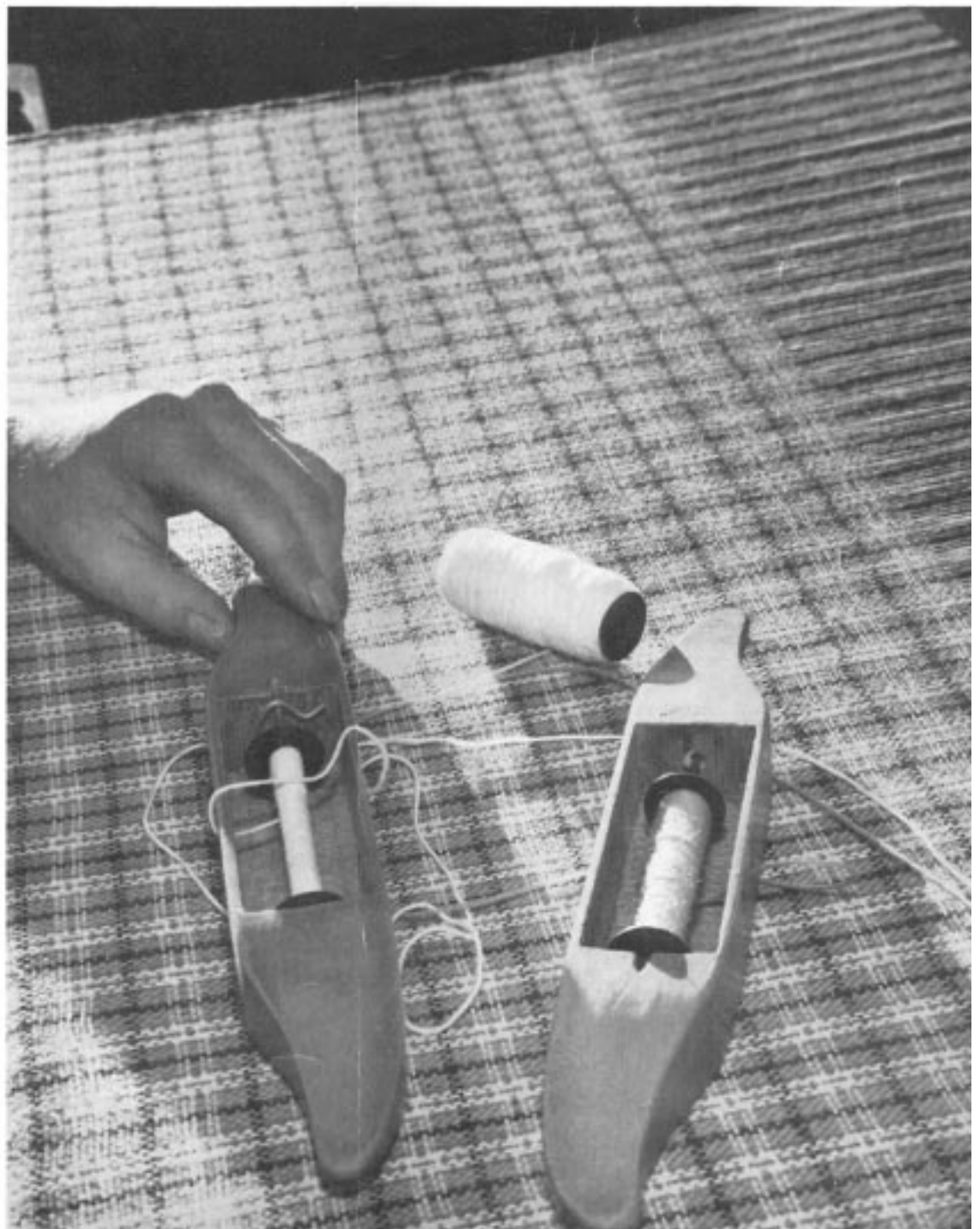


Handweaver *and Craftsman*



Vol. 1 No. 1
April 1950



MARY ALICE SMITH, *Editor*

*A New Quarterly for
Everyone Interested in
Handweaving . . .*

home and professional
weavers, designers for
industry, occupational
therapists, teachers and
students. Also for
architects and interior
decorators, custom tailors
and dressmakers, and
others interested
in unique fabrics.

246 FIFTH AVENUE
NEW YORK 1, N. Y.
OREGON 9-2748

First Issue - April 1950

Limited Edition

IN THE NEXT THREE ISSUES:
July, October, 1950, January 1951

Weaving for Kitchens—Colonial and Contemporary—
by Berta Frey.

*Contemporary Polish Weaving—*by Louise Llewellyn Jarecka.

*Looms—What Kind Should You Use—*articles on loom construction and function.

*What Kinds of Yarn for Handweaving?—More Than One Might Think—*by Myrtle A. Brown, instructor of weaving at the Universal School of Handicrafts, New York City, and president of the New York Guild of Handweavers.

*Working with Varied Materials—*by Lili Blumenau, instructor of weaving at Teachers College, Columbia University, and curator of textiles, Cooper Union Museum for the Arts of Decoration. Not only are there, for weavers, sermons in stones but also suggestions in split peas and shingle nails.

*Technical Information—*questions answered by competent authorities.

*Handweaving in Contemporary Design—*series.

*Using Handspun Yarn—*by Harold Ingraham, Colorado Springs. Including his experiments with handspun yarn from the National Industries for the Blind.

G. I.s Who Have Set Up Handlooms.

New York University, Annual Industrial Arts Spring Conference, April 28-29.

*Teaching Handweaving—*problems and practises, comments by well-known teachers. Fall courses available.

Occupational Therapy and Institutional Programs—Weaving in Summer Camps.

*Regular Features—*exhibitions, craft fairs, book reviews, guild news, market news.

*Designs by Well-known Weavers—*with instructions.

How to choose and prepare sedge grass, reeds, and other fibers for weaving; how to finish the product. By Toni Ford.

*Handweavers and Industry—*a series on well-known industrial designers.

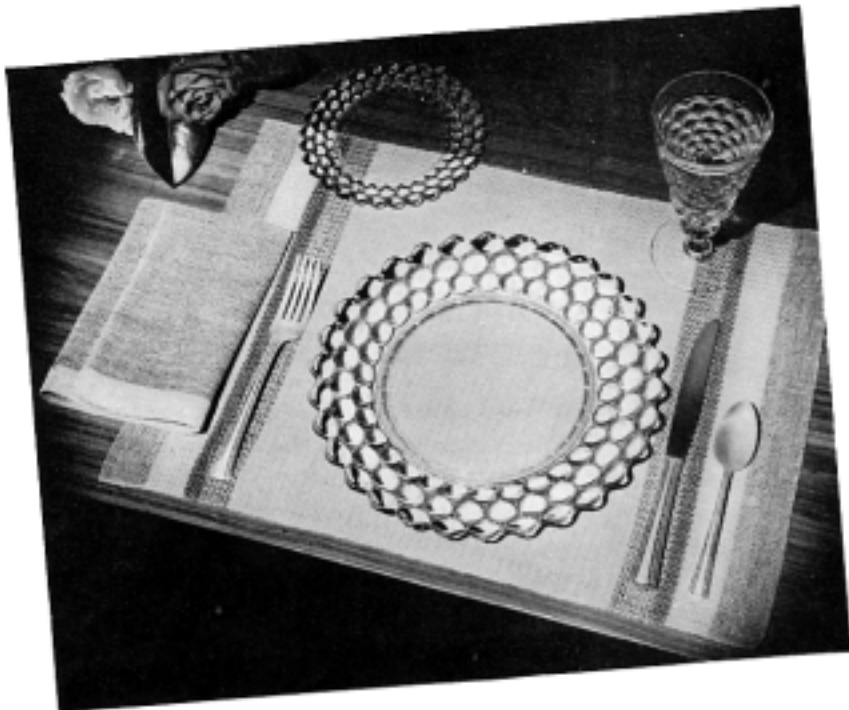
THIS IS A WEAVERS' MAGAZINE

Send us your suggestions.

HANDWOVEN TABLE LINENS GO MODERN!

*New colors enrich
the natural beauty of*

EDERLIN PURE LINEN YARN



*EDERLIN'S Pattern No. 2
Colorful Luncheon Set
designed by Marie Phelps.*

*The luncheon set pictured
above has a gay, modern
air. Weaving instructions
will be mailed promptly on
receipt of 10c.*

You'll find the new EDERLIN colors a real inspiration in designing modern table linens. Deep, rich shades suggest gay patterns to go with potteryware—soft, lovely tints, a background for delicate china. EDERLIN colors are alive and warm. The lustre of the finest flax gives your pieces the soft sheen so treasured in heirloom linens.



Send 25c today for a sample card of the many weights and colors of EDERLIN Pure Linen.

EDERER, Inc. Dept. L, Unity and Elizabeth Streets, Philadelphia 24, Pa.

Handweaver and Craftsman

VOLUME 1

APRIL, 1950

NUMBER 1

IN THIS ISSUE

MARY ALICE SMITH

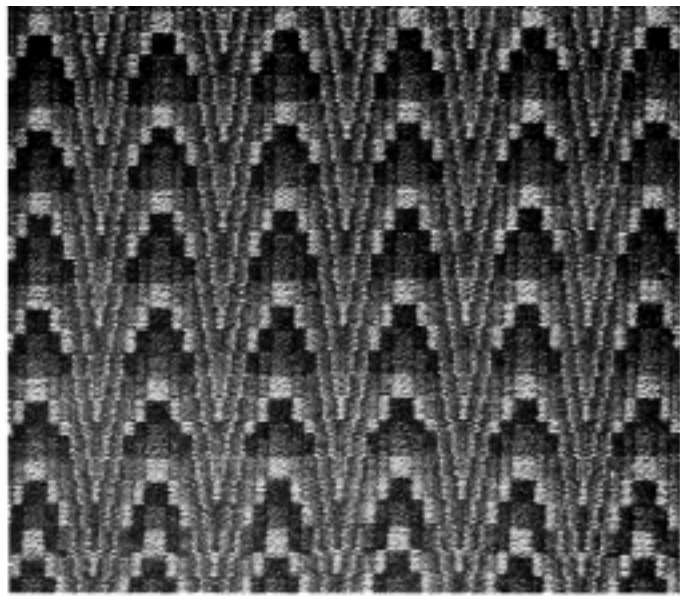
Editor

AMERICAN HANDWEAVING— A MID-CENTURY VIEWPOINT <i>by Berta Frey</i>	5
EDITH HUNTINGTON SNOW <i>by Louise Llewellyn Jarecka</i>	7
THE PERIPATETIC WEAVER <i>by Helen J. Schobinger</i>	12
THE WEAVER CRAFTSMAN IN THE CONTEMPORARY SCENE <i>by Lili Blumenau</i>	13
HANDWEAVING IN THE SOUTH TODAY <i>by Toni Ford</i>	14
OLD STURBRIDGE VILLAGE	16
COLORFUL LINEN DRAPERIES DESIGNED AND WOVEN BY MARIE PHELPS	18
INTERNATIONAL TEXTILE EXHIBITION 1950	19
WEAVING IN THE FAR WEST	20
WEAVERS' WORKSHOPS AND SUMMER CLASSES	22
EXHIBITIONS OF INTEREST TO HANDWEAVERS AND CRAFTSMEN	26
TEXTILE AWARDS, FOURTH A.I.D. COMPETITION	31
THE SEATTLE WEAVERS' GUILD <i>by Irma F. Robinson</i>	34
GUILD NOTES	35
PLYMOUTH COLONY FARMS	38
A HANDWEAVER'S HOBBY	39
WEAVING FABRICS FOR MEN'S WEAR <i>by Alice Varney Jones</i>	40
PERSONAL MENTION	46
RAPID REVIEWS	49
WEAVERS' SHOPTALK	51

Handweaver and Craftsman, a magazine published quarterly by Handweaver and Craftsman, Inc., 246 Fifth Avenue, New York 1, New York, in April, July, October and January. Price, \$1.00 a copy, \$4.00 a year.



The photograph on the cover was taken in the studio of the Ingrahams (Harold, and his wife, Florence) at Colorado Springs, Colorado. From this workshop some fine quality apparel fabrics for men and women, distinguished by good design and fine craftsmanship. Cover designed by Violet Johnson.



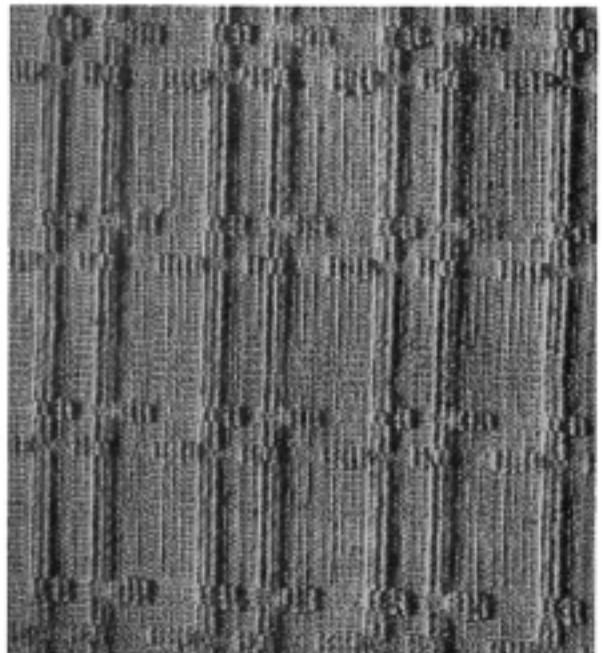
Editorial Note—Creative design with the traditional threadings as a point of departure mark the collection of handwoven fabrics by Berta Frey shown on this and the following pages. The "flame point" design at the top of the page is an excellent example of her imaginative treatment of old weaves. It was woven on the "honeysuckle" threading with a warp of 40/2 linen, 24 to the inch, and weft, 18/2 wool in four shades of green. This fabric was a winner in the Design Competition sponsored by the Fairchild Publications in 1941.

Her deep love and appreciation of the work of the past, underlaid by a broad knowledge of weaving, both historic and technical, is expressed in these contemporary interpretations, such as the striped upholstery fabric to the left, which employs the threading of the traditional bedspread pattern sometimes called "Governor's Garden," shown in the insert. This uses alternately two ends of white, two ends of brown in No. 3 pearl cotton. The treadling is straight twill, alternating two shots of white and two of brown.

The three fabrics in the lower left hand corner achieve great richness of texture and color, and impress one with a sort of timelessness not always found in contemporary textiles. Top left is a drapery in tabby weave, in Chinese red, developed with a variety of yarns and shades used in both warp and weft. It was made for use in a dining room, with the color chosen to match the red in antique Chinese prints. Right is an all-silk yellow drapery fabric, using various sizes and kinds of yarn, with plain twill threading and broken twill treadling. Varied rayon warps and heavy cotton weft in yellow are used for the corner left. Lower right is a deep wine red crackle weave, in a contemporary interpretation.

On page 5 the white drapery to the left, in silk and wool, shows great delicacy, and yet richness of effect. These were commissioned as draperies for offices in a New York skyscraper. They were woven on goose eye threading, using skipped dents in the reed. The

[Continued on Page 6



AMERICAN HANDWEAVING

— A MID-CENTURY VIEWPOINT *By* BERTA FREY

WHY DO YOU take all the time and trouble to weave that piece of cloth? Wouldn't it be easier and more practical to go to a store and buy it?" How many times that question, in one form or another, is asked of me and I am sure that every weaver has met the same question many times.

Invariably, my impulse is to answer, "But it is such a whale of a lot of fun." And most of the time, I follow the impulse and answer just that. Certainly none of us would weave if it was not fun.

The first part of a new year is always a time of review, of analysis. This year of 1950 at the midway mark of our century has called forth more reviews and analyses than any other that we can remember. So then, let us weavers join the ranks of reviewers and look at our weaving—present, past and future—to see how we fit into this mad world in this maddest century.

It may not be a very practical answer, but isn't the first answer really that we weave because we enjoy it? There is a satisfaction and a thrill to see an idea grow and take shape in our own hands. Too often it is not so easy as that; our beautiful idea is not always such a beautiful web. Then it becomes a challenge and the sense of accomplishment when we have pulled a near failure into a success will bolster any morale and inflate any ego. Our looms are our Ivory Towers. How quickly we can forget annoyances at the loom; how many tempers can be worked off by the vigorous exercise of the beater! How many beautiful letters we can compose at the

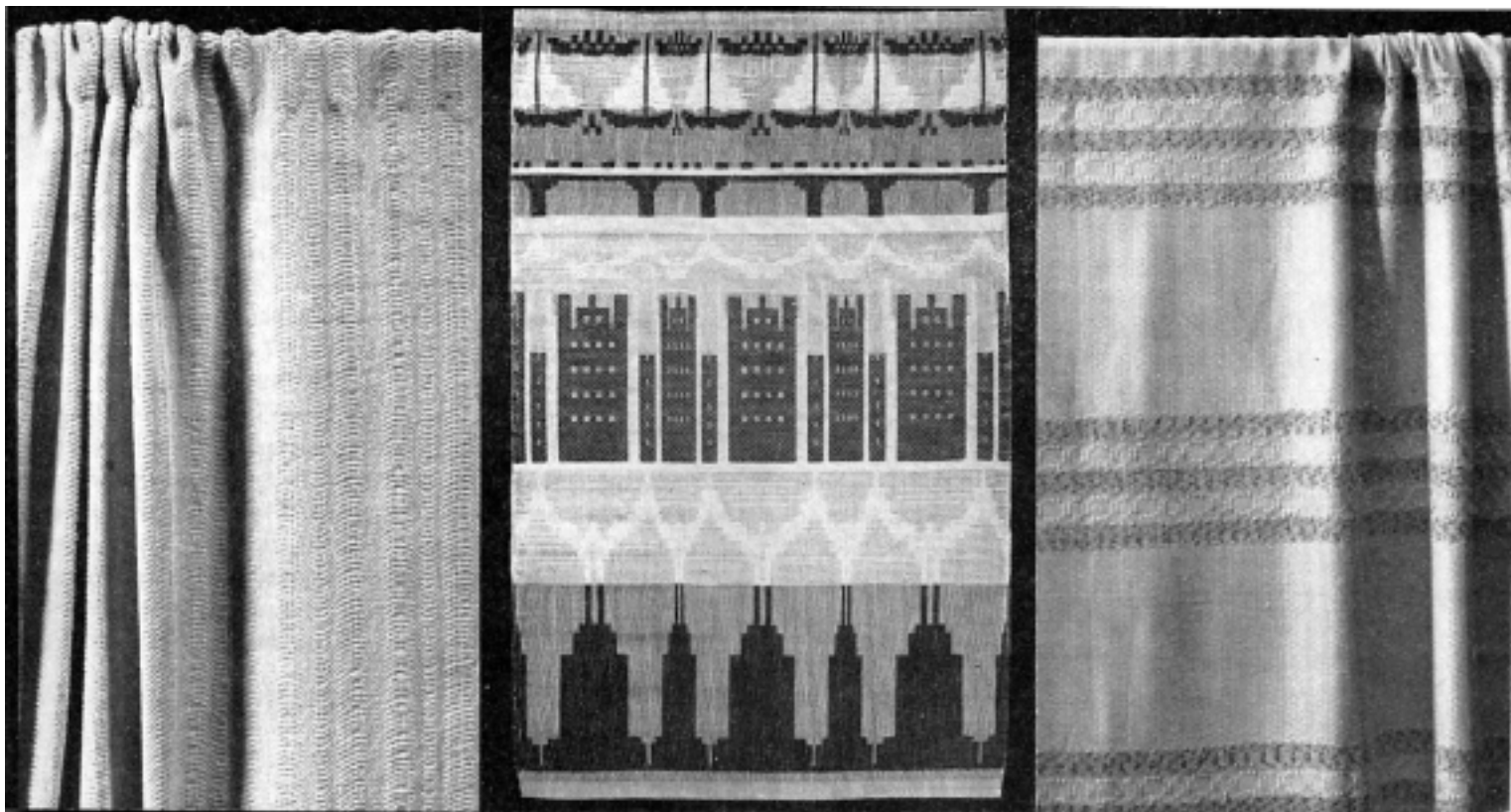
loom, and isn't it too bad that the next day, when they are put down on paper, they are not wonderful at all?

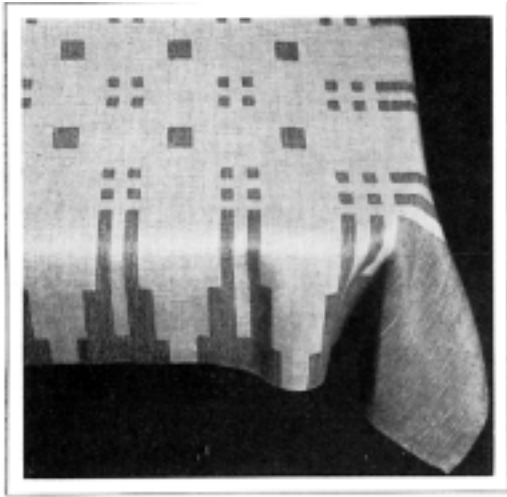
Aside from the fun of handweaving, can we find justification for it in this machine age and world? Handweaving is not justified unless we do the thing that the machine cannot do, or unless we do it better. We don't weave our sheets and pillow cases—Lady Pepperell and Mr. Cannon can do much better jobs than we can, and more economically. We can find the same answer to every other fabric in our daily lives, except for that intangible quality known as "individuality." We are willing to accept mass production and assembly lines just so far, but there is always a point at which we rebel and want something that is our very own and is not repeated in every third house on the block.

We don't mind having our cars come off the assembly line, but how often we have our initials painted on the door. And to show our pride in our best sheets, we carefully embroider our monograms on them. When it comes to table linens and blouses, we can weave those and weave the initials or monograms as an integral part of them. Power looms will not do that for us.

It is not necessary to mention custom woven upholstery, drapery and clothing fabrics; they are too well known and too much appreciated to need comment here. It is this personal touch to our weaving that makes it valuable, both sentimentally and actually; that lifts it above even the best of mass produced fabrics; that puts it in the field of art rather than industry.

All photographs of Miss Frey's fabrics by JANE ROGERS





Tablecloth, pink and white, traditional summer and winter weave but in a modern interpretation.

Handweaving then, as a means of production, is not justified, but if we place it in the field of art, it needs no further justification than its own existence.

So much for our present. What of our past and of our future at this bend in the century?

A backward look at our handweaving shows that we weavers have not been too creative—we have spent most of our energies in collecting “new patterns” in the same old weave and our “new” patterns have not been new at all. They have been new only to each of us as we have collected them from a fellow weaver to whom they were new only because she had not seen them until she collected them from a fellow weaver . . . and so on ad infinitum. In the twenties and thirties our weaving was predominantly Pattern. We overlooked the fact that no one pattern or weave was suitable for everything and we often ignored the fitness of fabric to use.

In a New England type of house and on a four poster bed there is nothing more suitable or lovely than a Whig Rose bedspread. But that same Whig Rose spread whether in the traditional blue and white or in the modern chartreuse and brown certainly is not attractive on a Hollywood bed in a city apartment. And regardless of how lovely it is on a four poster, Whig Rose does not belong on curtains, on rugs, as upholstery on a chair nor—Heaven forbid—as a winter coat! But haven't we all seen it, and haven't most of us old timers been guilty in our early days of committing some such crime?

It was in the early forties that the style pendulum began to swing violently away from pattern and toward color and texture. It was then that handweavers really made more progress in the designing of fabrics and in creative weaving than in all the preceding years of this century.

Today's new weavers who are coming on in this era of color and texture are quite likely to look back at the mistakes that earlier weavers made and scornfully reject all pattern weaving. It is not through a mistaken sense of loyalty to our old pattern friends that we oldsters feel that the new weavers are making the same mistakes that we did—but in the opposite direction.

Few artists will content themselves with a palette of red,

black, blue, white and yellow. While it is possible to get almost any hue or tone from this palette, the artist finds it to his advantage to add several kinds of blue, of red, and of yellow as well as many of the in between colors and off shades. Similarly, we weavers can, and do, make beautiful fabrics from the simple 1, 2, 3, 4 threading; but if we use them imaginatively, most of those old patterns and weaves that we collected so industriously in our dark ages of the twenties can become the prize takers in this year's competitions.

Now at the beginning of the fifties, it is time for us weavers to collect the best from our rich heritage and bring our weaving to its greatest glory. Our task in the coming years is to sift out what is useless today and to rescue those techniques which can be translated into forms that will be thoroughly in step with the times. Even the hackneyed old “Honeysuckle” can be dressed up in today's style and instead of looking like something out of Godey's Ladies Book, it can be as modern as tomorrow's newspaper.

Nor is Colonial Overshot, of which Honeysuckle is the most used and abused pattern, our only chance at modernizing traditional weaves. Summer and Winter is a marvellously good construction for upholstery and contrary to general opinion, its simple pattern limitation for four harnesses is an asset for modern design.

And thus we face the challenge of the future. We resolve that we will no longer weave our fabrics in the same old way merely because they have always been done that way; nor will we throw together colors and textures with no further thought than to be “modern.” We will consider carefully the use to which we are going to put our fabrics, and then we will choose the most appropriate yarns, the most interesting draft, and the most advantageous treadling to produce the best possible fabric to fit perfectly into its proper place in its particular surroundings. • • •

EDITORIAL NOTE [Continued from Page 4
warp is white silk, 40 ends to the inch, and weft wool and rayon, latter known as Angel Crepe or Boucle de Laine.

The “Skyscraper” wall hanging is a rearrangement of the pattern “Constellation Orion,” originated by the late Margaret Bergman, in summer and winter weave. The white silk drapery with silver stripes, on the right, was woven on an M's and O's threading but with plain twill treadling. The stripes combine chenille, a little rayon, and tinsel.

Several of these fabrics, including the brown and white upholstery material and the yellow silk drapery, were made for well-known decorators. A variation of the white drapery with silver stripes, on page 5, woven in gold without the stripes, hangs in Dumbarton Oaks. The Chinese red draperies were made for the new home of Mr. and Mrs. Van Tuyl Boughton in Basking Ridge, New Jersey, and are used in the dining room with original Sheraton and Duncan Phyfe furniture and heirloom silver designed by a contemporary of Paul Revere.



Photograph by CLARA SIPPRELL

EDITH HUNTINGTON SNOW

Weaver, Artist, Craftsman

By LOUISE LLEWELLYN JARECKA

The result of this successful demonstration was that Edith Snow, responding to the request of a group of eminent medical men of the National Association of Occupational Therapy, opened a school for convalescents and neurotics. In the autumn of 1921 she took the studio on the top floor of the Art Center at 65 East 56th Street, New York City, with a friend and partner, Miss Beatrice Vail Abbott. The Snow Abbott Looms had the endorsement of such scientists as Doctors Foster Kennedy, Austin Fox Riggs, Alexander Lambert, Ray Lyman Wilbur, Theodore J. Abbott, Doctors Tilney, Salmon and Hart. Besides the patients of these doctors, came student nurses and chiefs of Occupational Therapy from the hospitals, and counsellors from the health camps to hear the talks on better design and to find the solutions to such problems as how to utilize one warp for all sorts of weaving, covering up with gaily colored wefts the commonest cotton

STYLE," remarked the great French architect, Auguste Perret, "is a word that has no plural." Perret thought it all wrong to refer to "styles" in architecture, in sculpture, in painting. His remark applies just as well to all the arts. What matters about any form of any branch of art in the last analysis is whether it has style—a style of its own. And this it may have, even though it be a synthesis of periods and origins or an individual improvisation. Applying this test to the art of weaving, no better example could be found to illustrate the point than the work of Edith Huntington Snow. An artist now practiced and experienced, trained in the studios of the Flambeau Weavers in New York City, for ten years teacher and director of her own New York studio, the Snow Abbott Looms, later the Snow Looms, it was quite unexpectedly that she came to the loom.

In her school days she had been educated to paint pictures which accounts perhaps for her peculiar skill in the handling of color. But it was the craft of weaving that brought her back to health after an illness, and she learned its value first as an aid to convalescence. Miss Snow was one of the first to teach weaving as occupational therapy. After the completion of her technical training and teaching apprenticeship at Flambeau Weavers, she was invited by Dr. Herbert J. Hall, then a top American neurologist and director of the Marblehead, Massachusetts, Sanatorium, to join the lecture course there and observe the effect of the practical application upon his patients. Among them were many disabled veterans from World War I, and in one summer she saw the boys adjust their reluctant legs to the rhythm of the pedal movements and strengthen their partly atrophied muscles on the mechanism of the looms. She witnessed their joy at the discovery of a new and creative occupation.

"Sailors Take Warning." Small wall piece of modern silk tapestry in lively colors and design. Woven at The Snow Looms. Exhibited at the New York World's Fair.



FINE LINENS

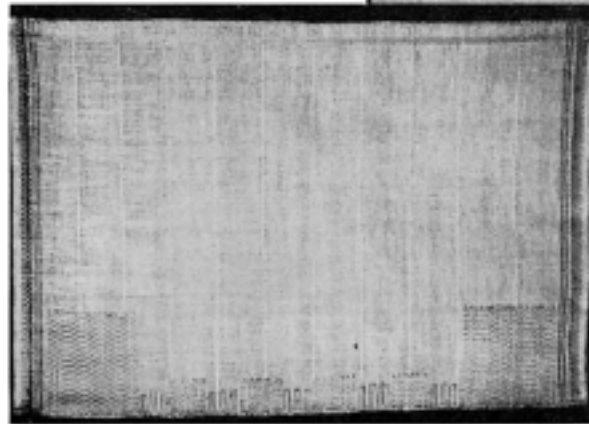
Designed and Woven by
EDITH HUNTINGTON SNOW

Place Mats Representative of her Table Sets, described in Detail
on the Following Pages

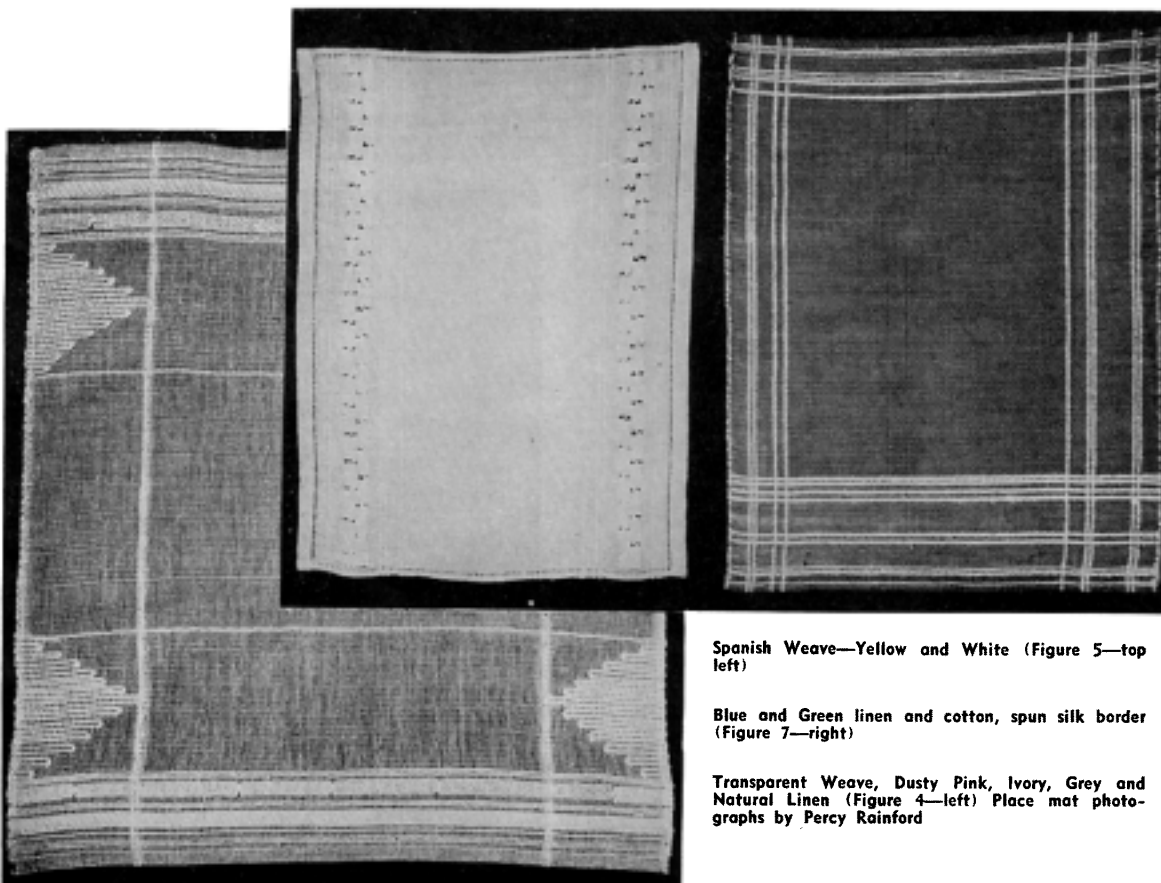
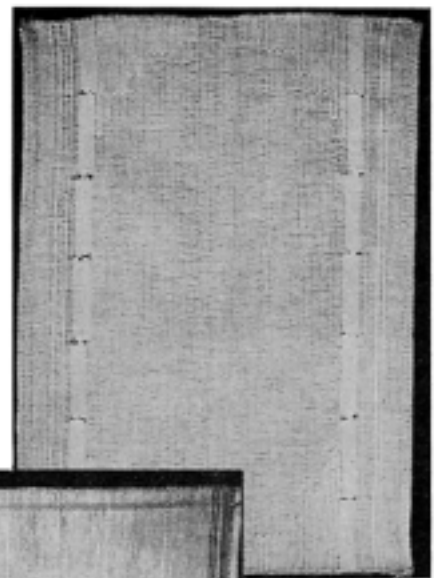


Table Runner—Egyptian in Effect (Figure 1)

"Laid in" Design, Natural Linen
Cord, Grey Weft, Natural and
Grey Homespun Warp (Figure 3)



Colorful Rayon and Linen Set—Apricot, Orange, and Magenta on Pink
linen warp. Woven in an ordered, rhythmical pattern of lines and
squares, it was planned as a foil for modern glass and a china service
in the same design. (Figure 6)



Spanish Weave—Yellow and White (Figure 5—top
left)

Blue and Green linen and cotton, spun silk border
(Figure 7—right)

Transparent Weave, Dusty Pink, Ivory, Grey and
Natural Linen (Figure 4—left) Place mat photo-
graphs by Percy Rainford

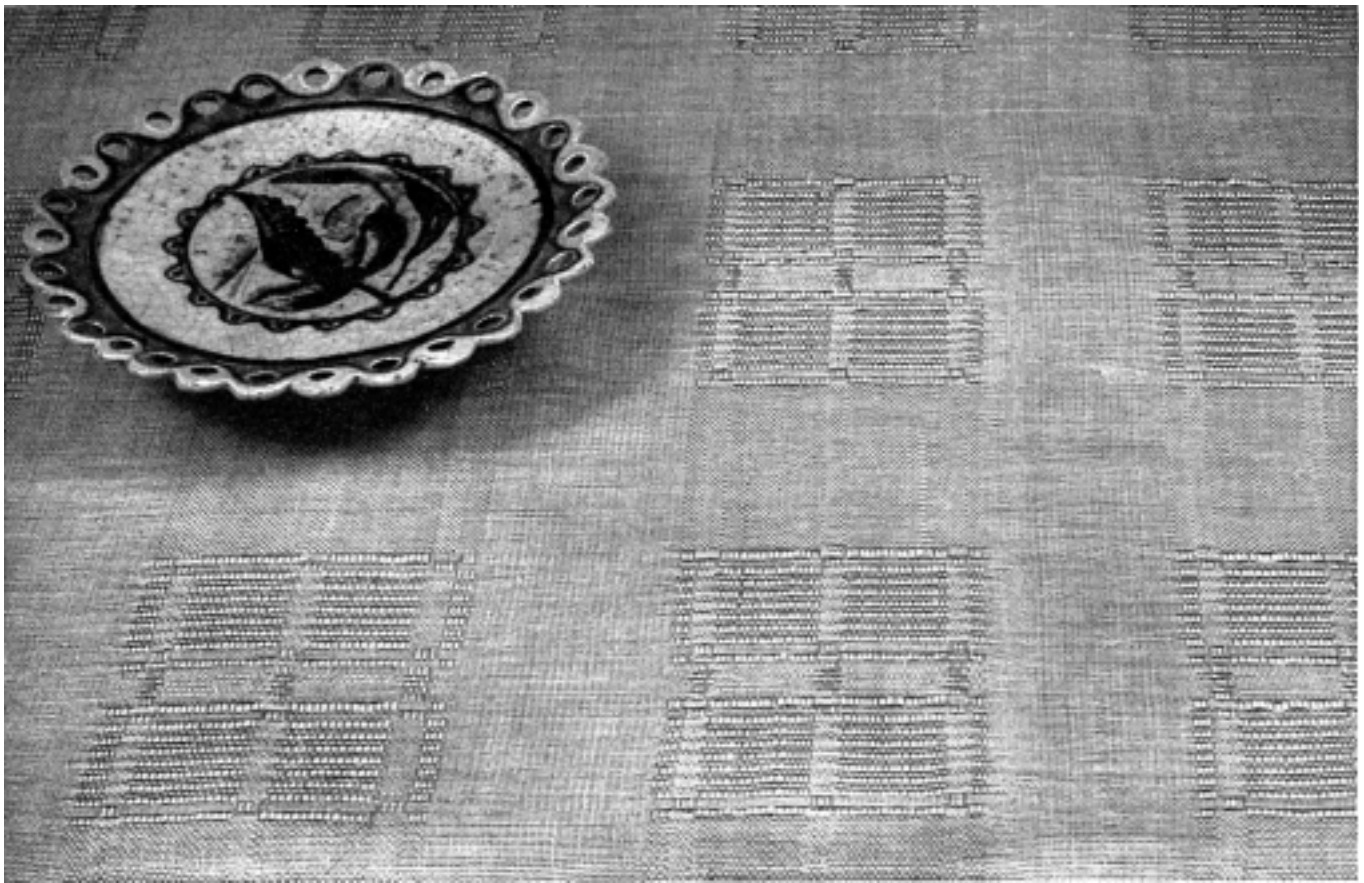


Figure 2 Lunch cloth, Irish Linen and American Homespun—Pottery by Henry Varnum Poor.

Photograph by JANE ROGERS

strands. The ranks of nervous and mental patients and all those who came in ill and walked out with a new and healthy interest in life, were filled in with apprentices and craftsmen studying for pleasure or profession. For the directors were members of the Art Alliance in high standing and of the New York Society of American Craftsmen.

Handsome textiles lined the walls; and the massed color of dyed materials caught the glint of the sun at different angles as the day wore on. It was a rare oasis of ordered beauty and peace in the midst of a city's grime and confusion. Doctors often sent members of their own families. One of them enrolled his wife who had lost her two children in one week and had broken down mentally from grief. She had to be taught privately, watched and kept away from windows or from any object that might be destructively used. She could not bear the sight of her husband at first or any one who reminded her of the old home life. But gradually she succumbed to the new game of heddles, harness and shuttle play and one bright day a short time after her dismissal she dashed in with a little loom under her arm to ask for teachers to help her start a school of weaving for mill hands in the suburb where their home was located.

When Miss Abbott retired she was succeeded in the partnership by Laura Peasley, who contributed her own original research and skill. The Snow Looms, as the organization was known thereafter, marked an epoch in American craftsmanship. Seeking no publicity, they had an excellent press. Columns of appreciation were accorded them in leading dailies and other periodicals. Weaving as a cure geared to

weaving as a craft was an idea that was new and highly constructive. Meanwhile Miss Snow found time to travel extensively in Europe, pausing long to absorb the elements of technique and design in France and the Scandinavian countries, where weaving has an ancient and noble tradition. Practical experience and sensitive observation accompanying an innate sense of elegance never to be betrayed, must explain to a degree Edith Snow's beautiful table sets, which rank certainly as classics of American weaving.

Many a craftsman was set on the way she should go while working at the Snow looms: old Colonial instruments with their single measurements and overhead beaters, good modern floor looms, small table looms propelled by foot and by hand, the small Egyptian card loom, two, four, six and eight harness looms for the threaded pattern weaves, and the less complicated two-shed looms on which a clever weaver could produce embroidery weaves, stripes, checks and tapestry as well as with the four harness set-up. The studio turned out draperies, dress materials, couch and cushion covers, runners and chair seats, bags and belts. Miss Snow was one of the first to insist, as do the Cranbrook Weavers today, upon the all important principle of relation of material to design and the use to which the fabric is to be put, and the affinities between different designs and colors. Preparation and use of natural dyes were a part of the course. "Craftsmen are wonderful to work with," says Miss Snow. "They are not copyists, but good craftsmen always pass on their secrets. Each one works out an individual style, usually quite different from what has been taught. They learn cheer-



Design from Alaskan Eskimo Boot

fully by their mistakes and run across new ideas by accident. The materials too suggest original designs."

She herself found a way, through studying the age-long history of design, to her own creative interpretations, combinations and arrangements. Occasionally she reproduces an ancient pattern such as the decorative sequence she found on an Alaskan Eskimo boot in the Museum of Natural History. The Smithsonian Institution bid for the table scarf she bordered with an adaptation of this motif, but it had already gone into the private collection of Miss Mary Kissell of Columbia University. Although her fabrics represent a wide range of materials: linen, wool, cotton, silk, mercerized cotton, rayon, Miss Snow is an aristocrat in her sense of selection. Metallic and tinsel threads, she considers, must be employed with great discrimination, not to cheapen the aspect of a textile; and the indiscriminate use of a material that has not yet been proved washable, she rejects as bad craftsmanship. Like a sense of color to a painter—and indeed to a weaver as well—the textile sense is something congenital. A weaver either has it or has not. If she has not, then she must be guided in the selection of materials by a specialist. There are many new stuffs on the market now, offering adventure to the intrepid and to the ingenious—and almost as many dangers. For there are no fixed rules. Good taste is like absolute pitch. The influence of environment helps, but does not always breed it.

Within the last fifty years handweaving has come again into its own as an industry, in which it becomes more and more necessary to design and reproduce quickly. "But there are still individual weavers," says Miss Snow, "who prefer to make individual compositions for special orders, special people and special purposes." Their approach is the same as to any other art. Each piece has its own character. It is then that weaving becomes an art, like painting or musical composition. No two people weave alike; but to Miss Snow every sort of weaving possesses its own quality, beauty and purpose from tapestries and rugs to table sets and towels. There is no hierarchy in kind. There is only good technique, good design and—that all important and elusive—*style*.

Asked what material she prefers among all the stuffs she has handled Miss Snow confessed: "I always return to linen." And if she may be said to have a specialty, it is the weaving of the most distinguished table sets this writer has been privileged to see either here or abroad. Each one of these sets is different. It is hard for her to repeat or imitate even her own work. The next is sure to introduce some variation however slight. There exists of course nothing *new*, but there is infinite *renewal* in design; and so art never needs to stop, once it finds the channel. Somewhere in Europe the peasants have named their flowing embroidery sequences "little rivers." Geometrical patterns, of which Miss Snow makes constant use, run into the infinite. Though composed of the same elements, they are susceptible of endless variation according to the way in which these elements are combined. Geometrical and abstract designs came first; for men drew the rhythms they felt before they drew the objects they saw. And so these rhythms seem to retain a sort of hypnotic and eternal charm for us; and this is perhaps why there is a fascination in reducing natural objects like birds, plants, animals and men to conventionalized forms, resolving them into parts of an unending calculus.

The stylized birds with the chalice (Fig. 1) on one of Miss Snow's table runners, an adaptation from a famous old fabric in Chartres Cathedral, are happily balanced, with their spread wings indicated by two straight lines of different lengths and density. For this Miss Snow made use of a fine Irish linen threading for warp and weft. She obtained a filmy lightness by using 18 very fine warp threads to the inch, and crossing them with a linen floss unevenly spun which gives a handspun look. The dainty runner keeps its crispness after laundering and does not pull out of shape.

In appearance it recalls the fine linens of ancient Egypt and also old pieces found only a few years ago in Polesie, a province occupied by an aboriginal Slavonic tribe, separating the Soviets from eastern Poland. These fabrics were of a cobwebby texture that could be drawn through a finger ring.

The square lunch cloth, (Fig. 2) combines all the best features of the craft: the choice of material—a glossy, twisted Irish linen warp spun under water, crossed with Colonial American homespun—the classical design achieved on a six harness loom, showing to its best advantage in the cool tint of the natural linen. Such a composition as this could be worked out only by an artist of intuition with a profound knowledge of the cult of weaving. (A large quantity of this

homespun yarn was given to Miss Snow by a friend, who found a trunkful in her attic, where it had been placed in colonial times.)

The same may be said of the one-tone table set (Fig. 3) woven for a modern dinner service, with weft of the chaste, natural color linen alternating with grey homespun 20 threads to the inch on a fine twisted warp, 36 threads to the inch. The elaborate but beautifully formalized pattern is "laid in" over the grey weft with natural color linen cord. The weave has a lightness and elegance in appearance contrasting with its actual weight and flatness which convey a sense of comfortable permanence as it lies on the table. In these two pieces of work Miss Snow has reached a superlative of refinement and skill worthy of comparison with the best in all periods.

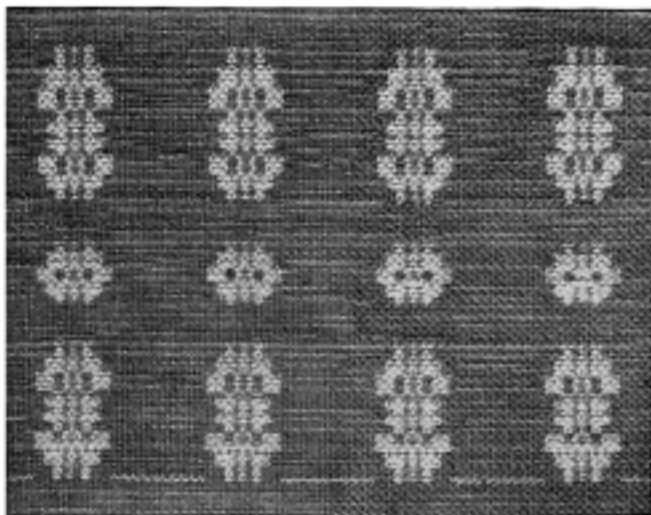
Scarcely less felicitous is the dainty square set of transparent weave (Fig. 4). It is produced of a dusty pink linen warp forming squares with heavier warp threads of ivory. The weft is of alternating grey and natural color linen, while the design of decorative and plain stripes, cross bars and serrated triangles in each corner is introduced with heavy threads laid over the plain weave.

Very luxurious in effect is the Spanish weave of heavy twisted white linen let into a plain weave of pale, corn yellow on a natural linen warp. (Fig. 5). A lovely color harmony is obtained in the rayon table set (Fig. 6) by the use of apricot, orange and a few threads of magenta on a pink linen warp. The design of decorative stripes and squares



Material for drapery woven on a 5 harness loom, of wash silk in two tones with twisted warp and spun silk weft. Exhibited at "Lanier" last summer with the Scheier pottery.

is ordered and extremely rhythmical. This was intended as a foil for modern glass and a china service repeating the same design.



Double weave in contrasting colors of wool yarns, suitable for upholstery. Pale magenta on deep lilac. Reversible.

The blue and green breakfast set (Fig. 7) designed for a pewter service is simplicity itself—simplicity born of science and sophistication. On a fine, beige mercerized cotton warp (20 pearl and 16 threads to the inch) are crossed the weft threads of linen, two green alternating with two blue, gently but firmly beaten. A broad border is created by stripes of heavy spun silk in irregular sequences. The vibration of green and blue lends the fabric the effect almost of a changeable silk in the light. This practical set requires the minimum amount of finishing and washes perfectly.

Color, now exhilarating, now dusky and sober, form, quality and style bore irrefutable testimony to the achievements of Edith Snow last August at the Lanier Craft Barn, Eliot, Maine, where an exhibition was shown of her textiles combined with Scheier pottery. These American ceramics, subtle in tone, graphically expert and magnificently modelled—especially the large, shallow bowls and plaques—rested becomingly upon the soft silks and linens. Indeed these splendid examples of the two most ancient arts of man seemed to lend a final grace each to the other.

During the last two years of the corporate existence of the Snow looms, Miss Snow and Miss Peasley published their book: *Weaving For Hand Looms*. A new edition of this work has recently been brought out and will be found of great use to students unable to obtain studio instruction, and who are seeking to master the fundamentals of the craft.

Miss Snow grew up in Lawrence, Kansas, where her father, Francis F. Snow, was chancellor of the University of Kansas, of which he had been co-founder. She received her education there, taking special courses in literature and in the School of Fine Arts of the University. A short period of study followed at Leland Stanford University, California, before she came to New York to perfect herself in the skill of weaving. She has received high recognition in France and of course in her own country where Snow weaves stand as classics of American traditional art. • • •

THE PERIPATETIC WEAVER

By HELEN J. SCHOBINGER

*God loveth sinners
dyers and spinners
Weavers even
May hope for Heaven.*

AND IN SUMMER weaving schools, weavers even, may taste a little bit of heaven. No slothful person, no one who wishes only to sit and dream, becomes a weaver. Only those who find fun in doing, a thrill in creating; who are fascinated by the intricacy of draft and tie-up, the accuracy of warping and dressing a loom; who feel the rhythm of throwing a shuttle, are dyed in the wool weavers. To them the vacation pleasure of seeing new places and faces is deepened and emphasized when a few weeks of weaving can be tucked into the holiday schedule.

Even a chance visit to a new city may net an unexpected and happy experience. A day in the Cincinnati Art Museum brought an introduction to Miss Lorinda Eppley. Once a painter, she now translates her free forms into exquisite laid in designs in various weights of linen, for beautiful table mats and runners. That visit and Miss Eppley's work will always remain a pleasant memory.

Accompanying a business-minded husband to Seattle in the last year of the War, I telephoned one of the members of the Seattle Weaver's Guild. She was instantly cordial and invited me to a Guild meeting down near the waterfront, where I met the lively Seattle weavers. Among them were the late Mrs. Margaret Bergman, known both for the loom she designed and for her multi-harness weaving drafts, and Mrs. F. A. Hubbert, decorator and designer who was at that time president of the Guild. From then on my days in Seattle were full and interesting. The Guild was making rag rugs for Army hospitals in Alaska; I helped a bit to put on warps and weave. I visited weavers whose work was strongly reminiscent of their Scandinavian background.

One interesting day included a birthday party in a charming modern Northwest home overlooking the water where the owner raised prize winning great Pyrenees dogs, saving their long white hair for spinning and weaving. The two looms in her studio were Bergman designed but made of beautifully finished rare hardwoods.

Mrs. Bergman took me across the bay in a bouncing little boat to her island farm home in Poulsbo, and as we discovered mutual friends in Sweden and the United States, she patted my hand and said, "Aren't we lucky to be weavers?"



Ester Perheentupa's Home School of Weaving, Hameenlinna, Finland

A month in San Francisco, again accompanying my husband on business, was livened by weaving in the Art in Action Department of a mid-city shop. Here potters and block printers worked at their crafts and the striking weavings of the artists in the San Francisco area were exhibited.

Up in the hills above Mill Valley was the studio of colorful "Mama" Gravander, wearing the full skirt and kerchief of her native province in Sweden, with her looms ranged along the windowed length of her long living room. After seeing the Dukagang samplers which each of her students make as a goodbye gift, I too took a quick lesson in the technique. My little sampler with "April 1944" woven in it hangs in my workroom, to recall a lovely sunny day at a loom overlooking the mountains, and the laughter and weaving talk around the big round table at coffee time.

My first weaving experience abroad was in 1938 and 1939 when the children were in school in Switzerland. In Lausanne no one seemed to know of any local handweaving. "In the Oberland, yes, in Italian Switzerland, possibly, in French Switzerland, no." But the typically efficient Swiss directory gave me an address—"Tissage a la Main, 38 Le Maupas," and I hurried there, map in hand. "We knew you would come to use our third loom; someone always does," said tiny Marie Ferrari as we made our arrangements for week-day weaving during the winter. The atelier was two steps below street level, and the tile floor and the stone walls echoed the beat of the battens with a noisy bang, bang, *bang!* My loom, the counterpart of Miss Ferrari's was a huge heavy timbered one with attached bench, overhead beater and fly shuttle. That loom was far too heavy to "walk" and when I was inside, tying up the treadles, I felt as if I were in a little world apart. But the balance was perfect, the loom worked like a charm, and before long I had learned to use a fly shuttle.

The third loom was a beautiful Swedish Kontramarsch in blond pine used by Miss Ferrari's associate, Andree Dubois. She wove the lovely rainbow hued glass curtains and the handsome draperies with horizontal bands, often shading from jade green to silver and back again, which were so effective in high ceilinged Lausanne drawing rooms. These were specialties of the house and the orders for them seemed

[Continued on Page 42]

THE WEAVER CRAFTSMAN IN THE CONTEMPORARY SCENE

By LILI BLUMENAU

ALTHOUGH the revival of handicrafts in the United States has reached a point where it may definitely be called a renaissance, there is still no reason to be surprised that, to a large section of the public, handweaving is still considered a "lost art." With constant emphasis on the development of mass production techniques, it seems almost impossible for many persons to realize that every day more and more people, women as well as men, follow the craft as a profession. Many more, from kindergartners to businessmen, are seeking to learn how to use looms and yarns. There is also a greater demand for instruction upon schools, colleges, and recreation centers.

This is true in spite of the fact that so many aspects and characteristics of craftsmanship, as well as the beliefs and way of life of the craftsman, are so far from conformity with the contemporary creed that stresses speed and volume of production above else. The worker's time, according to this program, is valued only by the monetary return from the products which he may have had only a small part in producing.

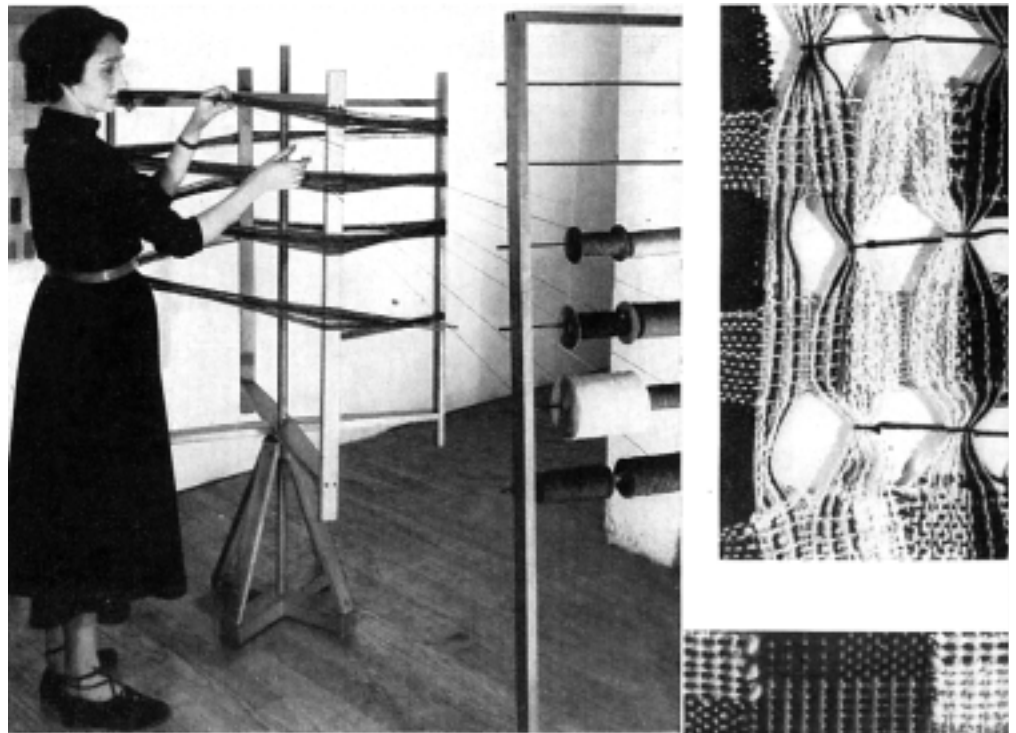
It is true that weaving is time-consuming, beginning with the time which must be spent in education, especially if the training is purely professional. The period of preparation preceding actual

production requires time because the creative craftsman is also the planner and producer, differing from factory workers who function in neither capacity as a whole. The craftsman has the responsibility from the very beginning for the planning and production, the design as well as the execution of his

work, which he is willing and eager to take. This further differentiates him from the person who has neither the courage for nor is aware of the need for personal responsibility in a job.

Many good contemporary craftsmen have come from the ranks of those who

[Continued on Page 45]

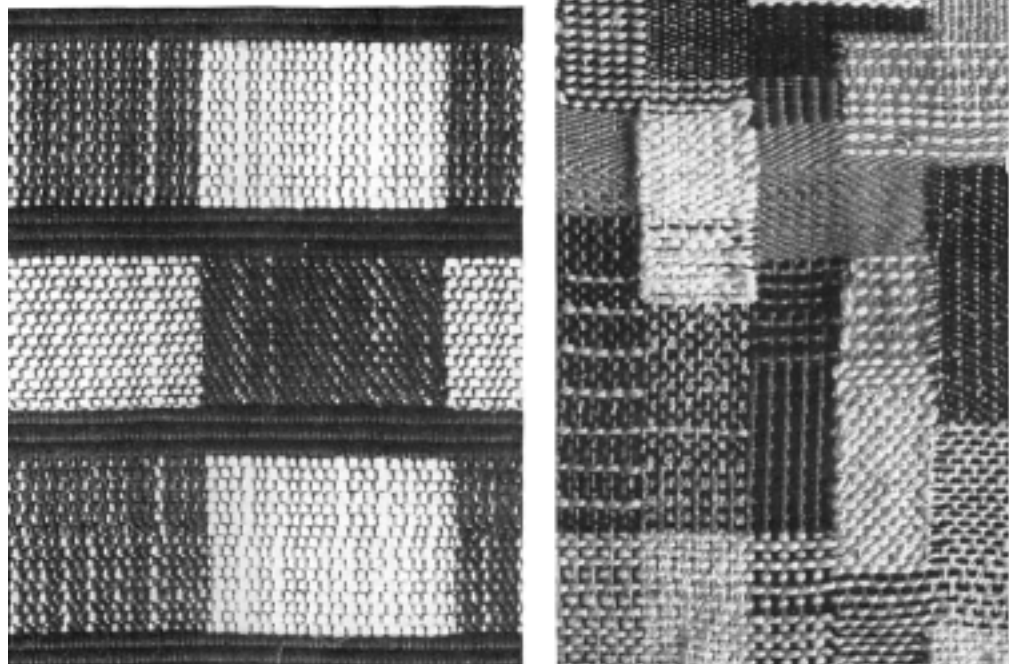


Upper Right—Experiment with twisted thread which could be developed as a wall hanging, in cotton and rayon, varied colors.

Lower Right—Experiment in tapestry weaving. Both designed and woven by Ernest Ziegfeld, student at Teachers College, Columbia University.

Upper Left—Miss Blumenau making a warp in her studio.

Lower Left—Upholstery fabric, mixture of plain and twill weaves, in black and white. Designed and woven by Miss Blumenau. Photographs by Rudy Bleston.



HANDWEAVING IN THE SOUTH TODAY

By TONI FORD



Lamp shade—woven of native broom sedge by Penland Weavers' division of the Penland School of Handicrafts. Lamp base designed by Douglas Ferguson of the Pigeon Forge Pottery, Pigeon Forge, Tennessee, using native red clay. Tool work is done free hand with steel tools, giving a texture compatible with the broom sedge which grows in this same red clay.



Drapery material by Toni Ford—cotton and spun rayon.

THERE MUST BE enduring values in an art which has persisted through so many centuries, through so many changes of fashion, through so many years of technical advancement. When grandmother sat at the big oak loom which almost filled her small cabin home, weaving coverlets, linsey, and jeans from fibers which she herself had spun and dyed with nature's dyestuffs, her art was an economic necessity; the means by which her family was clothed. But even with the hard work involved, with the limitations of her equipment, and with the narrow range of materials available to her, grandma found soothing comfort and a joy in the rhythmic beating of the loom that was part of the warp and woof of her existence. And now her granddaughter has discovered the same satisfying pleasures of this art.

This renaissance of handweaving came after a period of almost complete inactivity in the craft. It is really a strange sort of industrial revolution in reverse, especially in the South's textile centers. When Michael Schenck and Absolom Warlick set up the first cotton mill in the South in Lincoln

County in North Carolina, way back in 1813, a momentous step was taken in the economy of the region, one that meant the beginning of far reaching changes. Machine spun yarns soon replaced the product of the spinning wheel and eventually resulted in making the use of the handloom uneconomical, for the power production of yarns led inevitably to setting up of power looms throughout the southern region.

Today the descendants of Michael Schenck have not only a large thread manufacturing plant but in addition a large department devoted to the production and distribution of a great variety of yarns exclusively for the use of handweavers. This is only one of the interesting evidences of our reverse industrial revolution; another is the fact that in the midst of this highly industrialized textile center is located what is probably the largest school of handweaving in America. In this part of the nation too there is an ever increasing number of people who are doing handweaving for pleasure or profit and some enterprises producing on a large scale which now have developed almost along industrial lines. Among these

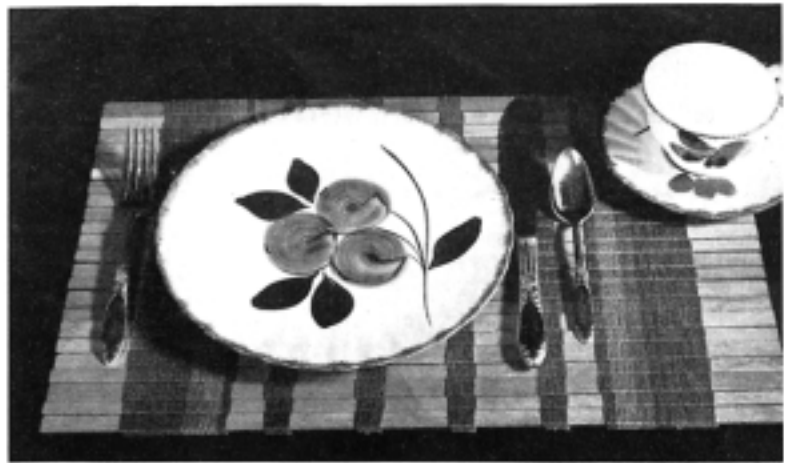
there is Biltmore Industries which for years has been making American homespun for the discriminating men and women of the country. And again there is Churchills' of Kentucky with a large plant devoted to making an extensive line of handwoven fabrics. The annual International Textile Exhibition at Greensboro, North Carolina, draws to it the finest examples of the weaver's art from this section as well as from others. But one of the most convincing pieces of evidence as to how far this industrial revolution in handweaving has come is the quantity of original work being produced by these regional handweavers, evidence that the return to the handweaver's art has progressed through the stages of revival and sentiment to become a modern and living art of our own day.

Of course the come-back of the art here, as everywhere else in the country, first evidenced itself in this sentimental revival of the old time weaving and no one knows how many thousands of yards of materials came from how many thousands of looms, reproducing faithfully the colonial patterns of early America, even with the same types of yarns. To how many incongruous uses these fabrics were put in present day homes where they didn't belong, no one will ever know. It is with considerable relief that we look to the best handweaving being produced today in this section. There are numbers of reasons for this change in approach, of course. There has been a marvelous development in yarn manufacturing. One now finds amazing numbers of cottons for a million uses, wools in numerous and intriguing forms, and synthetics almost beyond imagining. These have stimulated the inventive to much original work.

The schools of the South where handweaving has been taught in the past few years to many thousands of students, have promoted freedom of expression on the part of students and encouraged use of unusual materials and techniques. At Black Mountain College in North Carolina, Anni Albers has been a moving spirit in the use of the handloom in designing models for modern industrial reproduction. The well-known crafts school at Penland, North Carolina, and the educational program of the Southern Highland Handicraft Guild have aided and abetted original and creative weaving among the craftsmen who have come under their direction.

We are gratified then to observe that among our southern weavers the art of handweaving is firmly established as a modern art on its own with aims and uses more diverse than grandmother ever dreamed of; with techniques and adaptations that would amaze the old time shuttle pusher and with modern looms and equipment which bring this fascinating skill within the capabilities of almost anyone with a seeing eye and a sensitive hand.

It is an exciting new adventure and an exciting industrial revolution in reverse that has resulted in the development of this new-old art right in the midst of many of the world's most modern textile centers. It is a gratifying and stimulating thing to find one's self in the midst of such a movement and it is hoped that you too will catch a little of our enthusiasm when you look at the photographs that we have chosen to illustrate what has been written here of handweaving in the modern South. ● ● ●



Place Mats—Top, woven from broom sedge on brightly colored cotton warp. Penland Weavers. Popular in New York.
 Middle—Thin strips of pure wood woven on a cotton warp by Alpine Weavers, Alpine, Tennessee.
 Bottom—Ribbed texture, Alpine Weavers. Photographs by Woodrow Wilson.



The Village Meeting House, formerly the church of the Fiskdale, Massachusetts, Baptist Society, presented to the Village in 1946, restored and reerected in 1947. Rededicated in 1949 as symbol of spiritual heritage of New England.

OLD STURBRIDGE VILLAGE

AMONG THE BRIGHTER aspects of these troubled times is the strong revival of interest in our country's past, which contained, it is now more generally believed more values for the present than many persons have thought in the last decades. Among the many restorations which have been undertaken in the last few years two should be of special interest to handweavers and other craftsmen. At Old Sturbridge Village, Massachusetts, and at Virginia City, Montana, may be found contemporary weaving centers in authentic Early American backgrounds.

Old Sturbridge Village Museum and Crafts Center, opening for its Fifth season May 14, is not only a center of living history, bringing to life the late 18th century in New England, but it is also a community where the old arts and skills are being used as an inspiration for the people of today.

The period buildings and functional craft shops are arranged in the manner of a New England town of 1790. The Oliver Wight house, built in 1783, is the museum's reception center. The Village currently comprises over thirty buildings. Among the buildings are an inn, a church, a gen-

eral store and a school house. Exhibition buildings include a gun museum, a clock maker's shop, a spectacle maker's shop, a barn filled with antique agricultural implements, a wrought iron work museum, a wood working tool museum and a wagon shed that has many examples of early horse-drawn vehicles used in the vicinity. The visitor sees master craftsmen at work in the grist mill, blacksmith shop, weaving shop, pottery, printing plant, candlemaker's, cabinet maker's and furniture finisher's shops, textile decorating and metal smithing.

The project was made possible by the interest of the Wells family of nearby Southbridge, Massachusetts. Albert Wells and his brother, J. Cheney Wells, began collecting old New England furniture and clocks. Before long, their houses bulged with the fruits of their antique hunting, and it was decided that only a museum could do justice to the collections. The idea of housing the collection in an authentic historic setting came from George B. Wells, the son of Albert Wells. He and his wife have been actively interested in its development and Mrs. Wells has served as interim director until recently.

The purpose of the Village is to create an authentic background to teach American history through crafts and the display of household furnishings and equipment and so honor the early New Englanders whose ingenuity and thrift and self-reliance paved the way for some of man's greatest material achievements. Since the 18th century was an era of supreme individuality, it is this period around which Old Sturbridge Village is built.

Interest in the working craft shops has far exceeded expectations, according to Mrs. Wells, who now serves as Director of Crafts. She is deeply concerned with the development of sound craftsmanship not only as a revival of the past but also as a means of livelihood for craftsmen of the present. The renewed interest in the handcrafts is one of the most healthful signs of the times, she wrote in a recent issue of "Old Time New England."

With the increased leisure which modern industrial technique makes possible, Mrs. Wells said, and with a growing need for constructive avocations, the Village is functioning along far broader lines than originally planned.

The project is not endowed and does not have inexhaustible funds upon which to draw for support and so it is

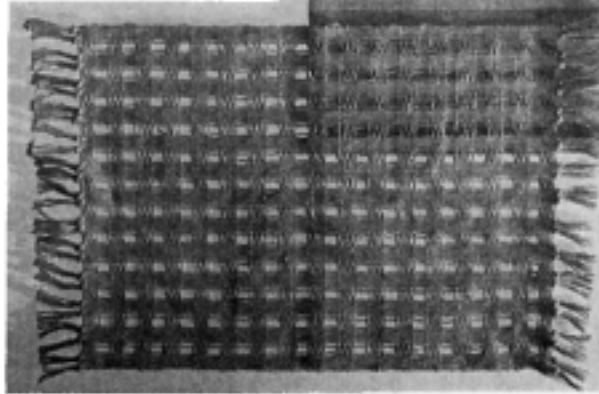
Miner Grant's General Store, an actual country store which at one time was operated in the village of Stafford Street, Connecticut. It now displays a colorful, amusing conglomeration of the merchandise which used to be found in every country store. Within are found a postoffice, milliner's shop, dressmaker's shop, and displays of pottery, glass, baskets, copper, brass and ironware.





Altana Tennant, weaving tweed, her specialty, on a modern loom in the weave shop. Miss Tennant also operates and demonstrates the antique looms that are part of the museum collection.

Place mats. Open work in slub linen. Striped mat is all linen in aqua and gray warp and gray weft. Fabrics at America House, New York City.



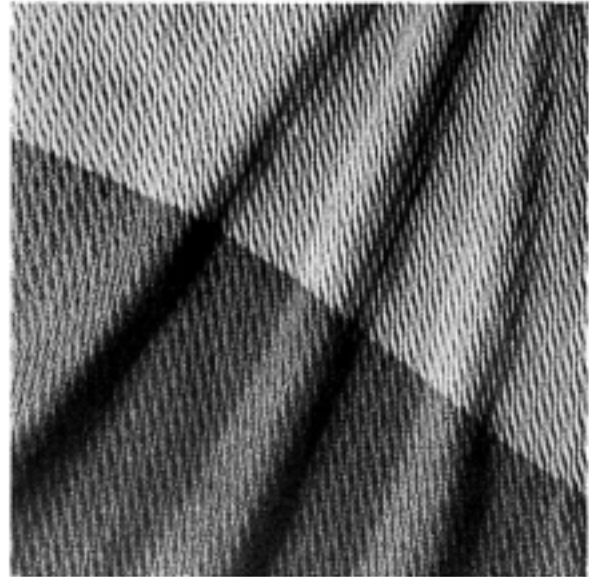
necessary for each craft shop to become as soon as possible a self-sufficient unit.

In spite of admissions to the Village carrying Museum maintenance costs, each craft shop must be operated on a sound business basis, following good Yankee tradition. To achieve this, each craftsman and apprentice must be included in the planning and managing of each individual enterprise, good training for any kind of business.

Because Old Sturbridge Village is a museum as well as a craft center, there are certain problems peculiar to its operation. It is part of the educational plan to assist visitors with their own craft problems and to make available to them the knowledge and skills of each individual craftsman. Another step of importance is that part of the plan which teaches knowledge of consumer demand. Craftsmen and apprentices must learn that there are certain products to be developed for steady "bread and butter" sales. They must learn to organize their time so that hours spent in purely creative work will not be out of balance with time spent on crafts on order or of proved saleability.

[Continued on Page 37]

Upholstery material, irregular twill with dark linen warp, contrasting color cotton or wool weft. Two color combinations are shown, both on same warp.



Display from Old Sturbridge Village Craft Shops. Description of hanging, Figure 1, in text.

Great fireplace in the Village Inn and Museum, which duplicates an early hostelry. Rooms contain displays of woodenware, glass, pewter, tavern signs, early labor saving gadgets, and lighting devices illustrating the development of artificial illumination. One mile from Sturbridge Village is another historic inn, the Publick House, established in 1771, which houses Village guests.



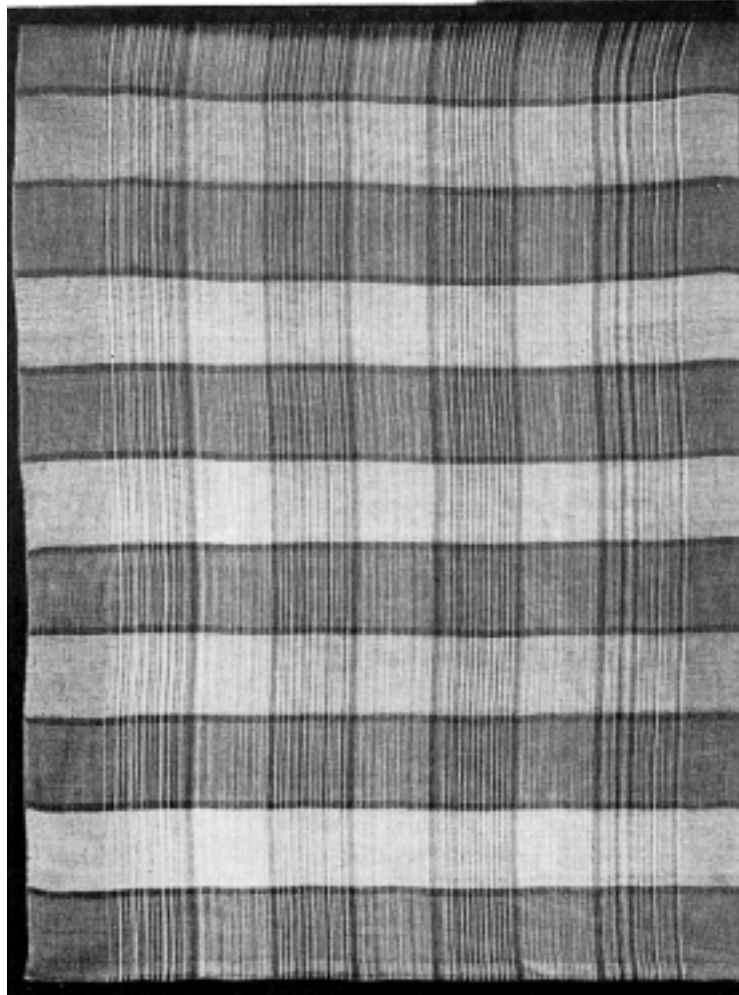
Colorful Linen Draperies

Designed and Woven

by Marie Phelps

EDITOR'S NOTE: *Every one who had a pre-view of these colorful draperies, designed and woven especially for the first issue of this magazine, commented upon the beautiful effect of the light on the material. The colors seemed to pick it up and transfer it into the room. Mrs. Phelps is daring in her use of color—and wishes all weavers would feel less hesitancy about combining colors in their designs.*

These are summer and winter draperies. Unlined, the crisp linen will let in the light, but keep out the glare of the sun—and its transparency is cool. With the proper lining, these draperies can be used conveniently in winter.



THIS material, made of groups of cool and warm colors, can be used in almost any room. It will blend well with white, cream, yellow, green, pink or blue walls. Woven of linen, it is strong, crisp and washable. The warp is set at 16 dents to the inch but to make the material heavier one could set the same warp at 30 to the inch, adding ends, of course. Or one could use the same reed, No. 16, but make the warp of linen 20/2 and weave it with 20/2 linen also.

It is a good material to weave to use all the linen left over from other weaving. Mix sizes and colors.

Executed in tabby, this material can be woven on any kind of loom, altho a counterbalanced loom was used in this case.

WARP: 480 ends, 5 yards long. After weaving it is 4 yards and 8 inches long approximately.

The warp is made of linen 40/2, 20/2, 12/2.
The colors are divided into 2 groups.

GROUP 1, cool colors: 20/2 Hunters Green
20/2 Lime
40/2 Aquamarine
40/2 Foam Green

GROUP 2, warm colors: 20/2 Scarlet
20/2 Buttercup
40/2 Araby Rose
40/2 Coralin

12/2 Tobacco Brown is used to separate the groups.

WARPING ORDER: 56 ends 12/2 Brown and 40/2 Buttercup, alternating 1 Brown, 1 Buttercup

A—52 ends Group 1, the 4 colors being warped together
4 ends 12/2 Brown
48 ends Group 2 warped as in A
4 ends Brown
48 ends Group 1 as in A
4 ends Brown
48 ends Group 2 as in A
4 ends Brown
48 ends Group 1 as in A
4 ends Brown
48 ends Group 2 as in A
4 ends Brown
52 ends Group 1 as in A.
56 ends 12/2 Brown and 40/2 Aquamarine alternating

Draft: TWILL, 1, 2, 3, 4, and repeat

Reed: 16 dents to the inch, one end in each dent

Warp entering in the reed: 56 ends, border, 1 Brown, 1 Buttercup alternating
52 ends group 1 enter hit and miss fashion
4 ends Brown
48 ends group 2, enter hit and miss fashion and so on

INTERNATIONAL TEXTILE EXHIBITION

1950

The 1950 International Textile Exhibition will be held from November 1 through November 30, at The Woman's College of the University of North Carolina, Greensboro, North Carolina, according to an announcement received from the department of art which is the sponsor.

Entry blanks must be received by September 15, and exhibits by September 22. Classifications are as follows: Woven rugs, woven clothing fabrics, woven draperies and upholstery, napery, etc.—woven and/or printed, printed textiles (must specify use of this textile), woven synthetics (must specify use of this textile) 50 per cent or more synthetic, woven linen (must specify use of this textile). All of these are considered yard goods except woven rugs and napery.

Work eligible for admission includes original designs, all designs the exclusive property of the designer. Three yards is the minimum for yard goods. All shorter lengths are disqualified. No designs on paper nor any textiles already sold are eligible. The number of entries by the same designer is not limited. All entries must be eligible for purchase awards which become the property of the art department of The Woman's College of the University of North Carolina. "Not For Sale" textiles should not be entered. All requests for purchases will be referred to the designer.

The first purchase award for woven rugs is \$250; second, \$200; and third, \$150. Prizes in all other classifications,

except napery, linens, etc., are: first, \$100; second, \$75; and third, \$50. The awards for napery, linens, etc., are first, \$50; second, \$30; and third, \$20.

Members of the jury of selection and awards are: Robert D. Sailors, contemporary textiles, Bitely, Michigan; Leslie Tillett, designer, printer, consultant, New York City; John E. Courtney, assistant professor of art, Woman's College of the University of North Carolina.

For additional information write to the Secretary, International Textile Exhibition, Department of Art of the Woman's College of the University of North Carolina, Greensboro, North Carolina.

Awards in the 1949 show were as follows:

Rugs—Second, Howard Heath, Bloomfield Hills, Michigan; third, Jinny Lee Snow, Bloomfield Hills, Michigan; mention, Gertrude Conover, Ann Arbor, Michigan.

Clothing Fabrics—First, Robert D. Sailors, Bitely, Michigan; second, Doris McMullen, Portland, Oregon; third, Gladys Rogers Brophil, Chicago, Illinois; mention, Doris M. Coulter, Bloomfield Hills, Michigan; Floyd La Vigne, Woodstock, New York; Mary Walker

Phillips, San Francisco, California.

Drapery and Upholstery—First, Vera Helte, Bloomfield Hills, Michigan; second, Robert D. Sailors, Bitely, Michigan; third, Ellen Siegel, New York City; mention Gladys Rogers Brophil, Chicago, Illinois; Gale Kidd, Webster, New York; Constance Tydeman, San Francisco, California.

Napery—First, Robenia Myrer Hendrich, Erie, Pennsylvania; second, Clara E. Nasholm, Eugene, Oregon; third, Mrs. Everts Burlew, Milwaukee, Wisconsin.

Synthetics—Second, Mrs. Helen Beecher, Carmel-by-the-Sea, California; third, Floyd La Vigne, Woodstock, New York; mention Gale Kidd, Webster, New York.

Linen—Second, Joy Lind, Detroit, Michigan.

Members of the jury were: Anni Albers, New York City, formerly head of weaving department, Black Mountain College, Black Mountain, North Carolina; Michelle Murphy, curator of textiles, Brooklyn Museum, Brooklyn, New York; Noma Hardin, chairman International Textile Exhibition, assistant professor of art, Woman's College of the University of North Carolina, Greensboro, North Carolina.

Weaving material: 20/1 Tobacco Brown
40/2 linen in: Foam Green
Aquamarine
Coralin
Buttercup

All the weaving is done in tabby: 1 & 3, 2 & 4 in counter-balanced looms

Weaving: a—3 inches Foam Green
7 shots Brown
3 inches Coralin
7 shots Brown
3 inches Foam Green
7 shots Brown
3 inches Aquamarine
7 shots Brown
3 inches Foam Green
7 shots Brown
3 inches Buttercup
b—7 shots Brown

Repeat a to b to the end of the warp

Finishing: Soak in warm water, hang to drip, do not wring, iron dry.

Approximate amount of linen needed:

WARP:	12/2 Tobacco Brown	3½ ounces
	20/2 Hunters Green	1¼ ounce
	Lime	1¼ ounce
	Scarlet	1¼ ounce
	Buttercup	1½ ounce
	40/2 Aquamarine	1 ounce
	Foam Green	¾ ounce
	Araby Rose	½ ounce
	Coralin	½ ounce
WEFT:	20/1 Tobacco Brown	1½ ounce
	40/2 Foam Green	3½ ounces
	Aquamarine	1 ounce
	Buttercup	1 ounce
	Coralin	1 ounce



Mine near Virginia City, Montana, showing mill and ore cars on dump.
(Photograph by Charles W. Herbert, Tucson, Arizona)



Looking down on Virginia City from the surrounding hills.
(Photograph by Martin Bovey, Jr., Concord, New Hampshire)

Weaving In The Far West

IN VIRGINIA CITY, Montana, the new home of The Shuttle-Craft Guild, visitors walk into a Gold Rush camp of the eighteen-sixties, a restoration so realistic that if William Fairweather, who washed the first pan of gravel in Alder Gulch, were to return he would feel quite at home. Streets look much the same as when miners and prospectors swarmed in from the Gulch, following the fabulous gold strike, and when Vigilantes pursued and hanged "road agents" who preyed upon the miners.

The University of Montana students and the tourists, who now share the streets in the summer with present-day miners, doubtless would surprise the nineteenth century visitor, as well as the neat markers in the cemetery for the road agents' graves, many of which have for their only epitaph, "Hanged."

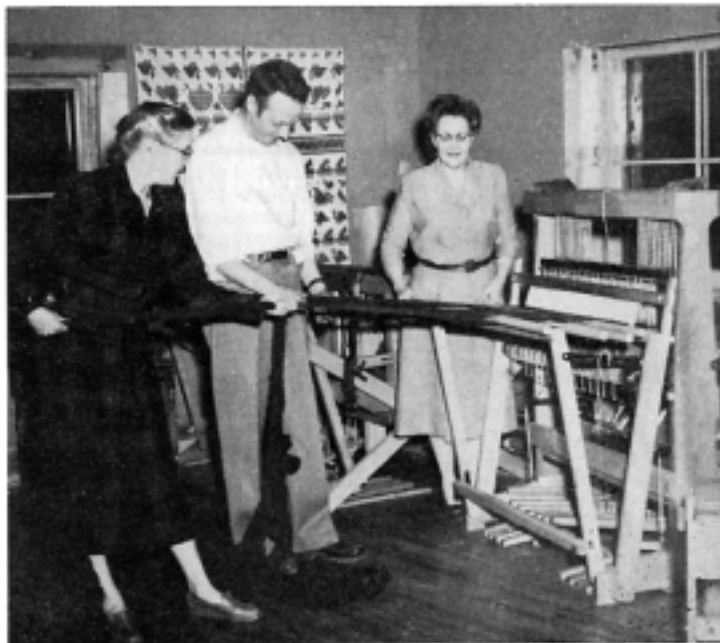
The town, however might be less crowded than when "99 per cent of the territory of Montana" followed Fairweather and his five friends back to the Gulch, after their discovery became known, and started the camp that became Virginia City. The discovery was almost an accident. In 1863, Fairweather and his friends were attacked and robbed by Indians as they were returning from a prospecting trip. On broken-down ponies, contributed by their captors, they started back to Bannack, the nearest mining camp. Exhausted, they made camp at the Gulch and from force of habit Fairweather washed a pan of gravel. He found pay dirt richer than he ever imagined existed.

Today Fairweather and his friends could stop at the restored Fairweather Inn, perhaps less expensively than when miners paid their bills with gold. They would find the same board sidewalks and "false fronts" although the merchandise shown in those "false fronts" might surprise them. The looms which Martha Colburn of The Shuttle-Craft Guild will operate in one of them this summer would be, however, a familiar

note. She will establish a "weave-it-yourself" and handicraft shop where visitors may stop in and throw a shuttle on their own account.

In the Old Stone Barn Theater, now conducted as a dramatic workshop by the University of Montana, students present plays for an interested summer audience. More familiar to Fairweather, however, would be the melodramas produced by The Virginia City Players, with handbills run off on a handpress and type surviving from his own day. They would find buffalo, elk, and venison served in the Wells Fargo Coffee House, Rank's drug store looking much as it did

Mrs. Harriet C. Douglas, Martin Tidball and Miss Martha Colburn in the new Shuttle-Craft Guild Studio.



when it was opened in 1864, although the original building houses a modern pharmacy. The busy barber shop still has its plush chairs and rows of ornamented shaving mugs, no hindrance to dispensing shaves as well as local color; many old time objects Fairweather saw in use can now be seen in the museum.

Placer mining still continues in Alder Gulch—the world's richest placer gold stream which has produced more than \$200,000,000 in gold dust. Although changes have taken place in both placer and lode mining, miners still wash gravel in pans and prospectors still roam the mountains, looking much as their predecessors did, since styles in prospectors' wear haven't changed. They have proved that there is still gold in the hills and the new methods have brought old lodes back to life.

Come summer, the 19th century visitors could take a horse-drawn stage to Nevada City, two miles away, where the first Vigilante hanging took place. The Vigilantes, however, have now become the Vigilance Club, a civic organization keeping a keen outlook for Virginia City's interests, who pride themselves greatly on the fact that they stem from the original organization which eliminated the notorious "Plummer gang" and other "road agents" and made Montana safe for progress.

Visitors can still find sourdough biscuits and sage brush honey in Nevada City. An old prospector has promised that he will serve all comers in his cabin.

This former Ghost Town has been restored largely through the efforts of Mr. and Mrs. Charles Bovey. Mr. Bovey came to Montana shortly after he finished college to manage family wheat interests. He took an active interest in the life of the country, entered politics and was elected to the state senate. The longer he lived in Montana the more fascinating he found the state's pioneer history, which is so close to its present. And then he began to collect antiques.

[Continued on Page 50]



Lou Romey, born in Virginia City 82 years ago, who is still prospecting for gold. He's getting a shoeshine in front of the historic barber shop, now operated by his son. He wears the characteristic prospector's outfit. (Photograph by Martin Bovey, Jr.)



"False Fronts" along Main Street. (Photograph by Ernest Peterson, Hamilton, Montana)



Fabrics from The Shuttle-Craft Guild Studio. A comprehensive exhibition has been on tour among weavers' guilds this spring and will be available for fall showings. (Shuttle-Craft Guild photographs by Martin Tidball)

WEAVERS' WORKSHOPS AND SUMMER CLASSES

Offered by Schools and Colleges, Craft Organizations and Private Teachers May be Taken for Academic Credit - - or Just for Fun.

SUMMER, 1950, will offer to weavers a variety of courses and workshops which will make it possible for anyone even with only two free weeks to add something to his knowledge. In addition to courses available in colleges and universities, or courses with weavers' guilds, which may be taken either with or without academic credit, private teachers in both city and country are ready to arrange classes to meet individual schedules. Courses in other crafts are offered at most of the institutions mentioned.

Whether weavers are working for credit or for fun, they will find craft centers in picturesque settings—from the Canadian and Western Rockies to the Great Smokies in North Carolina and Tennessee, in the Green Mountains of Vermont or the lovely Connecticut hills. They may work in a Far Western studio near a Ghost Town, or enroll with well-known teachers in New York, Boston or other cities. Or maybe they will find a good course right at home, after a little investigation.

The specific courses mentioned here do not begin to exhaust the possibilities offered to students who may wish to make weaving a profession, to teach weaving, or only to learn more about their craft for their personal satisfaction.

POND FARM SUMMER WORKSHOPS

The purpose of Pond Farm Summer Workshops at Guerneville, California, according to Gordon Herr, director, is to create a center where students, professional craftsmen, artists, and teachers can add to their knowledge, and widen their outlook by participating in workshops under outstanding artists, and by living and working with them in close, informal contact.

The summer workshops are part of a larger plan. Permanent producing workshops are being established there, not

as an art school, but as a group of working artists. The Pond Farm pottery has been in operation eight years. Textile and metal shops were opened last summer. The fundamental aim is to develop first class designers and craftsmen for hand and machine made products by the old apprenticeship system of training.

The summer session gives each student a chance to test whether or not he wants to apprentice himself on a professional basis in his chosen field. Close-

ness to a variety of artistic activity, and the chance to meet with students in different fields of work adds another dimension to the course.

Visiting artists will be invited to lead week-end round table discussions on their own and students' work.

Weaving courses will be given by Mrs. Trude Guermonprez, who studied textile design and weaving at the Art School, Cologne and Halle, and is a graduate of the Berlin Textile School. She worked for six years as a textile



Pond Farm Workshops in the Mountains near Guerneville, California, where students may serve an apprenticeship in crafts under well-known artists and craftsmen. Training is directed toward developing good designers and craftsmen for both hand and machine made products.



Lily Loom House at Penland School offers spacious quarters for the weaving classes.

designer in Holland and had a traveling fellowship for study of Swedish textiles. She has taught in the Volkes School in the Netherlands and at Black Mountain College.

The summer course, from four to ten weeks, will give an opportunity for stimulation of interest for the advanced weaver and for the beginner intensive work which will enable him to progress rapidly. Practical weaving on four to eight harness looms will be the first activity for both groups with an hour's discussion period every day on such topics as color, texture, the nature of fibers (natural and synthetic), principles of weave constructions, drafts, inherent characteristics of the three basic weaves, analysis of design for specific purposes, tapestry techniques, related textile techniques, and special weave construction. The contact with other workshops—pottery, metal and architectural design—will enable students to explore and experiment in fields which may enlarge the scope of the weaver's ideas. Some beautiful examples of Peruvian techniques are available for research work.

The ten week summer session will begin June 26th and continue until September 1st. It is open to anyone over 16 who is seriously interested. Classes are from nine to four in the chosen shops four days a week with the fifth day reserved for work in the Form and Color Workshop.

For additional information write to Registrar, Hexagon House, Pond Farm, Guerneville, California.

THE PENLAND SCHOOL OF HANDICRAFTS

The Penland School of Handicrafts, Penland, North Carolina, will open its 21st annual sessions with the spring term, May 15-June 3. Anyone may register for this, which is planned to be of special value for homemakers, home demonstration agents, boy and girl scout leaders, recreation directors and camp-craft instructors. The main summer ses-

sions are arranged in terms of three weeks, beginning on the following dates: June 5, June 26, July 17, and August 7. Students are expected to enter at the beginning of one of these terms but may stay for as many as they wish. In addition to handweaving, metal crafts, and ceramics, a variety of instruction in related crafts is offered, including many which require little or inexpensive equipment and which may be carried on without an elaborately designed shop.

In the handweaving department Rupert Peters will offer lectures on fundamentals and general instruction; Irene Beaudin, advanced techniques and general technical instruction; Colonel John Fishback, loom techniques, general technical instruction; and Dorothy Weichel, general instruction. Arthur Bergman, son of the late Margaret Bergman who used to spend her summers at Penland, will be consultant in the Bergman weaving techniques. Therese La France will be in charge of the yarn rooms.

Equipment and instructors are available to pretty well cover the field with looms ranging from two harness table

[Continued on Page 24

Miss Lucy Morgan, director of The Penland School of Handicrafts, Penland, North Carolina, with a young friend.



Continued from Page 23]

models to twelve harness looms for weaving damask and other advanced weaves. More than sixty looms, both counterbalanced and jack types and from a number of manufacturers, give students experience with a variety of equipment.

Design under Toni Ford is offered as a one-hour course for approximately two weeks of each three weeks session. This is not required but it is felt that a good foundation in design is essential to really satisfactory craft work whether its purpose is commercial, instructional, or recreational.

Of special interest will be the courses in vegetable dyeing from native materials and the carding, spinning of wool, flax, and other fibers, taught by one of the school's mountain neighbors who has practised these skills since childhood.

For additional information about Penland, the courses, and the many interesting extra-curricular activities awaiting students in the school in the Great Smokies write to The Registrar, Penland School of Handicrafts, Inc., Penland, North Carolina.

NEW YORK UNIVERSITY

At New York University, in the vocational education department of the School of Education, courses in weaving will be offered during the regular summer session from July 5 through August 11, under the direction of Miss Grace Post and her associate, Charles Ball. Special students, who do not want college credit, must have permission of the instructor to enroll. Students must register July 3.

While courses are planned principally for industrial arts teachers, arts and crafts directors and occupational therapists, anyone interested in weaving will find them valuable. Instruction will be given in beginning and advanced handweaving and in the various minor textile crafts, including finger and card weaving, cord knotting and rake knitting, with some work in textile decoration, block printing, stenciling, batik, and possibly silk screen printing. Classes in weaving will meet from 9 to 11 a.m. and minor crafts from 11 a.m. to 1 p.m.

In the weaving courses students will be taught how to set up a loom, put on

a warp, and thread up, and finish the woven article. Emphasis will be placed on design. Work will begin on two harness looms and continue with twills and other weaves on four harness looms. In the advanced classes students will be given special work in line with their particular interests and eight harness looms will be available. Classes are limited and as much individual instruction as possible will be given.

FLETCHER FARM SCHOOL

Fletcher Farm Craft School, Proctorsville, Vermont, sponsored by the Society of Vermont Craftsmen will open for its third season on July 3, 1950, and at the end of four two-week periods, will close on August 26. Courses will be offered in Early American decoration, country tin decoration, pottery, silvercraft, block printing, design, water colors and puppetry.

Weaving, always a popular course, will be in charge of Miss Berta Frey, nationally known handweaver now resident in New York. Because of the limited number of students admitted to the classes, Miss Frey will be able to give individual attention in all grades of instruction—to the beginner as well as to the more experienced weaver who wishes to brush up on technique; the earnest student who wishes to cover a lot of ground or the one who wishes to make something to take home.

Miss Frey will be at the school for the last five weeks of the session. Another teacher, to be announced soon, will serve the classes until she arrives.

Information regarding the Fletcher Farm Craft School may be obtained from Miss Anna E. H. Meyer, Treasurer, Society of Vermont Craftsmen, Brandon, Vermont.

TEACHERS COLLEGE

Miss Florence E. House will teach weaving in the summer session of Teachers College, Columbia University, from July 18 through August 18. Both the beginning and advanced weaving classes are limited to twelve students, with admission to the advanced classes only by permission of the instructor. Miss House also will give a related course, field study of textiles, which will give students an opportunity of exploring the field in the city, including museums.

Miss House, formerly an instructor on the regular faculty of the department of fine and industrial arts of Teachers College, is now director of the teaching of weaving, bookbinding, and occupational therapy in the College of Physicians and Surgeons, Columbia University.

Instruction will include making of warps and threading looms, weaving on floor and table looms, use of inkle looms and cards for belt weaving, analyzing and originating patterns, and study of textures and designs in fabrics, illustrated by examples from many countries.

Applicants should write to the Admissions Officer, Teachers College, Columbia University, 525 West 120th Street, New York 27, N. Y.

MRS. ATWATER'S SUMMER CLASSES

Mrs. Mary M. Atwater will teach at Utah State College, Logan, Utah, from June 5 to June 24, in connection with the regular college summer session. From July 17 to July 25 she will conduct a workshop at the University of British Columbia, Vancouver, B. C., Canada. A preliminary week's instruction for beginners will be given by her assistant there, Mrs. Helen Ellis.

For information address the Department of University Extension, University of British Columbia, Vancouver, B. C., Canada.

In addition to her college work, she teaches the year round at her home in Salt Lake City, and her students come from all over the United States.

It is almost needless to say that Mrs. Atwater, founder of The Shuttle-Craft Guild, was in the advance of the movement for the revival of handweaving in the United States, because her work is so well-known. Author of "The Shuttle-Craft Book of American Handweaving," she is preparing a new edition which will be ready in the fall. Mrs. Atwater is now working on a new book to be devoted to some of the "small weaves" such as card and inkle weaving, the various belted weaves of Peru, Mexico and Guatemala, some of the typical Maori weaves, plaiting and others.

"I like teaching and enjoy passing along what little I know of our fine old art," she wrote to *Handweaver and Craftsman*.

MEXICAN ART WORKSHOP

The Mexican Art Workshop, now in its fourth year, will be held for four weeks at Taxco this summer, because of the demand for training in arts and crafts, according to Mrs. Irma S. Jonas, executive director. The workshop, affiliated with the National University of Mexico, formerly was held at Ajijic, with the greatest emphasis on the study of painting.

The entire program includes five weeks, from July 10 to August 14. The first week will be spent in Mexico City, where students will attend lectures by members of the faculty of the National University and become acquainted with Mexico City and important landmarks in its vicinity.

Carlos Merida, well-known Mexican artist, will serve as director of the Taxco workshop, which will be conducted on an individual basis, allowing for experiments in new techniques and media. There will be field trips to interesting localities, instruction in Spanish and visits from native artists.

Craftsmen will have an opportunity of working directly in the native silver, tin and textile shops. Mexican weaving, familiar through serapes and blankets, also is noted for its unusually fine textures and students can learn how these are achieved by working with the craftsmen. Fabric decoration also will be included in the textile study, including painting on handwoven materials.

The idea of the workshop was originated by Mrs. Jonas, who had lived in Mexico for many years, as a means of creating better understanding between the two countries through a study of Mexican art and culture and the experience of living in a Mexican community.

Among the sponsors are the following: Rufino Tamayo, Max Weber, Sheldon Cheney, Dr. José de Larrea, Consul General of Mexico, New York, and José Gomez-Sicre, Director, Visual Arts Section, Pan American Union.

For further information write to Irma S. Jonas, 238 East 23rd Street, New York 10, N. Y.

SHELBURNE CRAFT SCHOOL

At the Shelburne Craft School, Shelburne, Vermont, summer courses in

advanced weaving will be offered by Miss Doris Holzinger of Belgium. Classes in fundamental weaving are offered the year round by Glenn L. Wilcox. During the regular session some 60 girls from the public schools, seventh grade through high school, were enrolled. There were also adult classes. For information write to Mrs. Glenn L. Wilcox at the school.

UNIVERSAL SCHOOL OF HANDICRAFTS

In New York also the Universal School of Handicrafts, 221 West 57th Street, continues through the summer, taking care of weavers of all ages. Courses will be taught by Mrs. Myrtle A. Brown, president of the New York Guild of Handweavers, and her assistant, Miss Alice Thompson. Of interest and value to weavers also are the courses in lace-making offered by Miss Tania Tarpinian.

CRAFTS-RECREATION WORKSHOP

At Gatlinburg, Tennessee, gateway to the Great Smokies National Park, the Crafts-Recreation Workshop under the direction of the Pi Beta Phi School and the University of Tennessee will open June 12 and continue through July 19 for the full session. Two half sessions are offered from June 12 through June 30 and July 1 through July 19. Graduate or undergraduate credit is given through the University of Tennessee.

Miss Berta Frey of New York, returning this year, will give an introductory course in the basic skills of weaving with emphasis on mechanics, and an advance course in creative techniques, dealing with design, color and texture possibilities. Miss Frey conducted a two-weeks weaving workshop at the University of Tennessee in March. In addition to teaching, she lectures frequently at educational conferences and before weavers' organizations.

Mary Elizabeth Starr Sullivan, a well-known weaver from the Northwest who now lives at Chapel Hill, North Carolina, will return for the third summer to teach rug weaving and its various techniques and a course in special problems in weaving, including experimentation with new fibers. Mrs. Sulli-

van is a former faculty member of the universities of Washington and Oregon, has studied with Dorothy Liebes and Marianne Strengell, and also abroad.

Allen H. Eaton, author of "Handicrafts of New England" and "Handicrafts of the Southern Highlands" will give a course in craft design.

Students desiring to continue their work in related arts and crafts may attend the second term of the summer school of the University of Tennessee at Knoxville.

For additional information write Miss Ruth Dyer, director, Pi Beta Phi School, Gatlinburg, Tennessee.

BEREA COLLEGE

In response to demand, weaving will be offered this summer at Berea College, Berea, Kentucky, after a lapse of two years. An intensive four-weeks' course will be given, beginning July 12, followed by four weeks of advanced weaving.

Weavers also may be interested in the Recreation Leadership Workshop given on the campus from June 12 through July 1, under the direction of Frank Smith, well-known in the field. The course will offer creative dramatics, folk dancing and singing, pottery, puppetry and story telling, the last in charge of Miss Mary Gould Davis of the children's department, New York Public Library.

For additional information write to the director of admissions, Berea College, Berea, Kentucky.

MISS VAN CLEVE'S CLASSES

In Brookline Kate Van Cleve, teacher of many teachers as well as professional weavers, has announced a summer session in weaving at her Garden Studio from June 5 through July 28, with classes meeting Monday, Tuesday, Thursday and Friday. Wednesday is reserved for visits to museums and other sightseeing. The course is most comprehensive, including weaving and drafting, with work on two-harness, three-harness, four-harness and eight-harness looms. Classes are limited, so inquiries should be directed at once to Miss Van Cleve, The Garden Studio, 14 Marshal Street, Brookline, Massachusetts.

[Continued on Page 41

EXHIBITIONS *of Interest to Handi*

LOCAL — STATE — NATIONAL

APRIL

American Institute of Decorators, Waldorf-Astoria, New York City. Fourth Annual Home Furnishings Design Competition, April 4-5. Trade Show.

Chicago Weavers Guild, The Art Institute of Chicago. Exhibition of members' work, April 6 through May 15.

Fifth Annual Decorative Arts and Ceramic Exhibition, The Wichita Art Association, Wichita, Kansas, April 9-May 8.

Fifth Annual Michigan Artist-Craftsman Exhibition, Detroit Institute of Arts, Detroit, Michigan, March 14-April 19.

"Good Design," Chicago Merchandise Mart, Chicago, Illinois. Sponsored jointly by The Museum of Modern Art, New York City.

New York Society of Craftsmen, Barbizon-Plaza Hotel Gallery, Sixth Avenue and 58th Street, New York City, April 18-29.

New York University, Annual Industrial Arts Spring Conference, Edgar Starr Barney Building, 34 Stuyvesant Place, New York City. Exhibition and demonstration of weaving by students of occupational therapy and others in Textile Room, 3rd floor, April 29.

Pen and Brush Club, 16 East 10th Street, New York City. Annual Craftsmen's Exhibition, March 26-April 9.

The Eastern Arts Association, Hotel Statler, New York City, April 12-15.

The Southeastern Arts Association, St. Charles Hotel, New Orleans, Louisiana, April 26-29.

The Western Arts Association, Palmer House, Chicago, April 3-6.

MAY

American Institute of Decorators, University of Cincinnati, College of Fine and Applied Arts. Design Competition, May 1-25.

Chicago Weavers Guild, Chicago, continued through May 15.

Fifth Annual Decorative Arts and Ceramic Exhibition, Wichita, Kansas, continued through May 8.

Gold Medal Exhibition of The Architectural League, 115 East 40th Street, New York City, Exhibition of all the arts and crafts, May 15-June 17.

"Good Design," Chicago Merchandise Mart.

Iowa City Craft Guild Exhibition, Iowa Memorial Union, University of Iowa, May 13-14.

New Hampshire Weavers Guild, Camp Kehonka, Wolfeboro, May 18.

Wayne University Art Department, Detroit Institute of Arts. Craft Exhibit, May 25-June 8.

JUNE

American Institute of Decorators, Public Library, Rochester, New York. Design Competition, June 1-25.

Gold Medal Exhibition of The Architectural League, New York City, continued through June 17.

"Good Design," Chicago Merchandise Mart.

Lincoln Handweaver's Guild, Nutter and Paine's Department Store, Lincoln, Nebraska. Theme: "Weaving All Around the House," June 12-17.

Wayne University Art Department, Detroit Institute of Arts, continued through June 8.

JULY

American Institute of Decorators, Public Library, Utica, New York. Design Competition, July 1-25.

Applied Arts and Handicraft, North Montana State Fair, Great Falls, Montana. Rural and graded schools, July 31-August 5.

"Good Design," Chicago Merchandise Mart.

Craftsman's Fair of the Southern Highlands. Gatlinburg, Tennessee. Sponsored by the Southern Highland Handicraft Guild and The Southern Highlanders, July 24, 25, 26, 27, 28, 29.

AUGUST

American Institute of Decorators, University of Colorado, Boulder, Colorado. Design Competition, August 1-25.

Applied Arts and Handicraft, Great Falls, Montana. Continued through August 5.

Craft Exhibit, Currier Gallery of Art, Manchester, New Hampshire. Jointly sponsored by the League of New Hampshire Arts and Crafts. August 12-September 24.

Craftsman's Fair of The League of New Hampshire Arts and Crafts. Gilford, New Hampshire, August 1-5.

"Good Design," Chicago Merchandise Mart.

Pennsylvania Dutch Celebration, Hershey, Pennsylvania. Pennsylvania Guild of Craftsmen and others participating, August 24, 25, 26.

Pennsylvania Guild of Craftsmen, Mount Gretna, Pennsylvania. Second Annual Craft Fair. Sale and demonstration, August 4, 5, 6.

Saranac Lake Study and Craft Guild, Harriestown Town Hall, Saranac Lake, New York. Seventh Annual Adirondack Craftsmen's Exhibit, August 23 to 27.

The Second Annual Virginia Highlands Festival of Arts and Crafts, Abingdon, Virginia, August 12-19, 1950.

SEPTEMBER

Craft Exhibit, Manchester, New Hampshire, continued through September 24.

Exhibition and Sale of the Best in Handicrafts, Town House, Storrowton, on the grounds of the Eastern States Exposition, West Springfield, Massachusetts. Sponsored by the New England Craft Council, September 17-23.

"Good Design," Chicago Merchandise Mart.

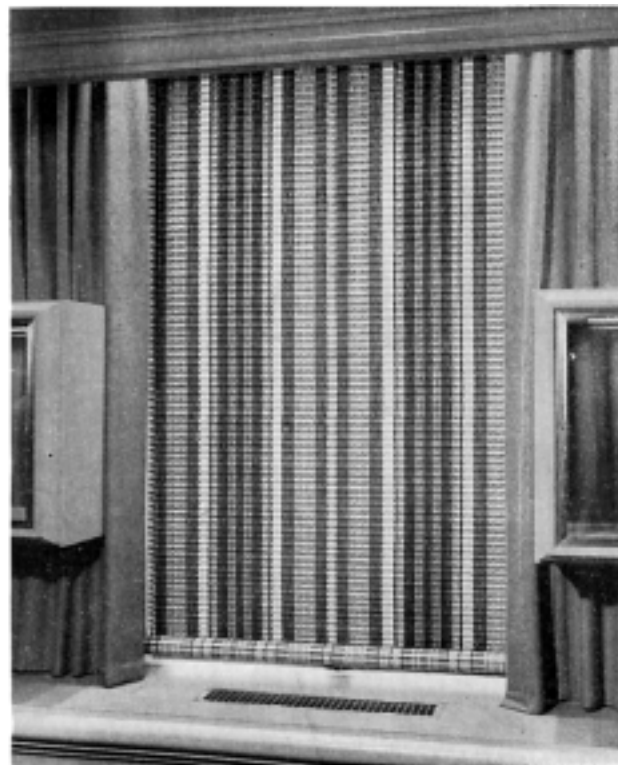
Lincoln Handweaver's Guild, Nebraska State Fair, Lincoln, Nebraska.

weavers and Craftsmen

Throughout the spring and summer weavers can choose from a wealth of exhibitions and craftsmen's fairs, each of which will be a source of new ideas and provide a basis of comparison. The jury system seems to be gaining adherents, probably because it is more generally coming to be felt that standards of quality for handweaving and other crafts must be given more importance, both from the point of view of the craftsman and of his patron.

The Craftsman's Fair sponsored by The League of New Hampshire Arts and Crafts, and the Craft Exhibition to be held at the Currier Gallery of Art in Manchester, New Hampshire, jointly sponsored by the league and the museum, will be jury shows. The Manchester jury will be from outside the state. The Craftsman's Fair is open to all craftsmen residents or summer residents of New Hampshire, who wish to have their work on exhibit and sale. Many of the craftsmen demonstrate their work. There is no entry fee, except that every craftsman must become a member of the league, if he does not already belong. All articles must be submitted several weeks in advance, as they must be approved by a jury of experienced craftsmen before being entered at the Fair.

Of increasing importance to handweavers as well as to other craftsmen is the annual Decorative Arts and Ceramics Exhibition, sponsored by the Wichita, Kansas, Art Association. Last year there were more than 1,600 entries, many from the best-known craftsmen in the United States, and this year more were expected. The Wichita exhibition and other March and April shows will be covered in the next issue of *Handweaver and Craftsman*.



Exhibited by Dorothy Liebes in the Gold Medal Arts and Crafts Exhibition of the Architectural League of New York in March. "Checkers"—upholstery or drapery fabric in cotton, brick red, rose pink and other plain colors. Designed and handwoven for "translation" into machine production by Goodall. Window shade of deep green wood, combined with black chenille and braided gold yarn.

► "Good Design" In Chicago

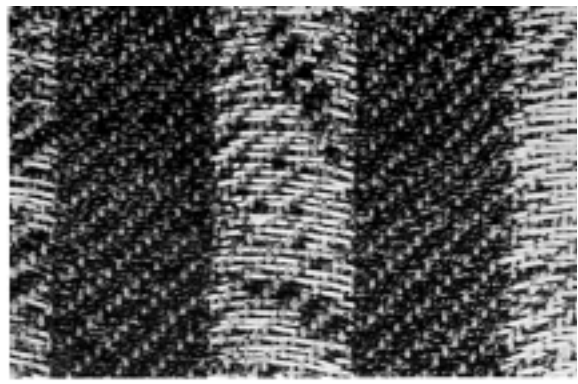
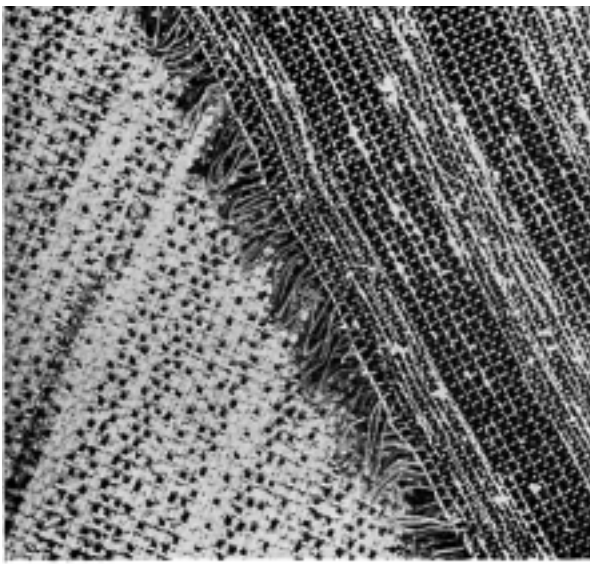
Handweavers represented in the opening showing of "Good Design" Exhibition, sponsored jointly by the Museum of Modern Art of New York and the Merchandise Mart of Chicago include Dorothy Liebes, New York; Rowan-trees, Inc., of Bluehill, Maine; Gladys Rogers Brophil, Chicago; Anni Albers, New York; Marli Ehrman, Chicago; Majel Chance and Reg-Wick, Chicago. Mrs. Brophil is showing a new all metallic plaid fabric and Mrs. Liebes an especially heavy-textured material.

The home furnishings on display are the products of many of America's most progressive manufacturers and handicrafters and range from a new magnetized soap holder to a huge modern 12-foot divan with adjustable legs.

The entire exhibition is said to be exuberant and fresh. According to Edgar Kaufmann, Jr., director of "Good Design," it is the first attempt ever made to present a permanent showing of the best new modern products in the field of home furnishings that are available to consumers. All kinds of home furnishings are included such as furniture, rugs, lamps, appliances, housewares and fabrics.

The present exhibition will be enlarged in June during the summer home furnishings market at The Mart, while in November each year a culminating exhibition will open simultaneously in the Museum in New York and in The Mart based on the year's earlier displays. It is open to the public for a nominal fee each Monday through Friday on The

[Continued on next page



Textiles by Anni Albers—above, gray cotton and aluminum thread. Left—dark fabric is combination of copper colored aluminum, plastic, and chenille threads, machine woven; light—cotton and linen, hand-woven. Photographs from the Museum of Modern Art, New York.

Continued from Page 27]

Mart's Guided Tours, with no charge on Saturdays from 9 a.m. to 12:30 p.m.

All the objects in the showing were chosen by the selection committee, which was composed of Kaufmann; Meyric Rogers, curator of decorative arts of the Chicago Art Institute, and Alexander Girard, the architect who last year directed the Detroit Institute of Arts' "For Modern Living" exhibition.

They made their preliminary selections from hundreds of photographs and drawings submitted by manufacturers and designers, after personally inspecting more hundreds of objects in the showrooms of manufacturers in New York, Chicago and elsewhere. Selections were based on the best new designs available on the American market and all final choices were based on the committee's standard of good design, which is: "Design intended for present-day life, in regard to usefulness, to production methods and materials and to the progressive taste of the day." All items selected are of equal merit in the opinion of the committee; no prizes will be awarded.

The exhibition is still open for new work in all classes. Weavers should send swatches or photographs for preliminary consideration to Edgar Kaufmann, Jr., "Good Design," Museum of Modern Art—11 West 53rd Street, New York 19, N. Y. All other craftsmen should send photographs.

► *Textiles By Anni Albers*

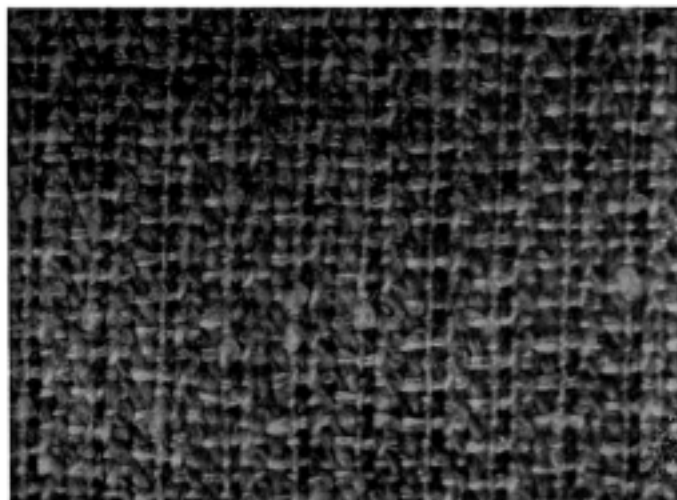
Textiles by Anni Albers, representative of her extensive and widely varied creative output, were shown at the Museum of Modern Art in New York last fall and will be on tour most of this year. Mrs. Albers, known for her daring and imaginative experiments, has aroused much controversy among the craft and has also exercised great influence upon contemporary handweaving in the United States. The exhibition includes some of her unusual educational experiments as well as powerloomed fabrics made from her recent designs.

An indication of her experimental initiative in the use of materials for which she is particularly noted may be

seen in the draperies woven with such materials as black cellophane, copper chenille and a combination of cellophane and cotton. Her screens are made of black raffia and cord, wood strips and dowels, black and white raffia on linen and natural linen and cellophane. While the artistry of her work places her high among modern weavers, her analytical approach to her craft is an important aspect of the overall movement in modern design.

Trained at the famous Bauhaus School in Weimar and Dessau, Germany, at which her husband, Joseph Albers, was a master, Anni Albers has from the start subjected the technique and the materials of weaving to a close investigation. Rather than achieve superficial effects with surface pattern and color, Mrs. Albers carefully analyzes the elements that make up a beautiful textile. She then analyzes the structure of her weave and varies it in density and depth to achieve subtlety of texture. To add lustre and color to her weave, Mrs. Albers uses threads of plastic, of fine metal foil and of many other materials that might serve her purpose.

Her intimate contact with the craft of weaving has enabled her to vary and to extend the usefulness of textiles far beyond the traditional. Apart from curtain fabrics, rugs and upholstery materials, she has experimented with almost everything from woven paintings to stiff woven screens designed as architectural elements for modern buildings. Her background has given her a clear understanding of the principles of modern architecture and has thus enabled her to produce textiles that are an integrated



Upholstery fabric designed and woven by Mrs. Antoinette Webster of Plymouth Colony Farms, Plymouth, Michigan and shown in the "For Modern Living" exhibition at the Detroit Institute of Arts. Described on page 38.

part of modern living space. After leaving Germany in 1933, she became assistant professor of art at Black Mountain College, North Carolina, where she worked until very recently. Her teaching has influenced a whole generation of modern textile designers.

► *At Dorothy Liebes' Studio*

Dorothy Liebes is busy getting settled in her new studio on East 66th Street which is connected by what might be called long distance shuttle service with her San Francisco studio. She showed a comprehensive collection of her fabrics recently to the New York Needle and Bobbin Club, a group of well-known women with both a professional and amateur interest in textiles of all kinds. Included were both her handwoven designs and those "translated" for machine production.

What might be called the architectural quality of her work is outstanding—the use of handwoven draperies, screens, and Venetian blinds as an essential part of the architectural design. Their value in modernizing interiors, both home and business, offers an exciting field for the creative weaver. Wallpapers designed to harmonize with her draperies, rugs, and window shades were also of interest.

Exponent extraordinary of the use of metallics, Mrs. Liebes is nevertheless practical in her approach. These yarns, both in the colors and the metallic shades themselves, are an important American contribution to the craft which offer wide opportunities for creative design.

The architectural development of Mrs. Liebes' work will be discussed at greater length in a future issue of *Handweaver and Craftsman*.

► *The J. L. Hudson Company Features Handweavers*

The J. L. Hudson Company of Detroit, Michigan, last winter presented two groups of handweavers in exhibitions in two departments of the store. Weavers from the Edison Institute of Old Greenfield Village, Dearborn, were featured in the art of handweaving and Early American textile methods for two



Work of weavers from Edison Institute, Old Greenfield Village, Dearborn, Michigan, in needlework department of the J. L. Hudson Company department store in Detroit in February.

weeks in February in the art needlework department.

Students used different types of looms and Sidney W. Holloway, textile director of Greenfield Village, demonstrated early colonial carding and spinning of wool, as it was done in the days when America was a young nation. He also presented a television demonstration over station WWJ-TV.

In addition to equipment there was a display of colonial and contemporary fabrics in varying patterns, weaves and textures. Many of these were taken from weaving publications dating back as far as 1740.

A narrator with a microphone explained the exhibit and described how fabrics are woven, beginning with the design and selection of pattern and continuing through to the completion of the woven fabric on the loom.

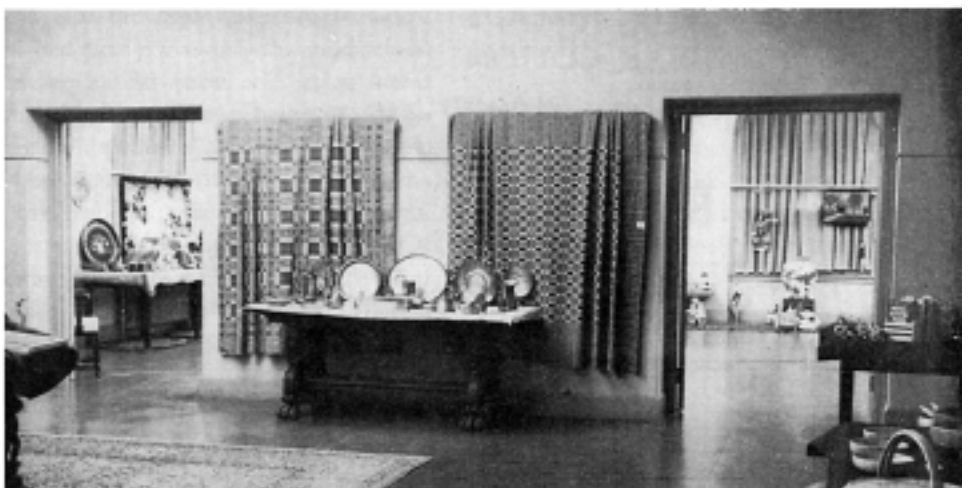
Great interest was shown in this exhibition, according to the Hudson Company, and many people inquired about weaving classes at the Institute.

Plymouth Colony Farms weavers

demonstrated techniques and displayed their fabrics in January during the Hudson Company's 17th annual Housewares Exposition. An article about the Plymouth weavers appears elsewhere in this magazine.

The Lanier Exhibition Barn, on the grounds of the Lanier Inn at Eliot, Maine, will be open to recognized craftsmen for exhibitions again this summer, at no charge except a small commission on sales. Looms will be available for the use of guests at the Inn which is now managed by Mr. and Mrs. John Lanier. The buildings formerly housed a well-known children's camp and craft center, established by Mrs. Sidney Lanier, daughter-in-law of the Southern poet. Mrs. Lanier also was responsible for establishing rug hooking as a native industry around Eliot and rugs from there are now prized as probably the best examples of the craft. Eliot has attracted many craftsmen recently, among them Virginia Bellamy who lives there the year round.

Exhibition of work of 160 Vermont craftsmen at the Fleming Museum, University of Vermont, Burlington, January 15 through February 5. Outstanding contributions came from weavers, potters and woodworkers.



►Texas Exhibitions

Texas is a big state and a lot of good handweaving is being done there. It is so big that it can have two state-wide craft exhibitions in one winter. The Second Texas State Ceramic and Textile Exhibition was held at the Witte Museum, San Antonio, December 11 through January 8, and the Second Annual Texas Crafts Exhibition at the Dallas Museum of Fine Arts, February 19 through March 12.

MARIE PHELPS

Strawberry Hill Studio
Park Lane, Madison, N. J.

Beginning May 1st private lessons at Studio in the Woods. Learn to weave in 6 basic lessons. Custom weaving—hand shuttle only.

HAND WEAVING

For Art and Profit
on quiet, portable, rigid
SABINA FOLDING LOOM
Loom Craft Studio

Box 688 Wilmington, Ohio

QUALITY YARNS

1/2 Price

Samples on Request

EUREKA YARN COMPANY, INC.
621 Broadway, New York, N. Y.

The Society Of Vermont Craftsmen

offers

Summer courses to men and women in Early American Decoration, Country Tin, Weaving, Pottery, Silver, Puppetry, Applied Design, etc. at FLETCHER FARM CRAFT SCHOOL, Proctorsville, Vermont.

Weaving courses, both elementary and advanced, under personal direction of Miss Berta Frey. Fletcher Farm is a lovely rural spot for rest and relaxation. Ideal for the pursuit of hobby or craft. Reasonable tuition, board and room.

Write for Circular

Miss Anna E. H. Meyer, Brandon, Vt.

Weaving Yarns

LINEN, NOVELTY THREADS
RAYON, JUTE, & COTTON

● REQUEST SAMPLES AND ADVICE

●
MAXWELL HAWKER

● TEXTILE DESIGN

551 DAVIS ST. · SAN FRANCISCO 11

Sometime soon there will be a comprehensive article on Texas weaving in this magazine. In the meantime, the awards for weaving at San Antonio were: Mrs. Virginia Dnop, San Antonio, for French door drapery; Garcie Schoolfield, San Antonio, for gray upholstery material; Louisa Lindow, Fort Sam Houston, for silver and gray place mat; Blanche Hardt, San Antonio, for evening blouse material. Honorable mention to: T. H. Hewitt, Houston; Blanche Hardt, San Antonio; Elizabeth Roberts, Kerrville; Elizabeth Walmsley, Dallas; Rudolph Fuchs, Denton.

Jury members were: Dr. Cora Stafford, fine arts department, North Texas State College, Denton; Kelly Fearing, fine arts department, The University of Texas, Austin; Cecil Richards, fine arts department, The University of Texas, Austin.

Awards for textiles at Dallas were: First place, Rudolph A. Fuchs, Denton, for gray upholstery material, white drapery material, tan upholstery material; honorable mention, Estella Henkel, Dallas; James Hineman, Dallas; Craig Barton, Dallas.

The Dallas show had only a single juror, William M. Friedman, assistant director, Walker Art Center, Minneapolis, Minnesota.

Berta Frey's fabrics were exhibited at North Texas State College, Denton, in the Art and Library Building January 15 through February 7. In addition to the fabrics shown in this magazine the exhibition included place mats, scarves, table linens and suiting materials. Comment from Denton was as follows: "Miss Frey's choice of colors and textures show her restraint and her unerring sense of fine design and beauty. The exhibit was seen by many interested visitors as well as by more than 6,000 students. There were a number of remarks to the effect that this was one of the best solo shows we have had in recent years. The many fabrics proved especially valuable to the 60 students enrolled in weaving." Rudolph Fuchs, associate professor of art, teaches weaving at North Texas State; his own work is widely known.

Twelve drapery and upholstery samples by Mr. Fuchs were shown at the Contemporary House in Dallas last fall.

►Third Annual Craftsmen's Fair Of Southern Highlands

The Craftsman's Fair, to be held at Gatlinburg, Tennessee, July 24 through 29, 1950, which is sponsored by the Southern Highland Handicraft Guild, brings into sharp focus the variety and artistic quality of the crafts which are now being done in the Southern Highlands, defined as the Appalachian mountain area of the states of Kentucky, Tennessee, North Carolina, Virginia, and West Virginia.

Last year more than 9,000 visitors from 35 of the 48 states and from seven foreign countries as well, watched with delight as mountain artisans demonstrated the step-by-step processes of more than twenty crafts. Among these, the weaving tent occupied a position in the limelight of popularity, as many people thronged around and returned again and again to watch the weavers' skill.

In the whole Southern Highlands area, it is estimated that more than 6,000 persons make a part or all of their living by fashioning things of utility and beauty by hand, mostly from native materials.

The Southern Highlands has been the source for some of the oldest continuously done hand-arts existent in this country. Weaving has, in many instances, led the way in the revival of these handicrafts. Allied to weaving are the spinning of flax and yarns, the carding of wool, and vegetable dyeing of yarns, all of which are demonstrated at the Fair, along with the many phases of weaving now engaged in by the individuals and educational centers who constitute the Guild membership.

Besides those already mentioned, at the Fair this year will be demonstrations of other crafts such as wood-working, wood-carving, basketry, rug-making, pottery, jewelry and metalcraft, wrought iron work, silk-screen and block printing, broom-making, chair-caning, and folk-dancing.

This year, too, it is planned to have a group of "Junior Craftsmen" featuring the younger members of the families who are continuing with the hand-arts handed on to them by their parents.

TEXTILE AWARDS

Fourth A. I. D. Design Competition

First award for woven fabrics and six honorable mentions were won by Miss Geraldine Funk of the Fiber Textile Shop, Puerto Rico Industrial Development Company, San Juan, Puerto Rico, in the fourth annual home furnishings design competition sponsored by the American Institute of Decorators, New York City. Her winning design is a washable handwoven window shade of royal palm, metallic yarn and green yarn.

The fabrics winning honorable mention are: a washable handwoven screen of banana bark interwoven with chenille yarn and linen string; chair webbing of maguey with colored string; window shade of maguey, sabutan, cocoanut fibre in gray and olive green or yellow and blue; window shade of royal palm leaf, with yellow and white, green and white, or black and white woven stripes; window shade of enca and maguey in natural and white, or natural and terra cotta; window shade of cocoanut and banana bark, combined with colored string and yarn in red and terra cotta.

Miss Emily Belding, Selkirk, New York, won an honorable mention for the design "Linten Lace," a sheer Swedish lace weave of tensolite and linen threads, executed by and available through Arundell Clarke, New York City.

Woven fabrics were commended by the jury for design, weave and color combinations. Special commendation and encouragement were given to several designers for imaginative use of new materials, animal, vegetable and synthetic, in bold new patterns and colors.

Floor coverings are neither new in spirit nor overly praiseworthy the jury declared. Hence no first award was given. Miss Funk won a mention for a rug of maguey, majagua and cocoanut.

On April 4th, during the nineteenth annual conference of the American Institute of Decorators, the winners were

presented with their Citations of Merit at a luncheon held in their honor. The winning designs were shown in actuality in conjunction with the Trade Exhibit held at the Waldorf-Astoria on April 4 and 5 during the A.I.D. conference.

A travelling exhibit of the nineteen winning designs, (mounted samples and photographs on illustration boards 22" x 30") together with forty-two additional competition entries selected by the jury of award, will be presented in key cities throughout the United States for one year following the showing in New York.

In addition to Miss Funk and Miss Belding the following weavers will be represented in the travelling exhibition, Grete Franke, fabrics designed with Muller-Barringer; Mrs. Naomi P. Raymond and Isabel Scott of New York

City and George Royale, III, of Philadelphia.

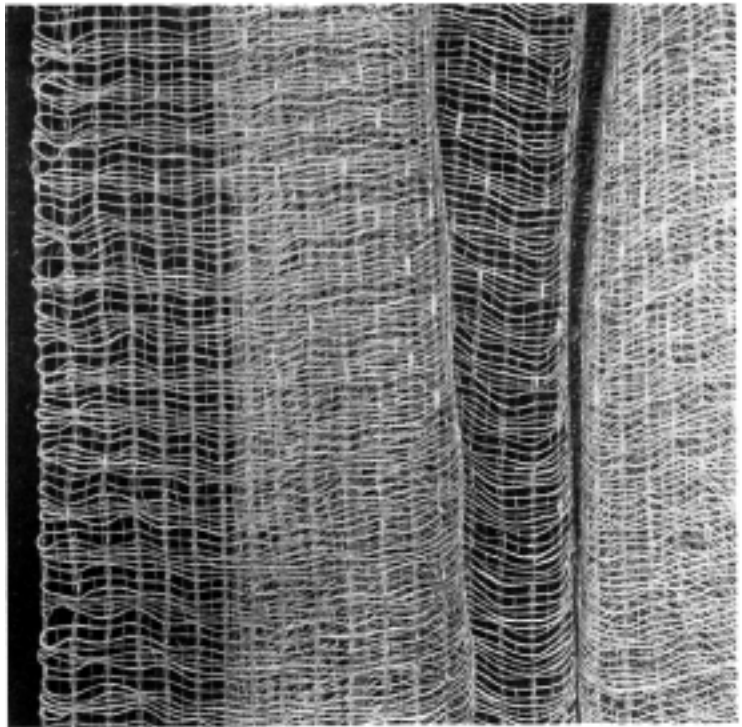
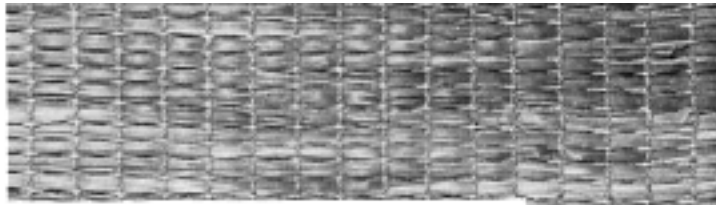
From top down—Washable window shade of royal palm, metallic yarn and green yarn. Designed by Geraldine Funk, Fiber Textile Shop, Puerto Rico Industrial Development Company, San Juan, Puerto Rico. First Award Winner for woven fabrics, American Institute of Decorators 1949 Design Competition.

Honorable mention, woven fabrics, "Linten Lace" designed by Emily Belding, Selkirk, New York. Sheer Swedish lace weave of tensolite and linen threads, in peach tones originally. Executed in white, natural linen, peach (with peach tensolite) and black and white by Arundell Clark, New York.

Honorable mention for floor coverings, Geraldine Funk. Rug of maguey, majagua and cocoanut in canary yellow and brown.

This is the fourth such competition held by the American Institute of Decorators, as part of its annual Design Awards Program. The competition is open to designers worldwide, and its purpose is to give Citations of Merit to the designers of outstanding fabrics, furniture, floor coverings, wall coverings

[Continued on Page 32



A. I. D. DESIGN COMPETITION

Continued from Page 31

and lighting. It was required that all products entered had been offered for sale in the consumer market between January 1, 1949, and January 1, 1950.

The object of the citations is to make known to the consumer public what the market offers in good design, and to commend the designers who in the opinion of the jurors have created the best designs in these fields which are related to the profession of Interior Design and Decoration.

Members of the jury of award included: Leopold Arnaud, dean, School of Architecture, Columbia University; Leslie Cheek, Jr., honorary A.I.D., director, Virginia Museum of Fine Arts, Richmond, Virginia; Walter Hoving, president Hoving Corporation, New York City; Morris Ketchum, Jr., architect, Ketchum, Giná & Sharp, New York City; Joseph Mullen, A.I.D., New York City; James S. Plaut, director, Institute of Contemporary Art, Boston; and Harold W. Rambusch, A.I.D., New York City. • • •

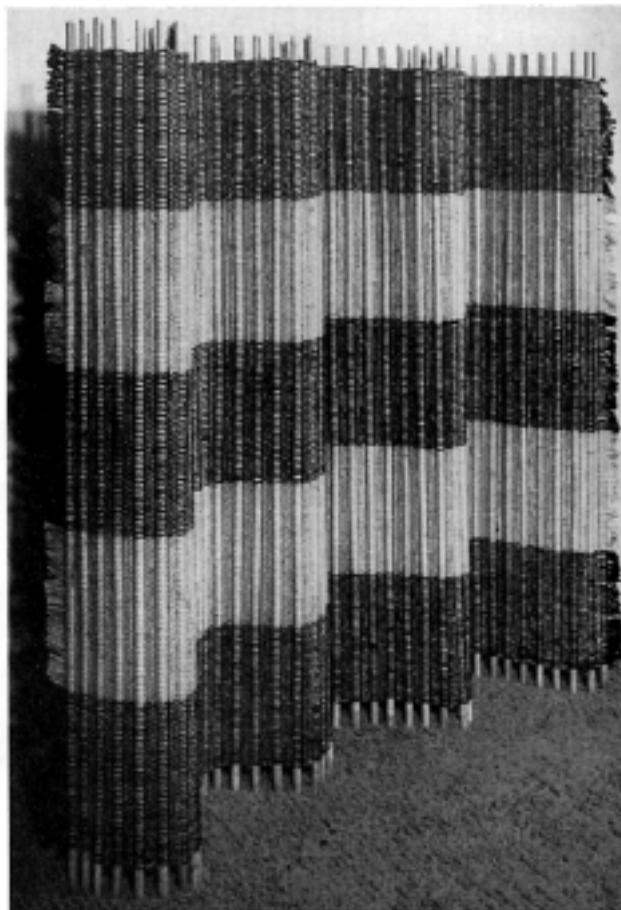
► *Floyd La Vigne*

Today's House, one of New York's modern furniture shops, gave Floyd La Vigne, weaver of Woodstock, New York, his first one-man show there last February. This was the first of a series for artists and craftsmen in the decorative field.

A flexible screen of bamboo poles, woven with burlap stripes on an all-jute warp, representative of a contemporary trend with apartment house dwellers, won special comment. In the upholstery fabrics he used ingenious combinations of cotton and wool, cotton, wool and rayon, and wool and spun silk. A series of designs, most effective probably for pillow coverings, employed



Floyd La Vigne, weaver and teacher of Woodstock, New York.



Flexible screen of bamboo poles, woven with burlap stripes on an all-jute warp, shown in exhibition at Today's House, New York, with a group of upholstery fabrics and rugs.

REDDIGRAPHS for WEAVERS
 Complete directions for interesting and varied projects for 4 harness looms. Monthly except July & August. \$10.00 for 10 issues.
Miss Winogene B. Redding
 67 Winthrop Ave. Wollaston 70, Mass.
 Distributor of Bernat Weaving Yarns at Retail

ii EUREKA !!
The answer to your HAND WEAVING PROBLEMS
 Lessons — looms — design equipment — materials techniques — service supplies
 If we don't have it we'll find it for you.
ENGLEWOOD WEAVER'S GUILD
 447 W. 60th PLACE CHICAGO 21, ILL.

sheer wool and lurex in a range of vividly contrasting colors. A beige tweed herringbone was executed in wool, slub cotton and jute in a faint stripe effect. A hard surface fabric with an effect of suiting was done in pepper and salt mixture of mohair, cotton and wool. The subtle colors and varied textures received favorable comment.

Mr. La Vigne is also known for his apparel fabrics, all custom work, which are popular with both men and women. He is now doing some designing for manufacturers of drapery and upholstery fabrics. In his own studio at Woodstock he has seven looms and all weaving is done with the hand shuttle.

He is also instructor in weaving for

the Woodstock Guild of Craftsmen, giving courses sponsored by the New York State Department of Education. A former student and instructor at Cranbrook Academy of Art, Mr. La Vigne also studied at the Universities of Detroit and Michigan and at Wayne University. His fabrics have been widely shown at museums and colleges in group exhibitions and his first one-man show was held at the Associated American Artists Galleries in Beverly Hills, California, in 1948. He has won several prizes at the International Textile Exhibition, held annually at the Woman's College of the University of North Carolina, Greensboro, North Carolina.

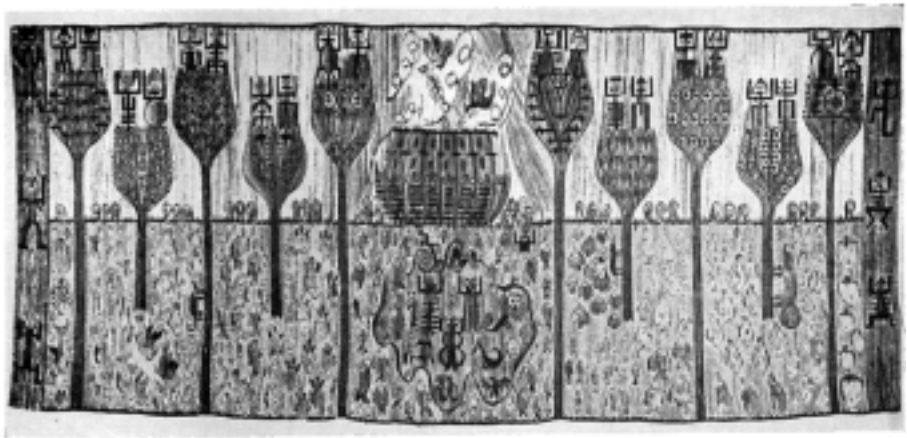
► *Bernadotte Rugs*

In New York rugs designed by Sigvard Bernadotte and executed by handweavers in Sweden aroused great interest when they were shown at Lord and Taylor's. The traveling show opened at Marshall Field's in Chicago in March and will be shown in cities throughout the United States but the schedule was not yet determined when we went to press. Watch your newspapers because these fine examples of design and workmanship should not be missed.

► *Philadelphia Art Alliance*

Distinctive tweeds, homespuns, and decorators' fabrics from the looms of Joseph D. Acton and Bret Carberry of Philadelphia were shown at the Philadelphia Art Alliance in October, together with decorative and costume accessories by Miss Kathryn Wellman and Miss Elva Hodges. Miss Wellman exhibited a woven lampshade of linen and plastic, woolen scarves, and a hand-bound leather book while Miss Hodges was represented by a handsome leather handbag, leather belts with unusual silver buckles, and pottery.

Acton started his career as a handweaver after three and a half years with the intelligence department of the Pacific Division, Air Transport Command. Happening on a demonstration of the Pennsylvania Guild of Craftsmen soon after he left the service, he decided handweaving was something he



"The Flood"—contemporary Polish tapestry by Helen and Stefan Galkowski, shown for the first time in the United States at the Pen and Brush Club Craft Exhibition, New York, selected by Louise Llewellyn Jarecka, guest exhibitor. Woven on an upright loom, of handspun wool on linen warp, in black, white, gray, and yellow yarns with spots of brighter colors. An imaginative interpretation of the Biblical disaster, showing the ark floating on the waters, while the unregenerate have taken to the tall trees. Representative of the traditional arts of Poland, as shown in a larger collection, chosen by Madame Jarecka and lent for exhibition to American museums by the Warsaw Council of Art Production.

wanted to do, was referred to the arts and crafts department of the Institute of the Pennsylvania Hospital in Philadelphia and took his first lesson the same day. He and Carberry now produce fine apparel fabrics, in cotton, linen and wool, which are becoming well-known in smart shops, as well as drapery and other decorators' materials.

Last fall during Pennsylvania week they wove men's fine apparel fabrics in the window of Ermilio's custom tailoring shop and won for him the prize given by the Walnut Street business men's organization for the display most appropriate for the type of business. They also stopped the traffic, so great

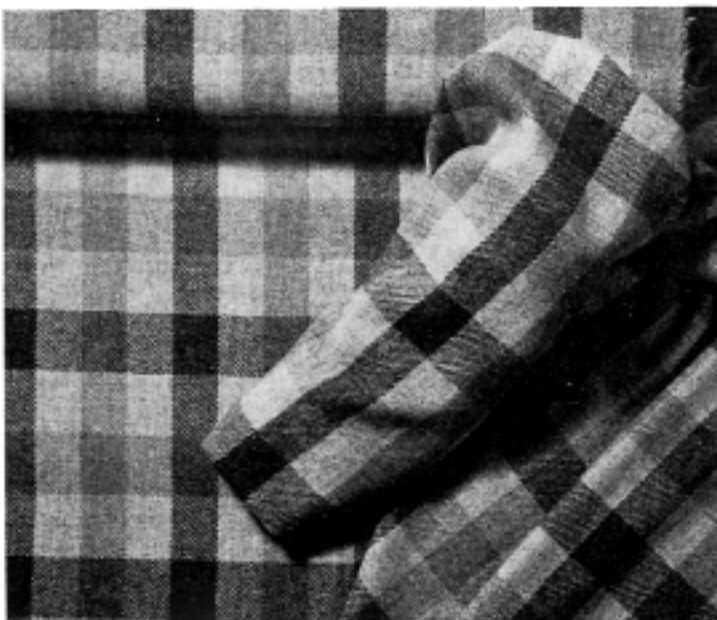
was the interest of the public, and were "held over" for a week.

Miss Wellman, vice-chairman of the Alliance Crafts Committee, teaches weaving at the institute and Miss Hodges is instructor in metal and leather work and also ceramics.

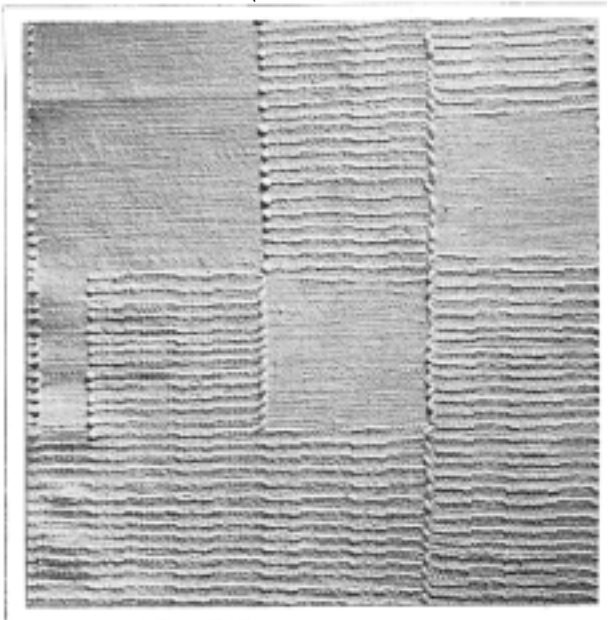
► *Virginia Highlands Festival*

The Second Annual Virginia Highlands Festival of Arts and Crafts will be held at Abingdon, Virginia, August 12 through 19. Entries must be sent in not later than August 1. Craft articles to Marian C. Clements, Chairman, Lady Marian Weaving Room, Abingdon, Virginia. Art items to Marianne Hine, Chairman, Artist Cabin, Abingdon, Va.

Plaid yardage, in wool, by Joseph D. Acton, shown with other pieces at the Philadelphia Art Alliance. Twill set-up with two inches each of three shades of gray in warp—natural, light, and Oxford. Woven "traump as rit." (Photo by Jane Rogers)



Section of white cotton afghan—crackle draft. Seam down the middle becomes part of the design. Shown with Miss Frey's fabrics at North Texas State Teachers College, Denton, in February.



THE SEATTLE WEAVERS' GUILD

By Irma F. Robinson

HORATIO ALGER should be around to write the story of the Seattle Weavers' Guild because, from a small group of ten or twelve meeting at the home of Mrs. Dana Linn in 1936, it has grown into an active group of 220 members. Its growth is measured not only by numbers but also by the type of organization, the service to its members and its plans for the future.

First as to its organization. Any one may apply for membership who is actively interested in weaving and who owns a loom. Each candidate must have two sponsors from the Guild membership. The dues are two dollars per year, one dollar of which is for the running expenses and the other dollar goes into an educational fund which will be mentioned later.

After shifting around for many years, meeting one place and another, we finally found a home in the Seattle Art Museum which has been of untold benefit to us. Dr. Richard Fuller, the director, has brought textile exhibits to the Museum which have been outstanding. Mrs. A. M. Young, the educational director, has shown us many films of special interest to weavers. And in addition we find ourselves wandering through the galleries taking inspiration from the treasures on the walls and in the cases to apply and adapt to our own

craft. I cannot urge too strongly that other Guilds make similar arrangements wherever possible because the link between the Art Museum and a craft group is a tremendous stimulation.

The fourth Thursday of the month is a busy day for Guild members. The session begins at ten o'clock with a study period. It may be a lesson in draft writing, pattern analysis or anything of a technical nature which the committee feels would be of interest to the group. The business meeting comes at eleven o'clock at which time action is taken upon the recommendations of the executive board. We have found during the years that most of the people want to hear about weaving and really care very little about the problems of running the organization, so our constitution calls for a large executive board of 12 to 14 members which the nominating committee, each year, tries to make a complete cross section of the group. Their recommendations then are brought to the Guild to be accepted or rejected.

Our monthly exhibit is also shown at this meeting. The idea of this exhibit was born in the early days of the Guild and we feel that it has been one of the biggest factors in our development. Members are invited to bring things they have made during the month. They not only show them but tell how they were made as to material, pattern, sley-



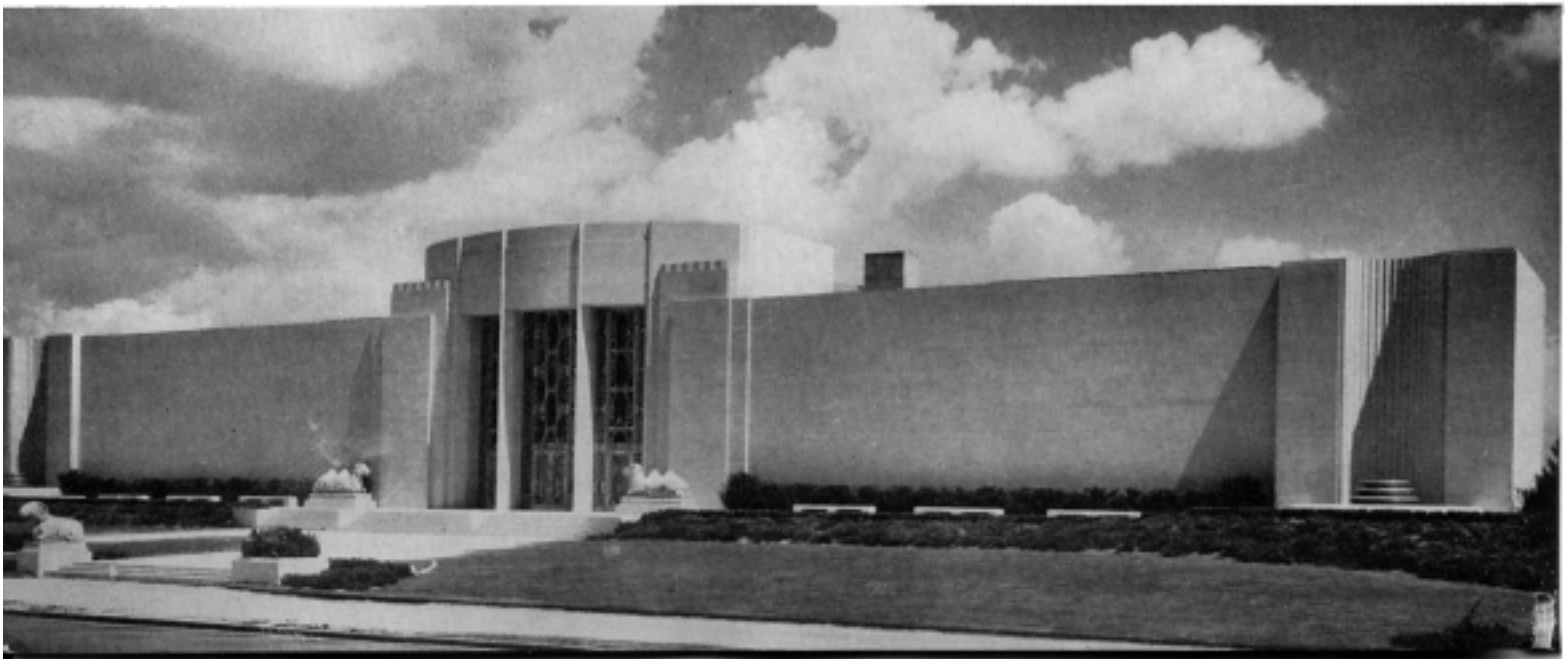
ing, etc., and members feel free to copy any information. The common supposition is that this procedure would lead to a group of plagiarists but we have found the opposite to be true. In studying one person's idea, a new, and, perhaps, a better idea comes which in turn creates something entirely new and different. As a result of this interchange of ideas the caliber of the exhibits has risen steadily until each monthly "show" is a real thrill. This year we bought a delineograph to show close-ups of materials on the screen as well as the complete article.

At lunch time tea and coffee are served to go with the members' own sandwiches—25 cents is collected to cover the costs of the drink and cateress.

Then at one o'clock the program committee presents the speaker of the day, usually a person outside the Guild who is an authority on a subject that pertains to weaving or is of interest to weavers.

Another field of growth is in the service which the Guild offers to the

THE SEATTLE ART MUSEUM, SEATTLE, WASHINGTON



membership. First, we have collected a large library: all the monthly bulletins, Miss Frey's and Miss House's books, some Swedish books and a number of others. Members may borrow these for a month without charge.

The formation of ten study groups has been another project. These are open to any member who wishes to participate. They are small groups, preferably not over eight or ten people, who get together in various homes once or twice a month for serious study. If the group consists mostly of new weavers they may have a sponsor or teacher from the Guild. If they are more experienced they go on their own, doing whatever they wish for their own advancement. The guild purchased ten 20-inch folding looms, one of which is rented to each study group for \$1.50 per month.

Last summer we tried putting on a "school." We felt that we could comfortably house thirty people and thirty looms in our space at the Art Museum but when the first prospective lists were passed round in January we had over fifty signers. So instead of one session of two weeks we had two sessions, each with thirty people, covering the whole month of July. Victoria Strand from Portland, Oregon, was our teacher and was a marvelous inspiration, both as a weaver and as a person.

I mentioned the educational fund earlier in this article. This fund is reserved exclusively for things which have to do with the educational growth of the Guild. For instance, the delineograph was paid for from this fund; also the ten looms, the cost of which eventually will be returned through rentals. To increase this fund we hold an annual sale in November. Each member is

asked to contribute \$10 worth of woven materials. Beyond that any member may send in any of her work on consignment, the Guild taking 20 per cent as commission.

In June of last year we had an exhibit at the Art Museum. The material was jury judged, the judges being Dr. Fuller, Mrs. Young and Ed Rossbach of the University of Washington, a former Cranbrook student. The show was hung in the east gallery and created considerable interest from the general public as well as from weavers.

The Seattle Weavers' Guild is a live organization which is trying to foster the craft of weaving and to assist its members to enjoy their hobby and to become proficient in it. We need a room that will constantly be available for teaching, for the library, for possible stocking of some yarns and for the display of woven articles. The museum hopes some day to add a wing to its present beautiful building for educational purposes and for the use of crafts of all kinds. We hope that by that time our educational fund will be large enough to permit us to make a sizeable contribution in order that space may be allotted to us for a much wider field of service. We feel very earnestly that our growth in the future depends upon the same terms of cooperation and generosity which have been typical of the Seattle Weavers' Guild in the past. Our beloved Margaret Bergman's constant counsel and admonition was that sharing meant growing. . . .

TWEED YARN
 3600 yards to a pound
 Free color card and Swatch of material
HAND WEAVING YARN CO.
 P.O. Box 7145H Elkins Park, Pa.

GUILD NOTES-- for Weavers and Craftsmen

Connecticut

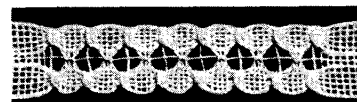
New officers of the Hand Weavers' Guild of Connecticut are: Miss Gula Gamble, Easton, president; Mrs. Lyman B. Bunnell, West Hartford, first vice-president; Mrs. Helen H. Cronk, Watertown, second vice-president; Mrs. Harold G. Garrett, Ridgefield, treasurer; Mrs. Louis Dietze, Hamden, recording secretary; and Mrs. Rowena Jacoby, Bridgeport, corresponding secretary. Mrs. Margerita Ohberg of Colchester is member at large of the executive committee. Almost 100 people attended the January meeting in Stamford, at the YWCA, where an exhibition of members' work was held.

At the March meeting in Meriden,

[Continued on Page 36]

Two-Harness Techniques

by Marguerite G. Brooks



This is a set of printed, folded cards with clear actual size photographs and detailed instructions for ten of the most popular "lace" and "laid in" hand weaving techniques—especially designed for those who like to do finger tip work on a loom of simple construction.

A NEW SUPPLEMENT

has been recently added to the above, lavishly illustrated with 30 beautiful photographs and drawings, and with suggestions as to their use. At the request of many of Mrs. Brooks' pupils, several pages have been devoted to variations of The "Brooks Bouquet."

TWO-HARNESSTECHNIQUES plus the **NEW SUPPLEMENT** attractively packaged in a transparent container Price \$5.00

The **SUPPLEMENT** alone may be had for \$1.25

Complete working drawings for the **BROOKS TWO-HARNESSTEAM LOOM** Price \$2.50

Ask at your book shop or write to

MARGUERITE BROOKS

Box 855, Darien, Conn.

Where Can I Buy Yarn? . . .

This is a problem we solve every day for hand-weavers all over the country. You need only write for our FREE samples, and your name will be added to our mailing list. We have all varieties, types and colors:

SILK • WOOL • RAYON • LINEN • COTTON

PROMPT DELIVERIES **NOVELTY YARNS** COURTEOUS SERVICE

Contessa Yarns

DEPT. C. RIDGEFIELD, CONNECTICUT

Continued from Page 35]

Mr. and Mrs. Louis Walden of Norwich-town demonstrated putting on a warp, using a loom of their own design. They have perfected a system which enables them to do this job quickly, an important consideration in handweaving.

All meetings of the Connecticut Guild are open to the public, a policy which has been a means of promoting interest both in good handweaving and in the guild itself, according to the officers. All-day sessions are held every two months.

Lili Blumenau
 53 EAST NINTH ST. NEW YORK 3, N.Y.
Evening Classes in Handweaving
Monday and Friday, 7 to 9 P.M.
 Write, or Telephone AL. 4-7363

LION BRAND YARNS
 Famous for Quality since 1878
 Write for Price List
 LION BRAND YARN COMPANY
 1270 Broadway, New York 1, N. Y.



MEXICAN ART WORKSHOP
 July 10 - Aug. 14 - Taxco, Mexico
 Arts & Crafts. Painting. Field Trips. Small groups. 4 College credits. Fee \$300, includes all living costs.
 Write MRS. IRMA S. JONAS, Exec. Dir.,
 238 East 23rd St., New York 10, N.Y.

REED LOOM CO.
 Springfield, Ohio
 Hand Looms
 MAYSVILLE CARPET WARP
 EUREKA RUG FILLER
 MERCERIZED JERSEY LOOP
Catalog for the Asking

DECORATIVE ARTS
 TEXTILES
 CERAMICS
 WEAVING SUPPLIES
ERMELLEN STUDIOS
 P.O. Box 1926
 Carmel-by-the-Sea, Calif.

Old Hampshire YARNS
 for HAND KNITTING
 HAND WEAVING
 RUG HOOKING
 Spun from virgin wool only. Low prices. High quality. Special prices on 20 lbs. and over quoted on request. Send 10c for sample folder to be credited to your first order.
 Special attention given to institutions and schools for arts-crafts and therapy work.
Thomas Hodgson & Sons, Inc.
 CONCORD, NEW HAMPSHIRE

Potomac Craftsmen

At a recent meeting of the Potomac Craftsmen, Washington, D. C., of especial interest to the weaver members, handwoven articles from the California Handweavers of Oakland were shown, including twelve lengths of drapery materials and 40 place settings. This was an exchange exhibition, the Potomac weavers having sent to Oakland about 65 articles, including towels, place settings, apparel fabrics. Some of these were woven from original drafts by the members. We will illustrate some of these drafts in coming issues of this magazine. Last summer the Potomac Guild staged an outstanding exhibition at the National Gallery in Washington but no plans have been announced for this year. This exhibit was not competitive but put on solely as an educational project to acquaint the public with the crafts.

In addition to its exhibitions, listed in the calendar, the Lincoln, Nebraska, Weavers' Guild has started a Round Robin of woven pieces designed prim-

arily for their out-of-town members who cannot attend all the meetings.

A Round Robin including several states has been organized by weavers in Minnesota, Wisconsin, Iowa, Missouri, and Illinois. This idea was originated by Mrs. Ethel Downs of Minneapolis, Minnesota. We should like to have more information about this later.

Twin Cities Guild

The Twin Cities Weavers' Guild enrolled 40 weavers for an institute sponsored by the organization and held at the University of Minnesota, Minneapolis, March 15-25. Forty looms were set up in various weaves, with emphasis on color and texture. Rag rugs also were included. It was a cooperative project, with each weaver giving time and effort to help others in various ways. The only charge was for actual cost of materials, which amounted to about \$10. Plans had been made for 32 students, but there were many applicants and the number was increased to 40, the absolute limit, according to Mrs. George B. Vold. • • •



The printing press at Old Sturbridge Village is a museum piece, typical of those in use in the early days of the Republic, but it also is used to print the Village news sheet, which reproduces the style of Early American publications.

Old Sturbridge Village

Continued from Page 17]

Styling for particular markets is an indispensable part of the knowledge that must be imparted to each craftsman. Crafts saleable in Sturbridge are not necessarily those that will be readily saleable in New York or Boston or California. The Village has a ready-made market for sales to visitors during the time when the museum is open to the public. While many of the visitors are interested only in the reproduction of an antique they have come to see, the majority prefer well-designed, reasonably priced handicrafts. The shops, to be completely self-supporting, must plan for outside sales for the other half of the year and in that time also work on inventories for Sturbridge sales.

Products from the craft shops have been on sale in one of the old houses in the Village. Mrs. James L. Newcomb, Director of the Craft Sales Department, is working on a new sales shop and an accelerated production program in goods as well as personnel.

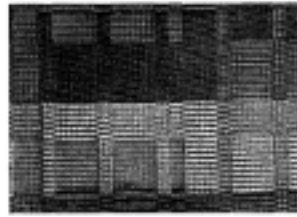
The weaving shop, opened three years ago, has a variety of looms and employs two full time weavers at present. The weavers do their own designing and produce a variety of products including cotton and linen luncheon sets, mats, and runners; drapery materials and rugs, blankets, bags, upholstery materials, and apparel fabrics. Wool is dyed and spun for exhibition purposes as well as use, although commercially spun yarn is used for production.

The drapery fabric shown in Figure 1 has a pure linen



Irish Linen Darn

IT LASTS • IT'S LOVELY!



Moderne...

Futuristic adaptation, by Stella G. Minnick—New York City, of an old draft for drapery and upholstery. Colorful and delightfully effective in design. (4-harness Le Clerc loom used)

Send 35c for catalog and sample book

DOBECKMUN METAL THREADS

Non-Tarnishable—Washable

WOOL YARNS • COTTON WARPS

WEAVING TEXTBOOKS • LOOMS

SHUTTLES • SUPPLIES

IRISH LINEN THREADS

LECLERC LOOMS IN STOCK

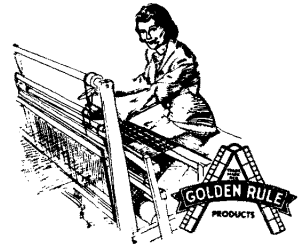
Selling Agents for LILY MILLS YARNS

WARPS — made to order

— Consultant Service

Hughes Fawcett, Inc.

Dept. H-45, 115 Franklin St., New York 13, N.Y.



MATERIALS: This pattern is a blending of several sizes of linens.

WARP—20/2 No. 70056—lavender.

Threading draft and treadling — on request.

WEFTS —10/5 and 10/2 in light yellow, rose pink, light blue and mint green.

TABBY BINDER—12/1 quarter-bleach.

LINEN CROCHET THREAD

You put plenty of work into your crocheting. Your use of Golden Rule No. 50 fast color Linen Crochet Thread will mean that your work will be preserved for years and years to come.

17 Beautiful Fast Colors

and Black and White

Pink	Lavender	Nickel
Yellow	Med. Green	Dk. Blue
Gold	Dk. Brown	Lt. Blue
Orange	Ecrú	Peach
Bleach	Lt. Green	Med. Blue
Lt. Brown		Dk. Green

Write for Free color sample card. If dealer can't supply you, send 75c for big 300-yd. tube of color you want. (One tube will crochet average circular design about 6" in diameter)



warp, either natural or brown, woven in a twill pattern. The same colors were used in the weft with each warp. In one sample the weaver used white, brown and grass green wool, and yellow carpet warp, in another, white and brown wool and silver tinsel. Each color also was used separately for a sample.

To learn to be a fine craftsman takes years of patient work and study, but it is a way of life that is particularly complete. The individual craftsman who is able to take his place in the economy of today deserves the happiness and satisfaction he has won through his well-planned efforts.

Facilities are available for groups of craftsmen and others who may wish to visit the Village in a group. Meetings may be held in the church, and food and refreshments are provided in the Village. There are also plenty of attractive picnicking spots.

For information about the apprentice training program write to the Crafts Department, Old Sturbridge Village, Sturbridge, Massachusetts. • • •

In George S. Stone's blacksmith shop in Old Sturbridge Village smithing is carried on against a background of anvils, old tools, hand bellows, and an ox break. In the neighboring blacksmith's house, there is a collection of early wrought iron, and in a wagon shed a collection of old vehicles.



Dr. Ralph H. Pino, founder of Plymouth Colony Farms, with one of the Karakul lambs from the farm flock—wool from the karakul sheep is used in the weaving.

PLYMOUTH COLONY FARMS

RIGHT on the edge of mass production conscious Detroit is to be found Plymouth Colony Farms, at Plymouth, Michigan, one of the most recently established handweaving centers. The Colony, itself, was founded some nine years ago by Dr. Ralph Pino, noted eye surgeon of Detroit, who is pioneering a venture combining agriculture and the crafts, which will provide recreation, education and employment for interested persons, regardless of their age. He has planned the project as a restoration in spirit if not in fact of Old Plymouth Colony in Massachusetts.

Weaving, the first of the crafts to be put in operation, was started in the fall of 1947. Shortly after, the Farms purchased some Karakul sheep, little known in that section of the country, to provide some of the wool for the weavers.

Shropshire sheep also have been purchased and the entire flock now numbers thirty. Black and gray Karakul wool and white Shropshire is spun for the Plymouth weavers by the Biltmore Industries in Asheville, North Carolina. This wool, enthusiastically received by the weavers, is used chiefly for upholstery fabrics, which recently attracted widespread attention when exhibited in Detroit.

An unusually beautiful upholstery fabric designed by Mrs. Antoinette Webster of the Farms was exhibited in "For Modern Living," at the Detroit Institute of Arts last fall. This exhibition was designed to present outstanding contributions to interior design, home furnishings, and useful objects generally by American designers and manufacturers. It also highlighted American contributions to so-called "modern" architecture

and interior decoration, which there has been a definite tendency to ignore.

Mrs. Webster obtained a subtle silvery overtone for her fabric by combining a warp of Oxford gray wool, white and gray ratine and flax with a weft of gray wool and rayon. She used a plain weave, proving that imagination in the use of yarns can produce unusual textures in the simplest technique. In another unusually attractive upholstery fabric, the Plymouth Farms gray wool, several blue yarns, and a cotton novelty yarn are combined in a plain weave.

Plymouth linens attracted a great deal of attention at the 17th Annual Housewares Exposition at the J. L. Hudson Company in Detroit in January. Sometime before the show, the china department of the store brought samples of 22 fine patterns to the weavers, who designed and wove place mats to harmon-

Linens woven at Plymouth Colony Farms shown in the Housewares Exposition at the J. L. Hudson Company, Detroit, Michigan.



ize with the different styles. During the exhibition weavers were at work in the store. In the "Turn of the Century" room, a 1900 dinner table was shown beside a 1950 table, set with Plymouth Farms linens and a fine American china pattern.

As a result of the interest in handwoven products in Detroit, a sample line of place mat sets has been ordered by the store and the fabrics listed in the Bride's Registry as suggestions for wedding gifts. The interior decorating department also has samples on hand.

Upholstery and drapery fabrics are woven to order, while table linens, towels, scarves, and baby blankets are on display and sale at the Weaving Shops at the Farms. Bamboo and other types of window shades also are woven to order.

Enrollment in the weaving school in-



Weaver from Plymouth Colony Farms demonstrating work at J. L. Hudson Company Exhibition.

creased as a result of the Hudson exhibition. Only individual instruction is given, which is continued through the summer. Students usually work two days

a week from 10 A.M. to 5 P.M. although schedules can be arranged to suit individuals. Advanced lessons in design are offered. • • •

A HANDWEAVER'S HOBBY

Robert F. Heartz of Epping, New Hampshire, began his career as a weaver in New England textile mills and it was then that he began to build his own looms and do handweaving as a hobby. He always had been interested in cloth and both his grandmothers were weavers, although he never saw them weave and never had seen a loom until he got his first job in a mill after finishing high school. He remembers, however, going to a spinning bee with his Canadian grandmother, where the neighbors brought their wheels and spent the day.

In the mills he worked in the spinning and weave rooms, learned power loom operation, loom fixing, jacquard and dobby loomweaving, and design. As a hobbyist he sold some of his work which attracted attention. Then followed work in King's Park State Hospital in New York where he took charge of 26 looms and the patients who worked on them. He remained in occupational therapy about nine years, serving on the staffs of four hospitals.

When he became a professional handweaver, he adopted another hobby, collecting textiles and books on weaving. New York, in the beginning, was a happy hunting ground, although his books have come from many sections of

the country.

"The nice thing about a collecting hobby," Mr. Heartz says, "is that you are never actually on the hunt but by being conscious of it all the time you are always alert and find nice items in unexpected places. After I had picked up a rare book on Roumanian Peasant Crafts I went to a neighboring farm to buy an old stove to use in a workshop, and there was a lovely Oltinean carpet from Bessarabia covering up the stove we were looking for. I bought the stove for fifty cents and the carpet for \$2.00. It is a very choice piece. The old farmer could tell me nothing of it nor how he happened to have it covering his stove.

"Another time I had just been reading in 'Indian Blankets and Their Makers' by George Wharton James. On a visit to a second hand store with a friend looking for tools I found in a pile of rags that were used for packing in moving furniture what I believe to be a 'Bayeta' or Chief's Saddle Blanket. The reds in it are said to come from the red flannel worn by the slain Spanish soldiers, taken after a battle when the Indians were busy scalping the kill. The flannel was raveled and re woven for the chief's use. Whether it is genuine or a copy I am not expert enough to tell and

do not care. I bargained and got it for forty-five cents and do not feel that I was gypped."

He picked up his copy of "Dyes and Dyeing" by Charles E. Pellew, the large edition, for twenty-five cents in a Salvation Army store. It recently was quoted at \$10 and is hard to find.

A friend of his picked up Murphy's "Art of Weaving," 1830, for fifteen cents at a time when he was being quoted six pounds from England. He tried to talk his friend out of her copy without success. She did not know its value and when she passed away it was given to the scrap drive.

His English copy of "Swedish Textiles" cost \$7.75 while a friend had just paid \$19 for it. The quote on it was \$29.50. He saw a copy recently in New York at \$50.00 and was assured that it was a good buy at that price.

Because so many of his books that he had loaned over the years mysteriously disappeared, sometimes turning up just as mysteriously, he decided he might as well start a lending library. Then he will know where they are. "Indian Blankets and Their Makers" was returned after a long time by a woman he had never heard of and he never discovered how the book came into her hands. • • •

WEAVING FABRICS FOR MEN'S WEAR

By ALICE VARNEY JONES



Miss Jones of Union, New Hampshire, also weaves apparel fabrics for women.

THE SUCCESS of handloomed cloth for men's wear depends in the first instance on obtaining fine yarns in various weights and colors. In the final instance, upon fine tailoring.

My work comes in between: the designing, weaving and finishing of the cloth.

Imported tweed yarns are now available. But our American tweeds, though sometimes different in texture, have been improved and refined and are as easily worked and as sturdy as imported tweeds.

It is my theory that men's suitings need not be limited to tweeds. Hand

loomed worsteds or a combination of worsted and tweed suit some purposes better than pure tweed. Worsteds are softer, lend themselves to more subtle patterns, offer more variety in weights. There are many excellent domestic sources of worsted yarns in all weights and colors.

All my fabrics, from winding the warp, designing the pattern and setting up the loom to the preshrinking and finishing, are done entirely by myself, each with the particular customer in mind. My suitings are designed and woven to order. I try to go further, to design what the customer *should* order. No two lengths of men's suitings are alike. To be truly custom designed they cannot be alike for two different men.

There are many factors besides the design itself which the handweaver considers 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—for work or play? What does the man work at, play at? His height, weight, coloring? Where does he live? The well-dressed man of Oregon or Arizona will wear suits of colors and patterns, different from the man in Virginia or New York. The more exactly the cloth suits the purpose and personality of the man, the easier it is for his tailor to find the perfect style and line for him.

My three brothers, who have worn my suitings for years with evident satisfaction, demonstrate the variance in individual needs although all live in New York, all are somewhat similar in coloring and build.

My eldest brother is in insurance. He should look friendly, casual in his clothes. He can wear the rich rough tweeds of solid colors in his daily work. But he is fond of the browns too often synonymous with "tweed" in men's ideas of fabrics. And he is turning gray. He is now ready for the blues and dull taupes which will by themselves make him younger, more alive.

My second brother is the stage designer. As a recognized artist, his clothes are remarked. He is fond of combining solid grays and blacks and pays great attention to different weights

and lines for different occasions.

The third brother is minister of a large New York church. No scarlet hound's tooth or plaid in his career, perhaps, but how much richer and solid for him is the fine-woven twill than the dismal broadcloth, though both are black. He is an ardent fly-fisherman, however, and can enjoy the rough comfort of a heavy tweed on the spring streams as much as any other sportsman.

At present I have a challenging commission for a jacket for a dog breeder who plans to show his dogs at the large dog shows. He wants to be seen easily in the crowd. Pattern? What better than a hound's tooth? Color? The brightest, orange with rich brown or blue, for he is fair. Weight? Not too heavy, as he is not tall. Well done, his jacket will stamp him as not only a dog man, but a successful one.

The average man likes comfort above any other consideration. But 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 conservative. They just do not wish to look foolish.

Men's suitings run 30 inches 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 needed for a suit. Twill weaves (which are solid and wear longer as a rule) require more picks, or threads, per inch. Patterns obviously take more time. Each different color used in the woof requires a separate shuttle, careful counting of threads when setting up and while weaving. The price per yard must depend upon the time consumed in weaving. Unpatterned tabby weaves are of course less expensive. A plain tabby weave goes quickly, five yards a day. A complicated pattern may slow production to two yards a day.

• • •



HANDICRAFTS in the Southern Highlands

Hand weaving, spinning and dyeing, Rupert Peters, Irene Beaudin and other top notch instructors. Ceramic arts, Metalcrafts and Jewelry, Lapidary and Metal Enamel.

Write to the Registrar for Information

Excellent instructors, well equipped shops. Modern living conditions in a beautiful and unusual setting. Classes all year round.

Penland School of Handicrafts
Penland, North Carolina

Weavers' Workshops Summer Classes

Continued from Page 25]

CREATIVE CRAFTS

Mrs. Osma Gallinger of Guernsey, Pennsylvania, has announced that the national conference sponsored by Creative Crafts will be held near Chicago the last of August, place and time to be announced later. The program will consist of lectures and practical weaving, spinning, lace making, during the day and lectures and special programs in the evenings. Recreational events also are planned. The conference is open to anyone interested in weaving. For additional information write to Creative Crafts, Guernsey, Pennsylvania.

IN CONNECTICUT

The Fifth Arts and Crafts Workshop will be held again this summer for two weeks, from June 26 through July 8, at the Willimantic State Teachers College. This annual event has become ever increasingly popular with teachers, hobbyists and craftsmen. Last year's enrollment of one hundred ninety-three students has probably made this one of the largest workshops of its kind in New England. The program offers specialized workshops in various craft areas for college credit or non-credit under outstanding craftsmen.

Weaving classes again will be in charge of Mrs. Evelyn Neher of New Canaan, Connecticut, who during the winter teaches in Norwalk and at the Stamford Y.W.C.A. She first became interested in weaving through her mother who, after raising her family, went to Berea College in Kentucky for a long-desired course. From then on the entire family was interested. After several years of working with looms, Mrs. Neher began the serious study of weaving, including work with Miss Edna Minor of the Crafts Students League and Miss Florence E. House of Columbia University, as well as with specialists in certain fields.

Opportunity will be given this year for students to select courses in basic design, silversmithing, enameling on metal, jewelry, Early American Decoration (beginners and advanced), pottery, weaving, rug hooking, modern painting,

and elementary arts and crafts for teachers. A special feature of the program will be short term courses in block printing and silkscreening, conducted by outstanding specialists, sponsored by supply companies.

For further details and bulletin, correspond with Kenneth H. Lundy, director, Arts and Crafts Workshop, Bureau of Youth Services, State Department of Education, State Office Building, Hartford, Connecticut.

BLACK MOUNTAIN COLLEGE

Black Mountain College Summer Institute, at Black Mountain, North Carolina, will run from July 6 to August 30, according to an announcement from Eric Renner. Weaving, a regular course in the school year, will be taught during the summer when the entire emphasis is on the arts. The summer course emphasizes the possibilities of creating beautiful and functional fabrics for everyday use. The student must first learn the basic techniques and then he may experiment freely in designing all fabrics.

BANFF SCHOOL OF FINE ARTS

At Banff in the Canadian Rockies,

the University of Alberta will offer instruction in weaving and other crafts in its eighteenth annual summer session, July 11 to August 18. Instructors in weaving will be Mrs. Ethel M. Henderson and Mary Sandin, editors of *Loom Music*.

The Banff School of Fine Arts was established by the University in 1933, first as a school of arts related to the theater. Now courses are offered in painting, music, drama, ballet, playwriting, short story, French and photography, as well as in weaving and other handicrafts. Last year almost 600 students were enrolled.

Here students may live in the attractive Banff School chalets, if they enroll early enough.

For additional information write to Donald Cameron, director, Banff School of Fine Arts, University of Alberta, Edmonton, Alberta, Canada. After June 15, write directly to the Banff School.

BERTA FREY
210 East 22nd St., New York 3, N.Y.
HANDWOVEN FABRICS
WEAVING INSTRUCTION
Summer Address—
July, August—Woodstock, N.Y.

D. K. DEYRMANJIAN
245-5th AVE. NEW YORK 16, N. Y.
ORIENTAL RUG IMPORTER
Semi-Antique and Washed Rugs
Mats to oversize
•
Oriental Rug Repair Supply Dept.
•
YARNS FOR [Oriental Rugs
Tapestry
Petit point
Large Variety of Colors.

EXCEPTIONALLY LOW PRICES ON
HIGH QUALITY YARNS
FOR HANDWEAVING
RAYON • SILK • WOOL • WORSTED
NYLON • LINEN • NOVELTIES • COTTON
Natural and Colors
Try our \$10.00 Bargain Package
of Assorted Yarns of Every
Description (18 to 20 lbs. Net)
Place your name on our mailing list
J. C. YARN CO.
109-111 Spring St., New York 12, N.Y.
[no connection with any other concern]

Virginia Bellamy's
NUMBER KNITTING
(THE NEW PATENTED HANDICRAFT)
Beautiful - Fascinating - Economical
Your first afghan saves cost of instruction
The ONLY Circular Stretch Fabric
LEARN BY CORRESPONDENCE COURSE
For Full Details, Write Directly to
Virginia Bellamy • Lanier • Eliot, Maine

PERIPATETIC WEAVER

Continued from Page 12]

endless. They also wove suitings and upholsteries, all very sturdy and well made. The Swiss seemed quite willing to pay good prices for textiles, but demanded durability. They used linens exquisite in texture and color, and beautiful wools, some of them blended and spun by hand in the nearby canton of Valais. Cotton, perhaps because it was imported, was more highly esteemed in Switzerland than at home, and there was a wealth of dull finished cotton yarns in glowing colors and uneven as well as even spins from which to choose. None of the yarns were inexpensive, but the quality was outstanding.

Then came the first trip to Sweden, with a month in Säterglantan in Dalecarlia, 200 miles northwest of Stockholm. The name means a cabin near the summer pastures, and Säterglantan is a 20-minute drive from the railroad up through birch forests to a clearing where two rambling red farm houses shelter loom house, showroom, guest quarters and sunny dining room. Below along the road were three sturdy log corn cribs on stilts made into guest houses, and I had one of these. It was lined with knotty pine, furnished with double decker bed, hinged desk and dressing table, homemade chairs. The rugs, the plaid cotton curtains and bed spreads, the linen sheets and 5 harness waffle weave towels had all been woven in the school.


There were about 20 weaving students that summer from the Stockholm School of Handarbetets Vänner with which Säterglantan is associated, and a few American and British weavers who were, as I, spicing a holiday with weaving study. There was such a variety of techniques to learn. We helped each other put on warps, and then each in turn, wove a sizeable sample. Lace weave, rya and flossa, dalldrall, spatsväv, Finnväv and bound weaving—the days were never long enough to do them all. We bypassed the strict Sabbath rules by analyzing samples of textiles while sunning on the grassy hillside looking down over the treetops to blue Lake Siljan. I am currently using one of those Sunday made drafts and it takes me back in memory to that lovely August when the thought of war so soon to break upon us, never cast a shadow on our happy weaving.

It was there in Säterglantan that I first saw the very modern Finnish textiles which Mrs. Brigham and Mrs. Linnell of Villa Handcrafts in Providence brought back from a flying trip to Helsinki.

But it was ten years later that I had the chance to spend some weeks in that lake studded country with its strong and friendly women who have done such outstanding things in their craft schools for the teaching of weaving. In Stockholm I had bought an excellent Finnish weaving book and when the trip to Finland seemed probable, I wrote to the author. Mrs. Henriksson answered that she had retired as Inspector of the 32 state weaving schools, but that she had spoken to the present Chief Inspector and they would gladly help me to find a place in which to weave during my stay in Finland. Within an hour of my arrival in Helsinki last August, Mrs. Henriksson called at the hotel with an attractive young interpreter, Miss Lehtmäki, the business head of the state craft schools, to take me back to her apartment for coffee. We were completely surrounded by hand weaving there, coffee cloth, cosy for the coffee pot in elaborate Finnväv, couch and pillow covers, most of them gifts from associates and students, for Mrs. Henriksson had been a weaving teacher since the tender age of 16 and very active in establishing weaving instruction in the highly organized system of craft schools throughout the country. At once they began planning my six weeks stay, and I was quite content to leave my program in their kind and capable hands. In Helsinki I was to visit Dora Jung, Finland's most famous damask weaver, whose beautiful work had been shown in the New York World's Fair, and who had only recently returned to her studio after being twice bombed out. I was to see the local workshop of the state schools where neighborhood women could rent looms for small sums for the weaving of special projects—a length of cloth for a coat, linen for a daughter's wedding chest. Then in climax "We have arranged that you will live in Hämeenlinna with teacher Perheentupa. You may weave in her private school until the big Wetterhof school opens late in the month." I was delighted, for Ester Perheentupa's books were also part of my treasured weaving library.

By tiny wood burning train, by small steamer through endless forest bordered blue lakes I travelled to Hämeenlinna, a pleasant inland town built by the Swedes centuries ago around a castle which housed one of their mad kings. Miss

"Fawcett of Boston"



SQUARE-SALE

FREDERICK J. FAWCETT
BOSTON, MASS.

IMPORTED

LINEN YARNS

For

HANDLOOM WEAVING

SAMPLES AND PRICES ON REQUEST

FREDERICK J. FAWCETT INC.

129 SOUTH ST. - DEPT. A - BOSTON, MASS.

Perheentupa's modern house with its many-windowed weaving wing, surrounded by lush garden, is on a new boulevard, Lahdensivuntie, "street along the curve of the bay." She herself is a definite, matter of fact person with much bounce and energy and a delightful smile. But alas, she speaking no English, and I no Finnish, sat smiling at each other, but getting nowhere, until all out of breath arrived Miss Savola, English teacher and one time resident of Michigan. She was to be a kind fairy throughout my stay. The arrangements were concluded in short order and I was installed in a neat little room overlooking the garden and the lake. Weaving began at once on looms that were so like my own Swedish one that work seemed easy. With the universal language of the weaving draft, plus sign language, a few words of Swedish and much laughter, Miss Perheentupa and I managed to understand each other surprisingly well. In moments of stress however, we would telephone one of her English speaking friends who would translate with some amusement until our difficulties were solved. And at least once a week, Miss Perheentupa would have guests for coffee who would take their turn at interpreting, too, so understanding each other was no problem.

There were about 20 looms in the weaving wing and several spinning wheels, warping mills and bobbin winders in the airy classroom downstairs. All the equipment and materials were of the best, and the girls kept every corner of that busy place in perfect order. Though it was summer, there were eight or nine girls in residence, living in a sunny

dormitory on the second floor and cooking their simple food on a wood stove in the basement. From 8 until 5 they wove on orders for Miss Perheentupa's clients, interrupted occasionally by a cheery call from the door when they would drop their shuttles, pick up notebook and pencil and scuttle, stocking footed, downstairs for a class in pattern analysis, or spinning, or draft writing. Only one of the students knew more than a few words of English and she, a student in the Sibelius Academy in Helsinki, was spending part of her holiday, weaving pale green draperies for her bedroom at home. Her lovely rich voice singing some of the Sibelius ballads would rise above the beat of the battens. But even without words, the girls were all helpful and smiling, and all of them volunteered a good morning whether it was 9 A.M. or 3 P.M.

No matter what I wove, they would pause by my loom and breathe "Kauniss"—tho' it was their weaving so uniformly exquisite in detail, even in beat, which was "kauniss," beautiful. Most of the weaving in the work room was done on 8 harnesses, though 6 and 12 were sometimes used. The number of harnesses seemed of no concern to the girls who read and wrote drafts and tieups for any number with equal ease.

At last the Wetterhof school was open, but by that time I was in the midst of weaving a Karelian border with 4 harnesses and 16 frames of doups, and nothing could have pried me from so fearsome and fascinating an occupation.

[Continued on Page 44]

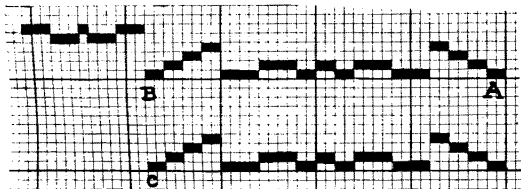
WEAVE THIS LACE TABLECLOTH WITH LILY PEARL COTTON OR LILY LINEN

A Bronson Lace Weave for 8 Harness Frames

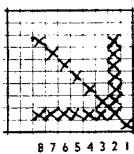
Specifications:

Reed: 15. Width in Reed: 45 Pattern Weft: Art. 114, Lily Pearl 20
 Warp: Art. 114, Lily Pearl Cotton 20 Tabby Weft: No Tabby
 Warp Ends: 1328. Per Dent: 2 Finished Size: 42" Square

DRAFT: (Standard Short Draft)



TIE-UP:



Threading Directions: Thread from A to B one time, then from B to C two times. A border of 104 threads (not shown in the draft) is threaded on harnesses 1 and 2. Each block of the lace weave is expanded into a unit of 8 threads. The first unit for instance, No. 3, is threaded 1, 3-1, 3-1, 3-1, 2. The entire lace pattern section is threaded this way. A border of 104 threads on frames 1 and 2 will then be added at the end.

Weaving Directions: Border is treadled on 1 and 2 to make the two end borders the same width as the plain weave side borders. The lace is treadled in an 8 shot unit as shown below:

- | | |
|---------------|---------------|
| 3—for 2 units | 3—for 4 units |
| 4—for 2 units | 6—for 2 units |
| 6—for 2 units | 5—for 2 units |
| 6—for 2 units | 4—for 2 units |
| 3—for 4 units | 3—for 2 units |
| 4—for 4 units | 8—for 3 units |
| 3—for 2 units | 7—for 3 units |
| 4—for 2 units | 8—for 1 unit |
| 3—for 2 units | 7—for 3 units |
| 4—for 4 units | 8—for 3 units |



FINISHING: Small Flat Hem. Steam Press.

Amount of yarn to order: ¼ pound of Art. 114, Lily Pearl Cotton size 20, in desired color. Same color used in warp and weft. Original sample was in light yellow No. 406. Old gold, canary yellow, topaz, buff, natural, medium blue, pistache would be good color choices. Lily Art. 107 linen warp in size 20/2 and Art. 207 linen weft in size 10 could be used to make a magnificent cloth following these directions. Need about same amounts.

Pattern Treadle:

- No. 2 tabby pattern treadle
 - No. 2 tabby pattern treadle
 - No. 2 tabby pattern treadle
 - No. 1 tabby
 - No. 2 tabby
- Order of pattern treadles for body of cloth: (Unit as shown at left).

Write today for price list of Lily Hand Weaving Yarns

HAND WEAVING DEPT. H, LILY MILLS CO., SHELBY, N. C.

Continued from Page 43]

Besides, I could well see that the close and personal attention which Miss Perheentupa, formerly weaving head of Wetterhof, gave me could never be expected in the big state school for teachers.

But I shall never forget the day we visited the great school. Miss Anni Blomstedt, the director, a little reminiscent of Queen Victoria in figure and in utter dignity, swept along at the head of a little procession, with me at her elbow, and several teachers behind. As a classroom door opened, every student rose and remained standing while Miss Blomstedt showed me their work. In a ring of 30 or more spinning wheels, they were spinning beautifully even linen yarn. At small looms they were doing damask and lace and intricate patterns—and on larger ones, the pieces which would later be displayed for sale in the beautiful shop on the street floor, bolts of glass curtains, upholsteries, rugs in variations of flossa and half flossa, luncheon sets and cushion tops, towels and pillow cases. It was a most amazing display of industry and range of techniques.

As the train pulled into the station when I was leaving, Miss Perheentupa leaned toward me, "Neiti Savola, Engelsk idag" (English lesson today from Miss Savola), she said in a nice mixture of Swedish and Finnish, and sure enough, I have had two letters since then, written in English. My hat is off to a person who, not satisfied with an impressive weaving knowledge, begins the study of a new and difficult language at middle age. Who knows—some day I may go back

to Hämeenlinna now that Miss Perheentupa no longer needs an interpreter, and learn more about writing multi-harness drafts.

A session at Cranbrook summer school in Michigan, with Robert Sailors instructing, was an experience few in his weaving class would have missed. His detached criticism based on experience and the success of his prize winning entries in many textile shows, combined with the qualities of a slave driver, plus an evident desire to be helpful, spurred his class on to efforts and results beyond their usual reach. The entire emphasis of the course was on the use of color and texture, and the threading of all samplers was on simple twill. Mr. Sailors' ambitious program for the 6 weeks included lines of samples in rya and rope rugs, draperies of several weights, upholsteries, suitings, with one larger project to be made at the end as a sort of thesis. The goal per day was a two yard line of 6 inch square samples warped, threaded, woven, cut-off, stitched, pressed and mounted. It was understandable that lights burned longer in the weaving studio than in any other on the Academy Street. It was understandable, too, that as the weavers, with only the briefest of after-dinner cigarettes, pushed through the relaxed crowd on the dining hall steps to go back to work, there was an audible murmur "There go the loomies!" But in spite or because of the pressure, every weaver seemed to feel that that summer course was one of the most inspiring and exciting he had ever had.

Mr. Sailors' own work exhibited in the show cases, and in progress in his loom just beyond the studio, included fascinating examples of the imaginative use of unusual materials and vivid color.

Of great interest too were the weavings of Mrs. Saarinen whose work had in the beginning set the standards for the department. There were her typically Finnish rug in the gallery of long rya fringes of grey linen overlaying a brilliant scarlet foundation, the characteristic weft spaced glass curtains hanging in her own home, the sun yellow rya rug in the windowed end of her husband's architectural studio.

To be remembered too was the day when Marianne Strenge, the head of the department, invited us to view the sketches and the colorful swatches she had woven for the furnishing and decoration of the new and luxurious Cincinnati Terrace Plaza Hotel—all of which were to be developed on power looms. And to be recalled with pleasure too, was her charm and friendliness as in apron and rubber gloves she joined two of us in the dye room. She was dyeing samples for a client; we, our combination samplers of wool rayon, silk and cotton, each of which would take the dye in a different degree.

However, it is not only at the Cranbrook Academy of Art, with its fabulous surroundings, its fine buildings, its wonderful Milles sculpture on every side, that summer weaving instruction is to be found. There are many centers in the United States, as well as in Europe, where able teachers and the stimulating companionship of other weavers will spur the student to greater appreciation of, and skill in the craft, along with a delightful and unforgettable holiday. Then indeed we will all have had our little share of Heaven. • • •

REMEMBER...
Linen Lasts Longer

AS TRUE
AS
NATURE

Color
Creation

BREATHES
LIFE INTO

Three exciting new colors by Davis—
Oh-Kelley... Pompadour... Just Brown—seventeen
in all... challenge and aid your weaving artistry! Your
own "original" in skirts, shirts, curtains... fashioned
from your own inspired creation in linen. You are the artist!

DAVIS CORDAGE COMPANY

566 Sixth Street, San Francisco 3, California

The Davis Cordage Co., Dept. M, 566 Sixth St., San Francisco, Calif.

Please send, without obligation, your price list and color card for SayLinMil and LoomLore.

I am interested in a dealership for my business. Please send particulars.

NAME.....

ADDRESS.....

CITY.....STATE.....

The Weaver Craftsman in the Contemporary Scene

Continued from Page 13]

have become aware of a need for greater participation in their jobs. Weaving, whether it is employed as a profession or a leisure time activity, offers to many of these dissatisfied people a sense of proper functioning both in relation to themselves and the community. Because in weaving or in other crafts they are using their talents and abilities, employing their senses in a progressive and productive way, they naturally become more important and satisfactory persons, both to themselves and others. They have at last moved out of the spectator class and have become active participants in a productive activity.

Moreover, the first task of the craftsman is the creation of beautiful and useful objects. With this purpose before him, how can he prefer speed, speed which too often results in the destruction of creative ideas and places the emphasis on mechanical and imitative work. Although most craftsmen sell the greatest part of their work, the monetary consideration must be the last for them.

At present there is also a greater appreciation not only of the values of the craftsman's work but of the craftsman as a person, an awareness of the importance of that certain delight or excitement which the craftsman derives from creating and executing his work and that man derives from the enjoyment of his products.

The craftsman especially recognizes that he cannot follow accepted ideas; he reexamines and he selects what he needs for his work and the development of his life, because his work is an important part of his life. It is in this process of searching for the thing he needs, that he finds a certain delight, a peculiar happiness, known to few outside the field.

One seldom finds an indifferent craftsman; he feels deeply about the quality of his work, if only concerning the technical aspects necessary for sound execution. Not all craftsmen are originators or designers, but all can strive for original design and good technique.

It is when the craftsman is functioning to the fullest extent, as the starter

and the searcher, that he finds the greatest reward growing out of both the struggle and the love for his work. The craftsman and the artist find the excitement within their work which many others must look for outside their regular tasks. Unfortunately too many people today have lost a great quality of the craftsman, the child-like attitude of listening and searching, the great curiosity about how things are done and the joy in the exploration and adventure of doing them.

Most of the fundamental principles and needs I have mentioned which make the craftsman a more alive person, vitally interested in both the creative and technical aspects of his work, are missing often in certain traditional weaving. There is still a romantic trend toward repeating the designs of the past, a procedure which is never creative nor educational.

Let us now go direct to the work of the weaver and see what his basic principles are, both technical and artistic. The basic principles in weaving begin with the yarns, the raw materials, such as wool, cotton, silk, linen and many synthetics. These have to be studied both from scientific and esthetic points of view. For instance we gain knowledge in studying the wool fiber's properties and how wool acts in the weaving process. Wool is often fuzzy, requires greater care in handweaving than, for instance, mercerized cotton. One of the characteristics of wool is its softness. We use wool in our design in contrast to silk which is shiny and sleazy.

Cotton is not only cotton, a common, everyday yarn. It can be used to produce dull surfaces and beautiful textures, either alone or in combination with other fibers, if its possibilities are thoroughly explored. Texture, moreover, is not achieved only by using nubby yarn on a loom; it is produced through weave constructions and different kinds of yarns, using varying techniques. Beautiful textures can be developed from among plain yarns with the proper weave. Rough and smooth yarns, in fact all opposites in combination, have interesting qualities.

Of further importance in creative work is the point of emphasis, or a contrast of balance, such as lustrous or dull

surfaces, rough or smooth textures. All this will teach the student how to use adequately the unlimited numbers of yarns. Here the beginner must take an experimental attitude, expecting failure as well as success. He must not be upset by technical difficulties. When a thread breaks for him, he can remind himself that threads break for the most skillful weaver.

Also among the weaver's basic principles are the weaves themselves, fundamentally the interlacing of horizontal and vertical sets of yarns in right angles. The process begins with one of the elementary weaves such as the plain, which is like mending, and develops into the more complicated weave constructions. All elementary weaves such as plain, twill, and satin must be thoroughly mastered. The craftsman can

[Continued on Page 46]

Weaver's Rental Library

Over 150 Books Available
Send stamped envelope for list.
ROBERT F. HEARTZ - Epping, N.H.

kent tweed yarns

of imported selected virgin wool approximately 2700 yards per pound

west coast distributor
Weavers' Alley
2546 Greenwich Street
San Francisco 23 • California

loomlore and saylinmil

handweaving yarns
by Salem Linen Mills
pure linen • fast colors

write for sample cards

JOSEPH D. ACTON

26 Lake Ave., Swedesboro, N.J.

Continued from Page 45]

then go on to the creation of his own design, using his imagination and skill, and freeing himself from the tendency to copy old patterns. Of course the study of old textiles is very desirable; here we gain knowledge as well as inspiration.

Still another important factor to be considered in our work is color. Not only the study of dyes, but the combinations of color and the color changes in the interlacing process. This all requires alertness and complete absorption in order to develop and to gain in our work.

The response in us which we develop and gain through knowledge of and working with the materials, the choice of yarns, the weaves, the colors, will be later expressed in our finished product. The loom is only the tool, the means to an end, which is the woven fabric.

The person who takes up textiles as a profession should have an artistic and technical education simultaneously, equally balanced. Technical training does not deaden creativeness. On the contrary, creative expression in its finest form grows out of this thorough knowledge of materials and processes. Often the weaver has to recognize the limitations in his work. Sometimes he has found something extraordinarily good from the creative point of view; unless he considers it also from the viewpoint of technical limitations and sound craftsmanship, he may fail in his final production.

The technical part of the weaver's education should as far as possible be equal to that of a textile technician, including weave constructions, raw materials, analysis, dyeing and calculations. He must never forget that he cannot be an artist in weaving without the skill of the craftsman. But neither is craftsmanship alone enough for the artist-weaver; to the intuitive sense of the born artist must be added the training necessary to develop his natural gifts. • • •

Personal MENTION

Marie Phelps was born in Paris, as one might suspect from the styling of her handbags, stoles and other fabrics. She studied arts and crafts in France, England and the United States and is a weaver, bookbinder, and amateur painter.

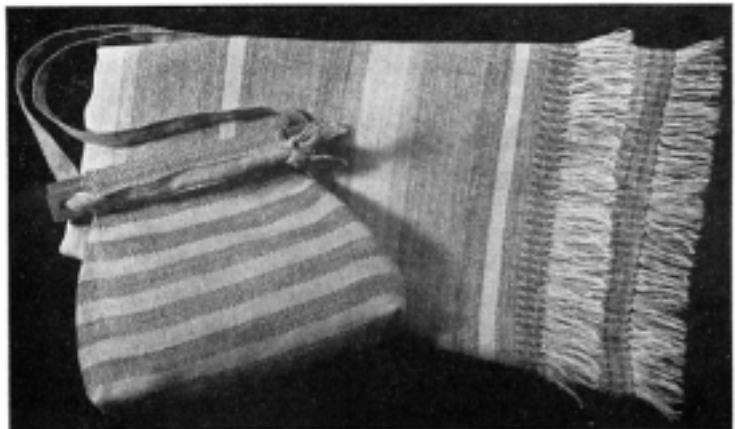
Her Strawberry Hill Studio, on Park Lane at Madison, New Jersey, is a charming place, a small building set in the woods alongside her home. A step out from the woods to the garden and there is a wonderful view of the New Jersey mountains. Beginning May 1st, she will take private pupils, who are assured of a maximum of individual instruction since she never takes more than two at a time. They may work all day, one session in the morning and one in the afternoon, with lunch under the trees near the little lake.

Mrs. Phelps is weaving consultant to Ederer, Inc., of Philadelphia, makers of Ederlin Linens. In private life she is Mrs. Walter A. Phelps.

A large collection of handwoven fabrics by Dr. and Mrs. Donnell Young were shown at George Washington University, Washington, D. C., last winter. Dr. Young, professor of zoology there, spends his spare time weaving, designing and making new looms and shuttles. Mrs. Young, a medical artist, now teaches science and arts and crafts at a private girls' school, in addition to weaving. Dr. Young, during a six months' leave, and Mrs. Young will visit biological stations and bird sanctuaries in this country and Mexico, as well as studying the sponge industry and any weaving which comes their way. Their daughter also is a weaver, now weaving her trousseau.

Mrs. Ethel M. Henderson of Winnipeg, one of the editors of *Loom Music*, stopped in New York for a few days last winter before sailing for Sweden. She is spending a couple of months in

Bag and stole, by Marie Phelps, shown at Washington University, St. Louis in the exhibition entitled "Fifty American Craftsmen." Bag is woven of linen, in a twill pattern, aqua and dark gray. Handles of maple, which can be removed easily for washing. Stole in sheer wool, pastel shades, yellow predominating, with a few threads of gold. Material in stole also can be used for evening wraps.



the Scandinavian countries before returning to Canada to teach at the Banff School of Fine Arts this summer, along with Mrs. R. B. Sandin, her co-editor. She has promised to write about her trip for this magazine.

Weaving is just as popular in Western Canada as it is in the United States at present, she said, but Canadian weavers are developing their skills mostly for their own personal satisfaction and produce for their own use. They are a long way from profitable markets. Excellent work is being done, however, and market conditions may improve.

Mrs. Henderson is a teacher in the Winnipeg public schools with weaving as her chief hobby. She studied in California and with Mrs. Mary M. Atwater, was Mrs. Atwater's assistant at the Banff school for several years and took her place there upon her retirement.

Mrs. Sandin is a graduate of the University of Alberta, who studied with Kate Van Cleve in Boston and is a master craftsman of the Boston Society of Arts and Crafts. She would like to visit New York this summer but, thinking of last summer, we told her we thought Banff a better idea.

Mrs. Henderson and Mrs. Philip Norman Healey of Baltimore were guests at a tea at Berta Frey's East 22nd Street studio which brought in weavers not only from the metropolitan area but from neighboring states.

Latest intelligence reaching this magazine is that Mrs. Sandin left New York March 17 to join Mrs. Henderson.

When we heard Mrs. L. B. Robinson of Seattle tell the New York Weavers' Guild the story of the Seattle Weavers' Guild we thought it was entirely too interesting and valuable to be confined to one group. With so many new weavers' guilds and crafts associations in process of organization all over the country, such a record of accomplishment as that in Seattle should be of widespread interest. Mrs. Robinson took time out from her many activities to write the article—and got it in before the deadline, too.

Louise Llewellyn Jarecka is recognized as a specialist of Polish folklore

and art, although her interest extends to all the ancient skills of the nations. She is the wife of Tadeusz Jarecki, composer and conductor, lecturer in music at Columbia University. Born in Iowa and educated at the University of Kansas she is the daughter of the famous Populist Governor of Kansas. She was first known as a musician after long study in Paris, majoring in folk music. Madame Jarecka lived for six years in Poland, her husband's native land, studying the arts of the people under the guidance of the most eminent authorities. In 1948 she was instrumental in launching the American tour of the Polish Manual Arts Exhibition circulated by the American Federation of Arts. She is the author of the book "*Made In Poland, Living Traditions Of The Land,*" published by Alfred A. Knopf, Inc., New York, 1949.

Fabrics by Peggy Ives of Ogunquit, Maine, and examples of Virginia Bellamy's "number knit" blouses, scarves and afghans from Eliot, Maine, were shown at the opening of Mr. and Mrs. Sidney Hatchell's new shop in Mystic, Connecticut, in March. Mr. and Mrs. Hatchell, both artists, recently bought and restored a historic house in Mystic, which will house their flower shop in addition to a new crafts shop.

Among Peggy Ives' inventions is her new "cooking skirt," which she herself finds most practicable. Woven of either white or colors with touches of silver, it looks well on the hostess when she meets her guests at dinner. If, in early kitchen operations, she has spilled something on the skirt—no matter. It's washable, and can be dipped in the tub the next day.

Mrs. George Schobinger of Philadelphia has been president of the Associated Handweavers this last year. She was in New York in February to speak to the New York Weavers' Guild when she not only told something of her trip abroad last summer but also exhibited many interesting samples of weaving from the Scandinavian countries. She has promised to write on Finnish weaving for *Handweaver and Craftsman* sometime soon.

TONI FORD, author of the article on "Handweaving in the South Today" for this issue of the magazine really is Howard C. officially, but everyone calls him Toni because, they say, he looks like that. Born in Michigan many years ago, he came to North Carolina once for a summer in the mountains and decided it was a fine place to stay. Received some education that stuck in colleges in Michigan, Minnesota, and Kentucky and eventually graduated a couple of times from a college or two. He got further education by working with the late Edward Worst in his Chicago workshop, and by working in a jewelry factory and a pottery, cabinet shops and such places. Has been associated with educational activities all his working years and has taught design and various handicrafts in such places as the art departments of Oklahoma A. and M. College, University of Omaha, Berea College, where he designed and built special looms for weaving home-spuns and set up such a department, a junior college and a teachers' college in North Carolina and other schools.

[Continued on Page 48]

BOOKS For the Weaver

Send for FREE descriptive catalog listing over 100 Domestic and Foreign Weaving Books, from the leading specialist in Weaving literature:

**CRAFT & HOBBY
BOOK SERVICE, Dept. W**
Carmel-By-The-Sea, California

WEAVING INSTRUCTION

under **MYRTLE BROWN**

Beginners, Professional, Advanced. Small groups, adequate individual attention.

Hours your convenience, six full days and two evenings weekly, the year around. Enroll any day. Visit the sunny studios overlooking Central Park

UNIVERSAL SCHOOL OF HANDICRAFTS

221 West 57 St. CO 5-0274
New York, N.Y.

Continued from Page 47]

During the war years he took time off to instruct air-gun riveters for jobs in aircraft plants and to set up a training unit for the government's mica buying program, but of late years he has been associated with vocational instruction in public schools. Right now he is a vocational coordinator in Penland, North Carolina, public schools, teaches color and design at the Penland School of Handicrafts and acts as consultant for the handweaving department of the Lily Mills. In this latter capacity he answers the many letters that come to this company asking how to weave it, what to weave, how much material to buy or what's the matter with this dad-blamed loom. Now and then he fancies himself as a prestidigitator of words and writes up some directions for one or another of the handicrafts he is interested in. Some readers will know "Practical Weaving Suggestions" which is a little publication of the Lily Mills. Still, as they say in the mountains, if he "had his druthers" probably he'd "druther" work in his flower garden than anything else.

Lili Blumenau, who writes on "The Contemporary Craftsman" in this issue, is curator of textiles at the Cooper Union Museum for the Arts of Decoration, in New York, one of the most delightful museums in the country to visit if you are interested in the decorative arts. She also teaches weaving at Teachers College, Columbia University, conducts classes in her own weaving workshop on East Ninth Street, and designs textiles for industry.

She began to work on a loom in Paris, where she went to study painting. She

has studied painting and design with Annot, Marcel Gromaire, Ricce-Pereira, and Joseph Albers and weaving at the studio of Paula Ostrach, formerly at the Art Academy, Stuttgart. She also attended the New York School of Textile Technology and had a summer course with Anni Albers, formerly with Black Mountain College. As part of her training she has worked in textile mills, including Haffner Associates and Queens Textiles.

She formerly taught weaving in the School of Education, New York University and at one time had her own business manufacturing dress materials and decorative fabrics.

Her paintings have been exhibited at the Art Academy in Berlin and at the Riverside Museum, New York, and her textiles with the American Institute of Decorators and the International Textile Exhibition, at Greensboro, North Carolina.

Dorothea Hulse's beautiful handweaves have come to town twice this last winter—one for a show with Marie

at The Baldons, well-known decorators on La Cienga in Los Angeles and also at the Los Angeles County Museum while the national convention of the interior decorators was in session.

She is a teacher, as well as a professional weaver, and has been associated with the Red Cross arts and skills group. Active in weavers' organizations in her state, she founded the Weavers of California, a cooperative selling group, and was a co-founder and charter member of the Southern California Handweavers Guild. She is also a member of the associate board of the Los Angeles County Museum.

One of the secrets of good weaving is to relax, she tells her students. Cloth reflects the spirit of the weaver and consequently tense nerves and angry feelings must be left behind before approaching the loom. Weaving, to her, is not only a rhythmic, colorful form of expression but it is one of the few arts that combines nearly all of the good features of design, color, exercise, and practical use.

There is a definite rhythm to each process in weaving. When threading the loom, thread in rhythmic groups and check the pattern each time at the same group end.

Winding warp is also a process that may be either very pleasant or very tiring. Mrs. Hulse advises that the weaver stand squarely in front of the board and turn the body as he winds; he should not walk back and forth.

Where can art be seen and appreciated better than over a coke, say the sponsors of the series of exhibitions in the Student Center of Washington University, St. Louis, where the exhibitions also serve as a laboratory for students interested in display and museum techniques.

Among weavers represented in the "American Craftsmen" exhibition there last winter were: Margaret Drewes, University City, Missouri; Maybelle Liebich, Webster Groves, Missouri; Marie Phelps, Madison, New Jersey; Meta Schattschneider, New Mexico Highlands University, Las Vegas; Edna Vogel, South Salem, New York; and Sarah West, New York City.



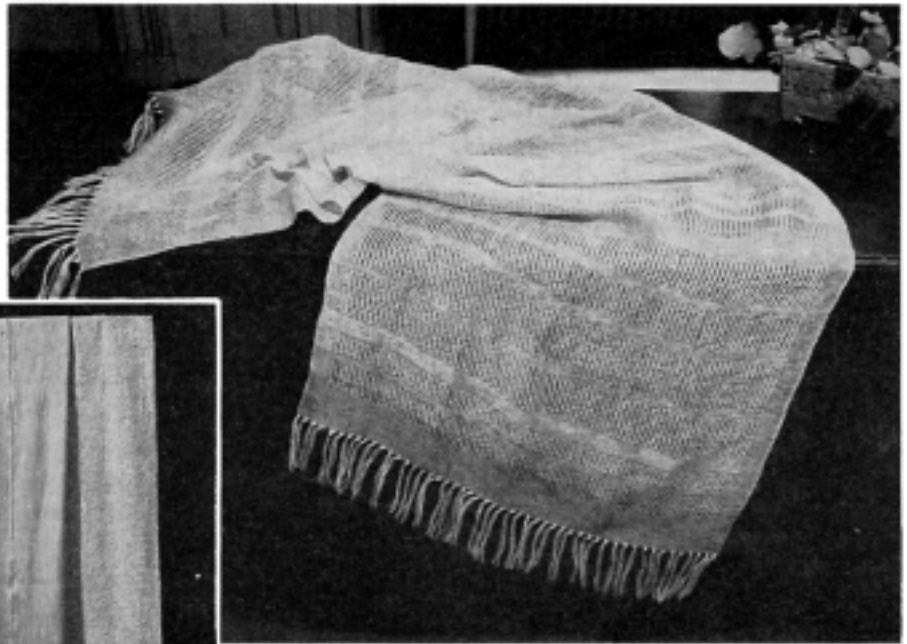
Mrs. Hulse, wearing a dress made from one of her metallic hand weaves.

Phelps at the Pen and Brush Club last fall and again for its spring craft exhibition. Her subtle colors and effective use of metallics won much favorable comment. She finds herself at home with decorators' fabrics, linens, and high style fashion accessories such as her evening stoles and aprons.

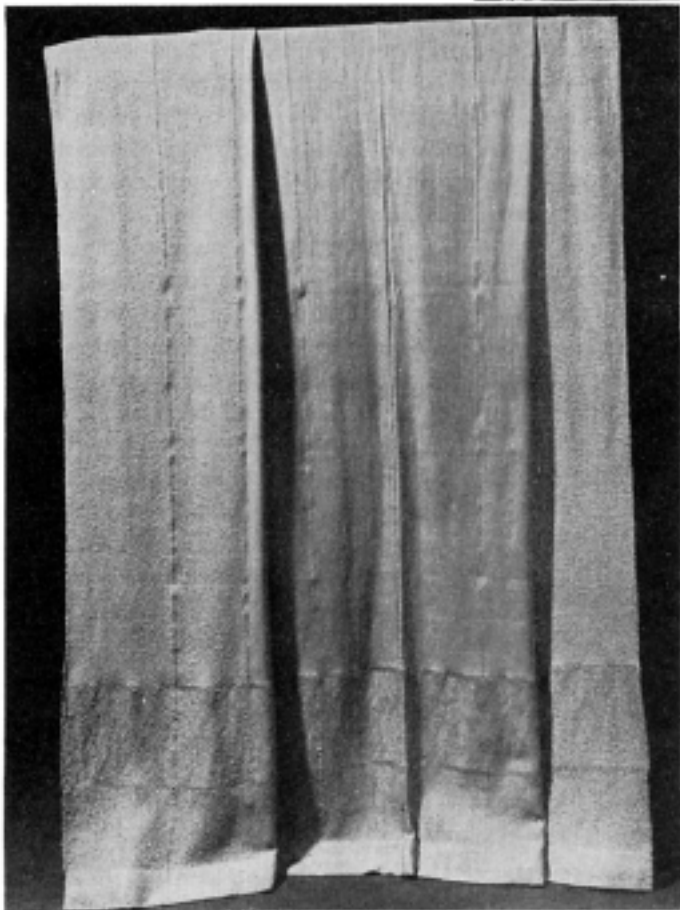
Her fabrics have been shown recently

Courses in Modern Swedish Textiles
Ingeborg Longbers-Elsa Kristina Longbers
Founders of the Famous Weaving School
Saterglantan in Sweden
July 3 to July 23—July 24 to August 12
For further information write
Ingeborg Longbers, 43½ S. Main St.
Hanover, New Hampshire

HANDWEAVING YARNS
100% WOOL
THOS. J. SHEEHY CO.
Phillips, Maine



Evening stole in pastel colors and silver, woven by Dorothea M. Hulse of Los Angeles. Several stoles, the large banquet cloth on the left, and other table linens were included in an award of honorable mention at the Spring Craft Exhibition of the Pen and Brush Club, New York. The stoles are woven of sheer afghan wool, pastel silks, and non-tarnishable metallics. The pattern is an adaptation of Swedish lace. These stoles are now being featured by Bullock's Wilshire in Los Angeles and Bullock's Pasadena.



Banquet cloth, pale green with a design in gold. A soft, yet shimmering effect is produced by the combination of threads and restrained, yet imaginative, use of metallics. Woven in two parts, the cloth is joined at the center with a gold metallic band. The warp and filler is pearl cotton and the nub is an especially dyed rayon boucle. All yarns are washable. The color is reminiscent of tones in Chinese porcelains, reflecting Mrs. Hulse's interest in Chinese art.

RAPID REVIEWS

Just a quick look at the bookshelf. You know, by now, that the "Bronson book" has been reprinted by the Charles T. Branford Company of Boston from the copy owned by Miss Annafreddie Carstens of New York, weaving consultant for Hughes Fawcett, Inc. Only 500 copies, which doesn't seem like very many! The Bronsons, who didn't think much of power looms and didn't believe they would come to much, would be delighted to know of the number of handlooms now in operation—probably more than at any time since their day.

Published in 1817, the book was entitled, "The Domestic Manufacturer's

Assistant, and Family Directory, in the Arts of Weaving and Dyeing; Comprehending a Plain System of Directions, Applying to those Arts and Other Branches nearly Connected with Them in the Manufacture of Cotton and Woolen Goods; including Many Useful Tables and Drafts, in Calculating and Forming Various Kinds and Patterns of Goods. Designed for the Improvement of Domestic Manufactures." By J. and R. Bronson.

While the "plain system of directions" of the Bronsons is not so comprehensible to modern weavers as it was to their predecessors, the book nevertheless should be of great interest because of the picture it presents of the "domestic manufactures" of the time. If you aren't

lucky enough to have a copy at hand, some interpretations have appeared, including a series by Mrs. Harriet C. Douglas in *The Shuttle-Craft Guild Bulletins*.

Mary E. Black's "Key to Weaving" is invaluable for the beginning weaver, we are assured by many who are using it. She covers so many points which are often omitted, to the beginner's distress. Moreover, she does not overlook the weavers of rag rugs. There is also an interesting chapter on spinning. Miss Black is director of the handicrafts division, department of trade and industry, Halifax, Nova Scotia. Bruce Publishing Company, Milwaukee, Wisconsin.

[Continued on Page 52

DISTINCTIVE YARNS



FOR EVERY PURPOSE

**NOW AT LAST!
AVAILABLE TO
HOME WEAVERS**

Manufacturers' Yarns

*used by leading Upholstery, Millinery and
Drapery Concerns*

Weavers, here is your much-needed source for yarns that can be standardized as to *type and size*, and sold in quantities to suit your home craft needs.

Send postcard for finest, most complete Novelty Yarn and non-tarnishable Metallic Thread sample card. Let us add your name to our permanent mailing list.

HOME YARNS CORP.

42 Lexington Ave., Dept. B.

New York 10, N.Y.

Weaving in the Far West

Continued from Page 21]

When he saw the famous old Fairweather Inn at Virginia City, rapidly falling into decay, he succumbed to its charm and decided he would purchase and reconstruct it chiefly in order to provide a setting for his antiques. As the restoration went on he discovered so many other absorbing aspects of local history that he decided upon reconstruction of the entire town, which has been accomplished largely in the last three years. Much of the actual work he has done himself, including digging in the town dump where he found the original street lamps, street signs and other relics.

The Shuttle-Craft Guild, a pioneer organization in its own right, last year "moved on" from its former ranch location near Basin, Montana, to new and spacious quarters in Virginia City. Founded in the early twenties by Mrs. Mary M. Atwater, it was said to be one of the first organizations, in that period, to offer a modern service to handweavers. At that time they were relatively few, although deeply interested in reviving an old art. The Shuttle-Craft Bulletin, which has appeared monthly for 27 years, is the oldest current publication for handweavers.

Mrs. Atwater directed the Guild until 1946, when she sold her entire interest to Mrs. Harriet C. Douglas, who had been associated with her for some time. With the rapid increase in interest in handweaving, the Guild outgrew its "one-woman" organization and Mrs. Douglas is now assisted by her husband, Martin Tidball, who brings to the Guild

a versatile background, and Miss Martha Colburn, former college teacher, occupational therapist and crafts director.

With the demand for personal instruction increasing, and with weaving finding a place in college curriculums, the old headquarters on the ranch proved inadequate. Virginia City was picked for the new location and the new studio was opened late in 1949, with classes offered the year round.

The new studio at Virginia City, says Mrs. Douglas, is a "weaver's dream"—at least, she says, it is the Shuttle-Craft Guild's dream. It is built of logs taken from the main house at a nearby mine which was built more than 50 years ago. The wide windows look out at the spot where the original Alder Gulch Gold strike was made and by the stream in the "back yard" a small ore crushing mill still stands which was used in the sixties and seventies. Beyond the creek are wonderful mountain views. The studio was designed for efficiency of space and arrangement, has good fluorescent lighting, and an adequate and well-filled stockroom. Twenty looms are available, up to 12-harness.

Full credit for the Shuttle-Craft Guild's six-week summer course from June 19 through July 28 will be given by the extension division of the University of Montana, although non-credit students will be accepted. It is, however, recommended especially for teachers and those who need college credit. It will include large projects in clothing and interior fabrics, as well as loom and weaving techniques, considerable drafting and analysis and textile designing. Linens and smaller articles will be planned and executed according to the interests of individual students. The regular summer course will not be open to beginners unless they wish to enroll for a week's advance training in basic work.

Mrs. Douglas is a member of the regular extension faculty of the University of Montana.

A special two-week class for beginners will be held from August 21 through September 1 for which college credit also may be arranged. During the first three weeks in August and the month of September advanced students will be taken for personal instruction in their special interests. Students also are taken for instruction at any time for which they can arrange in advance, with courses continuing in winter.

The Guild also has been approved by the Veterans' Administration for professional training in handweaving and offers a 20-week concentrated course. The summer course is approved as part of the training period, which may be continued through two more summers or until the end of the year. A group of veterans will start on the 20-week course in September.

Enrollment in all courses is limited. For more detailed information all prospective students should write directly to Mrs. Harriet C. Douglas, The Shuttle-Craft Guild, Virginia City, Montana. Application for credit should be made through the Registrar, University of Montana, Missoula.

Montana University offers a course for beginning weavers on the campus at Missoula which does not duplicate in any way The Shuttle-Craft Guild courses. It is given as half-time work during the regular six-week summer session. Information may be obtained from the Registrar, Montana State University, Missoula. • • •

Weavers' Shoptalk

The big question for handweavers still is where to find yarn—that is, the kind of yarn they want. From the samples coming into the office of *Handweaver and Craftsman* labelled “handweaving yarns” it looks as if there might be some kind of a satisfactory answer on the way.

One aspect of the situation which creates difficulties on the supply side is the weavers' demand for small quantities—much weaving is like painting—one of a kind. However, producers of all kinds of yarns—wool, cotton, linen, synthetics and metallics—are trying to find the solutions for the weavers' problems. After all there are thousands and thousands of weavers—and if each weaver bought five pounds—that would be—well, you take it from here.

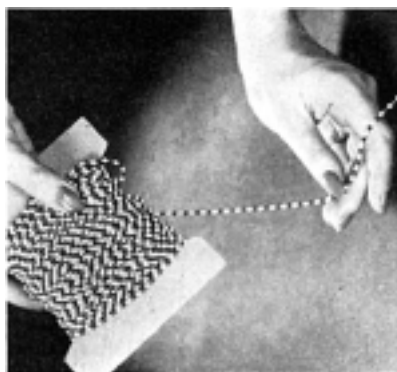
Color should no longer be a problem—there are yarns in brilliant tones, delicate pastels which yet are not namby pamby, strong heathery mixtures for apparel fabrics, clear fresh shades in cotton and linen, dark practical colors for upholstery fabrics which seem to tend toward sturdier construction.

Along with the demand for color, comes a demand for natural yarns for all purposes. We've seen some fine quality in wool—dark and light, some made from the wool of American sheep, spun by one of the oldest handweaving establishments. Others came from one of the newest, which, rather to its surprise, is finding a demand for its yarns as well as fabrics.

Wool is a tricky fiber and many weavers haven't taken advantage of its possibilities because of lack of knowledge of how to handle it on a handloom or what kind to use for certain purposes. In the next issue of the magazine we shall have an article—“Be Intelligent

about Wool”—written from a professional wool buyer's point of view. The author will discuss woolen and worsted yarns, grades of wool, spinning, and sizes and types of yarns for correct use in different types of fabrics. Articles on cotton, linen, rayon, and other fibers will follow.

Sheer wools are in demand now for stoles—great big ones, in delicate tones or even dark shades for evening, woven with metallics, and in heavier yarns for sports wear. Material used for evening



Plastic bead chain—beads are molded and fired on the cord, so there is nothing to spill.

stoles often can be used for evening wraps, sometimes in reversible effects. We saw a big cape of tweed which had a lining of deep blue wool and metallic thread. One flip, and the cape became an evening wrap. Small scarves also are in demand, with ascots lending a smart note to suits.

Handweavers could do some tricks with overskirts, too, which are appearing on fashion pages, put on just about any way, as the scarves are. Aprons also have become almost “high style.” Some are just clever stunts for “accent” but others, equally colorful, can be used in the kitchen and worn with distinction in the dining room. Maybe some of these will be cherished as carefully as some of our great-grandmothers' aprons.

Silk, after long eclipse, is coming back in style. Lots of young weavers who have hardly seen real silk except in museums will get a real thrill from using it. More about silk next time.

Some fine French wools have come to town—excellent, it is said, for babies' things, and more are promised.

Metallics come in colors now as well as in the familiar gold and silver. They can be used effectively with other yarns of the same shade, and have a transforming effect in combination with dull finishes. The best advice as to metallics seems to be—use with discrimination. And check carefully with your source of supply to determine whether your choice is washable, rust proof, non-tarnishable and so on. With the growing interest in metallics, manufacturers are providing accurate information as to the use and care of these new yarns, which are definitely an American contribution to the art of weaving.

There's a new 100 per cent nylon yarn, said to be moth-proof, shrink-proof, non-allergic, quick drying, and cool in summer. Comes in a wide variety of colors and black and white.

A plastic beaded chain has appeared, with beads molded directly on a rayon cord and fired on the fiber—nothing to spill. It's announced as suitable for handwoven, crocheted, and braided articles and is not supposed to chip and crack. Can be cleaned with soap and water. Two diameter sizes—.115 and .130 inches. In single strands of red, yellow, pink, blue, brown, green, black or white.

Linens, fine and colorful or in white or natural, are ready for the weaver of both apparel and decorators' fabrics. Natural and white seem to be coming into favor again for table settings, balancing the brilliant colors. American linen from Oregon flax is again available.

Great big table cloths are news in home furnishings. These are woven not only of linen but also of cotton and synthetics. We saw a very beautiful cloth of pale blue linen, with almost invisible blue metallic threads running through it. Others were woven of cream linen, with gold threads. Great big napkins go with these table cloths.

[Continued on Page 52]

Continued from Page 51]

Casement cloth and other curtain material which let in the light and yet give privacy are also in demand. Reason—picture windows in houses and glass walls in offices. People who live in glass houses have other problems than those caused by throwing stones. Many decorators and interior designers prefer hand weaves for this purpose.

The yarns mentioned throughout this magazine come from many sources. For those who are interested, we shall be glad to send information about where materials can be bought, whenever it is possible to obtain it, or to give suggestions as to the kind of materials to use for certain purposes.

Rapid Reviews

Continued from Page 49]

Of course you've seen Allen H. Eaton's "Handicrafts of New England." Even if you think you are well-informed on handicrafts, we'll venture this book will surprise you. The wide range and variety of handicrafts which are being pursued in this area as a means of livelihood as well as for personal pleasure are evidence of the present interest in and demand for fine hand-made objects of all kinds. Weaving is no exception.

This book, says Dorothy Canfield Fisher in her introduction, has "no nonsense about it." That is the attitude which many weavers, especially the younger ones, wish everyone would assume about handicrafts. A serious young weaver we know said the other day that "entirely too much romantic nonsense" was talked about handweaving. Instead people needed to understand more about the craft, how good handwoven fabrics were made, why many people preferred them for many purposes and how such fabrics could be used in present day living, rather than how they were used in the past. Harper and Brothers, New York.

For people who can't very well keep a large loom around the house or who want to start weaving in a less complicated way, Nellie Sargent Johnson offers suggestions in the first two numbers of her "Learn to Weave" series; first, learn to weave "With Just a Stick" and sec-

ond, "With Cardboard and Pins." Surprising what you can do, she points out. The weaving discussed in the manuals was done by students in her classes at Wayne University, Detroit, Michigan. From Nellie Sargent Johnson, 12489 Mendota Avenue, Detroit.

Coming later on—"Siminoff Textures" from Frances Siminoff Cohn of Berke-

ley, California, a monthly publication of designs with complete instructions and suggestions as to materials.

Osma Gallinger's "The Joy of Handweaving" is designed as a complete textbook with lessons in warping, thread analysis, mending, varied weaves and draft writing. From Creative Crafts, Guernsey, Pennsylvania.

Buy and Sell Through **"CLASSIFIED"** *in Handweaver and Craftsman*

CLASSIFIED ADVERTISEMENTS are intended as a bulletin board for items to sell or exchange, personal services, help wanted, communications, etc. The publishers make this space available with the understanding that any material deemed unsuitable may be rejected, and that reasonable attention will be given to the advertiser's good faith. However the publishers assume no responsibility for services or items advertised here. All advertisements must be in keeping with the character of Handweaver and Craftsman. RATES: 40c per word, 10 word minimum. Count 2 extra words for box and number, 4 extra for your name and address. We forward all mail received in answer to box numbers and submit postage bills. Full payment for advertisements must be received in advance with the copy. Address: Personals Department: Handweaver and Craftsman, 246 Fifth Ave., New York 1, N. Y.

WANTED—Copies of The Weaver. Write Dept. D, Handweaver and Craftsman, 246 5th Ave., New York 1, N.Y.

EXPERIENCED WOMAN available for custom work. Three 4-harness looms. Write A13, Handweaver and Craftsman, 246 5th Ave., New York 1, N.Y.

HANDWEAVERS! Do any of you have ends of a yardage of fabric—or ends of a warp woven in interesting color, threading, or texture? Would you sell these samples to a weaving teacher to use in class discussions, and for drafting classes? Write, stating type of material and price, to—Dept. D, Handweaver and Craftsman, 246 5th Ave., New York 1, N.Y.

Write NOW for space in July issue to
HANDWEAVER AND CRAFTSMAN

246 FIFTH AVENUE, NEW YORK 1, N. Y.

Or telephone Oregon 9-2748