

# WARP & WEFT

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THE LEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

A LETTER FROM MISS M. PILKINTON, DIRECTOR OF THE WHITWORTH ART GALLERY OF MANCHESTER, ENG. BRINGS THE SAD NEWS OF THE DEATH OF MRS. ETHEL MAIRET. WE QUOTE FROM THE OBITUARY NOTICE OF THE LONDON TIMES:

"WITH THE RECENT DEATH OF MRS. ETHEL MAIRET AT THE AGE OF 80 AT HER HOME IN DITCHLING, SUSSEX, ONE OF THE LANDMARKS IN THE CRAFT MOVEMENT IN THIS CENTURY DISAPPEARS.

SHE HAD BEEN MAINLY RESPONSIBLE FOR THE INSPIRATION OF MANY WEAVERS AND DYERS OF THE YOUNGER GENERATION, NOT ONLY IN ENGLAND BUT OVERSEAS. AS A YOUNG WOMAN SHE HAD GREAT INTEREST IN GEOLOGY, AND IT WAS THIS WHICH FIRST BROUGHT HER IN TOUCH WITH DR. ANANDA COOMARASWAMY, THE EMINENT INDIAN SCHOLAR WHOM SHE MARRIED ABOUT 1903. AFTERWARDS IN INDIA THEY BECAME INTERESTED IN INDIAN FOLK ARTS AND CRAFTS, WHICH GAVE A NEW DIRECTION TO BOTH THEIR LIVES' WORK. AFTER FOUR YEARS IN INDIA THEY SETTLED IN CHIPPING CAMDEN, AND WERE LATER DIVORCED.

SHE THEN BEGAN HER CAREER AS A WEAVER, WORKING FIRST AT SHOTTERY. AFTER MEETING PHILLIP MAIRET, SHE (CONT. PAGE SIX)

WE HAVE BEEN ASKED TO ANNOUNCE THAT MRS. MARGUERITE SNYDER HAS MOVED HER YARN MART TO LARGER AND MORE COMFORTABLE QUARTERS. THE NEW ADDRESS IS 817 PINE ST., SEATTLE 1, WASHINGTON. VISITORS ARE ALWAYS WELCOME.

\* \* \* \* \*

ONE OF OUR GREATEST CHRISTMAS JOYS WAS A CHRISTMAS MESSAGE FROM MISS FRANCES DEERE, OF THE CHICAGO WEAVERS GUILD, IN WHICH SHE DESCRIBES HER RECENT TRIP TO EUROPE. WE REGRET THAT LACK OF SPACE PROHIBITS PRINTING ALL OF IT, BUT HERE ARE A FEW OF THE EXERPTS MOST INTERESTING TO WEAVERS:

"HAD A DELIGHTFUL VISIT WITH MRS. SHAW OF BRITISH BROADCASTING COMPANY. WE TALKED WEAVING AND WEAVERS, AND THEN SHE SENT ME TO THE LONDON SCHOOL OF WEAVING WHERE DOROTHY WILKINSON SHOWED ME HER LOVELY DAMASK GLITTERING WITH GOLD AND SILVER, AS WELL AS STURDY WOOLENS AND TWEEDS. FOUR FLOORS AND A GARDEN HOUSE OF OLD LOOMS, AND HAND DYED YARNS HANGING IN THE GARDEN. I BOUGHT TEN POUNDS OF LOVELY HARRIS TWEED.

PARIS--ALL THE MUSEUMS, THE GOBELIN WORKS WITH 16000 SHADES OF WOOL AND SILK (CONT. PAGE SIX)

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## MORE ABOUT OUR SAMPLE

YOU HAVE NOTICED, OF COURSE, THE WIDE VARIETY OF MATERIALS USED IN OUR WARP. WE HAVE NOT ATTEMPTED TO LIST THE SOURCES OF ALL THESE, FOR THEY COME FROM EVERYWHERE. IF YOU GO THROUGH YOUR COLLECTION OF THREAD SAMPLES AND YOUR BACK ISSUES OF WARP & WEFT, WE FEEL CERTAIN THAT YOU WILL FIND MOST OF THEM. IF THERE IS ONE YOU SPECIALLY WANT AND CANNOT FIND, WE WILL BE GLAD TO HELP WITH THE SOURCE FOR IT. YOU REALIZE, OF COURSE, THAT EVEN WITH SLIGHT CHANGES THE SAME GENERAL EFFECT CAN BE OBTAINED. THE IMPORTANT THING TO REMEMBER IS THAT NO ONE COLOR, WEIGHT, OR TWIST SHOULD BE PREDOMINANT IF YOU WISH TO AVOID THE SUGGESTION OF VERTICAL STRIPES.

IN ORDER FOR YOUR CURTAINS TO HANG SOFTLY, IT IS IMPERATIVE THAT YOUR WEFT THREAD BE SOFT AND NOT IN THE LEAST WIRY. CURTAINS WHICH HANG IN BUNCHES INSTEAD OF GRACEFUL FOLDS ARE NOT ATTRACTIVE NO MATTER HOW LOVELY THE FABRIC OR HOW MUCH EFFORT IS REPRESENTED. WE MUST NOT ASSUME THAT A THING IS AUTOMATICALLY BEAUTIFUL JUST BECAUSE IT IS HAND WOVEN.

IF YOU WISH YOUR CURTAINS TO HAVE A MORE SPECIFIC COLOR THAN OUR SAMPLE, HAVE MORE OF THAT COLOR IN THE WARP THREADS. YOU MIGHT ALSO HAVE THE WEFT YARN IN COLOR. TRY TO KEEP THE VALUES OF YOUR COLORS NEARLY EQUAL, HOWEVER SO NO ONE STANDS OUT IN A DECISIVE LINE. THE THREADS SHOULD ALL MELT TOGETHER IN A LOVELY SOFT EFFECT, AND NOT STAND APART AND ALONE IN A SPECIFIC DESIGN OF LINES. OF COURSE, IF YOU WISH A PLAIN COLOR GLASS CURTAIN, IN THIS TEXTURED EFFECT, YOU COULD

WEAVE IT IN PLAIN WHITE OR NATURAL AND DYE IT ANY SHADE YOU DESIRE, OR HAVE IT PROFESSIONALLY DYED. THIS MATERIAL WOULD WASH VERY WELL AND REQUIRE LITTLE IRONING, IF ALL THE COLORS ARE FAST. AS WE HAVE PREVIOUSLY POINTED OUT, HAVING THE MATERIAL PIECE DYED GIVES IT A LOVELY SHADED EFFECT WITHOUT TOO MUCH COLOR VARIATION BECAUSE THE VARIOUS YARNS IN THE FABRIC TAKE THE DYES DIFFERENTLY.

IF YOU PREFER NOT TO HAVE THE GLOSSY LOOK OF OUR SAMPLE, WE SUGGEST USE OF A FINE WOOL FOR THE WEFT. SIZE 2/20 OR 2/18 WOULD BE GOOD. IT MUST BE BEATEN VERY LIGHTLY. THESE HANG EVEN MORE GRACEFULLY, IF ANYTHING, THAN OUR SAMPLE, BECAUSE OF THE EXTREME SOFTNESS OF THE WEFT. IF YOU FEEL THAT YOU WOULD LIKE TO SPEND A BIT MORE FOR SOMETHING REALLY SPECIAL, A WOOL BOUCLE OR WOOL NUB WOULD MAKE AN INTERESTING WEFT. WE MADE A SAMPLE USING A WOOL AND MOHAIR LOOP FOR WEFT, AND THAT TOO GAVE A GOOD EFFECT ALTHOUGH IT WAS HEAVIER THAN WE WANTED--IT WOULD BE EXCELLENT FOR LIGHT DRAPERIES INSTEAD OF GLASS CURTAINS.

WE ALSO TRIED VARYING THIS WITH AN OCCASIONAL LINE OF THE RAYON FRILL IN THE WEFT, AND WE LIKED IT EXCEPT THAT IT GAVE A TOO DEFINITE PLAID EFFECT, WHICH COULD BE AVOIDED BY USING A FRILL MATCHING THE WEFT IN COLOR.

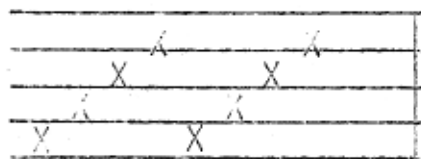
ANOTHER WAY OF VARYING THIS SAMPLE WOULD BE TO USE TWO THREADS IN THE SHUTTLE. ONE OF FINE WOOL AND ONE OF FINE RAYON NUB WOULD GO WELL TOGETHER. THEY MIGHT BE THE SAME COLOR, OR THEY MIGHT BE VERY SLIGHTLY DIFFERENT, DEPENDING ON THE PARTICULAR THREADS AND EFFECT DESIRED.

## SUN & SHADOW

THESE GLASS CURTAINS ARE THE KIND WHICH ANSWER THE BUSY WEAVER'S PRAYER--THEY ARE ATTRACTIVE AND GAY IN THE ROOM, YET ARE QUICK AND EASY TO WEAVE AND NEED NO LINING--IN FACT, THEY ARE MORE INTERESTING UNLINED. NOT SINCE SEPTEMBER, 1950, HAVE WE GIVEN YOU A TEXTURED DRAPERY, AND THIS ONE IS SO DIFFERENT FROM THE TEXTURA WE SHOWED THEN THAT WE BELIEVE YOU WILL PLAN TO MAKE IT VERY SOON.



### THREADING DRAFT:



### WARP:

THE LISTING BELOW GIVES THE THREADS USED IN THE WARP. THEY WERE MIXED ON THE SPOOL RACK WITH NO MORE THAN TWO ALIKE TOGETHER.

### TIE-UP:

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

X-COUNTER  
BALANCED  
0-RISING  
SHED

- 1 HEAVY ROUGH SILK, NATURAL COLOR
- 3 30/3 COTTON, VERY LIGHT GOLD COLOR
- 2 2 PLY YELLOW SILK, DULL FINISH
- 3 ROSE BEIGE RAYON FRILL
- 5 SLUB RAYON, NATURAL GREY WHITE
- 4 NOVELTY SILK, WHITE. THIS IS AN IRREGULAR TWIST, NOT REALLY A BOUCLE.
- 1 4/4 TAN COTTON
- 1 NATURAL LINEN BOUCLE
- 1 3/2 PERLE COTTON, ROSE BEIGE
- 1 20/2 MERC. COTTON, LIGHT STRAW YELLOW

### SLEY:

10 DENT REED

AS THERE ARE A TOTAL OF 24 THREADS IN 2", 2 DENTS IN EACH INCH MUST BE SLEYED DOUBLE. THESE COME AT RANDOM WHERE TWO FINE THREADS COME TOGETHER.

### WEFT USED:

THE ENTIRE WEFT WAS COARSE RAYON NUB, WITH FAIRLY LARGE NUBS. THIS MUST BE SOFT RATHER THAN WIRY FOR GOOD EFFECT. USING A SINGLE WEFT THREAD MAKES FOR FASTER WEAVING--AN IMPORTANT POINT WHERE THE YARDAGE IS LARGE.

### TREADLING:

1, 3, 1, 3, 1, 3  
BEAT MODERATELY HARD

### SISTER GOODWEAVER SAYS:

A, B, A, B, A, B  
BEAT VERY LIGHTLY

THE WAY TO BE SURE  
THERE IS NOTHING WRONG

THIS VARIATION OF BEAT AND TREADLING GIVES A SHADOW EFFECT.

IS TO CHECK EACH STEP  
AS YOU GO ALONG.

## TEXTURED FABRICS

DESPITE THE FACT THAT MUCH HAS BEEN WRITTEN ABOUT TEXTURED FABRICS, WE STILL RECEIVE MORE INQUIRIES ON THAT SUBJECT THAN ANY OTHER. TO MANY BEGINNING WEAVERS WELL TRAINED IN DRAWING DOWN DRAFTS AND TRAUMPIN' AS WRIT, PLANNING A "TEXTURED FABRIC" IS MYSTERIOUS AND THEREFORE DIFFICULT.

ACTUALLY THERE IS NOTHING NEW ABOUT TEXTURE. ALL MATERIAL THINGS HAVE TEXTURE WHICH TERM IS USED TO DENOTE THE CHARACTER OF THE SURFACE OF ANYTHING, AS WELL AS THE DICTIONARY DEFINITION, WHICH IS "THE CHARACTERISTIC DISPOSITION OR CONNECTION OF THREADS IN A WOVEN FABRIC." HOWEVER, WHEN A MODERN WEAVER REFERS TO TEXTURED FABRICS HE IS USUALLY GIVING THE WORD STILL ANOTHER INTERPRETATION.

BECAUSE OF THE LIMITATIONS OF MATERIALS AND DYES IN COLONIAL TIMES, EARLY AMERICAN WEAVERS MADE THEIR FABRICS INTERESTING BY THE USE OF COMPLEX LOOM CONTROLLED DESIGNS UTILIZING A LIMITED NUMBER OF COLORS AND KINDS OF YARNS. NOW, HOWEVER, SPINNING AND DYEING HAVE ADVANCED TO UNDREAMED OF VARIATIONS, AND THEREFORE IT IS NO LONGER NECESSARY TO DEPEND UPON COMPLEX DESIGN FOR INTEREST IN FABRICS. WE CAN NOW MAKE OUR FABRICS FASCINATING BY THE JUXTAPOSITION OF UNUSUAL FIBERS, STRANGE AND NEW KINDS OF SPINNING, AND UNLIMITED RANGE OF COLORS. IT IS THE COMBINATIONS OF THESE WHICH IS REFERRED TO IN THE COMMON TERM "TEXTURED" FABRICS.

ALONG WITH THE ADVANCE IN KIND OF FIBERS AVAILABLE, COLORS AND NEW TWISTS ON THE MARKET, HAS OF COURSE COME A SIMILAR ADVANCE IN ALL TYPES OF HOME FURNISHINGS. THERE ARE DIFFERENT DECORATIVE WOODS AVAILABLE FOR FURNITURE;

PRINTING PROCESSES MAKE IT POSSIBLE FOR EVERY KIND OF MATERIAL TO CARRY EVERY IMAGINABLE KIND OF DESIGN, AND IT IS NO LONGER NECESSARY FOR THE HOUSEWIFE TO DEPEND UPON COMPLEX DESIGNS IN HER WEAVING TO BRING INTEREST INTO HER HOME. IN FACT, THE DANGER IS THAT WE WILL ALLOW OUR HOMES TO BECOME TOO MUCH PATTERNED AND DESIGNED, SO THAT THEY ARE NO LONGER HAVENS OF REST AND REFUGE, BUT OVER-STIMULATING FOR THOSE OF US WHO NEED PEACE AND QUIET IN A TROUBLED WORLD. MODERN DESIGNERS HAVE COME FORWARD WITH "TEXTURED" FABRICS TO FILL A REAL NEED IN OUR HOMES.

THE OUTSTANDING FEATURES, THEN, OF TEXTURED FABRICS ARE THESE:

SIMPLICITY OR COMPLETE LACK OF FORMAL DESIGN. INFORMALITY, SOMETIMES TO THE POINT OF RHYTHM ALONE, AS A DESIGN.

SIMPLICITY OF COLOR. THIS DOES NOT MEAN LACK OF COLOR, ALTHOUGH MANY TEXTURED FABRICS ARE DONE COMPLETELY IN NEUTRAL TONES. IT DOES MEAN THAT THERE ARE FEWER CONTRASTING TONES OF COLOR, AND WHERE MORE THAN ONE COLOR IS USED THEY ARE ALL LIKELY TO BE GREYED IN TONE AND SIMILAR IN VALUE AND INTENSITY. WHERE ONE COLOR ALONE IS USED IT MAY BE VARIED BY DIFFERENCE OF SHADE AND TONE.

VARIETY OF KIND OF YARN USED. BECAUSE OF THE ABOVE MENTIONED SIMPLICITY OF DESIGN AND COLOR, THERE IS AMPLE OPPORTUNITY FOR VARIATION, AND HERE THE MODERN WEAVER LETS HIMSELF GO, OFTEN USING A HUGE VARIETY OF FIBERS. IT IS IN THIS COMBINATION OF MATERIALS THAT THE CREATIVENESS OF THE MODERN WEAVER IS EXERCISED TO THE LIMIT. MISTAKES ARE ALL TOO EASY, AND THE

PROPORTIONS OF THE VARIOUS ELEMENTS ARE IMPORTANT. OFTEN THE NATURAL FIBERS--COTTON, WOOL, SILK, LINEN--AND THE MAN MADE FIBERS--RAYON, NYLON, ORLON ETC.--AND THE VARIOUS COMBINATIONS AND DIVISIONS OF THESE ARE USED IN ONE ARTICLE. THE SUCCESS OF THE FINISHED MATERIAL DEPENDS UPON THE CORRECT COMBINATION OF THESE.

VARIETY OF TWIST AND FINISH OF THE VARIOUS YARNS. BECAUSE OF THE ADAPTABILITY OF MODERN SPINNING EQUIPMENT, THERE IS ALMOST NO LIMIT TO THE KINDS OF TWISTS AND FINISHES AVAILABLE, AND A PLEASING USE OF THESE IS ALL A PART OF DESIGNING THE TEXTURED FABRIC. AS A GENERAL RULE IT IS BEST TO USE LESS OF ANY OBTRUSIVE YARNS--THOSE INTENSELY COLORED, VERY HEAVY, ROUGH, STIFF, OR SHINY. HERE AGAIN THE RULE MUST BE ADAPTED OF COURSE TO THE EFFECT DESIRED.

MIX YOUR THREADS TO AVOID A STRIPED APPEARANCE, EITHER IN WARP OR WEFT--UNLESS IT IS STRIPES YOU REALLY WANT.

WE CANNOT EMPHASIZE STRONGLY ENOUGH THE IMPORTANCE OF MAKING A SAMPLE WHEN DOING THIS KIND OF DESIGNING; THE FINAL RESULT IS OFTEN QUITE UNEXPECTED, AND THERE IS NO POINT TO DOING A BIG YARDAGE OF SOMETHING NOT JUST RIGHT. DIRECTIONS FOR MAKING SAMPLES ARE GIVEN IN WARP & WEFT FOR MAY, 1950.

DON'T LET ANYONE TELL YOU THAT DESIGNING TEXTURED FABRICS DOES NOT TAKE CREATIVENESS--IT DOES TO THE N TH DEGREE. IT'S NOT EASY, BUT IT IS WORTH THE EFFORT TO GET SOMETHING WHICH IS JUST RIGHT FOR THAT DIFFICULT PLACE, IS IT NOT? AND THE PLEASURE IN ITS USE IS NOT A TEMPORARY THING, BUT ONE EXTENDING OVER MANY HAPPY YEARS.

SILAS SAYS:

IN PRADES FRANCE IS A TRAVELING SALESMAN, JOSEPH CHRISTOPHE, WHO SPENDS MOST OF HIS TIME WOOL GATHERING! NOT DAY-DREAMING, BUT GATHERING FINE STRANDS OF WOOL FIBER WHICH HE WEAVES INTO PORTRAITS AND STILL LIFE PICTURES.

CHRISTOPHE SAYS KNITTING NEEDLES ARE IMPOSSIBLY COARSE FOR HIS FINE WORK, AND SO IS A LOOM. HE USES ONE OR TWO PAIRS OF TINY TWEEZERS WITH WHICH HE HOLDS THE EXTREMELY FINE WOOL HAIRS AND WEAVES THEM INTO A DELICATE MESH.

EACH LITTLE FLUFF OF MATERIAL IS PAINSTAKINGLY PUT INTO PLACE OVER A ROUGH DRAWING SKETCHED ON PAPER OR CARDBOARD. HE GLUES NOTHING DOWN, AND USES NO PAINT OR TINTS, RELYING ONLY ON THE COLORS OF THE WOOLS TO GIVE THE DESIRED EFFECT. WHEN A PIECE IS COMPLETED, HE SIMPLY PLACES A PIECE OF GLASS OVER IT TO HOLD THE WOOL IN PLACE AND PUTS IT IN A FRAME.

HE ALREADY HAS HAD TWO EXHIBITS, IN LYONS AND IN PARIS. HE STARTED MAKING HIS PICTURES WHILE HE WAS A PRISONER OF WAR IN GERMANY, IN AN EFFORT TO ALLEVIATE HIS BOREDOM.

\* \* \* \* \*

HAVE YOU HEARD ABOUT THE TINY MIDGET DARNER MADE IN ENGLAND? IT IS A MINIATURE LOOM WITH A MECHANISM WHICH ALTERNATELY RAISES AND LOWERS THE THREADS TO PRODUCE INTERWEAVING. THE SMALL LOOM CAN BE USED TO REPAIR HOLES IN SILK, WOOL, OR LINEN.



ETHEL MAIRET (CONT.)

WENT TO DITCHLING IN 1918 TO BE NEAR ERIC GILL--AND THE HOUSE AND WORKSHOP AT GOSPELS WERE BUILT. THIS WAS TO BE THE CENTRE OF ARTIST AND INTELLECTUAL MOVEMENTS FOR THE NEXT 20 YEARS. MRS. MAIRET'S TEXTILES WERE ABOVE ALL NOTABLE FOR THEIR RICH AND BEAUTIFUL COLOR. SHE WAS IN FACT A MASTER OF THE DYE POT RATHER THAN THE TECHNIQUE OF WEAVING, THOUGH SHE BECAME INCREASINGLY INTERESTED IN TEXTURES AND THE USE OF CONTRASTING YARNS AND FIBERS. SHE WAS A MEMBER OF A NUMBER OF CRAFT ORGANIZATIONS, INCLUDING THE FACULTY OF ROYAL DESIGNERS.

MRS. MAIRET WAS ACTIVE TO THE END, CARRYING ON HER WEAVING SHOP FOR THE MOST PART SINGLE HANDED DURING THE LAST YEARS, AND TAKING ON AN OCCASIONAL PUPIL. SURROUNDED BY HER HUGE COLLECTION OF TEXTILES AND WITH SUCCESSIVE FAMILIES OF SIAMESE CATS AND KITTENS, SHE WAS AN UNFORGETTABLE FIGURE, SPARE AND ENERGETIC AND WITH A ZEST FOR LIFE AND WORK.

MRS. MAIRET MADE IT CLEAR IN HER WILL THAT SHE WANTED THE WORKSHOP AND WEAVING SCHOOL TO BE CARRIED ON, AND HER FRIENDS ARE MAKING EVERY EFFORT TO MAKE ARRANGEMENTS TO DO THIS. SHOULD THIS PROVE IMPOSSIBLE, MRS. MAIRET WISHED THAT HER PROPERTIES BE SOLD AND THE MONIES PUT TO TRAVELLING SCHOLARSHIPS FOR YOUNG WEAVERS.

WE HAVE DEVOTED MORE SPACE THAN USUAL TO MRS. MAIRET'S OBITUARY BECAUSE WE FEEL THAT SHE IS PERHAPS NOT SO WELL KNOWN IN AMERICA AS SHE SHOULD BE, AND WE WANTED YOU TO KNOW OF THE PLAN TO CONTINUE HER SCHOOL AND SHOP. SEE THE REVIEW OF HER BOOKS ON P. 7.

FRANCES DEERE (CONT.)

FOR PRECIOUS TAPESTRIES, AND THE MODERN GALLERIES BUILT WITH ROCKEFELLER FUNDS, WITH THE BEST OF THE MODERN FRENCH ART AND THE BITING COLORS OF THE JEAN LURCAT TAPESTRIES. IN PARIS I BOUGHT SOME FINE WOOL AND MOHAIR FOR WEAVING IN A TINY SHOP WHERE TRANSLATION WAS SOMETHING OF A PROBLEM!

AS A GUEST IN A PRIVATE HOME IN FINLAND THERE WERE TEN DAYS IN A LOVELY MODERN APARTMENT WITH BEAUTIFUL HAND DONE RUGS AND HANGINGS, AND HANDWOVEN LINEN SHEETS AND DOWN PUFFS ON THE BEDS, WHEN MOST OF THE VISITORS WERE SLEEPING ON STRAW MATTRESSES. MET DORA JUNG, THE DAMASK WEAVER, ARTIST, DESIGNER, AND CHARMING PERSON. I'LL TREASURE THE LOVELY LINENS I HAVE FROM HER LOOMS. MODERN CRAFTS IN FINLAND--GLASS, CHINA, POTTERY, SILVER, AND HAND WOVEN LINENS AND WOOLS--FINE, SINCERE WORK,

ELSA GULLBERG IN SWEDEN, KNOWN THE WORLD OVER FOR WEAVING AND TEXTILE DESIGN, RECEIVED ME SO CORDIALLY AND SHOWED ME HER NEWEST SAMPLES AND TOOK TIME TO VISIT.

IN BERGEN, NORWAY, WE HAD THREE SUNNY DAYS; GRIEG HOME AND ALL THE MUSEUMS AND SIGHTS OF BERGEN. ON TO HESFLIDEN TO BUY UPHOLSTERY YARNS AND SEE BEHIND THE SCENES--LOOMS, YARNS, FINE CRAFTS.

"THE WEAVERS IN COPENHAGEN WERE WILLING TO SHARE WITH ME, AND I COULD HAVE SPENT WEEKS INSTEAD OF DAYS IN THE STUDIOS. DORIS NIELSEN AND HER 3½ METRE RUG LOOM AND MODERN RUGS; HER 18TH CENTURY STUDIO AND ULTRA MODERN APARTMENT WILL NEVER BE FORGOTTEN."

THANKS, MISS DEERE, FOR SHARING YOUR WONDERFUL WEAVING CONTACTS WITH US. WE ENVY YOU!

## BOOK REVIEW:

IN CONNECTION WITH THE OBITUARY ON PAGE 1, WE WANT TO TELL YOU ABOUT SOME OF MRS. MAIRET'S BOOKS. THEY ARE OCCASIONALLY AVAILABLE IN LARGE BOOK STORES OR LIBRARIES; THEY ARE ALL SMALL IN SIZE AND INEXPENSIVE. THEY ARE NOT PATTERN BOOKS IN ANY SENSE.

THE FIRST OF THEM IS HANDWEAVING NOTES FOR TEACHERS. IT IS A DISSERTATION FOR TEACHERS AND OTHERS WHO WOULD LIKE TO SEE A LITTLE FURTHER INTO THE REASONS FOR TEACHING TEXTILES IN THE SCHOOLS, AND FOR EXTENDING THEIR OWN KNOWLEDGE. IT AIDS IN COORDINATING EMBROIDERY TEXTILE PRINTING, DYEING, ETC. TO WEAVING.

HAND WEAVING TODAY WAS PUBLISHED FIRST IN 1939, THEN IN 1945. IT IS NOT THEREFORE AS APPLICABLE IN 1953 AS IT MIGHT BE, YET IT IS OF GREAT GENERAL INTEREST. IN IT MRS. MAIRET DISCUSSES HANDWEAVING AND INDUSTRIAL DEVELOPMENT, ESPECIALLY IN WALES, HAND WEAVING IN CONTEMPORARY EUROPE, USE OF MATERIALS, SPINNING, AND SUPPLEMENTS DEALING WITH THE BAUHAUS AND THE SWEDISH HEMSLOJD AND THEIR RELATION TO ENGLISH RURAL INDUSTRIES.

HANDWEAVING & EDUCATION WAS PUBLISHED IN 1942, GIVING AN EXCELLENT BACKGROUND TO THOSE PLANNING TO WEAVE PROFESSIONALLY. IT COVERS THE DESIGNER FOR INDUSTRY, INDIVIDUAL WORKSHOPS, EDUCATION IN SCHOOLS, DYEING, WEAVING MATERIALS, FINISHING, AND GLOSSARY.

MRS. MAIRET'S FOURTH BOOK IS VEGETABLE DYES GIVING MUCH VALUABLE INFORMATION ON HANDLING OF BOTH DYES AND MATERIALS. WE HAVE LONG FELT THAT AMERICAN WEAVING TEACHERS GIVE TOO LITTLE ATTENTION TO CORRECT USE OF MATERIALS; MRS. MAIRET TENDS TO BEAR THIS OUT. PUBLISHER: FABER & FABER, LONDON

## QUESTIONS & ANSWERS:

AFTER OUR RECENT REPORT OF A COMPETITION IN WHICH ONE OF THE PRIZE WINNING PIECE WAS A "FLOSSA RUG" WE RECEIVED AN INQUIRY REGARDING THIS TECHNIQUE, SO HERE'S A VERY SHORT BIT ON "FLOSSA."

THE ENCYCLOPEDIA OF HAND WEAVING DEFINES FLOSSA THUS:

"SWEDISH RUG WEAVING TECHNIQUE DIFFERING FROM RYA ONLY BY THE NUMBER OF BINDER SHOTS BETWEEN THE PATTERN ROWS. FLOSSA HAS ONE OR TWO BINDING THREADS AND A PILE OF 1/2 TO 3/4 OF AN INCH LONG." HOWEVER, SOME OF THE SWEDISH PATTERN BOOKS SPECIFY 1 1/2 INCHES FOR THE LENGTH OF THE PILE.

"RYA" IS THE NORWEGIAN NAME FOR A SIMILAR TECHNIQUE, AND THE PILE IS USUALLY LONGER THAN FLOSSA.

THE PILE IS MADE BY A SERIES OF KNOTS IN A FREE WEFT WEAVE. IT MAY BE DONE ON TWO HARNESSSES, TABBY THREADING, BUT IS MORE EASILY DONE UTILIZING A THIRD HARNESS FOR SPACING THE PILE EVENLY. A ROD IS USED TO MAKE THE PILE, AND THE ROD IS INSERTED IN THE SHED. THE WEFT IS THEN PULLED FROM THE SHED BETWEEN THE WARP THREADS, WOUND ONCE AROUND THE ROD, BACK INTO THE SHED, AND ON TO THE PLACE WHERE THE NEXT LOOP IS DESIRED, AND REPEATED UNTIL THE ENTIRE ROW IS COMPLETED. THIS WEFT LOOP ROW IS FOLLOWED BY 2 OR 4 SHOTS OF BINDER THREAD IN TABBY AND BEATEN VERY TIGHTLY. THE SIZE OF THE ROD DETERMINES THE LENGTH OF THE LOOPS OF THE KNOTS, AND THEY MAY BE CUT BEFORE THE ROD IS REMOVED IF DESIRED. DESIGN IS FORMED BY CHANGE OF COLOR IN WEFT KNOTS, AND BECAUSE OF THE FREEDOM OF THE TECHNIQUE THERE IS NO LIMIT TO THE DESIGN POSSIBLE.

EXHIBITIONS FOR RENT:

A TRIP TO GUATEMALA, 8 MM COLOR  
MOVIE WITH WOVEN EXAMPLES  
COLOR STUDIES FOR HANDWEAVING  
OVER 130 SAMPLES WOVEN OF HAND  
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