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WARP & WEFT

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

THE ART INSTITUTE OF CHICAGO has a new department of Design and Industry, and it was the setting for a gay and informal yet informative fair on Saturday and Sunday, September 25 and 26, when the seventy-five members of the MIDWEST DESIGNER CRAFTSMEN went to work. Among the many functions of the new department will be the development of a series of special exhibitions which will be shown at the Institute and given wide circulation over the country. The fair, which is the first such co-operative venture at the Institute had merchandise for sale in the many fields represented by the craftsmen, including ceramics, glassware, fabrics, jewelry, silver, enamels, and furniture. Among the designers who were seen in action at the fair were weavers MADGE FRIEDMAN, MARLI EHRMAN, JULIA McVICKER, and ELSA REGENSTEINER, all of Chicago. These names will be familiar to many of our readers as frequent exhibitors and winners of designing competitions in the field of hand weaving.

It just happens that September is also the month during which MADGE FRIEDMAN, who studied under WARP & WEFT editor Gladys Brophil, exhibited her work at the Art Department of the Chicago Public Library. Miss Friedman has been well

known as a dancer and is currently producing the Story Book Theatre, a troupe of adult dancers who perform for children. Her artistic ability carries over from her dancing into her weaving as shown by the delightful exhibit at the Library.

The exhibit includes everything from sheer lightweights suited to clothing and household use, heavy draperies, sturdy clothes for winter wear, and dainty skirts and matching stoles for dress-up occasions. Most of the skirts, interesting enough, were made up on the crosswise of the fabric, so that the horizontal woven stripes extend from belt to hem, giving a longer line to the garment than is possible with the usual peasant border arrangement. One most attractive little suit was fashioned of navy wool in plain weave with the exception of the occasional wide stripes of reed loop yarn. The garment was assembled in such a way that these stripes were almost hidden under soft pleats at the belt to give an attractive glimpse of color when the wearer moved. The jacket, short and fitted, boasted a little flare collar and underfacing of the red. One could tell at a glance that the fabric was woven for this particular garment and not cut from a bolt.

Another eye-catching whimsy was

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MORE ABOUT OUR SAMPLE:

PREPARATION:

For the spool rack, wind 15 spools seal or dark brown, 9 spools Aztec or dark beige, & 9 spools date or copper brown.

These are put on the spool rack in the following rotation:

5 spools dark brown
9 spools dark beige
5 spools dark brown
9 spools copper brown
5 spools dark brown

These are the correct threads for a 2" section of the warp.

SLEYING:

A 12 dent reed is used.

Sley 5 dark brown in 1 dent
3 empty dents
3 dark beige in 1 dent
3 dark beige in 1 dent
3 dark beige in 1 dent
3 empty dents
5 dark brown in 1 dent
3 empty dents
3 copper in 1 dent
3 copper in 1 dent
3 copper in 1 dent
3 empty dents
5 dark brown in 1 dent
3 empty dents

Total 24 dents for 2" of warp

RUSS goes on to say of this drapery:

"The fabric resulting from this rather unusual threading, a huck derivative, and uncommon tie-up, is quite a distinctive one. It is attractive on both sides. One side, usually considered the top side, has the heavy jute set off by the 6/3 rayon in a sort of diamond effect. On the other side, the jute in both weights, heavy and light, are dominant.

This could be used as a lined drapery, or a drape unlined which allows the light to come through but prevents passersby from seeing in. That feature makes it especially appealing for use at a picture window.

The jute makes the fabric slightly stiff, but washing it, or simply soaking it for 10 to 15 minutes softens the jute so that the fabric drapes gracefully.

We have done this same design in a combination of rayon and cotton, and this works up beautifully for a very dressy fabric. Use of the cotton and jute for one purpose in a room, such as the drapes, and the rayon and cotton for upholstery would make an interesting and well integrated room. We have also found that use of one side for one piece of furniture and the reverse side of the fabric for an accompanying piece makes for interest and unity in the room. Having the pieces identical is sometimes dull and uninteresting, but having them similar, definitely related, but slightly different gives the room a spark. This fabric is especially suited to this kind of variation because of the interesting diamonds formed on one side of the fabric by the pattern.

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SISTER GOODWEAVER SAYS:

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

* * * * *

As you well know, we do not ordinarily offer the same type of project for two successive months. However, so many of our readers have indicated an interest in doing draperies this Fall and Winter for early Spring use, that we have broken this rule, and this month we are again offering a suggestion for draperies for your home. These are designed and executed for you by ROBIN & RUSS HANDWEAVERS, 10 W. Anapamu St., Santa Barbara, California, and we especially like the combination of cotton and jute to give a practical, long wearing, and inexpensive fabric.

Threading Draft:

A	A	A				A	A	A				A	A	A
A	A					A	A					A	A	
			B	B	B	B					C	C	C	C
			B	B	B	B	B				C	C	C	C

KEY: A--Seal or dark brown 10/2 Egyptian cotton.
 B--Aztec or dark beige 10/2 Egyptian cotton.
 C--Date or copper brown 10/2 Egyptian cotton

TIE-UP

	X		X
X	X	X	
X	X		X
X		X	
1	2	3	4

TREADLING:

treadle 4, using 6/3 rayon, coffee brown
 3
 unit A 2, " medium weight jute natural
 3, " 6/3 rayon, coffee brown
 2, " medium weight jute natural
 3, " 6/3 rayon, coffee brown

treadle 4, using 6/3 rayon, coffee brown
 1, " heavy jute
 unit B 4, " 6/3 rayon, coffee brown
 1, " heavy jute

Repeat unit A twice and unit B once and continue in that rotation.

Because this is a tie-up involving three raised harnesses, it is recommended that a jack type or rising shed loom be used.

Warp Used:

10 / 2 Egyptian cotton in 35 guaranteed fast colors. Available in 1/2 lb. cones at \$4.50 per lb; 4200 yards.

WEFT USED:

6 / 3 rayon, available on both 4 oz spools or cones of 1 1/2 to 2 lbs. each. The 4 oz. spools contain about 300 yards and are \$1.25 each the cones are \$4. per pound. Available in 15 colors at present.

Jute, 2 ply, medium weight, available on 2 lb. cones at \$1.25 per pound.

3 ply heavy available in 1 lb. spools at \$1.25 per pound.

All of these materials are available at ROBIN & RUSS HANDWEAVERS, 10 W. Anapamu St., Santa Barbara, Calif.



TODAY'S COLOR TRENDS

From the constancy with which we receive questions regarding the use of color in weaving, it is obvious that this is one of the most troublesome problems to amateur weavers. The very volume written on this subject in magazines and newspapers tends to confuse the inexperienced, and it seems that it is impossible to pick up any kind of printed matter without finding something on the subject, often in direct opposition to the article you read aloud to your family last night!

Color is such a personal thing to each of us that we all react individually to it, and this makes it surprisingly important to our very well being. Colors, like fashions and hairdos, become dated, and that too adds to the apprehension with which many weavers approach its use. Hand woven fabric are apt to wear for a very long time, and what is a color which meets all the other requirements as well as the one of not becoming outdated a season or two from now?

Here are a few helpful suggestions:

The colors which are coming into popularity now in the clothing fields are the colors which will be popular in home decoration a season or two from now. Be guided therefore not by what is being shown now in the interior decoration magazines, but by what is being written in the good fashion magazines — Harpers or Vogue. This is true for several reasons: Time has proven that the interior decoration field follows along a season or two behind the fashion field because clothes are more expendable than walls and rugs, draperies and upholsteries. Those colors

which are tried and found lacking in clothing never reach the field of interior decoration. Therefore you will have to choose with care. Which of the colors popular now are going to be good enough to last through a season or two in the clothing field and then on into the interior decoration field? You will be guided partly of course by those which appeal to you and those which fit into your home. Most of us know, almost instinctively, what colors we can enjoy over a long period of time without becoming bored or satiated with them. In general, the colors used in interior decoration can be divided into three groups. First there are always certain colors currently in fashion as mentioned above. Next there are the old standbys. These colors, often conservative are always good. In this group come the soft tones of rose and aqua, rust and green, and the neutral whites, blacks, greys, beiges. In the third category are the accent colors. These are the bits of bright color—flame, jade, royal, etc. They weave in and out of your decoration picture, lending sparkle and interest.

In choosing colors for use in your home, there is another point which should be kept in mind. Choosing colors fashionable and up to date is fine, but on the other side of the picture is the possibility of choosing colors which prove to be so popular that they are seen literally everywhere. For instance, how many of your friends have rooms decorated in forest green, chartreuse, and red or coral? That has been such an extremely popular combination, even among "interior decorators," that while it is intrinsically lovely, it is now so banal that we can amuse ourselves counting the rooms we know so "decorated."

An interesting sidelight on the subject is the intense absorption recent-

ly in the field of oriental color. It follows that, with so much of world interest focussed recently in the Far East, that color interest should follow. Siamese colors have for several seasons been prominent, undoubtedly helped along by the gorgeous costumes of "The King and I." More recently there is the interest in Japanese art and color. This too is stimulated by world affairs, but "The Mikado" and "Madame Butterfly" never became passe. India, too, has come in for her share of interest, again undoubtedly because of her activity in world affairs and the United Nations.

Comparison of these colors with each other, keeping in mind their contrast to the peasant colors of the Scandinavian countries and the clear true tones of France or the United States or the greyed washed out colors of the British Isles. The gold of Siam, for instance, is clear and brilliant, with a touch of green in it. That of India is much more yellow looking, reminding one of rich country butter, fresh from the churn. Japanese gold, on the other hand, is a very greyed greenish color similar to bean sprouts, and not brilliant at all!

In other colors, too, there are almost as many differences: India has a tone which it calls a peacock blue, and it is almost a true combination of blue and green, neither one nor the other. In Siam, this color takes on a more green tone and seems to be almost alive, reminding one more of the actual irradescence of the tail of the bird itself. Again the Japanese color is more greyed and subdued, becoming the ceremonial blue or wisteria blue (which is not at all the purple tone of the American wisteria.)

In contrast to the peacock each of these countries has a color tone it uses for a true blue, yet they are

quite different. In India it takes on the color of lapis lazuli, with a touch of white added. In Japan it becomes much darker, with black rather than white added, and is known as Fuji or temple twilight blue. The blue of Siam is the clearest of all, a true tone with neither green nor purple cast, with neither black nor white added.

Purple can be a horrid or a beautiful color, depending—In India the purple is a harsh, reddish tone, with no softness, nor to many, any beauty to it. The purple of Japan is much softer, greyer, although it too has a red cast. It is based on the color of the egg-plant and it is very easy to use in many lovely combinations. The purple of Siam has more blue to it, and it too is a clear lovely color which combines very well with other tones.

The neutral tones are not forgotten. India uses an old ivory which has a peach cast to it. The nearly corresponding color in Japan is softer, lighter, greyer with a touch of pink and not so much orange. It is called "ginger root pink." Japan on the other hand has a color called "peach blossom," but rather than compared to India's old ivory, it is more like "pongee" which is very greyish in tone, only with a slightly more yellow cast.

Aren't these color names lovely? They, in themselves, are almost as satisfying as looking at the actual colors. Don't "ink stick." "sandalwood red," "almond skin," "banyan green," "pomegranate red" (which is nearly a true orange) excite exotic visions? Comparisons could be continued indefinitely, but most interesting of all is the fact that all of these Far Eastern colors differ so radically from those of the Western world.

SILAS SAYS:

Dr. Gustave Egloff, Director of Research for Universal Oil Products, in a recent speech described the superiority of man made fibers over those of wool or cotton: "I find that it is more enjoyable and practical to get exercise by doing a little scrubbing of underwear than doing conventional calisthenics." These clothes are so easily washed and wrinkle resistant that wives can be excused from the drudgery of laundry, he says. Dacron, to which he was referring, is made of a mixture of antifreeze and terphthalic acid.

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The popular blistered or quilted effect given to rayon cloth results from the fact that acetate shrinks less than viscose rayon. These mate-lasse goods are woven in both warp and filling of two yarns, one a highly twisted crepe viscose and the other a standard twisted acetate. The tight twisting increases the shrinking of the viscose and the result is a permanent puckering of the surface.

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All natural dyes have a softness rarely secured by chemical dyes. Synthetic colors are produced by highly technical chemical processes and can often be reproduced again and again without discernable difference in shade. The casual methods of dyeing with natural dyes—a handful of this and a few sprigs of that—make it impossible to achieve the same result more than once. It is this softness of color, the unusual tones, which make the old time colors pleasing to the eye and soothing to the nerves.

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QUESTIONS & ANSWERS:

"I would like to know why linen is so difficult to iron. It takes me so long to iron anything made of linen that I really wonder if it is the fiber itself that causes this? Of course, I must say that when the job is done the result is well worth the time spent."

It is characteristic of the linen fiber that it absorbs and holds moisture. When the fabric is sprinkled preparatory to ironing, the linen drinks in this moisture; in ironing it must be removed. It does take time, granted. But there is nothing to be done about this, except to go through the ironing process and then admire the real beauty of the fabric in its finished state, ready to use.

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—Continued from page 1

a tiny little apron of black wool combined with copper color, and a matching set of place mats. Not practical, but something to delight the hostess who has "simply everything!"

Madge Friedman's drapery fabrics include several which were on display at the Good Design Show and the Midwest Designer Craftsman show. We thought the most outstanding of the draperies was a tri-colored unit of three lengths in natural and rust, heavy enough to hang in well disciplined folds. Each length was an individual arrangement of colors in both warp and weft, and when used as a unit to cover a wide expanse the effect was most unusual.

Miss Friedman also showed a fascinating rug in a combination of flat and tufted techniques. The body of the rug was white, and the border was black and rose tufts, extending around the entire edge and into a pattern in the center.

BOOK REVIEW:

A brand new weaving book printed in Stockholm in January, 1954, has come to our attention, and we are most enthusiastic about it. The title is VAVMONSTER and the author, MALIN SELANDER.

The Swedes are noted for their artistry in the field of printing and this book is certainly an excellent example of this dexterity. The paper is a good quality and there are many of the most beautiful color illustrations imaginable. Some of them, of course, are black and white, but even these are clear and very easy to read. The arrangement of the plates adds to the ease of interpretation for those who do not read Swedish, for the colored plates are arranged by subject. There is an entire page, for instance, of ten artistically arranged pillows. Each is named below the illustration, and it is a simple matter to find the name of the pattern in the written material, including, of course, threading draft, tie-up, and treadling.

There are similar colored pages of groups of mats, sheer curtains, draperies, bedspreads, brushed wool afghans and car robes, upholsteries, aprons, and wool suitings. The use of plain and pattern combinations is interesting, and the interpretations of honeycomb in the bedspreads most intriguing. Many are afraid to try to use foreign instructions, but we think you would be delighted with this one and find it truly useful and very stimulating.

TITLE: Vavmonster
AUTHOR: Malin Selander
PUBLISHER: Wezata Forlag, Stockholm, Sweden
PRICE: \$6.50
AVAILABLE: Craft & Hobby Book Service, Coaste Route, Monterey, California

POEM:

At this Fall season of state and county and local fairs, this little verse seems particularly suitable.

The weaver's craft
Still find we up and down
In country and in town,
The footprints of our father's
holiest tread;
A relic here and there,
A pageant or a fair,
An old tradition floating
round the dead.

L. L. Plaisted

* * * * *

ART & MUSIC

The subject of art and music relationships to each other have long been discussed. Students at the Institute of Design contend that music appreciation also could be represented visually and they illustrated their points by producing abstract designs to express "what Bach looked like." This is really another version of the hand woven Christmas card based on the musical notes of a Christmas carol we showed in Warp & Weft several years ago. The relationship between the arts is not a new idea. Anyone with a bowing acquaintance with music, literature, and painting will find the three branches (of course weaving goes along with painting) of creative work as closely entwined as the roots of a tree.

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