

# WARP & WEFT

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## THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

THE WISCONSIN FEDERATION OF HANDWEAVERS ANNOUNCES ITS SECOND ANNUAL OPEN EXHIBITION IN MILWAUKEE FROM JUNE 9 TO 26. WEAVERS THROUGHOUT THE STATE ARE PARTICIPATING, AND A WIDE VARIETY OF ENTRIES ARE EXPECTED, WITH PRIZES GIVEN IN VARIOUS CLASSES. THE PLACE IS THE ART AND MUSIC DEPARTMENT OF THE MILWAUKEE PUBLIC LIBRARY, WITH EXHIBITS IN THE SECOND FLOOR CORRIDOR, THE FIRST FLOOR NEAR THE ELEVATOR, AND IN THE HOMEMAKER'S DEPARTMENT. THIS IS AN EXHIBIT MOST WORTHY OF YOUR ATTENDANCE IF YOU'RE IN MILWAUKEE IN JUNE.

\* \* \* \* \*

WE RECENTLY RECEIVED A FASCINATING LETTER PUBLISHED FOR MEMBERS ONLY BY THE WARWICKSHIRE, WORCESTSHIRE, AND STAFFORDSHIRE GUILD OF WEAVERS, SPINNERS, AND DYERS, IN ENGLAND. THEY ANNOUNCE FOR THEIR MEMBERS, PROPOSED CLASSES IN SPINNING, AND THE CONTINUATION OF AFTERNOON BEGINNERS CLASSES IN ELEMENTARY PROCEDURES, ONE ACTIVITY, THE DESIGNING OF A BADGE FOR IDENTIFICATION OF GROUP MEMBERS, SOUNDED INTERESTING, AND THERE WAS A FINE REPORT OF A RECENT EXHIBITION OF WORK OF MEMBERS. IF ANY OF YOU WISH TO CONTACT THIS GROUP, WARP & WEFT WILL BE GLAD TO SEND THE EDITRESS' ADDRESS.

TAKING YOUR WEAVING HOBBY ALONG ON YOUR VACATION ADDS BOTH TO THE JOY OF THE TRIP AND THE ENTHUSIASM WITH WHICH YOU EMBRACE THE HOBBY. WHEN YOU STOP OFF IN CHICAGO YOU WILL BE INTERESTED IN VISITING A NEW KIND OF LIBRARY. BECAUSE THE DIRECTORS FEEL THAT THE TIME IS FAST APPROACHING WHEN THE METHODS OF SYNTHETIC CLOTH MAKING DEvised BY SCIENCE WILL BE AVAILABLE TO THE ENTIRE WORLD WITH THE RESULT THAT THE TIME HONORED USE OF ANIMAL AND VEGETABLE FIBERS AND INTRICATE WEAVING TECHNIQUES MAY BECOME LOST SKILLS, THE CHICAGO NATURAL HISTORY MUSEUM HAS RECENTLY ESTABLISHED A LIBRARY OF FABRICS. THESE ARE FILED SHELVES OF CLOTH FROM OVER THE ENTIRE WORLD, FROM VERY ANCIENT TIMES TO THE PRESENT. THERE ARE 10,000 PIECES OF CLOTH IN THE COLLECTION, WITH MANY COMPLETE ARTICLES OF DRESS INCLUDED. EVERY KNOWN WAY OF WEAVING IS INCLUDED IN THE COLLECTION, ACCORDING TO DR. HUGH C. CUTLER, CURATOR OF ECONOMIC BOTANY, FIBERS ARE OBTAINED FROM THE BARK OF TREES, FROM GRASSES AND LEAVES, FROM PLANTS LIKE COTTON AND FLAX. THE MUSEUM IS ANXIOUS TO HAVE THIS STOREHOUSE OF IDEAS USED FOR RESEARCH, A RARE PRIVILEGE, INDEED.

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## MORE ABOUT OUR SAMPLE:

MANY WEAVERS WHO OWN TWO HARNESSES LOOMS COMPLAIN THAT THEY CANNOT DO MODERN OR TEXTURE WEAVING, COMPLAIN, IN FACT, THAT RAG RUGS IS THE LIMIT OF THEIR LOOM CAPACITY. WE WILL TRY THIS MONTH TO PROVE THEM WRONG.

WE GRANT THAT THE LEATHER IN THIS SAMPLE ADDS GREATLY TO THE COST, BUT BY THE SAME TOKEN IT ADDS EVEN MORE GREATLY TO THE BEAUTY OF THE MATERIAL. IF YOU DO NOT FEEL THAT YOU CAN AFFORD TO USE THE LEATHER, SUBSTITUTE SOME INTERESTING YARN FOR THAT OCCASIONAL STRAND. YOU MIGHT PUT IN A HEAVY RUG YARN, OR SEVERAL STRANDS OF A HEAVY WOOL BOUCLE, IN ITS PLACE.

WE MADE THE SAMPLE IN CONTRASTING COLORS TO AID YOU IN ANALYZATION OF IT. HOWEVER, WE HAVE MADE THIS SAME MATERIAL IN PLAIN RED, GREEN, OR BEIGE, AND FEEL THAT THE PLAIN VARIATIONS ARE RICHER AND MORE BEAUTIFUL THAN THE MIXED, AND ARE EASIER TO FIT INTO YOUR HOME DECOR AS WELL. THE LEATHER COMES IN A VARIETY OF SHADES. IF YOU DO MAKE THIS FABRIC WITHOUT THE COLOR VARIATION, BE SURE TO KEEP THE WEIGHT VARIATION AS SHOWN ON PAGE 3--THE RESULT WILL OTHERWISE BE LACKING IN CHARACTER.

PERHAPS YOU HAVE NEED NOT FOR UPHOLSTERY, BUT FOR DRAPERY. YOU COULD STILL DO IT ON YOUR TWO HARNESSES, USING THE SAME WEIGHT YARNS AS IN THE SAMPLE, BUT SUBSTITUTING A WOOL BOUCLE OR CHENILLE FOR THE LEATHER, AND SLEYING THE ENTIRE PROJECT MORE LOOSELY THAN SHOWN. YOU MIGHT TRY THE EFFECT OF 12 THREADS TO THE INCH, OR 15, RATHER THAN 20. YOU CANNOT CUT THE AMOUNT OF LEATHER OR ACCENT YARN OR ITS EFFECT WILL BE ENTIRELY LOST, BUT YOU CAN KEEP THE PRO-

PORTIONS OF THE OTHERS ABOUT THE SAME. IF YOU PLAN TO SET IT 12 TO THE INCH, FOR EXAMPLE, YOU MIGHT USE 3 ENDS OF THE 4 PLY WOOL AND 7 ENDS OF THE 2 PLY WOOL ALONG WITH THE 2 ENDS OF LEATHER OR ACCENT MATERIAL. IF YOU PREFER TO USE 15 THREADS TO THE INCH TRY USING 4 ENDS OF THE 4 PLY WOOL AND 9 ENDS OF THE 2 PLY WOOL, ALONG WITH THE ACCENT. FOR SUCH A DRAPERY YOU WOULD NOT WANT TO BEAT SO HARD AS FOR THE UPHOLSTERY, AND MIGHT PREFER THE EFFECT OF ONE STRAND OF EITHER THE RAYON AND WOOL OR RAYON AND JUTE COMBINATIONS ALONG WITH THE 2/20S WORSTED. WE WOULD NOT SUGGEST OMISSION OF THIS 2/20S, FOR ALTHOUGH IT SHOWS BUT SLIGHTLY IT ADDS TO THE EFFECT AND HELPS ELIMINATE ANY TENDENCY TOWARD A PLAID LOOK.

IF YOU WOULD LIKE TO MAKE SOMETHING LIKE THIS SHEER ENOUGH FOR DRESS MATERIAL OR GLASS CURTAINS, WE WOULD SUGGEST COMBINING THE 2 PLY WORSTED WITH EITHER A 2/20S OR A 2/18S FOR THE BODY OF THE FABRIC AND USING A HEAVY SILK OR RAYON NOVELTY FOR THE ACCENT THREAD, INSTEAD OF THE LEATHER. WE WOULD SLEY THIS ABOUT 24 TO THE INCH, WITH 2 OR 3 ACCENT THREADS, 8 ENDS OF THE 2 PLY WORSTED, AND 14 ENDS OF THE 2/20S OR 2/18S. THE 2 PLY WORSTED MENTIONED SHOULD BE APPROXIMATELY THE WEIGHT OF SPORT YARN. BEAT THIS VERY LIGHTLY, USING 1 STRAND OF WEFT ALONG WITH ONE OF THE 2/20S. FOR WEARING APPAREL, REPLACE THE JUTE IN THE WEFT WITH COTTON & RAYON, AND THE RAYON & WOOL COMBINATION WITH A SIMILAR YARN IN A LIGHTER WEIGHT.

THIS SAMPLE ENCOURAGES ORIGINAL EXPERIMENTATION, BUT PLEASE MAKE A SAMPLE FIRST. JUXTAPOSITION OF YARNS CREATES STRANGE EFFECTS, SO SOMETIMES, SO DON'T TAKE A CHANCE.

## CENTURIA

OUR SAMPLE THIS MONTH IS A TEXTURED TABBY WEAVE FOR UPHOLSTERY. IT HAS BEEN NAMED CENTURIA BECAUSE IT WILL WEAR AT LEAST A CENTURY. ITS MOST IMPORTANT FEATURE IS THE COMBINATION OF WOOL, LEATHER, AND JUTE TO PRODUCE A FABRIC INTERESTING AND LONG WEARING.

### THREADING DRAFT:

#### 4 HARNESS

|   |   |   |   |   |
|---|---|---|---|---|
|   | X |   | X | 4 |
|   | X |   | X | 3 |
| X |   | X |   | 2 |
| X |   | X |   | 1 |

#### 2 HARNESS

|   |   |   |
|---|---|---|
| X | X | 2 |
| X | X | 1 |

USUAL 2 HARNESS TIE-UP

### WEFT:

SHUTTLE 1 CONTAINS 2 STRANDS JUTE & RAYON COMBINATION AND 1 STRAND 2/20S GREY WORSTED.

SHUTTLE 2 CARRIES TWO STRANDS 2 PLY RAYON & WOOL COMBINATION AND 1 STRAND 2/20S BLACK WORSTED.

SHUTTLE 3 CARRIES RED LEATHER LACING

SHUTTLE 4 CARRIES BLACK LEATHER LACING.

### TIE-UP:

|   |   |   |   |   |   |   |                    |
|---|---|---|---|---|---|---|--------------------|
| 0 | 0 | X | X | X | 0 | 4 | 0-RISING SHED      |
| 0 | X | X | 0 | 0 | X | 3 |                    |
| X | X | 0 | 0 | X | 0 | 2 | X-COUNTER BALANCED |
| X | 0 | 0 | X | 0 | X | 1 |                    |
| 1 | 2 | 3 | 4 | A | B |   |                    |

### SLEY:

20 THREADS PER INCH, SLEYED DOUBLE IN A 10 DENT REED.

### TREADLING:

THE ENTIRE MATERIAL IS WOVEN TABBY USING TREADLES A AND B ALTERNATELY

### WARP:

EACH 2" SECTION CONTAINS:

5 ENDS OXFORD GREY 4 PLY GERMANTOWN KNITTING WORSTED. THIS IS A BOT-ANY YARN AND IS AVAILABLE IN THE KNIT SHOPS.

13 ENDS TERRA COTTA RED, 2 PLY WORSTED YARN, SPORT YARN WEIGHT

2 ENDS GOATSKIN LEATHER LACING, 1/16" SIZE. THIS IS THE SAME LACING USED BY CRAFT GROUPS FOR VARIOUS PROJECTS. THE AMOUNT OF LEATHER MAY BE CUT OR OMITTED ENTIRELY; IT ADDS GREATLY TO THE EXPENSE OF THE MATERIAL BUT IS WORTH IT FOR THE IMPROVED AND UNUSUAL APPEARANCE.

THE FIRST TWO SHUTTLES ARE USED AT RANDOM, CHANGING NOT OFTENER THAN EVERY INCH AND SOMETIMES USING ONE SHUTTLE FOR AS FAR AS 4". IT IS POSSIBLE THEREFORE FOR YOUR SAMPLE TO SHOW ONLY ONE OF THE WEFT COMBINATIONS.

ABOUT EVERY INCH, ALSO AT RANDOM, ONE SHOT OF EITHER RED OR BLACK LEATHER LACING WAS INSERTED.



REVIEW OF AN ARTICLE TITLED  
THREE FINNISH WEAVERS, BY MILDRED  
FISCHER, PRINTED IN MAGAZINE OF  
ART, FEBRUARY, 1952.

IT IS GENERALLY CONCEDED BY  
CONNOISSEURS IN THE SCANDINAVIAN  
COUNTRIES THAT FINLAND'S WEAVERS  
ARE THE MOST CREATIVE IN NORTHERN  
EUROPE. ONE REASON FOR THIS MAY  
LIE IN THE RELATIVE SCARCITY OF  
MATERIALS, FORCING WEAVERS TO EX-  
ERCISE INGENUITY IN EXPLOITING THE  
POSSIBILITIES OF THE AVAILABLE  
MATERIALS. SHORTAGE OF WOOL AND  
LINEN IN THE LAST FEW YEARS HAS  
LED TEXTILE DESIGNERS TO CREATE  
INTERESTING FUNCTIONAL FABRICS  
FROM FINE AND COARSE PAPER YARNS,  
STRAW, BIRCH BARK STRIPS, AND OTH-  
ER VARIETIES OF WOOD PRODUCTS. A  
FINE FEELING FOR MATERIALS HAS HOW-  
EVER ALWAYS BEEN INHERENT WITH  
FINNISH ARTISTS. BEING NATURALLY  
TEXTURE CONSCIOUS THEY KNOW INTUI-  
TIVELY WHICH YARNS WILL MIX WELL  
AND ARE ALWAYS SEEKING MORE INTER-  
ESTING WAYS TO COMBINE AND CONTRAST  
THEM.

ANOTHER REASON FOR THE DISTINC-  
TION OF FINNISH WEAVING COMES FROM  
THE FACT THAT THE ARTISTS LIVE  
CLOSE TO NATURE WITH ENOUGH SPACE  
AND ENOUGH TIME FOR THE QUIET PENE-  
TRATION OF EACH SEPARATE ENTITY  
INTO THEIR INDIVIDUAL CONSCIOUS-  
NESS. THUS THE FORMS OF THE WOVEN  
DESIGNS SUGGEST THE EARTH MOTIVES  
AND THE CHARM OF THEIR CRAFT LIES  
IN THE VIRILE PRIMITIVE QUALITY OF  
DESIGN COUPLED WITH SOUND WORKMAN-  
SHIP AND AN UNUSUAL CONCEPTION OF  
THE ART POSSIBILITIES OF TEXTILES.  
THESE CHARACTERISTICS ARE EVIDENT  
IN THE WORK OF THREE OF FINLAND'S  
LEADING WEAVING ARTISTS: EVA  
ANTTILA, MARTTA TAIPALE, AND LAILA  
KARTTUNEN. ALL THREE ARE IN THEIR  
FIFTIES, ALL THREE HAVE INTERNATI-  
ONAL REPUTATIONS, AND THE WORK OF  
EACH IS HIGHLY INDIVIDUAL. AND  
EACH ONE BELIEVES THAT HER ULTI-  
MATE DEVELOPMENT AS AN ARTIST IS  
YET TO COME.

EVA ANTTILA OF HELSINKI IS A  
SPECIALIST IN TAPESTRY WEAVING,  
FIRST RENDERING THE DESIGN IN  
CRAYON OR WATER COLOR AND THEN  
WEAVING THE COMPOSITION HERSELF  
WITHOUT ANY ATTEMPT TO REPRODUCE  
A "PAINTERLY" QUALITY. RATHER  
SHE SEEKS TO EXPRESS IN A WOVEN  
FABRIC WHAT CANNOT BE EXPRESSED  
IN ANY OTHER WAY, THUS RETAINING  
A PECULIARLY "CLOTHY" QUALITY BE-  
LONGING TO TEXTILES. SHE USUALLY  
USES AN INCLINED LOOM WITH A COT-  
TON OR LINEN WARP, AND LIKES TO  
INTERPRET ROMANTIC SUBJECTS, AS  
WELL AS BIBLICAL THEMES AND SCAN-  
DINAVIAN FOLK TALES. HER STYLE  
IS CHARACTERIZED BY AN UNUSUAL  
LINEAR TREATMENT IN MUTED COLORS  
WITH OCCASIONAL RHYTHMIC FLASHES  
OF BRILLIANCY. SHE IS KEENLY IN-  
TERESTED IN CONTEMPORARY ABSTRACT  
ART AND IS OFTEN INSPIRED WITH NEW  
IDEAS FOR WEAVING BY EXPERIMENTING  
WITH NEW GRAPHIC MEDIA. "I BE-  
LIEVE ART GROWS OUT OF ALL OUR EX-  
PERIENCES," SHE STATES, "NATURALLY  
WE ARE INFLUENCED BY OTHERS AND  
CAN LEARN FROM THEM; BUT ONE CAN-  
NOT IMITATE AND AT THE SAME TIME  
BE A CREATIVE ARTIST."

MRS. ANTTILA HAS EXHIBITED  
WIDELY IN FINLAND, EUROPE, AND ENG-  
LAND, BUT HER WORK IS NOT WELL  
KNOWN IN AMERICA. BETTER KNOWN  
HERE IS MARTTA TAIPALE, WHOSE WORK  
WAS EXHIBITED SEVERAL YEARS AGO  
AT WATSON-BOALER GALLERIES IN  
CHICAGO. SHE USES A WIDE VARIETY  
OF MATERIALS AND IS UNTRADITIONAL  
IN THAT SHE USES MUCH INTENSE CO-  
LOR AND METALLIC YARNS. HER TA-  
PESTRIES ARE WOVEN ON AN ORDINARY  
FLOOR LOOM WITH A FULL SCALE DRAW-  
ING OF THE COMPOSITION PINNED BE-  
NEATH EACH WARP. IN WEAVING, EACH  
CURVED AREA IS BUILT UP SEPARATELY,  
THE WEFT THREADS BEATEN IN WITH A  
SMALL COMB, AND FREQUENTLY A LONG  
THREAD IS THROWN AROUND A WHOLE



### THREE FINNISH WEAVERS (CONT.)

CURVED AREA TO OUTLINE IT. SHE NO LONGER DOES HER OWN WEAVING, BUT PLANS THE COMPOSITIONS AND CLOSELY SUPERVISES HER 3 OR 4 ARTISANS AS THEY WORK, SOMETIMES PULLING OUT THREADS AND MAKING SUBSTITUTIONS. FREQUENTLY SHE MAKES AN OIL PAINTING ON GLASS AND PULLS A ROUGH MONOPRINT OF IT ON PAPER WHILE IT IS STILL WET, THEN THE PRINT IS TACKED UP BEFORE THE WEAVER TO SERVE AS A VISUAL AID IN SHOWING DESIRED COLORS AND TEXTURED EFFECTS.

SINCE MOST OF HER TAPESTRIES ARE WOVEN TO BE HUNG IN CHURCHES, THE SUBJECTS ARE USUALLY RELIGIOUS. HER USE OF COLOR IS EXPRESSIONISTIC SUGGESTING ROUAULT, BUT HER TEXTURES ARE PRIMITIVE, SHOWING THE INFLUENCE OF HER SURROUNDINGS.

EQUALLY RENOWNED IN FINLAND THROUGH THE SCANDINAVIAN TEXTILE WORLD IS LAILA KARTTUNEN, LEADING AUTHORITY ON FINNISH HANDWEAVING AND DIRECTOR OF DESIGN AT THE FAMOUS WETTERHOFF INSTITUTE IN HA-MEENLINNA (TAVASTEUS.) SHE IS CHIEFLY CONCERNED WITH PERPETUATING A NATIONAL STYLE BASED ON THE MOST DISTINCTIVE TRADITIONS IN FINNISH WEAVING. FROM HER STUDY OF THE FOLK ART OF ALL THE PROVINCES IN FINLAND SHE HAS DEVELOPED HER OWN STYLE OF DESIGN, HIGHLY PERSONAL AND DRAMATIC, THOROUGHLY FINNISH IN CHARACTER AND QUITE DEPENDENT ON THE NATIONAL WEAVING TECHNIQUES. PERHAPS MOST UNIQUELY FINNISH OF THESE ARE THE RUGS USED AS WALL HANGINGS, AND THE YARNS, WOOL OR LINEN, DYED BY HAND WITH VEGETABLE OR CHEMICAL PIGMENTS IMPORTED FROM GERMANY. POETIC ABSTRACT STYLE OF DESIGN AND A STRONG FINNISH FLAVOR ARE EVIDENT IN MISS KARTTUNEN'S WORK. ALL ARE EXECUTED BY PROFESSIONAL WEAVERS IN THE WORKSHOP MAINTAINED BY THE INSTITUTE. FOR SOME YEARS SHE HAS BEEN CONDUCTING A SURVEY OF FINLAND'S HANDWOVEN TEXTILES FROM WHICH WILL

BE COMPILED AN INDEX OF DESIGN FOR THE WHOLE COUNTRY. THE RESEARCH IS DONE LARGELY BY THIRD YEAR STUDENTS AT THE WETTERHOFF INSTITUTE DURING THE SUMMER PRECEDING THEIR GRADUATION. EACH STUDENT PREPARING FOR A PROFESSION AS TEACHER OR WEAVER IS REQUIRED TO MAKE A SURVEY AND STUDY OF HAND WOVEN REPRESENTATIVE LOCAL TEXTILES IN HER OWN COMMUNITY--COMBING THE RAG BAGS, ATTICS, AND FARMHOUSES FOR BITS OF CLOTH WOVEN ACCORDING TO LOCAL TRADITIONS. EACH COLLECTION IS CAREFULLY MOUNTED IN A PORTFOLIO WITH THE STUDENT'S WRITTEN THESIS AND FILED IN THE LIBRARY OF THE INSTITUTE. THUS IN TIME A COMPLETE AND MONUMENTAL DOCUMENTARY RECORD OF FINNISH TEXTILE ART WILL HAVE BEEN COMPILED FOR POSTERITY.

\* \* \* \* \*

#### SILAS SAYS:

AN INTERESTING NOTE IN A RECENT RE-RELEASE OF CECIL B. DEMILLE'S OLD SILENT FILM, KING OF KINGS, WAS THE SCENE IN WHICH THE MOTHER MARY WAS SHOWN WEAVING. HER LOOM IS BULKY AND AWKWARD, AND THE BEATER WAS NOT GRASPED IN THE CENTER BUT WAS EQUIPPED WITH A HANDLE APPARENTLY ABOUT 10" LONG, EXTENDING FORWARD FROM THE LEFT END OF THE BEATER FRAME. USING THE BEATER REQUIRED QUITE A BACK SWING OF MARY'S LEFT ARM. THE WORK APPEARED TO BE HOMESPUN WOOL, BUT OF COURSE NO CLOSE UP WAS GIVEN SO THIS IS JUST A GUESS.

\* \* \* \* \*

SCIENTISTS REPORT THAT MUMMIES HAVE BEEN FOUND WRAPPED IN A CLOTH OF RAMIE, NATURALLY WHITE AND THREE TIMES AS STRONG AS HEMP, FOUR TIMES AS STRONG AS FLAX, AND EIGHT TIMES AS STRONG AS COTTON. IT WITHSTOOD TIME BETTER THAN ANY OTHER TEXTILES FOUND.

## QUESTIONS AND ANSWERS:

MRS. HARLEY HOOPER OF MILL VALLEY, CALIFORNIA, ASKS FOR A DISCUSSION ON THE PROBLEM OF WINDING SEVERAL YARNS TOGETHER ON ONE BOBBIN. SHE SAYS SHE HAS ASKED MANY WEAVERS AND THAT NONE HAS BEEN ABLE TO GIVE HER SATISFACTORY AID.

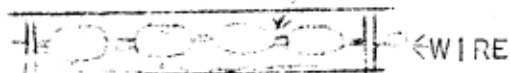
MOST INTERESTING EFFECTS CAN BE ACHIEVED BY WINDING MORE THAN ONE YARN ON A SINGLE SHUTTLE, IF THIS PROBLEM OF EASE OF WEAVING CAN BE LICKED. AFTER SOME EXPERIMENTATION WE ANALYZED IT THIS WAY: IF BOTH OR ALL THE YARNS BEING USED ON THE SHUTTLE ARE THE SAME EXCEPT FOR COLOR, LITTLE OR NO DIFFICULTY WILL BE ENCOUNTERED. IF BOTH YARNS ARE THE SAME "BREED", THAT IS, ALL RAYON OR ALL COTTON, THE SAME TWIST BUT DIFFERENT WEIGHTS, DIFFICULTY WILL BE SLIGHT. THE WORST TROUBLE OCCURS WHEN SEVERAL FIBERS ARE BEING USED TOGETHER, OR SEVERAL TYPES OF ONE FIBER, BECAUSE OF VARIATIONS IN TENSION AND STRETCHABILITY. TO OVERCOME THE DIFFICULTY, RAYON AND LINEN MUST BE PUT ON THE SHUTTLE WITH GREAT TENSION, SMOOTH NYLON, TOO, SHOULD BE THUS HANDLED. COTTON AND SILK REQUIRE MODERATE TENSION, AND WOOL OR OTHER STRETCHY MATERIALS REQUIRE LEAST TENSION. SOMETIMES THE TENSION ADJUSTMENT CAN BE MADE BY HOLDING THE THREADS DIFFERENTLY BETWEEN VARIOUS FINGERS IN THE HAND AS THE SHUTTLE IS WOUND. THIS IS VERY TRICKY TO DO IF THERE ARE A LARGE NUMBER OF YARNS INVOLVED, AND TAKES MUCH PRACTICE AT ANY TIME. HOW MUCH DIFFERENCE THERE SHOULD BE IN THE TENSION CAN BE DETERMINED ONLY BY EXPERIMENTATION WITH EACH COMBINATION USED. THE FIRST BOBBIN WOUND WILL NOT WEAVE OFF PERFECTLY, BUT THE TENTH MIGHT. WHERE MANY YARNS ARE INVOLVED, RUNNING THEM THROUGH A TENSIONER, SETTING EACH ONE AS REQUIRED, SOMETIMES WORKS VERY SUCCESSFULLY. THIS TOO REQUIRED SOME EXPERIMENTATION, BUT WAS VERY

SATISFACTORY IN THE END.

WE FOUND THAT IN ORDER TO HAVE BOBBINS WHICH WORKED OFF SATISFACTORILY, IT WAS NECESSARY TO USE A SPOOL WITH AN END ON IT IN THE SHUTTLE. IT WAS VERY DIFFICULT TO WIND PAPER QUILLS WITH MORE THAN ONE THREAD SO THAT THEY WOULD UNWIND WITHOUT DIFFICULTY. ONE REASON FOR THIS IS THAT THE SPOOLS WOUND MORE EVENLY IN DIAMETER; THE QUILLS WERE THICKER IN THE CENTER AND SOME OF THE UPPER LAYERS WOULD WIND OVER THE THICK PART OF THE WINDING, AND SOME, ESPECIALLY THE FINE THREADS WITH LITTLE ELASTICITY, WOULD SLIP DOWN AT THE ENDS OR BENEATH THE HEAVIER THREADS, MAKING THEM SHORTER THAN THE OTHERS AND CAUSING PULLING IN USE.

THERE ARE SHUTTLES ON THE MARKET WHICH WILL HOLD TWO SPOOLS, BUT THE SPOOLS ARE VERY SMALL AND MUCH TIME IS CONSUMED IN REWINDING. AFTER SOME EXPERIMENTATION, WE DEVELOPED A SHUTTLE WHICH WOULD CARRY FOUR OR FIVE SPOOLS, ALLOWING EACH TO UNWIND AT ITS OWN RATE AND MAKING FOR SMOOTH PERFORMANCE. THIS SHUTTLE WAS MADE FROM A RUG SHUTTLE, CARRYING A WIRE DOWN THE CENTER. THE SPOOLS WERE RUN ON THE WIRE. IN ORDER TO KEEP THE YARN FROM CATCHING AROUND THE WIRE EACH SPOOL HAD TO HAVE AN EYELET DIRECTLY OPPOSITE THE CENTER OF THE SPOOL. EACH THREAD, CARRIED THROUGH ITS OWN EYELET, WAS THEN CARRIED THROUGH THE MASTER CENTER EYELET, WITH THE OTHERS, AND INTO THE SHED. THE SPOOLS WERE KEPT PROPERLY SPACED ON THE WIRE WITH PIECES OF SIPPING STRAWS. IT SOUNDS STRANGE, BUT IT WORKED PERFECTLY.

SIPPER STRAW SPACERS



TOP VIEW, EQUIPPED RUG SHUTTLE

## POEM

FROM OUT OF THE TANGLED THREADS OF  
LOVE AND HATE,  
THE GOLD OF LAUGHTER, AND THE GRAY  
OF TEARS,  
FATE WEAVES THE CLOTH FROM WHICH  
ALL MUST CUT  
THE COAT OF LIFE TO WEAR IN LATER  
YEARS.

OURS NOT TO CHOOSE THE COLOR OF  
THE WOOF;  
OURS NOT TO GRUMBLE OR TO LIGHTLY  
PRAISE;  
OURS BUT TO SEW THE CLOTH IN PRO-  
PER SHAPE,  
TO USE TIME'S NEEDLE AND THE  
THREAD OF DAYS.

WE MAY EMBROIDER IT WITH WONDROUS  
DREAMS  
OR STITCH IT WITH AMBITION'S  
SILVERY SKEIN,  
OR WE MAY DYE IT WITH OUR BITTER  
TEARS,  
OR MAKE IT LOOSE TO COVER FAULTS  
OR PAIN.

BUT EVERY DAY WE MUST PUT IN A  
STITCH,  
A GOODLY ACTION OR PERCHANCE A  
SIN,  
AND NEITHER TEARS, NOR PRAYERS,  
NOR ANY SHEARS  
CAN RIP THESE STITCHES THAT WE  
HAVE PUT IN.

AND WE MUST WEAR THROUGH ALL THE  
YEARS TO COME  
THE COAT WE FASHION FROM THIS  
CLOTH OF FATE;  
SO LET US STITCH IT STRONG WITH  
FAITH AND LOVE  
AND GOODLY DEEDS BEFORE IT IS  
TOO LATE.

FROM

WOMAN'S DAY MAGAZINE

## BOOK REVIEW:

NAVAJO SHEPHERDS AND WEAVERS  
BY GLADYS A. REICHARD IS A BOOK  
WHICH WILL HOLD THE INTEREST OF  
ALL WEAVERS. THE AUTHOR SAYS IN  
THE FOREWORD: "THE DESCRIPTION OF  
THE NAVAJO WEAVING AIMS TO PRESENT  
THE ATTITUDE OF THE WEAVER TOWARD  
HER WORK. IT IS BASED UPON THE  
EXPERIENCES OF FOUR SUMMERS, 1930-  
33, DURING WHICH TIME I LIVED  
WITH RED POINT'S FAMILY AND  
LEARNED AMONG OTHER THINGS THE  
PRINCIPLES OF WEAVING. I MYSELF  
TRIED ALL THE PRINCIPLES DESCRIBED  
WITH THE CONSTANT, KINDLY, AND  
CRITICAL ACCOMPANIMENT OF MY NAVA-  
JO FRIENDS, AND ACCOMPLISHED THEM  
WITH VARYING DEGREES OF SUCCESS.

"MY PURPOSE IN DISCUSSING THE  
TECHNIQUE OF NAVAJO WEAVING IN  
THIS FORM HAS BEEN TWOFOLD; FIRST,  
TO PRESENT THE WEAVER'S VIEWPOINT  
AND SECOND, TO ENABLE ANYONE WITH  
THE WILL TO LEARN TO WEAVE A NAVA-  
JO BLANKET."

THE BOOK CONTAINS NUMEROUS IL-  
LUSTRATIONS, THREADING DRAFTS, AND  
TEXT FIGURES. IT IS VERY READABLE  
AND THE VARIOUS CHAPTERS CARRY ONE  
THROUGH THE PROCESSES OF SHEARING  
SHEEP, CARDING, SPINNING, DYEING  
WITH NATURAL COLORS, SETTING UP  
THE LOOM, AND WEAVING AUTHENTIC  
INDIAN PATTERNS. IF YOU EVER EX-  
PECT TO VISIT THE SOUTH WEST AND  
BE TEMPTED INTO PURCHASING AN IN-  
DIAN BLANKET, THE CHAPTER ON "HOW  
TO BUY A BLANKET" IS A MUST.  
THIS AUTHOR HAS ALSO WRITTEN "WYOT  
GRAMMAR AND TEXTS," "SOCIAL LIFE  
AMONG THE NAVAJO INDIANS," "MELAN-  
ESIAN DESIGN," AND "THE SPIDER  
WOMAN." THIS LAST MENTIONED IS A  
STORY OF NAVAJO WEAVERS AND  
CHANTERS.

TITLE: THE NAVAJO SHEPHERDS AND  
WEAVERS

AUTHOR: GLADYS A. REICHARD

PUBLISHER: J. J. AUGUSTIN,  
145 W. 44TH ST.  
NEW YORK, N. Y.

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THE WEAVER'S MARKETPLACE

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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.

FOR CALENDAR WRITE

DIRECTOR, DEPT. OF EXTENSION,  
U. OF ALBERTA, EDMONTON, ALBERTA,  
CANADA

FOR LINENS  
CALL OR VISIT

THE WORKBASKET  
BOX 114C

R. R. 1

WEST CHICAGO, ILLINOIS

PHONE 8048RI

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HAVE YOU REGISTERED FOR THE  
TOWN & WOODS WORKSHOP

TIME IS FLEETING; ALL RESERVATIONS MUST BE IN BY JUNE 15TH

ACTIVITIES FOR EVERYONE, WEAVING AT ALL LEVELS

WARP & WEFT

BOX 34

BALDWIN, MICHIGAN