a slightly green tinged grey, with nubs of blue, orange, and white scattered through it. These nubs do much to add to the interest of the fabric, and the coloring of the final piece is almost impossible to describe, it is so delicate and subtle.

TENSION:

As with all wools, do not put too much tension on the warp, either as you are putting the warp on the beam or as you are weaving. A dressing is not necessary for this warp but if you prefer using it no harm will result.

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ALICE VARNEY JONES, of Union, New Hampshire, designer and weaver of this month's sample.

BEAT:

It is important that you do not give too hard a beat to this fabric, or it will become harsh and unpleasant to feel. Actually this is a warp face fabric, because there are more warp threads per inch than weft shots.

Mrs. Jones says that she likes the idea of combining the worsted with the woodpecker or plain tweeds because it softens the final effect and makes the fabric have a softer hand. We have recently seen some beautiful tweeds which in spite of every effort at finishing, have a noticeable scratchiness which has not pleased the gentleman wearer. We have never before seen the yarns and

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A SPECIAL TWEED

We are particularly taken with our sample for this month, because we think it is something for which many of you have been searching. We have for you an unusual and beautiful tweed material, suitable for a suit or coat for yourself, or a jacket or topcoat for your favorite male.

We are especially proud to bring you this material because it was designed and woven by one of the most talented of today's weavers—ALICE VARNEY JONES of Union, New Hampshire. See also her article regarding tweeds which starts on page 4, just looking at her picture, don't you feel that she is your friend? We, here at WARP & WEFT do. We have here in the shop many other examples of her talent. Our visitors this summer will enjoy seeing and buying them. we feel certain.

	P		R		G
	X		X		X
	O		O		O
X		X		X	
A		B		C	

Key: X--2/18s brown worsted, used double
O-- black worsted, used single 2/18s
P--pink or rose tweed,
R--wine red worsted, 2/18s
G--grey tweed,

Spools for Spool Rack:

Wind 40 spools brown worsted (this is to make a total of 20 double warp threads.

Wind 10 spools black worsted
Wind 7 spools pink tweed
Wind 21 spools wine red worsted
Wind 1 spool grey tweed

Spool Rack Rotation

Pattern A--3 times
" B-- once
" A-- 2 times
" C-- once
" A-- 2 times
" B-- once



Tie-Up

O	O	X	X	O	X	4	X- Counter
O	X	X	O	X	O	3	balanced
X	X	O	O	O	X	2	O- Rising
X	O	O	X	X	O	1	shed
1	2	3	4	A	B		

Sleying:

Using a 10 dent reed, put all the threads in each group of four harnesses in each dent.

Using a 20 dent reed, put all the threads in harness 1 and 2 in one dent, all the threads in harness 3 and 4 in the next dent.

NOTE:

Mrs. Jones did not have patterns B and C always in the same position in the threading--they were moved around in spacing to avoid a striped look, but the rotation we give is the only way we could describe it to you in a limited space.

Sister Goodweaver Says:

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

WEAVING FOR THE MEN

ALICE VARNEY JONES

Having three brothers of whom I am very fond, I have spent considerable time and thought, since I learned to weave, on designing and producing things which men will like and will wear. I find that the average man likes comfort above other considerations. To be truly comfortable, the fabric of his clothes must make him feel well dressed, neither conspicuous nor drab nor drained of vitality. A stocky man needs a plain weave, solid dark colors, perhaps with a fine light or bright vertical stripe. A lanky man can stand proudly erect in a coat which complements his coloring and squares his shoulders with horizontal lines in subtle plaids.

Men are not necessarily conservative; they just do not wish to look foolish—and they think that many of women's ideas of clothing serve to do just that.

Men's suitings run 30" wide, preshrunk. Four yards are required for a jacket of plain pattern, four and a half for patterns which require fitting when tailored. Seven yards are required for a suit, and ten for a suit with two pairs of trousers. This business of amount to make is the first thing to be decided in preparing to do some weaving for your men. The success of men's wear depends on fine yarns in various weights and colors, and upon fine tailoring. Between these two extremes comes the place of the producer—she (or he) who does the designing, weaving, and finishing of the cloth.

Imported tweed yarns are daily becoming easier to obtain but we should not neglect the good domestic

yarns we are so fortunate in having. They are sometimes different in texture from the imported materials, but they are improved and refined and as sturdy and easy to work with as the more expensive imported ones.

It is my theory that men's suitings need not be limited to tweeds. Hand loomed worsteds or a combination of worsted and tweed (such as shown in this month's sample) suit some purposes better than pure tweed. Worsteds are softer, lend themselves to more subtle patterns, offer more variety in weights. I do all of the work myself, having no assistant, and each piece I design is done with one particular man in mind. I even try to go further—to design what the customer should order. No two lengths of men's suitings are alike, for no two men are alike.

There are many factors besides the design itself which the hand weaver must consider in styling a fabric to an individual: is the cloth to be used as a jacket only or for a full suit? The purpose of the suit—work or play? What is his work, his play, his height, weight, coloring? Where does he live? The well dressed men of Oregon or Arizona will wear quite different clothes from those of Virginia or New York or Chicago or Miami.

I mentioned my three brothers a few lines back. They have worn my suits happily for some time, but each suit is designed for each man and his own life. My eldest brother is in insurance, and should look friendly and casual. Rich, rough tweeds in solid colors are good for him, but the browns he likes so well no longer do anything for him, now that he is greying. We are gradually going over into blues and greys, which do much to make him young again.

My second brother is a stage designer, and as such he is much in the limelight, with his clothes getting more attention than those of most people. He is fond of combinations of greys and blacks, and wants distinction of weights and lines for various occasions.

My third brother is a minister in a large New York church, and of course he cannot have bright checks or plaids. But how much richer for him are the fine woven twills than the dismal broadcloth so typical of the clergy—even in black. He is also an ardent fisherman, and of course can enjoy the rough comfort of heavy tweed on the streams in the chilly spring weather.

One of the most interesting problems presented to me was that of doing a jacket for a dog breeder and exhibitor. He wants to be seen easily in a crowd. Pattern? What better than a Hound's tooth (so fitting!) perhaps exaggerated. Color: The brightest, of course—orange with rich brown or blue, for he is fair in complexion. Weight? It cannot be too heavy, for he is not tall, and we do not want to overshadow him entirely. To the discerning eye his jacket will mark him as not only a dog man, but a genuinely successful one.

Weaving for men is such genuine fun, such a stimulating occupation, that I can only enthusiastically recommend that you order your yarn, contact your tailor, and get started right now!

MICHIGAN:

A new weavers guild has just been organized in one of the most beautiful sections of country in the world. It is called the LEELANAU WEAVERS GUILD, and it is starting out with 15 members. They have rented a building in Suttons Bay, where they have ten looms set up for operation, the first president is MRS. WILLIAM BROODER of Lake Leelanau, and she will also act as instructor to the group. She has taught weaving at intervals over a period of many years. Another of the "powers behind the throne" is NANCY WARREN of Leland, who studied under Mrs. Brophil in Chicago, and who is operating the community craft shop at Leland. Vacationists, here is a spot worth driving many miles to visit.

MICHIGAN:

WARP & WEFT is pleased that its editor, Gladys Rogers Brophil was the only weaver whose work was considered worthy to be included in the WESTERN MICHIGAN ARTISTS EXHIBITION, currently on view at the Grand Rapids Art Gallery. This is the ninth annual exhibition of this group, and we are told that it improves in scope and quality with each year.

MARYLAND:

We regret that material was too large and space too small to announce last month the exhibit of the BALTIMORE WEAVERS GUILD at lovely Hampton House. We hope many of you were able to see it.

SAMOYED YARNS

Anna Rogers

Weavers and spinners often toy with the idea of using dog or cat fur, and occasionally some of them follow through with the idea.

One of the highlights of the all breed dog show held in Chicago early in April was a demonstration of spinning the soft hair of the Samoyed dogs, one of the oldest domestic breeds in the world. These are working dogs of herdsmen of Siberia, and they have always lived so close to their masters that they are said to have a finer understanding of man than any other dog.

The coat is so thick that it is almost impossible to feel the skin beneath, and the cold of their northern homes has bleached the hair until it has no color beyond the slightest shading of off white. Most owners save the combings for spinning, and much of this work has been done in New England. The spinning was demonstrated at the Chicago show by Polish refugees. The yarn was unusually soft, similar to that of the Angora rabbit. It is slightly fuzzy, but strong enough that a single ply is usable for either warp or weft. The hair of other dogs can be spun, but all are more harsh than the Samoyede.

The dogs shed at different times of the year, and the undercoat combings taken during the first week of shedding makes the finest yarn. It is spun with the natural oil in it and washed afterward. Two dogs will give a pound of combings per month—about enough for two yards of woven material. Tho most users prefer to leave the yarn natural, it takes dyes with a misty tone which is very beautiful.

Thanks to Miss Ruth Kilbourne and Mrs. Frank Adams for their assistance in preparing this article.

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BOOK REVIEW:

There's a new little Swedish weaving book out that we like and we'd like to tell you more about it. The title is HANDDUKAR och DUK TYG (handweaving of table linens)

It opens with a section describing materials which will be of value only to those of our readers who can read Swedish or who are fortunate enough to know someone who does. However, this section is comparatively small, lovely illustrations of table linens and of the warping procedure follow.

Patterns for kitchen towels come first, and the photographs are so clear that one is not left wondering just what the pattern looks like—as so often happens in foreign weaving books. We were especially taken with pattern number seven which looks like a "blister weave" and which we plan to try as soon as possible.

The colored illustrations are exquisite, and of particular value to the weaver who so often needs inspiration. Suggestions for combinations are numerous, and so stimulating that you yearn to start right in refurbishing your linen shelf. Incidentally, some of our readers will also like the dishes and accessories used to point up the weaving displays—they add much to the effect and are in themselves almost worth the price of the book. This book is divided between four, six and eight harness patterns. If you enjoy weaving for your table, this is the book to get.

TITLE: HANDDUKAR och DUKTYG

AUTHOR: Av. Gertrud Ingers

PRICE: \$3.30

AVAILABLE: Craft & Hobby Book
Serv., Coast Route
Monterey, California

SILAS SAYS:

Have you given any thought to handkerchiefs? They have been used since the eleventh century but at first only wealthy girls could afford them. They were hand woven works of art, often trimmed with lace and jewels. A pleasant custom — young ladies sent their most beautiful and prized handkerchief to a young man as a love token. He wore it stuck in his hat, just to show the world that someone loved him.

* * * * *

A wicked man said that the future lies with the past in the back of time. The weaver heard, but would not have it so. He said that the past and the future are two shuttles in the hands of the Lord, weaving eternity. The doctor heard, and said that we cannot know what the past and the future are. We are so small and helpless on this earth that it is like a green rush cradle where mankind lies, looking up at the stars, but not knowing what they mean or are.

* * * * *

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Continued from page 2

worsted combined in just this way, and we feel that it is definitely an excellent solution to the scratchiness problem—without sacrificing the tweedy masculine look.

SONG OF HOPE

Children of yesterday
Heirs of tomorrow,
What are you weaving?
Labor and sorrow?
Look to your looms again—
Faster and faster—
Fly the great shuttles
Prepared by the Master.
Life's in the loom,
Room for it, room.

Mary A. Lathbury.



THE Weaver's Marketplace

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Simple Tartan Weaving, McDonald	\$1.00
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