

WARP & WEFT

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

THIS MOST INTERESTING REPORT WAS SENT TO US BY MARIANNE HUEBNER, WHO IS HEAD OF THE HANDWEAVING DEPARTMENT OF THE ARTS & CRAFTS SCHOOL OF THE RIVERSIDE CHURCH OF NEW YORK, AND A MEMBER OF THE FACULTY OF THE CITY COLLEGE OF NEW YORK. WE REGRET THAT LACK OF SPACE PREVENTS US FROM USING THE ENTIRE REPORT:

"THE TRUSTEES OF THE METROPOLITAN MUSEUM OF ART AND THE AMERICAN CRAFTSMAN'S EDUCATIONAL COUNCIL PRESENTED A PREVIEW OF HANDICRAFTS OF THE UNITED STATES, ONE OF FOUR TRAVELING EXHIBITIONS OF CONTEMPORARY HANDCRAFTS PREPARED BY THE COUNCIL FOR THE DEPARTMENT OF STATE FOR EXHIBIT ABROAD. THE EXHIBIT WAS PLANNED TO MAKE EVIDENT TO THOSE OTHER PEOPLES THAT IN SPITE OF THE WIDE INDUSTRIALIZATION OF THE UNITED STATES, OUR CULTURAL INTERESTS ARE NOT LACKING AND ARE WIDELY DISTRIBUTED.

THE DISPLAY CONSISTS OF WELL OVER 200 PIECES WHICH ARE PUT UP IN 16 FREE STANDING CASES WITH 24 PANELS. THESE CASES WERE DESIGNED BY CARULS DRYER, WHO EMPLOYED THE DEVICE OF "PACKAGE DISPLAY". ALL ITEMS ARE MOUNTED FIRMLY IN THE CASES SO THEY MAY BE FOLDED, SHIPPED, AND SET UP AGAIN IMMEDIATELY UPON ARRIVAL.

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WE RECENTLY RECEIVED A SUBSCRIPTION FROM ZULULAND, SOUTH AFRICA, AND THAT WAS TOO GOOD TO PASS, SO WE WROTE TO THE SUBSCRIBER, MRS. HARRY ARMSTRONG, AND ASKED HER TO TELL US A BIT ABOUT HER LIFE AND WEAVING ACTIVITIES. THIS IS WHAT SHE SAYS:

"MY HUSBAND IS GENERAL MANAGER AT A SUGAR MILL, SO WE LIVE SURROUNDED BY SUGAR CANE, WHICH IS DULL PERHAPS, BUT ALSO HAS A CERTAIN BEAUTY IN THE CONSTANT GREEN, THE NEAT FIELDS, AND THE EVER-RECURRING PLOUGHING AND SEEDING OF THE GOOD EARTH. THE CLIMATE IS VERY DIFFICULT DURING THE HOT HUMID SUMMER MONTHS; THE GROWING WEATHER LASTS FOR ABOUT SEVEN MONTHS FROM MAY TO NOVEMBER, AND THAT IS LOVELY...WE HAVE VERY FEW OF YOUR LABOR SAVING DEVICES HERE IN THE COUNTRY, BUT WE HAVE EXCELLENT AFRICAN SERVANTS, SO LIFE IS MADE EASY FOR US. IN THE TOWNS OF COURSE THEY ARE GETTING MUCH MORE EXPENSIVE TO EMPLOY. PEOPLE ARE GETTING WHAT WE CALL "AMERICAN" KITCHENS WITH ALL THE LABOR SAVING GADGETS THEY CAN AFFORD, BUT THEY ARE EXPENSIVE AND NATIVE SERVANTS ARE CLUMSY WITH ANYTHING LIKE THIS, SO MOST PEOPLE HAVE SERVANTS OR GADGETS, BUT NOT BOTH. THE SERVANTS ARE FAITHFUL IN THEIR FASHION, BUT THEY ARE LAZY. (CONT. PAGE 5)

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MORE ABOUT OUR SAMPLE:

WARP USED:

ONE OF THE PROBLEMS TO MANY WEAVERS IS THE DIFFICULTY ENCOUNTERED IN GETTING USABLE WEAVING YARNS. ORDERING BY MAIL TAKES MUCH TIME AND IS SOMETIMES DISAPPOINTING. THIS MONTH, THEREFORE, WE DECIDED TO MAKE UP A SAMPLE WITH YARNS WHICH ARE GENERALLY AVAILABLE IN ANY SHOPPING CENTER. HERE IN THE MIDWEST THE BRAND NAME IS "AUNT LYDIA'S RUG YARN," BUT A SIMILAR MATERIAL, EQUALLY SATISFACTORY, IS SOLD UNDER OTHER BRAND NAMES IN MANY STORES EVERYWHERE, DIME STORES AND DRY GOODS STORES BEING THE MOST LIKELY SOURCES. IT COMES IN A PRETTY FAIR RANGE OF ORDINARY COLORS, AND SELLS FOR ABOUT 30¢ FOR A 75 YD. SKEIN.

WEFT USED:

SAME AS WARP

COLOR ROTATION:

THE TWENTY FOUR SPOOLS USED FOR A 2" SECTION ON THE WARP BEAM WERE PUT ON THE SPOOL RACK AND THREADED IN THIS ROTATION:

GREY	}	4 TIMES
BROWN		
YELLOW	}	2 TIMES
GREY		
BROWN		
GREY		
YELLOW	}	4 TIMES
GREY		
BROWN		

USES FOR DOUBLE DICE DESIGN:

WE HAD A VERY SPECIAL USE IN MIND WHEN WE PLANNED THIS MATERIAL. NOW, AT THIS OFF SEASON, IS THE TIME TO DO SOMETHING ABOUT YOUR OUTDOOR FURNITURE. THE CANVAS ON OUR FOLDING CHAIRS IS IN DEPLORABLE CONDITION, AFTER A PLEASANT BUSY SUMMER, AND THE HAMMOCK IS

ABSOLUTELY BEYOND REPAIR. WE WANTED SOMETHING REALLY HEAVY AND STRONG TO PUT ON THESE PIECES, AND DOUBLE DICE IS THE RESULT. WE THOUGHT TO USE ONE SIDE UP FOR ONE PIECE AND THE OTHER SIDE UP FOR OTHERS. WE LIKED THE SOFTNESS OF THE MATERIAL FOR THIS PURPOSE, BUT IF YOU PREFER SOMETHING HARDER AND LESS BULKY, TRY THE SAME DESIGN IN CARPET WARP, OR A 4/4 YARN.

WE ALSO LIKE IT AS IS FOR A REVERSIBLE RUG--SOMETHING VERY DIFFERENT FOR BATHROOM, KITCHEN, HALL, OR BEDROOM. OR IT COULD BE DONE WITH WOOL YARN FOR THE LIVING ROOM. THERE IS A SIMILAR WEIGHT YARN AVAILABLE IN ALL RAYON, AND WE WOULD LIKE TO SEE THAT USED. IF YOU FIND A NYLON RUG YARN IT WOULD BE EXCELLENT FOR THE OUTDOOR UPHOLSTERY BECAUSE OF ITS RESISTANCE TO MOISTURE AND QUICK DRYING PROPERTIES.

THE BULK OF OUR SAMPLE MAY BE MISLEADING. TRY MAKING A VERSION OF IT IN VERY FINE COTTON, RAYON, OR SILK FOR A REVERSIBLE JACKET. AS A SPECIAL GIFT FOR THE CERTAIN MOTHER AND BABY, MAKE IT IN PASTEL WOOL FOR BLANKET AND BED JACKET. USE CARDED WOOL TO STUFF BETWEEN THE LAYERS IN THE BLANKET (PUT IN ON THE LOOM AS YOU WEAVE), AND IN THE YOKE OF THE JACKET, TOO, IF DESIRED FOR WARMTH.

THIS FABRIC WOVEN IN A 2/10s WOOL WOULD MAKE A BEAUTIFUL REVERSIBLE BLANKET OR AUTO ROBE, AND COULD ALSO BE MADE INTO A WINTER COAT WHICH WOULD NOT HAVE TO BE LINED IN THE MAKING. KEEP THE STYLE LOOSE AND CLASSIC, FOR IT WILL NEVER WEAR OUT.

DOUBLE WEAVES ARE SO FASCINATING THAT YOU'LL BE MISSING A GREAT DEAL IF YOU DON'T TRY THEM OUT FOR YOURSELF. HAVE FUN!

DOUBLE DICE

WE ARE COMPLETING OUR 1952 SERIES OF DOUBLE WEAVE TECHNIQUES WITH THIS PATTERNED DOUBLE WEAVE MATERIAL REQUIRING EIGHT HARNESSES. THIS IS THE FIRST TIME WARP & WEFT HAS EVEN SHOWN AN EIGHT HARNESSES DESIGN, BUT WE HAVE HAD ENOUGH CALLS FOR THEM TO WARRANT SHOWING ONE OCCASIONALLY. WE PLAN IN THE FUTURE TO SHOW ONE MULTIPLE HARNESSES DESIGN EACH YEAR.

THREADING DRAFT:

	G	G	
	Y	B	
	G	G	
	B	Y	
B	B		B
G	G		G
B	B		B
G	G		G

8
7
6
5
4
3
2
1

B--BROWN WARP G--GREY WARP Y--YELLOW WARP

TIE-UP:

X	X		X		X		X		X		X	
	X			X			Y	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	

8
7
6
5
4
3
2
1

SEE PAGE TWO FOR FURTHER INSTRUCTIONS



TREADLING:

THIS TIE-UP WAS ARRANGED FOR EASE OF TREADLING, SO WE ARE INDICATING FOOT TO USE AS WELL AS TREADLE ROTATION:

7--GREY, RT. FOOT } PLAIN GREY
 1--BROWN, LEFT FOOT } TOP LAYER;
 6--GREY, LEFT FOOT } BROWN & YEL-
 12-BROWN, RT. FOOT } LOW BOTTOM

REPEAT TILL DESIRED DISTANCE BETWEEN PATTERNS.

2--GREY, LEFT FOOT } BROWN &
 3--YELLOW, LEFT FOOT } YELLOW DICE
 4--GREY, RT. FOOT } PATTERN ON
 5--BROWN, RT. FOOT } GREY GROUND,
 2--GREY LEFT FOOT } TOP SURFACE
 3--BROWN, LEFT FOOT
 4--GREY, RT. FOOT
 5--YELLOW, RT. FOOT
 REPEAT TO LENGTHEN IF DESIRED

8--GREY, LEFT FOOT } BROWN BLOCKS
 9--BROWN, LEFT FOOT } ON TOP SUR-
 10--GREY, RT. FOOT } FACE
 11--BROWN, RT. FOOT } NOT SHOWN
 IN SAMPLE

SLEY:

12 PER INCH
 2 PER DENT IN 6 DENT REED

MARIANNE HUEBNER (CONT.)

WITH GREAT SCRUTINY THE ITEMS HAVE BEEN SELECTED. ALL ARE OF PERFECT EXECUTION. THE PIECES SHOWN OF POTTERY, GLASS, ALL TYPES OF WORK IN SILVER, PEWTER, AND BRONZE JEWELRY, TURNED WOOD, AND LEATHER ARE FINE IN DESIGN, EITHER LEANING TOWARD TRADITIONAL FEELINGS OR PRESENTING EXCELLENT CONTEMPORARY INTERPRETATIONS. THE WORKS IN PLASTICS WERE ESPECIALLY NOTEWORTHY.

THE DISPLAY OF HAND WOVEN ITEMS IS NOT ONLY OF LARGE EXTENT BUT OF GREAT INTEREST BECAUSE THIS CRAFT IS FOUND ALL OVER THE NATION. SOME OF THE PIECES WERE NOT IDENTIFIED WITH THE NAME OF THE ARTIST. ONE CASE SHOWED A LARGE RUG WITH A COARSE BURNT ORANGE WARP AND A TABBY WEAVE IN A NOBBY BEIGE YARN, VERY HEAVY. AS A CONTRAST IS SHOWN A HIGHLY TRADITIONAL SQUARE OF HONEYSUCKLE IN TWO SHADES OF BLUE ON A 20/2 NATURAL COTTON WARP AND TABBY.

THE SOUTHERN HIGHLAND ENTRY IN THE NEXT CASE WAS UNUSUALLY INTERESTING, SHOWING EXCELLENT USE OF NATIVE FIBERS---A BRAIDED RUG MADE OF CORN HUSKS AND ACCOMPANYING THAT AN INTERESTING WARP OF LIGHT BROWN LINEN, 10/2, AND STRIPES OF NUMBER 5 PERLE COTTON IN GREEN, BRIGHT RED, AND DARK BROWN, WITH A FILLER OF FINE STRANDS OF CORN HUSKS.

THE NEXT PANEL SHOWS SOME RATHER TRADITIONAL ITEMS---A WOOL SHAWL IN GREY, BRIGHT RED, AND NAVY BLUE WOVEN IN 2 OVER 2 TWILL, WITH THE COLORS GREYED BY USING SLIGHTLY DIFFERENT SHADES, AND A PLACEMAT WITH GOOSE-EYE THREADING USING A GOLDEN PATTERN ON A DARK TURQUOISE GROUND. THE INDIAN INFLUENCE IS SHOWN IN A LIGHT YELLOW AND BEIGE RUG; THE PATTERNS IN STRIPES AND DIAMONDS IN PLAIN

WEAVE WOOL SLEYED 7 PER INCH.

TEN MODERN ITEMS OF EUROPEAN HERITAGE ARE IN THE NEXT PANEL. THERE ARE TWO GOOD TWEEDS DONE BY MARIA KIPP; ONE ON PLAIN AND ONE ON TWILL. MARIANNE STRENGELL USES BOUCLE YARNS, METALS, AND SMOOTH TWISTS WITH GREAT SUCCESS IN HER TEXTURE EFFECTS. THERE ARE ALSO SALT AND PEPPER COLOR COMPOSITIONS WHICH ARE RATHER MONOTONOUS IN EFFECT.

PLYMOUTH COLONY FARMS OF MICHIGAN OCCUPIES THE NEXT PANEL. THERE IS ONE VERY NICELY TUNED-DOWN LACE BRONSON THREADING IN WOOL FOR A DRAPERY FABRIC. ALL THE OTHER DESIGNS ARE LINEAR. ALL THE COLOR COMBINATIONS ARE GOOD AND SEVERAL SHOW GREAT IMAGINATION. THE YARNS USED ARE SILVER, BOUCLE, WOOLS, AND SMOOTH COTTONS.

SOME FASCINATING WORK OF GREAT IMAGINATION IS SHOWN BY NELSON SPENCER AND THE WILLISCH FRANKE STUDIOS. THEIR FABRICS HAVE COLOR, FINE WARPS, FINE AND COARSE LINEN IN THE SAME FILLER, METAL BRAIDS TO ACCENTUATE LINES. GLADYS ROGERS BROPHIL SHOWS A WONDERFUL WHITE HEAVY REP USING A VERY HEAVY DULL FILLER TIED IN WITH ONE SHOT OF FINE WHITE BINDER ON A FINE DULL AND SHINY RAYON WARP SETT 90 PER INCH. PHYLLIS PARKER AND BERTA FREY SHOW SOME VERY STURDY FABRICS WITH EXTREMELY SMALL REPEATS.

EIGHT SUPERLATIVE PLACE MATS ARE SHOWN IN THE NEXT CASE. THEY ARE THE WORK OF PHYLLIS PARKER, NELSON SPENCER, AND KATHRYN LATHROP WELCH, WHO SHOWS A BLACK MAT ON A 20/2 LINEN WARP SLEYED 24 THREADS TO THE INCH WITH OFF-CENTER YELLOW SILK INLAY AND

MARIANNE HUEBNER (CONT.)

HEAVY LINES INDICATING SQUARES IN THE TONE ON TONE BACKGROUND.

PEGGY IVES OCCUPIES ALL OF THE NEXT PANEL WITH A VARIETY OF WOOLS IN SQUARE DESIGNS. THE YARN IS FINE AND THE FABRICS FIRM BUT SHOW LITTLE VARIETY.

CONTEMPORARY DRAPERY FABRICS ARE SHOWN NEXT, WITH NELSON SPENCER AND WILLISCH FRANKE OUTSTANDING. THEY HAVE A WONDERFUL CREAM HEAVY WOOL AND BOUCLE WARP AND WEAVE SOME DELIGHTFUL OPEN TEXTURES, WITH SOME METAL AND TIGHTLY TWISTED RAYONS. KATHRYN LATHROP WELCH HAS A ROUGH SHEER FABRIC USING A VARIED SLEYING OF FINE AND COARSE WARPS, AND GLADYS ROGERS BROPHIL SHOWS A CUT WARP FRINGE TECHNIQUE. BERTA FREY CONTRIBUTES SOME TWILLS AND TWEEDS, AND A VERY FINE SWEDISH DUKAGANG. EDNA VOGEL'S ENTRY, A CHARTREUSE AND LIGHT GREEN RUG WITH CREWEL YARNS IS VERY WELL DONE IN A KNOTTED TECHNIQUE.

WE ARE TOLD THAT THIS "PACKAGED" SAMPLE OF OUR ART WILL GO FIRST TO GREECE, TURKEY, AND INDIA. IT WOULD BE INTERESTING TO HEAR THE REACTION. SUCH AN EXHIBIT SEEMS TO ME TO REFLECT VERY OBVIOUSLY THAT THE UNITED STATES OF AMERICA HAS A GREAT RESOURCE OF ARTISANS WITH A VERY CLEAN SKILL, CRAFTSMEN WITH AN OPEN MIND FOR THE CONTEMPORARY FEELING. HOWEVER IT WOULD BE A FINE IMPETUS TO THE FURTHER DEVELOPMENT HERE IF WE COULD HAVE IN EXCHANGE A SIMILAR EXHIBIT. IT IS OUR HOPE THAT THE PRESENT GENERATION OF CRAFTSMEN WILL BE EQUAL TO THEIR CONTEMPORARIES IN SCIENCE AND TECHNIQUE, SO THAT OUR GENERATION MAY LEAVE A HOMOGENOUS HERITAGE TO THEIR FOLLOWERS ALL OVER THE GLOBE."

MARIANNE HUEBNER

ZULULAND (CONT.)

PEOPLE IN SOUTH AFRICA, IN THE COUNTRY PARTICULARLY, ARE VERY KEEN ON SPORTS--TENNIS, GOLF, AND FISHING, BUT GOLF SEEMS TO BE THE THING YOU SHOULD PLAY. UNFORTUNATELY, PERHAPS, I AM NOT A GOLFER OR A TENNISITE, AND I AM TERRIBLY INTERESTED IN THE OTHER LOWLY AND SATISFYING THINGS LIKE HANDWORK, READING, AND MUSIC. I WAS BORN IN SOUTH AFRICA OF ENGLISH PARENTS, BUT SPENT MOST OF MY YOUTH IN ENGLAND. I LIVED IN THE BIG GAME COUNTRY OF KENYA FOR 17 YEARS AND HAVE BEEN HERE FOR THE LAST 15 YEARS.

NOW I MUST TELL YOU HOW I CAME TO BE INTERESTED IN WEAVING. ABOUT TWO YEARS AGO I SAW AN ADVERTISEMENT IN THE LOCAL NEWSPAPER OF HAND LOOMS FOR SALE, AND I SIMPLY LONGED FOR ONE, SO MY HUSBAND GAVE IT TO ME FOR CHRISTMAS. IT WAS AN ENGLISH TABLE MODEL LOOM CALLED A "WEAVEMASTER" WITH A 30" REED. WELL, I WILL LEAVE TO YOUR IMAGINATION JUST HOW I GOT ON FOR THE FIRST FEW MONTHS, NOT KNOWING A THING ABOUT LOOMS! WITH THIS LOOM IT WAS SUCH HARD WORK I HAD TO STAND UP IN ORDER TO STRETCH MY ARMS IN ALTERING THE SHEDS AND TURNING THE SHUTTLE. MY WARPING BOARD WAS A PASTRY BOARD WITH SOME PEGS PUT IN. IN SPITE OF THIS I MADE MY HUSBAND AN "ARMSTRONG" TARTAN SCARF--HE COMES FROM SCOTLAND--WHICH WAS QUITE DIFFICULT FOR ME.

THEN A WONDERFUL THING HAPPENED. A MRS. BOWYER WAS STAYING WITH A RELATION AND HEARD ABOUT ME AND MY LOOM AND CAME AND SPENT THE DAY. SHE REALLY TOLD ME ABOUT WEAVING AND ALL THE THINGS I DID NOT KNOW. SHE GOT MY HUSBAND INTERESTED AND HE MADE MY LOOM INTO A FOOT PEDAL LOOM--IT IS FOUR SHAFTS. SHE SHOWED ME HOW TO DO

ZULULAND (CONT.)

PROPER WARPING AND SHOWED ME SOME OF HER OWN LOVELY WORK, SO FROM BEING FRUSTRATED AND DISAPPOINTED I BECAME ENTHUSIASTIC.

MY HUSBAND AND I REBUILT THE LOOM AND WE CALL IT A LEAGUE OF NATIONS, AS THE FOOT PEDALS ARE AUSTRALIAN JARRA WOOD, OTHER BITS ARE ENGLISH OAK, KENYA CEDAR, AND BURMESE TEAK! BUT IT DOES WORK. WE HAD NO DRAWINGS TO GO BY AND THE PROPORTIONS ARE NOT REALLY AT ALL GOOD. MY FRIEND, MRS. BOWYER, TOLD US ABOUT A SECTIONAL BEAM WHICH WE MADE FROM A PIECE OF TENT POLE AND CYLINDER OF GLAVANIZED TIN. THEN SHE SHOWED ME A COPY OF WARP & WEFT, AND THIS LITTLE MAGAZINE APPEALED TO ME SO MUCH. SHE ALSO GAVE ME THE NAME OF TWO WEAVING BOOKS AND TOLD ME ABOUT THE CAPE GUILD OF WEAVERS IN CAPETOWN, WHICH I JOINED BUT HAVE NOT BEEN ABLE TO ATTEND THEIR YEARLY EXHIBITION OR TO MEET ANY OF THE MEMBERS. I HAVE MADE SOME LOVELY THINGS OF WOOL, BUT GETTING MATERIALS HERE IS VERY DIFFICULT.

THERE IS A LOT OF WEAVING DONE BY THE AFRICAN NATIVES IN MISSION SCHOOLS AND BY A LARGE T.B. SETTLEMENT WITH A SWEDISH WOMAN IN CHARGE, BUT THE NATIVES THEMSELVES HERE DO NOT DO WEAVING. THEY DO BEAUTIFUL BEAD AND BASKET WORK AND WOOD CARVING.

I CAN GET SOME AMERICAN BOOKS THROUGH MY NEWS AGENT IN DURBAN, IF YOU WILL SUGGEST SOME WHICH YOU THINK WOULD BE HELPFUL. NOW I MUST RELUCTANTLY BID YOU GOOD BYE. IT HAS BEEN SO NICE MEETING YOU BY LETTER, THANK YOU FOR WRITING. THE WEAVING BOND HAS CERTAINLY TRANSCENDED THE DISTANCE BETWEEN NEW NAMES AND FAR PLACES.

YOURS VERY TRULY,

JOAN ARMSTRONG

BOOK REVIEW:

WE HAVE JUST RECEIVED OUR COPY OF FOLIO 3 OF THE NEW WEAVES FROM OLD SERIES BY ELMER W. HICKMAN, AND WE'RE VERY ENTHUSIASTIC ABOUT IT. THIS FOLIO CONSISTS OF 18 ACTUAL CLOTH SAMPLES APPROXIMATELY $2\frac{1}{2}$ " SQUARE, WITH COMPLETE DIRECTIONS FOR REPRODUCING ANY OF THE SAMPLES. ALL ARE FOUR HARNESS DESIGNS, AND THE SUBJECT RANGE INCLUDES UPHOLSTERY FABRIC, DRAPERY FABRIC, A WOOL STOLE, NYLON SUITING, TABLE LINENS, A MODERN INTERPRETATION OF A HALF-KRABBA FOR PLACE MATS AND CUSHIONS, AND A SOFT "SPRING BOUQUET" GLASS CURTAIN. A SPECIAL FEATURE ORIGINATED BY MRS. HONEY HOOSER OF CANADA IS ADDED--A PROCESS BY WHICH ANY OVERSHOT DRAFT MAY BE TRANSFORMED INTO AN OPENWORK DESIGN.

THE DIRECTION SHEETS INCLUDE THE THREADING DRAFT AND ALL INFORMATION NECESSARY TO REPRODUCE THE SAMPLES, AS WELL AS THREAD SAMPLES AND PHOTOGRAPHS OF THE FINISHED LENGTHS, SHOWING DRAPING AND OVER ALL DESIGN QUALITIES.

THE ENTIRE COLLECTION OF THE FOLIO IS BOUND IN STIFF, SIMULATED LEATHER COVERS, AND IT IS A BEAUTIFUL ADDITION TO ANY WEAVING LIBRARY.

THE AUTHOR, MR. HICKMAN, HAS A MOST INTERESTING BACKGROUND AS A TEACHER OF DRAMATIC ARTS AND STAGE DESIGN. THE ABILITIES AND TALENTS WHICH MADE HIM SUCCESSFUL IN THAT FIELD SHOW IN THE LOVELY LOOM EXPRESSIONS. HE HAS MADE A STUDY IN FRANCE OF TAPESTRY WEAVING, BUT FIND HIMSELF MORE INTERESTED IN SWEDISH AND NORWEGIAN ART WEAVING.

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AUTHOR: ELMER W. HICKMAN
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QUESTIONS & ANSWERS:

A READER FROM MILWAUKEE ASKS, "WHAT IS YOUR PREFERENCE FOR TIE-UPS--CORD, CHAIN, OR WIRE?"

AFTER DETAILED STUDY, HERE ARE SOME OF OUR CONCLUSIONS:

WIRE IS VERY STIFF AND DIFFICULT TO HANDLE IN CHANGING THE TIE-UP. IT ALSO HAS A TENDENCY TO KINK, BRAKING THE LOOM ACTION, AND BREAK WITHOUT UNDUE STRAIN.

CHAIN IS MORE FLEXIBLE THAN WIRE, AND FOR THAT REASON IS MORE SATISFACTORY. HOWEVER, IT PROVES IN USE, ESPECIALLY IF WEAVING FAST AND RHYTHMICALLY, TO BE NOISY WITH A CLANKING SOUND. IT RUSTS EASILY AND OCCASIONALLY A WEAK LINK IS FOUND WHICH SIMPLY PULLS APART WITH USE. IT HOLDS ADJUSTMENT WELL ON A COUNTER BALANCED LOOM, WHERE THE TIE-UP IS PERMANENT, BUT IN CHANGING TIE-UP ON THE RISING SHED LOOM IT IS DIFFICULT TO ADJUST FOR CORRECT LENGTH. IF IT IS USED OVER PULLEY WHEELS IN HANGING HARNESSSES IT QUICKLY WEARS THE WHEEL, AND IT TOO HAS A TENDENCY TO KINK.

GOOD WAXED BLOCKING CORD PROVES MOST GENERALLY SATISFACTORY. IT HAS LITTLE STRETCH, SO KEEPS AN ADJUSTMENT; KNOTS CAN BE QUICKLY MOVED TO CHANGE THE TIE-UP ON THE RISING SHED LOOMS, AND IT IS QUIET IN USE. IF HARNESSSES ARE HUNG WITH IT, IT IS QUIET AND DOES NOT CAUSE UNDUE WEAR ON THE PULLEY WHEELS. IT CAN BE USED FOR LONG PERIODS BEFORE SHOWING SIGNS OF WEAR OR FRAYING AND BREAKING, AND IT IS SIMPLE AND INEXPENSIVE TO REPLACE. BY ACTUAL COMPARISON, IT OUTWEARS BOTH CHAIN AND WIRE IN ACTUAL USE.

HER WORDS

GOD WOVE A WEB OF LIVELINESS OF CLOUDS AND STARS AND BIRDS BUT MADE NOT ANYTHING AT ALL SO BEAUTIFUL AS WORDS.

ANNA HEMPSTEAD BRANCH

* * * * *

SILAS SAYS:

THE LITTLE POEM ABOVE GIVES US PAUSE TO WONDER ABOUT SOME OF OUR COMMON WORDS. TAKE "SHODDY" FOR INSTANCE. YOU DON'T WANT IT TO APPLY TO YOUR WEAVING, OF COURSE BUT DO YOU KNOW HOW IT ORIGINATED? IT WAS FIRST APPLIED TO POOR GRADE WOOLEN FABRICS WOVEN BY CHEAP LABOR WITHOUT SUPERVISION IN MANUFACTURING PROCESSES, IMMEDIATELY FOLLOWING THE CIVIL WAR. OLD RAGS AND CARPETS, DISCARDED UNIFORMS, ETC. WERE WOVEN INTO CLOTH NOT WORTH EVEN THE LOW PRICE FOR WHICH IT SOLD. THE NAME IS NOW APPLIED TO ANYTHING CHEAP OR WORTHLESS. WITH PRESENT DAY MANUFACTURING PROCESSES AND SUPERVISION, "SHODDY" DOES NOT APPLY TO ARTICLES MADE FROM "REPROCESSED WOOL," THOUGH THE ORIGINAL IDEA OF USING DISCARDED MATERIAL IS STILL THERE.

* * * * *

THERE HAS BEEN AND STILL IS MUCH TALK OF POODLE CLOTHS, BUT HAVE YOU HEARD OF "TOY POODLE"? IT IS NYLON AND RAYON KNIT WHICH IS A LIGHTWEIGHT VERSION OF THE DOGGY FABRIC!

* * * * *

AN EXTRA LITTLE GIFT WHICH MIGHT BE SLIPPED IN THE END OF SOME LIGHTWEIGHT WARP IS THE BRIGHT-COLORED-AND-METALLIC 1½" AND 2" TIES AND BELT SETS. THE TIES ARE OFTEN ANCHORED WITH A PEARL OR OTHER DECORATIVE STICK-PIN. SHADES OF OUR GREAT-GRANDFATHERS!

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TO GIVE YOU HELP

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METAL HEDDLES-ANY DESIRED REED

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WRITE MRS. DOROTHY MC CLOUD
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BALDWIN, MICHIGAN

PATRONIZE YOUR
NORWOOD AGENT

YOU WILL FIND HIM OR HER HELPFUL IN SOLVING YOUR WEAVING PROBLEMS, BE
THEY GREAT OR SMALL

WRITE FOR THE NAME AND ADDRESS OF
THE NORWOOD AGENT NEAREST YOU

WARP & WEFT

BOX 34

BALDWIN, MICHIGAN