

WARP & WEFT

VOLUME V

NUMBER 3

MARCH 1952

THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

ON MAY 16 AND 17 AT STAR HALL IN SAN ANSELMO, CALIFORNIA, VIRGINIA AND JAMES HOLMES OF THE NATIONAL WEAVERS BULLETIN ARE SPONSORING A FASHION SHOW OF GARMENTS MADE OF HANDWOVEN MATERIALS. NORA RUUTH, WELL KNOWN FASHION DESIGNER, WILL DEMONSTRATE DRAPING AND CUTTING OF HANDWOVEN MATERIALS TO OBTAIN BEST RESULTS. SHE WILL DEMONSTRATE WITH VARIED WEIGHTS OF FABRICS IN BOTH STRIPES AND PLAIN TEXTURES. THERE WILL ALSO BE SEVERAL MARIN COUNTY EXHIBITS IN CONNECTION WITH THIS DEMONSTRATION.

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HERE'S A NOTE TO ENCOURAGE THOSE WEAVERS WHO ARE AFRAID TO ATTEMPT THE WEAVING OF BIG PROJECTS: MRS. GEORGE TURLEY, OF HENDERSONVILLE, NORTH CAROLINA, HAD ONLY THE MOST ELEMENTARY OF INSTRUCTION, AND HAS BEEN WEAVING A TOTAL OF ABOUT 2½ YEARS. SINCE MOVING TO A NEW HOME LAST YEAR, SHE HAS WOVEN 85 YARDS OF DRAPERY FOR HER LIVING ROOM. THE DESIGN IS VERTICAL STRIPES WITH OPEN SPACES BETWEEN THE STRIPES, PREDOMINANTLY SOFT LEMON YELLOW RAYON BOUCLE. AND A BEAUTIFUL WOOL AND RIBBON SPRING SUIT, AS WELL! CONGRATULATIONS, MRS. TURLEY.

WEAVER HORTENSE HINCKLEY OF NIAGARA FALLS, NEW YORK, HAS ACTED AS REPORTER IN THIS ARTICLE ABOUT ANNI ALBERS EXHIBIT. BEFORE WE PRESENT THE REPORT, HOWEVER, WE FEEL THAT YOU SHOULD ALSO HAVE THE COMMENT WHICH CAME IN HER ACCOMPANYING LETTER. SAYS MRS. HINCKLEY: "THERE WERE TOO MANY 'DO NOT TOUCH' SIGNS AND TOO FEW LABELS, SO THAT SOME OF THE VALUE OF THE SHOW TO ORDINARY MORTALS WAS LOST." ALL TOO TRUE IN TOO MANY SHOWS!

"THE NIAGARA FRONTIER WEAVERS GUILD OF BUFFALO, IN CONJUNCTION WITH THE ALBRIGHT MUSEUM, IS SHOWING AN EXHIBIT OF ANNI ALBERS TEXTILES. MRS. ALBERS IS AN ARTIST PIONEERING IN THE APPLICATION OF WEAVING TO THE BASIC PHILOSOPHIES OF THE FAMOUS BAUHAUS SCHOOL IN WEIMAR, GERMANY, WHERE MUCH OF OUR MODERN FUNCTIONAL ARCHITECTURE WAS DEVELOPED.

MRS. ALBERS HAS A TWO FOLD APPROACH TO TEXTILE DESIGN, FIRST THAT OF AN ENGINEER WHO SEEKS OUT NEW TEXTILE FILAMENTS OR STUDIES FAMILIAR ONES TO ANALYZE THEIR ESSENTIAL CHARACTERISTICS AND TO SYNTHESIZE FROM THEM FABRICS TO BE USED IN ARCHITECTURAL SITUATIONS (CONTINUED PAGE 5)

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MORE ABOUT OUR SAMPLE

WARP:

10/5 LINEN, BROWN, AVAILABLE AT F.J.FAWCETT, INC., 129 SOUTH ST., BOSTON, MASSACHUSETTS. WE FOUND THIS TO BE AN EXCELLENT QUALITY MATERIAL BOTH WITH REGARDS TO FIBER AND DYEING. IT IS AVAILABLE IN A RANGE OF 11 COLORS PLUS NATURAL AND BLEACHED WHITE. 600 YDS. LB.

WEFT:

ALL WOOL RUG YARN, AVAILABLE AT BARTLETT YARN MILLS, HARMONY, MAINE. THIS IS AVAILABLE IN 31 COLORS, INCLUDING BLACK AND WHITE, IN 4 OZ. SKEINS. THIS MATERIAL IS ESPECIALLY SUITABLE FOR RUGS AS IT IS SOMEWHAT HARDER AND ROUGHER THAN SOME WOOL YARNS. TO GIVE GREATER DEPTH TO THE PILE WE USED THE YARN DOUBLE IN PARTS OF THE WEFT AS INDICATED ON THE TREADLING DRAFT. 80 YDS. PER SKEIN.

TABBY:

SAME AS WARP.

SLEY:

10 THREADS PER INCH.

ONE COMPLETE PATTERN REPEAT AS GIVEN IN THE PATTERN ROTATION ON PAGE 3, AND INCLUDING THE BALANCE TOTALS 16".

BEAT:

WE USED A HARD, DOUBLE BEAT, ONCE BEFORE CHANGING THE SHED AND ONCE FOLLOWING SHED CHANGE.

TENSION:

THIS EXCELLENT WARP CAN STAND A HIGH TENSION, WHICH WAS USED BOTH IN THE TENSIONER DURING DRESSING AND IN THE LOOM DURING WEAVING.

TREADLING DRAFT: WITH TABBY

TREADLE NUMBER

| | | | | | | |
|---|----|--------|-------|--------|--------|------|
| 1 | -- | TWICE, | DARK | COLOR, | SINGLE | WEFT |
| 4 | -- | " | LIGHT | " | " | " |
| 3 | -- | " | DARK | " | " | " |
| 2 | -- | " | LIGHT | " | " | " |
| 1 | -- | ONCE, | DARK | " | DOUBLE | " |
| 3 | -- | " | LIGHT | " | SINGLE | " |
| 1 | -- | " | DARK | " | DOUBLE | " |
| 3 | -- | " | LIGHT | " | SINGLE | " |
| 1 | -- | " | DARK | " | DOUBLE | " |

NOTE: DOUBLE WEFTS TO BE CUT

| | | | | | | |
|---|----|--------|-------|--------|--------|------|
| 4 | -- | TWICE, | LIGHT | COLOR, | SINGLE | WEFT |
| 3 | -- | " | DARK | " | " | " |
| 2 | -- | " | LIGHT | " | " | " |
| 1 | -- | " | DARK | " | " | " |
| 4 | -- | ONCE, | LIGHT | " | DOUBLE | " |
| 2 | -- | " | DARK | " | SINGLE | " |
| 4 | -- | " | LIGHT | " | DOUBLE | " |
| 2 | -- | " | DARK | " | SINGLE | " |
| 4 | -- | " | LIGHT | " | DOUBLE | " |

NOTE: DOUBLE WEFTS TO BE CUT

| | | | | | | |
|---|----|--------|-------|--------|--------|------|
| 3 | -- | TWICE, | DARK | COLOR, | SINGLE | WEFT |
| 2 | -- | " | LIGHT | " | " | " |
| 1 | -- | " | DARK | " | " | " |
| 4 | -- | " | LIGHT | " | " | " |
| 3 | -- | ONCE | DARK | " | DOUBLE | " |
| 1 | -- | " | LIGHT | " | SINGLE | " |
| 3 | -- | " | DARK | " | DOUBLE | " |
| 1 | -- | " | LIGHT | " | SINGLE | " |
| 3 | -- | " | DARK | " | DOUBLE | " |

NOTE: DOUBLE WEFTS TO BE CUT

| | | | | | | |
|---|----|--------|-------|-------|--------|------|
| 2 | -- | TWICE, | LIGHT | COLOR | SINGLE | WEFT |
| 1 | -- | " | DARK | " | " | " |
| 4 | -- | " | LIGHT | " | " | " |
| 3 | -- | " | DARK | " | " | " |
| 2 | -- | ONCE | LIGHT | " | DOUBLE | " |
| 4 | -- | " | DARK | " | SINGLE | " |
| 2 | -- | " | LIGHT | " | DOUBLE | " |
| 4 | -- | " | DARK | " | SINGLE | " |
| 2 | -- | " | LIGHT | " | DOUBLE | " |

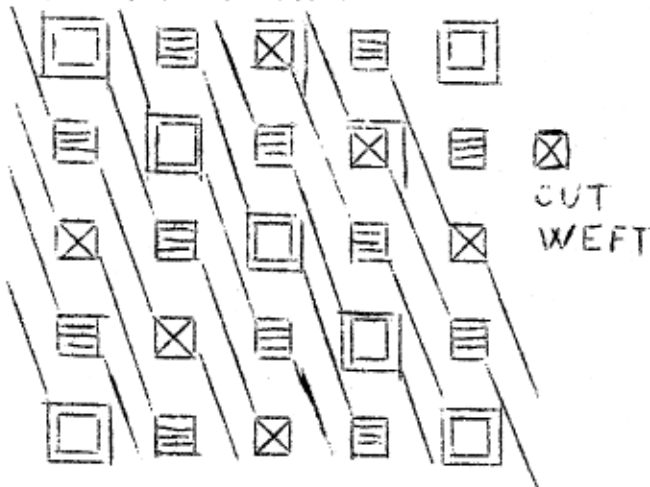
NOTE: DOUBLE WEFTS TO BE CUT

SISTER GOODWEAVER SAYS:

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

WINDING PATH RUG

COMPLETE PATTERN



IN DEVELOPING THIS DESIGN FOR A MODERN RUG, WE BECAME MORE AND MORE ENTHUSIASTIC ABOUT ITS POSSIBILITIES. AS THE ENTIRE DESIGN IS QUITE LARGE, IT IS IMPOSSIBLE TO GIVE YOU ALL OF IT IN THE SAMPLE; WE HAVE TRIED TO OVERCOME THAT LACK BY DRAWING THE OVERALL DESIGN FOR YOU. WE FEEL THAT THIS IS A TRULY MODERN AND EMINENTLY SATISFACTORY DESIGN FOR A RUG, ONE WORTHY OF AN IMPORTANT PLACE IN YOUR HOME.

THREADING DRAFT:

| D | C | B | A |
|---------|---------------|---------------|---------|
| X X | X X | X X X X X | X X |
| | X X X X X X X | X X X X X X X | X X X X |
| | X X X X X X X | X X X X | X X X X |
| X X X X | X X X X | X X X X | |

| F | E | D |
|---------------|---------------|---------------|
| X X X X X | X X | X X |
| | X X X X | X X X X |
| | X X X X | X X X X X X X |
| X X X X X X X | X X X X X X X | |

COMPLETE PATTERN ROTATION:

| | | |
|--------|----|---------|
| A TO B | 16 | THREADS |
| B TO C | 22 | " |
| A TO B | 16 | " |
| C TO D | 22 | " |
| A TO B | 16 | " |
| D TO E | 22 | " |
| A TO B | 16 | " |
| E TO F | 22 | " |

TOTAL 152 "

REPEAT AS MANY TIMES AS DESIRED
ENDING WITH AN ADDITIONAL A TO B,
16 THREADS, FOR BALANCE.

TIE-UP:

| | | | | | |
|---|---|---|---|---|---|
| 0 | 0 | X | X | X | 0 |
| 0 | X | X | 0 | 0 | X |
| X | X | 0 | 0 | X | 0 |
| X | 0 | 0 | X | 0 | X |
| 1 | 2 | 3 | 4 | A | B |

0-RISING
SHED

X-COUNTER
BALANCED

OUR SAMPLE OF FABRIC ATTACHED
ABOVE IS SECTION D TO E IN THE
THREADING DRAFT.

DOUBLE FACE-DOUBLE WEAVE RUGS ANNA B. ROGERS

STAY-PUT-ABILITY AND LONG-WEAR-ABILITY ARE TWO ADVANTAGES TO A HEAVY RUG. BOTH OF THESE ADVANTAGES ARE DOUBLED WHEN YOU MAKE A DOUBLE LAYER RUG. IN ADDITION CONTRASTING COLOR MAY BE USED FOR THE OPPOSITE SIDES, THEREBY GIVING ADDED BEAUTY AND COLOR ADVANTAGE.

THE DOUBLE WEAVE TECHNIQUE AS DESCRIBED IN SOME DETAIL IN LAST MONTH'S WARP & WEFT MAY BE USED WITH VARIOUS FILLERS TO GIVE SOME WONDERFUL RESULTS. COTTON RUG YARNS, EITHER LIGHT WEIGHT OR THE HEAVIER ROVING COMMONLY USED FOR BATHROOM RUGS, AS WELL AS WOOL RUG YARNS, CHENILLE, AND THOSE PROSAIC RAGS, MAY BE WOVEN IN THIS MANNER.

AFTER MUCH EXPERIMENTATION WE HAVE WORKED OUT A DESIGN FOR A DOUBLE RUG WHICH WE THINK IS QUITE ORIGINAL. WE USED EQUAL PARTS OF BLACK AND RED CARPET WARP SET ALTERNATELY IN TWILL THREADING ON A FOUR HARNESS RISING SHED LOOM. THE FIRST AND THIRD HARNESSES CARRIED ALL THE BLACK WARP THREADS AND THE SECOND AND FOURTH HARNESSES CARRIED ALL THE RED WARP THREADS. AS IN ANY TYPE OF DOUBLE WEAVING IT IS NECESSARY TO HAVE TWICE AS MANY WARP THREADS AS ORDINARILY USED; THEREFORE WE USED TWENTY THREADS TO THE INCH FOR A RUG REQUIRING TEN THREADS TO THE INCH ON EACH SIDE. OF OUR TWENTY ENDS, TEN WERE RED AND TEN BLACK, AND ONE OF EACH COLOR WAS SLEYED IN EACH DENT IN A TEN DENT REED.

FOR WEFT, WE USED WOOLEN MATERIALS CUT ABOUT $\frac{1}{2}$ " WIDE IF THEY WERE BULKY, AND SLIGHTLY WIDER IF THEY WERE LIGHTER WEIGHT. ON ONE SHUTTLE WE PUT TAN MATERIALS TO FORM THE LOWER LAYER OF THE RUG. FOR THE UPPER LAYER WE USED A COMBINATION OF RED FROM AN OLD SPRING

COAT AND LIGHT GREY SUITING SEWED TOGETHER ALTERNATELY. THE TIE-UP WAS AS GIVEN IN LAST MONTHS' WARP & WEFT, AND THE TREADLING WAS 1, 3, 2, 4. THE FIRST SHOT, ON TREADLE 1, CARRIES THE WEFT DESIRED FOR THE LOWER LAYER, IN OUR CASE, THE TAN. THE SECOND SHOT ON TREADLE 3 WAS FOR THE TOP LAYER SO WE USED THE RED SHUTTLE. THE THIRD SHOT IS AGAIN THE LOWER LAYER, TAN, AND THE FOURTH, RED. CONTINUE WITH THIS SEQUENCE UNTIL THERE ARE EIGHT ROWS OF WEAVING IN EACH LAYER, AT WHICH TIME YOU ARE READY TO JOIN THE TWO LAYERS OF THE RUG TOGETHER.

THIS JOINING IS MADE USING CARPET WARP IN THE WEFT, IN ANY DESIRED COLOR, AND TREADLED A,B,A,B. THE JOINING MAY BE ONLY 2 OR 3 ROWS OF TABBY IF PREFERRED. THESE TWO STEPS ARE CONTINUED UNTIL THE RUG IS THE DESIRED LENGTH.

AS YOU WEAVE, MAKE CERTAIN THAT THE WEFT SHUTTLES ARE CROSSED AT EACH SIDE, TO HOLD THE TWO LAYERS FIRMLY TOGETHER AT THE SELVAGES. YOU WILL FIND THAT BECAUSE OF ITS THICKNESS THIS KIND OF RUG TAKES UP MORE WARP THAN USUAL. BE GENEROUS IN ESTIMATING THE AMOUNT OF WARP REQUIRED, AND THEN ADD SOME MORE FOR GOOD MEASURE. ON A 4 YD. WARP WE WERE ABLE TO WEAVE ONE RUG 46" LONG AND ONE ABOUT 32" LONG, NOT INCLUDING HEMS AND FRINGES.

IN ORDER TO GET MAXIMUM BEAUTY AND UTILITY FROM YOUR RUGS, CUT THE RAGS EVENLY AND CAREFULLY. SEW THEM TOGETHER FIRMLY AND WITHOUT BULKY OVERLAPS, ALWAYS KEEPING IN MIND A CAREFUL AND ATTRACTIVE COMBINATION OF COLORS. ALL THESE DETAILS ADMITTEDLY TAKE ADDITIONAL TIME, BUT THEY PAY OFF IN IMPROVED APPEARANCE.

ANNI ALBERS (CONT)

SUCH AS ROOM DIVIDERS, SCREENS, ROLL SHADES, WALL COVERINGS, DRAPERIES, CASEMENT FABRICS, UPHOLSTERIES, AND FOR OTHER FUNCTIONAL PURPOSES. SECOND, SHE IS RENOWNED AS AN ABSTRACT ARTIST. HER WOVEN PAINTINGS WERE BEGUN IN THE 1920'S WHEN DUTCH, FRENCH, AND GERMAN ARTISTS WERE BEGINNING TO EXPERIMENT IN NON-REPRESENTATIONAL USE OF SPACE AND COLOR ARRANGEMENT. TWO SUCH TAPESTRY PANELS WERE DISPLAYED, ONE IN BLACK, WHITES, AND GREYS IS REMINISCENT OF A TEXTURE SAMPLER. THE OTHER WAS IN BLACK, WHITE, AND COPPER LAID IN TO FORM GEOMETRICALLY INTERRELATED SPACES AND LINES.

THERE WAS LITTLE EMPHASIS ON COLOR IN THIS GROUP OF TEXTILES. MRS. ALBERS USES THE COLOR HARMONICS OF THE NATURAL FIBERS AND BLENDS THEM TO GAIN SPECIAL EFFECT. HER ARTISTIC PHILOSOPHY SEEMS TO BE THAT TEXTILE FEATURES OF AN INTERIOR SHOULD BE AN INTEGRAL PART OF THE MODERN ARCHITECTURAL ENVIRONMENT RATHER THAN AN ART OBJECT DEMANDING FOCUSED ATTENTION.

TO THIS END, MOST OF HER WEAVES ARE OF GREAT SIMPLICITY, PLAIN TABBY FOR THE MOST PART. SHE USED A GREAT VARIETY OF WEFTS IN CONJUNCTION WITH EACH OTHER, PERHAPS A COARSE SOFT LIGHT STRAND ALTERNATED WITH A SHOT OF FINE, HIGHLY TWISTED DARK THREAD ACROSS A FINE NATURAL WARP IN PLAIN WEAVE, THE GROUPINGS OF THE CROSS STRIPES BEING THE ONLY FEATURE OF INTEREST.

TWO OF THE MOST PRACTICAL OF UPHOLSTERY FABRICS WERE A YELLOW REP, CLOSE AND FIRM WITH A CROSS STRIPE PRODUCED BY GROUPS OF HEAVY AND FINE WEFT THREADS, AND THE OTHER A CLOSE RED WARP WHOSE

COARSE WHITE WEFT WAS TIED DOWN CLOSELY WITH A FINE GREEN THREAD MAKING A BRILLIANT FABRIC AND A DURABLE ONE.

MRS. ALBERS USED METALLIC SPARINGLY BUT WITH GREAT EFFECTIVENESS WHEN THEY WERE REQUIRED. A DARK COPPERY EFFECT WAS PRODUCED BY A FINE BLACK WARP CROSSED BY A COARSE NATURAL JUTE WEFT ALTERNATED BY A FINE ALUMINUM FILAMENT. ONE OF THE SUBTLEST OF THE FABRICS WAS A METALLIC STRIPED TWILL. THE WARP WAS WHITE, SLEYED SINGLY IN ONE WIDE STRIPE AND DOUBLE IN THE NEXT. THE WEFT OF WHITE SILK BUNDLE AND SILVER ALTERNATED TO GIVE A SHIMMERING BUT SUBDUED RICHNESS.

THE MOST DRAMATIC PANELS WERE IN BLACK ON A WARP OF WIDELY SPACED STRIPES OF BLACK HORSEHAIR AND BLACK COTTON FORMING ALTERNATE 3" STRIPES AND SPACES. THE FIRST WAS WOVEN ACROSS WITH BANDS OF BLACK CELLOPHANE ALTERNATED WITH NARROWER BANDS OF BLACK SILK CORDE. THE SECOND WAS A MORE OPEN EFFECT ACHIEVED BY BOLD SPANISH WEAVE OF WHITE BRAIDED HORSEHAIR, GIVING A LACY EFFECT ON A GIANT SCALE.

AS A TEACHER, MRS. ALBERS TRIES TO DEVELOP THE SENSITIVITIES OF HER STUDENTS TO AWARENESS OF REPRESENTATIVE TEXTURE IN THE WORLD ABOUT THEM. AT BLACK MOUNTAIN COLLEGE WHERE SHE TAUGHT FROM 1933 TO 1949 SHE ENCOURAGED CREATIVE THINKING RATHER THAN TRADITIONAL REPETITIVE TECHNIQUES. AT FIRST THE IMPACT OF THE STRANGENESS OF HER METHODS CAUSED CONTROVERSY, BUT HER WORK NOW HAS WIDE ACCEPTANCE AND MANY WEAVERS ARE TRAVELLING THE PATHS SHE PIONEERED."

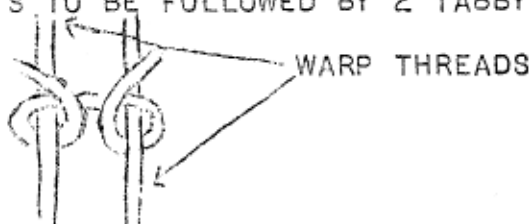
THANK YOU, MRS. HINCKLEY.

TO MAKE YOUR RUG STILL MORE INTERESTING:

MUCH ATTENTION IS BEING GIVEN THIS SEASON, AS IN THE RECENT PAST, TO TEXTURE IN ALL TYPES OF FABRICS. WE FELT THAT A PILE RUG WOULD BE A PROJECT OF INTEREST TO OUR READERS, AND A THREE DIMENSIONAL RUG WOULD BE STILL BETTER. OUR THREE DIMENSIONS COME IN THE LEVELS OF THE WARP AND TABBY ALONE, THE SINGLE ROWS OF WOOL WEFT, AND THE TOP LEVEL OF THE CUT PLACES. THE LARGE OVERSHOTS OF THE PATTERN ARE CUT IN THE CENTER TO GIVE THIS THIRD HEIGHT. TO MAKE THE FRINGES OF CUT YARNS HEAVIER, WE HAVE USED THE WEFT DOUBLE IN THAT PLACE; TO GIVE THE RUG ADDED THICKNESS WE HAVE INSERTED ROWS OF WOOL WEFT ON OPPOSITES. A RUG OF THIS TYPE WILL WEAR A LONG TIME.

THE RHYTHM OF THE ENTIRE DESIGN IS SUCH THAT A LARGE RUG, WHILE ADMITTEDLY OVERSHOT, IS CERTAINLY SIMPLE IN FEELING AND WOULD FIT INTO NEARLY EVERY HOME. THIS RUG CAN BE MADE STILL MORE INTERESTING AND THE PATTERN VARIED, BY TYING IN ROWS OF KNOTS BETWEEN THE ROWS OF THE PATTERN. THIS ADDITION WOULD GIVE A TRULY SUPERLATIVE RUG, AND PLANNING THE PLACEMENT OF THE KNOTS GIVES MUCH LEEWAY FOR REAL DESIGNING. THE BEAUTIFUL RESULTS AND LONG WEARING QUALITIES OF THIS RUG MAKE IT WORTHY OF YOUR TIME AND EFFORT. TO BE CORRECTLY USED, IT SHOULD BE PLACED ON A THICK FELT OR RUBBER PAD BASE.

HOW TO TIE A PILE KNOT: EACH ROW OF KNOTS TO BE FOLLOWED BY 2 TABBY.



FROM THE PROPHET

AND THE WEAVER SAID, "SPEAK TO US OF CLOTHES."

AND HE ANSWERED:

YOUR CLOTHES CONCEAL MUCH OF YOUR BEAUTY, YET THEY HIDE NOT THE UNBEAUTIFUL.

AND THOUGH YOU SEEK IN GARMENTS THE FREEDOM OF PRIVACY, YOU MAY FIND IN THEM A HARNESS AND A CHAIN

WOULD THAT YOU COULD MEET THE SUN AND THE WIND WITH MORE OF YOUR SKIN AND LESS OF YOUR RAIMENT,

FOR THE BREATH OF LIFE IS IN THE SUN AND THE HAND OF LIFE IS IN THE WIND.

SOME OF YOU SAY, "IT IS THE NORTH-WIND WHO HAS WOVEN THE CLOTHES WE WEAR."

AND I SAY, AY, IT WAS THE NORTH WIND.

BUT SHAME WAS HIS LOOM AND THE SOFTENING OF THE SINEWS WAS HIS THREAD

AND WHEN HIS WORK WAS DONE, HE LAUGHED IN THE FOREST.

FORGET NOT THAT MODESTY IS FOR A SHIELD AGAINST THE EYE OF THE UNCLEAR.

AND WHEN THE UNCLEAR SHALL BE NO MORE, WHAT WERE MODESTY BUT A FETTER AND A FOULING OF THE MIND?

AND FORGET NOT THAT THE EARTH DELIGHTS TO FEEL YOUR FEET AND THE WINDS LONG TO PLAY WITH YOUR HAIR.

KAHLIL GIBRAN

QUESTIONS & ANSWERS:

A READER RECENTLY SENT THIS QUESTION; HAS IT BEEN PUZZLING YOU?

"I HAVE SEEN PATTERNS WHICH SPECIFY TRUE METALLIC FOR A SPECIFIC PURPOSE, RATHER THAN PLASTIC METALLIC. I UNDERSTAND THE TRUE METALLIC TARNISHES; WHY THEN IS IT TO BE PREFERRED?"

BOTH TRUE METALLICS AND PLASTIC METALLICS HAVE THEIR ADVANTAGES AND DISADVANTAGES. THE CHOICE MUST BE DETERMINED BY THE EFFECT DESIRED AND THE USE TO WHICH THE RESULT IS TO BE PUT.

WHERE BRILLIANCE AND CLARITY ARE DESIRED OVER LONG PERIODS OF TIME; WHERE WASHABILITY OR DRY CLEANABILITY IS IMPORTANT; WHERE EXPENSE IS A FACTOR--THERE PLASTIC MATERIALS ARE USUALLY PREFERRED. THERE IS NOTHING BETTER IN THE CRISPNESS OF THE MODERN HOME.

IF YOU ARE PLANNING A FABRIC TO BE USED IN A TRADITIONAL SETTING--EARLY ENGLISH OR FRENCH OR SPANISH THE TRUE METALLICS ARE DESIRABLE. THEY ARE SOFTER, NOT SO GARISH, AND THEY SOFTEN STILL FURTHER WITH USE AND SLIGHT TARNISHING. THEY ARE ADMITTEDLY MORE EXPENSIVE, BUT THEY WEAR VERY SATISFACTORILY. SOME UPHOLSTERERS PREFER THE TRUE METALLICS BECAUSE THE LACK OF ELASTICITY IN THE PLASTICS MAKE THEM TEND TO SNAP UNDER STRESS.

IN CERTAIN TYPES OF EVENING WEAR, THE TRUE METALLICS ARE TO BE PREFERRED, TOO, FOR THE SOFTNESS THEY GIVE. IN THE CASE OF WEARING APPAREL, INDIVIDUAL CIRCUMSTANCES MUST BE THE GOVERNING FACTOR.

EACH HAS ITS ADVANTAGES AND DISADVANTAGES, AND CHOICE DEPENDS ON RESULTS DESIRED.

SILAS SAYS:

AS YOU SIT AT YOUR LOOM DO YOU FEEL THAT YOU ARE TAKING YOUR PLACE IN THE LONG LINE OF PRODUCERS EXTENDING UNBROKEN THROUGH HISTORY? DEWEY SAYS YOU CAN CONCENTRATE THE HISTORY OF MANKIND INTO THE EVOLUTION OF FLAX, COTTON AND WOOL FIBERS INTO CLOTHING. WITH EVERY THROW OF YOUR SHUTTLE, EVERY BEAT OF YOUR BEATER, YOU ARE ADDING YOUR MITE TO THAT LONG HISTORY OF MANKIND.

A CABLE MADE OF SILK THREAD WILL SUPPORT TWICE AS MUCH WEIGHT AS A METAL CABLE OF THE SAME SIZE.

I LIKE THE SOOTHING SOUND OF THE WORDS OF WALT WHITMAN, "--AND THE THREADS THAT WERE SPUN SHALL BE GATHERED----" DOESN'T THAT BRING LOVELY PICTURES INTO YOUR MIND'S EYE?

THE EMPRESS WU-HU OF CHINA WAS LULLED TO SLEEP FOR TWENTY ONE YEARS BY THE SOUND OF COSTLY SATINS AND BROCADES BEING RIPPED TO SHREDS. \$8,000,000 WORTH OF FABRICS WERE DYED THE IMPERIAL YELLOW TO PREPARE IT FOR SACRIFICE TO THE EMPRESS WU'S INSOMNIA.

HAZLITT FEELS THAT TO DO ANYTHING: DIG A HOLE IN THE GROUND, PLANT A CABBAGE, HIT A MARK, MOVE A SHUTTLE, OR WORK A PATTERN--IN A WORD, TO ATTEMPT TO PRODUCE ANY EFFECT AND SUCCEED, HAS SOMETHING IN IT THAT GRATIFIES THE LOVE OF POWER AND CARRIES OFF THE RECKLESS ACTIVITY OF THE MIND OF MAN.

HAVE YOU HEARD THE INDIAN PROVERB WHICH SAYS, "THE DAY THE CHUDDAR WEAVER SINGS AT HIS WORK, HE MAKES A PERFECT SHAWL?"

SEND YOUR QUESTIONS AND CONTRIBUTIONS TO WARP & WEFT

THE WEAVER'S MARKETPLACE

| | |
|--|--|
| <p>INDIVIDUAL & GROUP LESSONS NORWOOD LOOMS & EQUIPMENT</p> <p>CELESTE FENTRESS HANDWEAVING STUDIO</p> <p>1274 TOWER ROAD WINN. 6-3112 WINNETKA, ILLINOIS</p> | <p>20TH ANNUAL SESSION UNIVERSITY OF ALBERTA BANFF SCHOOL OF FINE ARTS</p> <p>JULY 7TH TO AUGUST 16TH, 1952 WEAVING & DESIGN ALSO LEATHERCRAFT, INTERIOR DECORATION, ART, DRAMA, MUSIC, PHOTOGRAPHY, ETC. FOR CALENDAR WRITE DIRECTOR, DEPT. OF EXTENSION, U. OF ALBERTA, EDMONTON, ALB., CAN.</p> |
| <p>THE WORKBASKET</p> <p>BOX 114c WEST CHICAGO, ILL. PH. W.C. 8048 RR-1 1/2 MI. N. OF U.S. 64 ON KLINE ROAD</p> <p>SAYLINMILL LOOMLORE</p> <p>THIRSTY TOWEL LINENS (SAMPLE CARDS, \$.25) * * *</p> <p>LUREX-GOLD--SILVER--COPPER * * *</p> <p>WE GO WINDERS YARDAGE COUNTERS</p> | <p>2ND ANNUAL TRAVELLING EXHIBIT OF ROBIN & RUSS HANDWEAVERS</p> <p>BOTH CONTEMPORARY AND TRADITIONAL WEAVING, APPROXIMATELY FORTY DIF- FERENT PROJECTS. FOR INFORMATION WRITE ROBIN & RUSS HANDWEAVERS</p> <p>10 W. ANAPAMU ST. SANTA BARBARA, CALIFORNIA</p> |

TOWN & WOODS WORKSHOP

GLADYS ROGERS BROPHIL WILL PRESENT A WORKSHOP FOR WEAVERS DURING THE TWO WEEKS OF JULY 20--AUGUST 9 AT BALDWIN, IN MANISTEE NATIONAL FOREST.

WORK WILL BE PRESENTED ON THREE LEVELS

BEGINNERS

ELEMENTARY THEORY
DRESSING THE LOOM
LOOM OPERATION
ELEMENTARY TECHNIQUE

INTERMEDIATE

DESIGN PROCEDURE
DEVELOPMENT OF RHYTHM
CLOTH ANALYSIS
CREATIVE EXPRESSION

SENIOR

SPECIAL DESIGN PROB.
MULTIPLE HARNESS WORK
ADAPTATIONS OF DESIGN
CREATIVE EXPRESSION

WORK IS INDIVIDUALIZED; INSTRUCTION GIVEN IN ANY DESIRED PHASE

FOR MAXIMUM PROGRESS GROUPS MUST BE KEPT SMALL. WRITE FOR DETAILS

GLADYS ROGERS BROPHIL, WARP & WEFT, BOX 34, BALDWIN, MICH.

PLAN TO BRING THE FAMILY: FISHING, BOATING, SWIMMING, COUNTRY DANCES

MUSIC AT FAMOUS INTERLOCHEN--DRAMA AT MANISTEE'S 1890'S OPERA HOUSE