



VOLUME V NUMBER 2 APR.-MAY 1940

# THE WEAVER

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# THE WEAVER

VOLUME V NUMBER 2

Paul Bernat, Editor

# C O N T E N T S

Fortunate indeed are we to be able to bring you in this issue of the WEAVER, reproductions of the actual pieces of contemporary American hand weaving now being shown at various museums. From a simple beginning this American folk art has grown to become one of the more interesting and important crafts of our times. \*\*\*If at all possible, see the exhibit for yourself. You will find this copy of the WEAVER invaluable as a guide and as a permanent reference book on contemporary American handweaving.

(Editor)

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# Foreword

CONTEMPORARY AMERICAN HANDWOVEN TEXTILES is an exhibition of eighty-two pieces assembled by Lou Tate and the Louisville group, from textiles submitted in open competition by weavers of all sections of the United States, and picked for the traveling exhibition by a jury of experts.

The exhibition is designed to be of general interest to the layman by intensifying the appreciation for handwoven textiles and to be of especial worth to handweavers.

In order to enhance comprehension of the exhibition and to extend its permanency, a catalogue is provided which lists the textiles, a brief description of each, and photographs of sixteen pieces.

The exhibition will show in twenty U. S. museums. It makes its debut at the Cincinnati Art Museum, shows in April at the Art Gallery of the Rundel Memorial Building in Rochester, N. Y.; and goes as the first loan exhibition to the New Kentucky Building at Bowling Green, Kentucky in May 5-26. The exhibition will show in several southern and eastern museums before going to the middle west. Later it will be shown in the southwest, and then east again.

The outline of the exhibition was formulated by a national committee composed of fifteen leading U. S. weavers and weaving groups.

It is assembled at minimum cost with the assembling group, the jury, and others working on the exhibition giving their services and expenses. The museums are taking care of the catalogue, insurance, photographs, etc. with the Louisville group meeting any deficits.

The award fund, which was first started by the Louisville group as a friendly gesture, has been increased by donations, a notable one coming from Mr. Paul Bernat for the WEAVER. Thus we have been able to give five divisional awards of \$10.00 each; and estimate that we will be able to give three major awards with the first award being over \$50.00. These three awards will be given according to the votes or opinions sent in by those who are interested in selecting the textiles which they feel make the greatest contribution to American handweaving. We feel that the award fund has become very important. With this material value and with the use of like awards for later exhibitions, we feel that weavers are justified in taking time to do experimental work in handwoven textiles.

As this exhibition is the pioneer one in the movement to advance American handweaving, it is hoped that all weavers interested in promoting weaving development will cooperate with us on later exhibitions. All weavers whose names were given to us as being interested were invited to participate in this second exhibition of "Contemporary American Handwoven Textiles"

# CONTEMPORARY AMERICAN HAND WOVEN TEXTILES

*Second Exhibition 1940-1942*

as seen by ANNE RUANE



*photograph by Tom Miller  
courtesy The Louisville Courier-Journal*

The jury, composed of Miss Cornelia Stone, Mrs. William Stocking, Mrs. Edmund Wuerpel, John Bauscher, and Carleton V. Earle, pass judgment upon a "Wreath Rose" coverlet woven by Dr. Mary P. Dole of Massachusetts.

Often the progress of an era will bring forth a spontaneous movement. Thus has come the movement for an annual exhibition of "Contemporary American Handwoven Textiles". Lou Tate and the Louisville group assembling the exhibition feel that our part is incidental, that we are mere agents acting for the interests of handweavers throughout the U. S.

For a number of years various groups have done notable work in stimulating craftsmanship and in increasing appreciation thru sponsoring exhibitions. As early as the twenties

such groups as the Boston Weavers Guild and the St. Louis Weavers Guild were organized. Their powerful influences may be seen in the caliber of the handweaving in those communities. Now that numerous groups are coordinating their interests, a like remarkable folk art growth in American handweaving may be expected thruout the U. S. during the coming decade.

Most people hold more esteem for a craft when they are familiar with good examples of the craft. Most craftsmen are inspired from seeing fine specimens of the work of fellow

craftsmen. On this assumption, Lou Tate invited various weavers thruout the U. S. to exhibit at the Loomhouse. These exhibitions not only influenced local weaving growth but also drew many visitors having an appreciation for finely woven textiles.

With the widening interest in handweaving, Mrs. J. B. Speed, who as Director of the J. B. Speed Memorial Museum is ever interested in any craft which will enrich the cultural life of Louisville, invited the weavers to hold an exhibition of contemporary textiles in the museum. This first exhibition in 1939 drew the interests of other museums whose programs were along similar themes. So a second exhibition was proposed.

As the exhibition would be a notable step in the folk art growth of America, Lou Tate and the Louisville group volunteered to do the work necessary for the exhibition. By increasing the number of showings, a very fine catalogue could be provided and the rental cost of the exhibition could be kept low.

In order that the exhibition would be truly national in scope, Lou Tate felt that the textiles should be assembled in open competition, that a national committee should plan the exhibition, and that a jury of experts should select the final textiles. The exhibition was based on these tenets. The plan of the exhibition was formulated by members from such groups as the Associated Handweavers, the Boston Weavers Guild, the Philadelphia Art Alliance, the St. Louis Weavers Guild, the Seattle Weavers Guild, the Northwestern Texas State Teachers College, the University of Washington, the University of Wisconsin, and such weavers as Mrs. Sarah Hall Bonesteele, Mrs. Elizabeth Capen, Miss Emily N. Goodwin, Mrs. Julia Powell, and Miss Kate Van Cleve. It is significant to note that, tho the members are from every part of the U. S., they expressed basically the same ideas.

We asked every weaver whose name was given us to participate in the exhibition. We, unfortunately, did not have the names of many excellent weavers. We hope by the next exhibition, all such names will be sent in, as many have written to say they would like to cooperate on the next exhibition. For the second exhibition, over three hundred textiles were submitted from over a hundred and fifty weavers, representing nearly every state in the union.

Altho nearly every textile submitted merited exhibiting, it was necessary to limit the exhibition to the eighty textiles which would show together to the best advantage. The selection of textiles was one of the most difficult tasks and was done by a jury of authorities on various angles of textiles. The jury was composed of Miss Cornelia Stone, Kankakee, Ill.; Mrs. Stellas Holly Stocking, Detroit; Mrs. Edmund Wuerpel of the St. Louis Guild; John Bauscher, Director of the Louisville Art Academy; and Carleton V. Earle of the Cincinnati Art Museum.

The award fund has become a factor of import to this exhibition and to later exhibitions. Altho the \$10.00 divisional awards have been given to the wedding dress by Jane Linn Gale, the place mat by Berta Frey, the coverlet by Mary Dole, the panel by Lucie Giles Jowers, and the "Modern Scene" by Emily N. Goodwin, the three major awards are yet to be decided. When the Louisville group planned the small awards, the participating weavers were asked how they would like to have the awards given. The opinion was equally divided towards divisional awards and towards three large awards. So when the award fund grew to a larger amount, it was decided to give \$10.00 awards according to divisions and to give three larger awards. We hope you will send your vote for the three textiles you consider outstanding. We feel that if the awards can be made more valuable each year that weavers will be even more justified in spending considerably more time in experimental work.

In this article only about twenty per cent of the textiles submitted to the jury can be shown. The illustrations have been selected on the basis of their interest to weavers and photogenic qualities.

The catalogue committee divided the exhibition into five divisions — clothing, linens, household fabrics, decorative pieces as runners and wallhangings, and tapestries.

Clothing materials gave the weavers a broad field. Textures were stressed. Sometimes the pattern was a twill variant; sometimes a modern interpretation of some other traditional pattern, and sometimes plain weave with unusual yarns. Often the material had been designed to bring out the character of the wearer.

A number of weavers entered textiles woven of yarn which they themselves had spun and dyed. Several were of caracul wool. Other weavers were more interested in newer trends and entered quite sophisticated textures.





*photograph by Tom Miller  
courtesy The Louisville Courier-Journal*

Clothing materials interest modern weavers. These must reflect the personality of the wearer. Modern textures predominate. Using a tradition pattern on a fine silk warped eighty threads to the inch,

Jane Linn Gale of Ohio weaves her wedding dress, the model of which is shown above.



Jane Linn Gale again uses a traditional pattern and modern yarns to produce a modern texture — this time in a baby coat and hat.

Swedish cottons are used by Ruth MacBean Busfield of Washington to weave a gay apron.

As colorful as the peasant blouses is this modern American blouse designed and woven by Dorothy Stone Roberts of Mass. in a laid-in overshot pattern.

From Gladys Nicholson of the Habersham College NYA, Georgia, comes a white homespun dress with a hooked design.

Altho wool yarns predominated in the clothing fabrics and linens were used for their lasting values, cotton yarns were entered by a number of weavers. Cottons seem to be increasingly popular as they may be obtained in a good color range and as unusual texture effects may be obtained from such yarns as candlewicking.

A variant of the honeysuckle pattern as woven by fourteen year old Mary Anderson Courtenay of Kentucky is shown in photograph on page 6, top of second column. No frame could be bought which harmonized with the rose silk pattern so Mrs. William H. Courtenay II tried cutting down a bulky frame and carving it to go with the bag pattern. The result was sufficiently good to cause the jury to comment upon the fact that this was the only bag which had a frame completely in accord with the design of the bag.

As every weaver has had this problem when he wove a bag, this would bring up the thought that weavers would do well to work closely with other craft groups. Our local



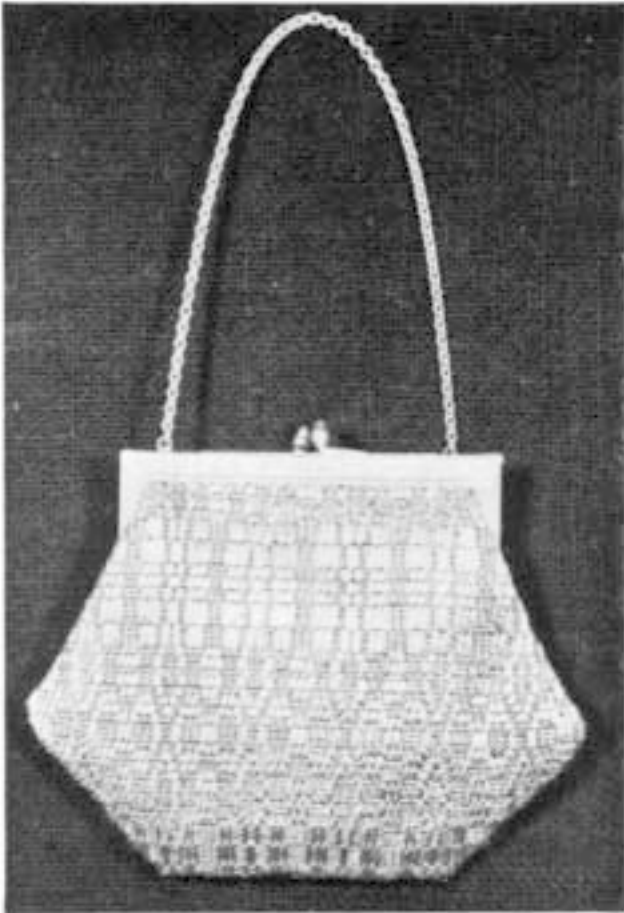
A decided twill is used by Emily Bookwalter of Ohio for her topcoat of green which was designed to go with her suit woven of harmonizing blues and greens.

group hopes to add an additional loomhouse with quarters provided for our experimenting with wood and metal work.

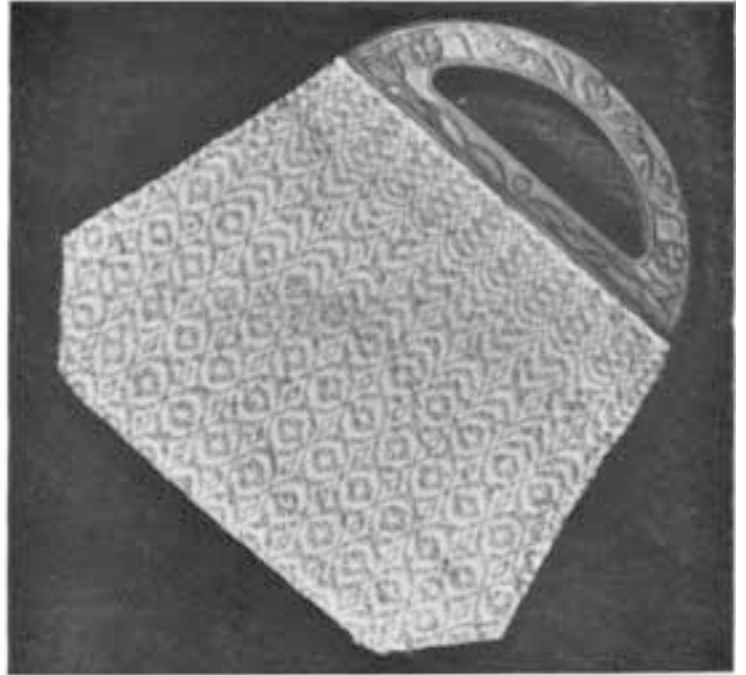
Conventional overshot weaves were used for over half of the bags submitted to the jury. Altho overshot weaves sometimes lack the distinguished quality of individually designed bags, they have much to offer the beginning weaver.

A roomy utility bag entered by Miss Mary Ziegler Peudet of Ohio is shown in photograph below. This bag is in keeping with the trend to consider the functional use as of prime import. A variant of the honeysuckle pattern is used. Probably this pattern lends itself to variation better than any other pattern and hence continues as a favorite with many weavers.





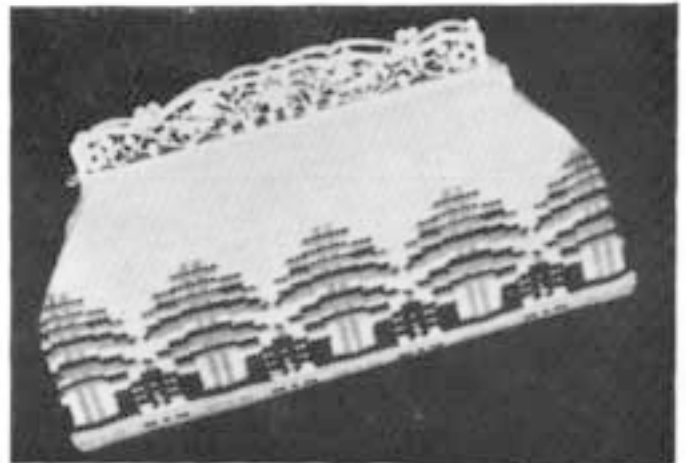
For an evening bag, Miss Lucy Baird of Virginia uses her own treadling of a chariot wheel overshoot pattern with gold tones on green in keeping with the formal gold frame.



We of the Louisville group have been speculating on the oriental influences on the West Coast weavers. From Mrs. Edna Holden comes the tapes try bag shown in the lower photograph. Titled "Fruit Trees" it was inspired by the apple orchards of Washington. Mrs. Holden is one of the



From the Coptic came the technique for the bag by Miss Hannah Muldoon of Kentucky. The background textile is a finely woven runner in Mexican tapestry technique by Mrs. Sarah Hall Bonesteele of Illinois.



amateur weavers who are interested in working out new ideas. An extraordinary number of good textiles came from new weavers who are working with new ideas. These promise to be the weavers who will contribute much to the folk art growth of American handweaving.





Several weavers entered textiles in the Norwegian knot technique shown in the photograph. The charming bag was designed and woven by Mrs. Harriet Powell of Missouri. The homespun texture in the background is woven by Inez Trusty of the Habersham College NYA in Georgia.

Linens offer much to handweavers — amateur or professional. Altho the stable beauty of very fine reproductions are ever pleasing, there is not the emotional pleasure that is to be obtained from experimenting with new textures. From the California looms of Glenna Harris is the rayon and cellophane mat shown (right). The “Modern Scene” tapestry is designed and woven by Emily N. Goodwin. Several weavers submitted entries in cellophane, metal, and other modern yarns and twists. Tho some of these materials lack the permanent values of linen, a weaver can have fun creating fabrics for special events.





Likewise the weaver with limited loom facilities can create linens of unusual textures. Among the linens which drew much interest were:

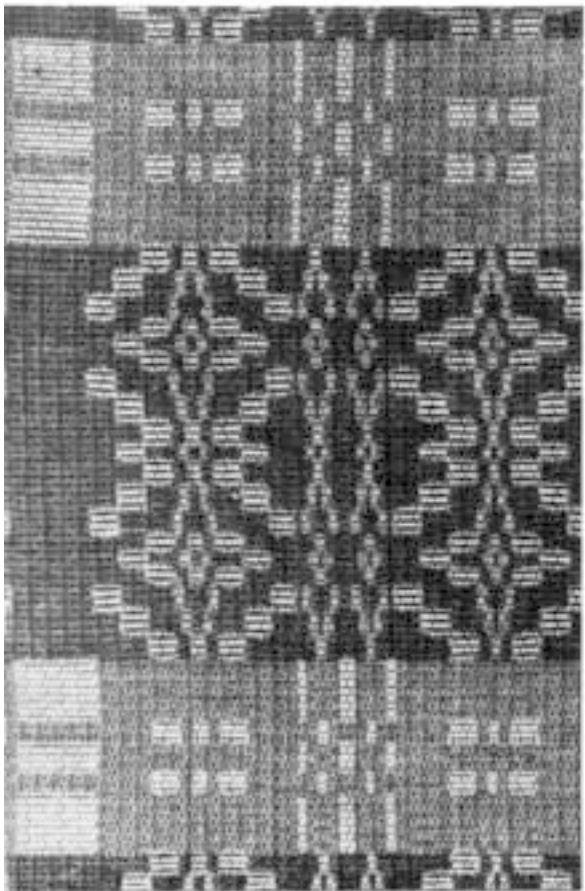
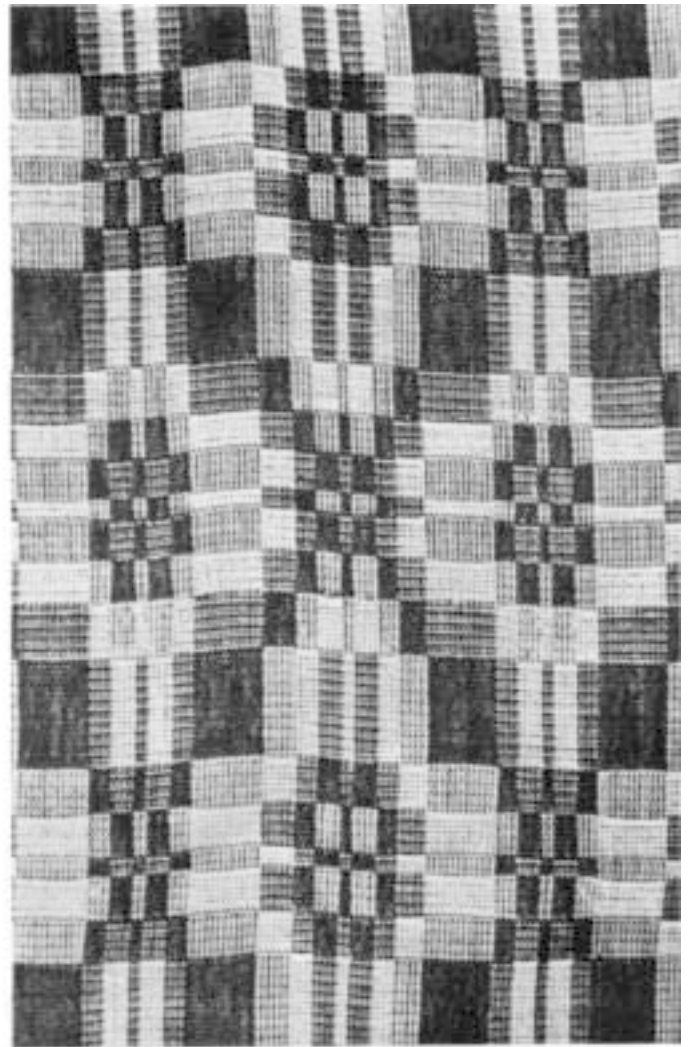
— from Mrs. Ruth Huyette of Michigan is shown in the upper left corner a very fine texture effect obtained by using alternating fine white linen and heavier natural linen. The detail of the border is slightly larger than actual size.

Miss Kate Van Cleve of Massachusetts also uses two tones with a traditional pattern as may be seen in the linen in the lower left corner.

The center linen is a finely woven Bronson weave from Margaret Fisher of Ohio. The detail of the back tapestry is “Maya Warriors” designed and woven by Mrs. Edward Cowan of Missouri.

The border detail in the upper right corner is of a very fine nub silk designed and woven in a fine leno technique by Berta Frey of New York. This technique is another of the old techniques which continues of interest as it gives full freedom to the originality of the weaver.





A detail of the Spanish stitch as woven by Miss Edith Lundblad of Missouri is shown in the lower right corner on page 8. Again, is a technique which gives the weaver a free field for creative design. Another form of the same weave is shown in the catalogue in a monogram towel by Miss Florence Daniels of Illinois.

Traditional patterns will continue to be of interest to weavers. In the weaving rather typically early American are three weaves — four harness overshot, summer-and-winter, and geometric double. There is little place in modern hand-weaving for slavish copying of patterns in any of these weaves. However, there is a place for very fine reproductions of the patterns showing exceptional American pattern growth, for modern variants, and for new interpretations.

Examples of each of the predominating early weaves are shown on this page. In the upper left photograph, T. C. F. Shirley, Jr. of New Jersey shows a runner woven from wools of his own spinning and dyeing. For warp and binder, he has used caracul wool which gives a delightful texture.

A summer-and-winter weave designed and woven by Miss Laura Peasley of North Carolina is in the lower left photograph. The use of silk yarns with a restrained use of metal gives a pleasing modern angle.



In the photograph, top of page 9, column 2, is a bold design in an eight harness geometric double weave by Miss Cornelia Stone of Illinois. Miss Stone, who has made a notable contribution to the research in and preservation of early American hand-woven textiles, does not limit her interests to early patterns and weaves but does considerable experimental work in hand-weaving. For this double weave, she has used one warp of cream linen and the other of scarlet linen.

Many of the contemporary weavers are taking the traditional weaves and patterns and giving new interpretations. Such a development is shown in the top left photograph "Play Day" designed and woven in brown cottons on a summer-and-winter threading of the single snowball pattern by Rudolph Fuchs of Texas.

The studying of design and the handling of new textures seem of utmost significance for modern weaving growth. Altho there are many factors to be considered in each weaving viewpoint — whether from that of a hobby, of teaching, of professional weaving, of occupational therapy, of community projects, of educational training, each needs good design and each should consider new trends.

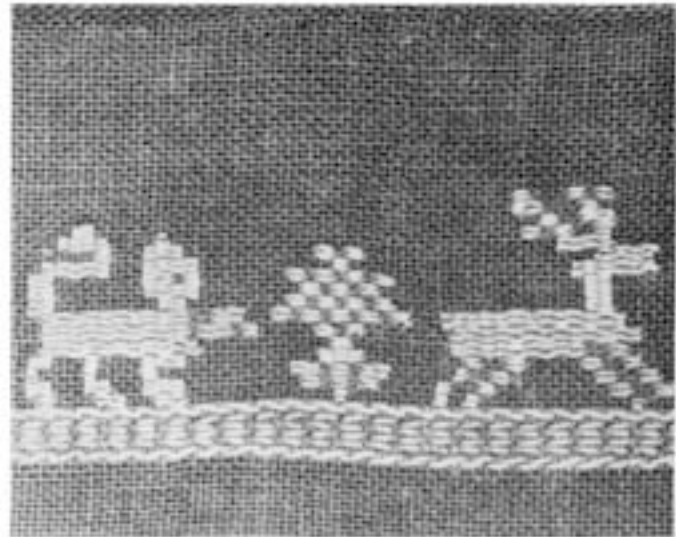
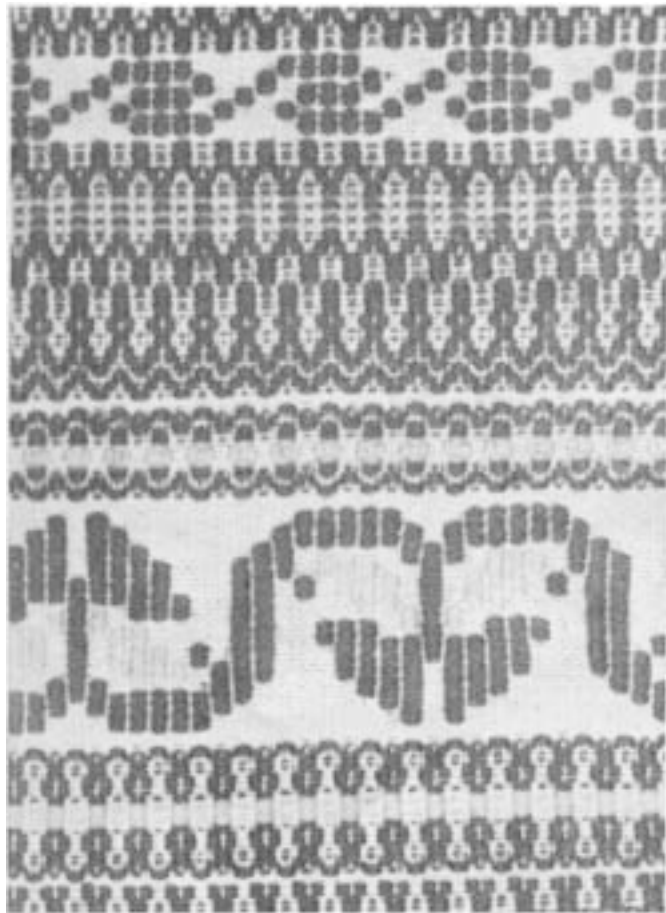
Another modern texture in cellophane and silver is the drapery from Glenna Harris and shown in the lower left photograph.

The wood colorings of the Smoky Mountain country were taken by Margaret Jump of the Spinning Wheel in North Carolina for a runner woven of vegetable dyed wools in a grouped threading, shown at the left of the above photograph.

The block pattern in the foreground of the same photograph is by Robert Frederic Hartz of New Hampshire. Mr. Hartz has done much experimental work and in this twelve harness pattern, he has used yarns of copper, ratine, rayon, silk, wool, and cotton.





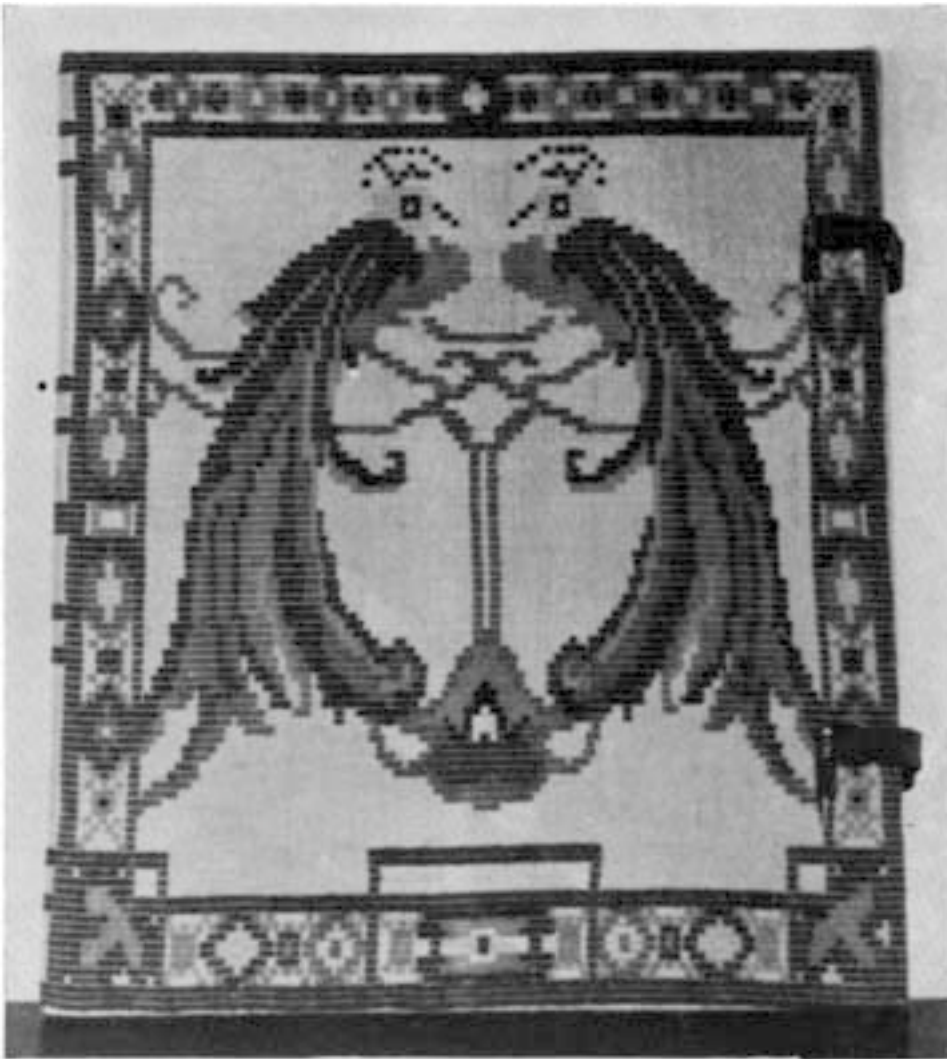


With the loom strung to two harness and with leash sticks for pattern according to Czechoslovakian instructions, Mrs. Roma Crow Walters of Washington, D. C., wove the sampler shown folded at the lower right (page 10, column 2)

From the fine weavings of other races has come an enrichment of background for American weaving growth of today. The Scandinavian countries have been the homes of many of the weaving teachers who have come to the U. S. Among the entries showing their influences are: in the upper left corner a detail of a bag by Miss Grace Brumbaugh of Missouri; in the lower left corner is a portion of a delightful runner in soft browns by the Swedish teacher Miss Sara Mattsson of



Ohio; another detail of pick-up is shown in the linen in the upper right corner, by Miss Edith Lundblad of Missouri. Also native American weaves from Central and South American countries have contributed to modern American weaving growth. In the above photograph is a Bolivian warp pattern woven by Mrs. Elsie Gubser of Oklahoma.



More and more weavers are interested in working with techniques which give a very wide scope to their powers of designing. Of the weaves which nearly every weaver and weaving group should try is the doukagang.

At the left is a finely made portfolio designed and woven by Miss Elizabeth Tenney of Missouri. This textile like many other pictorial or tapestry forms must be shown in full colors to do justice to the textile.

In the lower photograph is a bag in the same technique. For this bag, Mrs. Sarah Hall Bonesteel of Illinois has used a coarser warp. By using a warp of one color and weft of a second color, she has gotten a changeable effect to her texture.

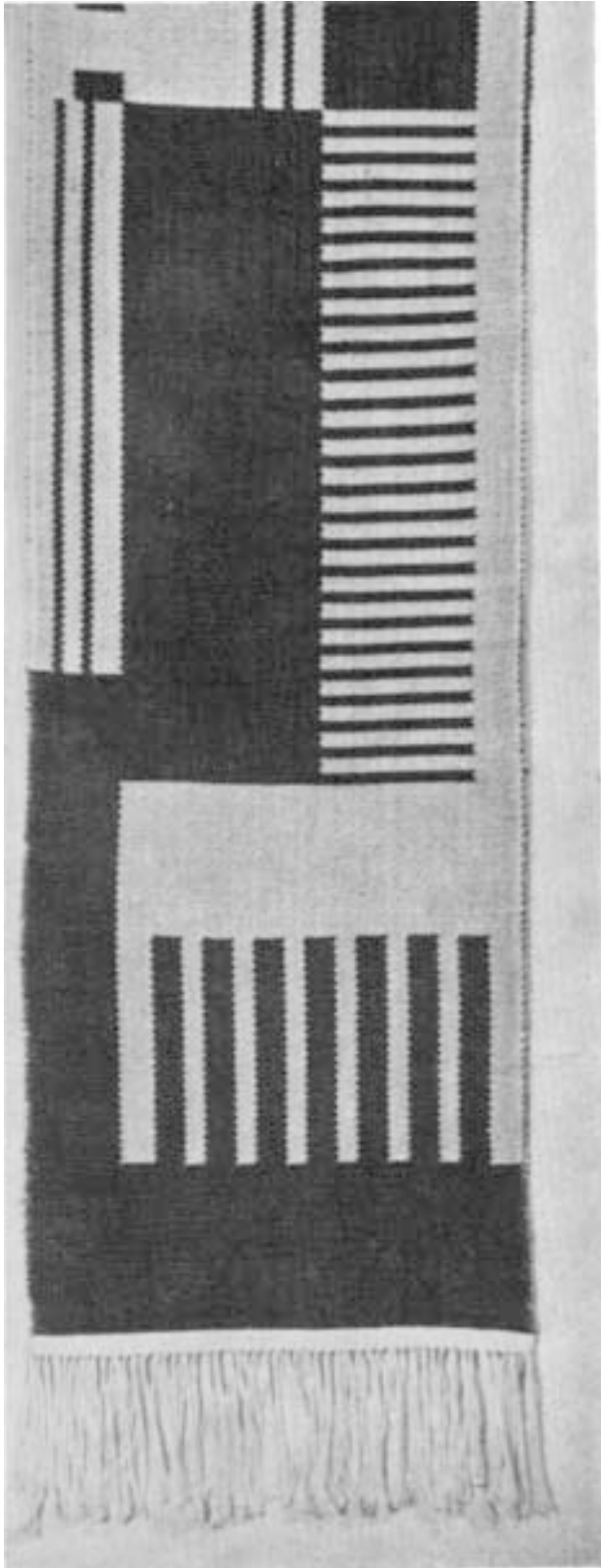
Altho this exhibition is not especially designed as an instruction exhibition, no weaver can see it without learning. Often the layman viewing the exhibition thinks of hand-weaving as being a craft which requires expensive equipment. Altho the majority of the textiles were woven on fairly large floor looms, several very fine pieces were woven on small looms of a very simple type—almost improvised looms. This brings up the point that tho good equipment is most helpful to the weaver, it is not altogether essential.

This starting to weave without expensive equipment and the ability to weave excellent textiles on simple looms should encourage laymen wanting to weave. It should also encourage experimental work. Few weavers seeking to create new textiles have all the loom space they want for experimental work. Most weavers, too, like to experiment with an idea while it is fresh. So for experimental work some of the small improvised looms or simple weaving equipment are most helpful.

After reading the biographical information on the entrants, we of the assembling group decided that the weavers who were interested in trying out new ideas and doing original work were the ones contributing the finest textiles to the exhibition.







*"Counterchange" by Lucie Giles Jowers*

The photograph of a portion of a textile which has been designed as a whole seldom does justice. Miss Jowers of New York shows a mastery of design in her handling of this double harness twill which won one of the divisional awards in the second exhibition of Contemporary American Handwoven Textiles.

The panel by Miss Jowers will express better than words the tremendous worth of study in design to any weaver. Too often in the past, techniques took all the interest of the weaver. The present trend in schools is to coordinate weaving and design courses. Skill in technique is essential, but the emphasis should be placed on design with the technique being used as the agent in executing the textile. In short school courses, in short craft courses, in much of the occupational therapy work, in certain phases of the economic field, advanced techniques cannot be used. Yet, there is not a field of handweaving which does not require good design.

The multiple interests of the people who are weaving today bring out its importance as a contemporary folk art. The readers of the *WEAVER* will delight in the many viewpoints of the participants in this second exhibition — the youngsters who dare try to meet the competition of mature weavers, the couples who share a hobby together, the school groups who are working on an extensive weaving program, the guilds which because they are interested in fine weaving are fostering weaving growth in their home communities, the professional weavers who are contributing their wide experience to their local weaving groups, and the amateurs who spend endless hours for love of the craft but who have the recompense of having contributed some of the finest textiles to the exhibition.

The programs of several of the groups participating offer ideas which others may well emulate. Scattered groups of weavers may like a loose organization such as the Ohio Weavers Guild has, and may meet but once annually for an all day meeting to talk shop as it does at the loomhouse of Miss Emily Bookwalter. "Open house" for visiting weavers so that local and out-of-town weavers can get together to exchange ideas is followed by the Louisville group at the "Little Loomhouse". Several of the guilds sponsor an annual traveling exhibition such as that sponsored by the Seattle Weavers Guild. Most of the guilds set high standards for workmanship and several give ratings to the work of members so that a "Master-weaver" rating is to be coveted.

There are several other items which may be of interest to the readers of the *WEAVER*. Some of the weavers made their own looms — either little looms to supplement other loom equipment or very fine looms as the ten harness white maple loom made by Mr. Rupert C. Koeninger of Michigan for Mrs. Koeninger's and his use. Several of the weavers who found difficulty in locating all types of yarns exchange yarns markets after making careful tests. This brings up another point commented upon by the jury. In a few textiles either poor quality or inappropriate yarns were used. As the labor usually amounts to more than the yarn cost, it ever seems a pity to work with yarns which are not fully permanent or of the finest quality. Among the suggestions which have been proposed for the next exhibition is one for yarns samples, drafts, etc., to be added to the handmade catalogue for use of weavers viewing the exhibition.

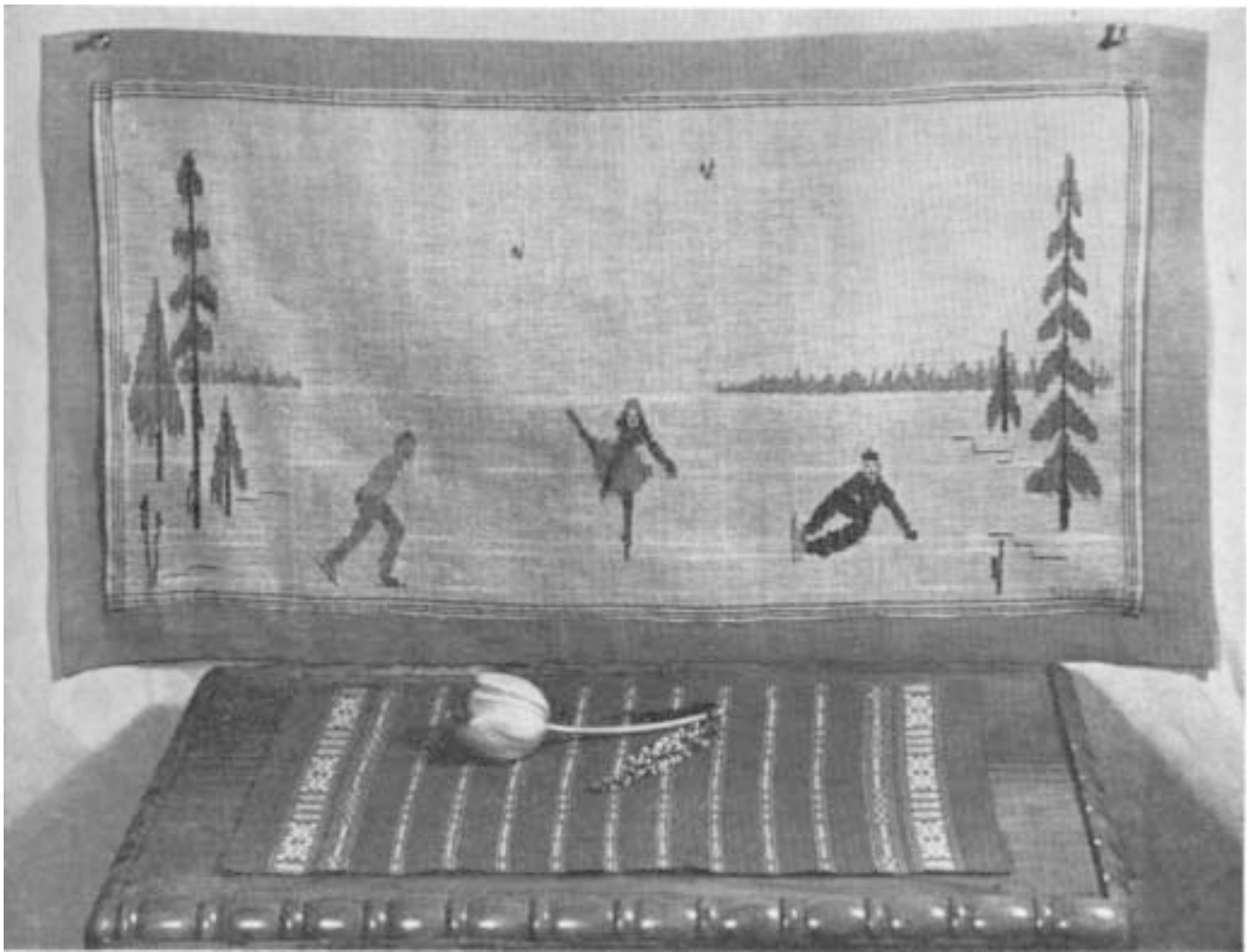


The apron at the top shows emphasis on the subtle blending of colors and is designed and woven by Miss Ruth Mac-Bean Busfield of Washington.

“The Bridesmaids” panel in four harness double weave by

Mrs. Dorothy Stone Roberts of Massachusetts is an example of the belief — shared by many weavers — that the weave, tho slow in execution, is satisfactory as it lends itself to any type of design from realistic to abstract.

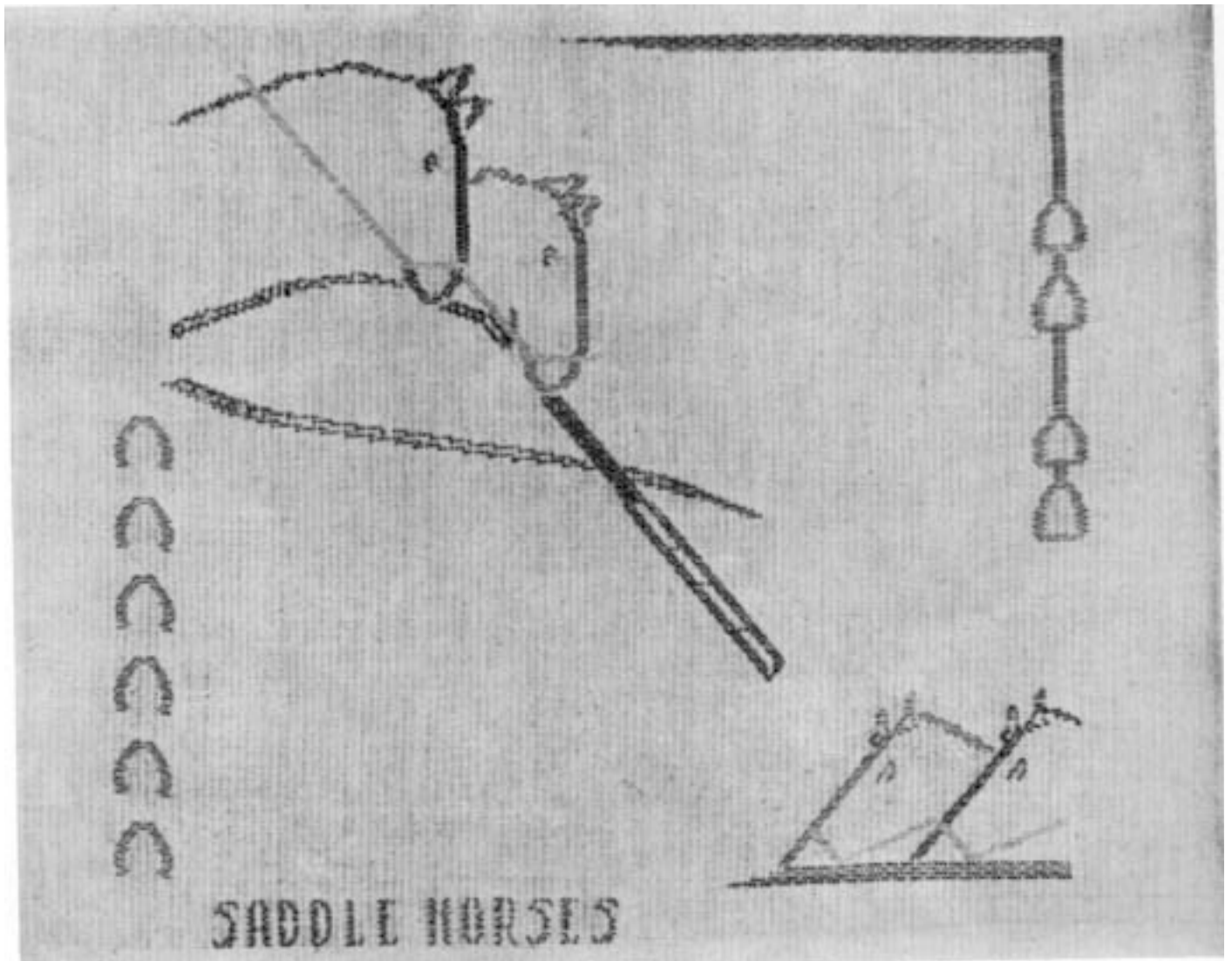




The linen mat in the foreground above shows an effective use of white pattern on a red linen ground and is from the looms of Mrs. Julia Powell of Massachusetts.

Among the new trends increasingly popular with both amateur and professional weavers are the small laid-in figure tapestries. A number of teachers have been interested in the simple technique as a means of giving new weavers the "feel" for handling tapestry figures.

This technique has been of especial value to schools where only a short course in weaving and design can be given and hence where the simple principles must competently cover a wide subject. Shown above is "Winter in Michigan" by Mrs. Stella Holly Stocking of Michigan, a new amateur weaver who is doing notable experimental work.



Many of the weavers interested in the techniques which give the new weaver an opportunity to work with design on his first weaving have been interested in several simple laid-in techniques and in simple textures which are effective. A number of teachers are using one of these techniques to start

students rather than an ordinary beginning textile. Above is another textile from a new weaver. Miss Mabel Palmore has transferred her etching skill to weaving and uses local Kentucky scenes for subject matter as her "Saddle Horses."



Working in silk, Miss Mabel Garrett of New Jersey designed and wove "Wild Geese". The bag in the foreground

was woven by Lorraine Keye of Virginia and shows a textile well styled to the handcarved frame.

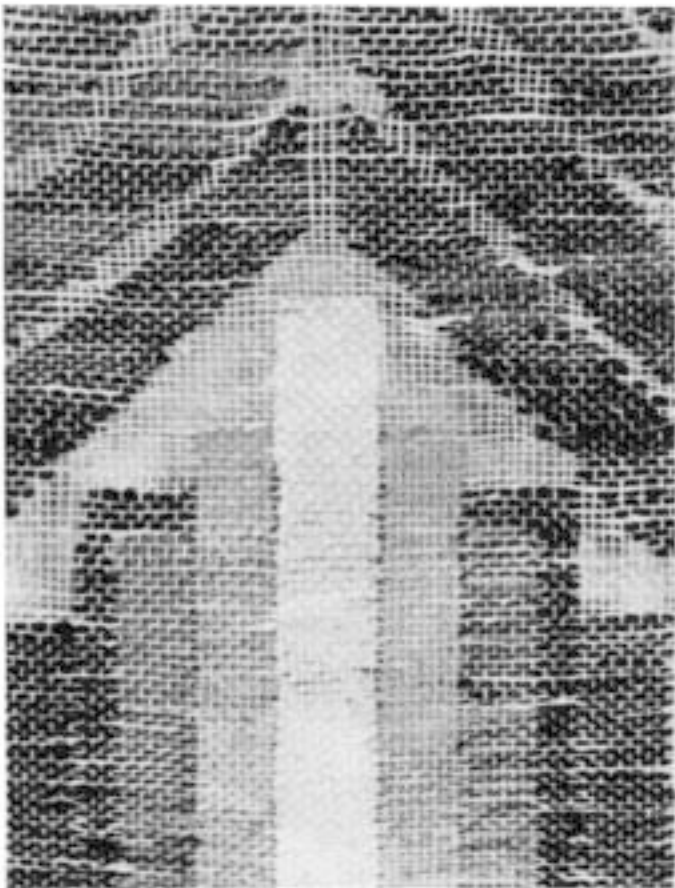


Laid-in tapestries follow many trends. Whether to a beginning weaver or to an advanced weaver, a marvelous opportunity is offered for creative designs in keeping with modern American living.

For small detailed laid-in tapestries a very fine count warp is usually used. For larger tapestries a coarser count is often used — from 14 to 20 warp threads to the inch. Many of these are designed to be semi-transparent.

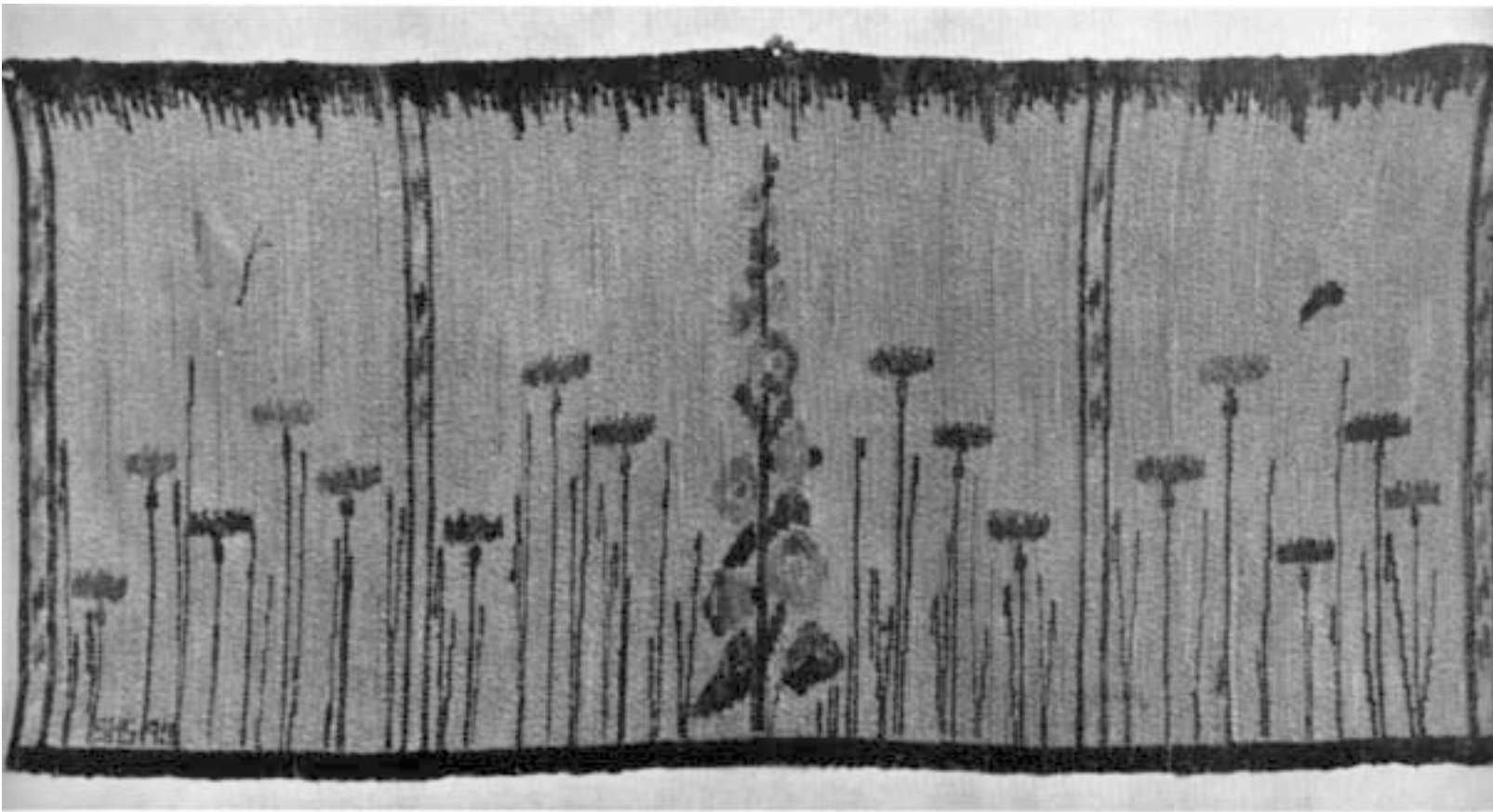
For conventional designs, there are two excellent laid-in techniques. The best and most commonly used one has a warp and weft of equal size with a heavier yarn used to lay-in the design. For this technique, the linen thread is woven and the design yarns are laid-in on the same shed.

In this technique is shown a delightful tapestry, about three feet by seven, designed and woven by Miss Mary Elizabeth Starr of Washington in green and gold wools on natural linen. The detail photograph of the tapestry shows the subtle blending of yarns.



As mentioned previously, the carefully worked out design is as important as the weaving. This is equally true of small and large handwoven textiles but it is especially noticeable in larger tapestries.





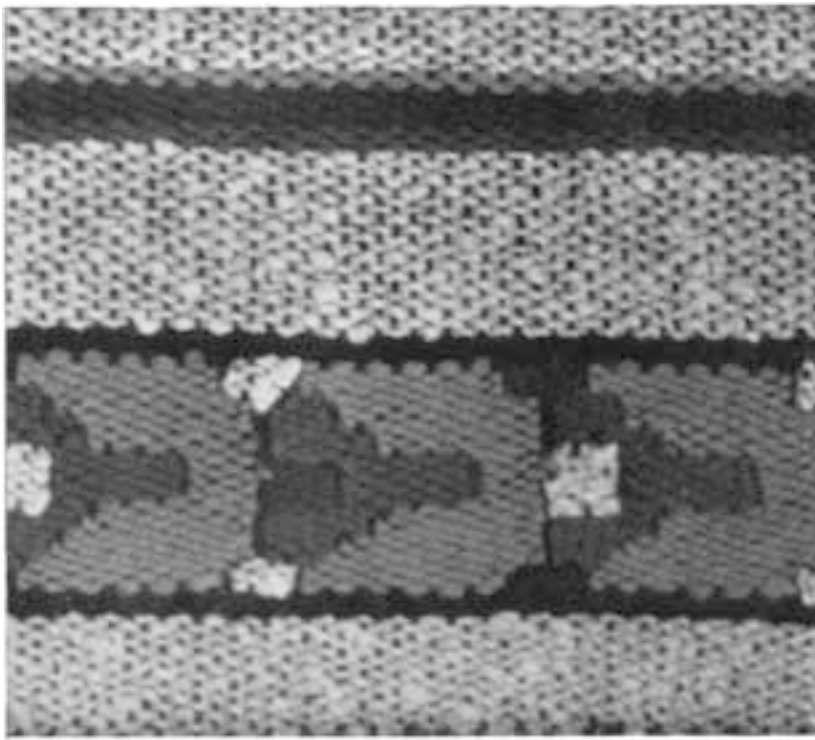
Working with the same technique but with a different style, Mrs. Stella Holly Stocking of Michigan has designed and woven "Garden in Homespun". Altho woven from a carefully planned cartoon, this style gives the effect of un-studied design. Hand-spun wools in flower colorings add a soft effect to the tapestry.

Both Miss Starr and Mrs. Stocking have contributed to the value of the second exhibition of "Contemporary American Handwoven Textiles". Laid-in tapestries are in a technique and style destined to be seen more frequently as

more weavers break away from traditional patterns and and place more stress upon design.

Another laid-in technique which many visitors to the experimental Little Loomhouse have found of interest for conventional designs alternates the using of two plain weave threads with the laying-in of two pattern threads to give a different effect from the usual laid-in design. Altho this type is not suitable to all designs, it may be used on either coarse or fine warps.

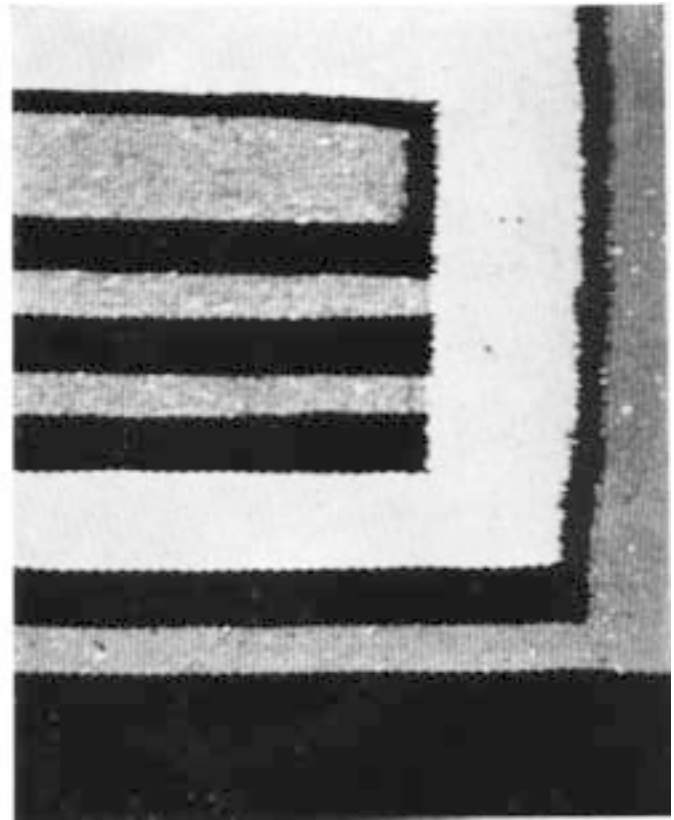




From the West Coast where some remarkable weaving developments are being made, comes this runner. Mrs. Bernice Wood of California has designed it to get an effective texture from warp and weft yarns, and has woven a tapestry border suggested by an early Peruvian textile.

Tapestry weaving, especially in the eighteenth century forms, has had little place in American handweaving. In fact much reason for earlier types of tapestries has long since gone. The decadence of tapestry weaving in Europe was a natural course of events. Many of the attempts to start tapestry weaving in America were ineffectual and were doomed from the beginning as there was no place in American living for the type of tapestry weaving planned.

In a vibrant elemental country, the attempt to revive the partially decadent forms of tapestry weaving was hopeless. It is only by using the basic principles as applied to modern American living that tapestry weaving can take a great place in American handweaving. There are several endowed projects doing exceptionally fine work. Then a number of individual weavers and groups are working at new tangents of tapestry weaving and may make some notable contribution.



With the increasing consciousness of simplicity of textures and design, more weavers are turning either to new trends or to American source material.

Among the new groups interested in stimulating their local weaving growth without being limited by traditional forms, is the group growing out of the educational program of the Cincinnati Art Museum.

Shown above, a detail of a rug woven by Miss Lorinda Epply of this group. Using the warp covered interlocking tapestry technique of the Navajo, Miss Epply has woven her rug in a simple modern design with a nub yarn to bring out the texture. It is of import to beginning weavers to note that Miss Epply, herself a long established artist, has, in starting to weave in tapestry techniques, worked with design of perspicuous simplicity.





In the Khilim technique, Mrs. Ada Tyler Eaton of Missouri has designed and woven the wall-hanging shown at the right.

The fineness of the weave as woven by Mrs. Eaton is one of the good points of this tapestry. The detail illustrates this more fully as the threads are considerably enlarged.

Usually this fineness of texture enhances a tapestry. Thus, comes one of the problems which constantly faces professional weavers. Unless the professional weaver is sufficiently well established or has adequate courage to spend several years towards developing a greater understanding and appreciation for fine weaving, he is likely to allow himself to be drawn into a cheapening of his weavings.

Such amateur weavers as Mrs. Eaton do much towards keeping weaving standards high, altho their prime purpose in weaving is for the pleasure they derive from their hobby.







"Western Scene" was designed by Miss Helen Ford Slauson of New York. Miss Slauson is another of the modern weavers who chanced to take a short weaving course and found themselves enrapt in an absorbing full weaving program. She prefers to design modern tapestries in keeping with architectural forms of the day. With more and more weavers of this type who put their craft first, who wish to bring fine weaving to anyone who wants it, and who refuse to lower their criterion for design, yarns, or workmanship, handweaving will continue to grow in the United States.



A transparent tapestry designed and woven by Mrs. Viola Quigley and Mrs. Mary Ann MacMillin of Ohio. Warped of heavy blue wool, the tapestry has only the design woven while the remaining warp threads are left free. The tapestry is mounted upon a white woven twill material.

Mrs. Quigley and Mrs. MacMillin have been weaving together for four years. Both have studied in this country and abroad.



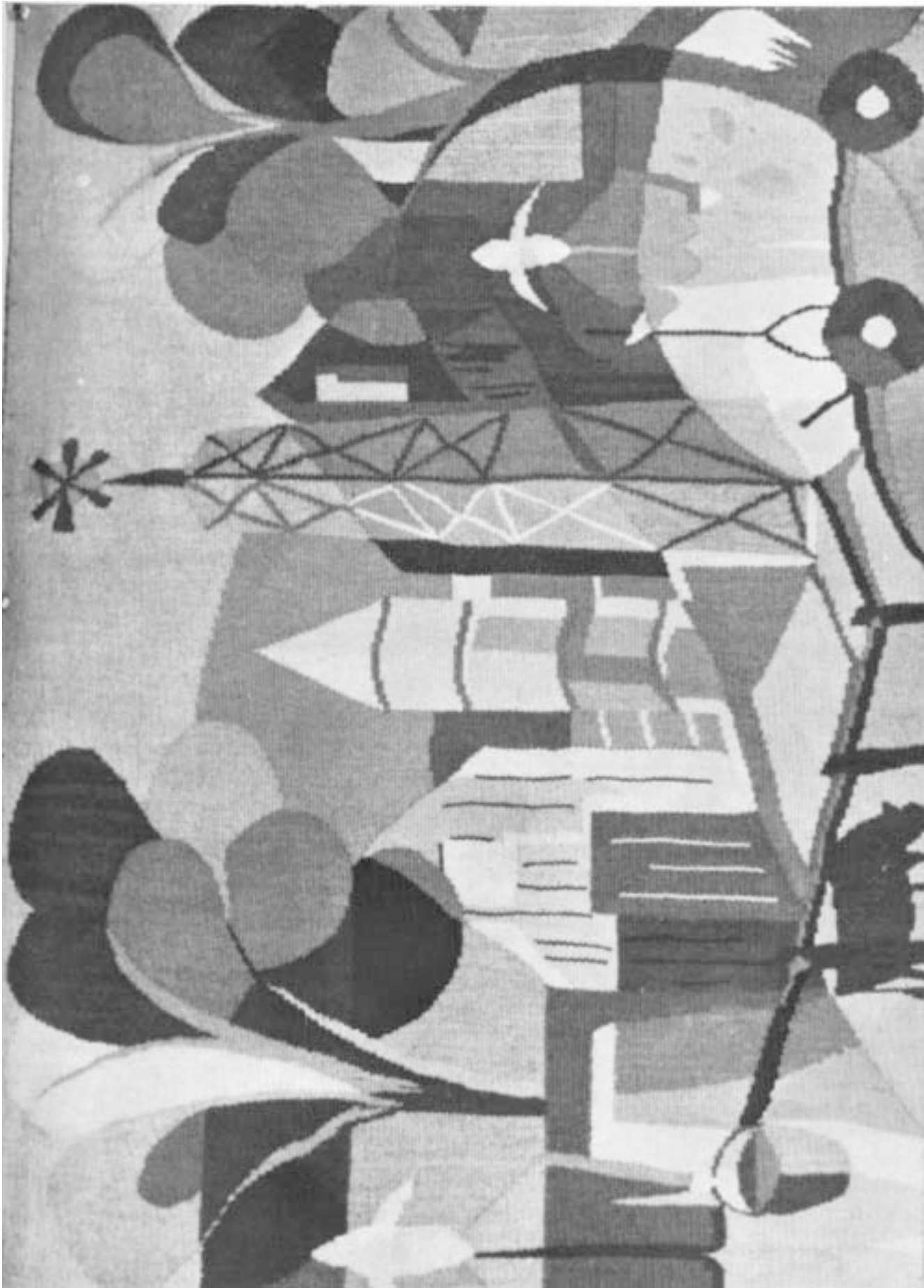
The three tapestries shown here are all of handdyed wools. They are pieces which represent different weaving developments but which have also drawn pleasing comments from visitors to the exhibition. The "Tallulah Scene" shown above is from a new weaver, Mrs. Lillian Cross of Georgia. To anyone who has driven thru the Tallulah Country, the colorings are reminiscent. After a short course in art and weaving at Habersham College, Mrs. Cross returned home and chose to weave the country about her. To get the colorings and textures, she does her own spinning and dyeing.

In the Norwegian technique which leaves no raw ends so that either side may be used for the right side, comes the wall hanging at the right designed and woven in handdyed, handspun wools by Miss Emily N. Goodwin of New York. Only color photographs can bring out the subtle nuances of this tapestry or the high-keyed colors of the "Modern Scene" by the same artist shown on the next page.

This group of photographs is the last in this presentation of the second exhibition of "Contemporary American Handwoven Textiles". If you have gotten new ideas and inspiration, then part of the purpose of the exhibition has been served.







"Modern Scene" by Emily N. Goodwin of New York. This tapestry won the divisional award for tapestries in the second exhibition of "Contemporary American Handwoven Textiles". The result of years of diverse but careful study by Miss Goodwin shows in her weavings. These, tho varying widely in types and techniques, all show excellent design.



One of the choice tapestries in the exhibit is "The Mermaid", designed by Miss Helen Ford Slauson of New York. It has drawn comment both on design and on fine graduations of coloring. Like many pieces, it cannot be shown adequately in black-and-white photographs.

The Chippewa belt on the table is by Mrs. Elsie Gubser of Oklahoma who is doing interesting weavings in American techniques.

# QUESTIONS AND ANSWERS

by MARY M. ATWATER

Address all questions to Mary M. Atwater, Director of the Shuttle Craft Guild, Basin, Montana

*Question:* Why do I have trouble with my left hand edges: My right hand edges seem to be all right.

*Answer:* Many weavers have more trouble with one edge than the other. This may be due to the light in which the loom stands — a better light on one side than the other. It may be due to an individual habit in handling the shuttle. It may be due to the warp which perhaps was not held at the same tension for both edges. It may be due to some slight variation from true in the frame of the loom. If the warp-beam, slab-stock, breast-beam and cloth-beam are not in perfect alignment the warp will run looser on one side than the other, resulting in poor edges on one side. Measure the loom carefully to test the alignment if the difficulty continues. The frame of the loom may have become slightly warped, the bolts may have worked loose and the loom not be standing perfectly square. If the loom has a folding frame, one side may not come down exactly true with the other. If the fault is in the loom it should be corrected, as it will be impossible to weave correctly till this is done.

*Question:* Should the warp always be stretched as tight as possible?

*Answer:* No — except for certain fabrics. As a rule it is a mistake to stretch the warp very tight as it makes the loom heavy to operate and puts unnecessary strain on the warp. Moreover in looms of the “jack” type, operated with the raising ties only — like the Bernat treadle loom and other modern looms of this order — stretching the warp very tight raises the harnesses and lifts the lower part of the warp off the shuttle-race, and makes it impossible to get a good shed. The only ways to correct this in a jack loom are by using two sets of lamms and a double tie-up or by weighting the harnesses very heavily. There are draw-backs to either procedure. Therefore on a loom of this type, do not stretch the warp enough to lift the harnesses.

## ERRATA

In the previous issue of the “Weaver” an article entitled “Coverlet Samplers” was credited to Marguerite P. Davidson; should have been credited to MARGUERITE P. DAVISON.



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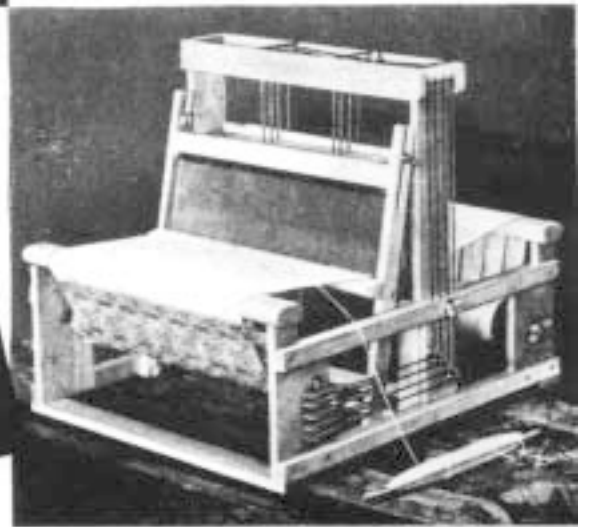
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