

WARP & WEFT

VOLUME V

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APRIL, 1952

THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

WE RECENTLY ENJOYED VISITING THE 1952 EXHIBITION FOR MICHIGAN ARTIST-CRAFTSMEN AT THE DETROIT INSTITUTE OF ARTS BETWEEN FEB. 26 AND MARCH 30. THIS IS AN ANNUAL EVENT, WITH DIVISIONS FOR CERAMICS, METALWORK, TEXTILES, FURNITURE, AND WOOD.

BEFORE WE LAUNCH INTO A DESCRIPTION OF THE MOST INTERESTING PIECES, LET US JUST SAY A WORD REGARDING THE HANGING AND PRESENTATION OF THIS SHOW. A COMPLAINT FREQUENTLY HEARD FROM WEAVERS ESPECIALLY, IS THAT THE HANGING IS DONE IN SUCH A WAY THAT THE VISITING CRAFTSMEN CANNOT POSSIBLY SEE THE ARTICLE WELL ENOUGH TO EVEN PARTIALLY ANALYZE IT. THIS WAS NOT TRUE AT THE DETROIT INSTITUTE OF ARTS. THE FABRICS WERE HUNG SO THAT THEY COULD REALLY BE SEEN IN EVERY DETAIL. THE SHEER CURTAINS WERE ESPECIALLY WELL DISPLAYED, WITH BRIGHT LIGHTS BEHIND THEM GIVING THE EFFECT OF DIRECT SUNLIGHT--MUCH MORE INDICATIVE OF FINAL EFFECT THAN USUAL MEANS OF DISPLAY.

THE MOST IMPORTANT PRIZE IN THE TEXTILE DIVISION WENT TO JOY LIND, WHO STUDIED AT CRANBROOK ACADEMY OF ART, FOR HER COLLECTION OF FOUR PIECES--A CERISE DRAPERY, A YELLOW DRAPERY, A WHITE

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INTEREST IN HANDWEAVING SEEMS TO BE GROWING BY LEAPS AND BOUNDS ALL OVER THE CIVILIZED WORLD, AND OUR GREATEST REGRET IS THAT WE LACK SPACE TO TELL YOU ABOUT ALL THE INTERESTING REPORTS SENT US. SOME OF THE MOST INTERESTING WE SIMPLY CANNOT IGNORE.

ONE OF THESE IS THE JUBILEE GUILDS OF NEWFOUNDLAND AND LABRADOR, IN ST. JOHN'S, NEWFOUNDLAND, OF WHICH ANNA TEMPLETON IS ORGANIZING SECRETARY. THIS GROUP WAS ORGANIZED IN 1936, PRIMARILY TO DO SOCIAL WORK AMONG THE FISHING VILLAGES. AMONG OTHER ACTIVITIES THE WOMEN WERE TAUGHT TO WEAVE. THE ORGANIZATION SOON FOUND THEM ANXIOUS TO EARN EXTRA MONEY, SO IT TOOK ON THE JOB OF DEVELOPING RETAIL OUTLETS FOR THE PRODUCTS. THE ORGANIZATION CONTROLS THE SUPPLIES AS IT IS MORE AWARE OF STYLE AND DEMAND THAN THE OFTEN SECLUDED WORKERS. IT OPERATES ITS OWN HANDICRAFT SHOP NOW, AND SOME GOODS ARE SOLD THROUGH WHOLESALE OUTLETS ON THE CANADIAN MAINLAND. ABOUT 80 PART TIME WEAVERS, WORKING IN THEIR HOMES ARE EMPLOYED, AND MOST OF THE CONTACT IS BY MAIL. IT IS THE PLAN FOR THE NEAR FUTURE TO EMPLOY A TRAVELING INSTRUCTOR, AND TO INCREASE THE NUMBER OF WEAVERS.

MORE ABOUT OUR SAMPLE:

WE LIKE THE APPEARANCE OF THIS RAMIE FOR TABLE CLOTHS OR MATS, OR AS A VARIATION OF LINEN FOR HAND TOWELS. ALTHOUGH IT COMES ONLY IN NATURAL WHITE, WHICH HAS A GREY RATHER THAN A CREAM CAST, IT TAKES DYE VERY WELL (IN CONTRAST TO LINEN) AND IT WOULD NOT BE DIFFICULT FOR YOU TO DYE IT YOURSELF, EITHER IN SKEIN OR FABRIC FORM.

A SKIRT TRULY EXPRESSIVE OF YOUR OWN INDIVIDUALITY COULD BE MADE OF PLAIN WEAVE RAMIE DECORATED WITH FREE HAND PAINTED DESIGNS. BLOCK PRINTED OR STENCILED PATTERNS ON SUMMER WEAR WOULD BE INTERESTING, TOO. THE SMOOTH SQUARES OF THIS MONTH'S SAMPLE COULD BE THE BACKGROUND FOR A CLOSE REPEAT OF A TINY BLOCK PRINT. THE SAME IDEA COULD BE DEVELOPED FOR TRULY ORIGINAL DRAPES. WASHABLE DYES FOR THIS PURPOSE ARE AVAILABLE IN ART SUPPLY STORES. A STIMULATING PROJECT, INDEED!

RUSS SUGGESTS USE OF THIS RAMIE FOR DRAPERIES AND UPHOLSTERIES. USED FOR THIN GLASS CURTAINS, SLEYED 15 OR 20 PER INCH, FOR EXAMPLE, THE RESULT WOULD BE REMINISCENT OF THE OLD TIME THEATRICAL GAUZE. USED AS WARP AND COMBINED WITH RAYON OR COTTON NOVELTY WOULD GIVE A SOFTER EFFECT, AND WITH THE INTRODUCTION OF TEXTURE WOULD BE MOST INTERESTING WITH THE LIGHT SHINING THROUGH. EXPERIMENTS COMBINING RAMIE WITH OTHER FIBERS FOR UPHOLSTERY WOULD BE FUN TO DO. BECAUSE OF THE SOFT SHEEN THIS FIBER WOULD COMBINE WELL WITH WOOLS AND RAYONS IN SMOOTH AND NUBBY COMBINATIONS FOR THIS PURPOSE AND THE RAMIE ALONE WOULD MAKE AN EXCELLENT BACKGROUND FOR A SPOT DESIGN UPHOLSTERY WITH THE PATTERN IN SILK OR NUBBY WOOL. LESS EXPENSIVE THAN LINEN, THIS FIBER DESERVES YOUR ATTENTION.

MORE ABOUT RAMIE:

RAMIE HAS MANY VALUABLE AND INTERESTING QUALITIES ENTITLING IT TO A PLACE OF ITS OWN IN THE FABRIC WORLD.

IN MANY WAYS IT IS SIMILAR TO LINEN, BUT IT TAKES DYE MUCH MORE EASILY THAN DOES LINEN BECAUSE IT HAS A HIGHER ABSORPTION POWER. THIS QUALITY MAKES IT IDEAL FOR USE IN TOWELS, OF COURSE. IT IS MORE DURABLE THAN LINEN AND BECAUSE IT HAS A HIGHER CELLULOSE CONTENT IT IS MORE ROT AND MILDEW RESISTANT THAN ANY OTHER KNOWN FIBER.

WASHING DOES NOT SHRINK RAMIE AND IT HAS AN ATTRACTIVE NATURAL SHEEN. IT IS STRONGER WET THAN DRY, AND THIS QUALITY IS EMPLOYED WHEN IT IS WOVEN WITH WEAVOL. THIS QUALITY WAS ALSO PUT TO GOOD USE DURING THE LAST WAR WHEN ENGLAND USED RAMIE TO REPLACE STEEL IN WATER PIPES. ITS GREAT STRENGTH MADE IT USEFUL ALSO FOR PARACHUTE STEAPS, HEAVY ROPES, AND ARMY TEXTILES FOR USE IN TROPICAL COUNTRIES. NOT ONLY ITS FIBERS ARE USEFUL, BUT ITS LEAVES TOO, AS THEY ARE USED FOR CATTLE FOOD.

SAMPLE



MICHIGAN ARTIST-CRAFTSMEN (CONT.)

AND GOLD UPHOLSTERY, AND A GRAY CHECKED UPHOLSTERY. THIS WAS A VERY INTERESTING AND WELL DESIGNED COLLECTION INDICATIVE OF THE MARK OF CRANBROOK. THERE WERE OTHER ENTRIES TO THE EXHIBIT JUST AS INTERESTING AND WELL DESIGNED IN OUR OPINION. ONE OF THESE WAS LAUREL CRONE'S GREY AND BLUE UPHOLSTERY, IN VERY MUTED TONES WITH SLIGHT TOUCHES OF COPPER FOR WARMTH, AND ANOTHER WAS BESSIE LA RIVIERE'S LINEN TABLE CLOTH WITH GOLD PLAID AND LAID IN SQUARES. NEARLY EVERY ENTRY IN THIS SHOW EMPLOYED SELF STRIPES OR PLAIDS, AND BECAUSE OF THE ORIGINALITY SHOWN IN THE PRODUCTION OF A TEXTURED DRAPERY WITHOUT USE OF STRIPES OF PLAIDS WE FELT THAT DOROTHY PFLEIDERER'S UPHOLSTERY MATERIAL IN EMERALD, CHARTREUSE, LEMON, GRAY, BLACK AND WHITE WAS OUTSTANDING.

IT WAS INTERESTING TO NOTE THAT OF ALL THE DRAPERY AND UPHOLSTERY ENTRIES IN THIS EXHIBIT, ONLY NINE WERE DEFINITE COLORS-- AND THESE WERE INDEED DEFINITE. THE OTHER ENTRIES WERE ALL WHITE, NATURAL, BEIGE, GRAY, OR OTHER NEUTRAL TONE.

WE MUST NOT NEGLECT TO MENTION THE RUG ENTRIES, WHICH WERE MOST INTERESTING. THERE WERE SEVEN ENTRIES, AND ALL HAD MORE OR LESS AMOUNTS OF FLOSSA. (HERE AGAIN IS THE INFLUENCE OF CRANBROOK.) OF THE SEVEN THE MOST UNUSUAL WAS THAT MADE BY RUBEN ESHKANIAN, WHICH RECEIVED A PRIZE. THE RUG WAS PERSIAN WOOL IN A SIMPLE WAVE LIKE DESIGN IN VERY SUBDUED TONES OF BROWN, GREEN AND BLUE. WE ALSO LIKED WIN ANDERSONS FLOSSA RUG OF WOOL AND LINEN IN SQUARES OF GOLD YELLOW GREY AND BROWN. THE MOST AMUSING PIECE OF ALL WAS LALIBERTE NORMAN'S BLACK AND RED WOOL RUG WITH THE DESIGN OF A HUGE MODERNISTIC CHICKEN.

WEAVER BADEAU GRIMES OF TAMPA FLORIDA WRITES, "IN TAMPA THE WEAVERS ARE FINALLY FINDING THEMSELVES A PLACE IN THE SUN. FOR THE FIRST TIME WE WERE ASKED TO EXHIBIT AT THE STATE FAIR IN TAMPA, AND WERE GIVEN TWICE AS MUCH BOOTH SPACE AS ORIGINALLY PLANNED. THE MOST INTERESTING PIECE IN OUR EXHIBIT WAS A TAPESTRY OF THE 23RD PSALM BY MRS. IRMA TAYLOR OF ST. PETERSBURG."

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TONI FORD IS ANOTHER WEAVER OF WHOM YOU PROBABLY HAVE NOT HEARD ENOUGH. HE IS CHIEF ANSWERER OF QUESTIONS SENT TO LILY MILLS, ALONG WITH BEING EDITOR OF THEIR "PRACTICAL WEAVING SUGGESTIONS" BULLETIN, WHICH IS MAILED TO LILY'S CUSTOMERS THREE TIMES A YEAR, TEACHER OF DESIGN AT THE PENLAND SCHOOL OF HANDICRAFTS, AND SUPERVISOR OF VOCATIONAL WORK FOR THE LOCAL PUBLIC SCHOOLS. WHEN HE HAS NOTHING ELSE TO DO, HE GROWS FLOWERS!

* * * * *

MORE AND MORE MUSEUMS AND ART GALLERIES ARE TAKING AN ACTIVE PART IN THE LIVES OF THEIR CUSTOMERS. WE KEEP HEARING OF WEAVING COURSES OPEN TO THE PUBLIC BEING CONDUCTED IN THESE HERETOFORE CLOISTERED HALLS. WE CAN MENTION THREE OFF HAND, AND THERE MUST BE DOZENS OF OTHERS: THE BUFFALO MUSEUM OF BUFFALO, NEW YORK, THE GRAND RAPIDS ART GALLERY OF GRAND RAPIDS, MICHIGAN, AND THE FLINT (MICH) INSTITUTE OF ARTS. THIS LAST ORGANIZATION, BY THE WAY, IS INCLUDING A WEAVING DIVISION IN ITS 22ND ANNUAL FLINT ARTISTS SHOW, MAY 2-31ST, WITH A TOTAL OF \$100. IN PRIZES FOR THE DIVISION. THE SHOW IS OPEN TO ARTISTS IN FLINT AND GENESEE COUNTY, MICHIGAN.

FASHION REPORTERS HAVE RECENTLY GIVEN MUCH ATTENTION TO THE WORK OF ITALIAN DESIGNERS. SIMULTANEOUSLY WITH THIS INTEREST ON THE PART OF THE DRESS DESIGNERS IS THE EXCITEMENT OVER THE NEW PRESENTATIONS BY ITALIAN WEAVERS AND FABRIC DESIGNERS. MARSHALL FIELD & CO. IN CHICAGO IS SHOWING THE ISLE OF CAPRI WEAVING IN THE EXCLUSIVE 20 SHOP. ONE LOVELY DRESS AND STOLE RECEIVED MUCH COMMENT--THE WARP WAS VERY FINE BLACK WOOL, AND THE WEFT WAS BRIGHT COLORED STRIPES, MOSTLY COTTON, IN A VARIETY OF TEXTURES--NUBBY, BOTH FINE AND COARSE. A GREAT DEAL OF METALLIC WAS ADDED TO THESE, AND ALL WAS WOVEN IN A TABBY. THE STOLE WAS WOVEN WITH A BORDER OF THE STRIPE DOWN THE LONG WAY, AND EACH END WAS FINISHED WITH A SEWED ON STRIPE. THE RETAIL PRICE OF THIS COMBINATION WAS \$150.

ANOTHER VERY BEAUTIFUL DRESS WAS MADE IN A SINGLE SHOT COMBINATION OF BLACK, COLOR, AND METALLIC USED IN ROTATION. THE SKIRT WAS GATHERED AND WOVEN WITH PLAIN BLACK WEFT OVER THE HIPS. IN THIS BLACK BAND WERE FIVE 1" UNPRESSED TUCKS, EACH EDGED WITH TWO ROWS OF GOLD METALLIC, WHICH SERVED TO EMPHASIZE THE TUCKS AS WELL AS TO STIFFEN IT SLIGHTLY. THE RESULT WAS VERY DECORATIVE. THE MATCHING STOLE WAS ALSO TRIMMED WITH THE TUCKED TREATMENT. RETAIL PRICE ON THIS SET WAS \$195.

ONE CRITICISM VOICED BY MANY WEAVERS WHO EXAMINED THESE PIECES HAD TO DO WITH THE POOR QUALITY OF WORKMANSHIP. THE COLORS AND DESIGN OF FABRICS WERE LOVELY, BUT THE WEAVING, DESIGNING AND SEWING OF THE GARMENTS WERE CARELESSLY DONE. AT THOSE PRICES IT WAS GENERALLY FELT THAT GREATER CARE SHOULD HAVE BEEN USED.

AMONG THE MANY ACTIVE GROUPS ON THE WEST COAST, THE ENTHUSIASM OF THE REDWOOD EMPIRE WEAVERS AND THE SONOMA COUNTY WEAVERS, AS REPORTED BY CATHERINE HUTCHINSON IS OUTSTANDING. PARTICULARLY NOTEWORTHY WAS THE FIRST PROJECT OF THE REDWOOD EMPIRE WEAVERS--THEY HELD A TEA AND EXHIBIT TO PROVIDE FUNDS FOR THE PURCHASE OF A LOOM FOR A HANDICAPPED GIRL WHO WAS FITTING HERSELF TO TEACH OCCUPATIONAL THERAPY.

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THE WEAVERS

YES, I AM A WEAVER, AND EACH DAY
THE THREADS OF LIFE I SPIN,
AND BE THE COLORS WHAT THEY MAY
I STILL MUST WEAVE THEM IN.
WITH THE MORNING LIGHT THERE
COMES THE THOUGHT
AS I MY TASK BEGIN,
MY LORD TO ME NEW THREADS HAS
BROUGHT,
AND BIDS ME WEAVE THEM IN.

SOMETIMES HE GIVES ME THREADS
OF GOLD
TO BRIGHTEN UP THE DAY,
THEN SOMBER TINTS SO BLEAK AND
COLD,
THAT CHANGE THE GOLD TO GRAY.
AND SO MY SHUTTLE SWIFTLY FLIES
WITH THREADS BOTH GOLD AND GRAY
AND ON I TOIL TILL DAYLIGHT DIES
AND FADES IN NIGHT AWAY.

AND WHEN MY DAY OF TOIL IS O'ER
AND I HAVE CEASED TO SPIN,
HE'LL OPEN WIDE MY FATHER'S DOOR
AND BID ME REST WITHIN.
WHEN SAFE AT HOME IN HEAVENLY
LIGHT
HOW CLEARLY I SHALL SEE
THAT EVERY THREAD--THE DARK,
THE LIGHT,
EACH ONE HAD NEED TO BE.

ANONYMOUS

BOOK REVIEW

OUR ATTENTION HAS BEEN BROUGHT TO A LITTLE BOOK WHICH WE THINK WILL FILL A NEED FOR MANY HANDICRAFT WORKERS. WE HAVE RECEIVED REQUESTS FOR THE KIND OF INFORMATION IT GIVES. THE TITLE IS WHERE TO SELL HANDICRAFTS, WITH A SUBTITLE OF "DIRECTORY FOR MARKETING CRAFT PRODUCTS." THE AUTHOR IS DOROTHY GLAZER.

THIS IS AN ACCURATE DIRECTORY WHICH WILL GUIDE THE BETTER CRAFTSMAN IN PLACING HIS WARES ON SALE IN SEVERAL HUNDRED GIFT SHOPS, EXCHANGES, FAIRS, AND HOBBY SHOPS. THESE ARE CLASSIFIED BY STATES AND BY THE TYPE OF HANDCRAFT THEY ARE MOST INTERESTED IN PROMOTING. THERE ARE CLASSIFICATIONS FOR WOODWORK, METALCRAFTS, WEAVING, CERAMICS, AND OTHERS, AND THE BASIS ON WHICH CRAFT PRODUCTS ARE ACCEPTED ARE ALSO INDICATED, (CONSIGNMENT OR OUTRIGHT PURCHASE.) IN ADDITION, THE DIRECTORY GIVES A GOOD CROSS SECTION OF THE SOURCES OF SUPPLY FOR ALL THE POPULAR HANDCRAFTS.

THERE ARE 29 SHOPS LISTED PROFESSING SPECIAL INTEREST IN HAND WOVEN ARTICLES. THE MAJORITY OF THESE ARE IN THE EAST, AND IT WILL BE INTERESTING TO NOTE THE CHANGES IN FUTURE ISSUES, AND INCREASES IN THE NUMBER OF SHOPS SPECIALIZING IN WEAVING. IT IS QUITE POSSIBLE, OF COURSE, THAT SOME OF THE SHOPS LISTED AS SPECIALIZING IN NEEDLEWORK OR KNITTING WOULD BE WILLING TO TAKE THE WORK OF LOCAL WEAVERS.

TITLE: WHERE TO SELL HANDCRAFTS
AUTHOR: DOROTHY GLAZER
PUBLISHER: CHARLES T. BRANFORD CO.
PRICE: \$1.50 PAPER; \$2. HARD BOUND
AVAILABLE AT: WARP & WEFT SHOP
BOX 34
BALDWIN, MICHIGAN

QUESTIONS & ANSWERS:

A READER SENDS THE FOLLOWING INQUIRY:

"WHAT SHUTTLES DO YOU RECOMMEND FOR GENERAL, ALL ROUND USE? I NEED, IN ADDITION TO THIS GENERAL USE SHUTTLE, A SMALLER LIGHT ONE FOR FINE WORK. WOULD YOU PLEASE MAKE SOME SUGGESTIONS?"

ANSWER: TO US, ONE OF THE GREATEST JOYS IN WEAVING IS THE RHYTHM DEVELOPED WHEN SPEED IS EXPERIENCED. FOR THAT REASON, WE PREFER A SHUTTLE WHICH AUTOMATICALLY ALLOWS THE THREAD TO UNWIND. THERE ARE MANY TYPES OF THESE, CARRYING EITHER PAPER QUILLS OR WOOD SPOOLS. A SHUTTLE WITH AN OPEN BOTTOM IS GOOD AS IT ALLOWS CONTROL OF THE BACK LASH OF THE SPOOL WITH A FINGER TIP MORE SMOOTHLY THAN WITH JUST THE TOP OPENING. THERE ARE SHUTTLES ON THE MARKET EQUIPPED WITH BITS OF FUR OR OTHER MATERIAL TO PREVENT BACKLASH. THEY ARE FINE IN THEORY; WE HAVE NO ACTUAL EXPERIENCE WITH THEM. THE IMPORTED SHUTTLES WITH SMALL WOOD RUNNERS ON THE BOTTOM ARE GOOD, TOO, UNTIL THE PINS HOLDING THE LITTLE WHEELS WORK LOOSE ALLOWING THE PINS TO CATCH IN THE WARP. FOR COARSER WORK WE LIKE THE SMALLER VERSION OF THE RUG SHUTTLE WHICH HAS IN ITS CENTER A WIRE ON WHICH A LONG QUILL CAN BE PLACED. THERE IS AN EYELET IN THE SIDE OF THE SHUTTLE AND WHEN PROPERLY FILLED AND OPERATED, IT MAKES AN EXCELLENT LIGHTWEIGHT, SIMPLE, AND INEXPENSIVE VERSION OF AN AUTOMATIC SHUTTLE.

WE DO NOT FAVOR FLAT STICK SHUTTLES; THEY OPERATE SO AWKWARDLY THAT THEY PREVENT THE DEVELOPMENT OF RHYTHM.

HINTS & HELPS FROM OUR READERS:

MRS. E.M. DONNELLY OF SAN FRANCISCO SEND THE FOLLOWING SUGGESTION FOR BEGINNERS:

"I FOUND THE PROCESS OF THREADING AND SLEYING ESPECIALLY TO A PATTERN VERY SLOW AND TEMPER MAKING. I CHECKED AND CHECKED BUT USUALLY FOUND ERRORS AFTER I HAD TIED ON AND STARTED TO WEAVE, SO I DECIDED TO USE COLORS.

MY HUSBAND AND I PAINTED THE TOP HALF OF EACH OF MY 1200 STEEL HEDDLES, PAINTING 300 EACH OF RED, BLUE, YELLOW, AND GREEN WITH BRIGHT PLASTIC PAINT. I DECIDED ON RED FOR THE NUMBER 4 HARNESS, GREEN FOR NUMBER 3, YELLOW FOR NUMBER 2, AND BLUE FOR NUMBER 1. IN TREADLING I CAN CATCH AN ERROR IMMEDIATELY WITHOUT HAVING TO WATCH MY FEET. I HAVE A JACK TYPE LOOM AND OF COURSE THE TOP HALF OF THE HEDDLE IS QUICKLY DISCERNIBLE.

I HAVE ALSO PUT ON A PERMANENT OR SHORT WARP OF A GOOD STRONG COTTON THREAD IN THE SAME COLORS. I ALLOCATE THE REQUIRED NUMBER OF THREADS OF EACH COLOR FOR EACH 2" SECTION OF THE WARP BEAM. FOR EXAMPLE IF I AM DOING ROSEPATH AT 16 TO THE INCH, I NEED 8 OF EACH COLOR FOR EACH 2" SECTION. THEN I THREAD IN MATCHING COLORS (RED THREAD, RED HEDDLE, ETC.) IN SLEYING I FOLLOW THE COLOR SEQUENCE AND CAN TELL AT A GLANCE IF I HAVE GONE WRONG. FOR EXAMPLE, IF I'M USING UNITS OF 43234121, I MUST HAVE RED, GREEN, YELLOW, GREEN, RED, BLUE, YELLOW, BLUE. IN PUTTING ON THE WARP FOR A PROJECT, IT IS EASY TO TIE CERTAIN THREADS ON ACCORDING TO THE PLAN, FOR INSTANCE BOUCLE ON ALL THE REDS, RAYON ON THE GREEN, AND NYLON ON BLUE AND YELLOW.

I ALSO MARK OFF MY SHUTTLE RACE IN INCHES, NOTING THE EXACT CEN-

TER AND THE QUARTER WAY DENTS IN A COLOR DIFFERENT FROM THE ONES MARKING THE INCHES. SOUNDS LIKE A LOT OF ROUTINE, BUT IT SAVES EYESTRAIN AND NERVOUS RECHECKING AND SOON BECOMES QUITE AUTOMATIC."

EDITOR'S NOTE: WE LIKE MRS. DONNELLY'S SUGGESTION FOR PAINTING THE HEDDLES, BUT FEEL PERSONALLY THAT IT IS MUCH EASIER TO REWARP EACH TIME THAN TO USE A PERMANENT WARP AND TIE ON TO THAT. WE ALSO FEEL THAT REWARPING ENCOURAGES GREATER CREATIVENESS AND VARIETY IN THE WORK.

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MRS. ELSIE HAMNER OF DETROIT SENDS THE FOLLOWING SUGGESTION FOR EASIER TYING ON OF THE WARP. SHE SAYS IT IS NOT ORIGINAL, THAT OUR CANADIAN WEAVING FRIEND SHOWED IT TO HER.

AFTER THE WARP IS SLEYED, TIE THE ENDS INTO GROUPS COVERING ABOUT 1" OF THE REED. THE KNOT USED IS A SINGLE KNOT USING ONE GROUP OF THREADS, NOT THE CROSS OVER KNOT IN WHICH THE THREADS ARE DIVIDED. WITH A LONG LENGTH OF HEAVY CORD TIED TO THE END OF THE TIE ON ROD, OVERCAST BETWEEN THE THREADS BEHIND THE KNOT, THEN AROUND THE TIE-ON ROD. IF YOUR LOOM IS EQUIPPED WITH CANVAS, GO BETWEEN THE SLOTS OF THE CANVAS WITH THE CORD. IT IS NOT NECESSARY TO TRY TO SET THE TENSION IN ANY WAY. OVERCAST ALL THE WAY ACROSS, USING ALL THE KNOTS. AT THE END, FASTEN THE CORD TO THE TIE-ON ROD. PULL UP THE TENSION ON THE CLOTH BEAM, AND THE CORD AUTOMATICALLY EVENS OUT THE TENSION FOR THE ENTIRE WIDTH.

EDITORS NOTE: WE HAVE TRIED THIS METHOD, AND FIND IT SAVING OF TIME AND WARP, AND EMINENTLY SATISFACTORY IN EVERY WAY.

THE WEAVER'S MARKETPLACE

20TH ANNUAL SESSION
UNIVERSITY OF ALBERTA
BANFF SCHOOL OF FINE ARTS

JULY 7TH TO AUGUST 16TH, 1952
WEAVING & DESIGN

ALSO
LEATHERCRAFT, INTERIOR DECORATION,
ART, DRAMA, MUSIC, PHOTOGRAPHY, ETC
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TOWN & WOODS WORKSHOP

GLADYS ROGERS BROPHIL WILL PRESENT A WORKSHOP FOR WEAVERS DURING THE
TWO WEEKS OF JULY 28--AUGUST 9 AT BALDWIN IN MANISTEE NATIONAL FOREST.

TRI LEVEL PROGRAM FOR BEGINNERS-----INTERMEDIATE-----SENIOR
WORK IS INDIVIDUALIZED; INSTRUCTIONS GIVEN IN ANY DESIRED PHASE
FOR MAXIMUM PROGRESS, GROUPS MUST BE KEPT SMALL. WRITE FOR DETAILS.

GLADYS ROGERS BROPHIL, WARP & WEFT, BOX 34, BALDWIN, MICHIGAN

PLAN TO BRING THE FAMILY: FISHING, BOATING, SWIMMING, COUNTRY DANCES,
MUSIC AT FAMOUS INTERLOCHEN--DRAMA AT MANISTEE'S 1890'S OPERA HOUSE