THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEAR AND FAR PLACES

It is always a pleasure to announce the organization of new groups of weavers, and this month it is delightful to know that two new groups have been organized, and strangely enough, they are both in Michigan. One is a group composed of weavers living within a fifty mile radius of Sturgis. This group met August 25, with 18 present, and elected Mrs. Doris Devey Tennent of Sturgis and Mrs. Ellsworth Hyde, also of Sturgis, as President and Secretary-Treasurer. As the members are rather widely scattered, the plan is to meet alternately in the various localities, with the residents of each neighborhood acting as program organizers and hostesses. Each meeting includes dinner as well as speakers or study programs. They plan to meet alternate months, with the next one scheduled for October 20 at Paw-Paw. Dues will be $1 per year, with money going toward a traveling library. The formal name of this group is yet to be chosen, and the members are anxious to welcome any weavers in their vicinity.

The second group of Michigan weavers is not yet so completely organized, but their enthusiasm for weaving is greater than their interest in parliamentary law. These energetic weavers had a three day and night instruction session with Mrs. Brophil in the home of one of the members in Manistee late in August, and since then they have met frequently to assist one another and to study together. They meet in small groups at least once a week and plan to have regularly organized meetings less frequently.

Good Luck to Them!

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The second annual exhibit and tea presented by the members of the Homewood Weavers Guild is announced for October 13 at the American Legion Hall, Ridge Road, Homewood, Illinois. All interested weavers are invited. The group now has 32 active members with Mrs. H. J. Roberts, 1352 Cedar Road as Acting President. The programs for each meeting are planned by Members of the Guild, and although they are now meeting in the homes, they are searching for larger quarters for permanent use.
A modern touch to a 
Traditional Christmas gift

Gradually we are seeing more
and more bright colors used in
men's clothing, and of course
California has long been the
style leader in gay informal
clothes for men. This makes the
choice of Robin & Russ, silk and
linen men's ties, particularly
commendable. We like the deep
yellow warp, and of course dif-
f erent colored wefts -- nearly
everything goes with yellow --
can give variety to your many
ties on one warp.

For the women on your Christ-
mas list, Robin & Russ say, "We
wove some material for a dress
with the same yellow warp with
the fine silk only for filler.
It is beautiful with this silk
with its slight nubby, and gives a
wonderful texture." Of course
a blouse or dickey is nice, too,
and takes less time and material.

Robin & Russ feel that re-
peating the stripe, just as given
in our little sample, would be
quite uninteresting. They sug-
gest keeping the body of the tie
yellow with this additional de-
scription: "The material for ties
when cut on the bias, should have
a little different arrangement of
the stripes. We would like it if
there were three stripes on the
tie, and these would show at an
angle when made up. The center
stripe should be wider and heav-
er and the two outside stripes
narrower like the one shown in
the sample." Illustration I
gives the effect.

Another interesting arrange-
ment of the stripe is to group
the narrow ones at scattered in-
ervals, as suggested in illus-
tration II.

If the ties are made on mat-
erial 31, 33, or 39 inches wide,
5/8 of a yard is required for one
or two ties, and 3/4 of a yard
for 3 ties if all are to be the
same color. If adjacent ties are
made of harmonizing colors, they
may be cut so that the end of the
first color tie forms a border for
the next contrasting one. Illus-
tration III.

If your material is 24 inches
wide, 5/8 of a yard is needed for
the first tie and 1/3 of a yard
is needed for each additional tie.

Follow a good pattern (there
are many on the market) in cut-
ting your ties, and sew them with
care. If the material is thin,
line and interline then for a
smooth effect. If they are not
lined, keep the hems minute.

For proper knotting, your
ties should be light weight and
not slippery. Make this a gift
he can cherish.
CA F EL I F I N T I I

Our fabric this month was designed and woven at Robin and Russ Handweaving Studio, 25 W. Anapamu St., Santa Barbara, California. It is planned for men's ties, with the approach of Christmas the immediate incentive.

**TIE-UP**

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X X X
X X
1 1 B
```

**THREADING**

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4 4
3 2 2 1
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**WARP:** 20/1 linen, yellow.
This material, carrying about 6000 yards to the pound, is available in 17 colors at the Robin & Russ Studio. It comes in half pound spools and the cost is $2.55 per pound.

**WEFT:** Natural white unevenly spun silk comes in 4 oz. skeins and cost $1 per skein. Exact yardage is not given but one skein was enough to weave two yards of our sample material 36 inches wide as it is combined with the linen.

Silk crepe, available in two colors, brown predominating and blue predominating as in our sample. Spools of approximately 4 oz. are $1.15 each. This is used for the stripes.

In our sample the natural colored silk described above is wound on one spool with a strand of the 20/1 yellow linen warp thread.

**SLUT:** 34 per inch. The samples were made two per dent on a 12 dent reed.

**THREADING:** Tabby with silk and linen combination for desired space (see notes on page two). For narrow stripe treadle as follows:

Treadle 1 - Blue mixture
2 - silk & linen
3 - silk & linen
4 - Blue mixture

By separating the blue threads in this fashion they become more obvious.

**WEAVING:** Robin & Russ tell us that, because this is a single ply linen, it was necessary to use Weavol, an emulsified oil dressing. (Available at their studio, 50 cents.)

**FINISHING:** Because of the use of Weavol and the stiffness of the linen it is imperative that the material be washed and ironed before cutting.
MORE ABOUT TIE-UPS

Last month we described the function of the tie-up and explained the operation of the rising shed loom.

Continuing this discussion we come to the question of what happens when a treadle is depressed on the counter balanced loom. The harnesses which are fastened to the treadle go down. In so doing they automatically raise up the opposite harnesses. Because of this circumstance the counter balanced tie-up and the rising shed tie-up must be exactly opposite each other to produce the same effect.

On a counter balanced loom the opposites work as follows: When a treadle is tied to harnesses 1 and 2, and that treadle is stepped on, harnesses 3 and 4 are automatically pulled up. When a treadle is tied to harnesses 2 and 3, and that treadle is stepped on, these are pulled down while harnesses 1 and 4 go up. These opposites work consistently in all the combinations described below:

HARNESSES TIED TO TREADLES AND THEREFORE PULLED DOWN:

3 and 4  1 and 2
4 and 1  2 and 3
1 and 3  2 and 4
2 and 4  1 and 3

Because of this action in a counter balanced loom it is not possible to achieve a full shed when attempting to raise one harness and leave three down, or raise three harnesses and leave one down. Counter balanced looms are usually furnished with a permanent tie-up because these additional variations are not advisedly attempted on this type of loom.

If you are using a rising or lowering shed loom which is equipped to have the tie-ups changed, it is advisable to learn to change the tie-ups with as little difficulty as possible so the maximum use can be made of the loom.

There are many systems of arranging tie-ups. Wires, cords or chains are used on various looms and changes are accomplished to fit each particular kind of mechanism. In changing the tie-ups try to refasten the treadle at the same angle it was originally, or a "split shed" will result. If one harness is too low or too high, it will give a third level of warp threads which can be seen when an open shed is viewed from the side. If this is allowed to continue it is very easy to slip the shuttle through the wrong shed opening, causing inaccuracy in weaving. Keep adjusting the changed tie-up until the open shed is even at the top and bottom.

Interesting variety in your pattern as it is threaded through the healds is so greatly increased with the change of tie-up that learning to adapt the tie-up, and learning to change it quickly and easily, is definitely worth the time and effort involved.
HARMONY COLOR SELECTOR

One of the main difficulties for many weavers is uncertainty regarding the correct use of color. Of assistance to such people is the "Harmony Color Selector" which may be used in conjunction with other material on color or for the choice of color when used by itself.

The back of the color selector describes its use and suggests various color relationships which can be found on the selector. These relationships are complementary, split complementary, near complementary, triad and analogous and also gives definitions of color terms, all of which are not shown on the color selector, but which can be suggested by its use. The series of simple suggestions for the use of color is of special value to those who feel the need of very elementary color instruction. Most color selectors are comparatively expensive and we feel that the low price of this one makes it of special value to non-professionals who feel the need of a little professional assistance in the field of color.

The HARMONY COLOR SELECTOR may be purchased from the Norwood Loom Company, 1356 N. Milwaukee Avenue, Chicago 22, Illinois at $1.00 each.

WOVEN COLOR CHART

We had the pleasure of visiting the exhibit and tea of the Duneland Weavers Guild at Michigan City, Indiana, as mentioned in the last issue of WARP & WEFT. Of the numerous lovely articles displayed, one particular study in a handwoven color chart, by Helen Miller, was outstanding because of its usefulness as well as beauty. With this chart, which carried all the colors in both warp and weft, giving a plaid effect, the weaver can tell at a glance what color a certain combination of threads will produce.

We are passing the idea along and are elaborating on it slightly because it would be an excellent exercise for those interested in color composition. It would also be especially interesting for those who wish to experiment in dyeing their own threads.

The sampler we saw was worked out in carpet warp, but a greater variety of colors for this purpose can be found in woolens, although, of course, you can use any thread which appeals to you if you dye it yourself.

[Chart with color combinations]
WEAVING IN THE NEWS

The daily papers have been
giving the art of handweaving
some excellent publicity recently.
Just to mention a few:

On August 23rd the Chicago
Tribune carried an article and
sketches about the weaving of
Mrs. Earle D. Atwater, 120 Church
Street, Winnetka, Illinois, who
as an amateur started out to weave
all the materials necessary for
redecorating her home, including
drapery, upholstery and reed
blinds. One piece alone, 58 yards
has certainly taken her out of the
"amateur" class.

Another weaver mentioned
also in the Chicago Tribune on
September 2nd is Mrs. Ruth Dahl-
berg, 911 E. Elmwood Avenue,
Evanston, Illinois, a member of
the Chicago Weavers Guild.

Wednesday, September 6th,
the Tribune discussed the weaving
of Mrs. Julia McVickers, whose
husband is an artist, and who
started weaving so she would have
a worthwhile hobby to share with
him and his friends.

Also, the Christian Science
Monitor under date of August 17th
wrote about Charlie Dodgin of the
Tennessee hills, whose specialty
is weaving handbags. A New York
paper mentioned the work of Joan
Patterson, who experiments with
unusual uses for linen fibre in
weaving at the Oregon State Col-
lege Experimental Station.

We like the discovery the
press has made of this source of
news and the publicity they are
giving to weavers and their work.
Could it be that an art must be
at least 4000 years old to be
written up as newsworthy?

QUESTIONS and ANSWERS

QUESTION: In making a tweed ef-
flect woolen material, my threads
are several different weights and
shades of one color. I have 43
threads to put in 30 dents of the
reed, (15 to the inch). Should
each thread be put in a separate
heddle, or can I double some of
them in the heddles as well as in
the reed, thus making the thread-
ing operation easier? Would this
affect the appearance of the fin-
ished material in any way?

ANSWER: Doubling the thread
in the heddles would very defi-
nitely have an effect in the
appearance of the finished ma-
terial. When threads are
doubled in the heddles it gives
then the effect of being much
heavier in weight. If you wish
this effect, which also gives
a ribbed appearance, there is
no objection to doing it in
this manner. If you are try-
ing to keep your material
light in weight, it is neces-
sary that each thread go through
a separate heddle. Also, as
long as your threads are dif-
f erent in shade as well as in
weight, you will find that
doubling them in the heddles
affects the final color of the
material as well as the texture.

If you should decide to
put two threads through one
heddle, be sure to put those
same two threads through the
same dent in the reed.

Doubling the threads in
the reed also gives a slight
ribbed appearance which is
usually eliminated in the
finishing of most materials,
especially woolens. Washing
and steaming pressing "settles"
the threads into any openings.
TRUST IN THE MASTER WEAVER

When gray threads mar life's pattern
And seem so out of line,
Trust the Master Weaver
Who planned the whole design.

For in life's choicest patterns
Some dark threads must appear
To make the rose threads fairer,
The gold more bright and clear.

The pattern may seem intricate
And hard to understand,
But trust the Master Weaver
And His steady, guiding hand.

(We wish to thank Ruth Cross for sending us the above verses. The name of the author is unknown to us.)

TO ENHANCE YOUR GIFTS

Two entries in the Round Robin Exhibit of the Minneapolis Weavers Guild especially appeal to us on the whole; weavers are generous souls who like to share the beauty of their handiwork with others, but are too busy to make large gifts. For that reason we were entranced with the exquisite handwoven bookmark and accompanying folder submitted by Mrs. Elizabeth Roberts of Rockford, Illinois.

The outside of the folder was printed with a sketch of a lady sitting at her loom, with the word "Handwoven" underneath, and this little verse alongside:

"Bookmark
To mark a book, this is my task.
What kind of a book I do not ask.
Whether writ by fool or sage
My patient fingers hold the page."

The second gift item was a little pincushion designed like an old fashioned upholstered mahogany footstool. Tucked in the box with it was a little card bearing the imprint of the lady at the loom and the words:

"Pincushion
Remember how Grandma would say,
-See a pin and pick it up,
All day long you'll have good luck;
See a pin and let it lay,
You'll need a pin another day."
Be wise: Pick up each lucky pin
Then use me to stick it in."

SILAS SAYS --

Do you know that in the early days if a young man sent a pair of applewood shuttles to the maiden of his choice, it signified that he would be pleased to have her weave her clothes for the remainder of his life? If she kept the shuttles, their engagement was practically settled but if the shuttles were returned he knew she was not interested.

- McCall Needlework

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On the Island of Formosa, to get the gay colors they love, the natives buy bright blankets of cloth, unravel threads, and weave them into strong filaments of native hemp or ramie. The warp is wound around a chest-like type of loom and held taut by the weaver's feet. The everyday clothes of the tribal women is made of factory woven material brought in from the outside world, but the festal attire is handwoven from ramie fibre which is grown for that purpose.

- National Geographic
WARL & WEFT'S Fall Checklist and 
Orderblank for WEAVING BOOKS:

( ) Brophil, HANDWEAVING 
COURSE FOR BEGINNERS, 10 
leaflets & supplement, 
former students, $5.00 
weavers in general $7.50

( ) Gallinger, JOY OF 
HANDWEAVING, $7.50

( ) Davison, HANDWEAVERS'
PATTERN BOOK, $7.50

( ) Black, KEY TO WEAVING 
new edition, $6.50

( ) WARP & WEFT, monthly 
weavers' bulletin with 
pattern and woven sample, 
year's subscription, $1.50

( ) HANDWEAVEN & CRAFTS-
MAN, quarterly, 1 year 
$4.00

( ) FUNDAMENTALS OF 
TEXTILE DESIGNING, ICS 
Staff, $4.25

TOTAL $ 

To the Norwood Loom Company, 1336 
N. Milwaukee Avenue, Chicago 22

I have checked off the number of 
copies of each of the books above 
I need, totaled the whole order: 
here is my (check ) (money order
) for $. Please send them 
to the printed name and address 
below:
NAME
ADDRESS
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GLADDYS ROGERS BROPHIL announces 
that the lecture portions of her 
classes in Handweaving for Begin-
ers are now available, in mimeo-
graphed form, FOR THE PUBLIC.

These are in the form of 10 lesson 
leaflets and a Supplement of yarn, 
thread and fibre sources and con-
tain all of the material (except, 
of course, the actual loom work) 
that is given by Mrs. Brophil in 
her studio classes.

This is in no sense a correspondence 
course, but the concise information 
for learning to weave, built up 
over a period of 15 years teaching 
hundreds of students to weave.

I: The Loom and its operation -
 accessories for weaving.
II: Cottons 
III: Linen and Jute 
IV: Wool 
V: Rayons, Silks, Metallics, 
Novelties 
VI: Planning a simple fabric 
VII: Drafts, threading and tie-up 
VIII: Planning a warp for a pat-
terned fabric 
IX: Books and periodicals for 
the weaver 
X: Summary, finishes, general 
hints 
Supplement: Retail sources of yarns, 
threads, and fibres

Use the coupon at the left column 
on this page: your order will be 
 sent direct from Mrs. Brophil's 
studio. These 10 lessons and the 
supplement are a unit; no single 
leaflets sold. $5.00 to former 
students of Mrs. Brophil - $7.50 
to weavers in general.

While the specific loom used as an 
example is the sectional beamed 
Norwood, other looms are considered.