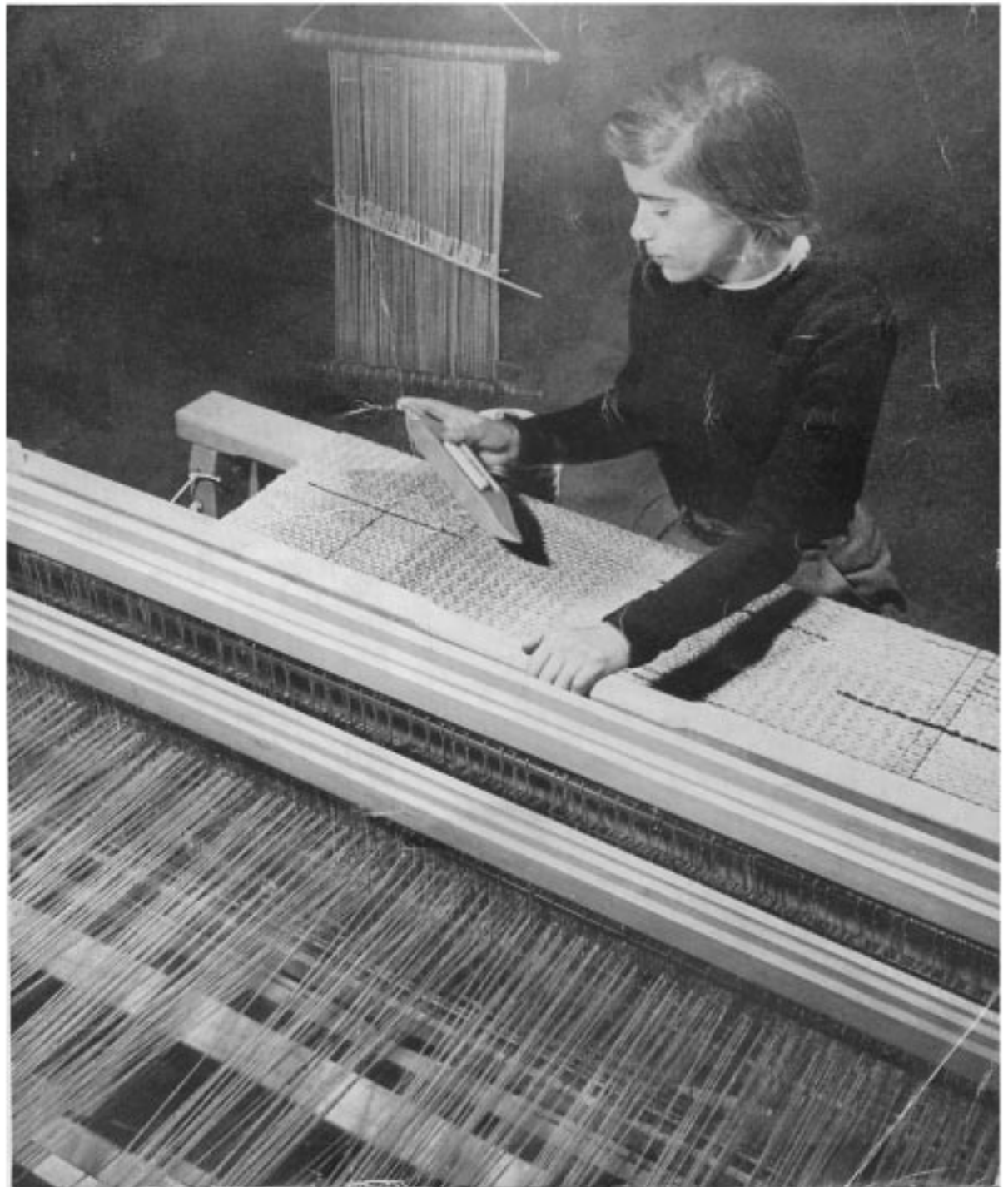


Handweaver *and Craftsman*



Vol. 1 No. 2
Summer
1950

HANDWEAVERS IN 46 STATES

And in Alaska, Australia, Brazil, Canada, Costa Rica, England, France, Hawaii, Peru, Liberia, and South Africa are now reading their own copies of

Handweaver and Craftsman

Here are some "Quotes":

FROM CALIFORNIA:

You are to be congratulated on the very good start you have made with your first issue of HANDWEAVER AND CRAFTSMAN.

I would like to express my appreciation of the first issue of the magazine. The content of the magazine is broad enough to interest all sorts of handweavers. Some articles show a standard which will make it valuable to the professional as well as the artistic weaver.

FROM MICHIGAN:

We have just received the first issue of your new magazine, HANDWEAVER AND CRAFTSMAN and want to congratulate you on both the appearance and the content. We feel that there is a real need for this type of magazine and are sure the response will be gratifying to you.

FROM NEW YORK:

I want to thank you so very much for sending me the first issue of your splendid magazine. You have done a wonderful job with it and deserve the heartiest congratulations of all the handweavers who have long felt the need for such a publication.

FROM CONNECTICUT:

Your approach is fresh and stimulating. . . . In the past, publications have in general showed little recognition of the fact that weaving is an art, and, if it is worth doing, it should be creative, not imitative.

FROM CHICAGO:

Three cheers and a large bouquet of shuttles! The first issue of HANDWEAVER AND CRAFTSMAN arrived today and we all took time for a look through . . . and we all decided it came up to our expectations AND MORE!

FROM NEW MEXICO . . . WITH A GIFT SUBSCRIPTION:

May I say that although I am not a weaver, I have found your first issue of the most absorbing interest.

FROM PORTLAND, OREGON:

Vol. I No. 1 of HANDWEAVER AND CRAFTSMAN is at hand and we are delighted with it. It's a real inspiration to all weavers.

FROM SEATTLE, BY WIRE:

Congratulations! Am enthusiastic over the first issue. This is what we have needed . . . a real clearing house for textile-minded people.

Handweaver
and Craftsman

A quarterly . \$4.00 a year . Canadian postage 50 cents extra. Pan American and Foreign \$1.00 extra
246 FIFTH AVENUE NEW YORK 1, N.Y. OREGON 9-2748

NOTE: A limited number of copies of the first issue are still available. First come, first served.

Handweaver and Craftsman

Editorially Speaking . . .

COME peace or war, the crafts endure. The great revival of interest and activity in handicraft is not only going on in the United States but also in countries all over the world. In the midst of desolation and destruction, wrecks of empires, civil wars, and economic collapses, the craftsmen have picked up their tools and gone to work, with results important not only to themselves but to their countries.

Fine examples of handweaving and other crafts from Greece, Norway, France, England, Sweden, Poland and Holland have been seen in this country recently. Silks from India, woven in that country's best tradition, are now arriving. Japanese are at work on handlooms in their own country producing their finest brocades. Belgium is planning an international textile exhibition, with a section for handweaving, and Italian handicrafts are being assembled for exhibition in New York next fall.

The weavers and other craftsmen, their countries have found out, can swing into production quickly. They do not have to wait for repair of bomb-shattered buildings or the arrival of heavy machinery from across oceans. With primitive spindles and looms, as in Greece, they can turn out textiles as beautiful as any this country has seen for a long time.

Not only have the craftsmen been important economically, because they can provide articles which sell for dollars, but their contribution to morale

and national pride would seem to be equally great. Regardless of personal or national disasters, the work of the craftsmen still reflects the best of their na-

tional traditions and culture and, beyond national boundaries, proves the endurance of the creative spirit.

"Human nature has an in-born desire to create—a desire which has unfortunately during the past century of factory production and division of labour been unsatisfied for many, and allowed to lie dormant—but which, when permitted to work itself out, helps forward the development of the individual, and results in the most intense feeling of satisfaction. No form of creative activity produces this satisfaction to a more intense degree than the weaving process, because here most beautiful results can be produced from the crudest materials and the simplest of tools, merely by thoughtful work, taste, and patience, on the part of the worker. Not every weaver, it is true, will begin with the rough fleece, though all should have some acquaintance with the spinning and dyeing processes; but the change from this simple fleece to the finished fabric, with its beauty of texture, and charm of colour and pattern, is as satisfying to the worker as it is astonishing to the onlooker."

L. E. Simpson and M. Weir, "The Weaver's Craft." Published by Chas. A. Bennett Co., Inc.

A letter from Australia to HANDWEAVER AND CRAFTSMAN tells of a weavers' guild in New South Wales with more than 200 members. They are at work producing things for themselves which are still in short supply—or of poor quality—and they are intensely interested in creative weaving. Subscriptions have come from Brazil, Peru, South Africa, and Liberia.

Bernard Leach, the distinguished English ceramist who visited the United States recently, expressed amazement at the great progress in craftsmanship in the United States. He was aware of the movement abroad but could not realize its present development in the world's greatest mass production country. He was a juror at the Wichita, Kansas, Decorative Arts and Ceramic Exhibition and was greatly surprised at the size and excellence of such a show "right in the middle of the country."

News comes in of new state organizations under way in Texas, Florida, Montana, and Wisconsin—this list will be out of date before this magazine goes to press. As fast as we can we shall tell you of their activities and reproduce work which is being done in different sections of the country. But, as Mr. Leach remarked, this is such a big country, and it takes quite a while to realize all that is going on within it even in one craft.

FOR YOU TO WEAVE
this fashion ORIGINAL
 . . . of beautiful, lustrous

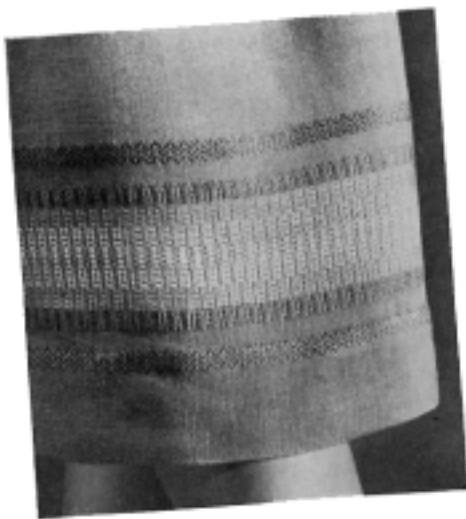


Marie Phelps in her Strawberry Hill Studio designed this charming, casual skirt exclusively for Ederer—and you. The flair of its styling and its gay, colorful informality make it definitely belong in smart, youthful wardrobes. Yet it's *so* easy to weave—and so inexpensive.



EDERLIN Naturally!

You'll want to weave your skirt of the best yarn—Ederlin. Of quality-pure Courtrai flax, only long line fibers are used in spinning its strong, lustrous beauty.



SEND FOR EDERLIN PATTERN NO. 3

Complete pattern for any loom 20" wide or wider, weaving instructions and helpful hints to make it easy for you to loom this skirt will be mailed promptly upon receipt of 10 cents.

Send 25c today for sample card of the many weights and colors of EDERLIN pure linen.



EDERER, Inc.

Dept. O, Unity and Elizabeth Streets, Philadelphia 24, Pa.

Handweaver and Craftsman

VOLUME 1

SUMMER, 1950

NUMBER 2

IN THIS ISSUE

MARY ALICE SMITH

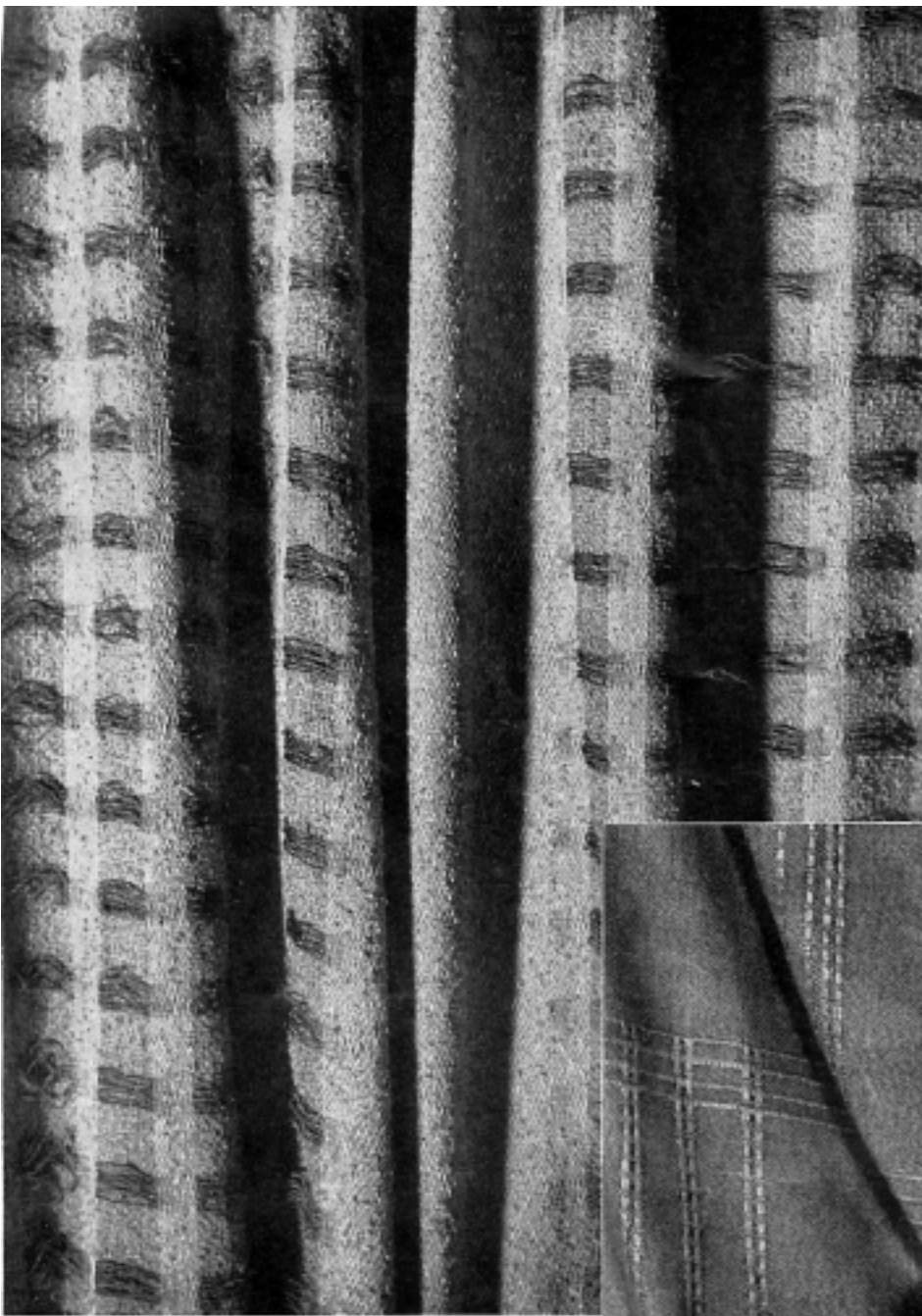
Editor

Cover—Trude Guermonprez, in charge of weaving at Pond Farm Workshops, Guerneville, California. Mrs. Guermonprez has studied textile design and weaving extensively abroad and is well-known for woven and knotted rugs designed and made for architects in Holland. Before going to Pond Farm she was a member of the faculty of Black Mountain College, Black Mountain, North Carolina.

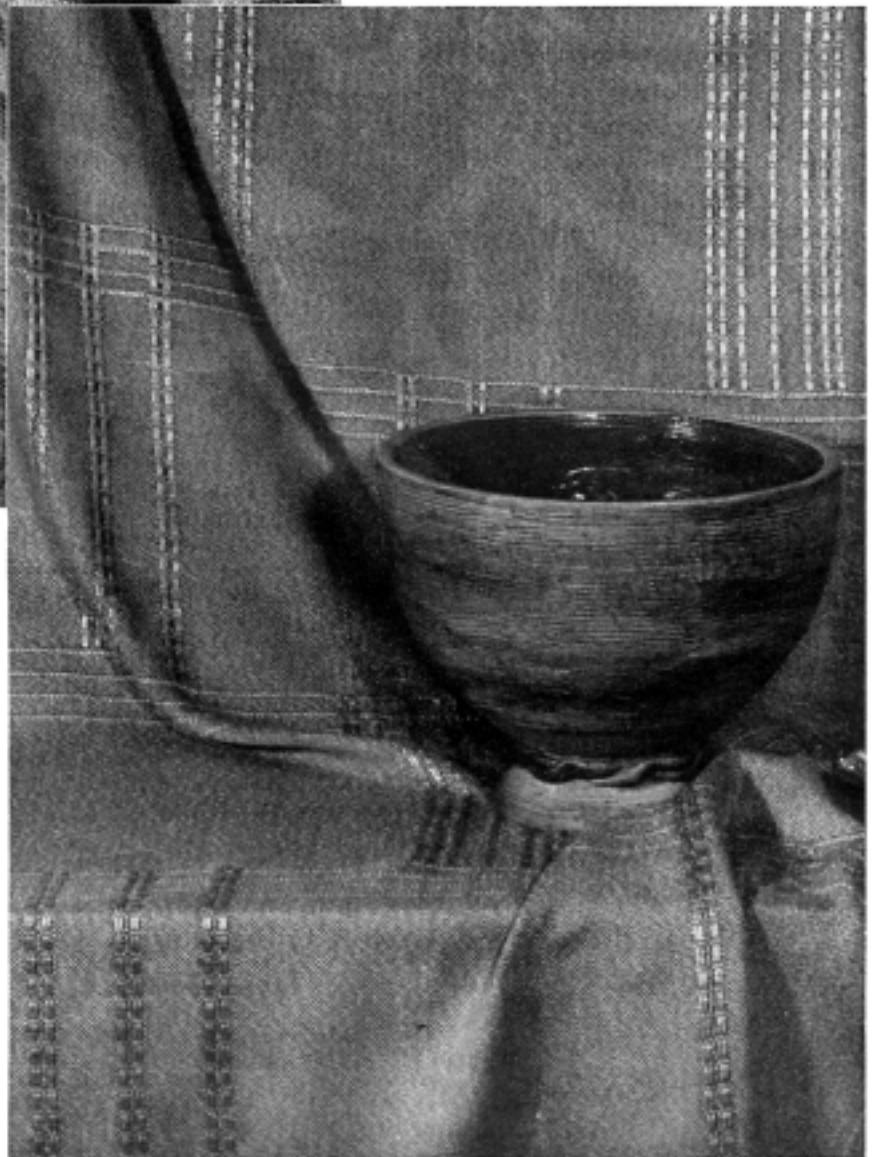


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HANDWEAVER AND CRAFTSMAN is published quarterly—spring, summer, fall, and winter issues—by Handweaver and Craftsman, Inc., 246 Fifth Avenue, New York 1, N. Y. Copyright, 1950. Subscription rates: United States and Possessions, \$4.00 a year. Single copies \$1.00. Canadian postage 50 cents extra. Pan American and foreign, \$1.00 extra. Mary Bullard, Advertising Manager.



Drapery fabric in gray and blue exhibited by Georgia B. Chingren of Sioux City, Iowa, at the Decorative Arts and Ceramics Exhibition sponsored by The Wichita Art Association, Wichita, Kansas, last spring. In the warp, the five bands on either side of the center are repeated units of heavy gray pearl, gray rayon nub, and blue rayon irregular, two inches wide and threaded in basket weave, separated by one inch bands of alternate threads of fine gray pearl and a heavier white linen nub, threaded as a single unit in herringbone. The wide center band repeats the one inch bands. The main weft thread is the same blue rayon irregular as used in the warp, woven with twill treadling, with eight overshots of a heavy gray rayon nub after every two inches.



Drapery fabric by Claire Freeman, shown at the 46th Annual Exhibition of the New York Society of Craftsmen at the Barbizon Plaza Hotel. The fabric presents a contrast of dull and gleaming tones of green, woven with a rayon warp and a weft of cotton twisted with rayon. The heavy threads in relief are of gold. Miss Freeman teaches weaving at the Craft Students League of the YWCA in New York City and at the Westchester Workshop, County Center, White Plains, New York. The pottery was exhibited by Roberta Leber, president of the New York Society of Craftsmen, who teaches ceramics at the Craft Students League.



Weaving in the Fiftieth Anniversary Exhibition of The Society of Arts and Crafts featured in windows of Filene's Department Store, Boston.

The Society of Arts and Crafts of Boston, Massachusetts

—Now 53 Years Old

By KATE VAN CLEVE

THE Society of Arts and Crafts of Boston, Massachusetts, oldest craft cooperative in the United States, although widely known as the "Boston Society," is in reality a national institution with its more than 600 craftsmen members scattered over the country. Throughout its 53 years of existence, the Society has exerted a strong influence upon the development of handicrafts in the United States because of its insistence upon standards of quality, its jury system for the selection of members and their work which it sells, and the participation of both the organization and its individual members in widespread craft activities.

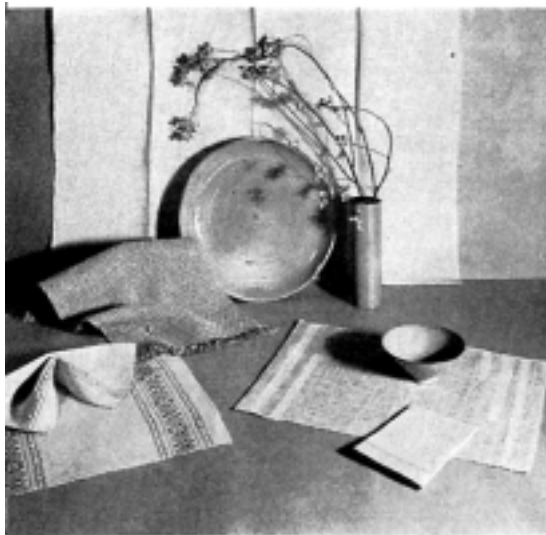
The Society was organized because of the interest aroused by the first exhibition of American arts and crafts ever held in the United States, in Copley Hall, Boston, April 3, 1897. Henry Louis Johnson, a young printing craftsman of Boston, had become intensely interested in the revival of handicrafts in France

and in England, where William Morris and John Ruskin were leaders. He succeeded in interesting a group of well-known Bostonians, including artists, architects, trustees of the Boston Museum of Fine Arts, and others, in his idea for an American exhibition. It was believed that an exhibition of this kind would have an important effect upon the development of the arts in the United States and a far-reaching influence upon the encouragement of individual effort, as well as help to create a demand for better-designed articles in common use. Along with the work of American craftsmen designs for carpets by William Morris were shown.

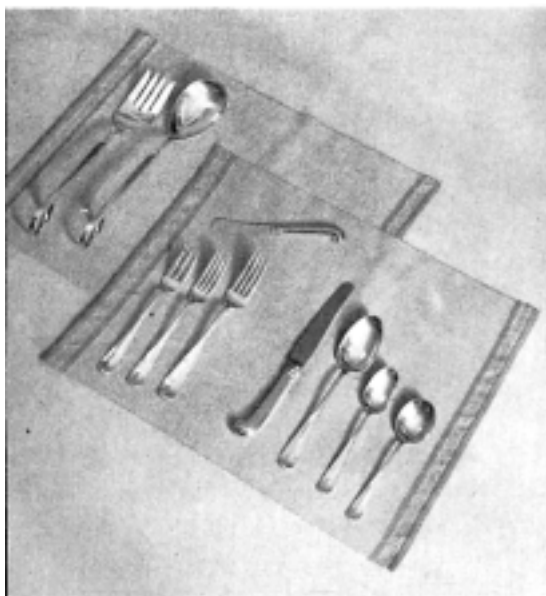
Following this exhibition, the Society was formed in 1897, with Charles Eliot Norton, professor of the history of art at Harvard University, as president. Of Professor Norton, often called the John Ruskin of America, it was said that "few Americans were sterner critics of whatever in American life fell below the

ideal standard." As a consequence he was accused many times of being unpatriotic because of his criticism of certain American tendencies, although no man was in reality more devoted to the interests of his country. His great purpose was to bring about not only improved standards of production but improvement in all phases of American life.

The aims of the Society of Arts and Crafts, quoting from the first president, were stated in the following words: "The Society of Arts and Crafts is incorporated for the purpose of promoting artistic work in all branches of handicraft. It hopes to bring designers and workmen into mutually helpful relations and to encourage workmen to execute designs of their own. It endeavors to stimulate in workmen an appreciation of the dignity and value of good design; to counteract the popular impatience of Law and Form and the desire for over-ornamentation and



Typical handwoven linens and pottery.



Silver made by the Society's members.



Woven woolen scarfs and ties.

specious originality. It will insist upon the necessity of sobriety and restraint, of ordered arrangement, of due regard for the relation between the form of an object and its use, and of harmony and fitness in the decoration put upon it." These ideals are unchanged today.

From the beginning the Society's approach to the encouragement of fine craftsmanship has been on a practical as well as an esthetic basis. A salesroom was opened on Somerset Street in 1900, three years after the Society was organized, because it was felt, to quote Mrs. Henry Whitman, one of the charter members of the Society, that "with the substantial increase in membership, especially among the craftsmen, there was a need for some depot where examples of craftsmanship could be seen; also the need of an agent to provide a market and mobilize the forces of the Society." In short, the Society was interested in enabling the craftsmen to make a living and, to help bring that about, a salesroom had become necessary. Frederic Allen Whiting was appointed secretary, treasurer and manager of the new shop. The first jury was appointed the same year because it was believed that only the best work of the craftsmen should be offered to the public. In the course of years, more than \$4,000,000 of craft work has been sold.

It was at this time that the plan of having three classes of craftsmanship was worked out: craftsman, master craftsman, and associate. At present in order to become a master craftsman in weaving applicants must be able to:

1. Warp and thread a loom to weave at least three types of harness weaving, besides overshot, submitting draft, layout, a record sheet and woven article for each type chosen.

2. Submit samples of four of following weaves—embroidery or finger weaving, Swedish (dukagang), French embroidery weave (Greek origin). Laid in, often spoken of as shadow weaving, Russian, looped Spanish net.

3. Analyze a given fabric and make a draft for it. Plan a suitable border for a given draft. Submit draft and woven article.

The proper use of color and practical

usefulness of all articles submitted must be demonstrated.

Later the award of Medalist was added and the first medal was given in 1913. To date sixty-five medals have been awarded. To be a Medalist is the highest honor that can be given to a craftsman in this country, in the opinion of many. The year 1904 gave the Society a national standing which it had not hitherto achieved. Fifty-eight members exhibited almost 500 articles at the Louisiana Purchase Exposition in St. Louis, and won 27 of the 49 medals awarded for applied arts. Mr. Whiting was asked to take charge of all the applied arts exhibits and also was made a member of the International Jury of Award. The most valuable result of this exhibition was the establishment of a standard of judgment which no section of the country could say was provincial, or local; and as far as the Society was concerned, craftsmen all over the country began to apply for membership.

Probably one of the best ways of showing the growth of the Society is to look back to some of the exhibitions it has held. In 1911 we find an exhibition at the Museum of Fine Arts in honor of the meeting in Boston of the National League of Handicraft Societies. Design and craftsmanship had improved over the fourteen years of the Society's existence. The Twenty-fifth Anniversary Exhibition was also held in the Museum of Fine Arts and attracted visitors from all over the country.

April 7, 1947, brought the Fiftieth Anniversary Exhibition, this time in the many windows on three sides of Filene's Department Store where it truly became the peoples' exhibit. The exhibit drew its material from several hundred members in all sections of the United States.

As from the beginning, all the work was passed on by the Jury of the Society and it is through the untiring efforts of the Jury members that the high standard of design, usefulness and craftsmanship has been attained.

This exhibit included fine pottery, silverware, leather work, needlework, bobbin lace, stained glass, furniture and weaving. The latter made a wonderful background for other crafts, the tweeds, wall hangings and luncheon sets blend-



Left—View of present showroom at 145 Newbury Street. Right, Part of the Worcester Museum's Exhibition of New England Handicrafts, shown in the upper gallery at 32 Newbury Street in 1944.

ing or in contrasting harmony to objects placed upon or in front of them.

No article on the Society would be complete without mentioning a very few of the architects and craftsmen whose untiring efforts have made this Society what it is today—an internationally known organization for high standards of craftsmanship.

C. Howard Walker, an architect, was a charter member of the Society and served it in many capacities but probably is best known, not as president or vice-president, but as critic of the jury, ready to aid any craftsman with wise and helpful words of encouragement.

It seems to me that the following principles, given as a guide by Mr. Walker himself, can still be a help to us all:

"First—That styles as such are not credentials of merit, but that styles recognized as the best achievements of their times, have been sifted until their best elements alone remain and are instructive as to methods, manners and underlying fundamentals, and therefore worthy of study, and tend to curb the erratic and futile attempts of ignorance and steady floundering efforts.

"Second—That time in hours or days spent upon work is no gauge of its money value, nor of its intrinsic value. Facility and speed increase with study and application, and if accompanied by attained skill, time spent is negligible and not a factor of merit in the work.

"Third—Every material has a simplest and best and usually an easiest power of expression which constitutes its capacity and should be controlled by

its limitations, and it is manifest that the workers who appreciate these facts and acknowledge them will have removed all unnecessary experimental obstacles.

"It is futile to attempt to imitate one material in that of another. To what good end does it tend 'Render unto Caesar the things that are Caesar's.'

"The same is true in regard to methods of workmanship and to the purposes for which the objects are to be used.

"Wrought work is wrought work and cast work is cast work for all time; and while the cast work can and is brought to the perfection of some wrought work, the latter can always be made to excel it. Plating inferior metal with superior is justifiable.

"People have an idea that novelty is in itself an artistic asset, which is not the case. The unusual and bizarre make an appeal and the incredible excites admiration. If these occur within the natural proclivities of the materials, other merits may condone them, otherwise they are undesirable eccentricities of the calibre of puns.

"Fourth—Associated suggestion always makes an appeal. It gives speech to objects of art. It has a large gamut, from symbolism in its simplest terms to sculptured representation. . . . It is a most valuable factor in design, and a designer should acquaint himself with symbols and their conventional shorthand expression in nature and in man's avocations, and have a good vocabulary of these terms. They have concentrated power which realistic representation lacks.

"Fifth—The first and last law of Design is Order, meaning arrangement of factors, with consequent relative pro-

portions in all three dimensions and it can be simple. As elaboration increases it rapidly becomes a *tour de force*—a stunt."

Charles J. Connick also was never too busy to stop to help a craftsman with design and color, the latter such a vital part of his own craft—stained glass. Let me quote from Mr. Connick: "Every material has its own declarations of truth to make to the craftsman who would fashion from it things of usefulness and beauty. The character of material dictates terms to every sincere and intelligent designer and worker. We are helped to understand those terms by association with other craftsmen and enthusiastic acquaintance with great museum collections and with good books."

Depression and war have had little effect on the steady progress of the Boston organization. Following the First World War there was a great expansion in activities of the Society and increase in membership and a heavy demand for the members' work. The same conditions held true both during and after World War II.

In 1944, the Society reported that customers were prepared to purchase far more than was offered them. Sales were then running \$120,000 annually, which required an \$80,000 inventory. In the *Bulletin* of that year, the following statement appeared: "Your Society has a unique and impressive standing among handicraft organizations in the country.

[Continued on Page 46



In Miss Blumenau's Studio.

ON TEXTURES—

Notes of a Contemporary Weaver

By LILI BLUMENAU

TEXTURE, which has always been the most important factor in cloth designing, has recaptured our imagination. The present importance of texture seems to affirm a renewal of man's ability to feel and see.

More is expected from the contemporary weaver than the actual knowledge of operating a loom, or simple satisfaction with weaving recognized symbols, such as diamond patterns and rows of trees. His duty is to give consideration to the elements he employs in his work, if he wishes to gain desirable effects in the woven cloth. The creative weaver must have intuition and the ability to analyze consciously the nature of his ingredients.

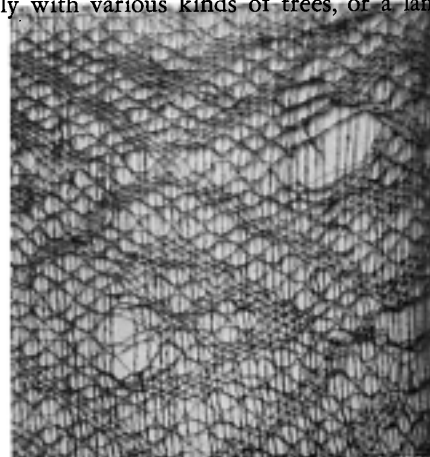
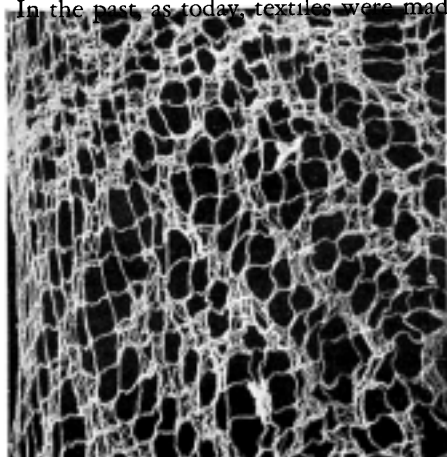
Peruvian, Coptic, and medieval weavers were thoroughly familiar with the means by which they gained their effects. The Peruvians, using primitive looms, achieved the most inventive effects of transparency by twisting warp threads in a system called leno. The Copts, embroidering linen threads on the surface of a wool tapestry, created decidedly varied textural qualities. The great medieval weavers were aware of a wide range of tapestry techniques and chose particular ones for particular purposes in the presentation of flowers and human figures.

In the past, as today, textiles were made from any type of

fiber which could be spun into threads of varying degrees of cohesion, thickness and smoothness. Then, as now, the crossing of warp and weft produced an unlimited variety of weave constructions, enhanced by the addition of color and texture.

The essential qualities of a textile are its appeal to the sense of touch and the tactile value which it communicates to the eye. Every surface has a characteristic texture. Its nature depends on the allover disposition of its smallest parts, or its structure. Textures have as many names as color: hard, soft, rough, smooth, shiny, prickly, embossed,—an infinite vocabulary. The distribution of the various particles which constitute a surface produces sensations. Some textures excite us agreeably and produce pleasant sensations; others inflict their character too strenuously and we dislike them. Certain textures may be agreeable to one person and arouse disgust in another. Seeing burdocks, for instance, makes some people uncomfortable while others get terrifically excited about the structure of that particular plant and experience only the beauty of its textural effect.

There are many texture sensations which are out of our hands, so to speak, and are simply visual; a wood seen from a distance, especially with various kinds of trees, or a land-



Ancient Peruvian Lace, with Birds.

Coptic Tapestry, Linen and wool, 4-5 B. C.

Gauze loomwork from Peru.

Photographs, Peruvian textiles, AMERICAN MUSEUM OF NATURAL HISTORY; Coptic, COOPER UNION.

scape from a plane. In these instances, the beauty of a texture is enjoyed without precise or close knowledge of what is represented. Through the microscope, for example, a wool fiber has a texture completely unrecognizable as wool and produces a sensation entirely different from the familiar product seen in the skein.

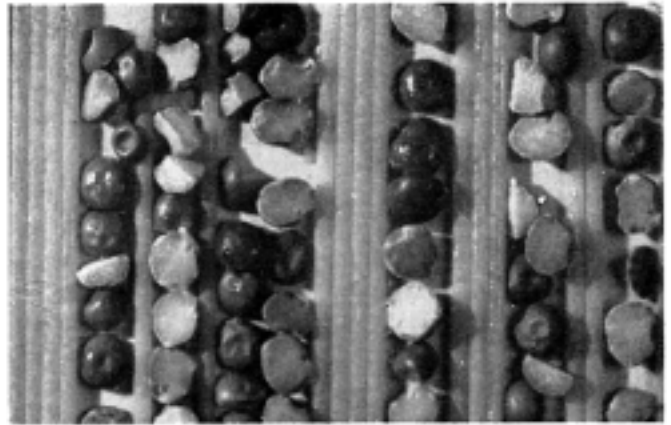
As pointed out before, every surface has a characteristic texture the nature of which depends on the allover disposition of its particles. A surface is therefore the sum of its parts and is created by natural means, which cannot always be explained, or by knowledgeable artifice and invention. The bark of a tree and its exciting structure cannot be explained. The polished surface of a table, however, is the result of a craftsman's calculated use of a certain polish to obtain the desired effect. It is easy to see that invented textures consist of two qualities: the original raw material and the processing or treatment added by craftsmen. The wide variety of materials available to the weaver, having been already processed many times, then enter the final stages of their transformation into his product. The result will depend on his imagination, taste and technical skill.

Textures are part of our daily living, but only a few people are aware of them, enjoying and sensing them to the fullest degree. To fail to develop sight and feeling for texture is to neglect the extraordinary richness of environment. Until recently our system of education has almost completely disregarded the actual value of tactile perceptions and sensations, strongly stressing instead the development of capacity to think logically and to absorb factual knowledge. More facilities for the development of imaginative and perceptual sensations and enjoyments are needed in our time to lead man to constructive, individual happiness.

The world of the weaver has vast possibilities for creating sensations, essential to enjoyment. A plain white cotton thread in itself may not have much texture but these cotton threads change character when employed in different densities, one proportion opaque, another transparent. The weaver creates a texture with a plain yarn through the slewing of the reed. In a plain weave limitless possibilities of creating texture may be observed. An alternating warp of heavy and fine yarns, nubby and plain, smooth and rough, and variations of plain weave in horizontal and vertical ribs are means of variety. The materials may be used alone or successfully combined, according to the judgment and taste of the weaver. Variations may be obtained through squares, expressed in different yarns, or contrast of warp and weft effect. Rug and tapestry techniques provide infinite texture resources. Relief effects may be obtained by corded weaves, based on plain weave. Continuous effort, exercise and experimentation on the loom are essential. The nature and the handling of yarns and weaves may also be learned through working with other basic materials.

Modern education has begun to encourage a wide and close acquaintance with materials. The German Bauhaus and many other progressive art schools of the first half of the 20th century encouraged students to experiment with materials such as wood, metal, paper and textiles, before choosing a vocational specialization. Through working with

[Continued on Page 51



Corded design—macaroni and split peas.



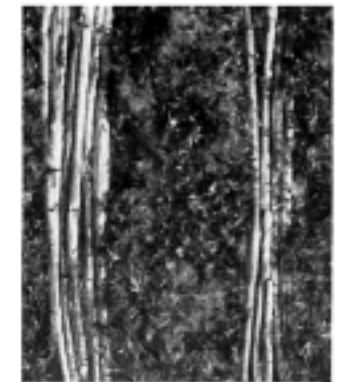
Variation in staples.



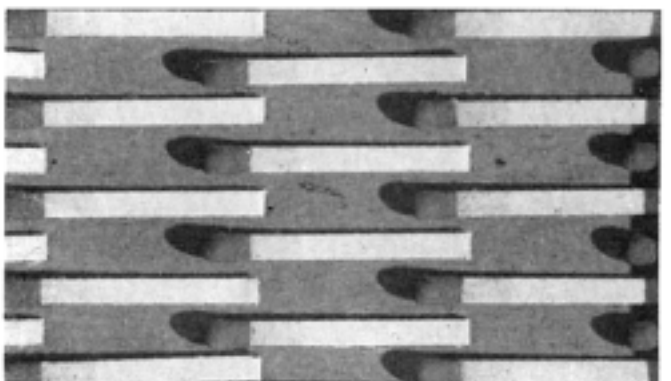
Luxury from raveled rope.



Pile effect—leaves and stones.



Weed seeds—soft as silk.



Matches assume a textile-like quality.

*Photographs on this page and Miss Blumenau's Studio
by RUDY BLESTON.*

20th CENTURY AUBUSSON TAPESTRIES

AUBUSSON tapestries of the 20th century, which were shown at the Cultural Division of the French Embassy in New York recently, are representative of the work of the leading French artists, including such master designers as Jean Lurçat, Marc Saint-Saens, Lenormand, Jean Picart LeDoux, Pauline Peugniez, Maurice Savin, Vincent Guignebert, and others who have become distinguished for their designs for this ancient medium. Following the exhibition at the Cultural Division, the tapestries were shown at the galleries of the Associated American Artists and a selection at Georg Jensen's on Fifth Avenue as well as in Washington, D. C. They will go on tour in the fall and will be seen in Philadelphia, Kansas City, Dallas, Los Angeles, Chicago, Detroit,

and San Francisco, with exact dates to be announced later.

While one or two of these works had been shown in the great exhibition of ancient and modern French tapestries at the Metropolitan Museum of Art in 1948, the majority were exhibited here for the first time. New designs will be added for the fall exhibitions, according to Fred Jellinek, who is in charge of these exhibitions in the United States.

Tapestry making was a flourishing art and craft in France from the 13th through the 18th centuries, every century having its own taste and style. Medieval and Renaissance designers created original cartoons, keeping in mind the limitations of the loom, and restricting their color range to 20 or 30 shades. By the 18th century, how-

ever, the trend was toward making the tapestry an imitation of a painting. Instead of producing original designs, tapestry cartoonists copied paintings and used as many as 600 shades in a single hanging.

About fifteen years ago a handful of French painters undertook to restore to this ancient craft its original character by designing tapestries in the tradition of the Middle Ages, limiting themselves to about 40 colors and to designs adapted to the loom rather than the paint brush. The subject matter and forms, however, were in no way imitations or copies of the older works, but were decidedly 20th century in character, and in keeping with modern homes and buildings. For modern tapestries, like their predecessors, are not designed only



"La Chasse" by Maurice Savin, to be shown in the United States for the first time this fall.

"La Musique" by Jean Picart Le





Artists working on cartoon for tapestry.

for display in museums or art galleries but to be lived with from day to day.

This collection of French tapestries, critics pointed out, indicated that the painters had advanced greatly in the art of designing for the loom, adapting their cartoons to the character of the tapestry medium. They are not re-using easel paintings in their designs, but approaching an ancient technique with freshness and vigor which has significance for all French art.

While one finds "mille fleurs" and other designs reminiscent of the medieval period, nevertheless they are not simply a "rehashed version," according

to Aline Louchheim in the *New York Times*. The artists, she says, are meeting a new challenge on its own terms and bringing to it the "imagination, creative ability, and mastery over materials" which are their individual gifts.

While most of the subjects are contemporary, they are nevertheless treated with something of the fantasy, unreality, and grotesque humor to be found in the medieval designs. Figures in the modern hangings often recall the humorous approach of some of the old tapestry cartoonists to their heroic subjects. Often one finds a figure, in the midst of heroic medieval pageantry, presenting a most



Putting warp on the loom.



Weavers at work on tapestry.

Removing the finished piece.



Finishing the tapestry on the loom.



unheroic aspect and regarding the scene with an expression of amused, yet tolerant, cynicism, showing that the ancient craftsmen were not above spoofing their noble patrons. In this group the lady and the sunflowers by Marc Saint-Saens presents a reminiscent design in a modern interpretation. Lurçat, leader in the movement to create designs for tapestries alone, has a great deal of the medieval spirit which is reflected in the famous gargoyle of Notre Dame and the grotesque figures of men, birds, and animals which often appear in the midst of carvings of the saints. He is represented here by two most interesting small pieces, done in tones of dark

brown and gray which create an air of mystery. His Siamese cat in the mid-night garden is entrancing.

At Aubusson tapestries are woven today as they were hundreds of years ago. The artist first draws his cartoon on a heroic scale, which the weaver must reproduce in wool on the loom. The wool comes from sheep raised in the surrounding country and is spun and dyed especially for the tapestries. Water from the river close by is considered to have special virtues in dyeing and finishing.

Aubusson weavers use a low warp or horizontal loom. As in tapestry weaving generally, when the piece is finished, all

warp threads are completely covered. The artist's cartoon, marked off in sections to show colors, is placed inside the frame of the loom next to the weaver, below the warp, and he uses a mirror to see the pattern as it develops. The "flute" or bobbin is used rather than the more familiar shuttle. Gobelin tapestries are woven on high warp or vertical looms.

In the ancient tapestries, it is said, low warp can be distinguished from those made on high warp looms from traces of the weavers' beards which often are found on the wrong side. The medieval weavers were bearded and as they bent over the loom often wove their beards in with the pattern.

The present day Gobelin factory is entirely subsidized by the French government while the Aubusson establishment receives only a partial subsidy. Workers are paid a higher wage by the Gobelin concern, which raises the price of contemporary works beyond the range of almost all purchasers except the French Government which is the exclusive customer at present.

The government purchases many Aubussons, however, which have been placed in many embassies and consulates abroad and are selected for official gifts. One recently was presented to the Emperor of Afghanistan. Many are sold to private purchasers in France, Switzerland, England, the Scandinavian countries, South America, and the United States. Prices now range from \$600 to \$2,000 for the sizes shown in this country, compared to from \$5,000 to \$9,000 which were quoted in 1947. About a year's time is required to weave the larger tapestries illustrated here.

Since modern tapestry represents a flexible form of wall decoration for use in interior design, American artists, architects, and weavers should become more interested in its possibilities for wider use, Mr. Jellinek believes. Tapestries are more practical than mural paintings for wall decorations, since they can be moved easily in case of alterations and also can be preserved in case of building demolition. Fine murals have been lost because they were an integral part of the wall. He also hopes to interest some American artists and weavers in designing for the Aubusson looms.



"C'est l'Aube" by Jean Lurçat.



"Les Cartes" by Robert Henry.

"Le Magazin Pittoresque" by Jacques LaGrange.



Weaving Has Part In New York University's Annual Spring Conference On Industrial Arts

By HELEN B. AMES

Occupational therapy student Ernest Fuchs demonstrating for Miss Grace Post, his instructor at New York University, and Miss June Sokolof, head therapist at Hartford, Connecticut, Rehabilitation Center.



CONTEMPORARY ASPECTS of handweaving that will be helpful to teachers and students of the craft were discussed and demonstrated during the Annual Industrial-Arts Spring Conference, held April 28-29 under the auspices of New York University School of Education. Emphasis was placed on its importance for occupational therapy, a field where handweaving has made definite headway toward its broad possibilities for rehabilitation of hospital patients. With growing comprehension by physicians that craftwork restores confidence in the accomplishment of something worthwhile, there are not, however, enough trained therapists to meet the demand.

To familiarize visitors with hospital conditions, a typical ward was set up at the conference. In this connection, handweaving and many other craft activities were presented. The textile exhibit displayed silk screening prim-

arily, showing the making and printing of screens on fabrics developed as a group project by N.Y.U. students under the direction of Miss Grace Post, head of the textile shop. As a project for occupational therapy, Miss Post believes this type of craft work offers a valuable means of giving those who are ill a feeling of definite achievement. It has been successfully adopted by a group of men patients at St. Barnabas Hospital for Chronic Diseases, New York City.

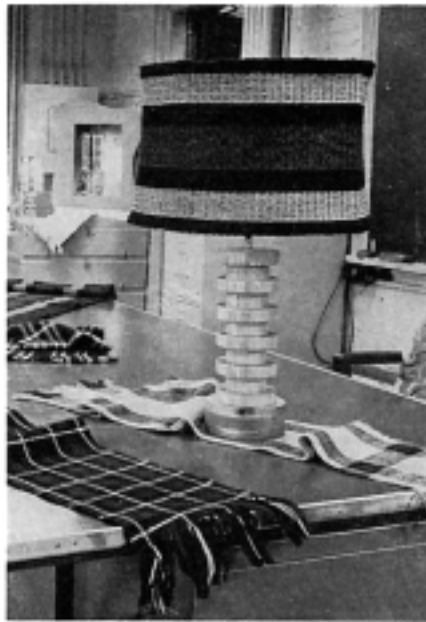
A group-development of the weaving class featured a wall hanging of the sort commonly created in hospitals. Direct source of the idea was a drapery material designed by therapists at Willard State Hospital and carried out by patients there. The exhibited hanging has a widely spaced warp with weft woven in at wide intervals. Designed for harmonious decoration of a corner of the shop where blue predominates, it was made in a combination of blue and white with touches of purple.

Of special interest was the work of Pedro Valera, a partially sighted student from Caracas, Venezuela, who came to the United States on a five-year government scholarship and is aiming for a B.S. degree in industrial arts. This 21-year-old South American intends to return to his native country on completion of his studies and apply his knowledge to the rehabilitation of other handicapped people. Trained teachers of occupational therapy, he says, are badly needed in Venezuela.

Mr. Valera is enthusiastic about weaving, despite complete lack of sight in one eye and cloudy vision in the other. While able to distinguish colors, for weaving steps he depends largely on touch and mathematical calculations. He figures out patterns in his head instead of on paper and feels his way about the loom with sensitive fingertips. The two rugs illustrated show his mastery of the goose-eye pattern. Both have a blue warp—one with white filling and the



Paul Robinson, student, developing a wool scarf.



Lamp shade in tabby weave—black with red and white stripes.



Helen Jaffe, arts and crafts student, weaving table runner.

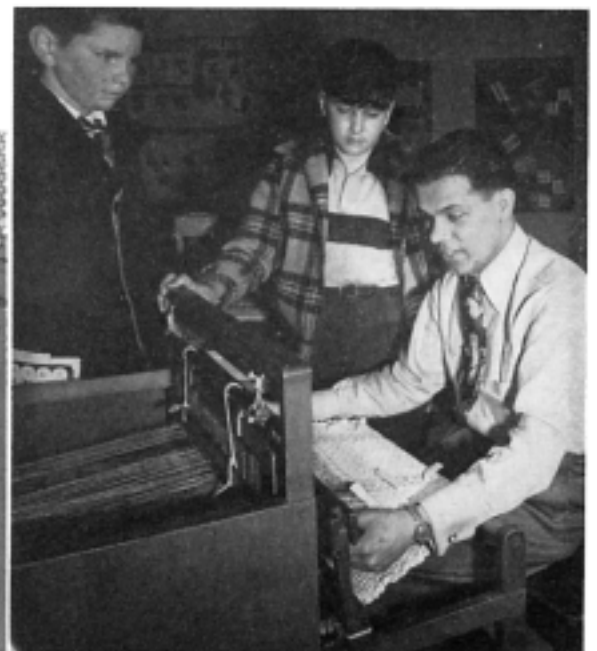
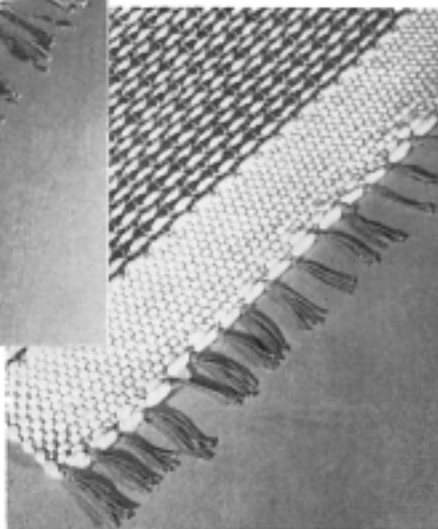
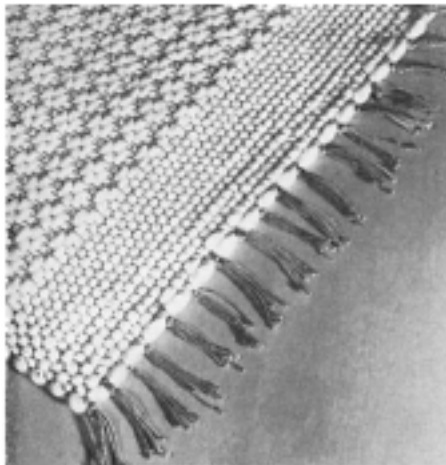
other alternating white and blue filling. Courses in woodworking, ceramics, and printing are also part of his training. Of these, he finds printing the most difficult for a worker with his handicap.

Exhibits by other students included a lampshade and a rug in tabby weave, which showed two entirely different textures with the same warp of black, red and white mercerized 3/2 pearl cotton. Variations were obtained with the filling. For the repeat pattern of the striped lampshade fabric, a pro-

nounced wale or rib was produced with a filling of three shots of black pearl cotton and one shot of black cotton rug roving. For the rug filling only the rug roving was used. Tabby-weave scarves were presented as examples of the initial weaving task assigned to students.

While the craft angle of industrial arts comes first in value for students, instructors are looking forward to a wider approach that will give fuller comprehension of our industrial civilization. "The production of textiles is the

largest industry in the United States," points out Charles E. Ball, instructor in the N.Y.U. department of vocational education, who was one of the luncheon speakers at the conference. "To equip students for a place in this field, they should be given the whole picture, including carding, scouring, spinning, knitting, weaving, finishing, stenciling, roller printing, batik, and fabrication into garments." With such hopes in mind, industrial art teaching is making strides toward a closer link with the industrial world we live in. ● ● ●



Rugs designed and woven by Pedro Valera, partially sighted student from Venezuela, in goose-eye pattern. Variations of blue and white cotton in warp and filling.

CONTEMPORARY POLISH WEAVING

By LOUISE LLEWELLYN JARECKA

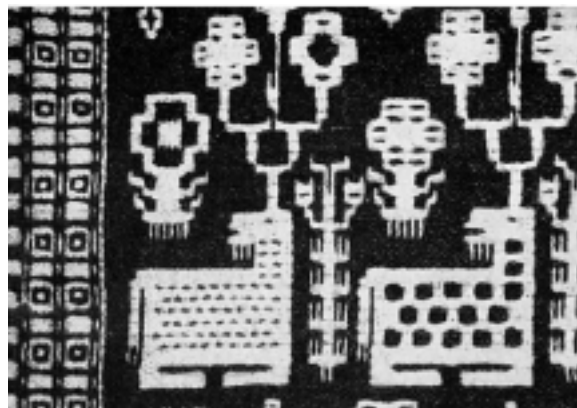
THE DAY OF THE craftsman in modern Europe began when intelligent folk came all at once to the realization that since the Middle Ages, when artist and craftsman were one indivisible body, an artificial hierarchy had grown up. This separation of artist and craftsman had worked to the detriment of all art in the XIXth century.

It was then that the nations' poets and prophets spoke up. There were Ruskin and William Morris in England. But even before them there was Norwid in Poland. His statements on the subject and his intense earnestness acted as a spur, when at length they were perceived, to a succeeding generation of artists and writers. He said a great many wise things bearing upon the significance of a people's culture. This in substance was one of them: "The inheritance and capital of a nation lie not only in the geographical situation of the land, its climatic conditions, the brawn of its arms and the blood of the race, but in the ability to employ its materials. Harmony dwells in the relation between the quality of imagination and the power to shape the material at hand."

Norwid was a member of the great Poland-to-Paris emigration in the forties and moved in a brilliant circle of poets, painters and musicians, including Chopin, Mickiewicz, the "national poet," Delacroix, the French painter, Berlioz, and many other famous artists who had kept the faith. Conversing with a friend at one of their gatherings, he remarked: "Art has lost its channel. As it is now practiced it is unnecessary. But in spite of this it exists, which is the proof that it is necessary."

That his words have been taken with seriousness by his own people is now evident in the tremendous movement in Poland toward the grass roots of the arts—those of the country's earliest traditions, practiced and perfected by the humble and the unlearned. The present generation of successful Polish artists and craftsmen set out, while students in the art academies, to study conditions under which art was still living and vital in the Golden Age.

In those days every artist was a craftsman. He did not buy his colors at the store. While working as an apprentice to the master, he learned to make them by rubbing the dyes



Stag motif from rug woven on Bialystok peasant looms, directed by Eleanora Plutynska, a weaver in her own right.

with his own hands, or how to slack the lime for the frescoes if he was to do murals. He had to go through a long, technical preparation in the medium itself before he was allowed even to start the actual painting. He had to learn to understand the simplest details of his medium, and out of that profound understanding of the materials grew his conception of the forms they were best adapted to shape and the use to which they could be put. Weavers bred their sheep and grew their flax. They knew how the wool should be sheared and washed, how to spin it and dye it and spread it on the loom, how to wash and dry the flax and hemp, how to beat it and spin the soft fiber into thread. There were not two kinds of art, then, the "high" and the low.

While XIXth century artists of the academies were slowly cutting themselves off from the accumulated wisdom of the past—following fashions and currents of the moment and depending upon ready and commercially prepared materials—out in the country, far from urban snobbism, skills continued to be handed down from father or mother to son and daughter, who kept on making their own tools, preparing their own materials. Their paint brushes were from the hairs of cows' tails, the finer ones from dogs' or cats' hairs or from oxen's eyelashes. The materials, the tools, and how to use them in order to give a suitable form to those materials, in keeping with their natural character, these three things were the basis of a great art principle. Stone, wood, metal, flax, wool, silk each possessed its own property which in the fashioning offered a certain resistance to be overcome by the sensitive hand of the creator with the simplest or the most complicated utensils. These artists by tradition knew better than to try to make out of one material what they could make better and more easily from another of a different nature. They knew that they could not decorate a pot in the same way they would carve a box nor weave a rug the way they would paint a Madonna. Each object had to be composed with its own tools and conceived in terms of its own materials. Paintings were not born on looms nor fabrics on easels or on paper.

Weaving was always a by-product of agriculture and, except for embroidery, an occupation usually assigned to the

daughters of the house. It was one of the chief concerns and industries of the Polish peasant woman. She wove the towels, often adorned by the young girls with lovely embroidered sequences, she wove the blouses, the aprons, belts and bags of different sorts for the family, and in some provinces even the woolen skirts. And when the family necessities were taken care of, she sat at the loom making runners for the floor, of heavy hempen thread sometimes mixed with straw, blankets for winter, saddle pads for the horses and finally fabrics to adorn the house. Until quite recently all these things were made at home in practically every Polish province.

Different colors, designs and types of weaving were and are still found in the different regions, and these variations too were a matter of inherited tradition. Stripes were preferred here, checks there, and in another place rhombs and zigzags, angles, squares and circles. Most weavers used the horizontal loom, but in the Southeast they built up their pure woolen rugs on the upright frames and called it weaving "on the harp."

In the northeastern provinces the traditional weave resembles closely that of our Colonial bedspreads. The regional textiles are of linen or cotton, often with a warp of wool. The yarns or threads are dyed in different colors

and sometimes combined with the natural grey or beige linen, and a great deal of black is used.

The thinner weaves are employed for towels and tablecloths. For these the linen is bleached and mangled to a lustrous, metallic polish, almost like damask. It is then woven into geometrical patterns. Slightly heavier than Irish table linen and usually not more than 27 inches in width, it makes extremely effective table runners. Nothing could be prettier than a table for four, set with two of these runners crossing one another. The most attractive color combinations are a silvery cherry with greyish white or the blending of two tones of white. Patterns and colors are so varied that a well-known ethnologist gathered more than seven hundred examples of *radiuszki*, as they are called, no two of which were alike.

Those mixed with wool are used to cover beds, benches and chests, and to lay over the straw lining of the peasant wagons, and to soften the seats. They are used also to cover the day-beds and cushions of city folk and for upholstery in modern apartments. This type of weaving is common to all the Baltic states: Latvia, Esthonia and Lithuania, as well as to northern Poland.

The creativeness of the artist does not depend of course

"The Council of Chieftains," wall tapestry by the Galkowskis, wool on linen warp. Below—detail from tapestry.



"Tribal Council," another tapestry by the Galkowskis, using characteristic design.

upon intellectual development, but upon other human qualities. While the chief desire of the scientific researcher is to know and to understand the enigma of existence, the artist's direct reaction to it is emotional or inspirational. His sense of the mystery is reflected in the creation of a beautiful thing, which Norwid called "giving a form to love." It is strange how much love may be expressed in abstractions of form and never-ending rhythms independent of models—for rhythms are felt rather than seen.

There is a distinct tendency in Polish art, especially in the traditional arts, toward geometrical rhythms and decorative sequences. It is an art that seems to derive from an older world than that of the West. The tendency is strong even in the Bialystok rugs, many of which were shown in the recent exhibition of Polish traditional arts that has been touring the country after openings in Washington and New York under the auspices of The American Federation of Arts. These rugs and the tapestries of the Galkowskis to be described are the present-day aristocrats of the Polish looms. The former are products of the peasant weavers under the guidance of Eleanora Plutynska, discoverer of the ancient technique and cult, and now director of the Norwid School of Weaving in Warsaw. And "cult" it was in the beginning. With their runic symbols and stars and their images of earth's fertility, such rugs were a worshipful recognition of the Mystery. Their origin goes back beyond any records of them the earth has yet yielded. Fragments of the looms were found by excavators in a layer of the deposits of 2,500 years ago, but this was certainly long after the first looms of their sort were in use as there are other indications of a far more remote antiquity.

In the weaving of these rugs no attempt was ever made to emulate brush technique or to reproduce objects in a naturalistic way as in the great tapestries of Western Europe. Symbols of ancient deities like the sun and the fish, images of trees, vines, fruits, birds, animals or men, were adapted to the movements of the loom and the character of the materials and were strictly bound up with the technique. These were so stylized and schematic that it is sometimes necessary to look twice before discovering little birds hovering in the systems of branches. Originally nothing appeared in the way of design that had not a definite signification. Its messages were to be read like any hieroglyphic. But as time went on the esoteric meanings were lost, though the weavers continued to use the smaller characters in a decorative way. They called them "little crabs," but turned them into a variety of rosettes, rhombs, posies, crosses, suns, stars, dots and dashes. Although scattered through the field seemingly at random these motifs nevertheless have an effect intensely felt by the intuitive weaver. By contributing an element of caprice and whimsey to the composition they relieve the rigidity of the design.

Bialystok rugs are reversible, woven on a broad, horizontal loom with two warps of contrasting colors. Both warp and weft are of pure wool from the sheep of the region. They are handspun and dyed with natural colors. In a weave of gold and blue, for example, the motif on one side is gold on a blue background, while on the other side the colors



Eleanora Plutynska weaving a kilim in the traditional manner, improvising her own design.

are reversed. The field of the rug has the structure of a plain linen weave, but the fabric is double so that, with the fingers, the blue one may be separated from the gold except in places where the ornament is formed by drawing one warp through to the other side. Each color is woven in with a separate pedal and the question of combining warp and weft separately for each side is determined by the manner of treading the pedals and of running in the weft. This is also of two colors, contrasting always with the background. The weaver as he works must pick up the lower warp in those places where the ornament is to appear and where the color from the lower side must penetrate to the upper side and vice versa. Herein lies the whole originality of the technique and the artistic value of these reversible rugs in which the ornament results from the interlacing and crossing of the yarns with little teeth, rhythmical zigzags, lattices and webs. It is the root out of which springs the inventive freedom of the craftsman to shape his motifs.

Unlike the simple *radiuszki* made in almost every peasant cottage, these reversible carpets and rugs require specialists—not professional artisans but peasants who dedicate to this art of weaving the time not claimed by work in the fields.

The technique is now known only in one or two Polish provinces of the extreme northeast and in certain remote parts of the Scandinavian Peninsula. It is said to be the oldest of all Northern Europe. The rugs were used chiefly for religious and family celebrations, particularly for wedding gifts which became the heirlooms of generations. Often little figures of a man and a girl were woven into the border, symbolizing the young pair. Included also were the beasts with which they were to set up their new establishment and trees to indicate the land they possessed. Rugs of this latter design went by the name of "The Wedding Procession" (Korowod Weselny).

Though folk art, more and more exposed to the process of urbanization, was approaching a partial eclipse—similar to that which the learned arts had suffered in the XIXth century—Eleanora Plutynska, searching in the most isolated village for master weavers, found still in 1934 an art in which the law governing the relationship of the form to the medium had never been forgotten. The so-called high arts had long since begun to totter and fall, yet only then had those of the village been threatened with a breakdown. Happily it was not too late to revive them. Light had dawned in the minds of the few who saw just how much depended upon reaching those grass roots of art at the decisive moment when racial memories were dimmed but not blacked out. Madame Plutynska never found it necessary to dictate forms, patterns and composition nor to teach the people in the sense that pupils coming into a school from various environments are taught. This would in fact have been fatal. Folk artists have their own methods of approach to the problems of form. It is important only to recall and preserve them. "If the way is right," she told them, "the results will be right."

She found that the feeling for the medium was still alive, despite prodigal waste of skill on bad designs such as cupids,

irises and horns of plenty, copied from cheap publications and woven in unbelievably gaudy and vulgar combinations of synthetic color. It was not long before she had a group of women and men composing as of old "from the head"—or as we might say, "by heart"—on the loom while weaving, without model or sketch but merely following the technical possibilities. Design took place simply as a result of them. The "medium" consisted not only of the method of weaving, but also of the right quality of hand-spun wool, suitably heavy and dyed in the correct way—the way that was once accepted in all Europe and that has been proved for centuries in Asia by the finest weavers.

Before 1937, Madame Plutynska's weavers were turning out magnificent rugs for the floor, for wall hangings, couch and day-bed covers, with soft, rich coloring and ordered patterns, adaptable to almost any kind of interior. The industry suffered cruelly from the war in 1939 and the years following. Weavers were enlisted or conscripted, others were murdered or died of exposure. Looms and whole stacks of finished rugs and ready wool were destroyed, flocks were decimated and plundered. One exhausting effort after another was made in 1945 and '46. Finally the work in Bialystok began again to grow and prosper, with the help of a newly organized council of art production formed by another creative woman, Wanda Telakowska, within the frame of the Ministry of Art and Culture.

An enterprise undertaken at the close of World War II was the founding of the State Textile Institute Wanda. Its name is a tribute to the post-war efforts of Telekowska to revive the ancient skills. Here the tapestries are the creations of the two directors, Helena and Stefan Galkowski, talented young graduates of the Fine Arts Academy with enough village background to understand traditional ways. They have also invested in their work a soaring imagination, inherited

[Continued on Page 59]

Reversible rugs from the Bialystok peasant looms, showing use of bird and animal forms in design.



WEAVE FOR YOUR KITCHEN

A practical way for the beginner to learn new techniques on useful articles

By BERTA FREY

PERHAPS it was Florence Webster's lovely kitchen in Woodstock, New York, that first made me realize how the kitchen has made the complete cycle from heart of the home through neglect and back to importance again. Look through the pages of any of the home magazines today and see how many of the pictures, whether in advertisements or feature articles, play up colorful and attractive kitchens. The high fashion magazines have added Household Hints for this age of fewer servants, and even the *Saturday Evening Post* had some tongue in cheek hints in a recent issue, one being: "The best way to keep children's muddy feet off the clean kitchen floor is to unlock the front door."

But to go back to Florence's kitchen. Some twelve years ago, Florence bought and remodeled an old farm house. Impossible as it may sound, the kitchen is so placed that it has exposures on all four sides so that it can always catch a breeze in summer and even the smallest ray of winter sun. The walls are paneled in California redwood and the open shelves of the same wood hold a fascinating collection of dishes, pots and pans. I spent several months with her, and even though there are two living rooms, a dining room and a smaller study on the first floor, we found ourselves eating in the kitchen and, after the dishes were cleared away, sitting around the table that always seemed to have room for any number of guests. In this kitchen, certainly it would have been a sacrilege to have used ordinary towels, so Florence has woven her own towels with just the right colors. And once when she wanted to experiment with lace weaves, she set up a warp about twelve inches wide of heavy cotton and wove

dozens of samples, some good, some bad, and some indifferent. She learned which kinds of lace weaves she liked and the variations possible on each. Then the samples that she did not care to keep she made into dish cloths and if you think there is nothing that will lighten the chore of dishwashing—just try a handwoven dishcloth!

Weaving for the kitchen can be a practical method of learning to weave. Dress the loom for a dozen towels and then set about learning to handle the shuttle properly, to develop an even beat and a good rhythm. Speed will

come automatically with the proper rhythm. If the first towel is not a perfect one and leaves much to be desired in the way of edges, it does not matter too much; it can be just as useful and will be a challenge to weave the next one better. The last one on the warp should be as nearly perfect as anyone could wish, with an even beat and perfect selvages. Anyone who can set up a loom, following a given draft, make twelve border arrangements and weave twelve towels can weave anything. All the catastrophes of weaving—broken warps, stretched pedal cords, disappointing



Florence Webster's kitchen, with redwood paneled walls.
(Photograph by MARIE FREY)



"Costume" apron—many colored novelty yarns, rayon, metallic materials, chenille weft; black warp. Mrs. H. J. Frey, weaver.



Cocktail apron—white cotton warp and gold and cotton novelty yarn used in weft.

color combinations, and any number of things—can happen in the space of a dozen kitchen towels; the weaver who can conquer these minor tragedies, develop a sure touch on the beater, and attain an even rhythm has mastered the mechanics of the loom. Then Imagination can take the helm and it will be a thrilling journey to the degree of Master Weaver.

Whether dish towels should be cotton, linen or a mixture is a matter of personal preference. But in using cotton, remember this: do *NOT* use natural or unbleached yarn. Unbleached cotton is not absorbent and the towel will be more than half worn out before it is any good. Bleached or dyed cottons are a must for absorbency. Linen may be natural or bleached or dyed; any linen is absorbent. Rayon is not suitable for use in towels unless perhaps a single strand for an occasional trim or color accent.

Here is a suggestion for a practice warp. Use a very soft "bedspread cotton" (the softest is usually the least expensive) and colored cotton size 20/3—this is about the size in the small balls of crochet cotton from any five-and-dime store and has various

trade names—Silkateen, Sansilk, etc. It is a rather soft crochet cotton and comes in a variety of colors. Buying in this way is not the most economical, but these small balls are easily obtainable almost anywhere and the colors are generally boil-proof. Several colors can be used to make borders along the selvages and the center may be either white or colored. Bedspread cotton is easily available too; it comes in 600 to 800 yard balls or skeins and costs from 25 cents to 40 cents per ball or skein. Make a 10-yard warp using alternate ends of the white bedspread cotton and the colored crochet cotton. Sley this at 20 ends (10 of each) per inch and make it about 15 inches wide. This warp should cost approximately two dollars. For weft, use 8/1 slub linen. This linen comes in natural, white and several good colors. It should beat about 14 to 16 picks per inch and one pound of it will weave up most of the ten yards of warp. Set the loom in Rosepath—it can be woven either as a tabby or a twill and in many variations; it is also adaptable to "pattern" borders.

There seems to be a general idea around that a beginner should not use a linen warp. The only objection to a

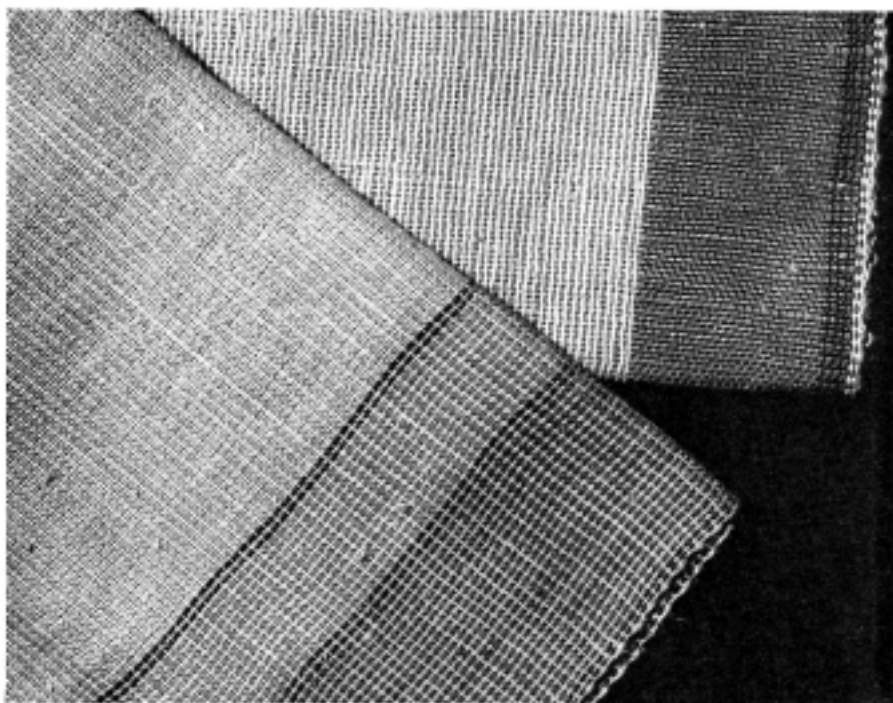
linen warp for a beginner, so far as I can see, is the cost. Any warp will be troublesome if not handled properly, and different yarns require different handling. Generally speaking a single ply linen is harder to manage than two or three ply yarn, but it makes a much softer fabric. A single 10, if well twisted and of a good quality of fibre, will make splendid towels when sleyed at 20 per inch. A vigorous workout in the washing machine improves any linen fabric.

Modern kitchens are more than kitchens—they often have a dining area or a breakfast bar. Place mats are optional. They add color, but they also add laundry, so the problem is to make mats that will add color and cheer but no extra work. This is chiefly a matter of materials. Naturally, one thinks first of the plastics but so often they do not weave well. A colorful warp may be woven with long pine needles or thin strips of wood, or small dowels and then shellacked or lacquered. Lacquer is less likely to change the color than shellac and if properly applied will not be too obvious and yet will be water-proof and easily cleaned with a damp cloth. Cotton, linen or rayon can be

sent to the corner cleaning establishment to be "waterproofed." A waterproofed fabric does not stain and is easily wiped off with a damp cloth. The waterproofing process has little if any effect on the color or general appearance of the fabric.

Like kitchens, aprons have gone the full cycle of style. Aprons have long been symbolic of social position and have been an accessory of dress rather than a utilitarian protection from dish-water! Until recent years, the unmarried peasant woman of Romania wore one very elaborate woven or embroidered apron, while the married woman to show her superior (?) status, wore two aprons. In Majorca it was once the custom for the farmer's wife to invite girls from miles around to help in the sausage making for Christmas; and she presented each guest with a handwoven apron to be worn during the process. Naturally the most popular girl had the largest collection of aprons and was the envy of her friends. And so it is that today we find the apron is again an accessory of dress. Today's hostess, who quite likely does not have a maid, dons a colorful apron to add glamour to that "basic" black dress.

Of course, we have always woven aprons, but mostly they have been on a white warp and have had a border of



Towels with cotton warp and slub linen weft—lavender, rust and rose with white and natural. Photographs by Edward Schwartz.

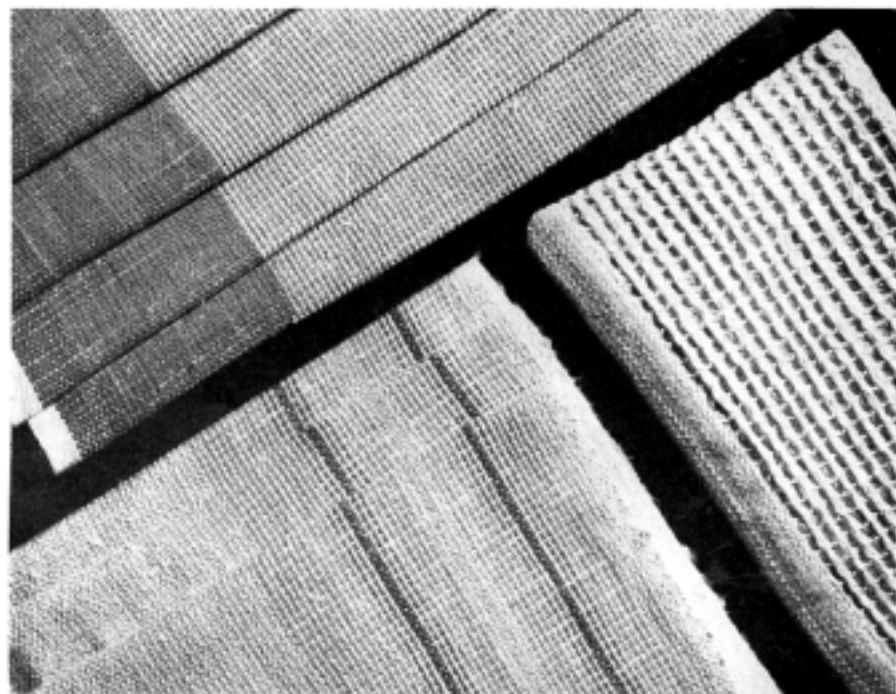
many shades or colors along the bottom edge. Usually the pattern has been Rosepath, or that old standby, Honey-suckle. But today, aprons are made to add interest to a dress, not to hide it. The stripes are of many colors and many textures, but NO pattern. Naturally, an apron made of chenille, silk, rayon, and gold is not a washable article, but anything as definitely a fad as these

aprons is not made to wear for the rest of our lives.

The making up of an apron is always more of a task than weaving it. At the Pi Beta Phi Arrowcraft Shop, they have a very clever way of weaving in a heavy cord which is pulled up to make the gathers and then the ends are braided to make the ties. Another easy method is to weave in several strands of elastic cords; after the top and bottom hems are put in, the elastic is pulled up to make the gathers across the front and a wide grosgrain ribbon is used for the back belt. The bottom may be turned up to form a deep pocket for cigarettes and lip stick—nothing so prosaic as the pot holder that was the inevitable companion of the old-fashioned kitchen apron.

For those who wish to be traditional and weave white aprons, try No. 50 sewing thread at 40 per inch and weave in a lace weave—Bronson for a harness weave or one of the lenos for a picked-up lace. Sewing cotton makes a more crisp fabric than the more orthodox weaving cottons. And don't forget—Bronson is most uninteresting on the loom; it demands laundering to show to best advantage. Laundering and other finishing processes are important not only for Bronson but for other weaves as well.

• • •



Dish towels woven in reddish, burnt orange, and yellow tones with white to blend with the redwood walls of the kitchen. Textured dish cloth.

WHAT KINDS OF YARNS FOR HANDWEAVING ?

More than one might think

By MYRTLE A. BROWN

THE FIRST and most important question for the weaver involves the materials—what to use and where to get them. An obvious statement, but not so obvious to the weaver from another country who recently was buying yarns in New York which she could not get in her own country because of conditions arising from government trade restrictions. She was spending her entire traveler's allowance for purchases of yarns.

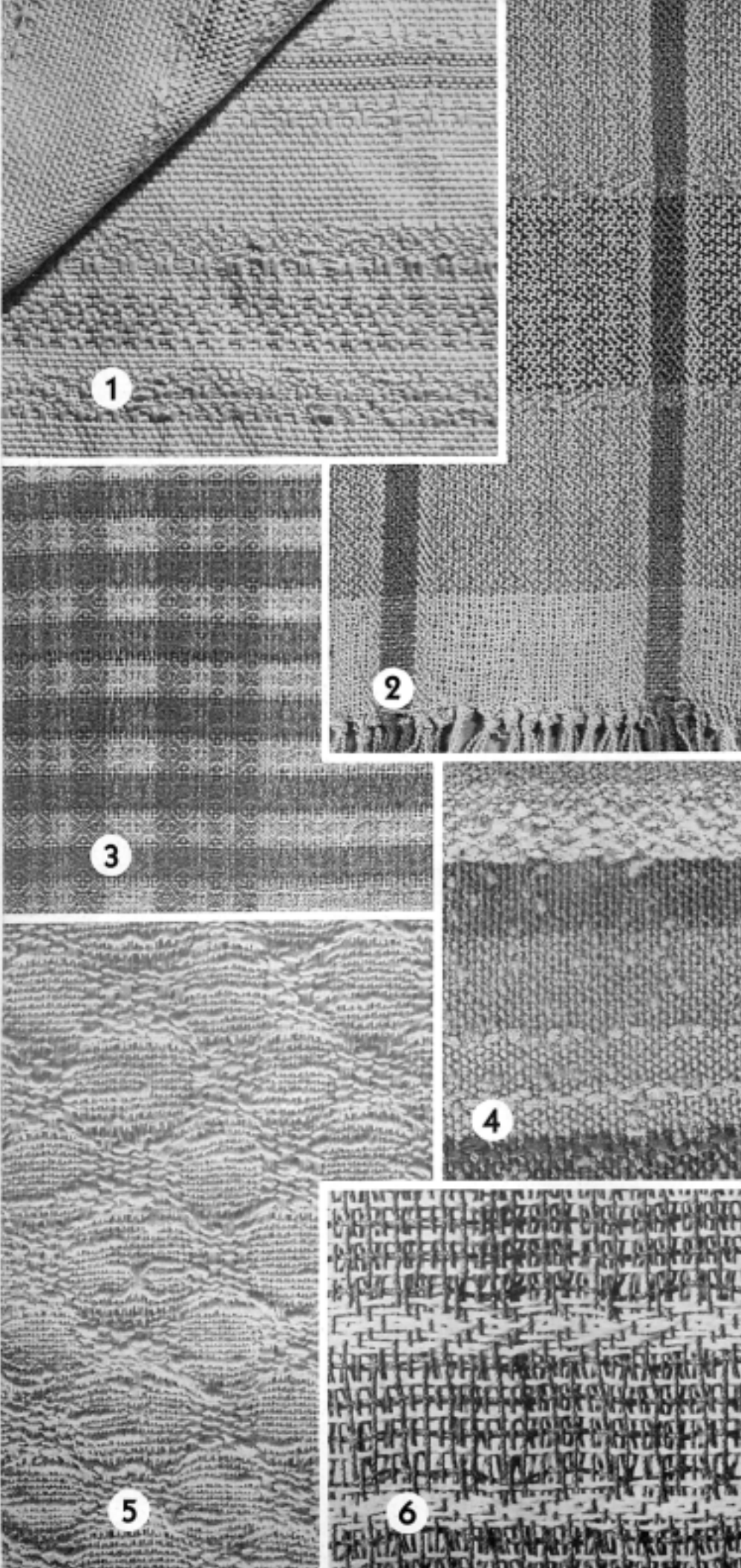
All over the world, craftsmen are subject to the vicissitudes of export and import quotas, the vagaries of exchange, government agricultural programs, and many other factors which also limit the activities of other groups. Craftsmen are not, however, limited in the use of their ingenuity and imagination. Perhaps the yarns the visitor wanted may not be sold in her country as weaving yarns—or even as yarns. String, however, is a cotton yarn, as well as a material for tying up packages, and most countries have string available.

Going back into history we find all countries had their weavers—noted for

1. Hanging, white ribbon and silver thread. Shown at 1949 International Textile Exhibition.
2. Hanging, rayon boucle warp, floss and copper metal weft, in tones of tan and brown. Woven by Marc La Roque, Universal School of Handicrafts.
3. Table mat, Tensolite (plastic covered fibreglas). Red and clear glass.
4. Wool warp, ribbon weft, pastel tones, blue predominating. Rose path threading.
5. Curtain, Linen, 40/2, warp, slub rayon weft. Woven in M's and O's.
6. Brown navy cord warp, fibreglas and navy cord weft. Twill weave.

Photographs by EDWARD SCHWARTZ

HANDWEAVER & CRAFTSMAN



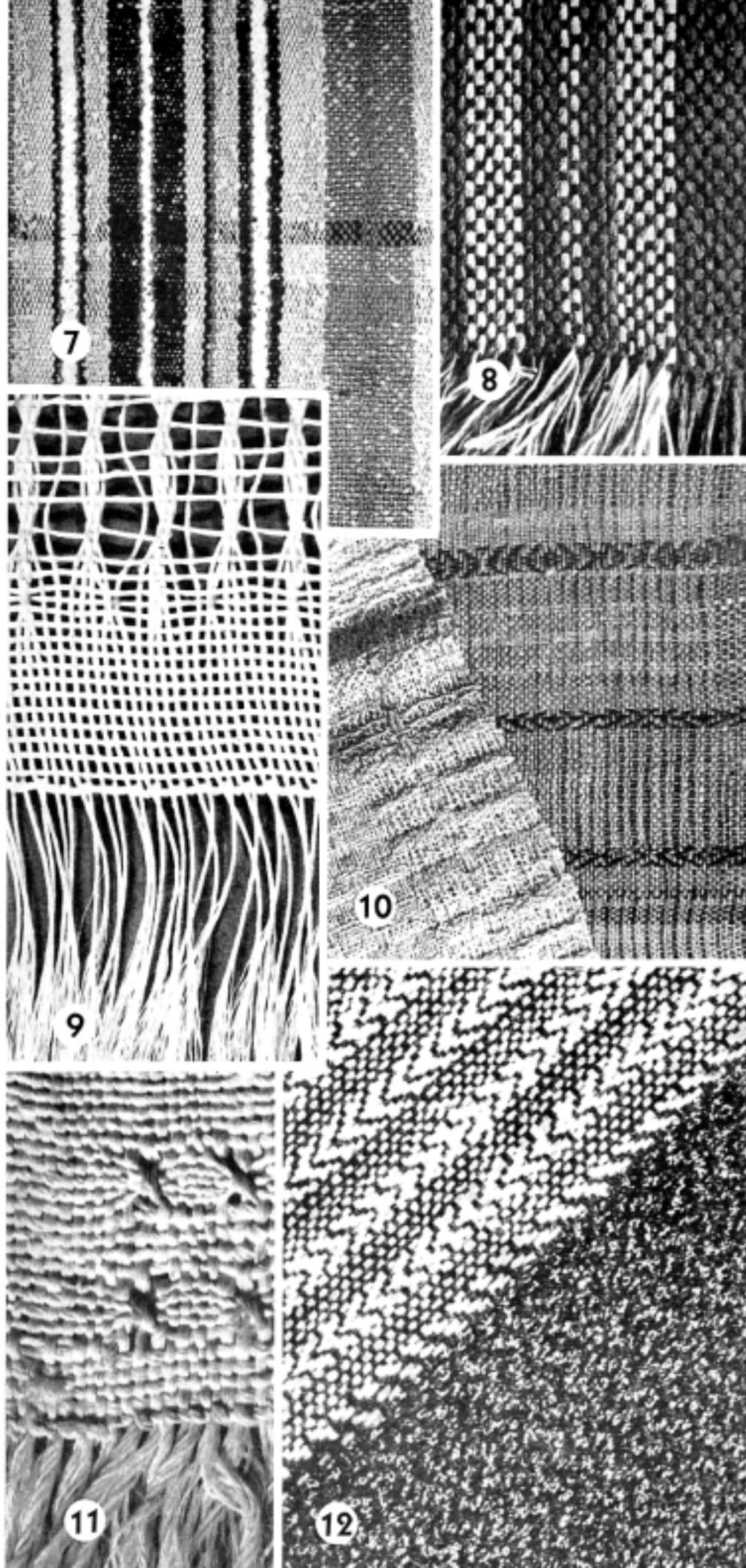
Mrs. Myrtle A. Brown is head of the weaving department at the Universal School of Handicrafts, New York City, and president of the New York Handweavers Guild. Formerly a professional singer and business woman, she took up weaving as a hobby in 1937 when she was working as a saleswoman for one of America's best known cosmeticians. She traveled by car, taking her 12-inch loom along. When she was settled for the night or for a weekend, the loom went into the hotel along with the luggage. She spent her evenings practising weaving. Upon retiring as a saleswoman, Mrs. Brown found that her hobby had developed into a thriving personal business.

silk and ramie in China, linen in Egypt, cotton in India, and metal threads in Persia. The Europeans used the wool from their sheep, grew their own flax and retted it, then spun it into linen. All these people had to process their own threads by hard labor while we, the weavers of today, may go a few steps from our homes to procure all these natural threads already processed, each for its own special use. Added to these are all the new synthetic yarns such as viscose rayon, acetate rayon, protein fiber yarns, nylon, vinyon, as well as numberless other materials.

One has only to go on a foraging tour of any town or city to find both exciting and useful materials. In the millinery section we find braids, velvet ribbons, and all other kinds of ribbon. The dressmaking suppliers also carry braids, cords, soutache and metal threads of all kinds. Visit a sporting goods store and you find strong, flexible, fine silk cord otherwise known as fish-line. These cords range up to quite heavy types and are very useful in shade making. If you are looking for a still different kind of cord, visit a

[Continued on Page 41]

7. Upholstery fabric woven from eight kinds of knitting yarn, usually used for various apparel fabrics.
8. Place mat, deep blue, green and yellow stripes, 10/5 linen and flax embroidery yarn.
9. Place mat, Fiberglas in Brooks bouquet pattern. Woven by John Berg of Universal School of Handicrafts.
10. Table mats — left, rayon, cotton, chenille, and viscose. Right, linen slub, cellophane, and straw (washable).
11. Mat of crochet straw, pale yellow, color in border. Rosepath threading spaced in reed.
12. Upholstery fabric. Black boucle de laine, white afghan wool. Twill threading.



FINISHING HANDWOVEN FABRICS

By EDMUND A. LUCEY

IN THE PREFACE to her book "Hand Loom Weaving for Amateurs" Kate Van Cleve of the Fellowcrafters Guild writes, "Weaving is not a difficult art and the pleasures derived from accomplishment will far outweigh the hours spent in learning technicalities which must precede efficiency." And Harriet C. Douglas of the Shuttle-Craft Guild, writing in reference to her course in weaving, notes "Some members weave for pleasure—some for a creative outlet—"

Why Not More Handweavers at Work?

It surely is a pleasure to weave. It is fun to see the pattern form—to watch the yards come down. Now because we know these things are true it is hard for us to understand why a larger number of people do not buy looms and learn to weave. It is harder still for us to understand why people who do own looms do not turn out more yards and more patterns. We have tried in our small way to find the answer and have been given a number of reasons by various individuals who have limited their weaving. The number of weavers we could see compared to the total is small and therefore the number of reasons that we have considered may be small compared to the total that could have been given. One of the things that surprised us was the fact that so few people gave as a reason—lack of time. We can name three reasons that stand out quite boldly in the list of reasons given for not doing more weaving: 1—not wanting to spend the time necessary for preparatory work; 2—the high cost of yarn; 3—lack of knowledge of finishing operations. Many individuals who love to weave just cannot force themselves to start another warp. They do not like to make a warp either on the old warping frame or on the newer sectional warper and they will not agree that the great pleasure they get from the operation of weaving can force them to spend the time that it takes to warp, to draw the threads through the heddles on the harnesses and through the slots in the reed. The fact that there are now companies ready to do this preparatory work should be good news to those people who do not care to do it themselves.

Factors Influencing Cost of Yarns

Weavers complain about the high cost of yarn and the resulting high cost of any fabric that they weave. It is a fact that the prices we are asked to pay for yarn are very high but there is a reason for it. We all help to make it continue high. Stop to think of all the types and qualities called for. Multiply that by the number of counts or sizes and then multiply the answer by the number of colors and see what the total is. The amount used for a color of any certain type and count of yarn in handweaving is small and you cannot manufacture a small amount of anything cheaply. The number of hands that any yarn passes through after leaving the mill is also too high. Each has its overhead and

a profit and all help to push the cost up.

Something surely will be done to relieve the yarn situation. As the number of people weaving increases, the amount of yarn used will increase. Then it will be worth while for a few good companies to specialize in handweaving yarns directly to the weavers at a very modest profit in an attempt to build up a volume business. We are pleased to be able to state that we know such plans are already under way.

Some weavers after spending quite a lot of money and time in producing a piece of fabric find that they just have a piece of sleazy cloth without life or substance—certainly not what they had in mind or not like the piece that they tried to reproduce. They usually know that the fabric needs finishing but do not know how. The sleazy piece does not look worse than some felted, shrunken ones that resulted from improper finishing.

Finishing Cotton and Linen Fabrics

Textile fabrics are finished for the purpose of removing dirt, oil, starches and all impurities, for shrinking to the point where the number of threads and picks per inch will be what the fabric was designed to have, for improving the hand or feel, for smoothing out wrinkles and straightening the cloth so that warp and weft are at right angles to each other and for giving the fabric a dull, a semi-lustre or a high lustre appearance. There are many things that the workers at a mill or finishing plant can do to a fabric that the handweaver cannot attempt to do at home.

In cotton finishing the mill can singe, size with various starch mixtures and then calender through the nips of any number of hot or cold cylinders of varying weights and end up with anything from a soft muslin to a stiff cambric, all from the same type of plain woven cotton cloth. In addition the mill can dye the fabric or print it with a number of beautiful colors.

In woolen finishing plants mills can felt if they want to make a flannel or a billiard cloth, raise a nap of varying lengths, shear to even the length of the nap or cut the nap off close to the surface and decatize to set the finish.

You can do enough finishing on cotton, linen, and cotton warp-linen filling fabrics at home to give them a very good appearance and that really is all you should want to do. After taking such fabrics from the loom they should be brushed, then inspected to locate imperfect places and mended if possible, sewing in yarn by following the weave. Next you should scour in hot water with a good mild soap to remove dirt, oil and any sizing that may have been in the yarn. In the same bath you will shrink the fabric by bringing up the threads and picks as close to each other as you want them. The longer you leave the fabric in hot water and soap and the more you agitate it the closer you will make the

weave. It is easier for you to set the fabric so that it will not shrink afterwards than it is for the finishing plant. The plant's chief difficulty comes from handling long lengths and from pulling or dragging from roller to roller and machine to machine. This action lengthens the cloth warp-wise and narrows the width. It has been only in recent years, after the Rigmel and the Sanford processes were perfected that guarantees against shrinkage could be given.

If the fabric is to be left in the natural state or if it has been woven with colored yarns you follow the scouring with several rinses to make sure that all the soap is removed. If you want to change natural to white you can bleach with Javelle water or any of the standard chlorine bleaches sold at your grocery store.

Importance of Proper Drying

After rinsing from the scour or bleach, the fabric is put through the wringer or spun as dry as possible and hung outdoors to dry. It is best to hang it by one selvage and if the clothesline is not long enough for the full length it can be looped between clothespins. After drying to damp dry use a hot iron to remove wrinkles and to press smooth. If you have woven figures or have a raised pattern on the face the fabric should be ironed face down on a Turkish towel and pressed on the back only, so that the figures will not be flattened.

For cotton and for linen curtains, draperies, and for fancy open woven fabrics some weavers simply press face down

on a Turkish towel. Sooner or later these goods will soil and will then have to be put into the tub. Therefore it is best to weave them in such a way that they can at least be given a light scour. Scouring can be done without much shrinkage and this slight shrinkage can be offset by designing your fabric and weaving it so that it will be just what you want after having the slight shrinkage. The fact that any linen fabric woven with a plied yarn in either warp or filling will feel stiff and wiry when it comes from the loom but soft after scouring may influence you in your decision to scour or not to scour.

Finishing Woolen and Worsted Fabrics

The processes in finishing woolen and worsted fabrics at home are not much different from finishing cotton fabrics and are done for the same purposes, i.e., for improving the appearance and for making the fabrics serviceable. In starting to finish first brush to remove loose dirt and threads, then inspect for imperfections. If there are any places where there are threads out you should sew in pieces of yarn following the woven pattern. Any bunch knots should be removed or reduced in size but ordinary weaver's knots (if you made them small and neat as you should have done), are best thrown from the face to the back through the intersection and then the opening closed tightly by working the threads and the picks close together with a needle or the pick end of the burling iron.

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The Craftsman's Fair of the Southern Highlands



Sponsored by the Southern Highlands Handicraft Guild, will bring the craftsmen from North Carolina, Kentucky, Tennessee, Virginia, and West Virginia to Gatlinburg, Tennessee for six days of sales and demonstrations, July 24 through July 29. Here Mrs. Mary Sandlin, Berea College student, is demonstrating finger weaving for Allen H. Eaton, author of Handicrafts of the Southern Highlands, who is teaching at the Crafts-Recreation Workshop at Gatlinburg, sponsored by the Pi Beta Phi School and the University of Tennessee. Spinning flax, Mrs. Emma Conley of Penland, North Carolina, carries on the traditional activity of her mother and grandmother. She now teaches at The Penland School of Handicrafts.



QUALITY OR CHARITY — On What Basis Should Weaving be Offered for Sale?

Dear Chasey:

Ran into something today which, in a way, I wish you could have seen. A friend of ours, knowing Mary's interest in weaving, asked us to go with her to a craft sale which included handwoven articles.

Our hostess met us at the door. "I'm *so* glad you could come. We have perfectly *lovely* things this year. *Do* come in and make yourselves at home."

Our friend mentioned that Mary and I were interested in weaving.

"They're interested in *weaving!*" our hostess squealed to the room at large. "*And* this little *child!*" Mary winced, but there was nothing I could do to protect her against this adult world. "Do you make pot holders, dear? I think they're *such* fun . . ." Had we had mumps we couldn't have been more conspicuous, but, since, by then, everyone in the room knew we *were* interested in weaving, we started looking around, while our hostess told us about the people who had done the weaving. "But *you're* interested in *weaving!*" she said. "Do come and see these *lovely* place mats. They're new this year."

We looked, and turned quickly to a rack full of towels, hoping our indifference to the place mats wouldn't be noticed. There were lots of towels, and they held us for a minute, but we soon found ourselves staring aghast at a coarse, drab, bureau scarf, woven in the most common four-harness overshot pattern. Our hostess seemed to sense our lack of words, and came to the rescue. "That's the old Whig Rose pattern. It's *always* good. We have it *every* year. It's a *very* old pattern." Mary was mumbling something about eight-harness looms. "May I go outdoors and wait?" she whispered.

Next we looked at some summer bags. "They can be thrown right in the washing machine," said our hostess. "They're *so* practical." (But they hadn't been washed before they were made up. . . .)

Finally we reached the dining room where the "really *fine* linen" was displayed on table and sideboard. "*These* are new this year, too! They come in all different colors. And they're *real* linen, too!" They hadn't been washed either. I thought of the surprise lying in store for the purchaser of the mats. How the whole field of finishing handwoven articles would open up for him with the first washing!

I felt socially cornered. Obviously we were expected to

buy something, for it was, fundamentally a very worthy "cause." But, look as I would, I could find nothing I wanted to encourage. Just as I had about decided that, come what may, I was going to be rude, my eye fell on an iron trivet on the floor beside the fireplace.

In my relief I spoke without thinking. "*That I like!*"

My trivet paid for, I started for the door. "I'm so glad you could come and your little girl, too. I can't get *over* your being interested in *weaving*. It must be *such* a nice hobby."

We fled.

With reservations, I wish you could have been there!

A handwritten signature in cursive script that reads "McGad".

Dear McGad:

Your letters make me tear my hair . . . I almost wish you'd forget about weaving while you're away . . . thank heaven I *wasn't* with you! I have seen so many of those things that I am heartily sick of them, and my heart aches for the poor people who have the actual doing of them. The weavers themselves are not responsible for the wretched things you saw. It all goes back to the horribly low standards which exist in so many fields today.

It isn't any more difficult to weave the good thing than the poor, and it isn't any more difficult to *teach* the good thing than the poor, but you do have to spend a few minutes determining *which* you want to do,—and an unossified imagination helps. And before weaving can be taught it must be understood. I'm quite sure that it is far more satisfying for the doer to accept payment for quality than to accept charity for lack of quality, which is what the sale you went to represented. My basic concern is for the doer, and what the doing of a thing does for him. You have never threaded up a four-harness loom to a Whig Rose pattern, but it is a terrific job in comparison to many other weaves, and the threading of it for the fiftieth time must be an appalling experience! And yet, actually, each threading of the loom *can* be a marvelous adventure. Overshot is a two shuttle weave which in itself makes it confusing for beginners, and the fact that mistakes do not show clearly is reason enough for beginners to ignore it. There are many one shuttle weaves which are far more simple, and offer many possibilities for more interesting results. The possibilities in a loom are limited *only* by the attitude of the weaver. In this case, I

feel that the attitude was established and fostered by the teachers and the group who hired the teachers. And the results show up the weakness of that attitude. And they alone are not to blame either, for after all, they had teachers, too. We have been living in a machine age, at a pace which makes it difficult for us to assimilate either the past or present. We feel the urge to use our hands, but have lost track of the fact that we need to use our heads in conjunction with them. The desire and need to use our hands is from a habit too deep-rooted in Time to be broken by a mere two or three centuries, but in that time we have become so used to depending on the machines that we are apt to overlook their limitations. To go beyond the machine remains the prerogative and responsibility of Man.

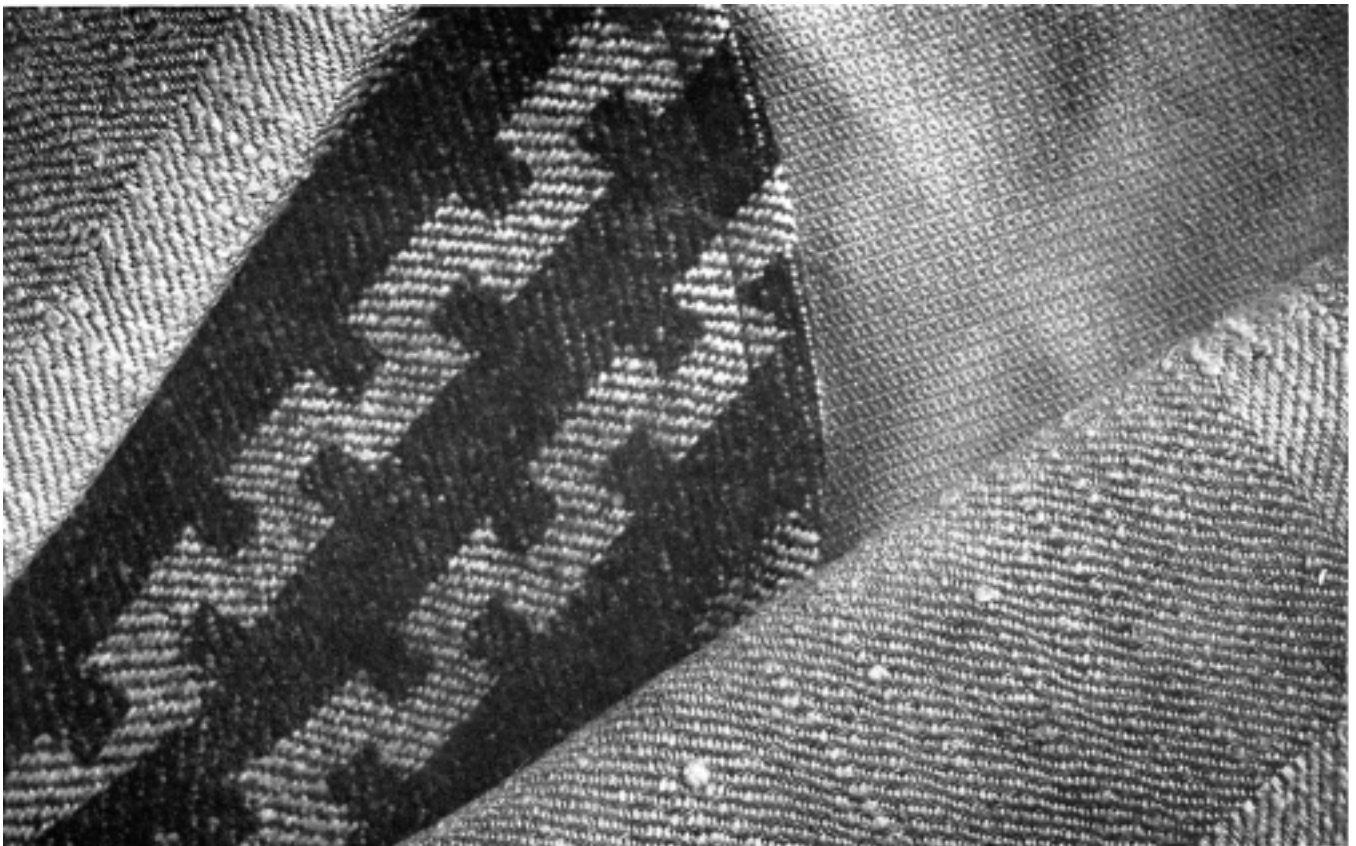
As you know, for a long time I have been very much interested in hospital patients, and therefore in occupational therapy, and yet I cannot help feeling that sometimes the meanings of those two words are lost. "Occupational" is merely an adjective modifying the word "therapy," but when one sees some of the results, it is hard to see how any therapeutic value could have been derived from the doing of it. It seems, rather, to be hastily planned "busy work." The need for the use of hands is recognized, but until it is more generally recognized that the brain should be used with them, the results will continue to be bad. And what doctor is going to be really interested in panty-waist crafts, and ladylike "occupations"? In all too many instances, the

standards of the craft are abysmally low, through no fault of the poor chap who is doing them. Often he is given not only poor and unimaginative instruction, but poor tools as well—a depressing combination. Unfortunately, he has no way of changing all this for himself, and must depend upon the institution for his tools, and upon his instructor for his plans for the use of them. I wonder if the variations possible on an eight-harness straight twill threading are generally known . . . This is the simplest of all threadings, and in my binders I have over 800 shed drafts for this threading alone! This means that over 800 *different* fabrics could be woven on one warp on one loom, or over 800 looms could be set up with this one simple threading, and each loom then used to produce a different fabric . . . And these 800 variations do *not* include the variations that could be developed by using different combinations of yarns. What this could mean to the busy instructor is too obvious to point out, and I cannot help feeling that there is far greater therapeutic value to be derived from an inch of an interesting fabric such as these variations suggest, than from ten yards of the dismal dish towels all too often woven in our hospitals.

And what happens to the poorly planned products turned out by these patients today?

In many cases, they are put on sale by the institution, and bought, for the most part, by charitable women who can afford in this way to bolster their own feeling of security

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Three fabrics, all woven in double-faced twill, using different fibers. A one-shuttle weave, double-faced twill, logical in threading and weaving, is considered by the Gadred Weavers as the simplest for beginners. Upper left and lower right, slub linen place mat with warp of linen handspun by Mary Terry in Coeyman's Hollow, New York, more than 100 years ago. Center, "black sheep bolero" of natural black wool on a natural light warp from Gadred Weavers' own sheep. Upper right, fine cotton twill made by weaver of only a few months' experience.

WEAVING ALONG SUGAR RIVER

By ELEANOR ADAMS



*Barbara Badmington Holden
Wearing a Handloomed suit.*

SUGAR RIVER Fabrics, Inc., at North Newport, New Hampshire, on the picturesque Sugar River, was founded in 1947 by the late Leslie E. Badmington, his son, Sherwood E. Badmington, who shortly before had returned from army service in the Far East, and Curtis H. Caldwell, treasurer, formerly a broker and banker. The senior Mr. Badmington had been associated with the woolen industry throughout his entire career, in the field of quantity production. Sherwood Badmington early had decided on woolen textiles as a career and before the war had attended Lowell Textile Institute in Lowell, Massachusetts. Barbara Badmington Holden now is vice-president of the firm, and handles much of the selling outside of North Newport.

In establishing this small weaving enterprise, Leslie Badmington realized a life-long ambition—to create original designs and produce fine quality woolens for persons of discriminating taste. The business was organized on a production basis, because its founders believed that such an organization lent itself best to their purpose—the making of a wide variety of patterns and color combinations in limited amounts.

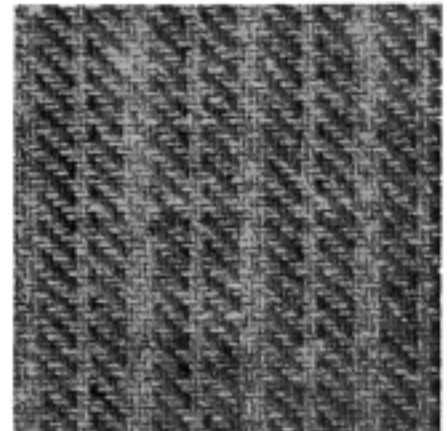
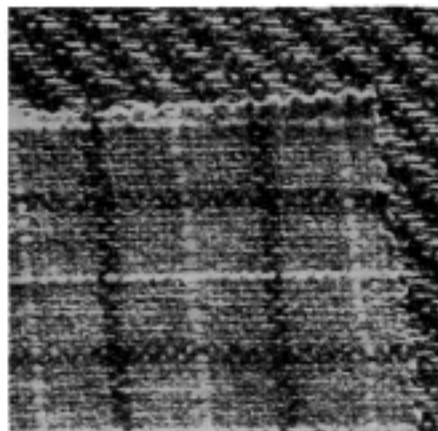
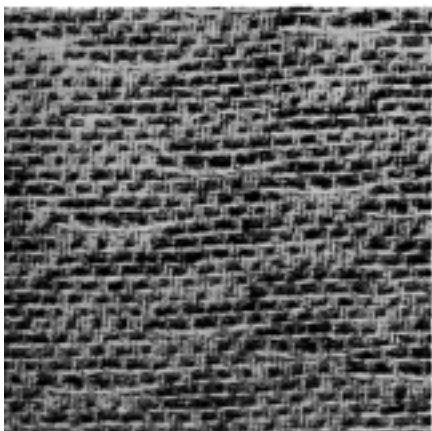
Sherwood Badmington is now president of the firm and its

chief designer. In addition to his own designs many of the patterns now in production are his variations of those created by his father, who had always had an intense interest in the history and theory of weaves, their relation to mathematics, rhythm, and symmetry, and the wide possibilities in this field open to a small weaving plant.

The best way to describe the workings of this small concern is to take an imaginary tour with the president.

The building formerly housed a scythe and hoe shop, famous in Civil War days. Its products were fine examples of handicrafts. It was odd, yet extremely fortunate, Mr. Badmington said, that the layout of the shop was so ideally adaptable for their purposes. First of all, there is a turbine type (horizontal) water wheel which, driven by the water of the Sugar River, turns all the machinery used in making the yarns and dressing the warps for the hand looms.

The back of the mill houses the stock room and picker house. In the stock room at the back are stored bags of raw wool which have come from the large Boston market, including Australian, South American and domestic wools from the southwestern part of the United States which go into the



Representative of the tweeds and other wool fabrics from the Sugar River looms. New designs and variations developed from the original Leslie Badmington patterns. To the left, a fancy weave fabric is developed in gray with green. Light and dark natural yarns are used in the second design, shown here with the plaid which is in brown and yellow. The twill on right is developed in purple, rose, and gray. Note: all Sugar River twills run to the left in British style.

blends for the Sugar River yarns. Fine (60's or better, as they are called in the trade), long staple wools are used exclusively, in order to achieve the desired "handle" in the finished fabric.

Some of the wool is dyed, some in its natural state—white wool and so-called grey wool from black sheep, actually a dark brown in color. A great deal of the natural wool is used both by itself and in blends. It is, incidentally the natural white, tan, and brown weaving yarn made from these undyed wools which Sugar River offers for sale to individual handweavers. The plant is not equipped to do its own dyeing so where color is desired the natural white wool is dyed to Sugar River's own specifications by a regular dyeing firm. Some of these dyed wools are spun into solid colored yarns, while others are blended together to make the special mixtures.

From the picker house, the blend is taken towards the front of the mill to a large room which contains the rest of the preparatory machinery. Here the card blends the stock more thoroughly, partially combing the fibers into untwisted, continuous strands, prepared for spinning. The final carded product, called roving, is transferred from the card on huge spools to the spinning mule which spins it into yarn. The spinning mule—much better known in the mills by that name than by the term "jenny"—is a machine that, by controlled stretching and twisting of the individual ends of roving, gives the roving a new strength and texture, converting it into yarn ready for weaving.

Warps are dressed, or prepared for the looms, on a sectional reel and then wound onto the loom beams. The ends, or warp threads are then drawn in and reeded in this same room. Then the whole affair—beam, harnesses and reed—is taken into the front room of the mill where it is hung in the loom, ready for weaving.

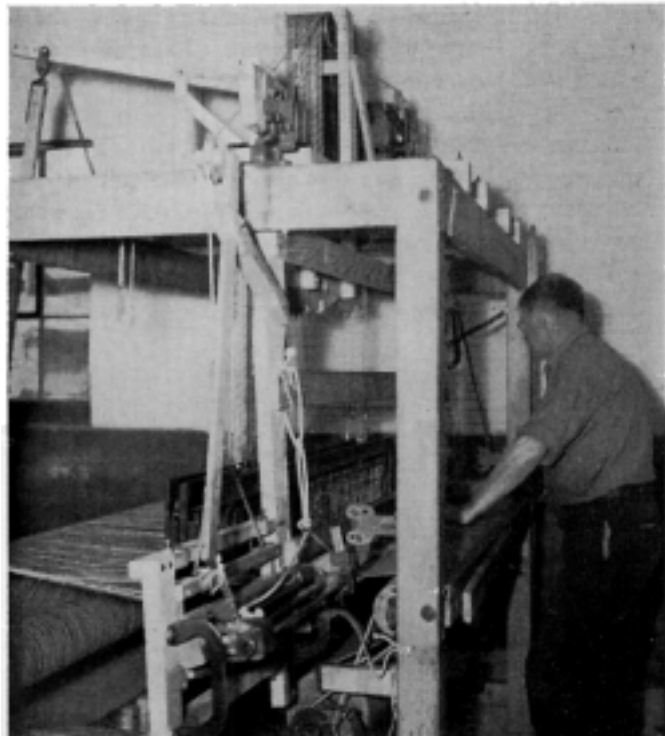
The looms have a 72-inch reed space (to make the finished cloth 54" - 56" wide), and are specially built to handle up to twelve harnesses. Many of Sugar River weave designs require all twelve of these harnesses, while others, of course, are woven on eight, six, or four. "We never use less than four harnesses even for plain weaves," Mr. Badmington said. Except for width, the looms resemble very much the Galashiels (Scotch) looms. The shuttles are not thrown by hand, but are knocked across the wide raceway by a wooden picker which is pulled by a rope held in the weaver's hand. Thus the shuttle receives its motion directly from the weaver. "It is our contention that this is throw shuttle weaving, not fly shuttle," Mr. Badmington declared. "We distinguish between this and a fly shuttle. The fly shuttle does not receive its motion directly from the weaver but is knocked across by a picker, which in turn is automatically set in motion by the movement of the lay (or 'beater'). In other words, in fly shuttle weaving the weaver operates the harness treadles and the lay only, and does not throw the shuttle with a separate motion of his hand."

After the cloth comes off the looms, it is finished in the regular mill manner. Since the warps are anywhere from fourteen to sixty yards in length, it would be a difficult matter at best to finish them by hand.

In the frame building which adjoins the small plant, part of the original scythe factory, there is a pine-paneled sales



Old scythe mill where Sugar River fabrics are woven.



One of the looms at the Sugar River plant.

shop where much of the material produced is sold at retail. Women purchase the tweeds for suits and topcoats, men buy them for jackets and suits. The majority of the cloth is in an 11- or 12-ounce weight, usually favored for suits and jackets, but a heavier 15-ounce fabric has been made also, and recently an 8-9-ounce dress weight material was developed. Sugar River fabrics are available, too, through custom tailors, fabric shops, and small specialty shops. For the latter, special styles are often created, following their own suggestions with respect to color and design.

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SPINNERS AND WEAVERS OF MODERN GREECE

Provide Beautiful Fabrics for Variety of Costumes in Cavalcade of Greek Fashions

DEEP in the heart of the Greek people lies the restless urge of the spirit of creation. It is just as strong in the heart of the simple peasant in the remote mountain village as in the artist who studies in the metropolis. While the artist uses his brush, his sculptor's chisel, his pen to give this spirit a chance for expression, the simple peasant woman throughout the years has used the instruments which will best serve her daily needs—her needle and

her loom. By a tradition so old that its beginning is lost beyond the pages of history the Greek woman uses her loom to make the useful and the beautiful things that she uses in her home. From mother to daughter, from generation to generation the skill passes from one pair of hands to another. All over Greece the women spin and weave their silk, cotton, linen and wool using the wooden loom in all its forms from the tiny primitive loom used by the nomad

tribes of the north to the flying shuttle handloom used by the progressive enterprises in the cities.

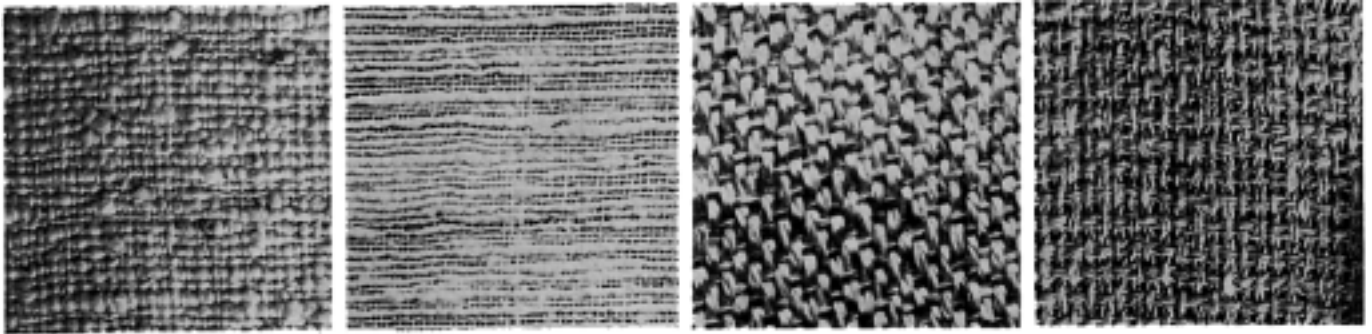
Aside from the carpet looms we find three main types of looms in Greece—the very primitive loom made by the nomad women themselves which is very low and small and easy to dismantle and tie on to the back of a pack mule, its treadles hanging into a hole in the ground dug for that purpose; the ordinary peasant loom in which the shuttle



Spinning is a family occupation in Country homes in Attika.



Peasant girls in Attika weave at home on looms of this type.



Variety of interesting textures; (left to right) all natural raw silk, natural raw silk and real silk, cotton hemp and art silk, natural raw silk.

is tossed back and forth by hand; and the flying shuttle hand loom which is used mostly by the small private enterprises for higher production and greater width of material. As a rule the healds are made by the village women themselves of cotton yarn while the reeds are made of cane either by wandering peddlers or as a specialized home industry in various villages of Greece, the two best known of which are Kosmas and Vrondamas in the Peloponnesus (Southern Greece). The small private enterprises also use the modern steel healds and combs.

The village woman washes, cards and spins the wool which is quite often sheared from the backs of her own sheep, by hand and in the silk producing areas most of the silk is unreeled and spun by hand. In only a few areas in Greece and on a very small scale is cotton still spun by hand, hand spun cotton having been replaced by the machine spun yarns which are abundantly produced by the spinning factories. Linen thread is as a rule entirely prepared by hand. The spinning in the village is done both with the distaff and by means of low spinning wheels; the small enterprise on the other hand has replaced much of the work done in the village by hand by modern electric machinery, leaving only the actual weaving and beautiful inlay embroidery to be done by hand.

The type of article produced varies with the area, each region having specialized by reason of its climatic conditions and the raw material closest at hand in some special type of product. The North, for instance, is famous for its woolen cloths and rugs and heavy long haired blankets, the islands for

their brightly colored cottons, while Kalamata, Souffi, Euboea and Chalkidiki are famous for their silks. Linen is produced on a very small scale chiefly on the islands of Crete, Corfu and Lefcas. Each area also has its own designs and colors. In some villages the yarns are still dyed with vegetable dyes. The woolen cloths are still processed at the nearest village water mill (nerotrivi) where the mill keeper knows from long experience just how long each piece of material should be whirled about by the rushing waters and how long it should be beaten by the huge wooden treadles to bring it to just the right soft thickness and to raise the right amount of pile.

As a rule the chief products of the homeloom are the household linens and the family wearing apparel, and by far its most important use in the eyes of the family is for the preparation of the daughter's dowry in which all the skill and love of creation is used by both the mother and her daughters to make quantities of beautiful things that will last out the daughter's lifetime and will often be handed down to the next generation. But the peasant loom also has its market. The North sends its beautiful rugs, its woolen bags and sport materials (samroskouti) to the market, while the silk producing areas send their beautiful "coucoularico" (material woven from silk thread spun by



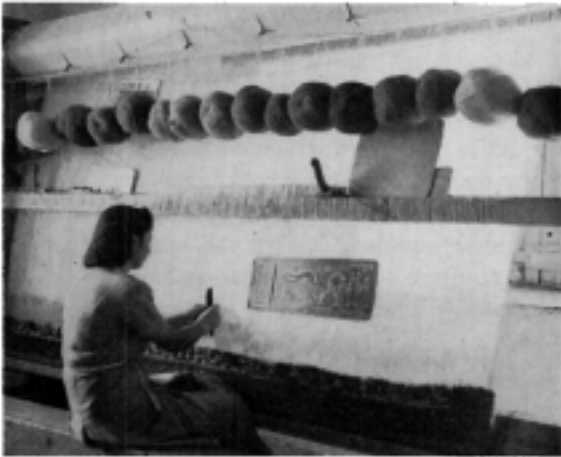
Silk is spun by most primitive methods.



Woman washing wool at a Village Well.



Nuns in Hydra, twisting silk.



Carpet weaving in Hydra.



Primitive looms, made by nomads.

Working at the loom in Arachova.



hand from the waste products of the cocoon—commonly known in America as raw silk), their many colored tafetas, their half silk, half cotton materials used for men's shirting and women's dresses. The islands send their gaily colored cottons either in plain weaving or with the inlay embroidery used for women's garments, table linen, couch covers, curtains and draperies. Rhodes, Macedonia, Chios and others send their beautiful Persian carpets.

Characteristic of Greece is the combination of various types of raw material to make a large variety of cloths suitable for every purpose. Silk is combined with wool or with cotton to give cool summer or spring garments; cotton is combined with linen; cotton wool is combined with woolen warp for warm bed linens in the cold mountain villages. Goats' hair is woven alone to make the heavy shepherds' cloaks which are almost entirely waterproof, or combined with sheep's wool to make rugs or blankets which are warm and more durable than the all wool rugs.

But weaving is not only important for its use as a medium for the creative urge; it is of tremendous economic significance. In a country like Greece where two-thirds of the population is rural and yet where the greater portion of the land is mountainous and rocky and owned by the people in small tracts, 70 to 80 per cent owning as little as eight acres or under per family, the average agricultural income is very low, too low to be able to provide most families with much beyond their basic food needs. The income is also too low to permit a large market to the manufacturer wherever his products can be replaced by the wooden loom which will make just as beautiful and more durable things for the use of the family. The time element is not important, since the small land owner has an abundance of time on his hands and the inhabitant of the mountain village is snowed in as a rule from three to four months every year. With time on her hands and an income insufficient to cover the needs of her family, the woman sits at her loom and creates, and, in creating, doubles the buying power of her husband's income in her spare time.

The preceding article was written in Greece for HANDWEAVER AND CRAFTSMAN through the interest of the Greek Government Foreign Trade Administration which also arranged for photographs of the native spinners and weavers.

Spinners and weavers of Greece played as important a part as the artists, designers and couturiers of Athens in the brilliant presentation of the Cavalcade of Greek Fashions, which rather took the fashion editors by storm when it was shown in New York and other cities in the spring. Handwoven silks, linens, cottons, and wools made by spinners and weavers from all sections of Greece were used as effectively in the collection of modern dresses, coats, negligees and lingerie created by modern Greek designers as they were in the recreations of the antique costumes, also part of the exhibition, which dated back to designs of 2000 B.C. when the women of Crete were famed for their beautiful clothes as well as their great personal beauty.

The Cavalcade of Fashions was an advance showing of a type of handicraft by which, among other means, Greece has supported herself in the past. Greek textiles always have been important industrially and in that field the country has made an amazing recovery, according to members of the Greek Government Foreign Trade Administration. The project was organized with the help of Mrs. Henry Grady, wife of the American ambassador to Greece, and officials of the Economic Cooperation Commission in Greece, both to show the American public some of the country's accomplishments under the Marshall plan, in the rehabilitation of Greek industry, and to present styles which it was believed would be of interest to a world market. Muriel King, well-known fashion expert of New York, has been working in Greece with E.C.A. and served as technical adviser.

The designs for the modern fashions had their inspiration either in the historic costumes or the modern regional costumes, which in many areas have changed little in hundreds of years. Almost every corner of Greece has its characteristic dress, preserved to this day because of strong nationalist feeling. One of the most picturesque of these modern survivals is the famous Mace-



White goat's wool coat, inspired by shepherds of Pogonia; taffeta coat, Cretan style.



Wool cape costume, Cretan inspired—Evzone type embroidered silk jacket, cotton skirt.

donian costume called Gida, after the historically important northern village. Its most characteristic feature is the helmet-like headdress, derived from the helmet of Alexander the Great, which can be worn only by married women. Legend says that Alexander permitted the Macedonian women to wear the helmet as a tribute to their bravery and reward for their important role in battles.

The great cloaks worn by the shepherds, used for tents when other shelter is lacking, were the inspiration for several coats, lined with the beautiful changeable silks and worn with matching silk costumes.

Many of the exquisite changeable silks come from the looms founded by I. N. Karastamati, a woman, in 1860. Only pure silks are woven there. In 1899 her son took over the enterprise and transformed it into an industry. In that year the looms provided the gowns for the bride and other ladies of the court for the marriage of King Constantine, then heir to the throne. Their beauty aroused



Evening coat modeled after native Ipirus costume, natural raw handwoven silk, embroidered in gold braid.

so much admiration that many royal orders followed from Greece and other countries. The business is still in the hands of the family.

Handwoven fabrics from the following firms were shown: A. Sicilianou, George Topoglides (G. S. Richardson), Tzanetouleas, Soufli, H. Euclides, K. Iliadi, A. Hadjimabali, F. Caloutsi (Cretan Double Axe).

The looms of F. Caloutsi, which have the Cretan double axe for a trade-mark, represent the ancient Cretan weaving as well as Mrs. Caloutsi's original designs and, before the war, were established on the Island of Crete. Mrs. Caloutsi, an artist, became interested in reviving the ancient art of Cretan weaving about 20 years ago and before the war more than 200 women were at work weaving beautiful fabrics, mostly in their own homes. These are the famous embroidered textiles, with the embroidery done on the loom. Her entire enterprise was destroyed by the Germans during the war but, after many difficulties, she now has 200 looms in operation and production averages about 1,000 yards a month. Blouses and skirts are made there, as well as drapery and upholstery materials,

[Continued on Page 52]

EXHIBITIONS

of Interest to Handweavers and

LOCAL — STATE — NATIONAL

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.
- Edinboro Craft Fair**, State Teachers College, Edinboro, Pennsylvania. Sponsored by the Edinboro Chapter of the Pennsylvania Guild of Craftsmen and the Art School, Edinboro State Teachers College. July 13, 14, 15.
- Eighth Annual National Art Exhibit**, Huckleberry Mountain Workshop-Camp, Hendersonville, North Carolina. July 21-22.
- Exhibition House**, Museum of Modern Art, 11 West 53rd Street, New York City. Work of Gregory Ain, architect. Sponsored by Museum of Modern Art and Woman's Home Companion. Through October 29.
- Exhibition of Catskill Arts and Crafts Guild**, The Craft Center, Catskill, New York. After July 1.
- "Young Americans,"** America House, 32 East 52nd Street, New York City. First annual competitive exhibition, sponsored by The American Craftsmen's Educational Council, Inc. To September 8.
- Twenty-third National High School Art Exhibition**, Gimbels, New York City. Sponsored by Scholastic Magazines. July 10 through July 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**, Harrietstown Town Hall, Saranac Lake, New York. Seventh Annual Adirondack Craftsmen's Exhibit, August 22 through August 26.
- The Second Annual Virginia Highlands Festival of Arts and Crafts**, Abingdon, Virginia, August 12-19, 1950.
- Maine Coast Craftsmen**, School House, Rockport, Maine, annual exhibition and sale. Week of August 7-13.
- Exhibition House**, Museum of Modern Art, 11 West 53rd Street, New York City. Work of Gregory Ain, architect. Sponsored by Museum of Modern Art and Woman's Home Companion. Through October 29.
- Exhibition of Catskill Arts and Crafts Guild**, The Craft Center, Catskill, New York. Continued.
- "Young Americans,"** America House, 32 East 52nd Street, New York City. First annual competitive exhibition, sponsored by

The American Craftsmen's Educational Council, Inc. To September 8.

SEPTEMBER

- American Institute of Decorators**, Kansas State College, Manhattan, Kansas. Through 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.
- Nation-Wide Hooked Rug Contest**, Storrowton, Eastern States Exposition, West Springfield, Massachusetts. September 17 through 23.
- "Good Design,"** Chicago Merchandise Mart.
- Lincoln Handweaver's Guild**, Nebraska State Fair, Lincoln, Nebraska.
- Exhibition House**, Museum of Modern Art, 11 West 53rd Street, New York City. Work of Gregory Ain, architect. Sponsored by Museum of Modern Art and Woman's Home Companion. Continued through October 29.
- International Textile Exhibition**, Woman's College of the University of North Carolina, Greensboro, North Carolina. Sponsored by Department of Art. Closing date for entry blanks September 15. Exhibits September 22.
- "Young Americans,"** America House, 32 East 52nd Street, New York City. First annual competitive exhibition, sponsored by The American Craftsmen's Educational Council, Inc. Continued to September 8.
- Second Annual Decorative Arts Competition**, San Francisco Museum of Art, San Francisco, California. September 27-October 22.

OCTOBER

- American Institute of Decorators**, Texas Technological College, Lubbock, Texas. Through October.
- Anni Albers' Textiles**, Germanic Museum, Harvard University, Cambridge, Massachusetts. October 3 - 31.
- Exhibition House**, Museum of Modern Art, 11 West 53rd Street, New York City. Work of Gregory Ain, architect. Sponsored by Museum of Modern Art and Woman's Home Companion. Continued through October 29.
- "Good Design,"** Chicago Merchandise Mart.
- St. Louis Artists' Guild**. Dates to be announced.
- Second Annual Decorative Arts Competition**, San Francisco Museum of Art, San Francisco, California. Continued to October 22.

NOVEMBER

- American Institute of Decorators**, Department of Architecture, University of Nebraska, Lincoln, Nebraska. Through November.
- Anni Albers' Textiles**, Northwestern University, Evanston, Illinois. November 14 - December 5.
- "Good Design,"** Chicago Merchandise Mart.
- "Good Design,"** Museum of Modern Art, 11 West 53rd Street, New York City. Selection from Chicago Merchandise Mart exhibition.
- "Missouri Show,"** City Art Museum, St. Louis, Missouri. Dates to be announced.
- International Textile Exhibition**, The Woman's College of the University of North Carolina, Greensboro, North Carolina. Sponsored by Department of Art. November 1 - 30.

Craftsmen

Textile Entries Increase At Wichita, Kansas, Show

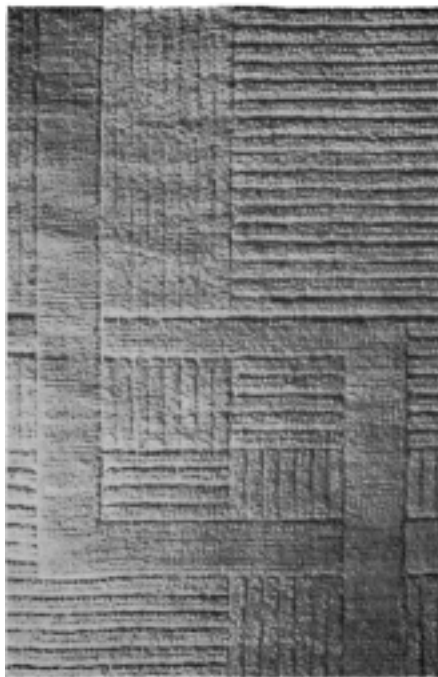
THE textile group received praise from the jury at the Fifth National Decorative Arts-Ceramic Exhibition of the Wichita Art Association, held April 15 to May 15, with more weavers entering than in past years. Quality of the fabrics was considered on a par with those shown at the best of the national shows. Analyzing them for trends, the judges commented: "American weavers appear to be seeking a vibrating color effect and broken surfaces by employing tufting and metal threads." Members of the award jury were Maybelle Liebich, weaver, Webster Groves, Missouri; Kenneth Francis Bates, designer and enamelist, Institute of Art, Cleveland, Ohio; Bernard Leach, ceramist, Cornwall, England; and Rudolph Brom, silversmith, Utrecht, Holland.

First prize in weaving, \$100.00, went to Bertha Vanz Frayer, Ann Arbor, Michigan, for center panel of an all-wool 9x12 rug, in beige, technique flossa.

Honorable mentions: Gertrude P. Conover, Ann Arbor, for rug of undyed Mexican yarn, technique rölakan; Randolph Koelsch, Bloomfield Hills, Michigan, buffet cloth woven with heavy single-ply linen in natural color, good for use with pottery dishes; Joanne Dorothy Bushie, upholstery material in chartreuse with black nubs.

The weaving was judged on the following points: design, texture, color, weaving, proper technique and finish, and suitability of the textile for the purpose intended.

Techniques exhibited included twills and their variations, overshot, open Bronson, Spanish lace, leno, Norwegian lace, flossa, damask, rölakan, Danish openwork. Interesting textures appeared in many combinations of such yarns as nubby cotton, rayon and wool, linen in all weights, nylon, silk, chenille, mohair, metallics, grasses and reeds (round and



All-wool flossa rug, first prize in weaving won by Bertha Vanz Frayer.

flat). Predominating colors: tangerine, wine reds, black, white, beige, violet, pinks, and all shades of yellow, grey and green—used in rugs, draperies, upholstery, suiting yardage, and table linens.

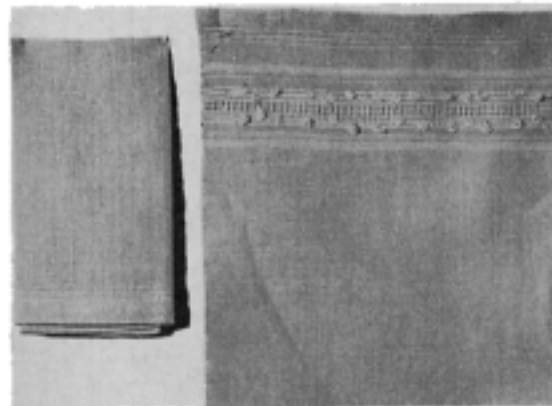
Among the pieces that attracted attention was another rug woven in rölakan technique by Miss Conover, honorable mention winner. Made of black wool with a design of coral patterned material, this rug had braided fringe amusingly tied at the end with the coral material. "Looks like a little girl's hairbraids with ribbon tyings," one juror remarked. Miss Conover won first prize in weaving at last year's Decorative Arts Show.

The following handweavers also presented outstanding work:

Sara Mattsson Anliot, Cleveland Heights, Ohio, a Swedish weaver—two lovely skirts in overshot technique, one black and the other grey, with gay bands.

Estella M. Henkel, Dallas, Texas—sun curtain in mohair and nylon, all white, Norwegian lace technique, outstanding in texture, would hang beautifully. Drapery panel for modern home—black wool and cotton with pick up borders in heavy white wool and gold metallic thread at bottom of panel.

Carolyn Nichols, St. Louis, Missouri—two pieces of tweed showing excel-



Linens by Maybelle Liebich (juror).



Salt glaze bottle by Antonio Prieto, first prize in ceramics. Weaving by Azalae S. Thorpe.

lent choice in color blending and yarn-weight; combination of Canadian and domestic yarns used in both warp and weft; technique, variation of twills. Mrs. Nichols designs, weaves and finishes all her tweeds.

Sonya J. Leach, Bloomfield Hills, Michigan—red and black coating, another outstanding piece of tweed, variation of twill.

Ruth A. Howard, Oakland, California, and Harriet L. Jenny, Pittsburgh, Pennsylvania, both showed white table runners of excellent texture—one a Swedish pattern variation bordered with leno bands, the other white linen with Danish openwork designs.

Viola W. Quigley, Germantown, Tennessee—damask linen luncheon set.

Grace Louise Short, Oakland, California—two table runners and eight napkins with bands in green and gold and grey linen centers—twill. These were woven in the finest texture of any of the table linens shown.

Elsie S. Wood, Oakland, California—



Woven cotton, blocked design, by Charles T. Mosgo, at Wichita.

chartreuse cotton and chenille upholstery—variation of twill—nice color and texture.

Siminoff (Frances Siminoff Cohn)—screen panel. All variations of material used and by far the best of this type of work shown. Very soft tones of color, grey, natural white.

Other weavers represented were: David E. Alter, Oakland, California; Helen Beecher, Carmel-by-the-Sea, California; Hilma Berglund, St. Paul, Minnesota; Georgia B. Chingren, Sioux City, Iowa; Lucille Clark, Seattle, Washington; Doris Mary Coulter, Bloomfield Hills, Michigan; Mildred Fischer, Fort Wayne, Indiana; Berta Frey, New York City; Ruby S. Hagman, Bloomfield Hills, Michigan; Helen J. Hall, Oakland, California; Vera Helte, Bloomfield Hills, Michigan; Robenia Myrer Hendrich, Boston, Massachusetts; Elizabeth Burgett Henry, Cleveland, Ohio; Dulcie H. Johnson, Oakland, California; Thomas J. Larkin, Cedar Falls, Iowa; Karl Laurel, Alfred, New York; Maybelle Liebich (juror), Webster Groves, Missouri; Lea Van P. Miller, Berkeley, California; Frances Morgan, San Francisco, California; June C. Morris, St. Paul, Minnesota; Darlyne Novak, Decorah, Iowa; Hal Painter, San Francisco, California; Kenneth E. Peabody, Corvallis, Oregon; Mary Walker Phillips, San Francisco, California; Helen Wood Pope, San Francisco, California; Eunice Margaret Prieto, Oakland, California; Mrs. Thomas J. Rederich, Vancouver, Washington;

Hester A. Robinson, Honolulu, Hawaii; Margarita B. Robinson, San Francisco, California; Marcy Lee Rosenblatt, Berkeley, California; Garcie M. Schoolfield, San Antonio, Texas; E. Ann Schubert, Lynbrook, New York; Marjorie Schwartz, Memphis, Tennessee; Ellen Siegel, Black Mountain, North Carolina; Jinny Lee Snow, Bloomfield Hills, Michigan; Elizabeth Staley, Wichita, Kansas; Azalea S. Thorpe, Bloomfield Hills, Michigan; Norma Walker, Fort Collins, Colorado.

Queen Mary's Rug

Crowds flocked to see the needlepoint rug, made by 83-year-old Queen Mary, mother of Britain's King George, when it was shown in museums in 22 American and Canadian cities in the last three months. More than 30,000 people came to the Metropolitan Museum of Art in New York when it was shown there in March and so great was the interest that the Metropolitan showed it again for a few days in June at the completion of the tour.

Sold to the Canadian members of the Imperial Order of the Daughters of the

Empire for \$100,000, the rug will be displayed in August at the Canadian National Exhibition in Toronto and then will be sent on tour to help raise funds for the purchase. It will be offered eventually to the government for permanent display in the National Galleries, Ottawa.

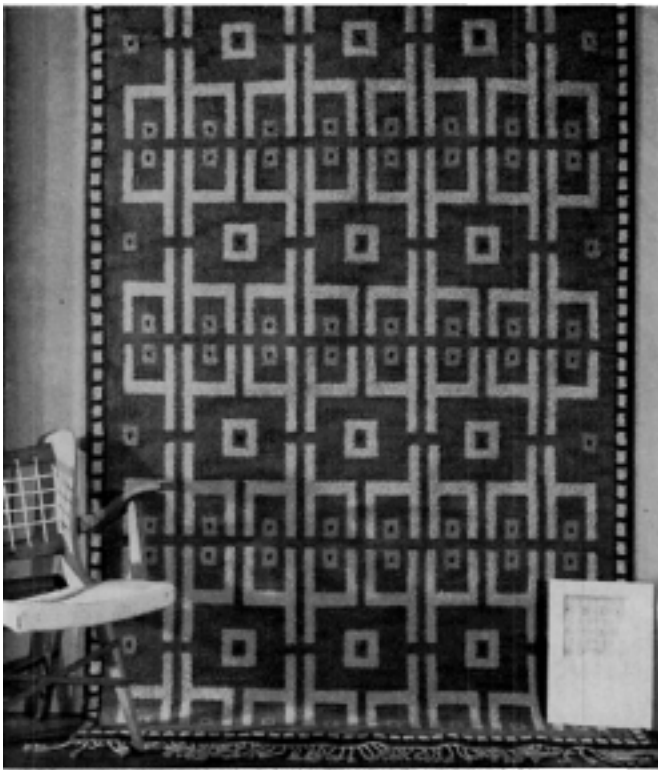
Queen Mary began work on the rug in the early days of World War II, when no part of Britain was safe from the Nazi blitz. Working entirely in tent needlepoint, six to seven hours a day, at the rate of four stitches a minute, the Queen finished the rug after eight years' work.

She had originally intended the rug as a gift to a member of the royal family but when Britain's economic crisis became acute, the Queen decided to give the rug to the nation to be sold as a dollar export and help purchase urgently needed equipment and raw materials from North America. She hoped by this means to set an example to her people, by emphasizing the sacrifices needed to make the dollar drive a success.

Queen Mary owes her instruction in intricate needlework to the Royal School



Queen Elizabeth of England, Princess Margaret, and Dowager Marchioness of Reading, head of British Women's Voluntary Services, view Queen Mary's rug.



"Townsite," a flat woven woolen rug in blue, beige and red.



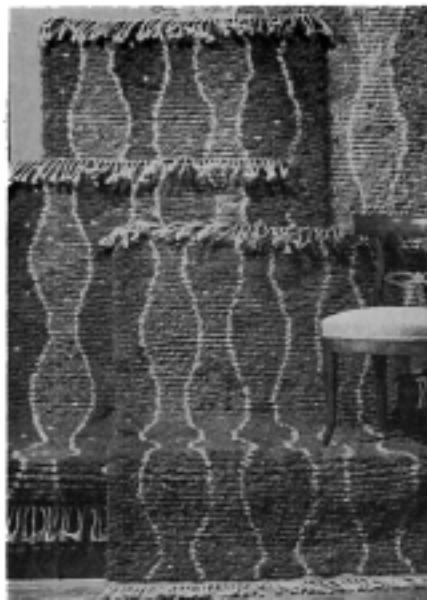
Sigvard Bernadotte, designer, (left) and Nils Nessim, manufacturer, with four rugs woven of cotton rags.

of Needlework, London, an institution founded by one of Queen Victoria's daughters, Princess Christian, in 1872. It is here that the ancient art of embroidery—practiced in Britain for nine hundred years—is taught to students qualifying as teachers of needlework.

The Royal School has a special interest in the "dollar" rug of Queen Mary. Not only did the school submit the designs—based on genuine eighteenth century English tapestries—it was also given the task of joining the twelve separate panels and the border.

Apart from the work of joining, every stitch of the rug, incorporating four hundred and eighty different wools, was the work of the Queen Mother. She also chose the hundred delicate colors, taking special care to select just the right shade for each individual flower and leaf in the design. These colors are the gentlest pastels, ranging from soft beige and gray backgrounds, to pale blues and turquoises, greens, mauves and ambers in the various patterns.

Measuring 10 feet 2 inches, by 6 feet 9½ inches, the rug is made up of 12 panels, each with a different design of brightly-colored birds, fruit and flowers with a border of blossoms edged in rich brown against a grass green background.



Group of rugs called the "Rivers," in red, blue, green and gold.

All of the panels of the rug except one bear the signature "Mary R" with the date when it was finished. The first was completed in May, 1941, and the last about eight years later, in 1949.

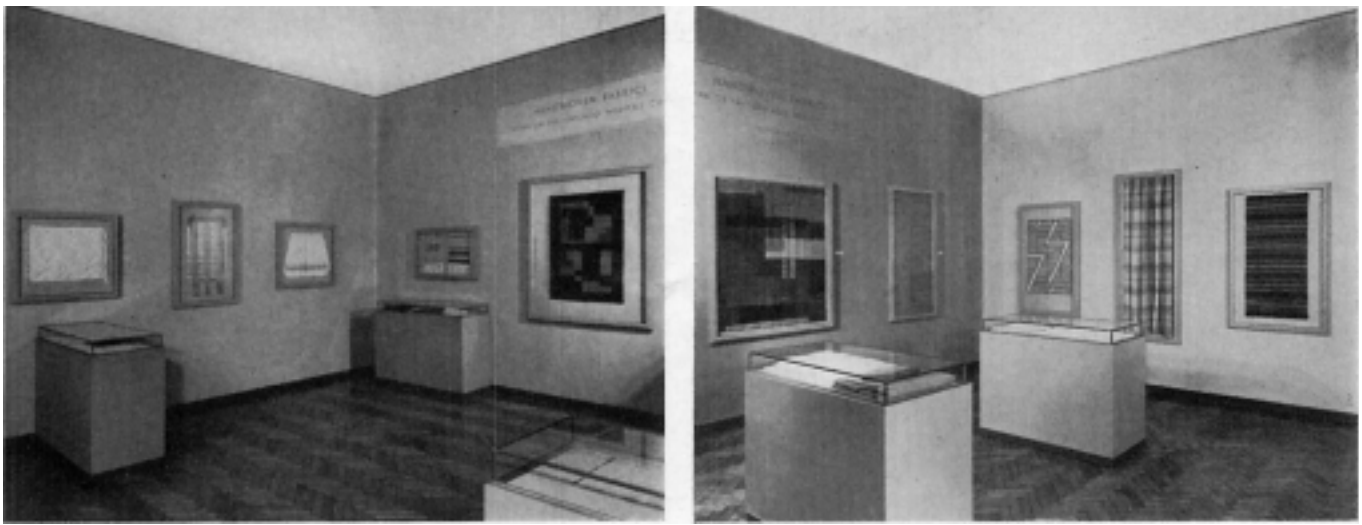
Swedish Rugs

The first comprehensive collection of handloomed Swedish rugs to be shown in the United States, more than 300

designed by Sigvard Bernadotte, son of Crown Prince Gustaf Adolph, aroused great interest when exhibited in New York at Lord and Taylor's and in other cities. Mr. Bernadotte, well-known in Europe for his textile designs and work in bookbinding, toured the country with the collection. The rugs are now to be seen at Lord and Taylor's, Marshall Field's in Chicago, The Dayton Company, Dayton, Ohio, and Nieman-Marcus in Dallas.

Handwoven by Swedish peasants from handspun and hand-carded wool, the rugs were brought here by Nils Nessim, Scandinavian manufacturer who has established many centers for weaving rugs and textiles. Four techniques are represented: rya, flossa, rölakan, and relief.

Imaginative and fluid, these designs range from simple geometric patterns to floral and landscape motifs. Many of them achieve their effects through texture. Color combinations have a fresh approach, predominantly in cool Nordic blues and greens, often blended with an unusual off-white tone. Some of the pieces introduce bright notes from Nature's palette, such as the red of wild berries, poppies, or tulips. All reflect the atmosphere and traditions of a land



First Exhibition of Chicago Weavers Guild beautifully displayed at Art Institute of Chicago.

where handweaving is one of the oldest of native crafts.

An ancient Swedish custom inspired the "Celebration" rug which Mr. Bernadotte has designed in 150 different colors. It is intended for use on important occasions in the life of a family. Two young people are married on it, their children are christened there, and it serves also on wedding anniversaries. The motif is two tree trunks intertwined and growing upward.

"Largo," a textured rug, gains its three-dimensional pattern through the use of sculptured wool against a linen background, both in natural color. The design relies on variation of pile depth—rather than on color contrast—and takes on different aspects through the interplay of light and shadow. Therein lies the enchantment of Bernadotte textures—their subtle change of appearance according to the angle from which they are viewed.

For dramatic color contrast, there is the "Tulip" rug with its free scattering of red tulips, golden flowers and purple and white stars, set off by a grass-green background.

Four cotton rag rugs in the collection represent the colors of the four seasons—"Summer" in tones of pale blue and sea green; "Winter" in midnight blue, black, and spruce green; "Fall" rust, grey-green and grey-blue; while "Spring" borrows the grey-purple of the Swedish birch and combines it with muted shades of grey and yellow.

Although these Swedish rugs are distinctive in design, they harmonize well with modern or traditional furniture.

Chicago Exhibition

Miss Mildred Davison, acting curator of decorative arts of the Art Institute of Chicago, was highly complimentary to members of the Chicago Weavers Guild who recently exhibited their work in galleries under her direction. Although the Guild has been organized for four years, this is the first public showing of the work of the members. Officials of the Art Institute and the Weavers Guild were both pleased and surprised at the quality of the work, the variety, and the quantity of the material presented for final judging by the staff of the Art Institute of Chicago. A high percentage of members of the Guild entered their work, but lack of space prevented showing of more than about one-sixth of it.

In the above pictures, one can see on the left a small white mat in loop technique woven by Betty Jacobson; in the center on the same wall is a table mat for informal use, made of colored cotton warp and aluminum strips, woven and designed by Eleanor Foley; and a white apron with a colored border, woven by Frances Benson. On the end wall are two small wool mats with laid in designs woven by Mrs. C. S. Sholeen, and a large rug woven and designed by Clem Smith.

In the other photograph on the left directly under the sign is a 12-harness modern wall hanging in shades of green and gold by Gladys Rogers Brophil, and next to it is a cotton striped material woven by one of her pupils, Sally

Meginnis. On the other wall is a small rug in loop design, woven by Clem Smith; a bold, brightly colored plaid done by Mrs. Carl Swanson, and a fine piece of Swedish bound weaving by Hollis Ryman. You may be able to distinguish in the front case a rug, woven in soft yellow, which was done by E. J. Mark. Members of the Guild were especially pleased that Mr. Mark's work was chosen by the judges as he is nearly blind and has been weaving only a few months.

In the same case can be seen a folded piece of upholstery by Mrs. John Sharpe and a man's tie by another comparatively new weaver, Exilda St. Pierre.

There are many other pieces deserving mention, particularly the 24-harness wall hanging done by Mrs. William Jennings, project chairman of the Chicago Weavers Guild; the silver and white tablecloth done by a neophyte weaver, Jennie Downey; the exquisite bags of both Mrs. Jennings and Mrs. Alena Reimers; and the meticulously detailed table mats woven by Mrs. E. P. Burlew.

The exhibit was so well received that both members of the Chicago Weavers Guild and the Art Institute of Chicago are anticipating a repeat performance before too long.

In Pennsylvania

The Second Annual Pennsylvania State Craft Fair and Festival will again be held at Mount Gretna, August 4th,

5th and 6th, under the direction of the Pennsylvania Guild of Craftsmen. Last year the fair brought visitors from 17 states, British Columbia and England, and a larger crowd is expected this year to see the exhibitions of work and the demonstrations that will be given in a wide variety of crafts.

The state organization has local chapters in Philadelphia, Harrisburg, Lancaster, Williamsport, Allentown, York, Reading, Pittsburgh, and Erie, with new chapters forming all the time—the latest additions being Edinboro and Altoona. Craftsmen with wares for sale should get in touch with their local chapters or with Mr. James J. Jackson, 23 Childs Street, Woodbury, New Jersey, who is the state president, or Mrs. Mary Nell Kling, 555 Madison Avenue, York, Pennsylvania, business manager.

New Hampshire

Of all the events which make New England a mecca for the summer tourist and for people interested in the craft movement the Craftsman's Fair of the League of New Hampshire Arts and Crafts is unique. It is unique not only



Mary Nell Kling, York, business manager of Pennsylvania Craft Fair.

SUMMER 1950



Mrs. Paul Venne of Penacook, New Hampshire, spinning wool from her angora rabbits into yarn which she uses for mittens and other articles she will show at The Craftsman's Fair sponsored by The League of New Hampshire Arts and Crafts. She raises her own rabbits—one is observing the spinning with interest.

because large quantities of beautifully made handicraft articles are gathered together under one huge roof, but because the craftspeople are actually at work demonstrating their art for all who love to see "how it is done."

The Fair this year will be held August 1 through 5 at the Belknap Recreation Area at Gilford, New Hampshire, in the heart of the scenic lake district. It may be reached by traveling north on the state's central artery, Route 3, turning right on 11-A at Laconia. Signs for the Fair are explicit all the way.

The Fair is the 17th annual to be held under the auspices of the state-sponsored league, which was inaugurated in 1932 during the administration of the late John G. Winant, then governor and later ambassador to the Court of St. James. Since that time the league has grown in scope, and now operates 13 shops in the state where the fine handwork of its citizens finds a profitable outlet.

Director of the league is David R. Campbell, under whose guidance the organization has come not only to provide profits for the skill of New Hampshire natives, but also to provide work of a rehabilitative nature for scores of elderly and handicapped persons, as well as for those whose natural bent is toward craftsmanship. Under the guidance of Miss Lilly Hoffman, for example, who is

supervisor of home industry for the New Hampshire Association for the Blind, attractive stair carpeting woven by the blind persons in New Hampshire will be sold through league shops this year, and at the Craftsman's Fair in August.

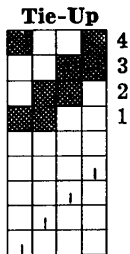
Among the well-known weavers who will have articles at the Fair—some of whom will demonstrate—are Miss Alice Varney Jones of Union, New Hampshire, whose weaving is characterized by the use of metallic thread; and the Misses Ingeborg and Elsa Kristina Longbers of Hanover, New Hampshire.

Colorful Tweeds at Gatlinburg Fair

Staging a return engagement, an exhibition of handwoven woolen fabrics designed by well-known handweavers again will be shown by Patons & Baldwins of New York, manufacturers of "Beehive" yarns spun especially for handweaving, at the Craftsman's Fair of the Southern Highlands, Gatlinburg, Tennessee, July 24 through 29. In addition to the weavers whose designs are shown here, there will be examples of the work of Marie Phelps of Madison, New Jersey, and Ruby Burkheimer of Pikesville, Maryland.

The exhibition is planned to show the

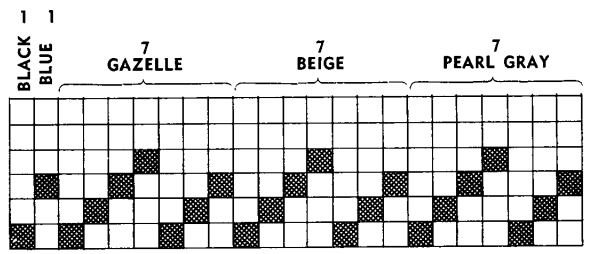
many possibilities open to handweavers who may not be as familiar with wool as with certain other fibers. Apparel fabrics especially should be of greater interest to many handweavers, for their own use, if not for sale. All fabrics shown are made from Beehive "Tweed" or Beehive "Woodpecker" yarns, both imported from Scotland, where they have been spun for more than 100 years and Tam O'Shanter "Worsted," which is spun in the United States by Patons & Baldwins Inc.



Treading
 3 & 4
 2 & 3
 1 & 2
 1 & 4

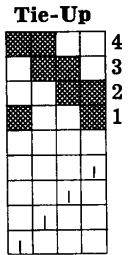
Warp
 7 Threads Pearl Gray
 7 " Beige
 7 " Gazelle
 1 " Black
 1 " Blue

Weft Blue Tweed No. 37
 Tam O'Shanter "Worsted" 7 Thread group. 3-2-2 in each dent. Black and blue each in 1 dent
 Beehive "Tweed" Weft 26 Picks to inch



Directions for No. 4—striped tweed woven by Winogene Redding.

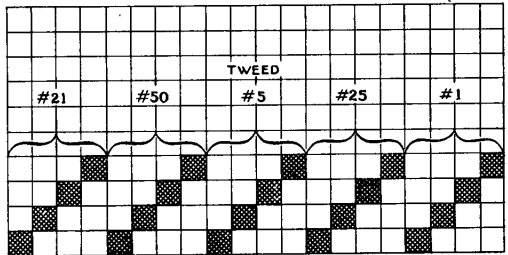
In April of this year these yarns and fabrics were exhibited to arts and crafts teachers at the Eastern Arts Association convention at the Statler Hotel, New York City. Smaller handwoven items suitable for children to make were on display as well as the new patterns in yardage lengths. Since weaving as a craft is becoming more widely taught, much enthusiasm was shown by the arts and crafts teachers.



Treading
 1 & 2
 2 & 3
 3 & 4
 1 & 4

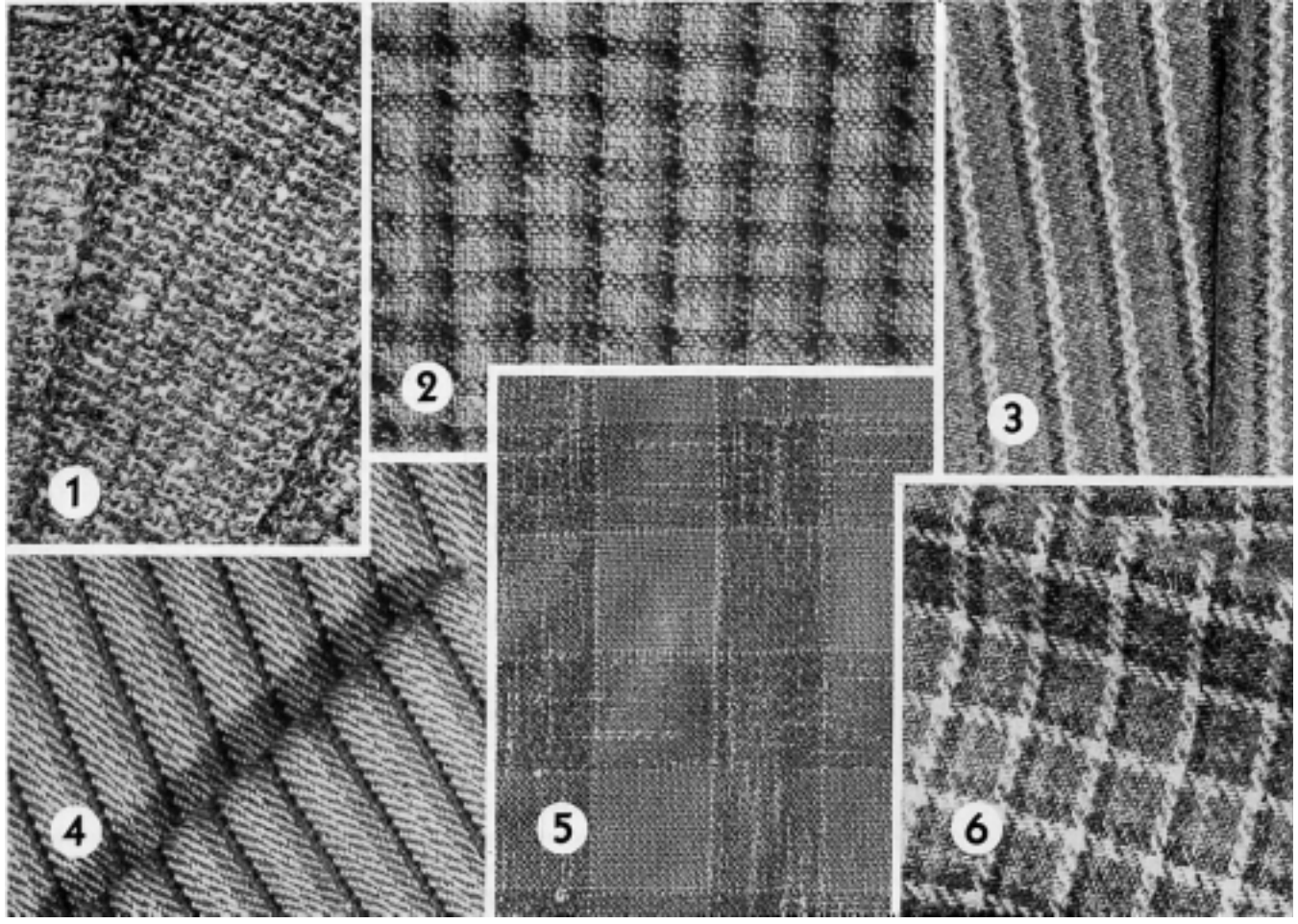
Warp Tweed
 4 Threads #1 Beehive "Tweed"
 4 " #25 "
 4 " #5 "
 4 " #50 "
 4 " #21 "

Weft Same As Warp
 Reed 12 Dent 2 to a Dent.
 Warp Set 24 Threads to inch.
 Weft 24 Picks to inch.



Directions for No. 6—plaid woven by Lilian Hunter.

The exhibition also will be shown at the Occupational Therapists' Convention at Glenwood Springs, Colorado, October 17 through 19, when sample lengths of



all the patterns illustrated here will be displayed, together with smaller items like handbags, pin cushions, foot stools, and others, made up from handwoven fabrics especially designed for these types of articles.

As far as the finishing of cloths woven from these yarns is concerned, it is recommended that only high quality soap flakes are used.

The addition of a small amount of ammonia (not more than four table-spoonsful for 5 yards of cloth) when rinsing will not only help to neutralize the fabric and remove all soap, but also will brighten the colors. Care must be taken not to add too much ammonia, because it is dangerous to both colors and texture of the cloth if used in large quantities. All the colors in these yarns are said to be completely fast to washing and milling under normal commercial conditions.

These yarns were first introduced to craftsmen at the Gatlinburg Fair last

year when handwoven fabrics by well-known weavers were displayed, and Miss Berta Frey of New York demonstrated on a handloom. The exhibit also was shown at the Southern Highlands Workshop held at the Penland School of Handicrafts in September, 1949.

What Yarns . . .

Continued from Page 23]

twine shop where you may procure twine and hemp cords of all sizes and description.

Now come the unfamiliar materials used by weavers in the cities. By unfamiliar sources of supply I mean the lumber yard and knit-wood companies where one purchases rounds, half-rounds and flats in walnut, mahogany and dowels of all sizes in all widths and lengths, used in luncheon sets and shade making.

All craft suppliers have an infinite number of materials in jute, raffia, reed, cotton novelty yarns and leather lacing. On the very new side we find suppliers of plastic yarns, tubing, tapes, and extruded materials. Then we have Fibreglas and Tensolite, a plastic-covered glass.

Since texture as well as pattern is now the vogue, these wonderful threads give us every advantage to create materials suitable for all purposes. The following list gives the sources from which the threads are made:

Vegetable: Linen, cotton, ramie, grasses, reeds, sugarcane, hemp, sisal, wood, raffia, banana palms, pineapple palms, maguey.

Animal: wool (from sheep, goats, llamas, vicunas), hair (from horses, cows, angora rabbits, cats, and dogs), silk, aralac, lanitol.

Mineral: asbestos, metallics (lamé), slag wool, Fibreglas, tinsel.

Synthetics: cellophane, nylon, rayon, and others.

To break down the broad classifications let us consider wool. Knitting wool, for instance, is not generally considered a suitable yarn for weaving. It is heavier than weaving yarn, more loosely twisted, and designed to be formed into a garment on needles. However, many knitting wools can be used also for weaving. In the drapery fabric shown here, eight kinds of knitting yarn

were used. These are the yarns commonly used for a wide variety of apparel fabrics, sports to fine daytime weaves. This fabric can be used for upholstery also.

Crochet cottons also provide materials for handweavers. For place mats and other dainty articles, 10, 20, 30 or finer weights are desirable. "Bedspread" cottons and candlewick work well for heavier mats. Varied textures can be produced with these cotton yarns, by mixing the so-called knitting and crochet threads. The old favorite type of string, made of bright-colored twisted cotton, now used by many specialty shops, would be interesting to experiment with.

Embroidery flax can be used effectively in combination with linen or other yarns, or linen and embroidery floss, such as the mat illustrated here. In this piece an almost iridescent effect resulted from the combination.

The straw mat pictured here, in soft yellow with a blue border, is a practicable piece, which has been washed many times. The material was picked up in a junk shop.

Although plastics are attracting many weavers, they are not yet, in my opinion, practicable. Difficult to clean except with a damp cloth, and expensive to make, they are still only an experimental material for the handweaver. Fibreglas Corporation, however, is now developing textured yarns, such as boucle, either in all glass or plastic coated glass, which will be especially suitable for handweaving.

While nylon threads are scarce, other nylon materials are obtainable such as nylon parachute cord, to be found in Army surplus stores. For weaving, the center cord is removed. The material dyes well and has been used satisfactorily for place mats, bags of various kinds, and rugs.

Silk is again becoming available and can be employed in many ways, either by itself or with other materials. Sometimes it can be substituted for metallics, giving somewhat the same effect, or even a more interesting texture. Ribbons also give delightful textures. In weaving ribbons, remember that the ribbon must stand straight on edge in the heddle.

The inventive and the experimental weaver is in demand now. He gets that way by actually experimenting—collect-

[Continued on Page 56]

TWEEDS FOR SUITS AND COATS

No. 1—Oxford Gray, predominating, with natural and pale orange in both warp and weft. Flecks of red and green enliven the pattern. Beehive "Tweed" and "Woodpecker" yarns. Woven by Lilian Hunter of Bethel, Vermont.

No. 2—Soft beige and tan combined with checking threads of blue and green, woven with Tam O'Shanter "Worsted" and Beehive "Tweed." Weaver—Winogene Redding, Wollaston, Massachusetts.

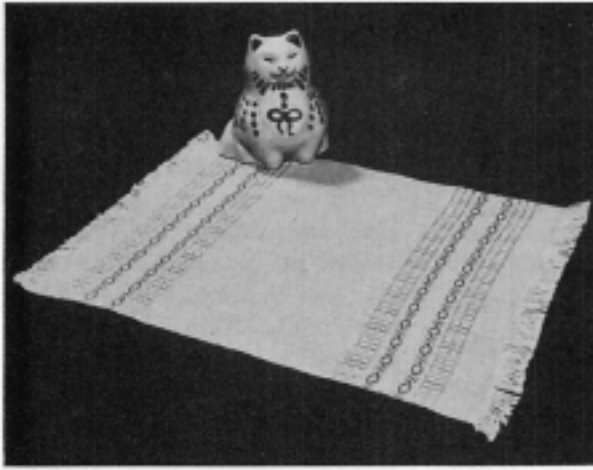
No. 3—Stripes in muted heather shades with brown and green predominating in Beehive "Tweed" yarn. Woven by Lilian Hunter of Bethel, Vermont.

No. 4—Handsome stripes in shades of blue with a soft tan and fine black line. Beehive "Tweed" and Tam O'Shanter "Worsted." Woven by Winogene Redding, Wollaston, Massachusetts.

No. 5—Striking "Glenurquhart" check of royal blue and tartan wool separated with checking threads of red and green. Tam O'Shanter "Worsted" and Beehive tartan yarn. Woven by Berta Frey of New York.

No. 6—Plaid in checks of soft heather shades—tan, rust, green, and beige of Beehive "Tweed" yarn. Also by Lilian Hunter.

Detailed directions can be obtained by writing HANDWEAVER AND CRAFTSMAN.



Stoneware cat by Mary Alice Hadley, Louisville, Kentucky, shown at the Southern Highlanders Shop in New York. Miss Hadley is a well-known ceramist, with work in museum collections. Mat by Southern weavers.

Marketing For Handweavers

By ROBERT G. HART

SEEKING a market for your handwoven creations? It's not so hard to find if your fabrics are distinctive and you have made a thorough study of market demands. Does that sound like a large order? Perhaps so, but craftsmen as sellers of their wares have been a little too indifferent about informing themselves on market conditions. After all, that responsibility rests pretty heavily on the producer.

What department stores and specialty shops are looking for in handweaves is something that is unmistakably hand-loomed and cannot—or ordinarily would not—be duplicated on a machine loom. Prevailing trends are important guides, too, but weaves made with unusual materials, new colors and designs have the biggest sales appeal. So be adventurous and experiment—you may start an entirely new trend in textural interest.

And get rid of the false notion that no mass market exists for handweaving. In New York, for instance, every large department store and most high-grade specialty shops carry something that is handwoven. Unfortunately, American weavers are not well represented in these markets, but I believe it is much more the fault of our weavers than it is of the shop or store buyers. Many weavers blame the lack of interest in their work on price competition and the influx of quantities of imported weavings. While occasionally true, this explanation does not apply to the majority of cases. The cause lies in the fact that European importers—unlike our own craftsmen—are geared to mass market demands in handicraft and their products are made easily available to

American buyers. Yet this problem can be overcome. Some stores, such as Gumps in San Francisco, have already met our weavers halfway in their successful attempt to arouse interest in domestic handweaves. Other stores would undoubtedly be cooperative if they were given an opportunity to see articles that are being made in their immediate vicinity. Here is an opportunity to organize a local craft fair—to show the best being made in your community.

Don't be discouraged by the unsuccessful efforts of one or two local weavers. It takes persistence and determination to make sales. You should be willing to show your wares again and again, and make any changes desired to insure their acceptance. After all, the customer has to be considered. What you like may not suit other people—colors, for instance. Buyers' demands are not as exorbitant as is generally supposed and can be met if you are really anxious to sell in these markets.

Before you make your sales approach, be sure you're armed with complete information on present-day demands—study current magazines, look at store displays, and subscribe, if possible, to some trade publications in the fields of textiles, home furnishings, and interior decoration. Read these sections in your newspapers. Your public library is also a good hunting ground. Learn how to price your articles and what discounts are allowed by stores. Find out the viewpoint of a buyer—question one of them in your local department store about his problems.

If your own locality is unproductive, stretch out beyond it. But be sure you know your local market possibilities thoroughly. Published lists are available for guidance—directories of the American Automobile Association and the Hotel Red Book include gift shops, tell whether they're open all the year, and how many guests each hotel accommodates. And when writing anyone for information, ask to be recommended to another person or store which might be a further source of help.

Proper timing is vital—in today's markets buying is done months ahead of each retail sales season—whether it's for the tourist trade, June brides, or Christmas shoppers. You should be considering ski items now. You need not have a large quantity of work to show a buyer. The quality of design and execution of single objects is the important consideration. In fact individual production is the craftsman's reason for existence.

This summer and fall there will be good opportunities for the handweaver because of the fashion trend influenced by universal interest in folk dancing and folk music. Summer and winter resorts and specialty shops in large cities will be stocking such women's wear items as the following:

Skirts—in high colored peasant designs, and free-flowing. Handwoven fabrics of linen, cotton or wool highly prized for these skirts and accessories. Preference for close weaves with slight texture contrasts and feeling of bulk without weight. Brightly colored borders favored—some have rough fabric bordered with flat texture printed with design in silk screening—others embroidered.

Accessories—matching or contrasting handbags, preferably in solid color or with unobtrusive allover pattern—in draw-string and envelope types. Small coin purses to be hung on

belts by woven cord, fabric, or colorful chain.

Lightweight stoles important to these outfits.

Advantage of this trend is its "carry-over" value into the winter season when the same items will be in demand by winter sports enthusiasts for wear at informal daytime and evening parties.

In New York shops, some of the foreign competition is represented by handwoven Mexican skirts of stiff materials, often heavily pleated—retail price from \$10 to \$20 and up—mostly styled for beach and summer wear. Fine for fall for school girls. Popular colors: white, bright red, kelly green, forest green and deep tones of sky blue.

For women's suits and coats, this fall, black and dark colors with contrasting accents will be high fashion—so will the brown tones ranging from honey to black-brown.

Men's fashion trends—aimed directly at Scotch plaids as shown by displays in magazines and newspapers. Popularity expected to continue through this year and well into 1951. Biggest mass appeal: subdued plaids such as Black Watch which can be adapted for yardage in sport coats, vests, hatbands, mufflers, and cloth belts.

Household fabrics—now an excellent time for this market—improvement in housing situation has increased buying of rugs, drapery, upholstery fabric, and table linens. In rugs, I've found that color preference varies according to price and texture. Example: in our New York shop, inexpensive rugs woven from dyed coffee bags sell well in a striped pattern of variegated colors—no market for them in a solid color such as beige which is popular in more costly handwoven rugs. New trend in table mats uses selvage on short

ends instead of the long ones—looks better on the table and allows napkin to lie flat. From a weaver's viewpoint, permits increased capacity—given a wide loom, double the number of mats can be set up.

What to do with tag-ends? A common question with no really satisfactory answer. If you have a lot of left-over pieces in a wide variety of colors your best bet is a small manufacturer who might use them for matchbox or cigarette box covers, tiny coin purses, or perhaps neckties or square scarfs. At one shop recently I saw ends used to make small bags for cedar chips. These were attractive and sold for one dollar. One group of weavers uses small square samples of woolen material for coasters. They are finished with a very narrow fringe. One reason it's difficult to sell these small bits of handwoven fabrics is that they ravel easily, needing special skill in sewing.

All these points sum up to a single basic rule—think your problem through before you step out to sell. Put yourself in the buyer's place, know current needs, and you'll be well equipped to reach existing markets. • • •

Novelty Yarns

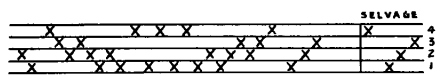
Among novelty yarns which may be made available in a convenient form for weavers is an elastic yarn which now comes in several attractive colors. Handweavers have been experimenting with this type of yarn and there should be many important uses for it.

Also in the offing are new fluorescent yarns, a few of which are now being used by power mills for manufacturing of materials for bathing suits and other sports wear.

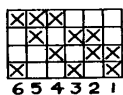
A BORDER FOR HAND WOVEN TOWELS and BABY BIBS

REED: 15 dent.
 WIDTH IN REED: { Guest Towel 15"
 { Finger Towel 9"
 WARP: Lily Art. 114, 20/2 Pearl Cotton.
 FINISHED SIZE: { Guest Towel, 14" x 18"
 { Finger Towel, 8½" x 13"

WARP ENDS: { Guest Towel, 450.
 { Finger Towel, 270.
 PER DENT: 2.
 PATTERN WEFT: Lily Pearl 10 or Floss.
 TABBY WEFT: Lily Pearl 20.



Before threading left selvage, add one thread on harness three.



A few of the many treadling variations:

- (A) 5—2X (2 weft threads on treadle 5)
 2—2X
 1—2X
 6—2X
 and repeat
- (B) 5—2X
 2—2X
 5—1X
 6—8X
 and repeat
- (C) 5—4X
 2—2X
 1—4X
 6—8X
 then reverse
- (D) 6—2X
 1—2X
 2—2X
 5—2X
 6—4X
 1—8X
 2—8X
 5—2X
 2—2X center then reverse

As the illustration shows there are many ways of spacing the lines of design to get variety. You can use one color only in the pattern weft, or several tones or shades of the same color. You can use a number of colors together to make a bright and cheerful design. By setting your warp at 12 inches in the loom and weaving pieces 15 inches long with a border at one end, you can weave a towel that is intermediate in size between the guest towel and the finger towel we have described. You can take one of these pieces and by cutting out a curved portion and sewing on tapes make a practical and attractive bib for the baby.

In combination with the colored pattern border you can weave at each end of the towel about

three inches of color to turn up for a colored hem. Many weavers make the pattern border only at one end of the towel and others weave them in at both ends. Sometimes a small band of pattern is inserted in the middle. For instance one could weave 2" tabby for hem, a border 3" wide, 5" tabby, a stripe of design about ¾" wide, 5" tabby again, the 3" border and 2" tabby.

Similar towels can be woven of linen using 40/2 for warp, 20/1 for tabby weft and 10/1 in color for borders.



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Student quarters at Banff Summer School of Fine Arts in Canada.

National Conference Of Handweavers

The Chicago Weavers Guild will sponsor the 1950 session of the National Conference of Handweavers to be held at North Central College, Naperville, Illinois, August 21 to September 1. Mrs. Osma Couch Gallinger, director of Creative Crafts, Guernsey, Pennsylvania, is manager of the conference.

Daily classes in modern weaving will be in charge of Dorothea Hulse, professional weaver and instructor at Fresno State College, Fresno, California. Mrs. Hulse is scheduled also to teach the laboratory course in draft writing, assisted by Dorothy McCloud of Michigan State College who was for twelve

Workshops and Classes

years art supervisor of Everett, Michigan, Public Schools. Lectures on color will be given by Mrs. McCloud. For beginning weavers there is an elementary course, headed the first week by Loraine Kessenich, known as "The Spinning Woman of Wisconsin"; the second week by Mrs. Gallinger. Elementary and advanced courses in the art of lace-making will be taught by Lucile Hird of Santa Ana, California, lecturer and instructor in this field for fourteen years. Mrs. Hird operates a lace studio and will bring all her equipment to the conference.

Students are advised to plan on making at least one belt under the tutelage of Clara McNulty, graduate of Kansas State College. Mrs. McNulty is a well-known research worker in the belt field, has taught in summer institutes and historical museums, and traveled extensively to master the art of foreign belt weaves.

The conference also offers spinning classes, demonstrations by the staff, and opportunities for practice weaving. Plans for week-end recreation include visits to interesting dining spots in the locality and arrangements for a trip to Chicago to view exhibits. Naperville is only about thirty miles from the Loop. Conference members will live in the dormitory of the college, which is situ-

ated in the center of a delightful suburban community.

Mrs. Gallinger, manager of the conference now in its 19th year, is a graduate of Wellesley College and has been a teacher of weaving for 25 years. Gallinger Crafts and Creative Crafts at Guernsey, Pennsylvania, form a complete weaving industry. Her articles on weaving have appeared in many magazines and she has written several books, the latest "The Joy of Handweaving."

PENLAND SCHOOL OF HANDICRAFTS

This summer as always, the Penland School of Handicrafts has been filled to overflowing with students from everywhere, including two from Norway who have been teaching some special techniques and also attending classes. Among the summer features are always trips to mountain tops, trips to mills to see how weaving yarns are manufactured and to the Craftsman's Fair of the Southern Highlands, July 14-29, where some of the Penland staff each summer are among the demonstrating craftsmen. It is always necessary to turn away many students every summer—as many as are accepted, because there is not room to accommodate more. For that reason the school has for some years been operating year round. Miss Lucy Morgan, the director, and Mrs. Howard C. Ford, the registrar, urge especially at this time that anyone who wants to enroll at the school, plan, if at all possible, to attend during the fall and winter and thus be sure of getting in. Since the group is somewhat smaller from September to April, one can have more personal instruction from the teachers. The same low costs prevail as in the summer, the same courses are taught with the same well-trained instructors. All teaching is individual, there are no set terms as in the summer and so one can come at any time and stay as long as he likes and learn what he wants.

This fall and winter the school plans to initiate special Folkways Courses, including in this grouping folk arts, folk music and folk dancing. Bob and Louise Helmle are folk dance instructors and



In the weaving studio at the Banff School of Fine Arts, University of Alberta, (left to right) Miss W. Savage, and the instructors, Mrs. R. B. Sandin and Mrs. E. B. Henderson.

their repertoire includes about 200 dances from many lands. They were among the other Penland instructors who studied folk arts and folkways in Europe last year. The folkcrafts and arts will include the fireside arts of colonial days, dyeing with vegetable dyes, spinning on the hand wheel, handweaving, lace making, the growing, collecting and curing of native dye materials and of herbs. In the division of folk music it is planned among other things to teach the making and playing of shepherds' pipes and that little known instrument still surviving in the Appalachian Highlands, the dulcimer.

The annual fall meeting of The Southern Highland Handicraft Guild (who sponsor among other things the annual craftsman's fair mentioned above)—will be held at the Penland School October 15th and 16th.

THE SCHOOL FOR AMERICAN CRAFTSMEN

The School for American Craftsmen is now one of the departments of the Rochester Institute of Technology, Rochester, New York, and registration for the fall term will open September 7. A two year course in textiles is offered which is taught by Miss Liv Gjelsvik, formerly with the National Textile School of Arts and Crafts, Oslo, Norway. The textile course is planned to give a thorough grounding in the design and production of modern fabrics, and methods of weaving suited to both the hand and power loom. A course in textile printing also is offered.

GUILD OF WOODSTOCK CRAFTSMEN

Weaving classes which began July 5 will continue for six weeks as part of a comprehensive crafts program under the direction of the Guild of Woodstock Craftsmen, Woodstock, New York. Weaving is taught by Floyd La Vigne, formerly instructor at Cranbrook Academy of Art, and Besse Stowall who studied at Pratt Institute.

CRAFT STUDENTS LEAGUE OF THE YWCA

The summer session of the Craft Students League of the YWCA, New York City, opened June 19, and will be in session through July 28. Weaving courses are given by Miss Edna Minor. The regular fall classes will begin the

week of September 25, with weaving under the direction of Miss Minor and Miss Claire Freeman. All weaving classes are held at 206 East 77th Street, while registrations are taken at the headquarters for the Craft Students League, 140 West 22nd Street.

At this school when classes are not in session, equipment is available to registered students upon approval by the instructor.

SUMMER COURSE IN SWEDISH TEXTILES

Ingeborg and Elsa Kristina Longbers are offering a six weeks' intensive course in modern weaving, with special emphasis on modern Swedish textiles, at Hanover, New Hampshire, beginning July 3rd. The course may be taken in two three-week sessions or for the entire six weeks, the latter especially recommended for professional weavers and art teachers. Instruction will be given six days a week.

The Misses Longbers are the founders of the well-known weaving school, Säterglantan, in Sweden. Miss Ingeborg who has taught at the University of Tennessee, Knoxville, and at Cornell University, is now a permanent resident of the United States. Her sister, well-known not only as a weaver but also as an interior decorator in Sweden, is spending several months in this country. Both have played an important part in the revival of weaving in Sweden.

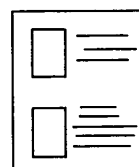
Of their work, Elizabeth Thorman, well-known expert on textiles, has written: "The interest in weaving which at present is the most conspicuous phenomenon in Swedish folk art has existed in Sweden for just half a century. Our craft associations have carried on an intensive, careful and successful movement to preserve the old skills. Besides, persons have appeared who have been able in an unusual degree to keep alive this knowledge and skill. Among these we in Sweden count among the foremost the two sisters from Dalarne, Elsa and Ingeborg Longbers. Their understanding of their mission has been remarkably genuine and competent. In the original studio in Insjon and in the later one in Tällberg their instruction was characterized by honesty, expertness, and thoroughness."

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The Boston Society of Arts and Crafts

Continued from Page 7]

There is no other quite like it—certainly none with sales matching our own. The reputation of the society carries definite responsibilities. We must guard against any impairment or injury to it. Certainly we may not lower our standards in order to attract work which might sell. In the long run the level of craftsmanship depends upon the abilities of our craftsmen. As a national organization this level is higher than it would be in a local or state organization."

In 1946 the Society was forced to find new quarters and is now located at 145 Newbury Street, Boston, Massachusetts, where one can find an interesting display of articles coming from craftsmen all over the country. Pottery from Massachusetts, New York, Pennsylvania, New Hampshire, Vermont, and California. Silver, both flat and hollow-ware, from many New England craftsmen. Jewelry both silver and gold, with precious and semi-precious stones, will be found in the case of the salesroom so well lighted as to give their true colors. Textiles: weaving—wool scarfs, baby blankets, luncheon sets; needlework—luncheon sets and tea cloths of simple design; block printed textiles, evening scarfs, table mats, bridge table covers, and many other articles.

Other crafts include leather, glass-ware, decorated work, enamel on copper or silver, furniture, and etchings.

Work offered for sale by the Society has passed a high test of craftsmanship, in the opinion of Humphrey J. Emery, director since 1930. In the first place, it has been chosen on a national basis, by a well-informed and critical jury, purely on its merits; second, it is regarded as saleable. The jury's selection frequently does not include work which the craftsman has found most saleable and he often expresses surprise at the choice. Quality, regardless of sales record, is the criterion.

Work also is generally sold anonymously, Mr. Emery pointed out. Everything is chosen by the customer on its own merits, usually without consideration of the craftsman's reputation. This is to encourage craftsmen not to depend

upon their reputations, rather on a succession of well-made articles.

Weavers have produced more varied and interesting textiles in the last few years than have been seen for a long time, according to Mr. Emery. The color which California and other Far Western weavers have been using has been a good influence for weavers everywhere and has encouraged experiment and departure from beaten paths. In New England, the many foreign weavers who have become established since the late thirties have exerted a definite influence upon native craftsmen, which has resulted in rather a new style—refreshing in its approach, and growing out of the combination of different and sometimes new materials. Each group is in fact influencing the other to their mutual advantage. Of course the production of fine handwoven textiles is governed by the availability of different materials and weavers are still struggling with shortages of various kinds, he said. However, there are some signs of a larger supply and weavers are becoming more aggressive in their search for threads and yarns.

Handwoven textiles at the Boston Society are selling better than they have in years, Mr. Emery stated. Part of this increased demand, as well as that for other crafts, is owing, he believes, to the Society's use of the most modern techniques of display, planned to utilize most effectively the space available. The walls of the Newbury Street salesroom are lined with handsome shelving, much of it glass, which shows the craftsman's work to advantage. Free forms for display are used in the center space. With the present arrangement the work of some 400 craftsmen can be shown effectively at one time. The window displays also are attracting much attention.

The craftsman exerts greater influence on the life of today than he has for many years, in Mr. Emery's opinion. In the present stage of mass production not only is the craftsman engaged in developing new ideas, but also in developing new uses for things. He can afford to experiment, as big industry cannot, and hence he often serves as a pilot in many fields of production.

One of the dangers he must guard against is the lack of fundamental

knowledge of his craft—knowledge lacking in many fields of present day education, but especially in craft training. There is no place for a superficial craftsman who has no knowledge of the past or who cannot learn from the past and make it part of his experiment.

Mrs. John S. Ames, the President since 1946, has fitted up a room for craft work where the guilds of the Society may have meetings or work sessions. This has been most helpful to all and is much appreciated.

Mrs. Orin Skinner, as chairman of the jury, is in a way taking Mr. Walker's place with the Jury. She is a very versatile person, has worked in many crafts herself and so has a real appreciation of craftsmen and their problems. It is a real privilege to be able to submit work to such a Jury, which is truly a friend of the craftsman and exists quite as much to help him improve his work as to judge articles to go into the salesroom. Every member, since the beginning of the Society, has had work before the Jury.

Just a word should be said of the many patrons of this Society and their appreciation of its work. Among the owners of flat silver from the Society's salesroom are Lily Pons and Claude Rains and Queen Marie of Romania had a valuable book bound by a Society craftsman.

One of the most recent commissions supervised by the Society was the silver desk ornament presented to Charles Francis Adams, named as the First Citizen of Boston at a dinner given in his honor in connection with the "Red Feather" campaign for the Community Chest organizations. The silver was the work of Stone Associates and the enamel decoration was done by Miss Mildred Watkins and Miss Florence Whitehead, while the inscription was engraved by John A. Gove. • • •

TEXAS WEAVERS

The first state meeting of the Contemporary Hand Weavers of Texas was held in Houston during the week-end of May 13, with member interest high. Guest speaker of the Saturday afternoon session in the Warwick Hotel was Robert Pent, president of the Pioneer Worsted Company, New Braunfels, who talked on the history of wool and yarn.

THE GADRED WEAVERS — QUALITY OR CHARITY?

Continued from Page 27]

(a word I hate), and who, in turn, will give the distasteful object away as soon as a recipient can be found. This, in itself, is bad for everyone.

In the first place, the man who makes it feels within himself that the thing he is doing is not good. He needs no one to tell him this, he senses it because he has an unsatisfied or empty feeling. There is a standard within each one of us, and to produce something below that standard gives us this sense of failure. It is bad for the institution which holds the sale, for they know, when they stop to think about it, that they are asking far more than the article is worth, and that in the final analysis there is little difference between their act and thievery, except that, in this instance, the Robin Hood myth is attached to it. It is equally bad for the purchaser. The expense is probably of minor consequence, but she again senses that she has encouraged something which in itself is not good, and she also knows down deep inside that perhaps her more honest feeling is not one of generosity, but, rather, is one of self-satisfaction because in this way she has unburdened herself to a slight degree of the feeling of responsibility that accompanies being a little more fortunate than the next fellow.

Again, the blame does not rest on the man or woman in the hospital, any more than it rests on the weavers whose work you saw the other day. The fault lies solely with the teachers, and those who trained and employed the teachers. The crafts are not lost, time is still on our side, and if we look beyond—such a little way beyond—our immediate limits, we can uncover craftsmanship which is almost unsurpassed. Materials may have changed, we may not be able to weave the fine linen of ancient Egypt today, but the essential knowledge of the basic crafts still exists, and the possibilities in working with today's materials are practically limitless. To me, the ignorance on the part of many handweavers is hard to excuse. The knowledge has been preserved throughout the world for centuries without number, and although the custodianship of that knowledge has, to a large degree, passed into the hands of the power loom people, it is still available to us today, and it has been enriched by what the power looms have contributed to it. I cannot stomach the handweaver who thinks he is something special because he does it by hand! Handweaving can be beautiful, far more beautiful, I think, than anything yet done by a machine, but the mere doing of it by hand does not make it beautiful. Machines cannot duplicate the beauty of the brocades from Damascus, and yet, if something can be done better by machine, by all means we should let the machine do it! The planning, the respect for and knowledge of the tools and materials, the historical aspect of the craft, the human element, all these things contribute to the beauty of the woven article. All this the power loom people know, and the handweavers will have to recognize, if they are going to do good weaving.

Were the standards to be raised, the individual pursuing

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the craft would gain immeasurably. He would have a purpose which under the present standards he lacks, and he would be constantly striving to improve his technique. The institution would gain, because the integrity would be beyond question, and the sales would be larger because of the quality of the products. Mrs. So-and-So would buy something because she really wanted it. Since she bought it because she really wanted it, it would remain in her home, a proud example of what "her" hospital was capable of producing

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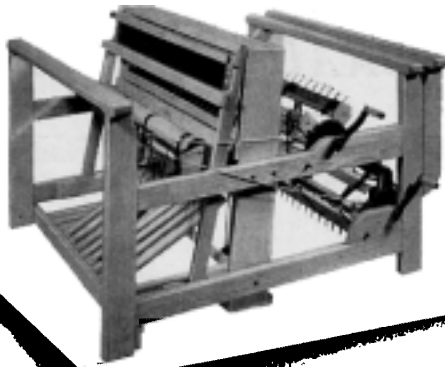
Chasey

Finishing Handwoven Materials

Continued from Page 25]

After mending and improving the weave as much as possible you are ready for scouring and fulling. At this point we feel that we should go into some detail in order to be sure that you know what fulling is and why it is done. Some people speak of fulling or felting as though they were the same thing. While you may get a little felting in the operation of fulling you certainly do not full with the idea of felting. Fulling means just what the word implies—to bring the threads together until they touch—to fill the space.

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There is an old saying that you make or spoil a woolen fabric in the fulling. You can easily spoil it there, by using water that is too hot, by leaving it in the hot water and soap too long, or by too rapid a change from hot water to cold in rinsing after fulling. All of these things will promote felting and make a fabric firm and boardy. You cannot in fulling make the fabric what you want it to be. You must decide what you want before starting to make a warp. To get a full fabric, a fabric with a certain number of threads and picks per inch that set properly and one that will measure to a specific width, you must 1—use the right counts of yarn; 2—draw the threads through the reed to the right width; 3—weave by beating up the filling with an even stroke so as to put in the required number of picks in each inch so that when you full you will have the correct number of picks after shrinking.

Every size or count of yarn, no matter what system of numbering has been used, denotes the yarn's diameter. Theoretically only a certain number of threads of a specific diameter can go into an inch space. Practically we have to take into consideration the fact that any plied thread is more round, hard and wiry than a single thread of the same material, that a hard twisted thread whether plied or single is also more firm than a soft twisted one, that yarns made of some types of wool are softer than those made of other types. Knowing these things you can decide whether the yarns that you are using will fill the space by crushing into each other or will ride if you use more than a certain number per inch.

You must always remember that the weave to be used affects the ease with which the fabric can be fullled. With a plain weave the filling passes or floats over every second thread and therefore makes an intersection and holds the threads from coming together easily. With twills and fancy weaves the filling floats over or under more than one thread and because of this makes fewer intersections and not so many points at which the warp threads are held apart.

Because of the effect of various types of yarn and the influence of different weaves it would be foolhardy to try to make a definite statement or lay down a specific rule in reference to the number of inches that you should spread the warp in the reed. But it is safe to say that for most types of woolen and worsted suitings and dress goods you should spread the warp 12½ to 15 per cent wider than you expect to finish your fabric. We can give a rough example by saying that if you want to make a piece of men's suiting you should plan to finish it 28 inches or 29 inches wide because men's patterns are based on the width of the shoulder; you finish it seven yards in length. To finish 28 inches or 29 inches you can spread the warp in the reed about four inches wider or to 32 inches or 33 inches. Then the cloth should pull down or narrow two inches in weaving and another two inches in fulling. Finishing 28 inches from a reed spread of 32 inches gives a shrinkage of 12½ per cent. You can expect about the same shrinkage in length as in width. If the tailor wants seven yards to make a suit you will have to weave at least eight yards and it is well to remember that if you make imperfections that have to be



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cut out you must allow for the shifting this will make necessary in setting the pattern for cutting. After weaving the first foot or two of a new fabric it is very good practice to cut out a sample and full it to find out if you are beating up the filling properly and to get a general idea of whether all of your calculations were correct.

Now we can go back several paragraphs and return to the point where you had finished mending and were ready for scouring and fulling. *Remember*, never put woolen or worsted goods into boiling water. Use a fairly hot water (not over 130 degrees F.) and enough of it to cover the goods and keep them covered while they are agitated or pressed down with a plunger. Add your soap to the water and dissolve it completely before putting the cloth into the bath. Use a mild soap but enough of it so that you can get heavily soaped water in between every thread and throughout the entire fabric. After your cloth is in the bath for some little time (say twenty minutes) try squeezing places here and there to make sure the soap has penetrated. If you have a Bendix or similar washer you are in luck because the washing action will do the fulling if you run it the proper length of time. That period of time will have to be left to your judgment. You must keep checking to see when the right count of threads and picks has been reached or whether the correct width has resulted. At that point you should rinse with four or five changes of water going gradually from hot, through warm to cold. Next in order is to spin dry until as much water as possible has been removed.

If you do not have a washer you can full in a set tub or an ordinary old-fashioned wash tub if you have some type of plunger with which you can press and agitate the submerged fabric. Next you must rinse as above and in the absence of a spinner you should not try to put the goods through a wringer or to try to wring by hand but should send them in the tub to a wet wash or other type of laundry for proper machine extraction.

To dry the fabric you can hang on a clothes line out of doors by fastening one selvage to it or, better still, dry on a frame similar to a curtain frame so that both selvages can be held to exact width.

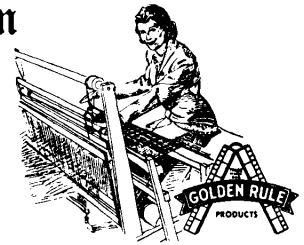
When the cloth is dry you should iron or press but in the case of woolen goods you should first brush the nap briskly in one direction, warpwise. Unless you have a heavy steam iron you will get a much better finish if you send the piece of cloth to a dry cleaner or pressman for a good steam pressing job.

The beauty of a woolen fabric is in the finish and with most woolen fabrics you finish to hide the weave. On the other hand the beauty of a worsted fabric is in the weave and you finish to soften the weave and to leave it as clear as possible.

If you have trouble with finishing, we should be pleased to make suggestions. Write HANDWEAVER AND CRAFTSMAN, sending a full width sample, several inches long, mentioning yarn manufacturer, count of yarn, number of warp ends, count of reed and width set, and your finishing method. With this information we can send you an analysis which may be helpful. . . .

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Mrs. Mildred Spaeth of Maplewood, New Jersey, designed and executed the all silk scarf as pictured above.

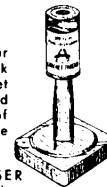
The warp was made up of an interesting balance of stripes using Pure Silk 6/3 Cordannel, Pure Silk Noil 2/30, and Silk Noil Ratine in blue and white, with a pleasing variety of colored stripes. The weft was the same silk as the blue used in the warp.

The Loom was threaded to a twill, and treddled tabby. The warp set 14" in the reed, was sleyed 2 per heddle and 2 per dent, except the heavy silk noil which was threaded one per heddle and one per dent in a 12 dent reed. The scarf was woven 52" in the loom, and after finishing measured 13½" x 51" including the fringe.

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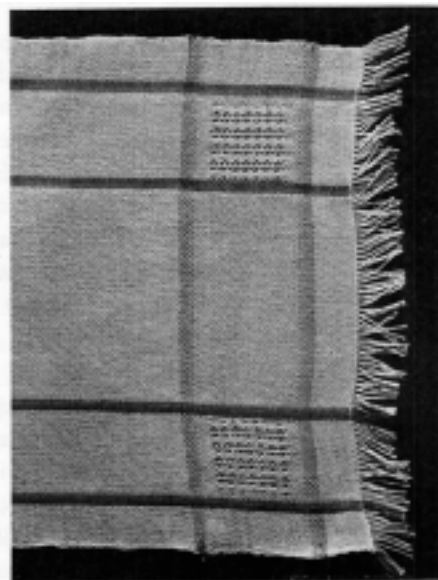
Shoptalk

Still trying to find the kind of materials you want? Well, so are a lot of other weavers. And one thing is certain, what you make depends on the materials you use—and the skill with which you use them. Miss Kate Van Cleve, well-known teacher of Brookline, Massachusetts, thinks maybe too many weavers are complaining about lack of materials instead of going out and looking around. She advises all her students, and especially those in the Boston School of Occupational Therapy, that when they go into a new community they spend some time exploring the resources of that community. Find out whether any yarns are manufactured there—visit the mill, whether or not the yarns are supposed to be for handweavers. Ask what kind of ends are available. Maybe you and the mill can work out a mutually profitable arrangement. What other kinds of factories use materials which might be used for weaving? What kinds of plants grow wild in the surrounding country? Maybe you will discover a new plant fibre which can be used.

Speaking of looms, Miss Van Cleve says that the best way to learn *all* about looms is simply to take them apart and put them together again. No part should be a mystery to anyone after that—but frequently it is. She assigned that job to her occupational therapy students—seniors: just take the loom apart, carry it all over to one side of the room, then bring it back and put together again. Should have been easy but it is surprising how many weavers found they had parts left over when they thought they were through!

How to buy a loom and what kind of a loom to buy! Lots of people ask us that question and it's one that is almost impossible to answer because buying a loom is rather a personal matter. It's like buying a car, almost. In addition to all the good qualities of the different cars, there are personal preferences. What's one man's meat—you know the rest of the old proverb.

Also, in buying a loom, weavers have to think about the space which will



Section of place mat woven by Myrtle A. Brown, using "brilliant" crochet cotton in tan and green. I will weave.

have to be given to it. No matter how much you may want a floor loom, a table loom may be all you have room for. There are, of course, folding looms of many kinds, and others built to go through standard size apartment doors—but you also have to consider the loom after it is *inside* the apartment.

Looms are produced in many different ways at present; some come from fairly large manufacturing establishments. There is, by the way, news of a small table loom to go into mass production soon which it is planned to sell for less than ten dollars. Another manufacturer is planning to put his loom back into production, good news for his former customers, who liked it very much and now need more looms.

Then there are looms produced one at a time by individuals, who work almost like the loom makers of colonial days. These craftsmen usually have to be ferreted out and often persuaded with difficulty to undertake the job for you. One of these individual operators delivers a 32-inch floor loom, set up and warped, right to your door by trailer, whether you live in the city or country.

When buying a loom examine it carefully for quality of the materials—what kind of wood, how is the wood

finished? If a large loom, is the frame heavy enough to hold it firmly on the floor? Is the hardware well-made? Do you want string heddles or metal heddles—the old looms all used strings, and in renovating old looms, many of their devotees continue to use string—that is what was intended for that loom and what should be used. String works better, they say. Also before buying a loom consider carefully what you intend to make. Do you intend to make only small articles, or do you have larger projects in mind? It's surprising what you can do with a 20-inch table loom if you really put your mind to it—belts, handbags and purses, table linens, towels, scarfs—all sorts of things for which you may find a demand. What you intend to do also determines the number of harnesses. You can add additional harnesses to some four-harness looms. Perhaps if you intend to weave elaborate patterns it would be better to purchase an eight or twelve-harness loom to begin with.

Where will you use your loom? Are you lucky enough to have attic space, a room over the garage, or have you got a barn to use for a studio? Maybe you don't care how your loom looks, but if it is set up in the living room, maybe how it looks is important. Looms are made today in a variety of woods, black walnut, cherry, maple and others. The old looms—the 18th and early 19th century models used by many well-known weavers—sometimes found in barns and trash piles in a most dilapidated condition—often are beautiful pieces of furniture, preserving that indefinable charm which all articles of good craftsmanship seem to have.

There is a new stream-lined model with a reinforced aluminum alloy frame which can be clamped on a table for work and put away easily when not in use—weaves 38 inches—which many persons may want to investigate. Not only can it be moved easily inside the house, but it can travel in the back of the family car. Weight 30½ pounds.

This loom, which has been arousing much interest in textile schools this spring, is designed to overcome some of the limitations weavers have found in old type hand looms. A new adjustable friction let-off is said to eliminate light and dark streaks in the finished fabric.

The head motion, which governs the treadling pattern, greatly simplifies handweaving because it locks on every pick, eliminating errors by means of a simple leverage principle. A unique hand wheel and cylinder replace eight treadles.

The best advice to the weaver is to try out as many looms as possible, just the way you try out cars. Often looms are available at a weaving center for a small fee or may be rented to use in your home.

On Textures

Continued from Page 9]

the materials the student discovers step by step not only the possibilities of the materials, their structure, texture and surface treatment; he also learns to observe the capacity of wood for instance and how to use it in a purposeful way. This self-education which gets away from imitation and book knowledge, has already proved itself in the field of practical modern design. The so-called Bauhaus method is a sound foundation for useful ends, in the technical handling of materials as well as in the many creative and esthetic possibilities which it inspires.

The weaver in search of textural effects should first learn to look for the textures in other materials of his environment. Some of the most common objects daily passing before our eyes may be rediscovered by the weaver in new relationships. Bread will not be any more only the food we eat but it will also be a demonstration of two combined textures; the spongy porous crumb and the hard exterior crust. A brick wall of a house with its horizontal and vertical lines might be seen and felt by the weaver in a completely different way than by the photographer or painter. An endless range of fresh experiences can be gained through new ways of seeing with an open mind. Certain objects can be arranged by the weaver, beginner or advanced, in such a way that they suggest a woven fabric and provide a starting point for an altogether new and interesting weave and texture. Peas, matches and macaroni are common materials but as we can see from the reproductions in this article change their

[Continued on Page 52]

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On Textures

Continued from Page 51]

identity and become almost textile-like. During this arrangement of materials, in themselves unrelated to yarn and the loom, the artist-weaver must bear in mind the nature of cloth and the practice and experience of weaving. Through these experiments he increases his ability to feel and see. In this way the weaver learns to make imaginative comparisons between life products and the loom products, which enrich life. • • •

SPINNERS AND WEAVERS OF MODERN GREECE

Continued from Page 33]

luncheon and tea sets, and yardages of various kinds.

Among other groups of handweavers in Greece is that established by G. Stewart Richardson, an English lady, a designer and an artist, where fine cottons and other fabrics are produced, both for apparel and upholstery use. George Topoglides, a designer, is an associate. This firm also is noted for its handwoven raw silks called "coucoulariko."

Handwoven raw silks were used not only for sports and summer day dresses but also for a most luxurious evening coat, embroidered in gold, designed by

Jean Desses, best known among Greek contemporary designers, who is now a member of Paris *haute couture*.

Heavy cottons in natural tones as well as brilliant colors were used for sportswear, as were peasant handkerchiefs combined in different ways. Fine cottons appeared in other styles. Modern as well as ancient dress employed embroidery, done while the fabric is on the loom as it was in earlier times. Several enormous peasant skirts of cotton, one black pleated all the way round, were combined with raw silk blouses.

Although the brilliant colors won high praise, the natural tones of the silk, linen, cotton, and wool fabrics almost stole the show. Textures derived from blending the different natural handspun yarns, usually in plain weaves, showed great beauty and variety.

The production of the beautiful fabrics seen in New York is an extension of everyday activity, since almost all Greek families in the country districts spin and weave for their own use, as pointed out in the first section of this article. They want beautiful things to wear and to use in their homes and if they did not make them by hand they would not have them. Not only are the textiles for personal and home use beautifully made, but also such articles as the sacks to hold the wool which is carried from farm to market on donkey back.

Primitive spindles and handlooms, as well as the fly shuttle looms in the small "factories" have been set to work for the rehabilitation of the country, now that conditions have become more stabilized. Neither the great destruction and suffering caused by the war or the years of civil strife following it destroyed the Greeks' love for beautiful textiles or their interest and skill in producing them. Production was carried on under incredible difficulties and now this devotion to a traditional art has a most practical application in the development of Greek trade with other countries.

The Cavalcade of Greek Fashions was presented in the United States under the patronage of Mme. Vassili Dendramis, wife of the Greek ambassador to the United States, Mrs. Henry Grady, wife of the American ambassador to Greece, and Mrs. William O'Dwyer, wife of the mayor of the City of New York, for the benefit of Queen Frederika's Fund for Greek War Orphans. • • •

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THE NEW OMAHA WEAVERS' GUILD STRESSES QUALITY PRODUCTION

A NEWCOMER in weavers' guilds is the Omaha, Nebraska, group, which was organized in March of this year and now has over thirty members. It was formed spontaneously during one of the bi-weekly classes conducted by Mr. and Mrs. William O. Nelson at the Joslyn Art Museum. Public interest in the craft had been greatly stimulated by a museum exhibit of the Nelsons' work, held last October. Courses in weaving were a natural outgrowth of this exhibit and aroused enthusiasm that resulted in the establishment of a local guild with Mrs. Nelson as president. Among its active members are two insatiable devotees of weaving who previously traveled sixty miles to meet with the Lincoln Guild and still continue to do so.

To leadership of the Omaha Weavers' Guild, Mrs. Nelson brings a high degree of weaving proficiency, reports Beatrice Langfeld, its secretary. She first took up the craft more than three years ago, teaching herself from books, notably

those published by the Shuttle-Craft Guild. Her first pupil was Mr. Nelson. After gaining skill, they both began to



Mrs. Roderic Crane admiring a curtain warped in white cotton. Dark stripes are blue linen, others white and gold 3/2 pearl cotton.

weave commercially under the name of Whistler-Nelson Weavers (Whistler was Mrs. Nelson's maiden name).

While they weave draperies and curtain materials, apparel fabrics and linens of all kinds, they are becoming particularly well-known for their tweeds and fair linens for churches. ("Fair linen" is the term used for the top linen altar cloth, which is made of the purest and best linen available. The term was adopted in the early days of the church.) Mr. Nelson, who is an experienced ladies' tailor, often makes up the yard-ages. Mrs. Nelson teaches weaving in the public schools.

Membership in the Nelson classes is not a pre-requisite for membership in the Omaha Guild, but all members must be active weavers, either having looms on hand or on order. Those who are awaiting delivery take full advantage of looms at the museum. Types owned or ordered range all the way from the four-harness setup to one complete with twelve. Especially noteworthy is the loom used by Mrs. Charles Turner. Like those of our more primitive ancestors, her loom and accessories are homemade—the work of her husband. There is nothing primitive, however, about Mrs. Turner's weaving—it's definitely professional. In fact, all members of the



Mr. Nelson, instructor, assisting Troy Hamilton at the rug loom.



Mrs. Nelson, instructor and president of guild, watching Mrs. David Carson at work. Mrs. O. Guy Johnson at right.

with Mrs. Swain carrying on for another year. The next chairman, succeeding my two-years' term, will be Miss Lilly Hoffman of Concord, a weaving teacher for the League of New Hampshire Arts and Crafts.

Our organization has three important purposes—to make all of us better artists, better business people, and better craftsmen. We like to say we are learning our ABC's, A for artistic excellence, B for business ability, and C for craftsmanship. At each meeting one of these aspects may be stressed but always there is concern for the three working together as a coordinating team. The programs are a cooperative affair of talks, discussions, and demonstrations, utilizing our own specialists as well as outside speakers.

The topography and climate of New Hampshire provide special problems. We schedule meetings once a month from May through October and only once in the winter months, when we meet at one of the easily accessible cities.

Since we have our League of New Hampshire Arts and Crafts, to which the majority of weavers belong, we think it undesirable to have another dues-paying organization. Instead, a silver collection at each meeting provides funds for sending out notices and incidental expenses. If necessary to replenish the treasury, we can raise money in some other way. This system, while it has disadvantages, obviates the need for machinery to collect and record dues.

Although we are an independent organization and League membership is not required for joining, we function also as a guild of the League. Such members may attend weaving classes partially supported by state and federal funds and have the privilege of marketing products through the facilities of the League. These include a loosely knit chain of shops throughout the state and an annual Fair. Goods consigned must meet the approval of a jury in order that the well-known high standards of League products shall be maintained.

The heart of our educational program is the state-sponsored weaving classes with state-approved teachers. When a local group has enough applicants for a class, usually eight or more, a request for a class is sent to the League and, if approved, a teacher is assigned. Classes

are held in the local arts center or in teachers' or pupils' homes. The provision of looms depends upon circumstances. Some equipment is owned by the League, some by the local center, and some by the individual teachers, who may have private pupils also. Naturally students are encouraged to buy their own looms, but they need some instruction first in order to know what types of loom will suit their own needs and preferences. All students are encouraged to bring their problems to the guild meetings and participate in the discussions.

A question I hear frequently is this: "Are weavers always secretive about their work and unwilling to give information about it?" I can answer only for the New Hampshire Weavers. We get so much fun and inspiration from sharing our knowledge that we cannot refrain from that pleasant occupation.

The question of standards is always with us. In addition to the evaluation of articles consigned for sale, the adoption of more specific standards for weavers is contemplated, certificates to be awarded for definite levels of achievement.

To aid in the marketing program the chairman recently sent a questionnaire to all members. The returns enabled us to separate the hobbyists from those who seriously wished to increase their sales and stated their willingness to fill large or small orders. The file now in-

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cludes a list of fifty such members, together with a tabulation of the types of articles they weave to sell. This information will be utilized in an expanded sales program of the League, now under consideration.

Functioning as a League guild, the New Hampshire Weavers plan the demonstrations and exhibits for the weaving and spinning at the summer Fair. Last summer, this activity attracted many visitors and much favorable comment. Various types of looms were used and different stages of the weaving process were demonstrated, including the warping of a loom. • • •

What Yarns . . .

Continued from Page 41]

ing all kinds of samples of yarns, designing his fabrics to use his materials to the greatest extent of their possibilities, and then working them out on his looms. These samples, moreover, should be attractive in themselves—properly finished on the edges and nicely mounted when shown. Nothing brings out the quality of his idea more than a properly prepared sample. And he never knows who is going to come around to see what he is doing. There are also many uses for samples which imaginative weavers can develop, to help pay for the materials required. • • •

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Personal

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EDMUND A. LUCEY

Edmund A. Lucey writes with professional authority on the subject of finishing handwoven materials. He is a consultant engineer of Manchester, Connecticut, engaged on problems of dyeing and finishing and in conducting research on dyes.

Mr. Lucey is intensely interested in handweaving. He says there is no better way for anyone in the textile industry to improve his knowledge of fabrics than to work on handlooms at home. And this advice is meant for those already in executive positions as well as for workers in minor jobs.

A graduate of the Lowell Textile Institute in the woolen and worsted manufacturing course, Mr. Lucey was trained in the analysis, design and construction of cloth and their tie-up with handweaving and finishing.

His professional career covers a wide textile field. Starting at a large cotton mill, he worked through all departments and on all operations, finally becoming superintendent. He did special work at a linen thread mill and later superintended two cotton finishing plants—

one on light fabrics, the other on sheetings and shirtings.

As a consulting engineer on full-time he has worked for a big worsted mill making women's dress goods and for the largest silk mills in this country. On part-time, he has been consultant to a silk mill manufacturing sewing and embroidery threads and also to about a dozen small woolen and worsted mills.

MARION CLEMENTS

Despite the handicap of 50 per cent hearing, incurred when she was 19, Marion Clements does a full time job as the head of the hospital laboratory in her home town of Abingdon, Virginia, runs a weaving room as a hobby, has just completed a term as president of the Southern Highland Handicraft Guild, and recently opened her own gift store featuring handicrafts.

Some 10 years ago Miss Clements decided she needed a hobby in handicrafts and after careful research she started weaving. Hours were spent learning from a book and correcting mistakes. Local women became interested in her work and asked for instruction. Soon she was in the business of weaving. She

Marion Clements (standing) working with a student in her studio at Abingdon, Virginia.



loaned and sold looms, bought products from her weavers and found ready markets for them. Her own samples of weaving brought a coveted membership in the Southern Highland Handicraft Guild, and she recently completed a term as president of that talented and ambitious group. Currently she is in charge of the weaving and merchandising sections of the Fair to be held by the Guild July 24-29 at Gatlinburg, Tennessee. She also has been instrumental in organizing the Virginia Highlands Festival of Arts and Crafts, which will be held for the second time at Abingdon, August 12 through 19.

Miss Clements has done fabric designing for manufacturers and has received awards for her original designs and use of materials. She is one of the few weavers in this country who successfully use the difficult linen warp. A firm believer in the value of handicrafts to the individual, for pleasure as well as a source of income, Miss Clements has worked to promote weaving in the southern highland region. As a result many housewives and part time employees have found pleasure and income from weaving, done for the most part in their homes. Handicapped women have for the first time found a means of working and a much needed income.

ROBERT G. HART

Robert G. Hart's article on selling handwoven items is based on a recent market survey and his own experience as manager of the New York retail shop, The Southern Highlanders, where he represents craftsmen of eight Southern states.

Mr. Hart's advice is sought by many organizations related to crafts. He is consultant on arts, crafts and small businesses to the New York State Department of Commerce and has organized craft groups, exhibits and merchandising of crafts throughout the United States. Earlier this year he was selected by the United States Department of State to assemble the arts and crafts exhibit for the Haiti Centennial.

Mr. Hart first gained attention in the craft field at Kodiak, Alaska, where in 1942 he was working with a construction company for the United States Navy. There, as recreation supervisor, he introduced Aleut (native) crafts to the per-

sonnel. In 1944, while with the Army in New Guinea and the Dutch East Indies, part of his work was organizing handicrafts for soldiers at rest camps and hospitals.

He was educated at the University of California and majored in psychology and English. Special courses in economics, accounting, banking, and hotel management—plus experiences as bank teller and bank promotion manager—gave him a good start toward proper business analysis for marketing craft-work.

HARRIET B. MORRISON

Harriet B. Morrison started weaving ten years ago in her spare time as an antidote to writing bulletins and reports. Then psychology was her main interest and she served as a curriculum specialist and maker of psychological tests for public schools of New York City and Philadelphia, also instructing college teachers in this subject. Today her weaving interests threaten to take over her life.

Mrs. Morrison, chairman of the New Hampshire Weavers for the past two years and president of the Derry, New Hampshire, Arts and Crafts Association, finds time to teach weaving, occasionally address organizations and is also preparing a textbook on weaving.

Her husband says she collects looms the way other women collect hats. That they overflow the house will be no surprise to another weaver. Furniture moves out as additional looms move in. Recently the local minister happily carted off the Morrison organ, profiting by the need for more loom space.

THE GADRED WEAVERS

From the files of the Gadred Weavers we've extracted two letters which we hope will be the forerunners of many more to come. The files, by the way, include some 28 fat binders, filled with drafts and notes on well over a thousand fabric experiments, as well as notes and comments on weaving as a craft and its place in modern times.

The Gadred Weavers are primarily a research group, with teaching and all other activities conducted as part of their research program. Leading spirits are Ethel Chase, portrait painter, research worker in psychiatry, and weaver,

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and Helen Breeze, writer, weaver, and instructor. Their chief aim is the clarification and simplification of the exposition of drafts and other weaving techniques, so that weavers of all ages may enjoy the craft with ease and understanding. While Miss Chase is primarily interested in the therapeutic value of loom controlled weaving for mental patients, Mrs. Breeze has been working with beginning weavers of all ages who wish to learn the fundamentals of the craft. Symbols which children and many patients can readily understand are used in all the drafts for all weavers, and as a result of being taught by this method, even children have learned to weave easily and well on eight-harness looms, producing not only satisfactory, but also satisfying, results. The Gadred Weavers therefore feel that this method is of value not only to hospitals for mental patients but also to the craft as a whole.

Miss Chase spent many years abroad as a portrait painter. Then during a period of four years when she had a studio at the New York Academy of Medicine, her contacts with doctors developed her broad interest in psychiatric research. For eight years she worked at the New York State Psychiatric Institute and Hospital in New York City. Six years ago, when Dr. S. Eugene Barrera left the Psychiatric Institute to accept an appointment as neurologist and psychiatrist-in-chief of the Albany Medical College, he asked Miss Chase to come to Albany, New York, as his research assistant. Her research in weaving also began at that time.

Helen Breeze is Mrs. Howard G. Breeze, and lives with her family on their farm, Meikle Knox, in New Scotland, New York, not far from Albany. Her interest in weaving began with mumps! Her daughter Mary was fascinated by the possibilities of a toy loom which was such an impossible tool that Mrs. Breeze decided to find out something about the craft, and good tools with which to weave. This led to her acquaintance with Miss Chase. Since then both Mary, now nine, and John, now seven, have learned to weave by this method, and they are now familiar enough with the fundamental techniques to be able to design on graph paper motifs for the Gadred Weavers' special

sixteen-harness loom. When there is time to weave them, John will have curtains with a border of loom controlled owls which he designed for his own room. Meikle Knox is working headquarters for the Gadred Weavers, and wool from Mr. Breeze's flock of Corriedale sheep is used in some of the fabrics.

KATE VAN CLEVE

Miss Kate Van Cleve was elected dean of the Textile Guild of the Boston Society of Arts and Crafts for the coming year. She is a master craftsman of the Society, a well-known teacher and a member of the faculty of the Boston School of Occupational Therapy. The new secretary-treasurer is Mrs. Robenia M. Hendrich, a craftsman member of the Society. Mrs. Hendrich in the summer conducts the weaving studio at the Cummington School of the Arts, Cummington, Massachusetts.

The first guild meeting of the fall will be a tea at the home of Mrs. Hendrich, October 4, when Mrs. Orin Skinner, chairman of the Jury of the Society, and Humphrey J. Emery, director, will speak.

Shuttle-Craft Guild Study Exhibit

The Shuttle-Craft Guild, Virginia City, Montana, announces that its Second Traveling Exhibit of Handweaving will start on next season's round the latter part of September. Applications should be received by the 15th of that month.

This is a *study* exhibit—not an *art* exhibit—according to Mrs. Harriet C. Douglas, which is available to individuals, guilds, schools, and studios, on advance scheduling. It contains about 100 yardages and completed articles, which the amateur weaver can produce on a good home loom, as well as complete information on sources and cost of materials, price valuation, finishing processes, and drafting and weaving directions. The articles include those made up for testing the Shuttle-Craft Guild projects before presenting them in its bulletin or in the new leaflet, "Shuttle-Craft Styles."

CONTEMPORARY POLISH WEAVING

Continued from Page 18]

fantasy, and a deep and unerring graphic sense. Most of the weaving here is done upon the upright loom, like the old *kilims* of the Southeast, a woolen weft crossing a linen warp in a simple, regular weave except that the weft is loosely interlaced with the fingers, unaided by the shuttle, and covers the warp completely. The ornament is drawn with the yarn and not with pencil. It is led in and placed in position, all its possibilities exploited against the resistance offered by the technique. In this way design is crystallized only upon the loom. After this has taken place, the expert weaver sometimes draws a sketch as an aid to memory in the spacing of the motifs. In the final phase when he has possessed himself of the possibilities of the loom, operating it with almost unconscious ease, it is permissible to project a tapestry on paper. But never is the amateur instructed to begin from this. Such was the schooling which has placed the Galkowskis among the great weavers of their time. All the loom work of the Wanda Institute is done by them and the twenty-five employed weavers who are assigned their subjects are allowed considerable freedom of interpretation. The subjects: old tales, legends, fables, historical and biblical episodes, pagan and Christian ceremonies, are inspired largely by folklore.

Galkowski tapestries are beloved of all classes and stand as a proof that there exists no proper hierarchy in art save that of excellence in conception and execution. It is not surprising that they have made a sensation in Europe. Their designers have given an example of what may be accomplished by young artists educated and guided in the right procedure. For they passed their apprenticeship at a time when results of the research of directors and teachers like Eleanora Plutynska and her associates had already penetrated to the art schools and taken effect.

The work of the Galkowskis is in a way the offspring of the *kilims* of the XVIIth, XVIIIth and XIXth centuries when rugs and carpets as beautiful as any ever known were developed on the territory of the old Polish Commonwealth in the Southeast. Kilim history is a story in itself. It had begun to be known and appreciated outside the country only just before World War II. Valuable museum and private collections of the precious rugs were destroyed in those years of conflict and depredation. The weaving principle was the same as that of the Bialystok rugs, although the structural process was different.

In an almost miraculous way Poland has reached back into the past to redeem a culture upon which depends to a great degree an art and an industry of the future. • • •

CLASSES AT WOONSOCKET, R. I.

Because of the demand for instruction in weaving Mr. and Mrs. Elphege Nadeau, originators of the new Hand-Skill loom with the metal frame, have started classes stressing the technical side of weaving at 59 Social Street, Woonsocket, Rhode Island. Classes will be given in the technique of hand-weaving, and in yarn and cloth analysis.

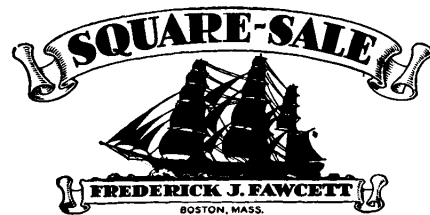


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WEAVERS' BOOKSHELF

Among books which weavers may find of interest are those in the following list. These include works dealing not only with actual handweaving but other subjects of interest to craftsmen. More comprehensive reviews are scheduled for the fall issue of *HANDWEAVER AND CRAFTSMAN*.

Latest to arrive in the office is *The Dye-pot* by Mary Frances Davidson of Middlesboro, Kentucky. Whether or not you ever expect to dye a skein of yarn her comprehensive catalog of sources of vegetable dyes (flowers, weeds, leaves, bark of trees and other natural sources) is most fascinating reading.

HAND LOOM WEAVING FOR AMATEURS by Kate Van Cleve, published by Charles T. Branford Co. \$1.50

WEAVING AND DYEING by J. and R. Bronson. Reprint of 1817 work, published by Charles T. Branford Co. \$7.50

SIMPLE TARTAN WEAVING by Agnes Macdonald, published by Charles A. Bennett Co., Inc. \$1.25

POPULAR WEAVING CRAFTS by Ivan H. Crowell, published by Charles A. Bennett Co., Inc. \$2.00

THE WEAVER'S CRAFT by L. E. Simpson and M. Weir, published by Charles A. Bennett Co., Inc. \$6.00

RUGMAKING CRAFT by Edith Allen, published by Charles A. Bennett Co., Inc. \$2.25

WEAVING YOU CAN DO by Edith Allen, published by Charles A. Bennett Co., Inc. \$2.50

HOME WEAVING by Oscar Beriau, published by Arts and Crafts of Gardenvale Inc., Gardenvale, Quebec.

KEY TO WEAVING by Mary E. Black, published by Bruce Publishing Co.

WEAVING LESSONS FOR HAND LOOMS by Edith Huntington Snow and Laura L. Peasley, published by Marguerite P. Davison.

THE JOY OF HAND WEAVING by Osma C. Gallinger, published by International Textbook Company. \$5.50

A HANDWEAVER'S PATTERN BOOK, Revised Edition by Marguerite P. Davison, published by author. \$7.50

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