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WARP & WEFT

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

*The Weaver, The Loom,
The Product*



Mr. Laurence Gottschall, Chairman Michigan Conservation Commission wearing red plaid hunting shirt woven and sewed by Mrs. Eva Gottschall from *Warp & Weft* sample of February 1954.

It was our turn to receive the ROUND ROBIN EXHIBIT again this month, and we kept it a few days overtime in order to show it to the group of new weavers up around SUTTON'S BAY, Michigan. An exhibit such as this does so much to stimulate the imaginations of those who are just starting to weave. As usual, there were many interesting things in it:

The whig rose mat entered by MRS. NATHANIEL TALMADGE, of Riverhead, New York, for instance. So many of us who prefer fabrics with emphasis on color and texture rather than design are accused of neglecting the traditional field entirely. It simply isn't so, for occasionally that special, almost perfect thing comes along, traditional in feeling, yet wonderful in its simplicity. This

Continued on page 5

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MORE ABOUT OUR SAMPLE:

There are so many possibilities in this combination of weave, material, and color that we could go on about it for an entire issue. As suggested in the article on Page 4, this would be an excellent one for some variations:

For example, you might warp your loom as we did for our sample, your jacket using the old rose for your skirt, and weave enough for weave enough like our sample for the weft. This contrast of color between skirt and jacket are better, of course, for tall people, but the lengthwise stripes of the fabrics would help to make it less objectionable for those 5' 5" and under. You might, of course, go one step further, and put enough warp on your loom for a suit and topcoat. Make the entire suit using the lighter color for the weft, and the darker coat, or vice versa. If you would like the coat a little heavier weight, use the yarn double, for the topcoat weft, or for the A and B sheds, use the same color in a bernat tapestry wool. This is about the same weight as knitting worsted, and in addition to giving additional weight to your topcoat, it gives a sculptured effect. The tapestry wool can also be ordered from HAT, at the address given at the bottom of Page 3.

Butterick pattern book for fall, 1954, has, on Page 56, several attractive suits, with complete tailoring directions, illustrated step by step. With this help, you could even make your suit yourself. We liked that little lined, shorty topcoat, and think it would make an excellent combination with the suit as suggested above.

Page 2

Here are two more suggestions to make your suit into a real couturier costume. HAT has, in addition to yarns, exquisite covered buttons — not ordinary covered buttons, but buttons covered in leather dyed any color to match your suit. We have seen these, and are most enthusiastic about them. We wish it were possible to send a sample along with every copy of WARP & WEFT. That wasn't possible, of course, but you can see them described and illustrated on page 5 of the vogue pattern book for August-September, 1954.

Are you one of the many weavers who likes to knit, too? (we always feel that knitting is a nice adjunct to weaving because it can so easily be carried along to PTA meetings) if so, why not knit a matching cashmere sweater to wear with your suit? HAT has bernat's cashmere, the loveliest, softest, most luxurious yarn of all, in colors to match the weaving yarns Shrimp pink is a light warm pink to harmonize with our suiting, and peony is a brighter color which also does wonders for this hand woven fabric. In cashmere, the burgundy tone is called crimson, but the color is the same.

When you have knitted your cashmere sweater, woven your suit and topcoat, and tailored them yourself (or had them professional done) and buttoned them up with matching leather buttons, no one anywhere, even right from a Paris salon, could possibly surpass that ultimate!

* * * * *

SISTER GOODWEAVER SAYS:

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



SLEY:

32 threads per inch, sleyed double in a 16 dent reed.

SPOOL RACK ROTATION:

Wind 32 each of burgundy and old rose, and put them on the spool rack of 4 burgundy, 4 old rose, repeat.

WARP USED:

The material suggested for this suit is **BERMAT'S FABRIC**, which is available in a large selection of other beautiful colors. We found this to be one of the smoothest, easiest-to-handle yarns we have ever used, in comparison to its light weight. It does not have the tendency to fuzz up that so many lightweight wools have, and its resistance to breakage during warping was remarkable.

This material comes in skeins, each two ounce skein containing about 600 yds.

COUTURIER SUIT:

It is always such a joy to weave something to wear and the suit material we have designed for you for this month is, we think, one of the loveliest we have ever seen. The color, too, is one of the very most fashionable combinations, for next season.

THREADING DRAFT:

	X		Y	
	X		Y	
	X		Y	
X		Y		

KEY:

X—Burgundy Y—Old rose

TIE-UP:

○	○	X	X	○	X	4	X—Counter-balanced
○	X	X	○	X	○	3	
X	X	○	○	○	X	2	
X	○	○	X	X	○	1	
1	2	3	4	A	B		

TREADLING:

A, 2, 3, B, 2, 3, with burgundy beat lightly.

WEFT USED:

The weft is the same as the warp. We used the dark color, the burgundy, for the entire weft. However, for a contrast, the lighter old rose could be used as well and the result is just as beautiful.

These yarns are furnished by and available at **WEAVING YARNS BY HAT**, 64 Washington St., Gloversville, New York. We can't recommend this yarn too highly, Bernat's has long been known as the ultimate in weaving yarns.

WEAVING FOR WEARING

In viewing a recent exhibition of expensive, one-of-a-kind suits and coats, we were much impressed with the possibilities of weaving special original fabrics for use in wearing apparel. As it happened, most of these suits were not made of hand woven fabric. Two of them, however, were designed originally by the joined forces of the handweaver and the dress designer, and it was stimulating to see how well the work of the two was integrated.

There was for instance the beautiful soft greyed purple suit woven in a square pattern in which the harnesses were raised in an unbalanced rotation—one side of the fabric was essentially warp faced and the other weft faced. The jacket was made with the warp facing; the skirt with the weft facing. It was easy to see that the fabric was similar, yet there was additional interest in the suit because of the slight variation in the two surfaces. Incidentally, the yarns in warp and weft were identical; the contrast was in weave and color. The only trimming on the entire suit was of bias tubes of the fabric sewed on in a simple design; skirt trimming was of the fabric used in the jacket, and vice versa.

Another suit in this collection which we thought especially intriguing to the hand weaver was a plain brown smooth fabric. As the material was woven, there were two weft stripes made about fourteen inches apart. These were formed of narrow rows of lighter tan, medium, and darker brown in stripes about two inches wide. The garment was so made that one of the stripes banded the bottom of the jacket; the other

came across the bust. The waistline, without a seam, was darted in to fit. Very striking, indeed, and one so simple for the weaver!

Another suit used a similar idea for trim. This was a navy blue suit with stripes $\frac{3}{8}$ " wide, two each of blue and brown separated by a line of navy blue. The plain material was woven for the body of the suit, then the stripes were woven at the end of the warp with at least an inch of plain blue between them. When the suit was made, the stripes were cut and used to edge a pointed collar, with the stripes very carefully mitered at the corner of the collar. The cuffs, too, were banded with the stripes. Matching this suit was a topcoat, woven on the same warp with a small diamond design formed of the two shades of blue and the brown. The topcoat was made very plain, the only trim being plain navy cuffs, banded with the same stripe as the collar of the suit jacket.

Nearly all of these suits were made with semi-dolman sleeves with a small diamond insert under the arm to allow for freedom of movement. The skirts were frequently plain and straight, with slits or kick pleats at side or center front and back to enable the wearer to walk. New and different looking were the four gore skirts with 12" to 14" godets set in at the hem between the gores, giving a smoothly flared line. Still another was made of eight or ten gores narrow at the top and gently flaring around the bottom. Most of the fabrics were smooth and simple, though there were still a few rough tweedy things shown. A \$300 suit is certainly not beyond the ability of a good weaver!

ROUND ROBIN EXHIBIT (cont.)

entry is one of these. The warp and tabby are 20/2 in white, the pattern thread cream colored cotton floss. The proportions are good, the weaving as perfect as it is possible to be, the color simply and unexpectedly lovely. Here is a traditional piece really superlative, one to make the "modernists" wonder if they aren't missing something pretty fine after all!

Another outstanding piece in this particular exhibit was HORTENSE HINCKLEY'S black nylon stole. The yarn was quite heavy, not as dull as that frequently used for knitting, but not as shiny and slippery as some. The trim and pattern was done with a bead leno and effectively designed it was. To add to a fine piece, Mrs. Hinckley wove fringe, quite long, on an inkle loom, and sewed it around her stole. She said this was necessary because the nylon was so slippery that it would not stay tied in the fringe. It undoubtedly took a long time, but we thought the woven fringe definitely added to the beauty of the stole.

We hoped that some of the beginning weavers would take special notice of ALENA REIMERS collection of overshot samples. Each was so beautifully mounted in plastic envelopes, and so carefully documented, that they were a joy to behold. Much can be learned from any kind of samples, but the learning is increased several fold and certainly made more lasting by the careful presentation.

RYA RUGS

The Swedish "Rya" rug was originally a shaggy quilt used as a bed-covering during the long cold winters when extreme weight and warmth was desirable. The Rya is hand tied, with a long nap produced by knots tied on the threads of the warp. The rows of knots are spaced far apart, with tightly beaten rows of flat weft shots between, so that the nap lies flat. If the rows of knots are placed closer together and the nap is shorter, so that it stands erect like velvet, the result is called "Flossa," a technique with oriental traditions.

In Sweden, the warp usually consists of heavy tightly twisted linen yarn, the weft of cowhair, strong and durable, and the knotted pile of wool, harsh or soft depending upon the use to which it is to be put. The "Rolahan" was a covering for the backs of chairs and benches before it was utilized in making rugs. It is woven with double parallel threads of linen or strong tough wool for the warp, cowhair for the binding weft, and wool for the pile weft. The surface, unlike the flossa and rya, is firm, harsh, and servicable.

The above material is taken from a book titled CONTEMPORARY SWEDISH DESIGN by Sven Erck Shawonius. It is a large and very expensive book full of superb colored plates. We suggest that you attempt to get it from your library, for there is much in it of interest to handweavers, although it is not a weaving book as such.

WIDOW McFARLANE

I was the widow McFarlane,
Weaver of carpets for all the village,
And I pity you still at the loom of
life
You who are singing to the shuttle
And lovingly watching the work of
your hands,
If you reach the day of hate, of
terrible truth.
For the cloth of life is woven you
know,
To the pattern hidden under the
loom—
A pattern you never see!
And you weave high-hearted, sing-
ing, singing,
You guard the threads of love and
friendship
For nobler figures in gold and pur-
ple.
And long after other eyes can see
You have woven a moon white strip
of cloth
You laugh in your strength, for hope
o'erlays it
With shapes of love and beauty.
The loom stops short! the pattern's
out!
You're alone in the room! you have
woven a shroud!
And hate of it lays you in it!

Edgar Lee Masters
Spoon River Anthology

BOOK REVIEW

We recently received a package of weaving books printed in England, and found all of them of interest. Our favorite probably was THE SETTS OF THE SCOTTISH TARTANS by Donald Stewart. This book is not unfamiliar to many Americans, and should undoubtedly be more widely known than it already is.

This book was printed in 1950 and represents the first serious attempt to establish a canon for the correct weaving of the traditional tartans and to provide a reliable work of reference for their identification.

The first part of the book is devoted to an outline of the history and use of tartans and to a discussion of tartan designs in general, with particular reference to their significance as distinguishing one clan from another. This is followed by a clan-by-clan description of the individual designs with brief notes explaining the source of the tartan where this can be given, any special features of the design, and what is known of its story. The second portion of the book contains 22 full page multicolor plates on each 10 to 12 stripes, each of which shows the sett of one tartan. This method of representation is entirely novel in a book, but is based on the old method of recording tartans by means of a small stick, round which the exact number of threads in every bar was shown.

TITLE: The Setts of the Scottish
Tartans,
AUTHOR: Donald C. Stewart
PUBLISHER: Oliver & Boyd, London
PRICE: \$12.00
AVAILABLE: Cathedral Weaving
Center Canterbury,
England.

SILAS SAYS:

Have you heard about King Aroo? He wanted to weave a flying carpet, and he worked on the premise that if one kite string could hold up a kite, a rug woven entirely of kite string should hold up one little king without difficulty. It worked, too—so well that before the weaving was finished, the flying carpet took off, loom, king, and all included!

* * * * *

The one thing, more than any other, which will label your work "hand woven, individually designed" is to design and weave correlated fabrics, matching but different, to be combined in a single ensemble.

* * * * *

If your informal room has plain linoleum floors, don't think that they lack decorative value. Do use small textured rugs for interesting contrast to the smooth floor. These can also be used to accent a desired color or to provide a contrasting color note in the room.

* * * * *

Do you know how to distinguish a Navajo blanket from others? Those from the southwest and Central America regions are the only ones known to have the same design on both sides, all other types having one color on one side have a different color on the opposite side at the same point. This is true of only the special weaves of the Navajo Indians, those weaves which rarely appear in a general market, and which must be specially studied.

* * * * *

It was once the pride of a good spinster to spin the finest yarn, and Mistress Prigge spun a pound of wool into 50 hanks of 84,000 yards—nearly 48 miles!

QUESTIONS & ANSWERS

Do you recommend combining nylon and wool in hand weaving? It is often advertised in the newspapers for men's wear, and I am wondering how it would be used by the handweaver.

As with all combinations of fibers, liking or not liking the result is merely a matter of taste. This particular combination however, is very practical. When nylon is added to wool, the result is that the material has a lighter weight, greater strength and durability, and possibly better shape retention. Nylon staple, the short fibers cut from the filament, is ideal for woolen suits if used in proper proportions, say from ten to twenty per cent. Other features include resistance to pilling or surface fuzzing, and shrinking in wet cleaning; the felting or thickening after many cleanings is lessened. The hand and drape of wool and nylon are just as pleasing as these features in an all wool suit. A lightweight nylon makes a strong smooth warp easier to handle than a fine wool warp. However, we feel that the combination of both fibers in both warp and weft is more satisfactory than use of one of the fibers for the warp and the other for the weft. Ten to twenty per cent of nylon combined with eighty to ninety percent of wool makes an excellent weight suiting, not difficult to weave. To adapt this combination for coating, do not change the proportions of wool and nylon, but use heavier weight yarns and/or use more per inch. Very lightweight wools and nylons can be successfully combined for dress fabrics with excellent draping qualities.

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