

WARP & WEFT

VOLUME IV

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THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

THE WEAVERS GUILD OF PITTSBURG ANNOUNCES A JURY EXHIBIT TO OPEN NEXT APRIL. AFTER THE JUDGES HAVE ANNOUNCED THEIR DECISIONS THE EXHIBIT WILL BE OPEN TO THE PUBLIC FOR ABOUT SIX WEEKS. THE PLACE IS THE ARTS & CRAFTS CENTER, FIFTH AVE., PITTSBURG. THE RECORDING SECRETARY OF THE GROUP IS MRS. BOLLINGER, WHO MAY BE REACHED IN CARE OF THE ARTS & CRAFTS CENTER. DON'T MISS THIS EXHIBIT-IT SHOULD BE AN EXCELLENT SHOW, WELL WORTH YOUR TIME.

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THE MARLI WEAVERS OF CHICAGO HAD AN UNUSUAL EXHIBIT IN DECEMBER AND PART OF JANUARY AT THE ART INSTITUTE OF CHICAGO.

THIS MODERN SHOW WAS REFRESHING, ESPECIALLY WHEN THE USUAL REPETITIOUS USE OF FAVORITE PATTERNS IS CONSIDERED. THE COLORS, TOO, WERE FRESHLY USED, AND THE QUALITY OF EXECUTION WAS VERY HIGH.

ONE OUTSTANDING PIECE WAS A BEDSPREAD DESIGNED AND WOVEN BY FLORINE MARX-A GRAYED CHARTRUSE ON A HEAVY TAN WARP, WITH OCCASIONAL THREADS OF DULL SILVER, GOLD, AND COPPER. MILDRED MAHILL'S SHEER SOFT WOOL IN BLUE AND LAVENDER WAS LOVELY, AND CIARA HOOVER'S BABY BLANKET OF

PINK, GRAY, AND WHITE DECORATED WITH A LOOPY THREAD BORDER, IS IN A CLASS BY ITSELF.

INTERESTING THINGS WERE DONE WITH SUMMER & WINTER TECHNIQUE-MARLI EHRMAN (TEACHER OF THE GROUP AND SOURCE OF ITS NAME) SHOWED A FINE EXAMPLE OF THIS IN VARICOLORED WARP WITH GRAY AND WHITE WEFT AND CATHERINE BOTTINO'S DRAPERY OF TAN, NATURAL, AND ROSE BEIGE WAS ANOTHER EXAMPLE OF THIS TECHNIQUE USED TO GOOD ADVANTAGE.

A VERY WELCOME RELIEF FROM THE USUAL LINE OF TABLE MATS WAS THE LARGE BLOCK DESIGN WOVEN BY VERA NORMAN, USING SHADES OF TURQUOISE, CORAL, AND BEIGE. CONGRATULATIONS TO THIS FINE GROUP.

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MISS MILDRED DAVISON, HEAD OF THE TEXTILE DEPARTMENT OF THE ART INSTITUTE OF CHICAGO, TELLS OF AN EXHIBITION TITLED "ITALY AT WORK," WHICH WILL OPEN AT THE INSTITUTE ON MAR. 9. THIS SHOW HAS BEEN AT THE BROOKLYN MUSEUM WHERE IT WAS ENTHUSIASTICALLY RECEIVED. MISS DAVISON SAYS THAT THERE ARE MANY INTERESTING TEXTILES INCLUDED, BOTH HAND AND MACHINE WOVEN, MODERN IN FEELING, AND HER RECOMMENDATION MAKES THIS SHOW FOR YOUR SPRING VISIT TO DOWNTOWN CHICAGO.

WARP & WEFT IS PUBLISHED MONTHLY BY THE NORWOOD LOOM COMPANY, 1386 NORTH MILWAUKEE AVENUE, CHICAGO, 22 ILLINOIS. SINGLE COPIES & BACK ISSUES 15 CENTS EACH. YEARLY SUBSCRIPTION \$1.50

LAST MONTH'S SAMPLE

THIS IS JUST TO REMIND YOU THAT THE BEAUTIFUL WOOL USED IN MAKING LAST MONTH'S SAMPLE CAME FROM TROY THREAD COMPANY, 180 N. WACKER DRIVE, CHICAGO. IT IS AVAILABLE IN A WIDE RANGE OF COLORS IN CONES WEIGHING FROM $1\frac{1}{2}$ TO 2 POUNDS, 3000 YARDS PER POUND. IT IS AN EXCELLENT QUALITY, EASY TO USE AND VERY LONG WEARING. AS WOOL PRICES ARE VARYING RAPIDLY THESE DAYS, WE WILL NOT ATTEMPT TO QUOTE PRICES.

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THIS MONTH'S SAMPLE

ALONG ABOUT THIS STAGE OF A LONG COLD WINTER THE FEMININE MIND TURNS TO THOUGHTS OF SPRING, AND THE ONLY THING MORE SPRINGLIKE THAN A NEW PURSE IS A SPRING HAT. WE'RE NOT ATTEMPTING THE HAT JUST NOW, BUT HERE IS AN EXCELLENT IDEA FOR A PURSE TO PROUDLY CARRY WITH YOUR EASTER OUTFIT. WE HAVE MADE IT IN THE TRADITIONAL SPRING NAVY BLUE, AND FIND THAT THIS TYPE OF BAG IS MOST ATTRACTIVE WHEN MADE IN ONLY ONE COLOR. WE SUGGEST THAT YOU CHOOSE A COLOR OF WHICH YOU ARE FOND AND WHICH YOU FREQUENTLY WEAR, FOR THESE BAGS MAY BE USED FOR YEARS WITHOUT BECOMING WORN LOOKING.

THE RAYON WARP WE HAVE USED IS SOMEWHAT SLIPPERY TO HANDLE WHILE DRESSING THE LOOM BUT ONCE THE WEAVING IS STARTED YOU WILL BE DELIGHTED WITH ITS SMOOTHNESS AND TOUGHNESS. IF THE KNOTS WHICH FASTEN THE WARP THREADS TO THE CLOTH BEAM TEND TO SLIP, OR IF IT BECOMES NECESSARY TO MEND A WARP THREAD, COVER THE KNOTS WITH A BIT OF SCOTCH TAPE—IT'S A SURE PREVENTATIVE FOR SLIPPING DIFFICULTIES. IN ALL WHITE THESE BAGS WASH WELL, SO WHY NOT MAKE SEVERAL, SO THAT YOU CAN GIVE SOME FOR GIFTS?

LET'S MAKE A PURSE

AFTER MUCH DELIBERATION WE HAVE DECIDED TO REPRINT THIS ARTICLE, WHICH FIRST APPEARED IN WARP & WEFT IN MAY, 1948. OUR CIRCULATION HAS NEARLY TRIPLED SINCE THEN, AND WE STILL FEEL THAT THE ARTICLE COULD NOT BE IMPROVED WITH REWRITING—IT STILL TELLS MOST CLEARLY HOW TO PROCEED WITH MAKING A GOOD HAND WOVEN ENVELOPE PURSE WITH A ZIPPER. SO HERE IT IS:

ONE OF THE WEAK POINTS OF MANY HAND WOVEN ARTICLES IS THE FINISHING. OFTEN A PIECE OF MATERIAL IS EXQUISITELY WOVEN, IN A LOVELY DESIGN OF WELL CHOSEN COLORS, BUT WHEN IT IS MADE INTO A BAG IT IS DISAPPOINTING. WHY? BECAUSE THE MAKING OF BAGS IS A CRAFT IN ITSELF, AND TAKES CARE AND PRACTICE TO BE WELL DONE.

IF THESE INSTRUCTIONS ARE FOLLOWED STEP BY STEP, THERE WILL BE NO MACHINE STITCHING SHOWING TO MAR THE BEAUTY OF YOUR FINE HAND WOVEN MATERIAL. BY WAY OF ILLUSTRATION LET US SAY THAT YOUR PIECE IS 14" WIDE BY 22" LONG. IN THIS WAY IT CAN BE SEAMED ON THE SIDES BUT NOT AT THE BOTTOM OF THE PURSE AND IS MORE EASILY ASSEMBLED. USE A ZIPPER WHICH IS NO MORE THAN 12" LONG, PREFERABLY A REGULAR PURSE ZIPPER OR ONE WHICH IS OPEN AT ONE END, SUCH AS THOSE USED FOR NECK OPENINGS. A DRESS PLACKET ZIPPER IS NOT SUITABLE. ALWAYS HAVE THE ZIPPER AT LEAST 2" SHORTER THAN THE WIDTH OF THE MATERIAL. IF THE FABRIC IS VERY HEAVY THERE COULD BE EVEN MORE DIFFERENCE BETWEEN THE LENGTH OF THE ZIPPER AND THE WIDTH OF THE MATERIAL. FOLLOWING ARE THE STEPS REQUIRED TO ASSEMBLE A PURSE:

1—TURN UNDER THE EDGE OF YOUR MATERIAL ABOUT $\frac{3}{4}$ " AND PLACE ON TOP

CONTINUED ON PAGE 4

SPRING SCENE PURSE

THOUGH IN JANUARY AND FEBRUARY WE SOMETIMES WONDER IF THE MAGIC OF SPRING CAN EVER ACTUALLY HAPPEN, IT ALWAYS DOES, SO THIS MONTH WE'RE BRINGING YOU, MATERIAL TO USE TO MAKE A BAG TO CARRY IN THE EASTER PARADE. THIS PURSE, IF CAREFULLY MADE FOLLOWING THE DIRECTIONS ON PAGES 2 AND 4, WILL NOT BE THE CASUAL TYPE SO OFTEN SEEN MADE OF HAND WOVEN MATERIALS. THIS WILL BE A DRESSY BAG, SUITABLE TO USE WITH YOUR VERY NICEST SPRING COAT, AND WHILE YOU'RE ABOUT IT, WHY NOT MAKE AN EXTRA ONE FOR THAT SUMMER BIRTHDAY GIFT?

THREADING DRAFT

X	X	X	4
X	X	X	3
X	X	X	2
X	X	X	1



SLEY

12 TO 1 INCH, SINGLE IN A 12 DENT REED, OR 1 1 1 1 0 1 1 1 1 0 IN A 15 DENT REED.

BEAT

THESE ARE STRONG THREADS; THE CORDE IS A BIT STIFF FOR BEST APPEARANCE, SO WE SUGGEST A DOUBLE BEAT. A GOOD RHYTHM IS DEVELOPED BY THROWING SHUTTLE, BEATING, CHANGING SHED WHILE BEATER IS FORWARD, BEATING SECOND TIME, AND THROWING SHUTTLE AGAIN.

THIS MATERIAL IS MOST ATTRACTIVE IF MADE IN A SINGLE COLOR. CONTRAST OF COLOR TENDS TO CHEAPEN THE FINAL EFFECT.

TIE-UP

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

0-RISING
SHED
X-COUNTER
BALANCED

TREADLING

3-4-1-2-3-4-2-1-4-3-2-1

WOVEN WITHOUT TABBY

NOTE

BECAUSE OF THE JUMPS FROM HARNESSES 3 TO 1 AND 2 TO 4, THERE IS NO PERFECT TABBY WEAVE WITH THIS THREADING. USING TABBY TREADLES MARKED A AND B ABOVE WILL GIVE THE NEAREST APPROACH TO TABBY AND MAY BE USED FOR HEMS.

WARP

SIZE 6/3 RAYON TWIST, AVAILABLE IN ABOUT 12 COLORS ON 300 YARD SPOOLS. SEE NOTES ON PAGE 2 FOR SPECIAL HANDLING OF THIS WARP. USE HIGH TENSION.

WEFT

CORDE, AVAILABLE IN BLACK, BROWN, NAVY, RED, GREEN, AND WHITE ON LARGE SPOOLS, EACH SUFFICIENT FOR AT LEAST 3 PURSES.

BOTH WARP AND WEFT USED ARE AVAILABLE AT U.S. RAYON & DYEING CORP., 400 S. MARKET ST., CHICAGO

LET'S MAKE A BAG

OF ONE SIDE OF THE OPEN ZIPPER, THE CENTER OF THE MATERIAL TO THE CENTER OF THE ZIPPER. DO NOT STRETCH THE MATERIAL; BUT EASE IT INTO THE ZIPPER TAPE.

2- PIN IN PLACE FROM UNDERNEATH. DO NOT ALLOW THE PINS TO COME THROUGH TO THE OUTSIDE.

3- AFTER BOTH SIDES ARE PINNED IN PLACE, TURN THE PURSE WRONG SIDE OUT. THE SELVAGE PART OF THE ZIPPER WILL BE PARALLEL TO THE ENDS OF YOUR MATERIAL.

4- BASTE IN PLACE, HAVING THE LINE OF STITCHES ABOUT $\frac{1}{4}$ " FROM THE METAL TEETH. TURN RIGHT SIDE OUT; TRY CLOSING THE ZIPPER. IF IT IS PUT IN PROPERLY THERE WILL BE NO STITCHES SHOWING ON THE RIGHT SIDE.

5- OPEN THE ZIPPER AND TURN THE WORK INSIDE OUT AGAIN.

6- FOR THE LINING USE 2 PIECES OF MATERIAL EACH ABOUT 14" LONG. TURN UNDER THE ENDS OF THE LINING AND IF DESIRED MAKE A POCKET FOR YOUR MIRROR, SEWING IT IN PLACE ON THE LINING WITH THE TOP OF THE POCKET ABOUT $1\frac{1}{2}$ " DOWN FROM THE FOLDED EDGE OF THE LINING.

7- PLACE THE LINING ON TOP OF THE ZIPPER AND BASTE IN PLACE. THIS BRINGS THE ZIPPER BETWEEN THE LINING AND THE OUTSIDE OF THE PURSE. STITCH BY MACHINE.

8- CLOSE THE ZIPPER AND FOLD THE PURSE AT THE BOTTOM WITH THE TWO RIGHT SIDES OF THE MATERIAL TOGETHER, LEAVING THE LINING EXTENDING BEYOND THE PURSE. PLACE THE TWO PIECES OF ZIPPER TAPE ON TOP OF EACH OTHER. SEW THE SIDES OF THE PURSE, THROUGH THE ZIPPER TAPE AND CONTINUE DOWN THE SIDE OF THE LINING IN ONE SEAM. DO NOT SEW THE BOTTOM OF THE LINING.

9- IF YOU WISH TO HAVE YOUR PURSE BOXED RATHER THAN THE FLAT ENVELOPE STYLE, DO NOT STITCH THE SIDE SEAM ALL THE WAY TO THE BOTTOM OF THE BAG. STOP THE STITCHING ABOUT 2" FROM THE BOTTOM. BRING THE CENTER LINE TO THE END OF THE STITCHING, WHICH WILL LEAVE A 1" EXTENSION ON EACH SIDE OF THE SEAM. THIS EXTENSION FORMS THE FLAT SPACE WHICH MAKES THE BOXED BOTTOM.

10- OPEN THE ZIPPER, TURN THE PURSE RIGHT SIDE OUT, AND TUCK THE LININGS INSIDE.

11- MOST PURSES LOOK SMOOTHER IF THEY HAVE A STIFFENING OF HEAVY BUCKRAM. CUT THIS A TRIFLE SMALLER THAN THE OUTSIDE MEASUREMENTS OF YOUR PURSE, AND TACK IT INTO PLACE INVISIBLY BETWEEN THE OUTSIDE AND THE LINING. SEW THE OPEN ENDS OF LINING TOGETHER.

IF YOURS IS TO BE A SUMMER WASH BAG, DO NOT PLACE THE STIFFENING BETWEEN THE OUTSIDE AND THE LINING. IT IS PREFERABLE TO COVER THE BUCKRAM WITH A PIECE OF WASHABLE PLASTIC MATERIAL AND SLIP IT INTO THE OTHERWISE FINISHED PURSE. WHEN IT IS SOILED IT CAN EASILY BE REMOVED AND WIPED OFF WITH A DAMP CLOTH, FREEING THE PURSE FOR LAUNDERING.

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A REMINDER

MEMBERS OF WEAVERS GUILDS, WON'T YOU PLEASE APPOINT YOURSELVES AS COMMITTEES OF ONE TO KEEP US POSTED ON THE ACTIVITIES OF YOUR GROUP? WE HAVE MANY INQUIRIES FROM ALL OVER THE COUNTRY FROM PEOPLE PLANNING TO TRAVEL, ASKING FOR NEWS OF INTEREST TO WEAVERS IN VARIOUS LOCALITIES. WE'D LIKE TO BE A CLEARING HOUSE AND IT'S GOOD PUBLICITY FOR YOUR GROUP. ADDRESS WARP & WFT, NORTH WOOD LOOM CO., 1306 MILWAUKEE AVE., CHICAGO, 22, ILL. PLEASE!

ANOTHER BAG TO MAKE

SOME TIME AGO MRS. LEONORA MEEK OF LINCOLN, NEBRASKA, SENT THIS PATTERN TO BE SHARED WITH OUR READERS. WE HAVEN'T EXECUTED IT, BUT KNOWING MRS. MEEK'S DEXTERITY AND SKILL AND GOOD TASTE, WE FEEL CERTAIN THAT IT WILL BE A PIECE WORTH YOUR TIME AND MATERIALS. THE DESIGN MAKES SQUARES OF CONTRASTING HEAVY AND LIGHT WEIGHT YARNS IN BOTH WARP AND WEFT, AND SHE SAYS IT MADE ONE OF THE LOVELIEST KNITTING BAGS SHE HAD EVER SEEN.

THREADING DRAFT

X X	
X X	
	0 0 0 0 0 0 0
	0 0 0 0 0 0 0

B

A

WARP THREADS

SECTION A- SIZE 20/2 COTTON
 SHOWN BY 0s ON THREADING
 DRAFT
 SECTION B- SIZE 3/2 OR 6 STRAND
 EMBROIDERY COTTON
 SHOWN BY Xs ON THREADING
 DRAFT

SLEYING IMPORTANT

15 DENT REED

SECTION A- 3 PER DENT, NO SKIPPED DENTS (FINE THREADS)

SECTION B- 1 PER DENT, NO SKIPPED DENTS (COARSE THREADS)

ONE REPEAT OF THE PATTERN AS SHOWN REQUIRES 8 DENTS, OR APPROXIMATELY ONE-HALF INCH

TREADLING DRAFT

TIE-UP

SECTION A, FINE WEFT THREAD

TREADLE 2

" 1

" A

" B

" 2

" 1

ALTERNATELY 4 TIMES OR
 MORE UNTIL A SQUARE IS
 FORMED

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

SECTION B, COARSE WEFT THREAD

TREADLE A TWICE TO WEAVE THE WEFT TWICE IN THE SAME SHED, CATCH THE
 " B TWICE EDGE BY GOING AROUND THE OUTSIDE THREAD AND RETURNING
 IN THE SAME SHED.

MRS. MEEK SUGGESTS USING FINE SPORT YARN FOR WEFT IN SECTION A AND COARSE SOFT FLUFFY RUG YARN FOR WEFT IN SECTION B. QUOTING HER LETTER "THE SIZE OF THE PLAIN SQUARE CAN BE VARIED, AND THE HEAVY THREADS DIVIDING THE SQUARES COULD BE A DIFFERENT COLOR—MANY POSSIBILITIES IN THE VARYING OF THIS SINGLE DRAFT. DIRECTIONS ARE GIVEN FOR A CLOSE SET FINE MATERIAL, BUT AFTER UNDERSTANDING HOW THE CORNERS PLAIT AND THE REED SETTING FOR THIS EFFECT, ONE MAY CHANGE FINE TO A COARSER SETT AND A DIFFERENT WEIGHT MATERIAL. IT EVEN COULD BE USED FOR MATS, BY CHECKING ONLY THE ENDS AND SIDES AND LEAVING THE CENTER PLAIN." THANKS, MRS. MEEK, OUR READERS WILL SURELY ENJOY YOUR DESIGN.

BOOK REVIEW

THE NEW BROPHIL HANDWEAVING COURSE FOR BEGINNERS IS ESPECIALLY RECOMMENDED AS A REFERENCE MEDIUM, CONTAINING ANSWERS TO PUZZLING QUESTIONS WHICH COME UP TO HARASS THE BEGINNER-AND OFTEN THE MORE EXPERIENCED, AS WELL.

THE TEN LESSONS FOR BEGINNERS AS TAUGHT BY MRS. BROPHIL IN HER CHICAGO STUDIO HAVE BEEN MADE UP IN MIMEOGRAPHED LEAFLET FORM, COVERING THE FOLLOWING SUBJECTS:

- 1- THE LOOM AND ITS OPERATION, AND ACCESSORIES USED IN WEAVING. THIS LESSON INCLUDES A SKETCH SHOWING CORRECT POSITION OF EQUIPMENT FOR SECTIONAL BEAM WARPING, AS WELL AS ILLUSTRATIONS AIDING IN IDENTIFICATION OF ALL PARTS OF LOOM AND EQUIPMENT.
- 2- COTTONS
- 3- LINENS AND JUTE
- 4- WOOLENS
- 5- RAYONS, SILKS, METALLICS, AND NOVELTIES
- 6- PLANNING WARP FOR SIMPLE GOODS
- 7- DRAFTS, TREADLINGS, & TIE-UPS
- 8- PLANNING WARP FOR PATTERNED FABRIC
- 9- WEAVERS' BOOKS & PERIODICALS
- 10-SUMMARY, FINISHES, GENERAL HINTS, TECHNIQUES, ETC.

LESSONS 2,3,4, AND 5 INCLUDE SAMPLES OF THREADS, WITH COMPLETE INFORMATION REGARDING THEIR PROPERTIES AND USES.

IN ADDITION TO THE 10 LESSONS A SUPPLEMENT IS INCLUDED WHICH LISTS RETAIL SOURCES FOR ALL TYPES OF MATERIALS FOR WEAVING. THE ENTIRE UNIT CONSTITUTES A COMPLETE RESUME OF THE THEORY OF WEAVING.

AVAILABLE AT NORWOOD LOOM CO., 1386 MILWAUKEE AVE., CHICAGO 22, ILLINOIS. PRICE \$7.50-TO FORMER STUDENTS OF MRS. BROPHIL, \$5.00

QUESTIONS & ANSWERS

QUESTION: I AM GREATLY PUZZLED REGARDING THE TENSION TO APPLY IN PUTTING ON VARIOUS WARPS. IS THERE ANY GENERAL RULE TO FOLLOW?

ANSWER: BE GUIDED BY THE ELASTICITY OF THE WARP TO BE USED. A VERY SOFT ELASTIC WARP REQUIRES LITTLE TENSION, AND A WIRY INELASTIC WARP WILL BE UNCONTROLLABLE IF IT IS USED WITH INSUFFICIENT TENSION. THE MOST ELASTIC THREADS ARE WOOL, CERTAIN TYPES OF NYLON, AND SOME NOVELTIES. THE INELASTIC ONES ARE HEAVILY GLAZED COTTONS, MOST LINENS, ESPECIALLY THOSE OF MORE THAN ONE PLY, SMOOTH WIRY RAYONS, NYLONS, OR GLASS, AND SOME SILKS. THREADS REQUIRING MODERATE TENSION WOULD BE MOST COTTONS AND SILKS, SINGLE PLY LINENS, AND RAYON NOVELTIES.

ANOTHER CONTRIBUTING FACTOR IS THE PURPOSE FOR WHICH THE FABRIC IS TO BE USED. A WARP FOR A TIGHTLY BEATEN MATERIAL MUST BE PUT ON THE LOOM UNDER GREATER TENSION THAN ONE FOR A SOFT FABRIC.

IT IS ALSO ADVISABLE TO SET THE TENSIONER DURING WARPING TO CORRESPOND TO THE TENSION EXPECTED TO BE USED DURING WEAVING. TOO GREAT DIFFERENCE BETWEEN TENSION ON WARP BEAM AND TENSION OF WARP DURING WEAVING WILL CAUSE DIFFICULTIES. IF IN DOUBT, A WARP OF HIGHER TENSION IS PREFERABLE.

IT IS POSSIBLE, WHEN USING MORE THAN ONE TYPE OF THREAD IN ONE WARP, TO PUT THEM ON THE WARP BEAM UNDER DIFFERENT TENSIONS. THE EXACT METHOD FOR DOING THIS DEPENDS ON THE TYPE OF TENSIONER USED, BUT USUALLY THE TENSION PEGS CAN BE ADJUSTED TO GIVE MORE TENSION TO SOME THREADS THAN TO OTHERS. SETTING THE TENSION AS ACCURATELY AS POSSIBLE IS VERY IMPORTANT IN PRODUCING THE EXQUISITE FABRICS OF WHICH WE CAN BE PROUD TO SAY, "I WOVE THAT."

DESIGN

I KNOW AN OLD, OLD INDIAN
WHO SITS BEFORE AN OPEN DOOR
AND WITH QUICK BROWN FINGERS,
A SHUTTLE,
AND SPOOLS OF COLORED THREAD
WEAVES A BLANKET.

HE TELLS ME THAT TO
MAKE A BLANKET
YOU NEED A LOT OF DARK THREADS,
PLENTY OF GRAY—SO THE BRIGHT ONES
WILL STAND OUT.
NOW I UNDERSTAND A LITTLE BETTER
WHY YOU WENT AWAY.

WINNIE BELL SPARKS

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HOME FURNISHINGS

A NEWSPAPER REPORT OF THE
NEW WARES BEING SHOWN AT THE HOME
FURNISHINGS MARKET, AMERICAN FUR-
NITURE MART AND THE MERCHANDISE
MART IN CHICAGO, CONTAINS THIS
PARAGRAPH:

"IN COLORS, GREEN, GRAY, &
RED ARE STILL POPULAR, BUT BROWN
ESPECIALLY COCOA, IS COMING UP
FAST. BLUE SHOWS SIGNS OF RETURN.

"FABRICS WILL HAVE TEXTURE
AS THEIR KEYNOTE THIS YEAR. MANY
ARE SHOT WITH METALLIC THREADS.
IN CURTAINS, FIBER GLASS AND OR-
LON ARE GAINING IN POPULARITY."

A NEW TEXTURED FABRIC DE-
SIGNER ESPECIALLY FOR LARGE WIN-
DOWS IS DESCRIBED AS "RAYON
BOUCLE YARN LOOSELY INTERLACED
WITH COTTON TO ACHIEVE A DELI-
CATE HANDSOME EFFECT. THE RAYON
NUBS CATCH GLEAMING HIGHLIGHTS,
WHILE THE SLIGHTLY MORE OPAQUE
COTTON YARN PROVIDES SUFFICIENT
DENSITY TO SCREEN AN INTERIOR
FROM VIEW."

ANOTHER SIMILAR FILMY TEX-
TURE IS DESCRIBED AS ACCENTED BY
METALLIC GOLD YARN, USED SPAR-
INGLY TO OUTLINE A HORIZONTAL
WEAVE. A SINGLE GILT THREAD RUNS
BETWEEN A TRANSPARENT NUBBY NET
AND A DENSER ALTERNATING STRIPE."

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SILAS SAYS

TWO OF THE PAINTINGS OF ONE
OF THE MOST FAMOUS ARTISTS OF TO-
DAY, GRANDMA MOSES, HAVE BEEN RE-
PRODUCED IN DRAPERY FABRIC. THE
MATERIAL IS PRODUCED BY RIVERDALE
MANUFACTURING COMPANY, WHO HAVE
COPIED THE COLORS USED BY THE
ARTIST WITH GREAT CARE. THE
PAINTINGS, BOTH PRIZE WINNERS, ARE
"WILLIAMSTOWN" AND "CHILDHOOD
HOME". THE MATERIAL ON WHICH THE
PRINTS ARE MADE IS A CREPE WEAVE
WASHABLE COTTON, AND THE EFFECT
ACTUALLY, BECAUSE OF THE TEXTURE,
RESEMBLES THE PAINTINGS MORE
CLOSELY THAN MANY REPRODUCTIONS
ON PAPER.

GRANDMA MOSES (MRS. ANNA
MARY MOSES) IS NEARLY NINETY YEARS
OLD. SHE DID NOT TAKE UP PAINT-
ING UNTIL ABOUT 1937, WHEN SHE
WAS IN HER LATE SEVENTIES, AND
THEN ONLY BECAUSE "HER FINGERS
WERE TOO STIFF TO SEW." WE HAVE
NO AUTHORITATIVE INFORMATION, BUT
IT'S A PRETTY SAFE GUESS THAT SHE
KNOWS HOW TO WEAVE AS WELL AS
PAINT.

THINKING ABOUT THIS YOUNG-
OLD GRANDMA BRINGS TO MIND A RE-
MARK MADE BY ANOTHER MERE SEVEN-
TY-THREE YEAR OLD. "I'VE OFTEN
WONDERED," SHE WAS ASKED, "IF
PEOPLE GO MORE AGED IN SPIRIT AS
THEY DO IN YEARS."

"NO, THEY DON'T. I'VE ASKED
THEM," SHE REPLIED.

THE WEAVERS' MARKETPLACE

FOR SALE BEAUTIFULLY FINISHED BLACK WALNUT 36" 4 HARNES COUNTER-BALANCED LOOM, 1000 HEDDLES, ELECTRIC BOBBIN WINDER, SKEIN WINDER, TENSION DEVICE, 2 BOAT SHUTTLES, BENCH, 60 WARPING SPOOLS, DAVISON'S HANDWEAVER'S PATTERN BOOK, THREADING HOOK. APPROXIMATELY \$225 WORTH FOR \$175, F.O.B. WRITE ROBIN & RUSS, 25 W. ANAMAPU STREET, SANTA BARBARA, CALIFORNIA.

FOR SALE A 32" 4 HARNES RISING SHED LOOM WITH STEEL HEDDLES & A REED. LIST PRICE \$125. \$85. COMPLETE, F.O.B. WRITE: DORIS DEWEY TENNANT, 2ND. FL. MASONIC BLDG., STURGIS, MICHIGAN.

WE WOULD LIKE TO CLARIFY SEVERAL ANNOUNCEMENTS MADE IN OUR ISSUE OF JANUARY, 1951:

1- CELESTE FENTRESS IS CONTINUING THE STUDIO OF GLADYS ROGERS BROPHIL, FOR INSTRUCTION IN WEAVING, AT 1274 TOWER RD., WINNETKA, ILL. SHE IS THE NORWOOD DISTRIBUTOR FOR NORTHERN ILLINOIS EXCLUDING CHICAGO.

2- WARP & WEFT IS CONTINUING WITH THE NORWOOD LOOM COMPANY ADDRESS, THOUGH GLADYS ROGERS BROPHIL WILL WRITE & EDIT ITS PAGES AT THE BROPHIL'S NEW HOME IN BALDWIN, MICH.

3- THERE ARE NO CHANGES IN THE NORWOOD LOOM COMPANY BUSINESS CONTINUES AT THE SAME ADDRESS WITH ROBERT T. BROPHIL AS OWNER.

CHICAGO WEAVERS AND ALL OUR NORWOOD FRIENDS SHOULD CONTINUE TO WRITE AND CALL US AT 1306 N. MILWAUKEE AVE., CHICAGO 22, ILL. TELEPHONE HUMBOLDT 6-0301.

NORWOOD LOOM COMPANY ANNOUNCEMENT

GENERAL BUSINESS CONDITIONS ARE MAKING IT DIFFICULT TO SERVE YOU PROMPTLY AND EFFICIENTLY.

LABOR: SPECIALIZED WOODWORKER LABOR SUCH AS WE NEED IN OUR LOOM SHOP IS DIFFICULT TO GET. (WE NEED A MAN RIGHT NOW.)

SUPPLIES:

SUPPLY ORDERS ARE SLOW IN ARRIVING. (WE ARE SERIOUSLY IN NEED OF A REED ORDER PLACED ABOUT A MONTH AGO. WE HAVE NO REASON TO BELIEVE WE WILL NOT RECEIVE IT BUT CAN GET NO SHIPPING DATE FROM THE SUPPLIER.)

MONEY IS "TIGHT!" PAYMENTS ARE SLOW TO COME IN FOR GOODS SOLD AND CONSEQUENTLY WE ARE SLOW IN PAYING OUR BILLS.

TRANSPORTATION HAS SLOWED DOWN, ESPECIALLY FREIGHT CARRIERS.

WE ARE DOING OUR VERY BEST TO MAINTAIN A HEADQUARTERS FOR NORWOOD LOOMS AND WEAVING ACCESSORIES FOR CRAFTS PEOPLE UNDER THESE DIFFICULTIES.

WE EARNESTLY SOLICIT THE PATIENCE OF OUR FRIENDS, CUSTOMERS, AND OUR DISTRIBUTORS UNDER THESE CONDITIONS.

WE WISH TO THANK THOSE WHO ARE WAITING NOW FOR ORDERS TO BE FILLED. SOME OF THESE ARE WAY BEYOND THE NORMAL TIME LIMIT.

WE BELIEVE IN WEAVING AND WEAVERS, AND WILL CONTINUE TO BE A SUPPLIER TO THE CRAFT.