

WARP & WEFT

VOLUME IV

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

THE TABOR SEARS CHAPTER OF THE AMERICAN ARTISTS PROFESSIONAL LEAGUE, INC., ANNOUNCES ITS FIRST ANNUAL NATIONAL EXHIBITION OF HAND WOVEN FABRICS. THE EXHIBITION WILL OPEN FRIDAY, NOV. 2, AT 3:00 P.M. AND WILL CLOSE FRIDAY, NOV. 16, AT 4:00 P.M. THE PLACE IS THE NEW YORK ARCHITECTURAL LEAGUE IN NEW YORK CITY. ONLY PAID UP MEMBERS OF THE TABOR SEARS CHAPTER ARE ELIGIBLE TO EXHIBIT. FURTHER INFORMATION REGARDING THIS GROUP MAY BE OBTAINED BY WRITING THE TABOR SEARS CHAPTER AT 5802 YORK RD., BALTIMORE, MD.

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ALTHOUGH GRACE M. CUNNING AND ROSAMUND F. STANGER OF OAK PARK, ILLINOIS, ARE NOT WEAVERS, THEY HAVE AN IDEA CLOSE ENOUGH TO BE OF INTEREST. THESE WOMEN DEVELOPED "RADIATION RESISTANT FABRICS" FOR PROTECTION AGAINST INJURY FROM ATOM BOMB ATTACK. THE FABRICS ARE MADE BY LAMINATING A BASE MATERIAL WITH LEAD AND COMBINING THE RESULT WITH FIBER GLASS. THE RESULTING MATERIAL IS THEN MADE INTO WEARING APPAREL, DRAPERY, AND BLANKETS. ADMITTEDLY NOT BEAUTIFUL, BUT GUARANTEED SAFE--IF ATTACK COMES.

WE CAN'T LET THE ROUND ROBIN EXHIBIT OF THE TWIN CITIES WEAVERS GUILD GO BY WITHOUT A MENTION. AS USUAL, THERE WERE MANY FASCINATING THINGS IN THE BOX, BUT SPACE PROHIBITS MENTION OF BUT A FEW. MOST UNUSUAL, PERHAPS, WAS THE SAMPLE OF DRAW LOOM WEAVING DONE BY MR. O.F. WILSON--A THING FEW OF US HAVE THE OPPORTUNITY TO TRY, BUT ONE INTERESTING TO EXAMINE, NONETHELESS. THIS PIECE HAD A VERY FINE WARP WITH A NATURALISTIC ROSE DESIGN IN SMOOTH RAYON. THE CONTRIBUTION OF MRS. A.N. SANDT OF RED WING, MINNESOTA, WAS A VERY INTERESTING 8 HARNES KITCHEN CURTAIN MATERIAL TAKEN FROM MONSTERBLAD. A VERY BEAUTIFUL CONTRIBUTION WAS THE MODERN UPHOLSTERY DONE BY MRS. ESTHER DOWNS, USING "VELTEX" A RAYON CHENILLE, WITH COPPER METALLIC IN A SUMMER AND WINTER DESIGN.

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BE SURE TO SEE THE ENTRIES TO THE INTERNATIONAL HANDWOVEN TEXTILE COMPETITION OF THE SEATTLE WEAVERS GUILD AT THE SEATTLE MUSEUM OF INDUSTRY AND NATURAL HISTORY, NOVEMBER 12 THROUGH 24TH.

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IN NOVEMBER, HANDWOVEN TEXTILES AT THE ROCHESTER (MINN.) ART CENTER

MORE ABOUT OUR SAMPLE

WE LIKE OUR SAMPLE THIS MONTH FOR SEVERAL REASONS--IT'S DIFFERENT, EASY TO DO, IT WEAVES AND THREADS QUICKLY, AND IT IS A VERY USEFUL MATERIAL. WE LIKE IT ESPECIALLY FOR LAMP SHADE MATERIAL, AND WHO CAN'T USE A NEW LAMP SHADE? THEY ALWAYS SEEM TO NEED ATTENTION.

IF YOU HAVE AN OLD SHADE, WITH A WHITE SILK OR PARCHMENT LINING, REMOVE THE OLD TOP COVERING AND COVER WITH THIS FABRIC. IF THE SHADE IS A SHAPE WHICH REQUIRES A BIAS STRETCHED COVER, ALLOW FOR THE EXTRA YARDAGE DURING WEAVING. CUTTING THIS FABRIC ON THE BIAS ADDS TO THE INTEREST, AND PULLING IT TO FIT GIVES VARIATION TO THE "FARMER'S FIELDS." A FLAT BRAID OR A FRINGE OF THE WHITE ACETATE WOULD MAKE A FINE FINISH.

HOW ELSE COULD WE USE THIS MATERIAL? HOW ABOUT LUNCHEON MATS? YOU MIGHT TRY THEM WITH "FARMER'S FIELDS" ON JUST THE ENDS, WITH PLAIN STRIPED FABRIC IN THE CENTERS. OR VARY THEM BY USING THE WHITE FOR THE ENTIRE WEFT. YOU MIGHT WANT TO BEAT THESE HARDER.

ARE YOU LOOKING FOR SOMETHING NEW AND DIFFERENT IN SHEER CURTAINS FOR THE BEDROOM, OR PERHAPS THE KITCHEN? THIS FABRIC WOULD BE EXCELLENT FOR THAT PURPOSE. THE LIGHT COMING THROUGH THE CURTAIN WOULD GIVE A NEVER ENDING PATTERN OF DELIGHT. WITHOUT TOO MUCH TROUBLE, YOU COULD PLAN FOR THE "FIELDS" TO MAKE A BORDER AROUND THE EDGE OF THE CURTAIN, LEAVING THE CENTER PLAIN LINEN BOUCLE. HERE ARE CURTAINS WHICH WOULD REQUIRE NO STRETCHING AND WHICH WOULD WEAR FOREVER! WHAT MORE COULD YOU ASK OF ANY CURTAIN?

THIS BOUCLE ALONE WOULD MAKE AN INTERESTING SKIRT MATERIAL, OR IT COULD ALSO BE COMBINED WITH OTHER YARNS TO MAKE A LONG WEARING UPHOLSTERY.

MORE ABOUT LAMP SHADES:

ONE OF THE QUESTIONS MOST FREQUENTLY ASKED AND PUZZLED OVER IS "WHAT SIZE SHADE SHOULD I BUY?" BAD PROPORTION BETWEEN SHADE, LAMP BASE, AND ROOM CAN SPOIL EVEN THE MOST BEAUTIFUL OF EACH. HERE ARE SOME SUGGESTIONS TO ASSIST YOU IN YOUR CHOICE:

LAMP SHADE SIZES ARE DESIGNATED BY THE WIDTH OF THE BOTTOM DIAMETER. YOU USUALLY USE:

FOUR INCH CANDLE SHADES FOR SIDE LIGHTS AND CHANDELIERS.

EIGHT TO TEN INCH SHADES FOR BOUDOIR, PIN-TO-WALL, AND NOVELTY LAMPS.

TWELVE INCH SHADES FOR BRIDGE LAMPS.

FOURTEEN OR SIXTEEN INCH SHADES FOR TABLE LAMPS.

EIGHTEEN AND TWENTY INCH SHADES FOR INDIRECT FLOOR LAMPS. ONE OCCASIONALLY FINDS THESE EVEN LARGER ALTHOUGH THE TREND LATELY IS TOWARD MODERATION. THE VERY VERY HIGH TABLE LAMPS SOMETIMES SEEN TAKE SHADES ABOUT THIS SIZE.

IF YOU PLAN TO MAKE YOUR MATERIAL AND COVER THE SHADE YOURSELF, THE SIMPLEST CHOICE IS A DRUM SHAPED FRAME--THAT IS ONE THE SAME OR NEARLY THE SAME DIAMETER TOP AND BOTTOM. THERE IS LITTLE CHOICE IN FRAMES IN MOST STORES; BY FAR THE EASIER PROCEDURE IS TO USE AN OLD FRAME AND RECOVER IT, OR BUY AN INEXPENSIVE SHADE WITH A PLAIN SILK OR PARCHMENT COVERING WHICH CAN BE USED AS A LINING. ONLY AFTER EXPERIENCE SHOULD YOU ATTEMPT THE MORE ANGULAR FRAMES, AND AVOID GATHERS, RUFFLES, AND FANCINESS LIKE THE PLAGUE WHEN YOU ARE USING HAND-WOVEN MATERIAL. YOUR BEAUTIFUL FABRIC IS SUFFICIENTLY ATTRACTIVE.

YOUR LIBRARY HAS BOOKS WHICH CONTAIN FULL DIRECTIONS FOR MAKING LAMP SHADES--AND IF YOU FOLLOW THEM CAREFULLY, YOU WON'T GO WRONG.

FARMER'S FENCES

THERE'S MUCH TALK IN BOTH THE FASHION ARTICLES AND THOSE DEALING WITH INTERIOR DECORATION ABOUT "SURFACE INTEREST." HERE'S A SURFACE INTEREST FABRIC THAT IS A BIT UNUSUAL, AND ONE WE THINK WOULD BE ESPECIALLY BEAUTIFUL FOR THOSE LAMP SHADES NEEDING RECOVERING.

THREADING DRAFT:

0 0	3
X X	2
X X	1

NOTE THAT THIS IS A 3 HARNESS PATTERN.

X--NATURAL LINEN BOUCLE
O--WHITE ACETATE

YARNS USED:

THE WARP AND WEFT ARE THE SAME. THE NATURAL LINEN BOUCLE IS AN ESPECIALLY INTERESTING YARN, NEW ON THE MARKET. WE FOUND IT EASY TO HANDLE AND HAD NO TROUBLE WITH WARP BREAKAGE. IT IS MADE AVAILABLE AT CONTESSA YARNS, 3-5 BAILEY AVE., RIDGEFIELD, CONN. IT COMES IN HALF POUND TUBES OF 800 YARDS EACH (1600 YDS. PER LB.) THE PRICE IS \$2. PER TUBE. THIS IS AN IMPORTED IRISH LINEN AND THE MOST INTERESTING LINEN NOVELTY WE'VE SEEN.

THE WHITE MATERIAL IN BOTH WARP AND WEFT IS 100% ACETATE. IT SEEMS, AT CURSORY GLANCE, TO BE FRAGILE AND UNSUITABLE FOR WARP. IT DID TEND TO RUB OFF, MAKING A MESS BENEATH THE LOOM, BUT IT DID NOT BREAK AND WE MUST HONESTLY SAY WE HAD NO TROUBLE WITH IT. ANY YARN CONTRASTING TO THE LINEN BOUCLE COULD BE USED, OF COURSE.



RISING SHED TIE-UP:

	X	X		X		3
X		X				2
	X		X			1
1	2	3	4	5		

WHETHER OR NOT THIS FABRIC CAN BE WOVEN ON A COUNTER-BALANCED LOOM DEPENDS ON THE ADAPTABILITY OF THE LOOM IN QUESTION. JUST BE SURE THAT THE HARNESSSES MARKED ABOVE ARE UP.

SLEY: 10 DENT REED

4 BOUCLE, SLEYED SINGLE
2 ACETATE IN ONE DENT

BEAT: VERY LIGHTLY, SO THAT THE NUBBY TEXTURE SHOWS

TREADLING:

1,3,2,4 NATURAL BOUCLE
5 ACETATE, DOUBLE

NOTICE THAT THIS ARRANGEMENT PERMITS ALTERNATE USE OF THE FEET EXCEPT FOR THE EXTRA TREADLE FOR THE ACETATE. THIS ARRANGEMENT ASSISTS IN TREADLING WITHOUT ERROR.

TO LENGTHEN THE SIZE OF THE SQUARES CONTINUE TREADLING 3 AND 2, ALWAYS STARTING AND ENDING WITH 1 AND 4, AS THEY BIND THE WHITE "FENCES" IN PLACE.

SISTER GOODWEAVER CAUTIONS:

THE WAY TO BE SURE THERE IS NOTHING WRONG IS TO CHECK EACH STEP AS YOU GO ALONG.

IDEAS YOU MAY LIKE TO USE

ONCE AGAIN WE FEEL PRIVILEGED TO BRING YOU IDEAS WHICH ARE BEING USED IN THE CHICAGO HOME AND HOME FURNISHINGS FESTIVAL, SPONSORED BY THE CHICAGO TRIBUNE. THIRTY OF THESE NEW HOMES ARE FURNISHED BY LEADING FURNITURE HOUSES AND DECORATORS, AND THERE ARE MANY GOOD IDEAS WHICH GIVE YOU HELP WITH THE INTRICACIES OF DECORATING YOUR OWN HOME--WITH HANDWOVEN FABRICS.

EMPHASIS OF THE LAST FEW YEARS ON ROOMS DONE IN MONOTONES CONTINUES UNABATED. THE USE OF VARIOUS SHADES AND TONES OF GREYS, BEIGES, AND EARTH TONES IN WALLS, RUGS, DRAPERIES, AND UPHOLSTERIES IS FREQUENTLY POINTED UP WITH A STARTLING ACCENT OF A VERY BRILLIANT COLOR. THE GENERAL TREND IS FOR TEXTURED BUT OTHERWISE UNPATTERNED FABRICS THROUGHOUT A ROOM, USUALLY ACCENTED WITH ONE VERY BOLD PATTERN. ONE LIVING ROOM HAD, AS ITS BOLD ACCENT, TWO PIECES OF SECTIONAL FURNITURE, UPHOLSTERED IN A FABRIC NEARLY WEFT FACED IN WHICH THE WEFT YARN WAS VARIEGATED FROM RED, THROUGH ORANGE AND YELLOW INTO GREY AND BLACK. IT MADE A VERY STRIKING CONTRAST AND ONE EASILY ADAPTED TO THE CAPABILITIES OF THE HAND WEAVER. THE ADJOINING DINING ROOM HAD CUSHIONS TIED ON THE CHAIRS. THEY WERE 2" THICK AND COVERED WITH THE SAME VARIEGATED MATERIAL. THEY WERE THE ONLY COLOR NOTE IN THE DINING ROOM, AND DOUBLED AS EXTRA LIVING ROOM CHAIRS.

SPEAKING OF OCCASIONAL CHAIRS, ONE PARTICULARLY ATTRACTIVE ONE WAS MADE OF CHESTNUT WORMWOOD, SOFT AGED GREY COLORED, UPHOLSTERED IN NUBBY TEXTURED FABRIC IN BLACK AND WHITE WITH JUST A TOUCH OF SILVER.

BEDSPREADS, INTERESTING TO THE HAND WEAVER, WERE DESIGNED OF HEAVY TEXTURED MATERIALS, SUCH AS

THOSE USUALLY CONSIDERED FOR UPHOLSTERY. THESE WERE STRICTLY TAILORED, BOXED AND CORDED WITH DEEP PLEATS AT EACH CORNER. THE COLORS WERE EITHER BRIGHT TO PICK UP A SHADE IN THE WALLPAPER, OR DARK AS A FOIL FOR OTHERWISE LIGHT FURNISHINGS. ONE ENORMOUS SOFT PLUMP PILLOW, ALMOST LIKE GRANDMOTHER'S OLD FASHIONED BOLSTER, OR TWO SMALLER, SQUARED PILLOWS COMPLETED THE BED ENSEMBLE.

THE MOST BEAUTIFUL LAMP SHADES WERE ALL MADE OF PLAIN COLORED TABBY WEAVE FABRICS, FINISHED VERY SIMPLY WITH A BIAS FOLD AT TOP AND BOTTOM. SEVERAL WERE WOVEN WITH BOTH WARP AND WEFT OF THE SAME YARN, ABOUT THE WEIGHT OF 10/2. OTHERS USED A NOVELTY YARN OF METALLIC AND RAYON SPUN TOGETHER FOR WEFT. A THIRD STYLE, EASILY DUPLICATED ON YOUR OWN LOOM, WAS A KIND OF VERY GLAMOROUS BURLAP, WOVEN IN NATURAL COLOR TABBY WEAVE OF ROUGH JUTE FOR BOTH WARP AND WEFT. MOST OF THE FRAMES WERE DRUM SHAPED, SLIGHTLY NARROWER THAN THOSE OF LAST YEAR, AND VARYING IN DEPTH FROM 10" TO 24", DEPENDING ON THE PROPORTIONS OF THE BASE.

METALLICS ARE STILL USED, BUT SPARINGLY AND NOT SO GARISHLY. THE SPARKLE IS SUBTLE AND DIFFICULT TO DETECT. OFTEN IT IS JUST THE TINY GLINT IN AN OTHERWISE DULL FABRIC WHICH GIVES THAT MYSTERIOUS TOUCH OF EXCITEMENT.

WORDS ARE INADEQUATE TO DESCRIBE THE SIMPLICITY AND BEAUTY OF SOME OF THESE FABRICS, ALMOST ANY OF WHICH IT IS POSSIBLE FOR YOU, THE HANDWEAVER, TO DUPLICATE AT HOME ON YOUR OWN LOOM. HERE, TO MANY OF US, IS THAT GREAT OVERWHELMING FACTOR IN FAVOR OF WEAVING AS A HOBBY--THAT POWER TO MAKE FOR OURSELVES AND OUR HOMES THOSE THINGS OTHERWISE ONLY DREAMED.

ANNA B. ROGERS

GOLDEN ROD MATS

MRS. A. FREDERICK PENDLETON

HERE'S A PROJECT THAT SHOULD APPEAL TO YOU WEAVERS WHO LIKE THE OUTDOORS AS WELL AS THE INDOORS. SOME NICE SUNNY DAY GATHER SOME GOLDEN ROD WHICH HAS STARTED TO TURN BROWN. WEAR A PAIR OF OLD GLOVES AND SCRAPE OFF THE LEAVES AND SMALL BRANCHES AS YOU GATHER IT. PUT IT ASIDE UNTIL IT DRIES THOROUGHLY, AND MEANWHILE PLAN A WARP TO BLEND WITH THE COLORS IN THE PLANT ITSELF. THE GOLDEN ROD WE FIND IN THIS AREA (OHIO) HAS SHADES OF BROWN, PURPLE, AND GREEN. PLAN A SPACED OR OPEN WARP SO THAT A LARGE PART OF THE GOLDEN ROD WILL SHOW IN THE FINISHED PIECE. THE WARP WE USED WAS AS FOLLOWS:

- | | |
|-----------------|-----------------|
| 2 RUST | 1 LIME & GOLD |
| 2 BEIGE & GOLD | 2 AQUA |
| 1 AQUA | 2 BEIGE |
| 3 GOLDEN YELLOW | 4 GOLDEN YELLOW |
| 2 LIME GREEN | 1 AQUA |
| 2 BEIGE | 1 RUST AND GOLD |
| 2 RUST & GOLD | 1 RUST |
| 2 GOLDEN YELLOW | 3 LIME |
| 1 AQUA | 3 BEIGE & GOLD |
| 2 LIME | 1 LIME |
| 1 AQUA | 2 BEIGE |
| 2 RUST | 1 RUST & GOLD |
| 1 LIME & GOLD | 1 RUST |
| 3 BEIGE | 2 AQUA |
| 2 LIME | 2 LIME & GOLD |
| 1 RUST & GOLD | 1 GOLDEN YELLOW |
| 2 BEIGE | 1 AQUA |
| 2 GOLD & YELLOW | 2 RUST & GOLD |
| 2 RUST | 2 GOLDEN YELLOW |
| 1 LIME | 2 RUST |

GOLDEN YELLOW, LIME GREEN, AND RUST WERE 10/2 MERCERIZED COTTON

BEIGE, MEDIUM WEIGHT RAYON BOUCLE
GOLD, LAME WITH RAYON REINFORCEMENT
IT WAS TREATED AS ONE THREAD WITH WHATEVER IT IS LISTED.

AQUA, VERY HEAVY COTTON BOUCLE. CARE MUST BE TAKEN THAT IT DOESN'T RUB TOO MUCH ON THE REED.

TOTAL, 71 THREADS
THREADING, TABBY

15 DENT REED, ONE THREAD PER DENT EXCEPT THAT AN EMPTY DENT WAS LEFT

ON EACH SIDE OF THE HEAVY COTTON BOUCLE. (ED. NOTE: IF THE BOUCLE IS HEAVY, IT MIGHT WORK BETTER TO USE A 7 OR 8 DENT REED, SLEYING ALL THE OTHER THREADS DOUBLE.) BELOW IS THE ARRANGEMENT WE USED FOR SPACING THE STRIPES AND OPEN SPACE IN THE WARP:

SLEY	19	THREADS,	SKIP	5	DENTS
"	5	"	"	5	"
"	7	"	"	5	"
"	12	"	"	10	"
"	6	"	"	8	"
"	5	"	"	5	"
"	17	REMAINING THREADS			

CUT THE GOLDEN ROD TO THE LENGTH NECESSARY TO GIVE THE DESIRED WIDTH TO THE MATS. WE CUT THEM 12" LONG FOR THE ABOVE DESCRIBED WARP. THE GOLDEN ROD CAN ALSO BE PUT IN THE SHED AND WOVEN THEN TRIMMED ON EACH EDGE TO SIZE, BUT THE WEAVING IS MUCH EASIER IF THE CUTTING IS DONE FIRST. IF THE GOLDEN ROD SEEMS ROUGH, SMOOTH IT SLIGHTLY WITH FINE SANDPAPER. WEAVE ONE ROW OF GOLDEN ROD AND ONE ROW OF HEAVY BOUCLE IN TABBY WEAVE. CONTINUE UNTIL THE DESIRED LENGTH IS REACHED. FRINGE BOTH ENDS, ALLOWING ENOUGH UNWOVEN WARP FOR THE FRINGE TO BE AT LEAST ONE INCH LONG ON EACH MAT. WE FOUND THAT THE MATS WOVEN WITH A BEIGE COLORED COTTON BOUCLE WEFT, HEAVY WEIGHT, INSTEAD OF OTHER MORE DOMINATING COLORS, GAVE THE RICHEST APPEARANCE TO THE FINISHED MAT, AS IT EMPHASIZED THE NATURAL COLORS OF THE GOLDEN ROD.

WHEN YOUR MATS ARE COMPLETED YOU WILL FIND THEM A VERY DESIRED ITEM BY ALL YOUR FRIENDS. THEY LAY VERY FLAT ON THE TABLE AND WHEN NOT IN USE CAN BE ROLLED NEATLY IN A SMALL THIN BUNDLE. IF YOU HAVE NEVER TRIED WORKING WITH NATURAL REEDS AND FIBERS, THIS IS AN IDEAL PROJECT FOR YOU. PURE ENJOYMENT FROM BEGINNING TO END. HAPPY WEAVING!

THE LOOM OF TIME

MAN'S LIFE IS LAID IN THE LOOM
OF TIME
TO A PATTERN HE DOES NOT SEE,
WHILE THE WEAVERS WORK AND THE
SHUTTLES FLY
TILL THE DAWN OF ETERNITY.

SOME SHUTTLES ARE FILLED WITH
SILVER THREADS
AND SOME WITH THREADS OF GOLD,
WHILE OFTEN BUT THE DARKER HUES
ARE ALL THAT THEY MAY HOLD.

BUT THE WEAVER WATCHES WITH
SKILLFUL EYE
EACH SHUTTLE FLY TO AND FRO
AND SEES THE PATTERN SO DEFTLY
WROUGHT
AS THE LOOM MOVES SURE AND SLOW.

GOD SURELY PLANNED THE PATTERN;
EACH THREAD, THE DARK AND FAIR,
IS CHOSEN BY HIS MASTER SKILL
AND PLACED IN THE WEB WITH CARE.

HE ONLY KNOWS ITS BEAUTY,
AND GUIDES THE SHUTTLES WHICH HOLD
THE THREADS SO UNATTRACTIVE
AS WELL AS THE THREADS OF GOLD.

NOT TILL EACH LOOM IS SILENT
AND THE SHUTTLES CEASE TO FLY
SHALL GOD REVEAL THE PATTERN
AND EXPLAIN THE REASON WHY

THE DARK THREADS ARE AS NEEDFUL
IN THE WEAVER'S SKILLFUL HAND,
AS THE THREADS OF GOLD AND SILVER
FOR THE PATTERN WHICH HE PLANNED.

AUTHOR UNKNOWN

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INASMUCH AS WE ARE DISCUSSING
LAMP SHADES IN THIS ISSUE, WE
SIMPLY MUST BRING TO YOUR ATTEN-
TION THE EXCELLENT ARTICLE ON THE
SUBJECT IN WOMAN'S DAY MAGAZINE
FOR MARCH, 1951. IT'S AVAILABLE
AT YOUR A & P STORE, AND YOUR LO-
CAL STORE CAN TELL YOU HOW TO
ORDER BACK ISSUES.

BOOK REVIEW

APROPOS OF MRS. PENDLETON'S
INTERESTING ARTICLE ON PAGE 5 ON
WEAVING WITH GOLDEN ROD, IT SEEMS
FITTING THAT OUR BOOK REVIEW THIS
MONTH SHOULD DEAL WITH PALMETTO
BRAIDING AND WEAVING.

THE TITLE OF THIS BOOK IS SOME-
WHAT MISLEADING, BECAUSE THERE IS
INFORMATION IN THE BOOK CONCERNING
WEAVING WITH YUCCA, RUSHES, SEDGES,
CATTAIL, GRASSES, GRAIN STRAWS,
CORN SHUCKS, AND ROOTS. THE BOOK
DOES NOT DEAL WITH LOOM WEAVING
BUT WITH BASKET WEAVING AND BRAIDS
NOT DEPENDENT ON A LOOM. HOWEVER,
THE DIRECTIONS FOR PREPARING THE
VARIOUS MATERIALS AND FOR HANDLING
THEM DURING THE ACTUAL MANUFACTURE
APPLIES EQUALLY TO WEAVING DONE
ON A LOOM.

WEAVERS WILL FIND, TOO, THAT
DUPLICATION OF THE BRAIDS HERE
DESCRIBED IN YARNS WILL GIVE FI-
NISHES DIFFERENT AND VALUABLE. A
BRAID TAKEN FROM THIS BOOK, FOR
INSTANCE, OF THE YARNS USED IN
WEAVING THE FABRIC OF A LAMP SHADE
WILL MAKE A PERFECT AND SIMPLE
FINISH FOR TOP AND BOTTOM OF THE
SHADE. INCLUDED ARE HERRINGBONE
AND CHECK WEAVES IN BRAIDS, AND
EXTENSIVE VARIATIONS OF BOTH.

ONE OF THE MOST FASCINATING
TRADITIONS IN THE GREAT SOUTHERN
HANDICRAFT BELT OF THE UNITED
STATES IS THE BRAIDING AND WEAVING
LORE WHICH HAS SPRUNG UP. UNTIL
NOW, NO ONE HAS BEEN CAPABLE OF
COLLECTING THE MANY PATTERNS IN-
VOLVED, MAKING FINE SAMPLES OF
EACH, AND PUTTING THEM DOWN IN A
STYLE SUITABLE FOR PUBLICATION.
THESE AUTHORS HAVE DONE A FINE
JOB ON A DIFFICULT ASSIGNMENT.

TITLE: PALMETTO BRAIDING & WEAVING
AUTHORS: VIVA COOKE & JULIA SAMPLEY
PUBLISHERS: CHAS. A. BENNETT CO., INC.
PEORIA, 3, ILLINOIS
PRICE: \$3.00

QUESTIONS & ANSWERS:

"I WISH TO WEAVE SOME MATERIAL FOR LAMP SHADES, BUT I DON'T KNOW WHAT TO USE. I WANT THEM TO BE THE ACCENT IN THE ROOM, BUT I AM WONDERING ABOUT BRIGHT COLORS. AND WHAT ABOUT PATTERNS? WHAT MATERIALS ARE BEST FOR THIS PURPOSE?"

ANSWER: THE FIRST THING TO BE CONSIDERED IS THE KIND OF LIGHT TO BE DERIVED FROM THE LAMP IN QUESTION. IF THE LAMP IS FOR GENERAL ROOM LIGHTING, THE SHADE SHOULD BE FAIRLY LIGHT COLORED AND SHOULD PERMIT THE LIGHT TO COME THROUGH IT--A COARSE WEAVE WITH TEXTURAL INTEREST. HOWEVER, IF THE LAMP IS ONE DESIGNED TO GIVE INDIRECT LIGHT OR TO THROW THE LIGHT DIRECTLY DOWNWARD, THE SHADE MAY BE DARK COLORED AND TIGHTLY WOVEN.

ALTHOUGH YOU DID NOT SPECIFY, YOU PROBABLY HAVE DECIDED WHAT YOU WANT FOR YOUR COLOR ACCENT. WARM TONES--RED, ORANGE, ETC. MAKE FINE COLOR ACCENTS IN LAMP SHADES. IN CERTAIN ROOMS, THE COLOR ACCENT DESIRED MAY BE A COOL COLOR. USUALLY GREENS ARE BETTER THAN BLUES FOR THIS PURPOSE, AS A BLUE LAMP SHADE TENDS TO GIVE A RATHER EERIE LIGHT TO THE ROOM WHEN IN USE.

THERE ARE MANY POSSIBILITIES FOR MATERIALS. ACTUALLY, THE MATERIAL ITSELF MAY BE THE ACCENT. IN ADDITION TO THE INTERESTING BOUCLE USED IN OUR SAMPLE, RAFFIA, REEDS, CANES, BAMBOOS, AND COMBINATIONS OF THESE WITH NOVELTY THREADS ARE FASCINATING. METALLICS USED IN MODERATION ADD TO THE EFFECT AS DO COMBINATIONS OF DULL AND SHINY YARNS.

PATTERNS, FOR THE MOST PART, SHOULD BE AVOIDED. THEY GIVE A DISTURBING BUSY-NESS WHEN THE LIGHT SHINES THROUGH, ESPECIALLY IF A TABBY IS USED, AND THE TWO LAYERS OF THREADS TEND TO BECOME CONFUSED. A VERY SIMPLE, NON-TABBY DESIGN CAN SOMETIMES BE WORKED OUT SATISFACTORILY.

SILAS SAYS:

WE HAVE SEVERAL HELPFUL HINTS FROM OUR READERS THIS MONTH:

SYLVIA NEMEC OF DOWNERS GROVE, ILLINOIS, SENDS THIS SUGGESTION:

CUT A WIRE COAT HANGER ABOUT ONE INCH FROM THE END, THEN USE IT AS A HOLDER FOR BOBBINS OR SPOOLS WHEN MAKING A WARP FOR A PLAIN BEAM. THE HOOK MAKES IT SIMPLE TO HANG FROM A DOOR HANDLE OR LIGHT FIXTURE, BUT KEEP IT AT RIGHT ANGLES TO THE WARPING BOARD OR REEL SO THAT THE THREAD COMES OFF EVENLY. IT WILL CARRY FOUR 2 OZ. SPOOLS AT ONCE, AND AN EMPTY SPOOL OVER THE CUT END KEEPS THEM IN PLACE AS THE THREAD COMES OFF.

ANNA ROGERS, ASSOC. EDITOR, SENDS THIS SUGGESTION FOR THOSE WHO DO SECTION BEAM WARPING:

NO MATTER HOW CAREFUL YOU ARE TO WIND WHAT SEEMS TO BE EXACTLY THE AMOUNT OF WARP NEEDED ON YOUR WARPING SPOOLS, THERE IS NEARLY ALWAYS SOME LEFT OVER. IT USUALLY ISN'T ENOUGH FOR A PROJECT AND THE SPOOLS MUST BE EMPTIED FOR RE-USE. HERE IS A METHOD OF EMPTYING THEM QUICKLY. FROM A HEAVY MAGAZINE COVER, CUT A LONG QUILL TO FIT OVER THE SPINDLE OF YOUR WINDER. LEAVE ALL THE SPOOLS ON THE RACK AND TAKE 15 OR 20 ENDS, WINDING THEM ON THE QUILL AT ONE TIME. THUS MANY SPOOLS ARE EMPTIED WITH THE SAME EFFORT AS ONE. I USE THE QUILL OF THREAD TO FILL IN AT THE BEGINNING OF A NEW WARP OR AS A FILLER BETWEEN PROJECTS.

CREATIVE COOKERY PROGRAM ON TV SUGGESTS THIS USE FOR EMPTY THREAD CONES. USE THEM AS A BASE FOR A DECORATIVE DOLL CENTER PIECE. THE DRESS IS MADE WITH CRISP GREEN LEAF LETTUCE, FASTENED TO THE CONE WITH A RUBBER BAND. A CHINA DOLL HEAD IS SLIPPED OVER THE POINT, THE HIPS ARE WOUND WITH RIBBON, AND THE SKIRT IS TRIMMED WITH CARROT AND TURNIP FLOWERS. PLACE HER IN THE CENTER OF A LARGE PLATE SURROUNDED WITH FANCY SANDWICHES AND COOKIES FOR YOUR NEXT PARTY.

THE WEAVER'S MARKETPLACE

CHRISTMAS IS COMING!

WEAVE YOUR GIFTS WITH
CHERISHED LINEN
SAYLINMILL AND LOOMLORE
FOR EVERLASTING BEAUTY

SELECT ANY SIZE—CHOOSE ANY COLOR

THE WORKBASKET
BOX 114C, R.R. 1—PHONE W. CHI. 8048R1
WEST CHICAGO, ILLINOIS

DURENE

NATURAL OR BLEACHED WHITE
MERCERIZED COTTON SIZE 20/2
8400 YARDS PER POUND
BEAUTIFUL GLOSSY KNOT FREE WARP

NATURAL \$3.10 LB—WHITE \$3.25 LB.
4 OZ. SPOOLS \$.20 LB. ADDITIONAL

ROBIN & RUSS HANDWEAVERS
25 W. ANAPAMU ST.
SANTA BARBARA, CALIFORNIA

WE HAVE HAD MANY QUESTIONS REGARDING THE CODE FOR THE EXPIRATION DATE ON THE WARP & WEFT ADDRESS LABELS. PERHAPS THIS EXPLANATION WILL TELL YOU JUST WHAT THE CODE MEANS:

WE RECEIVED SO MANY HUNDREDS OF RENEWALS AT THE SAME TIME THAT MUCH BOOK WORK WAS ENTAILED. IN AN EFFORT TO AVOID RECUTTING THESE HUNDREDS OF STENCILS FOR THE ADDRESSOGRAPH MACHINE, A MARK WAS PUT ON THE STENCIL TO DENOTE RENEWAL FOR AN ADDITIONAL YEAR. IF THERE WAS A CHANGE OF ADDRESS OR IF THE RENEWAL WAS FOR MORE THAN ONE YEAR, A NEW STENCIL WAS MADE. HERE IS THE CODE:

NAME-----
ADDRESS-----
CITY-----

8/52

THIS SUBSCRIPTION EXPIRES IN
AUGUST, 1952

NAME-----
ADDRESS-----
CITY-----

8/52

THIS SUBSCRIPTION HAD BEEN RENEWED FOR ANOTHER YEAR; IN OTHER WORDS, IT EXPIRES IN AUGUST, 1953. THE LINE MAY BE TO THE SIDE RATHER THAN BENEATH THE DATE IN SOME CASES.

IF YOU HAVE ANY ADDITIONAL QUESTIONS REGARDING YOUR SUBSCRIPTION DO NOT HESITATE TO WRITE US. AND DON'T FORGET TO SEND US NEWS OF WEAVING ACTIVITIES IN YOUR AREA.

WARP & WEFT

BOX 34

BALDWIN, MICHIGAN