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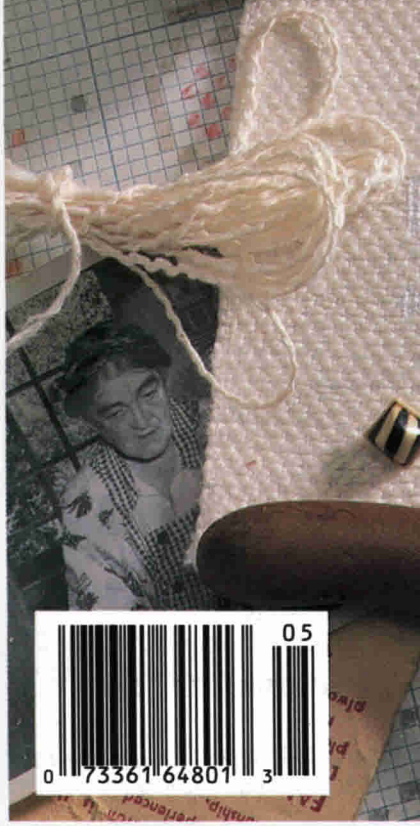

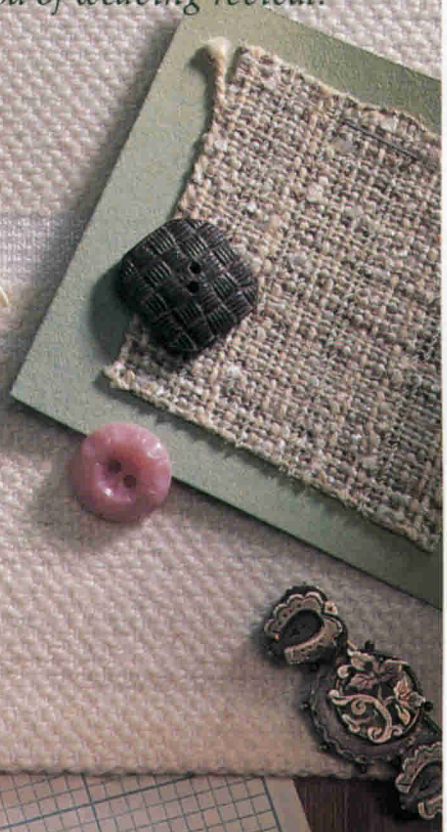

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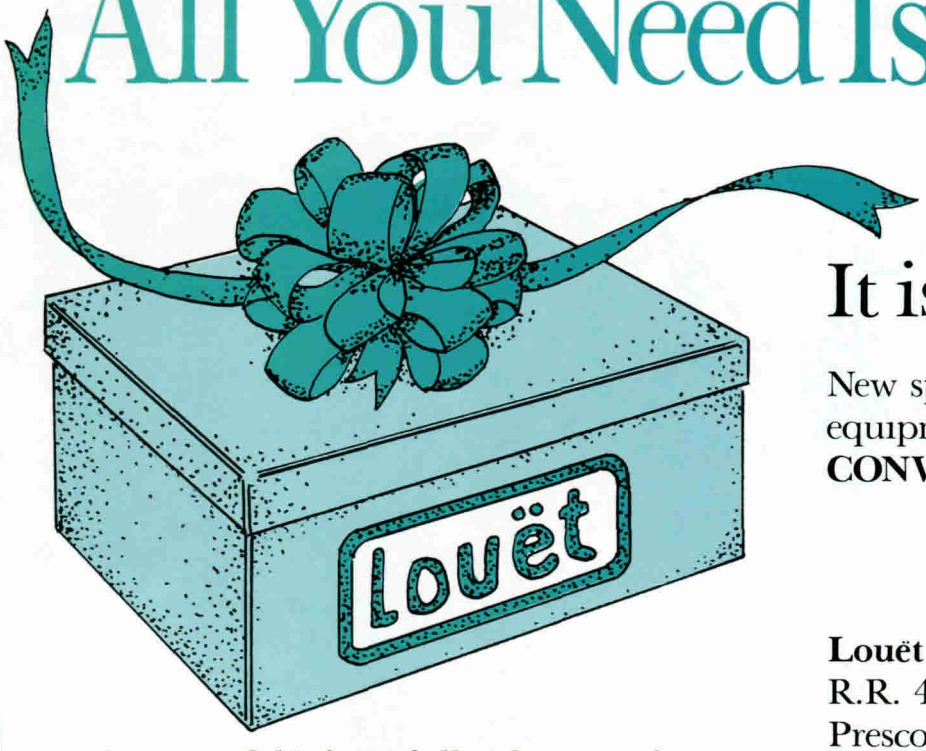

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May/June 1990
Volume XI, Number 3

Handwoven

FROM INTERWEAVE PRESS

On the cover: *This table runner* ***Lily's Lilies,*** *woven by* HANDWOVEN*'s technical editor Carol Strickler was originally designed by Margaret Bergman. It was published in the* Lily Weaver's Work Sheet No. 9. *Complete instructions are in the Instruction Supplement. Also on the cover· sample swatches and notes from the notebooks of Sylvia Popcock (part of the Pourrey Cross Textile Library collection) and swatch No. 6 (lower right of photo) from Elmer Wallace Hickman's* Natural Yarn Fabrics *portfolio. The photograph is of Mary Atwater*

The Instruction Supplement is located between pages 87 and 97

COLUMNS

DEPARTMENTS

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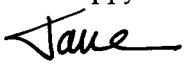
Editor's Page

If you believe that your weaving can take on a life of its own, then you'll believe me when I tell you that's what often happens to an issue of HANDWOVEN. At some point, as the pieces start coming together, the magazine seemingly becomes its own without me. Before this, though, the process is chaotic. Sometimes the parts are cantankerous. Sometimes there are surprises. Sometimes there's just too much to shoehorn into the allotted space.

The latter was the problem with the issue you now hold in your hands. When I decided on the theme for this issue, it didn't occur to me that cramming 40 years of handweaving into 45 pages might be impossible. Each decade alone merits its own volume. "Whose idea was this anyway?" I asked myself innumerable times during the last few months. And the more I learned, the more I realized how much must go unsaid.

On the positive side, I don't know when I've enjoyed working on an issue more. Though I realize now that this issue can't be the complete account that I wish it could be, I hope that what you find within its covers will whet your appetite to learn more about our weaving heritage and through this look backward into the lives and work of our weaving forebears, find enrichment and growth in your own work.

Happy summer,



Jane Patrick, editor

P.S. A heartfelt thanks for the assistance given by the following individuals, without whose work this issue would not have been possible: Louise Bradley for conducting many of the interviews; Ann Walker Budd, Bobbie Irwin, and Katy Bright Banks for transcribing and composing the interviews; Nell Znamierowski for her consultation, and the many weavers who took the time to speak with us.

P.P.S. In collecting information for this issue, I've realized how crucial it is that we continue to preserve our history. We need to take an active role in archiving our papers and fabrics in responsible depositories willing to receive them, and actively collect oral histories of established weavers in our communities. I urge you to document your own work and for you to encourage your guild to start a historical program of its own.

- **You're invited** to breakfast with us Saturday morning at Convergence in San Jose. If you've contributed a project or article to an Interweave Press publication— *Spin·Off*, HANDWOVEN, *Interweave, The Herb Companion, Design Collections*, or books—please drop us a note and we'll send you an invitation. We look forward to seeing many of you in San Jose this summer.
- **We're moving!** We love our offices in our now well-worn house, but after ten years of slow and steady growth, we no longer all fit. Come July, we'll be settling into our new home, a converted bank building in downtown Loveland. If your travels this summer take you through Colorado, please stop by to say hello. Our new address is Interweave Press, 201 East Fourth Street, Loveland, Colorado 80537
- **SOAR.** This September 27–30, we'll again be hosting the Spin·Off Autumn Retreat. If you'd like to join us in Silver Bay, New York, send now for a registration packet.
- **Coming up in September/October 1990:** Plaids and tartans, weaving for Christmas, a complete Convergence report, Sharon Alderman's latest Swatch Collection, and more.
- **Call for submissions:** I'm looking for projects for the home that have an emphasis on weave structure. Due date for proposals is July 1, 1990.

The theme for the March/April 1991 HANDWOVEN will be finishes, embellishments, and trims. Please send your proposals and submissions by August 1.

—I'm collecting information for a special feature on computers in weaving. Send your ideas, projects, and proposals by September 1

HANDWOVEN
May/June 1990
Volume XI, Number 3

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Lestra Hazel knows that it takes more than a good loom to make a placemat that takes the cake.

Not every piece that Lestra Hazel weaves is allowed to grace her table. In her weaving, as in everything she does, Lestra sets high standards.

Her Days

Unlike many other people, once her children were grown, Lestra moved into a larger house and set about remodeling it herself She is also filling it up with handwovens; curtains, throw rugs, upholstery, pillowcases, dishtowels, placemats and table linens. Her race-walking, weaving and early morning aerobics are all activities that she enjoys, and they help release the tension of her work. A school administrator for Special Education in Kalamazoo County, Lestra spends long days supervising a preschool evaluation program and programs for severely impaired children. She unwinds in the evenings by warping on any one of her numerous weaving projects.

Her Weaving

Lestra is an active member of both her local and state guilds. She enjoys making original and recipe designs alike. She believes that the originality of any piece can be in the design, color, production or any combination of these. She uses the "belly-up" bar in the basement of her rustic home to line up as many as six projects at a time.

Lestra was first introduced to weaving in 1963. Working full time and being a single mom kept her from her weaving until eight years ago. Once technically proficient, she concentrated on the aesthetic quality of her work. For her, every piece must be both beautiful and functional. "I want my handwovens to become part of someone's life." She appreciates the simple joy of using a handwoven piece again and again. Lestra strives to replace manufactured material with handwoven wherever possible; her loom must not be empty! To do this she needs dependable equipment.

Schacht is her Loom

Schacht Spindle Company knows that the quality of a handweaver's work is enhanced by the quality and function of the tools she uses. Our looms and accessory tools are thoughtfully developed for both performance and appearance. We are deeply committed to doing excellent work and keeping weavers like Lestra Hazel satisfied.

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A full color catalog of our looms and accessory tools is yours for $2.00.
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Letters

Thanks

As a subscriber to several Interweave Press publications, I feel grateful to your organization for the wonderful quality and consistently high standards you adhere to in all your publications. Also the tone of your publications is inspiring and uplifting.

We weavers are sometimes left out in the cold by most craft/art publications. I am proud to be a weaver and spinner—and your careful and thoughtful magazines make me feel connected to those others who share my love of tactile textiles!

I'm writing this with my two-year-old in my lap and my six-year-old calling me from the other end of the house. Instead of feeling that I must choose between the many loves and responsibilities in my life, I know that weaving can be an integrated part of my busy schedule. The encouragement and often lighthearted words of wisdom that come in HANDWOVEN are like a visit from a good friend.

Pam Fink, Anaheim Hills, California

Have I told you lately how much I appreciate your efforts, your talents, your work?

As much as I love weaving, it would sometimes be uphill going if it were not for all of you.

Dee Jones, Nevada City, California

Harness vs shaft

Let us put the "harness" vs "shaft" discussion to rest forever.

The independence and intelligence of weavers are the qualities that make them unique. Floor loom, table loom, backstrap loom, tapestry loom, rigid heddle loom, dobby loom, and yes, even draw loom are some of the tools of the weaver and fiber artist. Yet there is a minority of people who would have them conform to their ideas of terminology even though these weavers and fiber artists have been doing their "thing" for years.

Who says harness is wrong and shaft is correct? Or—who says shaft is wrong and harness is correct? Use the terms that you have been using or the ones you want to use, but please don't tell me which term I should use. I think both are correct; however, in quickly researching this subject, I have found that the term "harness" has been used in the United States and Canada for over 100 years. A majority of the weaving books and publications I have read use the term "harness", including professional and nonprofessional publications. The loom manufacturers and books listed below use the term "harness"

R.D. "Frosty" Laughlin, Salem, Oregon

Here's a partial list of the sources I checked:

Commercial weaving books:

Dan River. *A Dictionary of Textile Terms*, 13th edition. New York: Dan River, Inc., 1980.

Posselt, E.A. *Technology of Textile Design*. Philadelphia: author, about 1897

Worst, Edward F. *Foot-Power Loom Weaving*. Milwaukee, Wisconsin: Bruce Publishing, 1918. The sixth edition was reprinted by Dover in 1976 and titled *Weaving with Foot-Power Looms*.

Handweaving books:

Atwater, Mary Meigs. *The Shuttle-Craft Book of American Hand-Weaving.*

Black, Mary. *New Key to Weaving.*

Frey, Berta. *Designing & Drafting for Handweavers.*

Laughlin, Mary Elizabeth. *More than Four· A Book for Multiple Harness Weavers.*

LeClerc, Robert. *Creative Weaving.*

Regensteiner, Else. *Art of Weaving.*

Thorpe, Azalea Stuart, and Jack Lenor Larsen. *Elements of Weaving.*

Znamierowski, Nell. Step-by-Step Weaving.

Loom manufacturers:

Leclerc, Gilmore, Macomber, Schacht, J-Made, Hammett, Herald, Pioneer.

Limericks to weave by

I'm enclosing some limericks I wrote with my compliments and best wishes. I like to find a little humorous tidbit here and there to leaven the solemn approach to our wonderful hobby of weaving. I know you agree that laughter can be magical!

There was a young dyer named Lou
Whose beau was a cad (this she knew),
One day she did bop him,
In the pot she did drop him;
Now her yarn and her love are True Blue.

There once was a fine cat named Sam
Whose fur was as soft as a lamb,
Till a car did him in,
Then his mistress did spin,
And now he's disguised as a tam.

Her warp was so awful she cried.
I can't throw it out now, she sighed,
So she hid all the duller,
With gobs of bright color,
And now it's her "ikat-dyed" pride!

There once was a weaver named Marge,
Whose loom was exceedingly large.
When her shuttle she tossed it,
At great speed she lost it;
Now she's flying to Spain at no charge.

There was a new weaver named Ruth,
Who fought making warps, nail and tooth.
Her lease sticks fell out,
Hit the floor with a clout,
Now she's crossing HERSELF in Duluth.

There was a young weaver named Mary
Who threaded with warp that was hairy.
She used a close sett,
She's working there yet
On her loom (and a bottle of sherry).

Betty C. Entner Santa Monica, California

Comfort facts

HANDWOVEN is always a treasure trove of important information. Unfortunately, the January/February 1990 issue had one significant technical misrepresentation. On page 104, "The Handwoven Communiqué" states that the reason some wool garments are comfortable next to the skin and others aren't is because of yarn structure, and worsted yarns are softer because they do not touch the skin in the same way as woolen spun fibers do.

In actuality, two other factors contribute to the comfort of wool garments. One is chemicals used during scouring, dyeing, and other processes. Certain chemicals can make wool fibers stiff or cause skin irritation.

The second and most important factor is the kind of wool used in the yarn. There are many breeds of sheep yielding many kinds of wools. In addition, the characteristics of a single sheep's wool can vary with location on the body, age of the sheep, and nutritional history.

Products of wools with appropriate characteristics and good quality have always commanded admiration and top prices. This is evidenced today in European and Japanese markets. Greater attention to these principles in the United States would improve the depressed prestige and pricing confronting American handweavers and their suppliers.

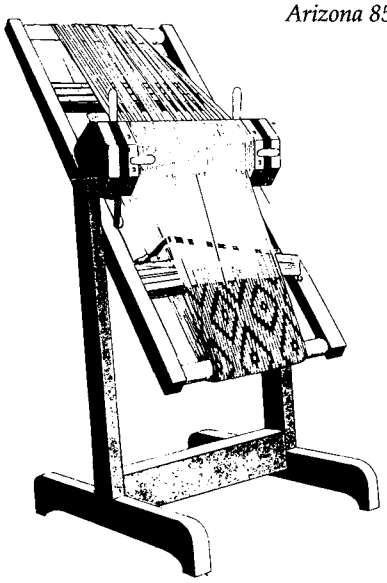
Stanley Bulbach, New York, New York

You're right, Stanley. —ed.

Readers ask

Can anyone help me find the complete instructions for the Masterweaver Loom?

Jeanne Blech, P.O. Box 249 St. David, Arizona 85630



When I make rag placemats, the selvedges curl in when I release the tension. Can anyone give me advice on how to solve this problem?

Lori Kirkwood, Estacada, Oregon

Readers, if you have a solution to this problem, drop us a line and we'll share your thoughts in the next issue. —ed.

Your editors are eager to hear what's on your mind: about the magazine, about the state of weaving as a craft, about how weaving fits into your life, etc. Write "Letters" HANDWOVEN, Interweave Press, 306 N. Washington Ave., Loveland, CO 80537

IN MEMORIAM
THEO MOORMAN (1907–1990)

Theo Moorman was born on May 25, 1907 and died on January 30, 1990. Weavers will not soon forget her.

Theo trained at the Central School of Art in London, after which she worked as a graduate assistant with Heal's in London and as a designer-weaver for Warner & Bros. in Braintree, Essex. During World War II, she wove fine material for camera shutters.

However, it was the years she spent as Assistant Director of the Council for the Encouragement of Music and the Arts (1944–1953) that had the most critical influence on her career development. Theo said that dealing with so much high-quality art both set her a standard and opened her eyes to the potential of weaving as an art form in its own right.

Frustrated by the slowness of traditional tapestry weaving, she developed the Moorman Inlay Technique, which is described in her autobiographical and technical book, *Weaving as an Art Form* (New York: Van Nostrand Reinhold, 1975).

In "A conversation with Theo Moorman" (HANDWOVEN, January/February 1989), Theo remarked, " I was torn between the desire to express a pictorial image in this technique and a desire to use a technique to its fullest extent. These two things really war against each other." As a matter of fact, Theo abandoned the pictorial image altogether and sought the essence of the ordinary things which populated her world—trees, grasses, stones,—even shadows on an adobe wall. Eventually, through the use of a fan-shaped reed, she achieved a three-dimensional effect and added subtle movement against her abstract backgrounds.

Theo Moorman was known and loved throughout the United Kingdom, Canada, the United States, and New Zealand, not only as an artist and craftsman, but as a teacher who sought to share her ideas and ideals with all. A gallant, gentle, talented soul has left the art world, and we are all poorer because of her passing.

—Shirley Herbert, Albuquerque, New Mexico

Tricks of the Trade

Some advice never grows old. Here are some sage suggestions from the past:

On weaving linsey-woolsey:

"We find the 20/2 cotton an excellent warp for 'linsey-woolsey' It may be woven with a weft of homespun, of Shetland, or of the fine 'special' yarn. The trick about linsey-woolsey is to weave loosely. If beaten at all hard, the fabric becomes stiff and unattractive."

—*Shuttle-Craft Guild Bulletin* #2 (published 1924)

On color:

"Purple, lavender, mauve, and all the shades of that family are difficult, and are to be avoided where 'playing safe' though they are very beautiful when properly handled."

—*Shuttle-Craft Guild Bulletin* #5 (published 1924)

On beaming:

"We could describe so many interesting and out-of-the-way techniques that it would make a book. This is because human ingenuity has been working for decades to find a way to do the beaming without a helper. Besides the usual ways, there are also such unorthodox ones as tying a piano to the end of warp and make it advance toward the loom when beaming is in progress. Another, only for weavers living in sky-scrapers, is to throw the warp out of the window with any heavy object attached to its end, and then beam over the window sill. Strange as it may seem, both methods would work very well."

—*Master Weaver* #46, July-August 1959

On storing dyestuffs:

"It is an excellent idea to tie bits of yarn or wool around the outside of the jar, so one may see at a glance what colors have been produced from the petals in each jar. Records should be kept of dyes and mordants used in obtaining each color."

—*Natural Dyes*, by Sallie Pease Kierstad (published 1950)

On knowing your loom:

"Miss Van Cleve says that the best way to learn *all* about looms is simply to take them apart and put them together again. No part should be a mystery to anyone after that—but frequently it is."

—*Handweaver and Craftsman*, Summer 1950

MATCHLESS

The new Schacht Spinning Wheel is the most responsive spinning wheel available today. Whether you're an experienced handspinner or an eager novice, you'll appreciate this wheel's matchless capabilities.

ONE TO GROW ON.

Here's a tool as versatile as you demand. The Schacht Spinning Wheel comes with two flyer whorls; one with drive ratios of 9:1 and 11:1 for spinning medium weight yarns; the other with ratios of 13:1 and 16:1 for spinning fine wool yarns, silk and cotton. Two other flyer whorls are available as options; a slow speed whorl with ratios of 6:1 and 7 1/2:1 and a high speed whorl with ratios of 17 1/2:1 and 19 1/2:1. Want even greater spinning possibilities? Simply attach the Scotch Tension that comes with the wheel.

The 19 1/2" drive wheel and the flyer shaft are supported by self-aligning bronze bearings for precise action. Each flyer is balanced and bobbins and flyer whorls are trued on center for long and superior service.

And the quick-attach flyer whorls make bobbin changing a breeze. The tension controls for the drive band and the Scotch Tension are conveniently positioned for easy use. The treadling of the wheel is light and comfortable and the generously sized treadle allows you to use either foot or both if you choose.

The Schacht Spinning Wheel is highly portable. Its compact shape along with its own carrying strap makes it handy to take anywhere. Or you can get our optional Cart which is the neatest way ever to travel with your wheel.

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You will find the Schacht Spinning Wheel's simple contemporary styling a skillful blend of design and function. Made of laminated maple and walnut, the wheel uses hardware specifically chosen to enhance aesthetics and performance. It's built with great respect for the requirements you as a spinner have. The wheel comes assembled. Just pop the treadle in place, put the flyer on and you're ready to spin.

OUR KATE'S NOT LAZY!

The wheel comes with a Kate and four bobbins. The industrious Kate has a special tensioning feature for the smooth, even release of your yarn during plying.

See the Schacht Spinning Wheel at your local spinning supply shop. Our new 28 page full-color catalog of weaving and spinning equipment which includes a free color print of our sheep logo is available for $2.00.

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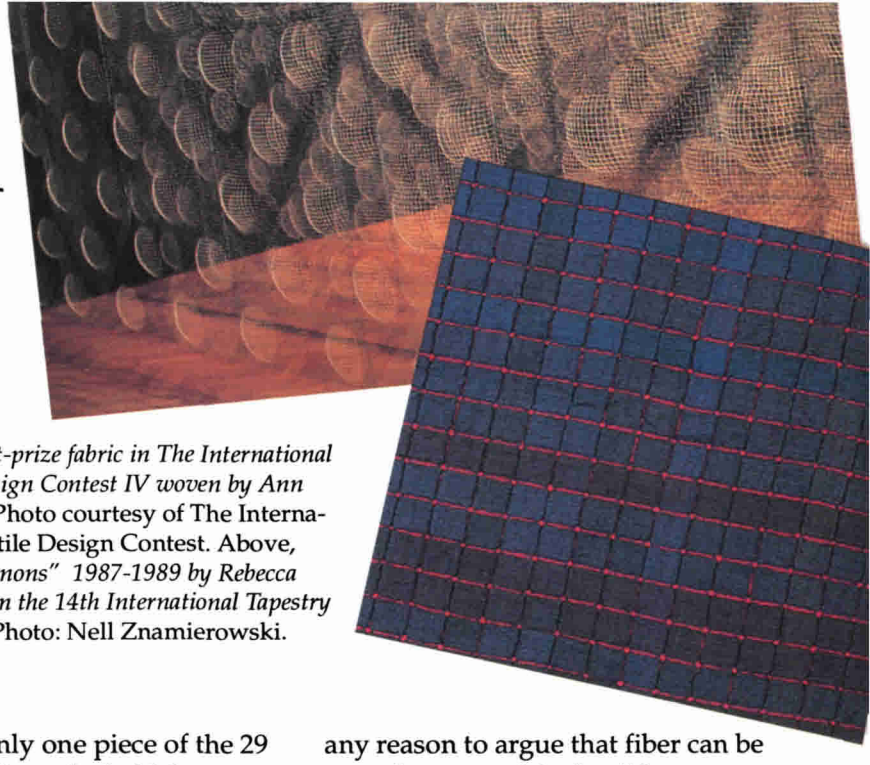
SCHACHT SPINDLE CO.

The International Textile Scene

by Nell Znamierowski



Right, *first-prize fabric in The International Textile Design Contest IV woven by Ann Richards.* Photo courtesy of The International Textile Design Contest. Above, *"1000 Kannons" 1987-1989 by Rebecca Medel, from the 14th International Tapestry Biennale.* Photo: Nell Znamierowski.

The past year saw several exciting international textile events; Nell Znamierowski, adjunct professor at the Fashion Institute of Technology reports on three of them. A fourth event was the second International Textile Competition '89 Kyoto, aimed at fostering a dialogue between textile art and textile design. For this exhibition, an international jury of five judges chose 133 pieces from a field of 1517 submisssions. Ten were chosen for awards. Selected works were exhibited at the Kyoto Municipal Museum of Art from November 7 through November 19, 1989. A beautifully produced catalog of the show is available for $40 ppd. from Mr M. Kirimura, Jetro-Japan External Trade Organization, Time & Life Building 43f1, 1271 Avenue of the Americas, New York, New York 10020.

The 14th International Tapestry Biennale

Even though it has been many months since I saw the 14th International Tapestry Biennale in Lausanne, Switzerland, my memory of it still centers on one piece that mystified and allured by its almost ethereal presence. That piece was a series of netted and dyed rigid fiber structures by Rebecca Medel of California. Constructed as a series of planes one behind the other, it filled an entire room.

This was only one piece of the 29 in this latest Biennale, held from June 24 to September 18, 1989, at the Musée Cantonal des Beaux-Arts. However, it was perhaps the strongest of the 14 American pieces accepted into the show. In total, 805 pieces were submitted from 47 countries; 29 accepted entries indicates a tighter culling out than ever before.

Other Americans showing were Elizabeth Billings, Yvonne P Bobrowicz, Lia Cook, Tina Fong, Joanne Hammer, Jane Lackey, Gyöngy Laky, Barb McKee, Arturo Alonzo Sandoval, Cynthia Shira, Carol Shaw-Sutton, Susan Wilchins, and Anne Wilson. There is room here to cite only two examples out of the many fine pieces. Carol Shaw-Sutton's swirling, energetic, sculptural construction of willow and linen with pigment and incorporating a slide projection filled a room and invited one to walk in and become part of its cosmic aura. Susan Wilchins's two-dimensional wall hanging of pieced, appliquéd and stitched, hand-dyed and screen-printed cloth pieces showed marvelous color interplay working with a richly textured surface.

The Biennale, a juried exhibition, has had many detractors. Some have complained that "the Biennale is no longer necessary," meaning that all boundaries of fiber art have been broken so there is no longer any reason to argue that fiber can be art; others grumble that "the Biennale is no longer a fiber show," noting that many pieces are of other sculptural materials rather than fiber.

Despite negative comments, I have found something of interest or delight in every Biennale that I have attended. Usually the balance of positive to negative has been tilted toward the positive, but this latest Biennale was an exception: I found less of the positive than ever before. Perhaps the brand-new jury (except for Erika Billeter, the director of the museum) felt compelled to make a strong statement but lacked pieces strong enough to make it with. (The American representative on the jury was Gerhardt Knodel, professor of textiles at Cranbrook Academy.)

Other recent Biennales have had a theme, such as all sculptural pieces or all "against-the-wall" fiber art. The latest did not; perhaps this accounted for its lackluster quality. However, I welcome a Biennale of any sort and am saddened by a rumor that, for a variety of reasons, this is to be the last one. I hope this will prove untrue and that in 1991 we will be treated to yet another gathering of both the outrageous and the sublime which will show us what fiber artists around the world are doing.

—continued on page 16

An exciting new competition encourages weavers to design for the interiors market in the hope of influencing a dormant U.S. industry.

The Carnegie Fabric Contest

by Nell Znamierowski

In days gone by, innovative woven upholstery fabrics for business interiors were designed and produced by mills in the United States. Now, however, most come from Europe. Though most of the American mills are gone, an abundance of talented designers knowledgeable in weaving are still here. To focus attention on this situation, Bob Goldman, president of Carnegie Fabrics, a leading firm specializing in home furnishings fabrics for contract (corporate and commercial) interiors, conceived the idea of a competition to encourage weavers to turn their expertise and experimentation toward fabrics for interiors and, in time, perhaps influence the revival of this dormant industry.

The contest, called the 1989 American Handweavers Competition, was cosponsored by the American Craft Council. The entries were to be woven samples in a minimum size of 24" by 24". They were to be original designs suitable for contract furniture upholstery. Carnegie Fabrics would have the option to purchase and arrange a royalty agreement for any design it deemed adaptable for its production. The contest jury comprised members of the architectural and interior design community with experience or background in woven textiles, and Lois Moran, executive director of the American Craft Council. They culled the 550 entries from 163 contestants down to 5 prize-winners, 10 merit winners, and 21 honorable mentions. All of the winning pieces were shown in a stylish display at the International Design Center of New York in Long Island City during the October fall market time. The exhibition opened with a champagne reception and the awarding to the first five winners of prizes ranging from $700 to $3000.

Above, *first prize, Tal Saarony's plain-weave silk fabric with hand-manipulated warp floats.* At right, *second prize, Shari Barkin-Chamish's wool and viscose chenille fabric.* Photos: David Riley, courtesy of Carnegie Fabrics and the American Craft Council.

Tal Saarony, a master's candidate at Cranbrook Academy of Art, won first place with a lovely, understated piece in silk woven in plain weave with hand-manipulated warp floats. Second prize went to Shari Barkin-Chamish, who has her own design studio, for a piece woven on a multishaft dobby loom in wool and viscose chenille. Third, fourth, and fifth prizes went to Susan P. Gundy, Cathleen A. Wilkerson, and Alexandra Dodd, respectively. All are recent graduates of the Rhode Island School of Design.

Although it would appear that designers and former design students made up the majority of entrants, in actuality, entries also were received from handweavers (for example, Sharon Alderman, contributing editor to HANDWOVEN) as well as fiber artists (Virginia Davis, ikat artist working in collaboration with Emily DuBois). The large number of entries attests to the keen interest in a contest specifically for the American interiors trade. It is therefore encouraging that Mr. Goldman and Carnegie Fabrics have elected to offer the contest again in 1990. The deadline is September 1, 1990; entry blanks and rules may be obtained by writing to The American Handweavers Competition, c/o Carnegie Fabrics, 110 North Centre Avenue, Rockville Centre, New York 11570.

The International Textile Design Contest

The International Textile Design Contest sponsored by The Fashion Foundation of Japan held its fourth juried exhibition from November 29 to December 13, 1989, at the Hanae Mori Building in Tokyo. With its fifth contest slated for September 1990, it is well on its way to becoming as established a textile event as the Biennale in Switzerland. However, its focus is on cloth as cloth. It hopes "to promote the importance of textile design in the fashion industry", including in this woven, knit, and printed fabrics which might include embellishments. The awarding of several monetary prizes by fashion associations from around the world shows that there is great interest in bringing forth and recognizing new talent in fashion textiles.

This is not a comprehensively international competition, as only five countries participate: France, Italy, Japan, the United Kingdom, and the United States. Local juries in each country choose 10 pieces from the numerous entries received to make up an exhibition of 50 pieces in Tokyo. The American "10" for 1989 were divided into one group of five "constructed" (woven, knit, etc.) works and another group of five "embellished" (surface print, dyed, appliquéd, stitched, etc.) pieces.

Presenting awards of excellence were the Fédération Française de la Mode, Ideacoma Association, the International Wool Secretariat, and the Fashion Foundation of Japan. The top prize for first place was awarded by the Japanese Ministry of International Trade and Industry to Ann Richards of the United Kingdom for a double cloth based on the pattern of fracture that molten lava makes as it breaks through the earth's crust.

The other prizes went to Takeji Tanaka of Japan, who devised a method of applying a metallic coating to a fabric without damaging the fabric; Fabienne Jouvin of France, an illustrator producing printed fabrics; Kathleen Doughty of the United States, whose handwoven black-and-white fabric was a dramatic juxtaposition of stripes, vertical ikat, and warp- and weft-faced circles and curves; and Alison McCord-Walker of the United States, whose pleated velvet piece embellished with beads and then appliquéd with machine and hand stitching clearly showed the influence of Fortuny's fabrics.

The other Americans whose work was chosen to go to Tokyo are Karren Brito, Emily DuBois and Virginia Davis, D'Arcie Beytebiere, Kathleen Grittner, and Tim Towner.

I was fortunate to have been able to view the ten accepted American entries before they were sent to Tokyo. It is a great pity that there will be no other showing of all of

—continued on page 20

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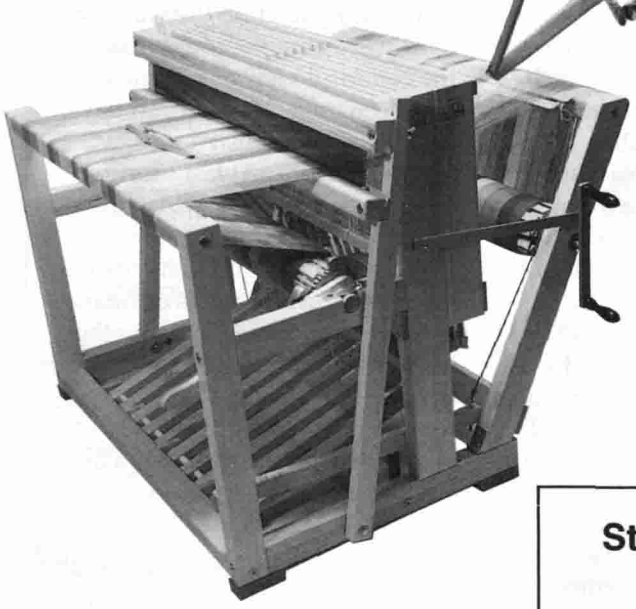

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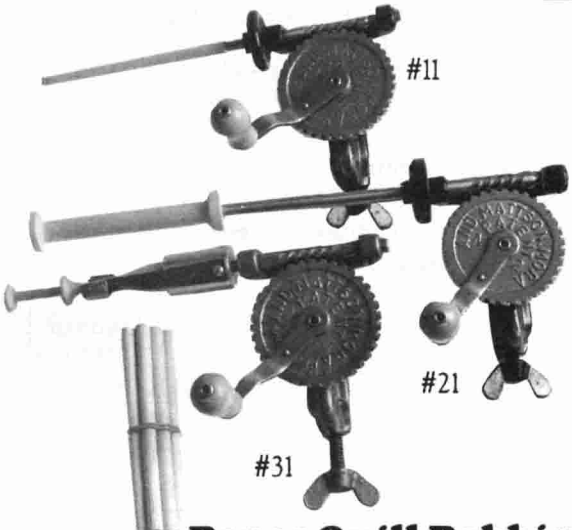

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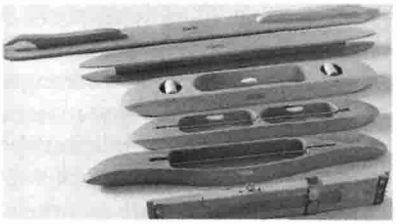
Use with #11 winder.



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Miss Minnie's Magic

by Norma Cole

MAE, MY FLATLAND friend, looked a bit apprehensive as we climbed higher into the mountains behind Berea, bouncing over the rutted road and splashing through puddles in our search for Miss Minnie's place. We looked forward to meeting Miss Minnie and seeing the rag rugs she weaves; we didn't realize she would make our visit even more memorable with a lesson in philosophy.

Following somewhat vague directions, we turned at the old store and up another steep, washed-out road onto a ridge with a splendid view, around a curve and up to the old farmhouse.

Miss Minnie's yard was cluttered with old boxes, rusty farm machinery, broken lawn chairs and firewood. As she came out to greet us, her presence swept all that away, in the same way that the snarling dogs disappeared under the porch when she snapped her fingers.

"Miss Minnie," I said, "I'm Norma Cole, and this is my friend, Mae. Did you get my postcard? Is this a convenient time to visit?"

"Oh my, yes," she answered with a generous smile. She took my outstretched hand in one of hers and extended the other to draw Mae into her warmth. "Come in, come in!" she laughed.

Miss Minnie laughed again. "You'd be surprised how many visitors I don't have. Especially with no phone, folks just don't find me if they don't have a good reason to." Already, we were glad we had.

Inside, Miss Minnie's huge, handmade loom dominated her neat, well-organized studio/living room. She had built it herself to accommodate a warp nine feet wide, and on it, a rug just that width was growing.

Pleasantries aside, we began to share the joys and problems of weaving. "How many yards of warp do you put on your loom?" I asked, expecting that, for efficiency, she must plan a very long warp and weave many rugs before dressing the loom again. Miss Minnie answered, as we discovered she often did, with a parable. "Onc't the angels come to my mama," she said. "The angels told my mama that each cake must have its own cup of sugar. Oh no, ma'am, each of my rugs has its own warp."

I was also amazed to learn that she warped her loom all by herself. I wanted to know how she was physically able to accomplish this monumental task on such a huge loom, and another parable followed.

"My mama could speak to animals." We must have looked doubtful, for she insisted, "She really could, you know. And animals could speak to her. Onc't our old dog was gone forever and ever, but one day he come back. Mama said, 'Why hello there, Bo. How did you find your way home?' And old Bo, old Bo he answered my mama, 'The nose knows.' Old Bo answered my mama as he lapped up her corn pone and milk."

Upstairs, we marveled at Miss Minnie's 15-foot loom, which she had nailed to the floor to keep it from "walking" as she wove. The house was filled with boxes of color-sorted coats, with piles of linings and boxes of buttons arranged between: the artist's raw materials.

Over tea and a delicious pound-cake (with its own cup of sugar), we settled down to talk seriously about the creative process and our journeys to becoming artists.

Miss Minnie began, "You have to find your magic." Palms up, she opened her hands to us, as though to offer us the choice. "Each one of us has our own magic," she continued, "and when we find our magic, we may live the same life, but that life is never the same again. And when you find your magic, those we love who have no magic hang onto us with every string we have."

"When you find your magic," she said softly, "you are obliged to use it."

There seemed to be nothing more to say. Mae and I hugged Miss Minnie goodbye. We thanked her, unable to express how her words had moved us.

We were quiet on the way home, hardly noticing the rough road or the beautiful views. It seemed we had been gone for days and days, such was the intensity of Miss Minnie's words. At last I turned onto the expressway, which drew us back to our lives.

"Sometimes I think I have found my magic," Mae said as ordinariness fell around us like a smothering net, "but then I get caught up in the swirl that always seems to surround me, and it slips away."

I sighed, thinking of my own life and the strings that connected me with those around me. A silence settled between us as we contemplated magic and strings.

"I can see that Miss Minnie has her magic well in hand," I finally said, "but I wonder about her strings."

"She's got some strings," Mae answered. "Did you see the pictures of children and grandchildren? And the people who buy her rugs—she's definitely strung to them."

Again we fell silent. I agreed with Miss Minnie that each one of us must find and use her own magic. Yet I doubted if we could ever be free of strings. Mae must have been having the same kinds of thoughts.

"I'm not sure it would be possible to live without some strings," she mused, "and anyway, I'm not sure I would want to." ❖

Norma Cole lives and weaves in Monticello, Kentucky.

continued from page 16

these textiles—especially here in the United States. Those interested in submitting work for the 1990 exhibition should write to Linda Ogawa, The Fashion Foundation of Japan, 5 E. 22nd St., New York, NY 10010.

The International Seminar for Young Designers

Italy has long been associated with beautiful fabrics, and to study these fabrics on site—their design, history, and production—has been a cherished dream for many textile designers. This dream came true last July for a group of 21 students of woven design from around the world who were chosen to participate in the International Seminar for Young Textile Designers in Prato, Italy. Prato, an important city in the history of woven textiles since the Middle Ages, is located west of Florence in Tuscany. Two students each from design schools in Canada, Finland, France, Great Britain, Holland, India, Israel, Switzerland, and the United States and three from the host country, Italy, attended the seminar.

Funding, including the students' expenses, came from the city of Prato, which had recently completed the building, in Prato, of the textile branch of Polimoda, a design school in Florence associated with the Fashion Institute of Technology in New York City. The seminar gave the students the opportunity to study historical and contemporary textiles in Italy and to become acquainted with each other's educational background, creative orientation, and national design characteristics; at the same time, it served to introduce the school, its facilities, and program to an international audience.

Three students at the Polimoda exhibit reception, from left to right: Suvi Svikki, Finland, Luis Acosta, Holland; Eva Stocklein, Switzerland.

Coordinator for housing, travel, finances, and exhibition space was Patricia Kinsella, weaving instructor at Polimoda. I was fortunate to have been chosen to formulate the weaving project for the seminar as well as to be its instructor and curator of the project exhibition. The two students attending from the United States were Lia Chisum Boe and Gloria Kim, both Fashion Institute of Technology graduates of 1989.

The theme of the weaving workshop part of the three-week curriculum was to design a collection of fabrics for spring/summer 1990 that might be produced in a Prato mill. The students had been mailed instructions along with color and fabric forecasts for 1990 so that they could do preliminary research before their arrival in Prato. The weaving was done on 24-shaft dobby looms and 8- to 16-shaft table looms. The finished fabric swatches were mounted on presentation panels along with their design inspiration and various experimental samples. These formed the basis of the exhibition.

The students also attended lectures and field trips pertaining to

—continued on page 35

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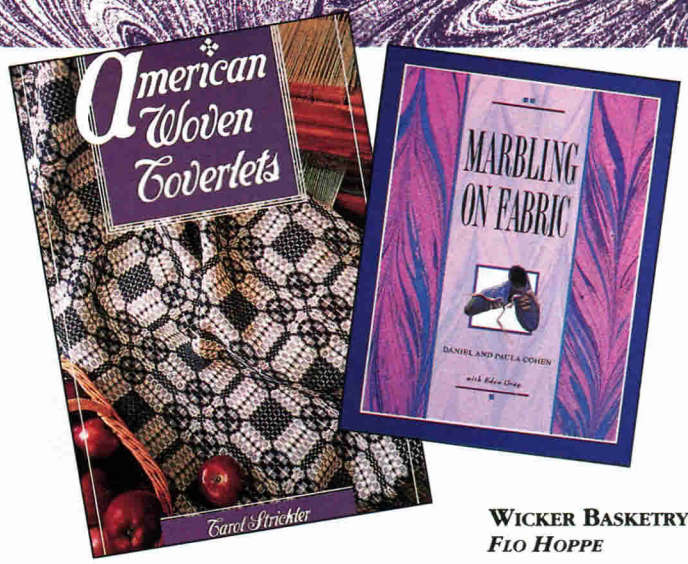

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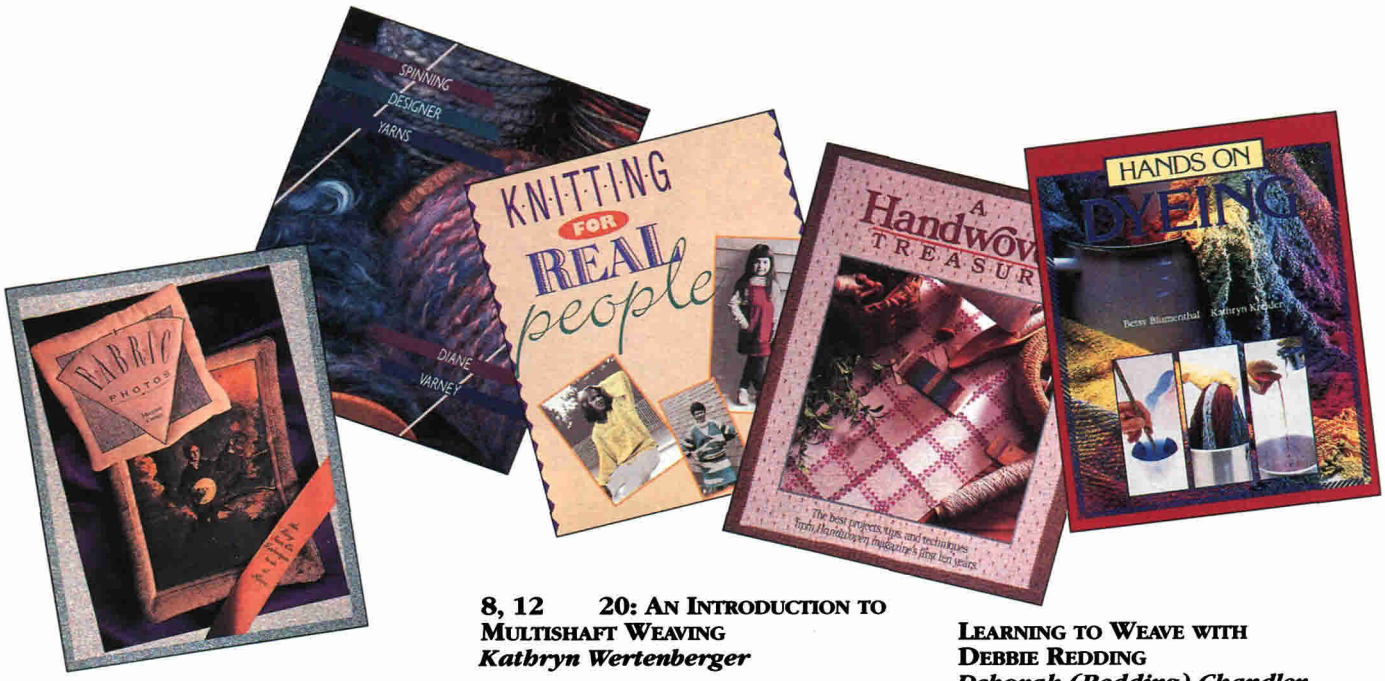

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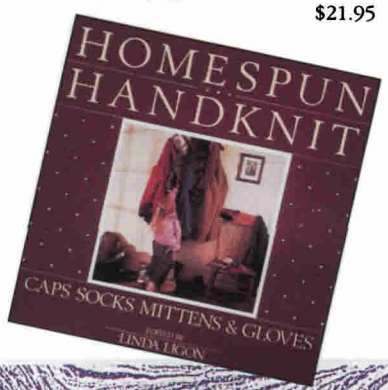

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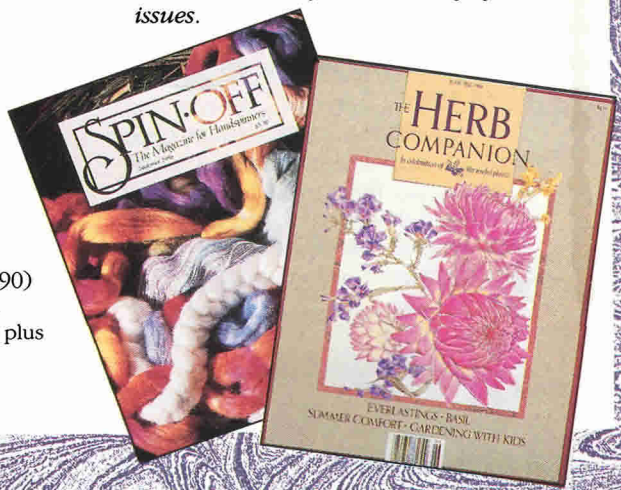


Calendar

EXHIBITS, SHOWS & SALES

❑ **Alaska.** June 1–30. International Tapestry Network: Exhibit One, tapestry exhibit at Fairbanks Arts Assoc., Alaska Land Civic Center, Fairbanks. Show tours the U.S. for two years. Contact Helga Berry, ITNET, Inc., PO Box 203228, Anchorage, AK 99520. (907) 346-2392.

❑ **California.** Through May. Hands On! Objects Crafted in Our Time, display of objects from the permanent collection of the Craft and Folk Art Museum, at the May Co., Wilshire and Fairfax, Los Angeles. (213) 937-5544.

❑ **California.** Through July 1. In Celebration: Baskets of Ed Rossbach at San Francisco Craft & Folk Art Museum, Landmark Bldg. A, Ft. Mason, San Francisco, CA 94123. (415) 775-0990.

❑ **California.** July 13–15. In the Park, exhibit at Convergence 90, in San Jose. Fiber work inspired by the painting, "A Sunday Afternoon on the Island of La Grande Jatte" "In the Park", 5814 River Oak Way, Carmichael, CA 95608.

❑ **Connecticut.** July 19–21. 33rd Annual Crafts Exposition at Guilford Handcrafts Center, 411 Church St., Guilford. Guilford Handcrafts, PO Box 589, Guilford, CT 06437 (203) 453-5947

❑ **District of Columbia.** Through July 8: The works of Ed Rossbach. Through Aug. 5: Selected textiles from the museum collection. The Textile Museum, 2320 'S' St., N.W., Washington, DC 20008. (202) 667-0441.

❑ **Kansas.** July 22–Sept. 2. International Tapestry Network: Exhibit One, tapestry exhibit at Wichita Art Museum, 619 Stacknan Dr., Wichita. Contact Helga Berry, ITNET, Inc., PO Box 203228, Anchorage, AK 99520. (907) 346-2392.

❑ **Maryland.** Through June 20. Fiber Impact '90, exhibit featuring the work of eight fiber artists at City Hall, Baltimore. Call Art Commission, City Hall, (301) 396-4721.

❑ **Massachusetts.** Through Aug. 3, Hand Spinning in the Industrial Age: Patented Progress, spinning exhibit. May 20, Annual Sheep Shearing Festival at Museum of American Textile History, North Andover. Shearing and sheepdog demonstrations, crafts fair, tours, entertainment. Contact M.A.T.H., 800 Massachusetts Ave., N. Andover, MA 01845..

❑ **Massachusetts.** June 22–24. Boston Buyers Market of American Crafts, Bayside Expo Center. Works in a variety of media on display for retailers. Visiting craftspeople must present a business card. (301) 889-2933.

❑ **Michigan.** Through June 10. Sixth Biennial Fiber Show by Michigan League of Handweavers at McCune Art Center, 461 E. Mitchell St., Petoskey. Part of the show will be exhibited at the Traverse City Arts Council Gallery June 12–30. Call Martha Town, (517) 567-8989.

❑ **Montana.** July 21. Sheep-to-shawl contest sponsored by Roundup Wools and Montana Wool Growers. Teams will compete for $500 prize. Roundup Wools, 616 1st St. West, Roundup, MT 59072. (406) 323-2346.

❑ **New York.** Through May 19. Focus on Fiber, exhibit by six artists at The Holt Haus Fiber Art Gallery, 7 Irma Ave., Port

Washington, NY 11050. (516) 883-8620.

❑ **New York.** Through June 17 Lenore Tawney· A Retrospective, exhibit of work by the pioneer fiber artist at American Craft Museum, 40 W. 53rd St., New York, NY 10019. (212) 956-3535.

❑ **North Carolina.** July 19–22, Oct. 19–21. 43rd Annual Southern Highland Handicraft Guild Fairs at Asheville Civic Center, Asheville. Contact Alice Hardin, PO Box 9545, Asheville, NC 28815. (704) 298-7928.

❑ **Oregon.** Through May 18, Tapestry· Point of View, tapestry exhibit at the Hoffman Gallery. Through May 30, A Fine Line, tapestry exhibit in the Centrum. May 22–30, Designed to Wear, wearable art show at the Hoffman Gallery. Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

❑ **Oregon.** Through June 16. International Teaparty, juried show including fiber work. Contemporary Crafts Gallery, 3934 SW Corbett Ave., Portland, OR 97201. (503) 223-2654.

❑ **Pennsylvania.** June 15–17 City Threads, juried fashion show in conjunction with Fiberscapes '90, the Midwest Weavers Conference in Pittsburgh. Handwoven, handspun, felted garments. Contact Debra Meteney, RD 2, Box 31A, Venetia, PA 15367

❑ **Tennessee.** Through May 19. From Here to There: Vehicles for New Forms/New Functions, national open media competition sponsored by Arrowmont School of Arts and Crafts, Gatlinburg. Information: Arrowmont School of Arts and Crafts, PO Box 567, Gatlinburg, TN 37738. (615) 436-5860.

❑ **United Kingdom.** June 16–17 Crafting with Fibres, demonstrations, sales, and competitions sponsored by the Kennet Valley Guild of Weavers, Spinners & Dyers at Avebury Manor, Avebury, Wilt SN8 1RF, U.K.

CONFERENCES

❑ **May 19.** Mid-Atlantic Fiber Conference at Univ. of Delaware. Dorothy Burnham, Doris Finch Kennedy, Ankaret Dean, speakers. $28 includes luncheon. Call Kris Page, (215) 493-6469, or Karen Schoenberger, (201) 779-7116 (evenings).

❑ **June 7–9.** 6th Annual Fiber Affair at the fairgrounds in Laramie, Wyoming, sponsored by the Wyoming Fiber Guild. Exhibits, style show, sheep-to-shawl contest, workshops for kids and adults. Instructors include Priscilla Gibson-Roberts, Maggie Putnam, Johanna Erickson, Brucie Adams, Patsy Zawistoski, and others. Contact Fiber Affair 1990, Rosemary Edmiston, 4519 Bluebird Ln., Laramie, WY 82070.

❑ **June 15–20.** Fiberscapes, Midwest Weavers' Conference at the Pittsburgh Hilton and Towers, Gateway Center, Pittsburgh, PA. Laura Fry, Bobbie Irwin, and Anita Mayer, speakers; mini/maxi sessions, exhibits, fashion show, post-conference workshops. Contact Cyl Maljan, 1100 E. Carson St., #2, Pittsburgh, PA 15203-1124. (412) 431-4404.

❑ **June 22–24.** *Ars Textrina,* 8th annual conference on textiles at Univ. of Wisconsin-Madison. Contact Patricia Hilts, PO Box 228, Marshall, WI 53559.

❑ **July 9–11.** Complex Weavers' Seminar '90 in San Jose, CA. Seminars include computer information for weavers, advanced weaving techniques. For information, send SASE to Jane Hansen, 704 N. Alpine Rd., Stockton, CA 95205. (209) 462-6609.

❑ **July 12–15.** Connecting Threads, Convergence 90, biennial conference of Handweavers Guild of America in San Jose, CA. Tours, workshops, and gallery exhibits July 9–12 and 16–20. For registration information, send SASE to Convergence 90, PO Box 1808, Aptos, CA 95001-1808. (408) 462-1117 Participants may also register at the door.

❑ **July 13–15.** Montana Assoc. of Weavers and Spinners state conference in Great Falls. Workshops by Clotilde Barrett, Flo Hoppe, and others; seminars, fashion show, juried exhibits. Information and registration forms from MAWS Conference Registration, Joan Westerland, PO Box 6731, Great Falls, MT 59406.

❑ **July 25–28.** Sheep and Wool on a Small Scale, national conference for small flock growers and wool crafters at Utah State University, Logan. Talks, workshops, demonstrations, tours. Contact Wool on a Small Scale, Utah State Univ., Logan, UT 84322-5005. (801) 750-2154.

❑ **Aug. 24–26.** Minnesota Federation of Weavers' Guilds and Fiberartists 10th anniversary conference. Anita Mayer, keynote speaker. At the College of St. Scholastica, Duluth, MN. Contact Denise Perry, 1535 N. 8th Ave. E., Duluth, MN 55805. (218) 724-5198.

❑ **Sept. 17–23.** Fiber Forum sponsored by Coupeville Arts Center, PO Box 171, Coupeville, WA 98239. (206) 678-3396.

❑ **Nov. 2–4.** The Gathering of Northeast Handspinners at Lower Shaker Village, Enfield, NH. Contact Peg Rearick, Summertree Farm, RR1, Box 100, Hebron, ME 04238.

❑ **July 19–21, 1991.** Fibers Through the Ages, Midwest Weavers Assoc. conference at Purdue University, West Lafayette, IN. Held concurrently with *Ars Textrina,* 9th annual conference on textiles. MWA conference open to members only; lifetime membership $2 from Marjorie O'Shaughnessy, 2126 Skyline Pl., Bartlesville, OK 74006.

TO ENTER

❑ **American Handweaver's Competition** and national contest for original textile designs for contract furniture upholstery, sponsored by Carnegie Fabrics and The American Craft Council. $750 to $3000 in prizes. Entries of woven samples must be received by Sept. 1. For prospectus and entry form, write American Handweaver's Competition, Carnegie Fabrics, 110 N. Centre Ave., Rockville, NY 11570.

❑ **Notice: Artfest,** the Santa Fe International Art Festival, has been cancelled.

❑ ***Fiberarts*** magazine seeks slides of fiber work completed since Jan. 1987 for possible inclusion in *Fiberarts Design Book IV* to be published Fall 1991. International; entry deadline Sept. 1. Contact Fiberarts Design Book IV 50 College St., Asheville, NC 28801. (704) 253-0467

❑ **Fiber As Art,** juried exhibit, June 17–July 29, at Hunterdon Art Center, Clinton, NJ. Cash awards; juried by slides (limit of 2 entries). Deadline May 18. Applications from Fiber As Art, Hunterdon Art Center, 7 Center St., Clinton, NJ 08809. (201) 735-8415.

❑ **Greater Midwest International VI,** juried exhibit of all media by any artist 21 years or older, Jan. 21–Feb. 22, 1991. Cash awards; slide deadline Oct. 22, 1990. LSASE to Billi R.S. Rothove, Central Missouri State Univ., Art Center Gallery, Warrensburg, MO 64093. (816) 429-4481.

❑ **International Art Competition, New York-1990,** winners to be exhibited at Marcuse Pfeifer Gallery, SOHO, New York City. Includes fiber; slide deadline June 30. Contact I.A.C., PO Box 1058, Lodi, NJ 07644. (201) 646-0222.

❑ **International Textile Design Contest,** sponsored by The Fashion Foundation, Tokyo, Japan. Open to textile designers from the U.S., Japan, France, Italy, U.K.,

and Germany· entries accepted Sept. 17–25. The Fashion Foundation Liaison Office, 5 E. 22nd St. 21H, New York, NY 10010. (212) 228-8933.

❑ **Juried Exhibition of Handwovens,** sponsored by Memphis Guild of Handloom Weavers and Memphis College of Art, Sept. 27–Oct. 20. Cash and merit awards. Open to residents of TN, AL, AR, GA, KY, MS, MO, NC, VA. Jurying Aug. 17 SASE for prospectus to MGHW, Path of the Weaver, PO Box 240661, Memphis, TN 38124.

❑ **Uncommon Threads '90,** The Fine Line's Annual Fashion Show and Sale, Oct. 7 in St. Charles, IL. Juried by 4 slides of recent garments and 1 detail slide; deadline June 1. Open to all fiber artists doing original work. LSASE to The Fine Line Creative Arts Center, 6N158 Crane Rd., St. Charles, IL 60175. (708) 584-9443.

INSTRUCTION

❑ **Through September.** Two-week weaving and dyeing classes on a variety of topics for all levels of experience, at the Danish Weaving Center, Haderslev, Denmark. Registration deadline 6 weeks in advance. Housing & tours available; classes limited to 8. Contact Danish Weaving Center, Fjelstrupvej 34, 6100 Haderslev, Denmark. (Phone + 45 74 52 76 75).

❑ **Through September.** Numerous one-week fiber art classes by noted instructors at Sievers School of Fiber Arts, Jackson Harbor Rd., Washington Island, WI 54246. (414) 847-2264.

❑ **Through October.** Horizons, the New England Craft Program, offers sessions in weaving, paper, dyeing, and other crafts, plus other events during the year. Also, summer sessions for high school students and Elderhostel participants include weaving classes. Horizons, 374 Old Montague Rd., Amherst, MA 01002. (413) 549-4841.

❑ **June 3–9.** White oak basketry workshop by Bill Cook at Bear Mountain Outdoor School, Hightown, VA 24444. (703) 468-2700.

❑ **June 3–Aug. 31.** Summer session at the Haystack Mountain School of Crafts in Maine includes workshops in basketry, fibers, and papermaking. Catalog from Haystack, PO Box 87 Deer Isle, ME 04627 (207) 348-2306.

❑ **June 10:** Animal Fibers; **June 24:** Plant Fibers, lectures by Florence Feldman-Wood. **June 25–29:** summer vacation workshop for children ages 8–13. Museum of American Textile History, 800 Massachusetts Ave., North Andover, MA 01845.

❑ **June 11–22,** 22nd annual War Eagle Arts and Crafts Seminar in Arkansas. Classes include basketry and weaving. Contact Shirley J. Sutton, War Eagle Mills Farm, Rt. 1, Hindsville, AR 72738. (501) 789-5398.

❑ **June 15–17,** fiber retreat at Camp Glen Gray, Oakland, NJ, sponsored by Palisades Guild of Spinners and Weavers. Weaving, spinning, basketry, knitting, paper, and dyeing workshops. Accommodations and meals available. Contact Karen Skoglund, 70 Woodcliff Ave., Woodcliff Lake, NJ 07675. (201) 391-7696.

❑ **June 13–Aug. 22,** summer quarter classes in fiber and other crafts. **June 18–29,** ikat workshop. **June 20–22, 23–24,** basketry. **June 26–30,** papermaking. Oregon School of Arts and Crafts, 8245 SW Barnes Rd., Portland, OR 97225. (503) 297-5544.

❑ **June 18–22:** Paper making with Marilyn Mensinger. **August:** Navajo weaving with Sarah Natani. Sponsored by Coupeville Arts Center, PO Box 171, Coupeville, WA 98239. (206) 678-3396.

❑ **June 18–July 1, Aug. 27–Sept. 9, Sept. 17–30.** Traditional Greek Weaving Techniques taught at Morea Weaving Center, Leonidion, Greece. Additional classes on kilims and knotted pile carpets by special appointment. Contact Katerina Kalamitsi, Morea Weaving Center, 22300 Leonidion, Greece. (0757) 23124.

❑ **July 15–19,** Indian Basketry· Woven Traditions. **Aug. 13–17,** From the Hands of Our Ancestors. Northwest Indian art and cultural symposia with instruction by Native American artists. College credit available. Each symposium limited to 30 participants; basketweaving, drum making, art & cultural activities. At The Retreat House, Hood Canal, WA. Contact Pat Martinelli, PO Box 5838, Aloha, OR 97007 (503) 649-7124.

❑ **Summer 1990.** Cooperstown Textile School offers a series of 4-day and 1-week workshops by Rabbit Goody on 18th and 19th century textiles. Workshops start June 7 and continue through August. Contact the school at PO Box 455, Cooperstown, NY 13326. (607) 264-8400.

❑ **Summer 1990.** One- and two-week classes in weaving, paper, basketry, dyeing, felting, and clothing design at Arrowmont School of Arts and Crafts, Box 567, Gatlinburg, TN 37738. (615) 436-5860.

❑ **The John C. Campbell Folk School** offers one- and two-week classes in fiber arts as well as other crafts, featuring nationally known instructors. Request catalog from John C. Campbell Folk School, Brasstown, NC 28902. (800) 562-2440.

TRAVEL

❑ **Arctic,** June 28–July 5. Five-day workshop on qiviuq spinning, knitting, lichen dyeing; hiking, native arts & crafts. Sponsored by Holman Eskimo Co-op. July 18–25: Muskox Tour, 1-week tour with Inuvialuit family· hiking, camping, boating, wildlife, qiviuq spinning, knitting, native crafts. Contact Wendy Chambers, 21 Boxwood Cresc., Whitehorse, Yukon Y1A 4X8, Canada. (403) 633-2530.

❑ **China and Tibet,** late summer or fall. Focus on minority peoples' textiles and customs. Contact Mary Fletcher, PO Box 61228, Denver, CO 80206. (303) 692-9634.

❑ **Mexico,** Aug. 7–19 and Oct. 22–Nov. 3. Explore the craft villages of Oaxaca, see Zapotec weaving. Payment due 60 days before departure; contact Linda Craighead, 542 W. 112th St., #8C, New York, NY 10025. (212) 866-8462.

❑ **Peru, Guatemala, Bali-Indonesia,** 1991. Folk art tours now being arranged by Gordon Frost, PO Box 2, Benicia, CA 94510. (707) 747-1316.

❑ **Scotland,** Autumn. Wool and Wonders of Scotland, 14-day tour with an emphasis on Scottish knitting and weaving. Contact The Westminster Trading Corp., 5 Northern Blvd., Amherst, NH 03031, (603) 886-5041, or The Fiber Studio, PO Box 637, Henniker, NH 03242. (603) 428-7830.

❑ **Scotland,** varied dates. Highland tour includes Harris Tweed weaving demonstration, visit to woolen mill, historical sites. In Canada: Don MacDonald Photography, Suite 401, 1420 Crescent St., Montreal H3G 2B7; in U.S., PO Box 915, Champlain, NY 12919. (514) 842-2893.

❑ **Southeastern U.S.,** May–Oct. One-, two-, and three-day tours sponsored by the Southern Highland Handicraft Guild to art and cultural centers. Contact Andrew Glasgow, PO Box 9545, Asheville, NC 28815. (704) 298-7928.

*Calendar events of special interest to weavers are printed free of charge as a service to our readers. Please send your event information at least 10 weeks prior to the month of publication to "*HANDWOVEN *Calendar", 306 N. Washington Ave., Loveland, CO 80537*

THE BAUHAUS

by Barbara Liebler

THE BAUHAUS—the name that sounds like Shangri-La as it pops up in any discussion of contemporary design—was an art school in Germany that existed only from 1919 to 1933. In spite of the brevity of its life, its ideas are still revered, followed, and admired today.

Before World War I, German art was Expressionist. "It is hard to think of anyone at that time who thought in any terms other than 'art for art's sake' who saw beyond the purely personal and romantic experiments of artists trying to express their individual views," says Alexander Dorner.[1] But after the war, many Germans felt that the world would never be the same, and art must express that feeling in new ways. Attempts had been made internationally as early as 1900 to glorify the new technology brought by the Industrial Revolution and to try to come to terms with it in art.

The Germans had already been experimenting with new ways of teaching art. The Debschitz-Schule, founded in Munich in 1902, and a model for the Bauhaus, stressed workshop teaching, no boundary between art and design, and a preliminary year of self-discovery in the arts, just as the Bauhaus did later.[2]

Another precursor of the Bauhaus, Hermann Muthesius, sought a synthesis between the "machine style" and the "arts and crafts movement" His supporters formed the Deutscher Werkbund, an alliance of artists, architects, designers, tradesmen, and manufacturers. It was a serious attempt to begin cooperation between the best artists, craftsmen, and industry, but it did not succeed in joining them: artists remained romantic individualists intent on expressing their personal views.

The Grand Duke of Saxe-Weimar was also interested in new forms of art education. He invited Henry van de Velde, a Belgian architect and designer, to Weimar to advise "on matters pertaining to the arts and crafts, architecture, decorative arts, to give practical counsel to craftsmen and manufacturers."[3] In response to the Grand Duke's request, van de Velde founded one school for fine artists and another for applied artists. But again a separation remained between artists and industrialists.

In 1919, van de Velde resigned. Walter Gropius, an architect and the youngest of the Werkbund leaders, took over the two schools and merged them into a single school called the Bauhaus ("building house" an apt name for an architect to choose). Here every student was trained in each subject by two teachers: an artist and a master craftsman. Under Gropius's direction, "modern artists, familiar with science and economics, began to unite creative imagination with a practical knowledge of craftsmanship, and thus to develop a new sense of functional design."[4] By 1925, when the Bauhaus moved to Dessau, a new generation of teachers had been trained: each was a creative artist, a master craftsman, and an industrial designer all at once.

The first proclamation of the Weimar Bauhaus set forth the philosophy·

> Architects, sculptors, painters must all turn to the crafts. Art is not a "profession" There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, moments beyond the control

—*continued on page 82*

continued from page 20

Italian textiles. The first week was devoted to historical textiles under the tutelage of Dr. Rosalia Bonito Fanelli, curator of the Textile Museum of Prato, who opened the week with an overview lecture on 500 years of Italian textiles. The week culminated in a memorable trip to Lucca, where the students toured the silk exhibitions at the Palazzo Mansi, the costume collections at the Palazzo Pfanner, and a private collection of antique silks at the Villa Cocombola.

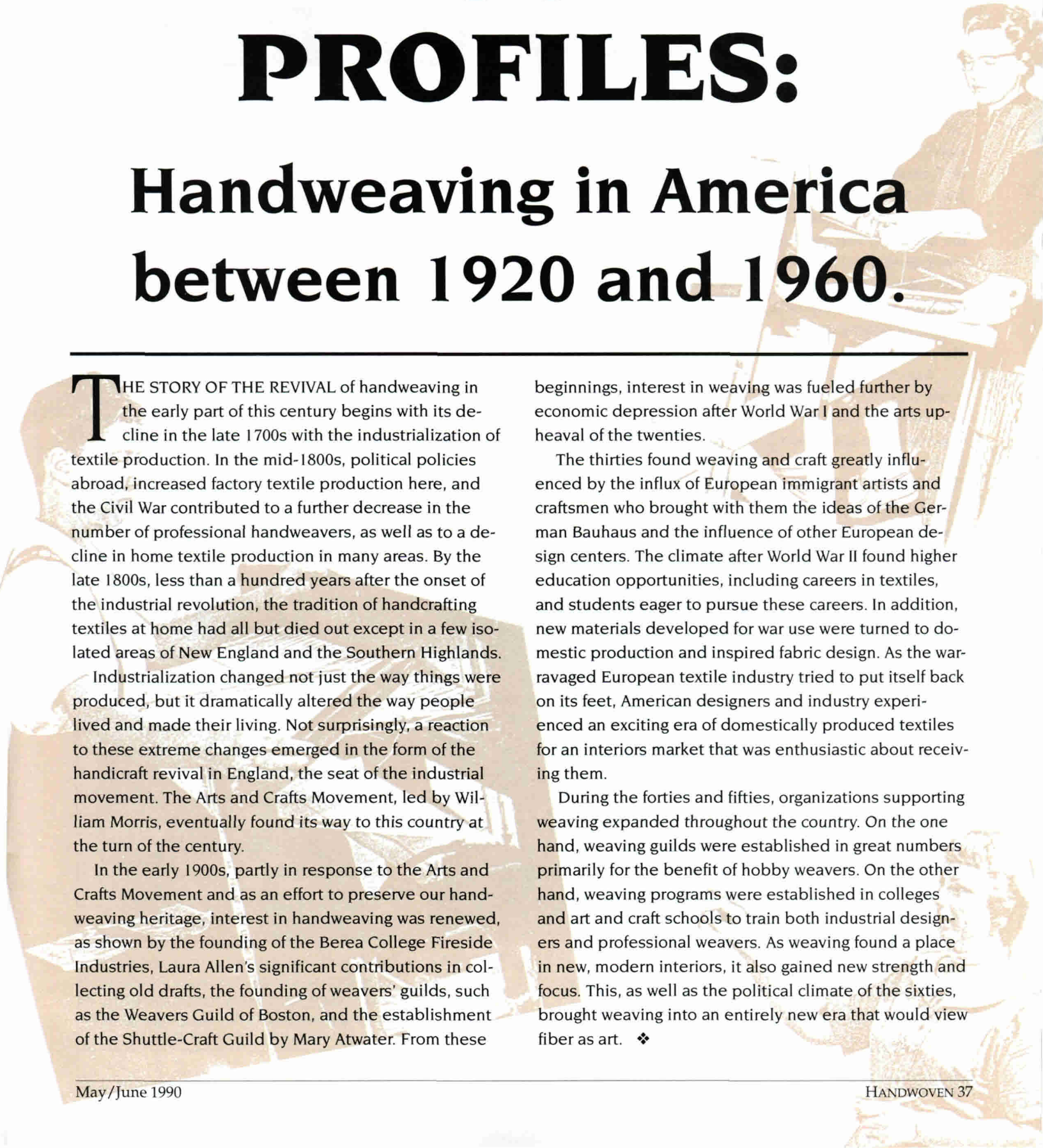
The second week was given over to contemporary Italian woven fabrics. The students visited Prato mills and had the mill owners and designers come to the school to give talks and hold discussions on how the textile designer works with the fashion designer to achieve the desired fabric.

The last week culminated in an exhibition of the students' work. Before the opening of the show, a round-table discussion open to the public, the press, and industry took place. The theme was "Education and Research in the Future of Textiles" Panelists included two representatives of industry and the city of Prato, two students, and myself.

The students found the seminar an enriching experience in creative growth and in the contact with each other. For me, the insight into various teaching methods throughout the world was especially valuable. Among the memories that we all took back with us were those of the delicious Tuscan cuisine in which we indulged during all the receptions and dinners given in our honor. Although these students had all expenses paid, there are plans to develop similar summer projects on a self-sustaining, fee-paid basis. ❖

PERSONAL PROFILES:

Handweaving in America between 1920 and 1960.



THE STORY OF THE REVIVAL of handweaving in the early part of this century begins with its decline in the late 1700s with the industrialization of textile production. In the mid-1800s, political policies abroad, increased factory textile production here, and the Civil War contributed to a further decrease in the number of professional handweavers, as well as to a decline in home textile production in many areas. By the late 1800s, less than a hundred years after the onset of the industrial revolution, the tradition of handcrafting textiles at home had all but died out except in a few isolated areas of New England and the Southern Highlands.

Industrialization changed not just the way things were produced, but it dramatically altered the way people lived and made their living. Not surprisingly, a reaction to these extreme changes emerged in the form of the handicraft revival in England, the seat of the industrial movement. The Arts and Crafts Movement, led by William Morris, eventually found its way to this country at the turn of the century.

In the early 1900s, partly in response to the Arts and Crafts Movement and as an effort to preserve our handweaving heritage, interest in handweaving was renewed, as shown by the founding of the Berea College Fireside Industries, Laura Allen's significant contributions in collecting old drafts, the founding of weavers' guilds, such as the Weavers Guild of Boston, and the establishment of the Shuttle-Craft Guild by Mary Atwater. From these beginnings, interest in weaving was fueled further by economic depression after World War I and the arts upheaval of the twenties.

The thirties found weaving and craft greatly influenced by the influx of European immigrant artists and craftsmen who brought with them the ideas of the German Bauhaus and the influence of other European design centers. The climate after World War II found higher education opportunities, including careers in textiles, and students eager to pursue these careers. In addition, new materials developed for war use were turned to domestic production and inspired fabric design. As the war-ravaged European textile industry tried to put itself back on its feet, American designers and industry experienced an exciting era of domestically produced textiles for an interiors market that was enthusiastic about receiving them.

During the forties and fifties, organizations supporting weaving expanded throughout the country. On the one hand, weaving guilds were established in great numbers primarily for the benefit of hobby weavers. On the other hand, weaving programs were established in colleges and art and craft schools to train both industrial designers and professional weavers. As weaving found a place in new, modern interiors, it also gained new strength and focus. This, as well as the political climate of the sixties, brought weaving into an entirely new era that would view fiber as art. ❖

Excerpts from

The Weaving Roses of Rhode Island

by Isadora M Safner

Weaver Rose

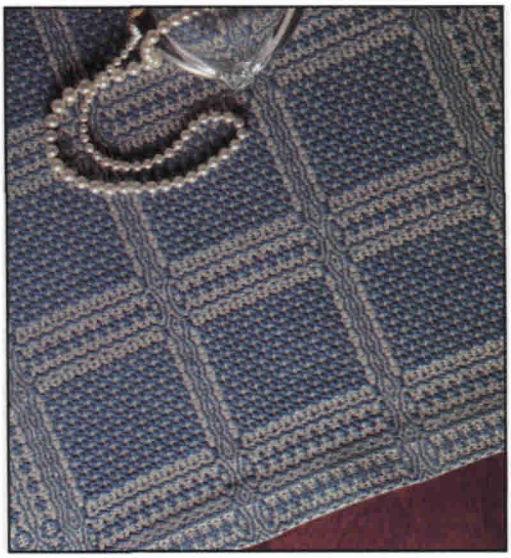
By 1880, in all but a few pockets in New England and the Southern Highlands, most fabric in the United States was factory-produced. Traditionalists, like Weaver Rose of Rhode Island, kept weaving from all but dying out. Writing in The Shuttle-Craft Book of American Hand-weaving, *Mary Atwater notes,*

" Weaver Rose may be said to have done more than any other one person toward the modern revival of hand-weaving in New England. In 1912, not many years before his death, he invited a number of people who were interested in weaving to meet at his house on Labor Day. Some seven or eight enthusiasts gathered and it was decided to form an organization. The organization did not have many meetings nor did it function very actively, but an impulse was given that was of lasting value to the weaver's art. Many of the members of that early association are still weaving, and many of them have gone out from that meeting to teach others and to carry on the great tradition."

WILLIAM HENRY HARRISON ROSE was born on June 18, 1839, and died November 9, 1913. Few knew his whole name; most knew him as Weaver Rose or Quaker Billy Rose.

William Henry Harrison Rose and Elsie Maria Babcock Rose were the only two of the six Rose children, four girls and two boys, who took to the family trade of weaving. Weaver Rose's lifestyle, which he uncompromisingly pursued, was that of a professional weaver who lived his entire life in the family home, his birthplace, and who sustained himself and his sister from the land on which they lived.

William Henry Harrison Rose was born well into the machine age of 1839. He and Elsie chose not to be a part of that era of industrialization, and for that all handweavers must be grateful. In the late nineteenth century, Weaver Rose began collecting weaving drafts, some of which date back to the 1700s. The establishment of a correspondence between him and Laura Allen about 1910 assured that the drafts would be preserved.



The draft for this table mat is from Weaver Rose's draft book of weaving patterns. He calls it "Missouri Trouble—Celebrated" the entry is dated August 10, 1821 Details for ***"Missouri Trouble" Table Mat,*** *woven by Isadora Safner are in the Instruction Supplement.*

By the time Weaver Rose was at the height of his career, the growth in manufactured yarns and fabrics was well underway. He found it necessary to adapt his business to be competitive, since mill goods were less costly, and therefore the market available to the handweaver was greatly diminished. He accomplished this in several ways. His weaving was done to order, custom weaving. He used coarser yarns both for the cotton warp and tabby, and for the wool pattern weft. These coarse yarns cut down on the time necessary to dress the loom and weave the goods.

The Roses lived a life that some would call "simple" Their neighbors thought them eccentric. He plied his trade as a lone craftsman, took orders from samples, ordered the yarns, and wove the finished products. Brother and sister tended their farm, fields and animals, and grew the crops which sustained them year round. However, Weaver Rose was far from a simple man. He *chose* to pursue and preserve a former way of life, a life fast disappearing from the American scene. He personified the tradition of the solitary American weaver, but beyond this, he looked to the future. He honored and used that which had gone before: the vocabulary, the tools, and especially the drafts. The drafts were not only those of his grandparents, but all of those which he could collect from weavers throughout the country. He offered to pay for those he collected and was recompensed for his own. He shared his knowledge and collection willingly. ❖

In addition to a biography of Weaver Rose, The Weaving Roses of Rhode Island *contains 245 drafts, mostly overshot weave, collected by Weaver Rose. His original titles and eccentric spellings have been preserved. Computer-produced drawdowns of most of the drafts are included in an appendix.* The Weaving Roses of Rhode Island, *by Isadora M. Safner is published by Interweave Press.*

Mary Atwater:

A Daughter Remembers

by Betty A. Biehl

Mary Meigs Atwater was the champion of the home weaver who she enthusiastically taught, encouraged, corresponded, and philosophized. Through her weaving study course, Shuttle-Craft Guild Bulletins, and books, she brought traditional handweaving to far-flung weavers who otherwise would have floundered without her tutelage. Because of Mary Atwater's solitary efforts, we have not only a legacy of knowledgeable and competent weavers, but the benefits of her mindful research and documentation.

WHEN MOTHER WAS forty-one my father died, leaving her with my fourteen-year-old brother and me (a three-year-old) to raise on very little money. Although she had an excellent education, she held no certificates of graduation and was considered unqualified for most jobs. Many women in such a position would have chosen to live with and be supported by relatives. But not Mother. She utilized her talents for teaching and writing and her knowledge of handweaving to establish a business that supported her for the rest of her life and financed college educations for both of her children.

Through The Shuttle-Craft Guild and the Correspondence Course in Hand-Weaving, she was responsible for much of the revival of the craft of handweaving in America. She resurrected, modernized, and developed weave patterns. She answered letters and criticized fabrics sent by correspondence students and conducted weaving institutes all across the country. In her spare time she wrote a mystery novel, several short stories, and began a historical novel. Somehow she also found time to raise my brother and me.

I was too young to remember much of the early years in Seattle, Washington, where she established the Shuttle-Craft Guild Correspondence Course in Hand-Weaving. I do remember that I learned my first lesson in honesty there. I had stolen a dollar from her

Mary Atwater collected drafts wherever she could. This runner, woven by Carol Strickler, is a modified version of an old coverlet discovered in Cambridge, Massachusetts, draft #108, "Sunrise and Dog Tracks" in the Shuttle-Craft Book of American Hand-weaving. *Complete instructions for* ***Modified Atwater Runner*** *are in the Instruction Supplement.*

HONOR ROLL

Laura Allen
Rita Adrosko
Jim Ahrens
Anni Albers
Mae Aldrich
Lyn Alexander
Marthann Alexander
Helen L. Allen
Laura Allen
Hartense Ammam
Mayme Anderson
Ruth Arnold
Ruth Awawa
Sally Ashwell
Mary Meigs Atwater
Robert and Roberta Ayotte
Dr. William G. Bateman
Mary Baughn

Mary Atwater enjoyed the freedom of design that inlay techniques offer and her writings are full of weaver controlled designs. This Earth and Sky motif in The Shuttle-Craft Book of American Hand-weaving *is one of the many she shared with her devoted readers. Jean Scorgie's interpretation is woven in 4-shaft summer & winter with pick-up. We've also provided an alternative 16-shaft draft which requires no pick-up. For details for* ***Blouse with Earth and Sky Motif,*** *see the Instruction Supplement. Yarns courtesy of Schoolhouse Yarns.*

Emily Borie Beals
Dorothy Beck
Irene Beaudin
Margaret Bergman
Oscar Bériau
Mary E. Black
Anne Blinks
Lili Blumenau
Bill Brown
Harriette Brown
Dorothy Bryan
Ruth Bunnell
Harry Burkett
Ruby Burkheimer
Dorothy and Harold Burnham
Nellie Carlton
Bill Cartis
Hazel Chase
M. Joyce Chown
David Carroll Churchill
Doris Clement
Peter Collingwood
Alice K. Cripps
Ruth Dunlop Currey
Elsie Davenport
Mary Frances Davidson

"It is sort of happy magic—to take some spools of thread and some hanks of yarn and a few hours time and turn them into a beautiful and useful thing that will last and serve for many years. It is hard to think of a pleasanter way to spend the time one has to spare during the bad winter days."

—Shuttle-Craft Bulletin #65, February 1930

purse, which I used to buy five toy cars at Woolworth's. She explained to me that it was normal for a child to steal once, but a second time was to be discouraged. She took the cars from me, put them on top of the kitchen cabinet where I could see them, and made me scrub the kitchen floor for each one. I was only six, but I learned my lesson.

We moved to Cambridge, Massachusetts, when my brother entered Harvard. Mother's office was still in our home, and as her reputation grew, more and more students dropped by. People from foreign countries, missionaries, and foreign correspondents also came to visit, each with a piece of weaving to discuss, and each with stories of exciting happenings around the world. Sometimes there were hot arguments—some with loom manufacturers who wanted Mother to recommend their product but didn't want to make the changes she thought necessary, some with yarn suppliers who wanted to sell yarn but not in the colors and textures that Mother thought weavers wanted.

While we were in Cambridge, I learned to weave and earned my first spending money threading and weaving a foot of fabric on Structo looms so they could be sold "ready to weave" Of course, I made threading and treadling mistakes, many of which I thought were "too little to be noticed" But Mother noticed them and every one had to be corrected.

I also earned some money helping Mother with the *Shuttle-Craft Bulletin*, which was issued every month. Mother wrote, illustrated, mimeographed, and mailed the bulletin herself. I helped assemble and fold the pages, and learned to use the typewriter addressing envelopes.

Almost every evening, Mother and I took turns reading aloud to each other while we wove, embroidered, braided, or knitted. I absorbed a love of using my hands and an appreciation for the beauty of the English language. We would read anything that was well written with an interesting plot.

Once a week, on the housekeeper's evening off, Mother helped me memorize a poem while she cooked supper. Mother usually chose the poem, but her choices were diverse. I still can recall Keats, Shelley, Rossetti, Blake, Browning, Lewis Carroll, and many others.

I went to a "progressive" school because Mother thought the nearest public school concerned itself too much with educating recent immigrants in the English language, American law, and American social customs. In grade school I learned French, algebra, physics, biology, ancient history, and English literature, but I learned nothing of geography, government, grammar, spelling, and how to get along with other children. I had friends at school, of course, but I couldn't invite them home with me because Mother was always busy with Guild work.

I spent summers with my cousins, the only children my own age that I knew well (they are still among my closest friends). I didn't realize then that my family—my Mother, my brother, and I—were any different from other families. I suppose I assumed that everyone had at least one loom in the house, and that all my school friends spent their time, as I did, surrounded by adults listening to half-understood conversations and keeping a low profile.

Mother cared nothing for style in clothes. As long as the colors were pleasant and the fit approximate, I was dressed with no consideration for what "everyone else was wearing" It wasn't until we moved to Montana that I managed to discard the long woolen underwear she made me wear for protection against the New England winters. Mother dressed herself mostly in black, but usually added a colorful smock decorated with stains of India ink.

By her example, Mother taught me honesty and craftsmanship (which are really the same thing), independence, responsibility, love of family and country, the work ethic, curiosity, love of the English language, and that education and money are tools, not ends in themselves. She taught me nothing of the things most mothers teach their daughters—cooking, housecleaning, economical shopping, or hairdressing. She taught me no social graces except for table manners. I was called "hand-raised" by the school principal.

Mother may not have cared for stylish clothes but she did value grace of movement. I was pudgy and awkward so I was sent to dancing class and learned to dance and how to fall, which proved valuable when I got ice skates for Christmas.

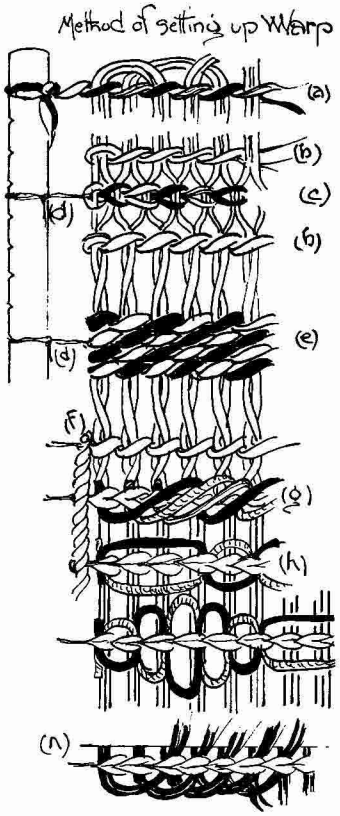
We moved to Helena, Montana, when I was in high school. We lived at the YWCA during the winter so Mother didn't have to cook and keep house. We spent the summers in Basin, with an occasional fishing trip to the Madison River. I didn't care much for fishing, but Mother was happiest knee-deep in the water with fly rod, creel, and net, dressed in a misshapen hat decorated with trout flies, a sagging suede jacket, flannel shirt, and laced-up boots. She considered rubber boots dangerous and never wore them. Mother remained in Basin when I left for college. She kept herself busy with the Shuttle-Craft busi-

Mary Atwater with her daughter Betty, Basin, Montana, 1916.

"The question of color appears very difficult to many weavers, and it is in fact difficult. No one can formulate rules that are of any assistance. In a general way any colors may be put together with good results, but some combinations are more apt to give distress than pleasure. There is no law except the effect. As a head of a great art school once told his pupils, 'what looks right is right, and what looks wrong is wrong and there is no other rule."

—Shuttle-Craft Bulletin #42, March 1928

Mary Atwater in Salt Lake City, 1955.



Mary Atwater not only wrote profusely, she also illustrated all her books and bulletins herself.

ness and held weaving institutes across the country. I suppose she hoped that I would develop the talents and desire to carry on with the Guild, but I showed little talent and no desire, and she never pushed.

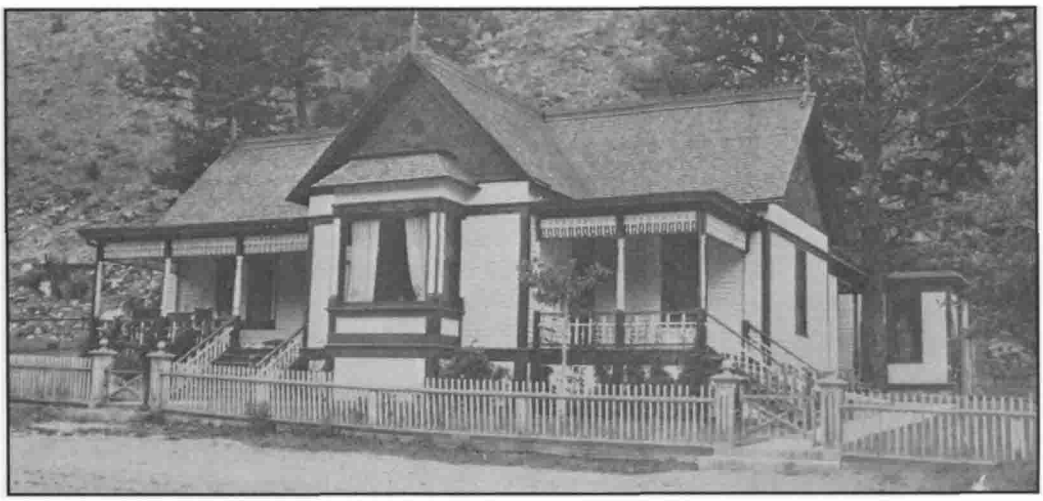
I married soon after college and saw her less often, but she continued the daily letters to me that she had started when I went to college—sometimes just a few lines, but always conveying her love and concern. She was able to teach many more institutes, summer schools, and private students, and do more research. She went on a trip to Guatemala with Harriet Tidball, a student, friend, and designer. Soon after the trip she decided that her main interest was in research and sold the Shuttle-Craft Guild to Harriet, announced that she had retired, and moved to Salt Lake City, where winters were milder, transportation easier, and where she had her own log house near my brother and his wife.

Though she was retired, she was active writing or teaching until the day she died. We saw her fairly often, and she always came to manage my household while I was in the hospital adding to our family.

Although Mother didn't teach me the usual housewifely talents, she taught me much more valuable lessons. She taught me to follow directions, to be curious about machinery, to experiment with new ideas, to do the best I could with what I had. The cooking and cleaning and child rearing developed as an exciting adventure. Mother opened windows for me that I sometimes didn't have time to look through; she offered honest criticism of my work and actions so that when she praised me it was a source of pride and when she condemned she showed the way to improvement. She loved her country and her family and gave them both her best efforts.

I grew up shy and solemn, but eager to learn and do. The things she taught me have served me well, and the things she didn't teach me weren't hard to learn. I still find myself thinking of some amusing incident, and saying to myself, "I'll have to write about that to Mother." ❖

Betty Biehl lives in Lewistown, Montana.



The "Staff House" in Basin, Montana, where the Shuttle-Craft Guild was born, 1914.

Interweave Press will be publishing the biography of Mary Atwater in 1991.

Handweaving During the Depression:

WPA Weaving Projects

by Bobbie Irwin

THE GREAT DEPRESSION of the 1930s was a troubling time which brought many changes to American society. Legislators introduced numerous innovative federal programs to assist the homeless and unemployed and to restore the nation's economy. Some of these projects encouraged a resurgence of handweaving in this country.

The Works Progress Administration (WPA), later known as the Work Projects Administration, was one of the new government agencies which had a direct influence on handweaving. Controversial from its inception, the WPA was considered by some to be the greatest accomplishment of Franklin D. Roosevelt's administration, and by others to be one of its most detrimental programs. During the WPA's short lifetime (1935–1943), hundreds of thousands of projects aided millions of families, funding everything from construction and sewing jobs to crafts education and theater productions.

If the WPA was controversial, its arts programs were especially so. The government employed thousands of visual and performing artists and provided art education for the public, projects which many considered a frivolous waste of money. Because Congress approved and funded projects annually, many projects were short-lived. Arts projects funded one year were often canceled the next; some, including many of the weaving projects, continued under the auspices of other relief programs that were less subject to public criticism.

In 1933, Ruth Reeves, a textile designer, conceived the idea of documenting traditional American folk art. The resulting federal project, the Index of American Design, was one of the most notable results of the WPA. This six-year project employed 500 artists and educators in 35 states and influenced thousands of other people through classes, lectures, and displays. The Index created a pictorial record of early American crafts; artists and photographers made drawings, paintings, and prints of coverlets and other crafts of historical interest. Many of these records are preserved in two books, *The Index of American Design* by Erwin O. Christensen and *Treasury of American Design* by Clarence P Hornung.

The Index project concentrating on typical regional crafts, such as Spanish-influenced weaving of the Southwest, provided an excellent reference for the study of American design. It also helped popularize folk art by developing, under state sponsorship, community art centers throughout the country. By 1941, more than one hundred of these were giving classes and lectures on almost two dozen craft subjects.

Although most of the salaried employees were artists involved in the documentation project, 25 percent were art educators. Trained in government-sponsored seminars, these teachers were supervised by a national staff of artists who visited the art centers from time to time.

Residents of Appalachia, hard-hit by the loss of timber and mining industries during the depression, were among those who benefited from WPA and other federal relief projects. Here the WPA revived an interest in handweaving, which, like other crafts that provided household necessities, had lingered longer in rural areas than in the cities.

American handcrafts flourished in the late thirties during the height of the WPA's existence, but by the early 1940s, the war effort had diverted funds and projects to more practical applications (quilters and weavers, for example, were encouraged to produce blankets for soldiers rather than decorative items). Yet because of the WPA programs, a new generation of handweavers emerged to carry on the old traditions. ❖

Bobbie Irwin is a contributing editor to HANDWOVEN. *She lives in North Ogden, Utah.*

TIME LINE

1870s
William Morris designs tapestry commissions.

Synthetic dyes come into general use.

1887
Marguerite Porter Davison is born near Cincinnati, Ohio.

The Newcomb Loom Company is founded.

1888
"Mama" Valborg Gravander is born in Gefle, Sweden.

1889
Lucy Morgan is born near Franklin, North Carolina.

1890s
Berea College begins accepting coverlets from Appalachian mountain weavers as tuition payment. Homespun fairs are sponsored.

1895
Eureka Loom Company is producing two carpet looms and five sizes of rug looms as well as weaving accessories.

Deen Loom Company sells its first looms; production continues until just before World War II.

1899
Dorothy Liebes, née Wright, is born in Santa Rosa, California.

Changing Traditions

by Beth Brewin

Wilma Hatchett McNabb on a walk this past winter. Photo © Robert Amberg, 1990.

In the early part of this century weavers in the isolated hills of Appalachia carried on pretty much as they always had. In the twenties and thirties, weavers such as Wilma Hatchett McNabb as well as others who had never woven before were recruited by programs such as the TVA and Southern Highland Handicraft Guild to weave to sell, keeping weaving alive, though changed.

THE FIRST TIME I visited Wilma McNabb, she opened the cedar chest at the foot of her bed and pulled out her woven treasures: luncheon sets, bags, a wool wall hanging woven by Lucy Morgan (the founder of Penland), a cotton skirt and blouse with overshot borders, and a number of coverlets.

One coverlet, woven by her grandmother, was dyed with indigo. Another coverlet was gold, olive green, and brick. "This yarn came in a kit I ordered from a magazine to crochet an afghan. After crocheting for a while, I decided it would be quicker to weave. So I undid what I had crocheted and put it on the loom." She pulled out a coverlet in the Whig Rose pattern and exclaimed that she had woven this one for a museum but couldn't let them have it because it had a threading mistake. After pointing out the nearly invisible flaw, she said sweetly, "A good weaver would have noticed it."

Mrs. McNabb was born Wilma Hatchett in rural Cherokee county, North Carolina, in 1896. When she was a child, her mother taught her to weave, in the family tradition, on her grandmother's loom. Cotton thread spun in the mill and sized at home with corn meal was used for warp. The weft was wool carded at a nearby mill and then handspun and colored with vegetable dye. The warp was measured on pegs hammered into the grape arbor.

When Wilma was in her teens, she attended a boarding school in Murphy, North Carolina. The school had a loom equipped with a fly shuttle, which she learned to use. When she left school, she stopped weaving for almost 20 years.

In 1936, the Tennessee Valley Authority sponsored a series of workshops in handicrafts to help farming families supplement their income. The teacher was Laura Morgan Warner (Lucy Morgan's sister), who helped establish the Cherokee County Crafters, a division of the Southern Highland Handicraft Guild. Lucy Morgan supplied members of the group with three looms for $90 each. The members paid for them by selling handwoven items. Wilma McNabb paid for her loom in a single year.

But things had changed since Wilma wove with her mother. Homespun was rarely if ever used. Items were no longer produced for home use, but were made specifically for sale through the Southern Highland Handicraft Guild. A new method of warping "front to back" was introduced, as was sectional beaming. The items themselves had changed, too. Bags, luncheon sets, wall hangings, and

Lucy Morgan and the Penland School of Handicrafts

LUCY MORGAN was born in 1889 in a mountain community near Franklin, North Carolina. From the time she was a girl, she planned to teach at the small community school in Penland which her brother, the Reverend Rufus Morgan, had founded. As a young woman, Miss Lucy took a job at Penland to teach at the elementary level. She visited the local mountain people in her free time, and on one such visit, met the only remaining weaver in the community. Miss Lucy was impressed by the handwoven coverlets and linsey-woolseys and instantly knew that it would be a tragedy for the craft to be lost.

During her vacation, Miss Lucy took a class in handweaving at Berea College in Kentucky, thinking that she might then teach the dying craft to the mountain women back in North Carolina. She used her savings to purchase looms and yarns and traveled the countryside within a 20-mile radius of Penland to teach the women to weave in their own homes. Most important, Miss Lucy promised to buy their completed projects.

The mountain women, encouraged by the prospect of added income, took up the craft in earnest. Very soon, Miss Lucy had a room full of items woven by the "Penland Weavers" and was deeply in debt. There were no buyers for the items in the financially depressed mountain community, so Miss Lucy took the weavings to vacation resorts, fairs, and conventions. There they sold nearly as fast as they were unpacked.

News of Penland spread, and by the late 1920s, prospective weavers from across the country traveled to Penland to learn the craft, and the Penland School of Handicrafts was established. Within a few years, the school attracted weavers from around the world. Experts in

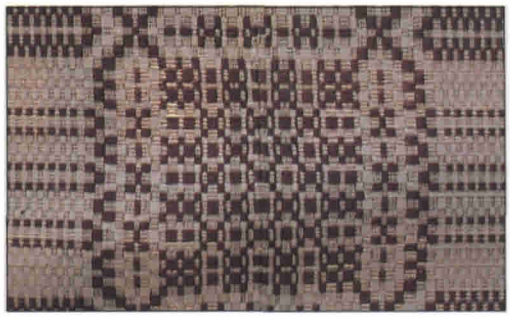
skirt and blouse ensembles with cotton overshot borders replaced the blankets and coverlets Wilma was accustomed to.

Through weaving, Wilma supplemented her family income during the forties, fifties, and sixties. It was rare that one of her pieces failed to win a blue ribbon at the state fair. She helped manage the Cherokee Crafters and worked with 4-H clubs. Although Wilma never found time to teach, many students from the Campbell Folk School have visited her home as I did, and watched her pull things from her cedar chest.

In 1970, Florence Young, a longtime weaving friend, asked Wilma to analyze an old coverlet she wanted to reproduce. "It took me three months to figure it out. Florence followed my draft, but the seam was too noticeable. So I changed the draft, moving the seam to another part of the pattern, and it hardly showed at all. That was the secret of my weaving. I could make seams match and it hardly seemed like it was any trouble."

The coverlet Wilma used on her own bed was chosen to be in a coverlet exhibit sponsored by the Mountain Heritage Center of Western Carolina University. This exhibit, entitled *New Threads in Old Patterns*, and now sponsored by the Smithsonian Institution, is currently touring the United States. Wilma McNabb is the only living weaver represented in the exhibit.

In February 1990, Wilma McNabb received the North Carolina Folk Heritage Award from the North Carolina Arts Council in recognition of her unique place in Appalachian weaving history. This $2000 award was created to honor folk artists whose artistry reflects the generations of tradition rooted in North Carolina culture.



Wilma McNabb's special skill has been to weave so exactly that seams match without any trouble at all. Shown here is one of her triumphs. Photo: Beth Brewin.

Wilma McNabb represents many of the women whose lives were enriched by the handicraft revival. What sets her apart are her high standards of craftsmanship and her connection to the traditional craft of Appalachian weaving. Wilma McNabb's weaving is not so much of a revival of her family tradition as it is an establishment of a new tradition adapted to an increasingly industrialized culture.

Still, there is an element in Wilma's work and life that reflects her connection to the generations of weavers in her family. And those of us who have known her, or who own one of the 40 coverlets she has woven, have been enriched by her presence. ❖

Beth Brewin lives and works in Dillsboro, North Carolina. Her work is frequently featured in HANDWOVEN.

other crafts offered to teach at the school, just for the privilege of spending a summer at Penland. In this way the school also developed ceramic, metalwork, and other craft programs.

During this period, similar craft centers were established throughout the southern highlands. In late 1928, Miss Lucy invited representatives from such centers in North Carolina, Tennessee, and Kentucky to Penland to discuss common problems. The result of this was the establishment of the Southern Highland Handicraft Guild to preserve, improve, and market southern mountain crafts.

Miss Lucy retired as director of the Penland School of Handicrafts in 1962. Her successor, Bill Brown, kept Miss Lucy's purpose in mind and directed the school toward furthering the development of techniques and innovation while still providing instruction in traditional methods. The name was changed to The Penland School of Crafts, but to most it's known simply as Penland School.

Miss Lucy died in 1981 after seeing the school evolve from a gathering place for mountain weavers to an arts resource offering such crafts as book arts, ceramics, drawing, fiber arts, glassblowing, jewelry, paper and printmaking, photography, sculpture, surface design, and woodworking. ❖

Sources

Blythe, Legette. *Gift from the Hills.* New York: Bobbs-Merrill, 1958.
Eaton, Allen H. *Handicrafts of the Southern Highlands.* New York: Dover, 1973.

TIME LINE

1900
The handicraft revival movement inspired in England by William Morris comes to the United States and results in the formation of many arts and crafts societies.

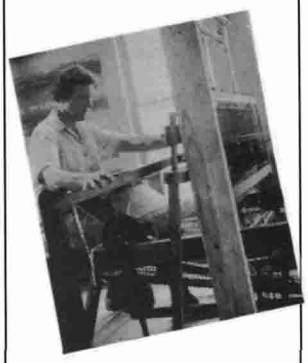
The weaving revival in North Carolina leads to the formation of Allanstand Cottage Industries.

1904
On October 25, the Handicraft Club of Rhode Island is founded through the efforts of Julia Lippitt Mauran. There are ten charter members.

1907
The Eureka Loom Company is sold to Reed Loom Company of Springfield, Ohio.

1913
Berea College Fireside Industries shifts emphasis from mountain women working at home to students on campus.

Weaver Rose dies on November 9.



1914
Walter Gropius founds the Weimar Art School.

1918
Union Loom Works of Boonville, New York, is incorporated. They offer three basic two-shaft looms.

Weaving Connections

by Sharon Alderman

Amanda Bourque, 1950s.

Hundreds of weavers like Amanda Bourque quietly kept weaving alive through the necessity of providing for their families. We can admire and remember them through the legacy of the weaving they've left behind.

IT'S FUNNY HOW connections are formed. I want to tell you about the connection I feel to a woman I never met: Amanda Bourque, mother of fourteen children, a weaver who lived in Notre Dame des Pins, Quebec.

Until recently, I worked in downtown Salt Lake City. My studio's north-facing windows looked across the street to Kimball Electronics, wholesale distributor of appliances and retail source for electronics parts. Across from my door was a bay where huge trucks backed up to the dock to unload their cargo.

For several weeks last summer, I noticed a man standing on that dock from time to time, looking intently at my windows. The dock was about a hundred feet away, too far for me to make out details of faces clearly without my glasses—alas! I wondered if he was someone I knew.

One day I saw him walking over from the dock toward the stairs that led up to the dock on my side of the street and to my front door. He introduced himself and said that he thought that I might be a weaver; he thought so because his mother was a weaver. I showed him around, telling him about what I do, and during the course of our conversation he told me that he had a couple of blankets his mother had woven. I asked if I could see them sometime.

When I learned that this issue would be dedicated to the people who were weaving between 1920 and 1960, the nadir of handweaving, I thought immediately of Mrs. Bourque and those blankets. She was one of the weavers who had kept our craft alive.

Jean Bourque told me that when Amanda was twelve, her family moved from Quebec to Waterville, Maine, where she worked in a woolen mill for two years. Then the family returned to Canada.

Amanda grew up, married, and had fourteen children, three of whom died in infancy—how simple it is to say such a sad thing! Jean Bourque was the fourteenth child. When he was about sixteen, he worked in a woolen mill about five miles from his home preparing and beaming warps. He also made a working model of his mother's loom; one of his sisters has it and has used it to make placemats. (Of course, he would recognize a loom at a hundred feet!)

The family had between thirty and forty sheep, depending on the time of year. A few were sold each year just before winter began, and they were the source for much of what kept the Bourques warm. "There were no boughten blankets at our house," Jean told me. "In fact, most of our clothing was homegrown." His mother sheared the sheep with hand shears and sent the raw wool to the mill, where it was washed and made into sliver about as big around as one's thumb and 3 to 6 feet long. She spun the wool into yarn, dyed some using commercial dyes (although Jean remembers a few times when she gathered bark and used it to dye the wool), and wove it on a big four-poster, four-shaft, counterbalanced loom with logs for warp and cloth beams. Sometimes she knitted the yarn using a knitting machine. She sewed for her family on a Singer treadle machine.

This project is based on one of the blankets that Jean Bourque showed me. The blanket was woven from the wool that Amanda Bourque sheared, spun, and dyed. It is seamed down the middle and so carefully woven that the stripes match very nicely where the selvedges are laced together. It was made especially for Jean in 1944, when he was a teenager. In one corner is a little monogram worked in a chain stitch using the handspun warp yarn: JPB.

It is as a tribute to Amanda Bourque that this throw is woven with a singles yarn as close to the slightly tweedy handspun as I could find. It is also a tribute to unexpected and welcome connections between people, however they may come about. ❖

Sharon Alderman travels widely, conducting workshops on weaving and designing cloth. She is a contributing editor to HANDWOVEN *magazine.*

The throw at right, shown here with the original, is a narrower version of the blanket Amanda Bourque wove for her son Jean P Bourque. The original blanket was made of two panels, laced together in a sturdy, inconspicuous seam. This interpretation by Sharon Alderman is about the size of one of the panels. Amanda's blanket was finished with blanket stitching over a rolled hem—very practical for use on a bed. Sharon's throw is finished with twisted fringes. Instructions for ***Woolen Throw*** *are in the Instruction Supplement.* Yarn courtesy of Halcyon Yarn.

TIME LINE

1919
Edward Worst's book *Foot-Power Loom Weaving* is published.

1920
Dorothy Liebes studies weaving at Hull House in Chicago.

Lucy Morgan begins teaching at Penland.

1921
Churchill Weavers is founded.

The Weavers Guild of Boston is founded.

1922
Anni Albers enrolls in the Bauhaus.

1924
Mary Meigs Atwater publishes her first Shuttle-Craft Guild Bulletin, in Cambridge, Massachusetts.

The Gravanders open a weaving studio in their home to teach weaving.

1925
Mary Meigs Atwater, in *Shuttle-Craft Guild Bulletin* #7, refers to the book *The Domestic Manufacturer's Handbook of Useful Information*, and discusses a "curious weave which appears no where else, as far as I am aware" and names the weave "Bronson Weave" This weave will later be known as Atwater-Bronson Lace.

Mary Meigs Atwater announces in *Shuttle-Craft Guild Bulletin* #10 that she is moving her offices to 14 Ash Street, a few blocks from Harvard Square, Cambridge, Massachusetts.

L'Exposition Internationale des Arts Décoratifs et Industriels is held in Paris.

The Gravanders open a restaurant in their home.

Old weaving magazines and books can provide an engaging study of our weaving heritage—as well as inspiration for our own weaving. This ***Knitting Bag*** *designed by Kathryn Wertenberger was inspired by a crackle drapery fabric woven by Mrs. C.L. Meek and featured in the summer 1954 issue of* Handweaver and Craftsman. *The two-block design for this hard-wearing cotton bag could be threaded crackle, summer & winter, or twill. See the Instruction Supplement for weaving details.* Yarns courtesy of Cotton Clouds.

Mary Woodard Davis
Thelma Davis
Marguerite Porter Davison
Evelyn DeGraw
Josephine Del Deo
Elaine Dickinson
Allen H. Eaton
Marli Ehrman
Verda Elliott
Irene Emery
Anna Ernberg
Allen Fannin
Hughes Fawcett
Marta Mass Fjeterstrom
John S. Fishback
Marjorie Fitch
Teressa Folts
Berta Frey
Rudolph Fuchs
Sue Fuller
Constance Gallagher
Bertha Galloway
Cay Garrett
Fred Gerber
E.E. Gilmore
Ida Grae
"Mama" Valborg Gravander
Persis Grayson
Warena Grime
Russell Groff
Elsie Gubser
Trude Guermonprez
Ted Hallman
Mary Hambidge
Robert Hart
Virginia Harvey
Walter Hausner
Bertha Hayes
Marian G. Heard
Ethel Henderson
Eva Hessler

World War II dramatically changed the nature of handweaving in the United States. Before the war, weaving was carried out primarily in solitary outposts with limited resources and innovations. The postwar years brought an influx of new synthetic materials, career and educational opportunities, and a changed economic and social climate.

American Handweaving: The Postwar Years

by Alice K. Waagen

THE YEARS BEFORE World War II were a time of individual exploration for handweavers in America. Mary Meigs Atwater, Berta Frey, Mary Sergeant, and others worked alone, investigating different techniques and patterns. Occasional workshops and courses in home economics departments existed, but informal correspondence or "bulletin" networks such as Sergeant's *Handweaving News* and Atwater's *Shuttle-Craft Bulletins* were the principal means by which information was transmitted to handweavers.

World War II changed this situation dramatically. Weaving classes were instituted in many colleges and universities. The textile industry, architects, and interior designers turned to handweavers for innovative custom-designed goods. Fulbright grants and other federal programs sent weavers abroad to be exposed to foreign designs and techniques. Even interest in the healing powers of weaving increased due to the work of occupational therapists after the war.

All of these factors were instrumental in changing attitudes about handweaving itself. Before the war, handweaving in America had been primarily a hobby harkening to the past. Few weavers made weaving their sole occupation. Literature from this period does not emphasize experimentation and exploration. Instead, the goal was to replicate traditional patterns using time-honored techniques.

Weavers' guilds sprang up in the 1950s as a forum for hobby weavers to exchange ideas and information. At the same time, other weavers were making weaving a full-time profession either by weaving custom, one-of-a-kind goods or by working directly for the textile industry producing prototypes for production. Replicating colonial patterns was no longer enough. Instead, the postwar weaver would design fabrics using a plethora of new dyes, fibers, and equipment.

The changes in the focus and direction of handweaving were a direct result of World War II. The war affected every continent; its political, economic, and social effects influenced the nature of handweaving as well.

Economic and social changes

World War II raised most of the Western world out of deep economic depression. Money for higher education, new automobiles, and new homes became available for average middle-class people in the postwar years of economic prosperity.

During the war, many American industries, including the textile industry, abandoned work on consumer products to devote themselves to war-related production. After the war, these industries found themselves marketing prewar products to a postwar society.

TIME LINE

1926

April—Mary Meigs Atwater announces that the Shuttle-Craft Guild will conduct a sale of members' work at Wellesley College.

May—Mary Meigs Atwater announces that the sale at Wellesley was a disappointment.

Mary Meigs Atwater announces that she is importing a 12-harness, 48"-wide loom with "jacks" from Sweden. The looms will not come equipped with harness frames, heddles or reeds or a sectional warp beam. FOB Boston, $60.00

September—Mary Meigs Atwater encourages Guild members to write the editors of leading women's magazines expressing an intrest in articles on handweaving.

1927

Noted in *Shuttle-Craft Guild Bulletin* #30: Handweaving is becoming increasingly prominent in occupational therapy. "From being counted as one of the major crafts, it is rapidly becoming 'the' major craft, and most large hospitals are increasing their hand weaving equipment."

"Craftsmen At Work" exhibition is held in Boston, sponsored by The Women's Educational and Industrial Union. It is noted that Anna Ernberg brought a large exhibit from Fireside Industries of Berea; other exhibits were also included.

A local weaving guild is organized in New York City by Miss Jean Wolverton. Other local chapters of the guild are proposed.

At the Cranbrook Academy of Art

by JACK LENOR LARSEN

THE Cranbrook Academy of Art continues, as it began, a resident community of artists and craftsmen. From the experience of the first artists and their apprentices who assembled there in the early twenties, the idea of the Academy developed and suggested the fundamental principle underlying its method—that every instructor must be a creative artist whose students learn from watching him at work as well as from his words. Although in the more than 20 years of its existence it has become a degree-granting institution, to its students and graduates the Academy is first of all a student-faculty community, which offers a life of intensification for the student artist and craftsman: classes with no assignments, no tests and deadlines; where a long 6-hour period is suggested and one works sixteen; a program that is the intercommunication of fine art and design, of architecture and craft.

The Academy of Art is part of the Cranbrook Foundation, organized in 1927 to assure the realization of plans for the then existing institutions and those planned for the future. Besides the Academy, the Foundation includes the Cranbrook Institute of Science, and three schools: Brookside School Cranbrook, for young children, Cranbrook School, for older boys, and Kingswood School Cranbrook for older girls. Christ Church Cranbrook, Protestant Episcopal, also belongs.

As part of the estate, and an expression of good feeling of the late George S. Booth, it has had from the beginning two tremendous assets: the garden site of several hundred acres in the rolling woods country just

Jack Lenor Larsen aptly described the mood of the 1950s as "starting from zero and creating something totally new starting to build from the ground up." Larsen further notes that "after the war there were no European imports and American design was totally dull. Just getting fabric that wasn't rationed was all we could do let alone have any fresh concepts in production fabrics."

Handweaving and higher education

An immediate consequence of World War II was the return of hundreds of thousands of unemployed men to American society. Virtually an entire generation, both male and female, had devoted its early adult years to the wartime efforts. Regardless of whether they fought overseas or worked in domestic industries, these people now needed new careers.

Handweaving was considered a possible "postwar vocation"[1] as well as potentially profitable recreation:

"Weaving scarves, table runners, scatter rugs in varied colors and similar articles is not only an interesting pastime for long winter evenings, but it also can be developed into a profitable hobby. Once you have mastered the technique with a little practice, you will be able to produce woven articles that will find ready sale at a good price."[2]

Multitudes entered institutions of higher learning in the 1950s. The G.I. Bill of Rights made the dream of a college education possible for many. Some of these students turned to handicrafts as their field of study.

The prospective handweaver of the postwar years entered a degree program primarily to acquire a college education and only secondarily selected weaving as an area of interest. This weaving student was exposed to a variety of information of which technical skills played only a small part. Required courses might include art history, philosophy, arts, and literature, giving a student a much broader base of knowledge on which to draw.

Students in many cases would be trained in a variety of media. For example, when Nell Znamierowski studied at the Rhode Island School of Design in the early 1950s, she was trained equally in fabric surface techniques such as printing and stenciling as well as in weaving. David Van Dommelen's master's program at Michigan State emphasized painting, pottery, and stitchery. Van Dommelen described the artistic climate at Michigan State during this period:

"It was very vital. Students talked about their work. Not just 'How do you like this?' but 'What am I trying to say?' We talked a lot, in class, out of class, in the coffee shop. We produced a great deal of work. It was a total immersion into work."

College-trained weavers of the 1950s moved away from reproducing traditional weavings and into the realm of self-expression. The self-taught weaver did not become extinct. Rather, the college-educated weaver, drawing on a variety of resources for materials and inspiration, added a new dimension to the field of handweaving.

The European influence

The influx of students into crafts programs in the 1950s might have had little effect had those programs not been staffed by high-quality teachers. Most were refugees from war-torn European countries, and most had been trained either in Scandinavian design or at the German Bauhaus.

The Scandinavian design movement began in the early 1920s. Shocked by the poor design of mass-produced goods, its proponents wanted artists, designers, the government, and industry to unite resources to produce aesthetically designed goods. Contrary to the then-accepted notion that art was only for the wealthy, designers in Scandinavia wanted well-designed objects available for everyone. The motto of the movement was "More beautiful everyday things."

The first to bring this design philosophy to America were Eliel and Loja Saarinen, who established the Cranbrook Academy of Art. Ed Rossbach observed:

"Saarinen was an idealistic architect who believed in the unity of the fine arts and the crafts. He believed in designing everything—not just buildings and their interiors and furnishings, but entire communities. The idea behind Cranbrook, which officially opened in 1932, was to give a few promising students the opportunity to work alongside the men and women who had been brought from Europe to produce architecture, sculpture, furniture, textiles, and the like, for the splendid complex of schools, houses, and gardens adjoining the estate of the founder, George Booth."[3]

In 1936, Marianne Strengell came from Finland to direct the Cranbrook weaving program.

The Scandinavian design approach to handweaving contrasts with the Atwater and hobby-oriented perspective of the twenties and thirties. Jack Lenor Larsen, who studied at Cranbrook during the late forties, com-

mented:

"Chances are that the [Cranbrook] student will design in or for industry. Perhaps he will instruct at some college or school of design, or instruct and design. Many will continue to do handweaving."

The idea of designing for mass production was also the aim of the German Bauhaus. Its proponents wanted to combine art, industry, crafts, and trade to make high-quality industrial products. The unusual and revolutionary design concepts of the Bauhaus School, which opened in Weimar in 1919, attracted many creative and energetic people. But by the early 1930s, Hitler began to suspect the Bauhaus as a stronghold of subversive radicals. In 1933, the government of the Third Reich disbanded the school, and most of its teachers emigrated to the United States.


AFRICAN MOTIFS

Interpreted by Jack Lenor Larsen in His Newest Fabrics

MARIANNE STRENGELL

Designer-Weaver Sees Textiles as Architectural Material

JOURNEY THROUGH GREECE

Two Americans in Search of Native Weaving

NELL ZNAMIEROWSKI

Anni Albers, Lili Blumenau, and Trude Guermonprez resettled at Black Mountain College in North Carolina. After a few years, Guermonprez moved to California, teaching at the California School of Fine Arts and the California School of Arts and Crafts. Marli Ehrman headed the textiles department of the Institute of Design in Chicago, which Moholy-Nagy had established as the American counterpart to the German Bauhaus.

Some of these European immigrants made their name outside academia. Maria Kipp, for example, produced custom-designed handwoven fabrics for architects and interior designers. Kipp settled in the Los Angeles area and developed her custom handwovens into a small industry with eighteen employees.

American handweavers were able to view European design in periodicals, shops such as Georg Jensen and Bonniers in New York City, and galleries and museums. European design also influenced American weavers in the 1950s through programs for study abroad. The most prominent of these was the Fulbright grant, established by the U.S. government to encourage cultural exchange between this country and its allies and financed by U.S. surplus property in those countries. Fulbright recipients are sent to foreign countries which are receiving American economic aid. The benefits are much broader than those of traditional loans or grants. The American student learns the culture of the host country; the host receives not only the tuition and fees paid by the United States but also the student's cultural input.

Many artists and craftspeople who went to Europe during the 1950s on Fulbright or other aid programs felt that their experience changed the way in which they viewed their craft. Nell Znamierowski's year-long study of textiles in Finland made her see handweaving as a much more flexible medium than she had previously considered it. After her graduation from the Rhode Island School of Design with a degree in textile design, she had worked as a fabric designer in New York City. In the early 1950s there was no market for one-of-a-kind, creative handweaving. "The only way to operate was to have your own studio and weave your own cloth. That was how weavers made a living. And I thought, 'I don't want to do that!' I liked design but I had already had my fill of doing 20 yards of fabric." In Finland, she took classes at the Alteneum, the school of industrial design in Finland. Znamierowski was searching for a more creative approach to handweaving, one that would permit the creativity of original

TIME LINE

1928

The Shuttle-Craft Co., Inc., moves its offices from 14 Ash Street to the Abbott Building, 30 Brattle Street, Cambridge, just below Harvard Square.

Mary Atwater's *The Shuttle-Craft Book of American Weaving* is published.

The Association of Arts and Crafts, Chicago, Illinois, sponsors the first exhibit of modern decorative and industrial art in which American manufacturers, craftsmen and artists have collaborated to produce work of real merit.

The Book of Weaving by Anna Nott Shook is published by John Day Company, New York.

1929

The Penland School of Handcrafts, Penland, North Carolina, is established. The first week-long institute is conducted by Edward F. Worst.

The Southern Highland Handicraft Guild is founded.

J.L. Hammett begins advertising its looms in *The Handicrafter.*

1930

In *Shuttle-Craft Guild Bulletin* #65, a reader reports that the book *Vegetable Dyes* by Ethel M. Mariet of England is considered the authority on dyeing in France.

Mary Atwater closes the Cambridge office of the Shuttle-Craft Guild and moves to Helena, Montana.

Dorothy Liebes opens her studio at 526 Powell Street in San Francisco.

designs without the drudgery of production yardage.

For Znamierowski, the knotted Scandinavian rya rug was a conceptual breakthrough from production weaving. Each rug was individually designed and woven, but the Scandinavians hung them on the wall, using them as art rather than utilitarian objects. Thus it was possible for weavers to conceive of their products as different from their industrially produced counterparts.

David Van Dommelen, who traveled to Scandinavia in the late 1950s under a foundation aid program, also was greatly impressed by the value Scandinavians placed on craft items for the home. For them there was no distinction between "fine art" and "craft" Craft objects to be used every day in the home were as beautifully designed as museum pieces. Van Dommelen's experience prompted him to give up his painting and pottery and concentrate on fiber art.

Both the Bauhaus philosophy, which focused on training weavers to design for industry, and the Scandinavian perspective, which allowed for one-of-a-kind, original art weavings for the wall, helped move American handweaving into a new sphere. Rather than reject technology, Americans embraced it, designing both individual items and prototypes for mass production.

Commercial textile work

In the postwar American textile industry, handlooms had disappeared from the production line. Designing was done primarily on paper, the woven goods being produced from these designs. The result was often less than satisfactory·

"There are lapses in time up to eight weeks between submissions of a sample to the mill and return of the woven sample blanket. The time lag would be bad enough by itself if the sample was a faithful reproduction of the original design but generally it isn't. The design on paper which carried a hoped-for texture and pattern frequently turns out to be quite another thing when reproduced on the power loom. The result is a waste of weeks and thousands of yards of yarn. Frequently samples from the power loom run over 100 yards or more."[4]

Before World War II, the primary fibers used in the production of consumer goods had been linen, cotton, wool, silk, and rayon. During the war, textiles were produced from the new synthetics: acetate, nylon, vinyon, saran, modacrylic, acrylic, polyester, asbestos, and glass. Initially developed for specific war-related items (acetate was used to coat airplane wings; nylon was used for parachutes), these fibers flooded the market after the war, and the textile industry had to develop entirely new lines of fabric.

The inability of the postwar textile industry to deal with these new fibers quickly combined with the wholesale erection of new buildings to make the handweaver invaluable to industry. The postwar years of economic prosperity in America brought a yearning for what was modern and new and scorn for the old prewar designs. As Larsen noted, "Modern architecture and fixing up places, and new furnishings, all were seen as a symbol of a new wave of intelligence."

Not only was there a building boom but architects were using materials in new ways. Buildings of metal, glass, and ferroconcrete required a new type of interior furnishings. Heavy, bulky wool or silk fabrics looked awkward and out of place in these interiors. Textiles for the interiors needed to be as innovative as the exteriors.

The textile industry had the raw materials but had to develop them quickly into an entirely new line of production goods. The old method of designing on paper was too slow and costly. The obvious solution was to hire handweavers to produce handwoven prototypes. What the Bauhaus proposed in the 1920s became a reality in the 1950s.

For handweaving, the 1950s proved to be years of great promise. College-educated weavers of the early fifties had been taught by instructors whose design philosophy encouraged working with industry. This factor, combined with the demand for new residential and commercial fabrics, allowed handweaving to develop into a viable commercial venture.

There were basically two ways in which handweaving could be turned into a career. First, one could do custom weaving for interiors like Maria Kipp. She and her helpers produced custom-handwoven upholstery and drapery fabrics for the "decorator trade" and were phenomenally successful.

Gladys Wonnacott, another professional handweaver working during this period, described her custom-fabric business:

"Right after World War II, I opened a weaving studio in Chicago. I worked selling weavings, teaching, and designing fabrics for interior decoration. It was fascinating and fun work. I worked out a deal where I would weave three 6" × 6" samples. The decorator would tell me what the fabric was for and the colors and effect he wanted. I would weave these samples and he would choose one and

then give me an order based on that. I then hired people among my students, like a cottage industry, to weave it at home. I bought the yarn, designed it, and they wove it. It worked out well."

Many other businesses such as these thrived during the fifties, thanks to the demand for handloomed materials. From 1950 to 1959 *Handweaver and Craftsman* magazine (the only handweaving magazine published at that time) contained 57 articles on different commercial handweavers.

A second type of career involved weaving prototypes for industry. This was also a viable profession; a 1959 *Handweaver and Craftsman* article noted, "Preliminary designs for between 80 and 90 percent of power loom fabrics are now initiated on handlooms." Gladys Wonnacott's studio assistant Ruth Curry had such a position at Dorr Woolen Mill in New Hampshire.

"They had a little floor loom there and they gave her free rein with all the yarns and said, 'You design things for us to use on our power looms.' She did a lot of coat material, dress fabrics, that they then interpreted on their power looms."

Dorothy Liebes was another industrial designer/weaver. A self-taught weaver, Liebes began her professional career in the 1930s making custom-handwoven fabrics for interiors. She was highly successful in this work, designing for many different architects. But by the mid-1950s she had turned exclusively to designing for industry. Reveling in the technological innovations of the forties and fifties, she had a flair for combining new and unusual fibers, textures, and colors.

"She worked on perfecting metallic yarns, suggesting not only gold and silver but brilliant colors as well. Her name became synonymous with Lurex. She enthusiastically furthered research for more synthetic yarns."[5]

Through the innovative work of Liebes and other designers, new fibers and fabrics were developed to meet the needs of the postwar textile industry, and the aesthetic quality of mass-produced fabrics was improved. Many weavers trained in the 1950s by the European teachers who espoused working with industry and designing mass-produced goods would follow Liebes's example and design industrial prototypes.

The guilds: Pattern vs. texture

It would be erroneous to assume that all handweavers in the 1950s were full-time professionals. Just as a significant number of young people chose weaving as a career after World War II, another segment of the population turned to handweaving for recreation. Weavers' guilds were established in many communities as a means for handweavers to share information and meet socially. It is difficult to document how many people took up handweaving as a hobby, but its extreme popularity is reflected in the growth of guilds during the 1950s. The Seattle Weavers Guild began with about 10 members in 1936 but had grown to 220 members by 1950.[6]

Recreational weavers of the 1950s often were trained in the early-Atwater-handweaving-revival school, focusing on traditional pattern weaving. Most of the weaver/designers, on the other hand, were trained in the colleges and universities. Their primary focus was not on the pattern weaves but on the use of a variety of fibers to create textures. This dichotomy disappeared by the end of the decade as hobby weavers began to experiment with fiber, color, texture, and pattern. By 1950, texture weaves were at the height of glory. Weavers, like most other craftsmen, were inspired by the desire to solve their problems on the day's terms rather than depend on the tradition of the past. This shift from duplication to experimentation was extremely important, for by the mid- to late-1960s, experimentation would nearly eliminate functional, utilitarian weaving altogether.

Berta Frey noted that during the fifties there was "probably more change [in handweaving] than in the whole of the years since the beginning of the century."[7] These changes, which resulted directly or indirectly from World War II, opened the door to the experimental weaves of the sixties and seventies. ❖

Alice Waagen has been weaving for the past eighteen years. During this time, she earned a Ph.D. in art education, specializing in handweaving design and textile research, and writing her dissertation on the history of American handweaving. This article is based on part of her dissertation.

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4. "Opportunities for Handweavers in the Textile Industry" *Handweaver and Craftsman* (Fall 1952), 42–44, 51.
5. Weltge, S., "Our Heritage in Color and Texture" *Interweave* (Summer 1979), 25–28.
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TIME LINE

1931

Mary Atwater, writing in the September issue of *Shuttle-Craft Guild Bulletin*, notes that guild members should visit the Pennsylvania Museum of Art in Philadelphia if they ever have a chance. "Their collection has two old books of drawings: John Landes's book and the recently acquired 'Speck' book. These are pattern books, intended probably for the eyes of prospective customers. They do not contain drafts or notes." The Speck book bears the date 1727

The League of New Hampshire Arts and Crafts is organized to encourage and promote traditional New England crafts.

1932

The University of Alberta begins its first summer session of the Banff School of Fine Arts.

Cranbrook is founded.

Dorothy Liebes transformed the drab postdepression colors with her multitextured and wildly colored fabrics. Using these "California colors", Liebes strived to bring what she called her American look to ordinary housewives and architects alike.

DOROTHY LIEBES

by Nell Znamierowski

Dorothy Liebes at her loom. Photo: American River College.

"I create because it's compulsive, but my satisfaction comes from designing something aesthetically decent at a price people can afford."

—Dorothy Liebes

WOVEN TEXTILES IN the early fifties were a pretty earthy lot. At least it seemed so to me in my little corner of the Northeast, Providence, Rhode Island, where I was then a design student. The prevailing colors were brown, tan, green, gold, and sometimes a shot of orange. When these colors were used in combination, they often conspired to give a look of total mud. And then there was Dorothy Liebes, whose colors were vibrant, heady, and rich. She was my guiding star to whom I looked for fabrics and colors that were new, interesting, and exciting. She used clean, crisp reds, brilliant pinks, lettuce-pure greens, and tropical blues and turquoises. Where did she find these yarns? Certainly I didn't see them on the East Coast!

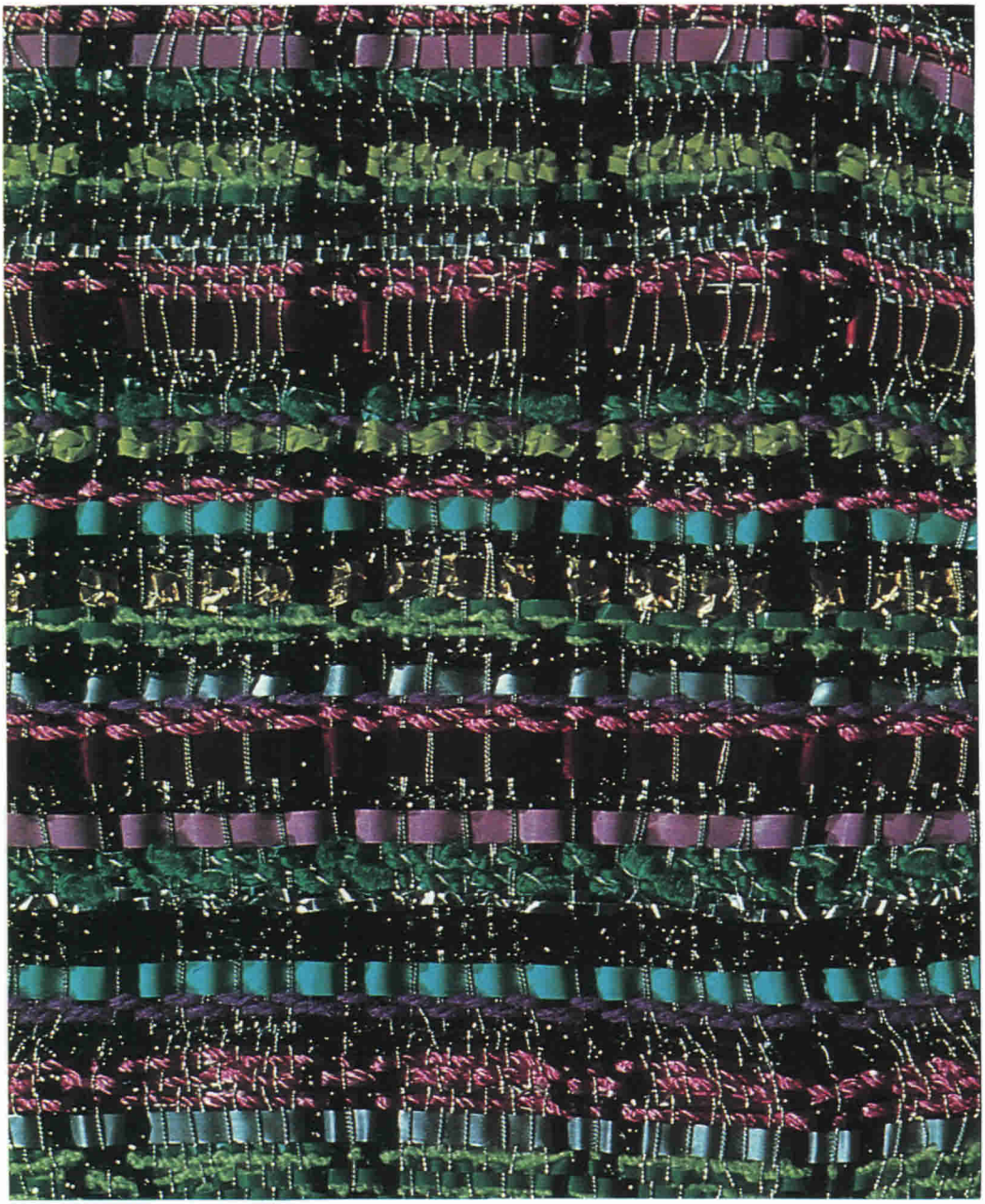
Dorothy was a role model who inspired young weaving designers—or anyone who liked yarns and color—but who inspired her? I tend to think of her as a color-and-design-formed blond Venus rising up out of a sea of nondescript textiles. She seems to have had no direct antecedents from the woven fabric field but to have created out of thin air the "Liebes look" based on verve, daring, and diversity. She brought together a host of unlikely yarns and colors to make fabrics that excited and that demonstrated an alternative to the dullness commonly available.

It was her bold and seductive way with color that reached out to my senses and weaver's soul, but her fabrics also contained other excitements such as the mixture of fibers, yarn weights, yarn types, and other materials rarely seen interwoven with yarn. This artful mélange was usually held together by a simple weave such as plain weave or twill.

In writing this, I feel that every weaver must suddenly envision one or two of her fabrics and know of her place in contemporary woven design. But as I speak with new weavers, I realize that a whole generation or more has become involved with textiles without ever having heard her name, seen her fabrics, or realized the tremendous effect she had on the weaving world and the world of interiors in general.

Dorothy Liebes, née Wright, was born in Santa Rosa, California, in 1899, grew up there, and studied art education at San Jose State Teachers College, applied design at the University of California at Berkeley, and painting and color at the California School of Fine Arts. She studied weaving at Hull House in Chicago during the summer of 1920, a year after her graduation from San Jose State. It was at this point that she turned to weaving as her creative outlet since her paintings failed to satisfy her.

When Dorothy Liebes achieved fame, her colors were known as "California colors" In the first part of the century, "California" usually meant having an exposure to things Oriental, Polynesian, Pacific, exotic—that one seldom got in the Midwest or on the East Coast. For Dorothy it was more than an exposure. She reveled in exoticness—the wild mix of colors, the use of adornments such as beads and metallic braids in or on fabrics, the glint and luster of the yarns. On frequent visits to Chinatown in San Francisco, she feasted her eyes on the magic of colors and textiles seldom seen in Occidental homes and brought back yarns, beads, and anything else that struck her fancy as weavable. The brilliant Chinese red she adopted as her signature, painting both her nails and her loom in a vibrant lacquer red. Most important, she brought home ideas and a derring-do to carry



Panel detail by Dorothy Liebes.

"Weaving can be a wonderful experience. For many it can be a gay and happy experience year in and year out. Alas, too many take their weaving too seriously· they are grim about technique—bogged down with drafts and counts and picks per inch. For many it may be an escape, a lovely lapse from the stern reality of the daily headlines. One throws the shuttle with ever-increasing cadence and rhythm, while thoughts travel far and wide or merely hang suspended. One is fascinated and delighted with the growing color and texture under one's eyes. Few forms of creative activity give greater satisfaction more quickly than the weaving process Beautiful results can be produced from the humblest, crudest materials, with the simplest tools—merely by the use of imagination taste and work."

—Dorothy Liebes, "Tomorrow's Weaving" *Woman's Day* (April 1944)

TIME LINE

1933

Black Mountain College is founded by John Andrew Rice and his colleagues.

The German Bauhaus is closed by the Nazis. Josef and Anni Albers immigrate to the United States to teach at Black Mountain College.

The Century of Progress Exhibit is held in Chicago. A report of the exhibit from Mrs. J.K. Smith was reported in the August 1933 issue of the *Shuttle-Craft Guild Bulletin*: "I looked everywhere for hand weaving and found one small four-harness Swedish type loom in what is listed as 'Mountain Handicrafts' It is an exhibit sponsored by the Penland Weavers. In the Lincoln group, in the back of the replica of the country store, was a table loom, and also a large four-harness loom (horses) badly out of balance. A woman in a ridiculous costume, supposedly of the period, was weaving a simple pattern and rather showing off in the doing. She said among other things, 'Do we look like mountaineers?' We live right here in Chicago. People make me sick thinking nobody but mountaineers know how to weave."

Ruth Reeves conceives of the idea of documenting traditional American folk art. The resulting publication, the *Index of American Design*, would become one of the more notable achievements of the WPA.

1934

The Shuttle-Craft Guild celebrates its tenth year.

through her vision of what textiles could and should be like.

Other weavers in California during this period did not emerge with this concept of fabrics nor this outrageous palette. If they did use some of these colors, they were less adept at pulling the individual hues into a unified whole pleasing to the eye. Dorothy had a special gift for color that was purely her own and that found its touchstone in the allure of the Far East. She used color extravagantly and had to have it as part of her surroundings. Her first weaving studio consisted of two looms in the attic of her family home, where she had painted the floor lilac and the window frames turquoise.

After schooling on the West Coast, she went east to Teacher's College at Columbia University to obtain her master's in art education. It was during this time that she turned her weaving interests into a commercial enterprise by selling handwoven baby blankets to Saks Fifth Avenue and other stores. This venture no doubt helped to sharpen her already capable selling instincts and served as a testing ground for the fabrics she would later develop in the studio she opened in 1930 at 526 Powell Street in San Francisco. Following her graduation from Teacher's College in 1928, she taught art in public and private schools in both New York City and California. She managed to save enough money from her New York weaving sales to finance a trip to France to study with the weaver-designer, Paul Rodier.

During this period, Dorothy married Leon Liebes, a member of a wealthy San Francisco merchandising family. The advantage of a secure financial cushion and entrée into a social milieu that provided her with clients cannot be discounted, but these would have been worthless if the fabrics she created had not had tremendous appeal and if she had not had the drive and ambition to ensure that her gifts were not lost to the world. She made a niche for herself by working directly with leading architects and interior designers, who came to her studio and were fascinated

"This scarf," notes Nell Znamierowski, "is not so much an inspiration from one Liebes fabric as it is a composite of many of the ideas that were her trademark: juxtaposing thick and thin, dull and shiny, textured and nontextured; it uses a simple twill and above all, her signature in bright colors." Complete instructions for Nell's ***Liebes Inspired Scarf*** *are in the Instruction Supplement.*

Elmer Wallace Hickman
Norman Hicks
Lillian Hjert
Lilly Hoffman
Nina Holland
Luther Hooper
Jan Hughes
Harriet Jenny
Harriet Johnson
Nellie S. Johnson
William Justema
Alice Kappenberg
Mary Belle Kellar
Kate Peck Kent
Bernard Kester
Sallie Pease Kierstead
Maria Kipp
Mary Kirby
Bill Kline
Julienne Krasnoff
Lucille Landis
Jack Lenor Larsen

by the unusual fabrics and colors they found there. Her handwoven fabrics went into public buildings and private dwellings on the West Coast and Hawaii. The list of her commissions included hotels, restaurants, theaters, department stores, nightclubs, and corporate interiors. In 1937, she was appointed director of the Decorative Arts Exhibition of the San Francisco World's Fair of 1939. This brought together the arts and crafts of 11 countries, including the United States, in a well-received exhibition that brought her name into national prominence.

The Liebes studio at this time was totally devoted to handweaving. Her staff of weavers, sometimes numbering as many as 20, produced yardage for upholstery and drapery and wove innovative window and room-divider blinds which she is credited with inventing. Leftover yarns and other materials were turned into pillows. Fashion fabrics were woven for local and Hollywood clients. For experimentation and for fun, Dorothy designed one-of-a-kind lengths to be hung on the wall as adornment, the predecessors of today's wall hangings. Everything had her trademark mix of colors, yarns, and fibers; woven in were ribbons, beads—even a tape measure.

In 1940, Goodall Fabrics of Sanford, Maine, hired her as a designer and stylist for both its woven and printed divisions. Goodall was a leading producer of decorative fabrics for the middle-price mass market. It didn't have the elitist atmosphere Dorothy had experienced when working with name architects and interior designers. But she welcomed the opportunities to bring good design to the typical American home and to work with power looms.

During World War II, Dorothy was the Red Cross national director in charge of implementing therapeutic craft programs for hospitalized war veterans. She moved her studio to 545 Sutter Street in San Francisco in 1942. It continued still largely as a production studio weaving finished fabrics. After the war ended, she obtained more consultant and designer assignments. One of these was as color stylist for the Dobeckmun Company, the manufacturer of Lurex metallic yarns. Her job was to promote metallics in every kind of fabric. For Dorothy and her love of glitter, this was a natural position. She did her job so well that she became known as the "Lurex Lady"

Because so many of these consultant positions were based on the East Coast, in 1948 she moved her design studio to New York while retaining her production studio in San Francisco. In 1952, she consolidated her production and design studios in New York, where she made her home until her death in 1972.

Many young weavers fresh out of school and looking for employment found their way to the Liebes studio. It was a place to test first contacts with the "outside world" but not a place to develop an individual design presence, as every fabric that came out of the Liebes studio was stamped with Dorothy's personality. However, many of these "alumni" went on to make their own name in the art fiber or education field. Interestingly, none went on to develop a strong fabric studio. Furthermore, in no handweaving or craft exhibition of the forties or fifties was there a talent derivative of Dorothy Liebes's, despite all the admiration heaped upon her. The Sutter Street studio had for a long time been selling surplus yarn from the Liebes weaving studio and continued as a yarn shop long after her move to the East Coast. Liebes colors and yarn were available to many weavers, but a direct influence was never seen.


TOMORROW'S WEAVING

Woman's Day (April 1944)

The Liebes studio discontinued its handwoven custom work in 1958. One of its last commissions was the fabrics for cruise ships of the Grace Line. When all these yards of upholstery, drapery, background panels, and curtains were done, Dorothy was interviewed for the Fall 1958 issue of *Handweaver and Craftsman* on what makes an interesting fabric. She believed in "a mixture of fibers", preferring nylon yarn (synthetics were relative newcomers then) woven with cotton and Dacron and silk, linen, or wool rather than actually blending the synthetic fibers with natural ones. In the blending, "one never knows what will result from the dyeing and moreover, the fabric has a monotonous overall effect." (Monotony was never a trait in any Liebes fabric. In one of the cruise ships' drapery panels, there was a 10" stripe with a dozen or more colors in as many yarn types or fibers.) She felt that weaving nylon and wool "gives quite a fabulous texture just by the contrast in the visual expression of the two fibers. Each helps the other."

As Dorothy made the transition from hand loom to power production, she never gave up her nonconformity in color and fiber. Her custom-woven blinds were widely popular. Various manufacturers power-loomed them, keeping to the array of colors, yarns, and fibers in the spaced warp groupings. The handwoven weft was of bamboo reeds, thin wooden slats, and (in one collection) plastic rods filled with bubbles and fluorescent tape.

TIME LINE

1936
The Seattle Weavers' Guild meets for the first time at the home of Mrs. Dada Linn. Starting out as a small group of 10 or 12, this group's membership would increase to 220 by 1950.

The Tennessee Valley Authority sponsors a series of workshops in handcrafts to help supplement the income of farm families.

Else Regensteiner immigrates to the United States to escape Nazi rule.

1938
The first session of the National Conference of American Handweavers was held at the estate of Waldenwoods, 60 miles west of Detroit.

1939
The Golden Gate Exposition in San Francisco displays one of the first major displays of crafts in this country; the exhibition is curated by Dorothy Liebes.

The U.S. Department of Agriculture holds the Rural Arts Exhibition, which spurs interest in handcrafts.

1941
The Newcomb Loom Company discontinues manufacturing its loom The Weaver's Friend.

Power-loomed, the weft most often was of metallic strips.

There were Liebes blinds that seemed to be forever in the windows of the old Bonwit Teller's on the corner of 56th Street and Fifth Avenue in New York. These were not the original blinds, however, but replacement sets as the first ones had deteriorated. Her designs were so timeless that often a customer specified that a second Liebes design be woven as similar to the original as possible rather than go to another designer.

Dorothy's fascination with synthetic yarns resulted in part from her being retained as a design and color consultant by duPont in 1955. Working with duPont technicians, she helped develop novel yarns with a better hand. She used them in unusual color combinations and fabric structures to promote the duPont fiber. During her last years, she was heavily involved with duPont and with Bigelow-Sanford, Inc., a major rug and carpet producer for whom she developed rug lines as well as wall-to-wall carpeting for homes and businesses. She continued to enjoy using her talent toward improving the fabrics that were sold in the mass market. Her final opportunity came in 1969 when she was hired by Sears, Roebuck as a home furnishings consultant.

Although more and more designers and companies were doggedly following color trends, leading to a homogeneous look in interior fabrics, Dorothy Liebes was true to her personal color vision. She favored bright and exotic combinations, but she also used muted colorings similar to what we would call "desert tones" today. Even these quieter combinations often had an extra perk due to a shot of metallic or an offbeat pairing of yarns. At the annual January home furnishings markets at the Merchandise Mart in Chicago in the late sixties, her designs were always showstoppers that added interest and life to otherwise tedious showrooms. It was at one of these displays that I first saw Liebes fabrics in real life. They were even better than the ones I had experienced in the pages of magazines.

Dorothy spent her last years in poor health, but as much as she was able, she came to the studio every day. Her large staff was reduced to three weavers who devoted themselves to the samples required by the consulting work. The walls of her studio were a mass of color; shelves reaching to the ceiling housed the 50,000 or more colors she claimed to have on hand in both natural and man-made fibers. On the floor stood her Chinese red loom from the early days in California.

It was during these last years that I finally met Dorothy Liebes. I had been hired as a research consultant for the retrospective exhibition given her in 1970 at the first Museum of Contemporary Crafts in New York. As part of my job was to write the catalog for the show, I spent many hours—days—weeks—at her studio and her home talking with her and poring over her voluminous diaries that were a combination of scrapbooks and clipping files starting from the first years of her early successes in San Francisco. These diaries enabled me to follow the high points and important commissions of her career as it moved from handweaver to production weaving studio to consultant in industry. There were many awards and honors for her breakthrough fabrics that took us from an era of stilted home furnishings to one in which the textiles were modern and exciting. She is credited for making the contract and decorative fabric industry color-conscious. Perhaps this would have evolved naturally, but certainly she is the one who gave the evolution a big push and the one whose name is most closely connected with color in interior fabrics.

In those last years, ill and somewhat fragile, Dorothy still looked radiant in the colors she chose to wear that best complemented her blondness. Her tall, willowy frame carried an aura of sunniness arising not from yellows and golds but from shocking pinks and bright greens and blues. She still had determination and drive. Her conversations with me were peppered with wonderment at why young designers weren't trying new things—why weren't they more daring in their fabrics? why weren't they enforcing their own image as much as she had done?

After Dorothy's death, her studio was disbanded, and the yarns, fabrics, and looms sold or given away. At the time, I was in charge of the weaving studio at the Brooklyn Museum Art School, and we were fortunate enough to obtain her Chinese red loom. I had a plaque put on it in memory of her great talent and the inspiration she gave to others. Shortly thereafter, the Brooklyn Museum weaving studio was itself disbanded, and the loom was bought by a local weaver. I hope that it continues to inspire as much as her fabrics did. ❖

Nell Znamierowski is a color consultant to Harrisville Designs and an assistant professor at the Fashion Institute of Technology in New York City.

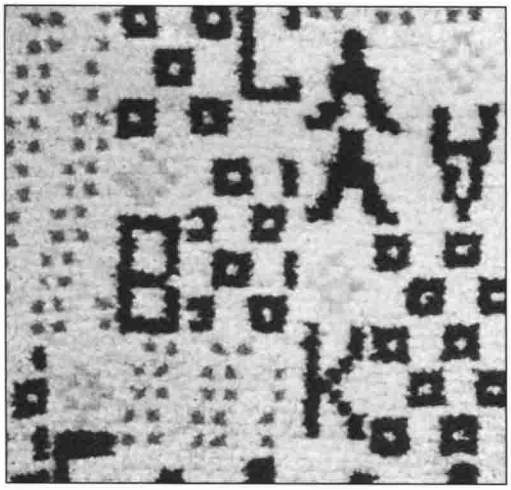
Immigrants to this country brought their traditions with them. "Mama" Valborg Gravander was one of the more colorful and influential.

"Mama" Valborg Gravander

by Ann Walker Budd

VALBORG GRAVANDER, known fondly as "Mama" to weavers and nonweavers alike, was one of the most colorful weaving personalities of this century. Born and raised in Sweden, she immigrated to San Francisco with her husband and spent her life promoting weaving, spinning, and Swedish culture.

In 1888, Valborg Mattsson was born to a well-to-do family in Gefle, a shipbuilding and shipping center on the east coast of Sweden. She attended an ordinary folk school that included weaving in its curriculum, but poetry was her favorite subject. She chose nursing as a career and before marrying Axel Gravander, worked as head nurse of the infant ward at a children's hospital. Axel, a journalist, had been sent to San Francisco in 1915 as a press representative of Sweden for the Pan American Exposition. He fell in love with the American city and mild climate and was determined to return.



Detail of a rya rug woven by Mama Gravander Photo: The American River College.

In 1918, Axel and Valborg, along with their two-and-a-half-year-old daughter, Anne Christine, immigrated to the United States. Instead of traveling with a large amount of cash, the Gravanders spent their savings on Swedish weavings and folk arts to sell in the new country. In San Francisco, Axel found work as a carpenter.

In 1924, one of Valborg's sisters visited San Francisco and persuaded Valborg to help her set up and teach a weaving class. A year later the sister moved away, but by that time Valborg was hooked. She continued to teach classes and sold her own weavings along with those she had imported from Sweden.

Students were charged $50 to learn all they wanted to know about weaving. The lessons would continue as long as, and at whatever pace the student wanted. Some students would leave and return years later to receive additional instruction at no additional charge.

Many of the students came great distances and needed a place to stay. The Gravanders provided room and board in their house and eventually bought the house next door to accommodate all of the boarders. They housed as many as 12 people at a time, some who stayed for a few months and others who stayed for years. Although most of the boarders were weaving students, weaving was not a requirement and teachers and office workers also boarded there.

In 1925, the Gravanders opened a restaurant in their home on Thursday and Friday nights. On these nights they would serve a traditional Swedish smorgasbord to 120 people followed by Swedish folk dancing in the basement. A full evening of entertainment, including dinner, cost $2 per person.

The boarders were required to help the business by dressing in Swedish costume, serving food, and participating in the dances.

Mama Gravander in Swedish costume. Photo: The American River College.

A Weaver's Prayer

Oh God, the warp you gave me,
My life,
I got it tangled.
I broke some threads, I made mistakes,
I wove too bright a border

You take the shuttle out of
My hand
And let me rest awhile
And mend my threads, correct my faults
And put it all in order

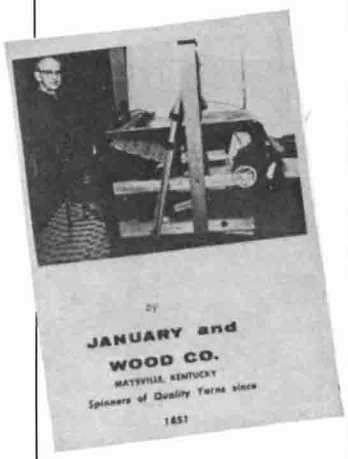
—Valborg Gravander

TIME LINE

1942

Dorothy Liebes moves her successful studio to 545 Sutter Street in San Francisco.

Garnett January founds the Loom Craft Studio, Wilmington, Ohio. January's first looms, the Sabina folding looms, were developed with home and school use in mind.



1944

Loom Music begins publication.

A *Handweaver's Pattern Book* by Marguerite Porter Davision is published by John Spencer in Chester, Pennsylvania.

The American Craftsmen's Council is formed.

1945

The Gravanders close their boarding house and move to their country retreat, Ekbacken.

Else Regensteiner begins teaching at the Art Institute of Chicago, a post she will hold until 1971

1946

January 22–March 31—"5000 Years of Fibers and Fabrics Exhibit" at The Brooklyn Museum.

They also helped cook, clean, and take care of daily business, and in this way the Gravander household was more of a commune than a simple boarding house.

For twenty years, from 1925 to 1945, the Gravanders ran their boarding house, restaurant, and weaving business and school in San Francisco. Valborg's energy was inexhaustible as she taught weaving, put together the smorgasbords, filled weaving orders, took charge of all business aspects of their lives, and even wrote poetry. Amongst the students and boarders, she took on the role of "mother hen" and soon was nicknamed "Mama", a name she was called the rest of her life.

Mama made a business of promoting Swedish culture in San Francisco. She dressed in Swedish costume, observed Swedish holidays and traditions, and decorated every room in the house in authentic Swedish style. Her habits made her a curiosity, but Mama was an excellent businesswoman. She knew that her colorful costumes and unfamiliar traditions would attract attention—and increase business.

Mama was single-minded about her weaving business. She wove things with mass appeal that were sure to sell. Although her weavings were of the highest quality (one customer insisted that she weave a deliberate flaw in a piece so people would believe that it was handwoven), she was unconcerned about creating art. Mama valued a handwoven apron, worn for everyday cooking, as much as an award-winning rug.

Much of the weaving business came through custom orders. Word of the excellent Gravander weavings traveled to Hollywood, and Mama was kept busy for an entire year weaving interior fabrics for the movie star Charles Laughton. She and Charles became good friends, and Charles insisted on eating with Mama in the Gravander kitchen whenever he was in San Francisco.

With such a busy city life, the Gravanders dreamed of a weekend retreat in the country. In 1929, they found the ideal property north of San Francisco in the hills above Mill Valley. The real estate agent was so taken with them that he personally financed the loan for their down payment.

They named the three-acre property *Ekbacken*, Swedish for oak hill. Axel built a small house which they, and some of the students, used on weekends. Axel stayed there during the week to manufacture looms, and in 1941 he built another house so he could have a full-time workshop. The new house was much larger with living quarters on the ground floor and a weaving studio in the basement. Later, Axel built two small cottages which were used by students. Of course, all of the buildings were decorated with handweavings and Swedish crafts.

In 1945, Mama closed the restaurant and moved to *Ekbacken* year round. The war had made it too difficult to obtain the quantities of food needed for the smorgasbord and Mama was seeking a quieter life. She continued to teach and to sell yarns and weavings in the basement studio, and she was able to put more of her time into spinning. As with weaving, she taught spinning the way she was taught—through hours and hours of practice.

A group of her spinning students met with her once a month to spin and became known as the Gravander Spinners. Wanting to spin real camel hair, the group sponsored a raffle and raised $1500 to purchase a camel for the San Francisco Zoo. The camel was named Gravander. The Gravander Spinners have since become a formal guild with a high standard of excellence. Only Mama's students or students of her students may belong.

Mama amused herself by entering weaving and spinning exhibits in fairs and shows. Not content simply to show some hanks of yarn or yardage of fabric, Mama built and decorated award-winning model cottage interiors to surround her work; these were always decorated in traditional Swedish style.

Mama Gravander was instrumental in introducing Swedish textiles and tradition to San Francisco. Through her enormous energy, desire to share, and colorful personality she spread her love and appreciation for handcrafts, establishing the weaving revival in the San Francisco Bay area. For her contribution toward furthering Swedish culture in the United States she was awarded a medal of service by the Swedish government. ❖

Ann Walker Budd is an editorial assistant to HANDWOVEN *magazine.*

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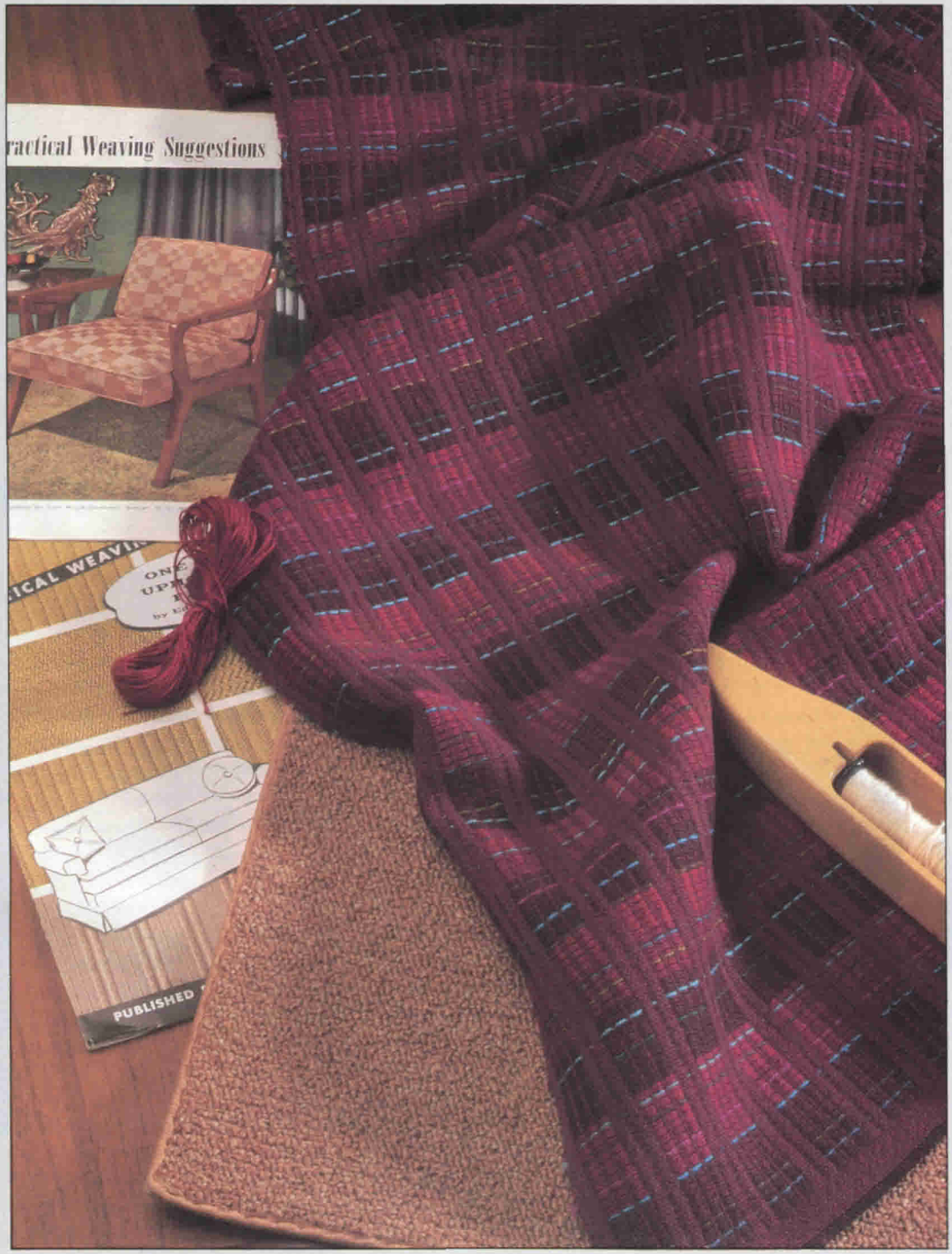


In reinterpreting fabrics and weaves of our forebears, there is always potential for creating something entirely new. As Dorothy Liebes said in a 1944 Woman's Day *article, "There is no use falling back on the old cliché of 'Nothing new under the sun.' There is always a new way of saying it!"*

How well this thought is illustrated by this ***Scandinavian-Influenced Upholstery Fabric*** *by Louise Bradley! Louise started with an upholstery fabric she found in a Lily Mills pamphlet from 1958. The monochrome color scheme "buff-colored" and "leaf beige", were noted as being right in fashion with interior decor of that time. Louise has captured the smooth quality of the original and enlivened it in this multi-hued rendition. Complete instructions for* ***Scandinavian-Influenced Upholstery Fabric*** *are in the Instruction Supplement.*

Karl Laurell
Robert Leclerc
Dorothy Liebes
George Linton
Dorothea Macomber
Ethel Mairet
Ena Marston
Elizabeth Mattson
Dr. Mabel Maxey
Theo Moorman
Laszlo Moholy-Nagy
Lucy Morgan
Phyllis Murdock
Ruth Nordquist Myers
Irene Nagel
Ruth Overman
Mary Pendleton
Rupert Peters
Iona Plath
Martha Pollack
Viola Joyce Quigley
Gail Redfield
Ruth Reeves
Else Regensteiner
James Rice
Irma Robinson
Ed Rossbach
Eliel and Loja Saarinen
Mary Sandin
Mary Sayler
Sophie Schutz
Walter Schutz
Kay Sekimachi
Malin Selander
Mary Sergeant
Margaret Sheppard
Anna Nott Shook
Paula Simmons
Lula Smith
Mary Alice Smith
Edith Huntington Snow
Mary Snyder

For Anni Albers, weaving was more than craft; it could achieve the status of art. Her early works especially have become symbolic of Bauhaus-style weaving.

Anni Albers: The Weaver

by Janna Vander Lee

Anni Albers at her loom.
Photo: Helen M. Post.

"The good designer is the anonymous designer so I believe the one who does not stand in the way of the material; who sends his products on their way to a useful life without an ambitious appearance."

—Anni Albers: On Designing

AS A YOUNG art student, Anni Albers hoped to enter the Bauhaus glassmaking workshop. The Bauhaus, Germany's avant garde art school, had grown out of an innovative effort to reestablish the interrelationship of art and craft with modern technology. Later, the Bauhaus instructors Paul Klee, Josef Albers, Wassily Kandinsky, and Walter Gropius were internationally acclaimed, and the Bauhaus was a legend in its own time. However, when Anni Albers enrolled there in 1922, the only opening was in the weaving workshop. Thinking that weaving was a sissy thing and that she would transfer later, Albers found she liked the pliable nature of thread and the discipline of woven structure. She spent the next eight years studying weaving at the Bauhaus and after graduating in 1930, served as part-time instructor and acting director of the Bauhaus weaving workshop. She later noted in an interview that there was no formal program: students and faculty members simply experimented, groped.

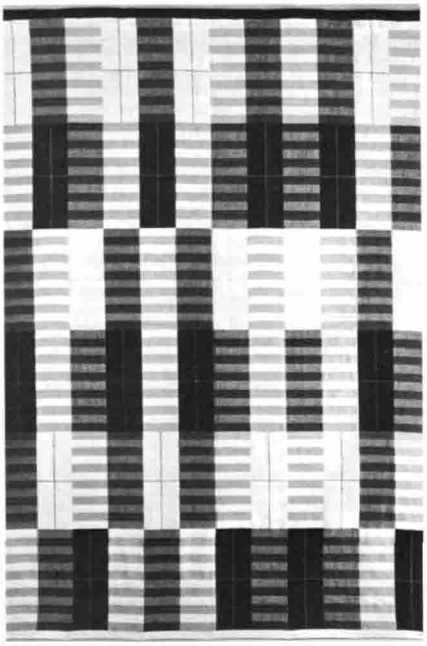
The Bauhaus days

The triumph of the Bauhaus weaving program was its transformation of weaving into contemporary design. The weaving studio, which Albers's later career made famous, at first consisted of some old looms. The school sent a student to a French tapestry atelier to learn about weaving.

At the Bauhaus, Albers developed the skill and the perspective to redefine the nature of weaving. The first phase was a matter of exploring materials and creating amazing objects. Her graduation project was to develop a wall covering for a theater that would both absorb sound and reflect light. The then-standard velvet treatment could not do both. By utilizing a new material, cellophane, Albers combined modern technology with handwoven creativity to achieve a design solution that could be mass-produced.

The second phase at the Bauhaus was attention to woven structure, through which students developed composition. For Albers, compound cloth became the structure through which she explored value gradation and design. Whereas Scandinavian double weave uses one color as a negative background and the other as a positive subject, Albers blended two or three layers of warp to form variation of color within the block design. White and black could be woven separately for pure hues and interwoven to form grays.

Albers broke through the flat plane pattern of textile by her use of value gradation within the composition. Whether her blocks are a checkerboard or the later interlocking blocks, as in "Northwesterly", she conveys a syncopated rhythm in the progression of blocks. In the "Orange, Black, White" panel designed in 1926–7 and rewoven in 1965, the orange moves through the black and white blocks unexpectedly. To achieve these effects, she designed her weavings on graph paper to scale. The symmetrical design of blocks combined with an asymmetrical progression of value/hue is based in woven structure yet transcends actual weave. The strength of



Left, "Orange, Black, and White" hanging. This piece was designed by Anni Albers in Germany between 1926 and 1927 and was rewoven in Connecticut in 1965. Silk and cotton, double weave with paired warps and wefts. Photo courtesy of the Art Institute of Chicago.

Below, "North-Westerly" hanging by Anni Albers woven in 1957 Photo courtesy of the Art Institute of Chicago.

Albers's weaving was the creative interplay of materials and weave, and woven structure and visual form.

The third phase of the Bauhaus program, consideration for usefulness, became a key factor in Anni Albers's weaving. The Bauhaus had been developed with the utopian ideal that universal, well-designed form, whether architecture or tablecloth, would restore wholeness to a society then experiencing the social and political upheaval of Hitler's rise to power.

For Albers, handweaving was neither a cottage industry for the lone artisan nor therapeutic rehabilitation for hospital programs, the two functions weaving then served. She advocated handweaving as a laboratory to develop prototypes for the textile industry. She saw the weakness that resulted when design was based on production considerations rather than on the inherent creative process. She termed these cost-effective fabrics "blundering giddy decor or drab utilitarian."[1]

Anni Albers began the effort to restore honesty of materials and reestablish integrity of structure in commercial fabric. Years later in 1957, at the First Annual Conference of American Craftsmen, she summed up her concept of design as the "inseparable oneness of performance and appearance that derives from the unity of its conception."[2]

TIME LINE

1947

Home Weaving by Oscar Bériau is published by Arts and Crafts of Gardenvale Inc., Gardenvale, Quebec.

The fiftieth anniversary of The Society of Arts and Crafts of Boston, Massachusetts, the oldest craft cooperative in the United States, is celebrated.

French tapestries are exhibited at the Metropolitan Museum of Art.

Harriet Tidball takes over The Shuttle-Craft Guild from Mary Atwater.

American Fabrics magazine is founded.

1948

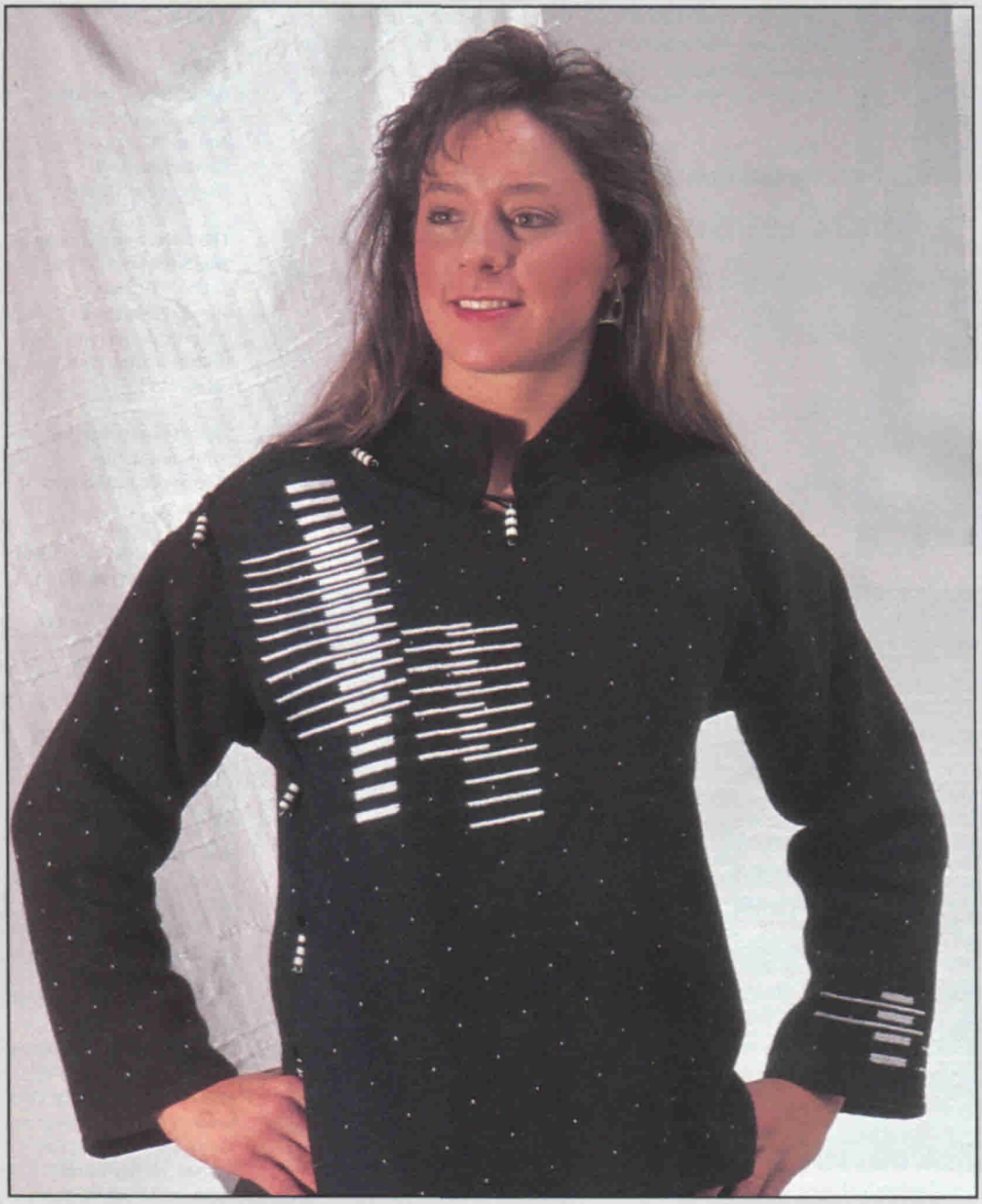
The Michigan Weavers Guild is formed.

1949

The Museum of Modern Art in New York features a show of the work of Anni Albers.

Mary Black's *New Key to Weaving* is published.

Dorothy Liebes opens the Yarn Depot in San Francisco. It is sold in 1953 to Janet McNinch, Marjorie Stern, Carol Sinton, Cay Garrett, Helen Wood Pope, and Ruth Howard.



Louise Bradley, on researching material for this ***Bauhaus-Inspired Jacket*** *was struck by the similarity between Anni Albers's weavings and the glass designs of her husband, Josef Albers. The works of both artists have geometric abstraction on a well defined grid; the comparison illustrates what students of the Bauhaus have noted: whether in glass, textiles, architecture, or furniture, the precise, clean Bauhaus design could be interpreted in any medium and could well have been designed by a designer in any other material. The double-weave pick-up motifs for Louise's* ***Bauhaus-Inspired Jacket*** *come directly from one of Josef Albers's glass works of 1929. Complete instructions are in the Instruction Supplement. Yarns courtesy of Glimåkra Looms 'n Yarns.*

Bessie Stowall

Marianne Strengell

Gunta Stözl

Mrs. Luther Swygert

Marta Taipale

Lou Tate-Bousman

Lenore Tawney

Heather Thorpe

Harriet Douglas Tidball

Osma Gallinger Tod

Lyndall "Granny" Toothman

Naomi Towner

Kate Van Cleve

David Van Dommelen

Lydia Van Gelder

Mary Weissel

Virginia West

Jean Wilson

Irma Winter

Gladys Wonnacott

F. C. Wood

Edward F. Worst

Helen Young

Rase Young

Stanislaw A. (S.A.) Zielinski

Nell Znamierowski

This list is by no means complete. We'll continue to add to our list and welcome your additions.

During the times when Mary Atwater, Mary Black, and Harriet Tidball were publishing pattern drafts and appropriate thread counts, Anni Albers was exploring variations of scale in the relationship between thread and weave. Her fabric designs were usually plain weave, blending synthetic yarns with cotton or linen warps. She felt that complicated structures or intricate color systems called too much attention to themselves to be acceptable for daily use. In her later years, she would use log cabin pattern to create the sense of block and intersperse leno lace areas to open the weave. Discontinuous brocade or inlay might shoot across the blocks to create another visual element.

When the German government closed the Bauhaus, Anni realized that she would be considered Jewish and that there was no future for her art in Nazi Germany. In 1933, on the suggestion of architect Philip Johnson, she and her husband, Josef Albers, accepted teaching positions at Black Mountain College in North Carolina. There, Anni Albers taught the concepts of weaving and wrote on the philosophy of weaving rather than focusing upon techniques. Her essays were collected into two books, *On Designing* and *On Weaving*, and were influential in both fields. As she continued to develop her weaving concepts, Anni Albers proceeded to influence American textile industry.

She designed fabric for Knoll. Designing fabric that could be mass-produced required materials that could survive the industrial process and compete in the market. She responded to the technical challenge of each commission or sample rather than create and repeat a personal style. Whether bedspreads for Harvard or fabric panels for a synagogue, each project was an adventure in which to explore new combinations of materials and adapt woven structure.

Anni Albers is credited with being the major influence in transmitting Bauhaus design functionalism to American fabric[3] In 1949, the Museum of Modern Art featured her weaving in the first museum exhibit of any American weaver.

The South American influence

Archaeological discoveries of pre-Columbian South American weaving, popularized in the United States by Junius Bird, interested Anni Albers. The ancient woven structures were technical tours de force hitherto unknown in Western civilization. While many weavers adapted those weaves, Albers only added the leno or gauze structure to her work.

It was the fragments that fascinated her. These bits and pieces of textiles, though obviously no longer usable as fabric, were definitely more than samples. They became visual objects, introducing a new scale of size, a new concept of unfinished edge.

These led Albers to investigate the visual nature of weaving. Her "Pictorial Weavings" were the first American weavings to be considered a visual art form. She framed them to emphasize their aesthetic nature. The Massachusetts Institute of Technology organized an exhibition of twenty-nine of these weavings which toured the country in the late 1950s.

In 1961, the American Institute of Architects awarded Anni Albers a gold medal for "her pioneering approach to the art of weaving, as an abstract expression of design, introducing new techniques over a long period of time."[4] In 1962, the Philadelphia Museum College of Art honored her for "the distinction she has brought to her profession as fabric designer who poses challenging problems for herself and solves them with impressive discipline and sensibility."[5]

Although Albers received many other awards and honors for her weavings, exhibited internationally, and lectured widely, she turned to printmaking in 1963. Lithographs then became her medium in which to explore line.

In 1985, the Renwick Gallery of the Smithsonian Institution organized a retrospective of her work. Honoring her well-designed craft and saluting her creative art, the exhibition acknowledged Anni Albers's pioneering role in developing contemporary American handweaving. ❖

Jana Vander Lee is a Houston weaver and internationally published writer/historian in the fiber field. She has curated numerous exhibitions such as "American Fiber Art: A New Definition" She is also editor/publisher of "The Houston Arts"

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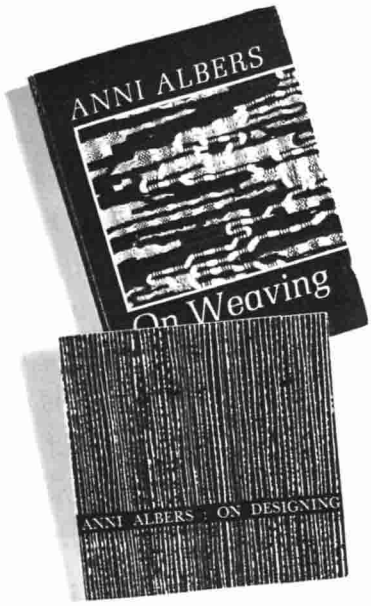
2. Albers, *Anni Albers: On Designing* (Middletown, Connecticut: Wesleyan University Press, 1966), 27
3. Schoeser, Mary, *Fabrics and Wallpapers and Twentieth-Century Design* (New York: E.P Dutton, 1986), 65.
4. Albers, Personal Papers, Archives of American Art, Roll N69-140.
5. Ibid.

Acknowledgments

I thank Christa Thurman, Curator of Textiles at the Art Institute of Chicago, and Nicholas Fox Weber, Executive Director, Josef Albers Foundation, for their help in researching this article.



"We learn patience and endurance in following through a piece of work. We learn to respect material in working it. Formed things and thoughts live a life of their own, they radiate a meaning. They need a clear form to give a clear meaning Making something become real and take its place in actuality adds to our feeling of usefulness and security Learning to form makes us understand all forming "

—Anni Albers: On Designing

Looms in the 1920s to 1960s: An Overview

by Janet K. Meany

Who made the looms that turn up at garage sales for a song, or are found after being neglected for years in old barns and attics? Many of these looms made by home craftsmen offer no clues to their origin, others might have a manufacturer's faint markings. Many of these looms are put to hard use, but too often they languish in bits and pieces for want of parts, repairs, and a clue to how to put the pieces back together If you are the owner of an old but sturdy loom, perhaps this brief overview will give you some hint as to its origin and where you might find the information you need to get it working again. —ed.

IN THE LATE 1800s and early 1900s, most of two- and four-shaft rug looms were produced by a handful of companies. Some of the primary companies are noted here.

In the late nineteenth century, the Reed Loom Company in Springfield, Ohio, began manufacturing the Ideal and Little Dandy looms, as well as the Weaver's Friend and the Cambridge Loom. The Weaver's Friend, a two-shaft loom, had an automatic shaft changer activated by two beats of the beater. Production continued into the 1970s.

The Newcomb Loom Company was founded in 1887 This company also made a loom called the Weaver's Friend as well as one called the Little Daisy. Both had frames constructed of metal pipe. The Weaver's Friend was a counterbalance loom with two shafts and two wide treadles. Its manufacture was discontinued in 1941. The Little Daisy had a fly shuttle, and the shafts changed with the action of the beater. The Newcomb Improved No. 3 was first manufactured in 1887 This fly shuttle loom came equiped with special cylinders into which rag weft could be packed and then inserted into the shuttles. The Weaver's Delight Four Harness Fly Shuttle loom, introduced in 1899, was essentially the same as the Newcomb Improved No. 3 but had two additional shafts. In the 1930s, the company produced the Studio Art Loom in response to a demand for a more versatile loom which could weave coverlets. It had four shafts, six treadles, and rising-shed action. All the looms were available until the early 1980s.

The first looms of the Deen Loom Company were sold in 1895 and the last, just before World War II. Early models were made of wood or of iron pipe; later ones had steel frames. Many had fly shuttles, and some were wide enough to produce room-size rugs. The late models used a dobby-type action in which a continuous paper strip with punched holes selected the shafts. A shuttlefilling machine was included with each loom.

The Eureka Hand Shuttle Loom was first produced in the 1880s; the Eureka Fly Shuttle Loom followed later. By 1895, Eureka Loom Company was producing two carpet looms and five sizes of rug looms as well as dealing in reeds, harnesses, spools, shuttles, and spinning wheels. In 1907, the business was sold to the Reed Loom Company of Springfield, Ohio.

Union Loom Works of Boonville, New York, incorporated in 1918, offered three basic two-shaft looms: the Union Home Loom, a small portable loom; the Union Special Loom (also known as the Union Loom No. 36); and the Union Custom Loom, which had a tray across the top to hold shuttles. The latter two counterbalance looms were manufactured until 1969. In 1984, the remaining Union Loom Works inventory was sold to the Oriental Rug Company.

In 1970, the Oriental Rug Company of Lima, Ohio, a supplier of warp and weft materials for the rag rug weaver, began manufacturing ORCO Looms. These are basic, weaver-operated machines patterned after Union Loom No. 36. Their Model 74 has four shafts and six treadles. All of Oriental Rug Company's products are still available.

Significant in the 1920s was the influence of Edward F. Worst and his organization of the Lockport Cottage Industries, and the production of the Lockport Loom and its smaller version, the Rosemary Loom by Gustav Sandbloom. Worst's book, *Foot-Power Loom Weaving*, published in 1918, includes plans for a Danish and a Swedish loom as well as a fly shuttle attachment. The book is still available from Dover Publications under the title *Weaving With Foot-Power Looms*.

The 1920s saw the advent of more loom companies offering an even wider range of looms than had been available in the early 1900s.

—continued on page 86

PROFILE

Marguerite Porter Davison

Interview with John Davison by Louise Bradley

Text by Katy Bright Banks

MY MOTHER WAS BORN in 1887 near Cincinnati, Ohio, where her father was the principal of a manual training school. Her mother was a self-taught landscape painter, so there was an artistic background in the family. Sometime after Marguerite finished high school, the family moved to Berea, Kentucky, where she got a job as a secretary at Berea College.

It was in Berea that my mother first became interested in weaving. She became an assistant to Anna Ernberg, who had started Fireside Industries, a program to teach mountain women how to weave coverlets in the old tradition. Here also she met Waldo Davison.

After their marriage, my parents volunteered as missionaries for the YMCA in Rio de Janeiro, Brazil, where my father established a junior college. I was born in Brazil, and we lived there thirteen years. Mom took her loom to South America but was too busy to set it up.

It wasn't until we returned to the United States, to Muskogee, Oklahoma, that Mom set up her loom. She took over a dilapidated shed which might have been a chicken house at one time—just a space that was available. It was much too hot in the summertime, but she used it for a good part of the year. The next stop for the family was Buffalo, but we weren't there long and Mom didn't have space to do much weaving.

Eventually we moved to Swarthmore, Pennsylvania. We children were nearly grown, so my mother finally had the time and the space to weave in earnest. We lived in an old house with a full third story to it which was almost completely taken up with weaving apparatus. My mother had several looms, warping bars, and closets full of yarn.

The looms were really very simple. They weren't fly-shuttle looms, for example. My mother never cared for that sort of mechanization. She loved the little irregularities that came from handweaving.

The family took her weaving quite seriously. Conversation at the dinner table frequently involved weaving, and even my father wove a few items after he was retired. Our family was pretty well trained to do the household chores, so Mom didn't have to spend a lot of time doing housekeeping.

Because of her experience in Berea, she was profoundly interested in preserving and reviving the old coverlet designs. She loved to look for old coverlets. She would find one, or a part of one, that someone had stashed away, and then she would analyze the draft and proceed to weave it herself. She did a good deal of that for the first two or three years, but then she began to tire of just doing the old patterns. She decided there must be a lot of other patterns that one could weave from the same threadings, so she set out to explore the possibilities. The excitement of discovering even better patterns kept her going.

She kept a couple of small looms busy all the time, trying out various treadling schemes. Mom began to fill notebooks with pattern swatches which she called "my experiments", the more pleasing designs found their way into larger weavings. This was about 1939.

Mother's enthusiasm was contagious, and she recruited all her friends to help with her experiments. We'd moved to Swarthmore to be close to friends we'd met in Rio, and they were among the first recruits. There was plenty of room to keep several looms going

Marguerite Porter Davison at her loom in Swarthmore, Pennsylvania, 1951

TIME LINE

1950

The International Textile Exhibition is held November 1–30, at the Woman's College of the University of North Carolina, Greensboro, North, Carolina. Entries "are considered yard goods except woven rugs and napery."

Handweaver & Craftsman magazine commences publication with its April issue. Editor Mary Alice Smith notes that the magazine's mission will be to "record the progress in cooperation between craftsmen and manufacturers, especially in textiles, where handweavers are making some rather spectacular contributions.

The Shuttle-Craft Guild moves to Virginia City, Montana.

Handweavers represented in the "Good Design" Exhibition, sponsored jointly by the Museum of Modern Art and the Merchandise Mart of Chicago, include Dorothy Liebes, Rowantrees, Inc., Gladys Rogers Brophil, Anni Albers, Marli Ehrman, Majel Chance, and Reg/Wick.

The Chicago Weavers Guild sponsors the National Conference of Handweavers at North Central College, Naperville, Illinois.

The Contemporary Hand Weavers of Texas is organized with 70 members. In the group's first show, Margaret Sheppard wins best of show for her jacket fabric of fine black cotton and white rayon and novelty yarn.

at once, so people would come over when they could and do some weaving. It was like a little workshop. All the in-laws were involved in it at one time or another.

Soon she began to put together a book about how to experiment and create new handweavings. It was a risky venture; she had to borrow money to get started, and that was unheard of, because only men could get loans. One way or another, she got the money. The first edition of *A Handweaver's Pattern Book* in 1944 was a fairly amateur job. A friend of hers drew the drafts in ink, and a photographer made pictures of her swatches. A printer in West Chester produced the first edition, but it was expensive and Mom wasn't quite satisfied with it.

Soon afterwards, Mother met John Spencer, who became the new publisher. He was a printer who had decided to get into publishing, and he thought he would start with her book. As it ended up, her books were the only ones he ever published. Spencer worked very well with my mother, and his sons, who took over the business, remain strong family friends. They're still printing the *Pattern Book* and the 1953 sequel, *A Handweaver's Source Book*.

Mom never could get any of the regular publishing houses interested in her books, because they really didn't know how to sell them. She knew the customers better than they could, and she enjoyed meeting people, so she handled the publicity herself. She was quite an able businesswoman. She started up a direct mail business, collecting mailing lists and attending meetings where weavers and other craftspeople congregated. From that point on, she was really constantly promoting her books; it took up at least half of her time.

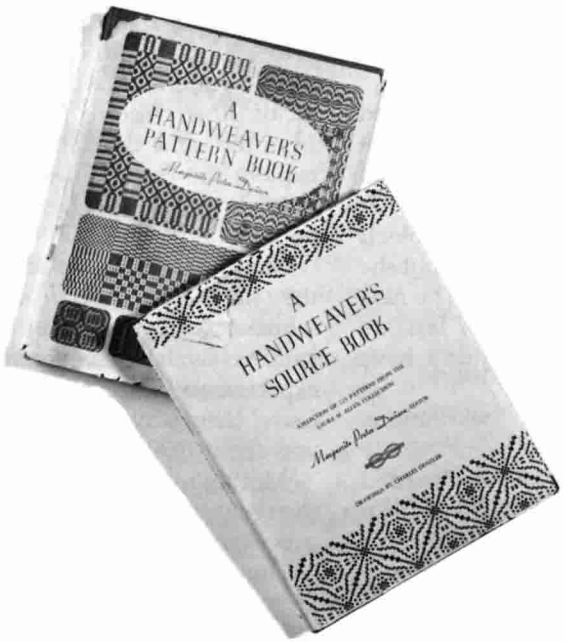
She was especially active in the weavers' guilds in Pennsylvania, and she also had contacts in the interior decorating business in New York. After the new edition of the *Pattern Book* came out, Mother traveled to the West Coast to talk with people out there. My sister and her husband lived in Portland, Oregon, by that time, and that's how Mom's weaving samples ended up out there.

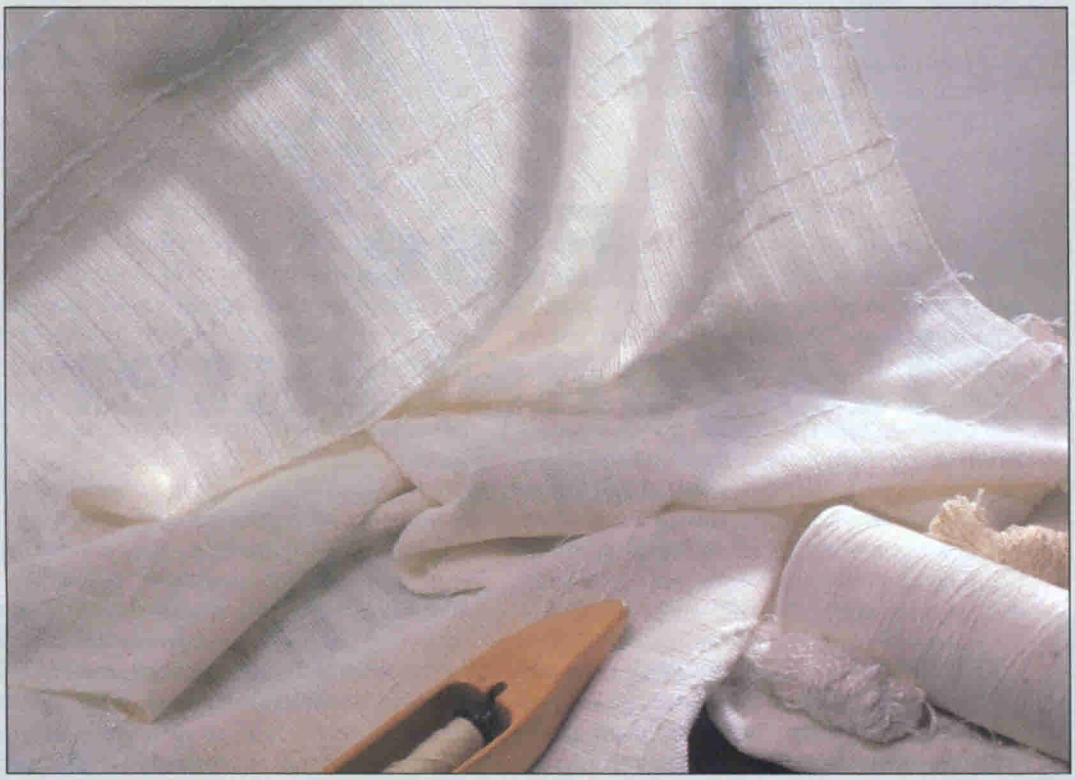
Mom was a saleswoman. She'd just set up shop at meetings: "Here I am; this is my book." She and Dad would make the rounds of various parts of the country every couple of years.

A few years before my mother's death in 1953, my parents had to move to Lancaster, Pennsylvania, to more affordable living quarters. A college there was very active in promoting crafts, so that was another reason for choosing Lancaster. Mom continued her mail-order business, and her work was at its height when she died.

Since then, the Spencer family has continued to publish and promote her books, and *A Handweaver's Pattern Book* continues to be one of the classic references for modern weavers. Recently Charles Lermond, of Oberlin, Ohio, put the drafts on computer disks so weavers can experiment with different designs without having to take the time to weave them first. Mother's "experiments" have moved into the modern age, and she would be terribly pleased by this! ❖

John Davison lives in Plantsville, Connecticut.





*This **1950s Casement Cloth** was woven by Constance LaLena. See the Instruction Supplement for details about this fabric. Yarns courtesy of Yarnworks.*

A 1950s Casement Cloth

by Constance LaLena

The 1950s were my growing-up years. Near the beginning of the decade, I designed the first of what was to become a series of houses (only one of which was ever built). This first house was very "modern", no doubt inspired by the movies and magazines which served as this small-town midwestern child's window to the world. I didn't stop at the structure; the house also had to be furnished. The furniture I imagined was stripped-down modern, with spindly legs and spare shapes. The floors were gleaming stone and polished tile, and there were area rugs of rich, thick pile. The few upholstery fabrics were tweedy and simple, in saturated colors. Most of the exterior walls were glass, and draperies were printed with amoeba and boomerang shapes in lime, orange, pink, turquoise, and black on white. There were casement cloths, too: light, sheer, and richly textured.

By the end of the decade, I had finished high school without ever seeing such a house. The homes of my family and friends were resolutely traditional, and filled with chintz prints, overstuffed chairs and couches, and amply proportioned wood pieces that were more Victorian than Danish. My most intimate encounter with "modern" had been a neighbor's wrought iron magazine rack.

What I didn't suspect, until I reviewed copies of *Handweaver and Craftsman* magazine from the early 1950s, is that people *were* actually weaving and using textiles such as I could only imagine in my house. And they were using found materials in a way that I had previously associated only with the earnest experiments of late 1960s hippies. Weavers of the fifties were creating household furnishings, and especially draperies and casement cloths—from bouclé, rayon, metallics, and nontraditional additions including grass stalks, pineapple fiber, bamboo, cellophane, ribbon, yucca, translucent synthetic tubing, Spanish moss, and (gasp!) ostrich plumes.

I never wove a casement cloth for my imaginary house in the 1950s, but now, 40 years later, it seemed like an interesting project to try such a cloth using a 1950s style. This fabric is the result: thick and thin cottons with metallic and shiny accent thread, and the surprise element of an Italian novelty fashion yarn which substitutes for the ostrich plumes I couldn't bear to use.

Lightness is achieved by the use of two different weights of yarn in the warp and by skipping dents in the reed to space sections of the warp. Though the fabric appears all white, alternate white and off-white warp threads add richness, while the metallic adds subtle sparkle and depth. Two novelty yarns alternate in bands of weft texture, which are emphasized by using a 1/3 twill for those picks alone. This is a very simple fabric; I encourage you to experiment with your own sense of design in combining textures and colors. It's fun! ❖

Constance LaLena is a Grand Junction, Colorado, weaver who, if she hadn't veered off into weaving, might have become an architect.

PROFILE

Else Regensteiner

Interview by Louise Bradley

Text by Ann Walker Budd

Beginning in the 1940s, Else Regensteiner was in partnership for ten years with Julia Vicker Julia, left, and Else, right, are shown here with some of their custom fabrics. 1956.

ELSE REGENSTEINER WAS born and raised in Munich, Germany. Like all German girls in the early years of the century, she was exposed to sewing, crocheting, embroidery, tatting, and other textile crafts through the public school system. But, Else had little interest in textiles and even complained of eye trouble in the hope that a doctor would excuse her from these classes. After she graduated from high school, she worked in her father's law firm and later went back to school for a degree in education.

In 1936, Else and her husband immigrated to the United States to escape Nazi rule. They settled in Chicago to be near Else's mother and stepfather, who had immigrated there the previous year.

In her attempts to find part-time work (she had a young daughter to care for), Else stumbled into an apprenticeship with Marli Ehrman in the Weaving Department at the School of Design (which later became the Institute of Design) in Chicago. Else was reluctant to take the position because she knew nothing of weaving. She learned quickly, however, and the position led to a lifetime of weaving and teaching, and three weaving books: *The Art of Weaving; Weaver's Study Course, Ideas and Techniques;* and *Geometric Design in Weaving.*

The School of Design had been founded by Laszlo Moholy-Nagy in an attempt to bring the German Bauhaus principles to the United States. The school taught creative design for industry and function. Students were exposed to techniques and were taught to be free and creative in their designs while keeping a functional perspective. Beauty, function, and suitability for mass production were the most valued characteristics, and were the qualities that Else learned through her apprenticeship.

Else remained at the Institute of Design until 1945. She learned to weave, did production weaving and designing for commissions, and eventually taught classes herself at the school. She also started a ten-year partnership with Julia McVicker and opened a studio named Reg/Wick Handwoven Originals, where they produced custom fabrics for architects and interior designers. Else wove "what was needed or what was asked for",[1] but she felt the most satisfaction and challenge from weaving a piece for a specific purpose, be it for a special room or an exhibition.

From 1945 to 1971, Else taught at the Art Institute of Chicago. When she arrived, the weaving department was small and considered a lesser art than painting or sculpture. Through vision and a commitment to excellence, Else developed the weaving program into one of the best in the country.

Else's teaching was based largely on the Bauhaus principles she had learned at the School of Design. "Approach it from a technical point of view first," she advised, and added, "A creative approach can be very well paired with a practical and technical approach. For instance, a warp has to be wound, but that warp does not have to be boring."[2] Color combinations could be inspired by nature, art, or anything else that stimulated the senses. Else practiced her belief that "the teacher has a responsibility to teach in the best way one can. The student pays a lot of money to go to school, and it is the obligation

of the teacher to give him as much knowledge as possible."[3] A teacher fails by leaving the students alone to "do their own thing"

Else also devoted much of her time to teaching workshops. Although she didn't solicit the engagements herself, she never refused if she was asked to share her knowledge. Else found the workshops especially rewarding because the students were so enthusiastic and so much could be accomplished in the informal, yet intense workshop environment. "When you have a concentrated workshop of three to five days, the people who come are dying to attend because they have no other chance of learning what you want to teach them. They are so enthusiastic and they want so much to learn and they pull out so much of you. I can get into a week's workshop practically the course I give in half a year."[4] Recognizing that there was a wealth of weaving knowledge around the world, Else organized some of the first study tours to foreign countries in the 1960s. She led several three- to four-week trips to South America, Scandinavia, and Eastern Europe, where students learned some of the local culture and weaving techniques.

From 1972 to 1978, Else served as a consultant to the American Farm School in Thessaloniki, Greece, to establish a weaving department. She made seven three- to four-week trips to Greece during those years to teach weaving to girls from surrounding villages. Else's goal was to keep the craft alive in a time of "too many power looms and too much copying."[5]

In addition to her accomplishments as a teacher, Else made a significant contribution to the weaving community by helping to promote weaving as a legitimate art. In 1960 she collaborated with Meyric Rogers, the curator of decorative arts at the Art Institute, to establish the Midwest Designer-Craftsmen. Their intent was to give craftsmen recognition through juried exhibitions and to "raise the weaving standards to meet museum requirements."[6] They selected the name "designer-craftsmen" to signify that crafts (including weaving) could be design and art, suitable for museums—not merely old-fashioned, functional items. Else felt that emphasizing the art aspect of weaving would encourage weavers to be more creative, more artistic.

Else also promoted weaving by helping to establish the Handweavers Guild of America's Certificate of Excellence in Handweaving. She recognized the importance of providing a credential for weavers, some proof of their competence. Although Else encourages artistic weaving, she doesn't believe that a

Left, Reg/Wick upholstery fabric woven in 1948; right, 1945 drapery fabric designed by Else Regensteiner.

TIME LINE

1952

Dorothy Liebes moves her studio to East 66th Street in New York City.

1953

Handcrafts, published quarterly by Handcrafts, Department of Trade and Industry, Halifax, Nova Scotia, commences publication.

Marguerite Porter Davison, author of A *Handweaver's Pattern Book*, dies.

Forty-seven handweavers are chosen for the "Designer Craftsmen U.S.A" exhibit sponsored by the American Craftsmen's Educational Council, opening at the Brooklyn Museum.

About 200 people attend the first weaving seminar sponsored by the Massachusetts Association of Handicraft Groups held at the Worcester Museum.

Byways in Handweaving by Mary Meigs Atwater is published.

weaving *must* be artistic to be accepted, provided its construction and technique meet the standard of excellence. "I believe if something is submitted as a piece of art, then it should be judged as a piece of art. That's fine. But if somebody submits a rug, which is perfectly well done—maybe not artistic or very inspired—but beautifully done and bearable, so you could live with it, they should pass."[7] As for the rejections, Else is adamant that they be as constructive as possible. "I was insistent that the applicants get explanations of *why* a piece was rejected and that the criticism be constructive. I would also then write a letter to say that it was wonderful that you did all that work for two years. It was a terrific effort and concentration and it would be very good if you would now go on to the next step and maybe be accepted next time. You don't say, 'All right. You're not accepted and you're out. That would crush a person forever."[8]

Else still weaves at her home studio in Chicago, where she keeps a number of looms and is making use of her decades-old supply of yarns. Reflecting on all that she has accomplished in the last 50 years, she is matter-of-fact: "Things have come to me. I've never said, 'I want to do this or that. Things just happened."[9] For Else, the most wonderful part of weaving has been the opportunity to travel and meet so many people. She is indebted to other generous and cooperative weavers who supplied samples or photographs of their work to help illustrate her books and to show her new techniques. For the rest of the weaving community, Else's most memorable achievements have been her enthusiastic teaching and her efforts to bring modern weaving out of the home and into museums. ❖

Sources

1. Taped interview with Louise Bradley, September 8, 1989.
2. "SS&D Interview· Else Regensteiner", *Shuttle, Spindle & Dyepot*, Vol. 10, No. 2 (Spring 1979).
3. Ibid.
4. Ibid.
5. Bradley interview.
6. Ibid.
7 SS&D.
8. Ibid.
9. Bradley interview.

American weavers during the late forties and fifties were influenced by European design, both by craftsmen who came to this country during and after World War II and by American weavers who went abroad to study after the war on such programs as Fulbright Scholarships. Particularly compelling to the American audience were the clean, crisp designs of Scandinavia that fit so well with "modern" interior design. This ***Black, White, and Red Shawl*** *woven by Janice Jones was inspired by a curtain fabric which appeared in* Modern Danish Textiles, *published in 1957. Designed by Nana and Jorgen Ditzel, the original fabric was mass-produced. Complete instructions are in the Instruction Supplement.* Yarns courtesy of JaggerSpun. Accessories courtesy of Gallery East.

Selected Collections of Twentieth-Century American Textiles

compiled by Bobbie Irwin

American Craft Museum, 40 W. 53rd St., New York, NY 10019. (212) 956-3535. Twentieth-century American crafts, including fiber arts. Portfolios of current craftsmen; library open to American Crafts Council members.

American River College Library Textile Collection, 4700 College Oak Dr., Sacramento, CA 95841. (916) 484-8456. Large collection of twentieth-century and older textiles compiled by the Sacramento Weavers and Spinners Guild includes many swatch and sample books available through interlibrary loan. Collection includes works by Dorothy Liebes, Mama Valborg Gravander, Lea P Van Miller, and Polly Yori. Items may be examined on premises by appointment. Extensive listing of holdings available for $4 plus $1 postage/handling.

The Art Institute of Chicago, Michigan Ave. at Adams St., Chicago, IL 60603. (312) 443-3696. The Department of Textiles contains a large collection of textiles from around the world dating from the third century to the twentieth century. Includes twentieth-century woven fabrics, printed fabrics, and needlework from the United States. Over 26,000 swatches of woven and printed fabrics are available for study. A small, but comprehensive library focusing on textile history and textile arts around the world is open by appointment from 10:30 to 4:30 Monday through Friday.

Bateman Sample Collection, PO Box 52, Freeland, WA 98249. (206) 321-4258. Circulating notebooks of samples woven by Dr. William G. Bateman, compiled by Louise Ziegler and Virginia Harvey. Identical set of samples at the University of Montana in Missoula (noncirculating).

Biltmore Homespun Shops, Grovewood Rd., Asheville, NC 28804. (704) 253-7651. Features equipment and other items relating to handspinning and handweaving from the 1920s.

Busch-Reisinger Museum at Harvard University, 29 Kirkland St., Cambridge, MA 02138. (617) 495-2338. Houses an important collection of Bauhaus fabrics as well as class notes, student exercises, and pamphlets related to the work of the Bauhaus school. There are about one hundred large weavings and several hundred smaller samples of woven and printed designs, including work by Anni Albers and Gunta Stölzl. Also houses textiles from the Wiener Werkstaetten. The textiles are not on exhibit, but are easily accessible to researchers.

Charles River Museum of Industry, 154 Moody St., Waltham, MA 02154. (617) 893-5410. Collections concentrate on the textile industry.

Cooper-Hewitt Museum, 2 E. 91st St., New York, NY 10128. (212) 860-6868. The Smithsonian Institution's national museum of design; includes textiles and decorative arts. The collection provides excellent coverage of American textiles from the eighteenth century to the present, including works by Anni Albers. Public library, interlibrary loans.

Craft and Folk Art Museum, 5814 Wilshire Blvd., Los Angeles, CA 90036. (213) 937-5544. Collections include twentieth-century crafts.

Cranbrook Academy of Art/Museum, 500 Lone Pine Rd., Bloomfield Hills, MI 48103. (313) 644-1600. Contains about 50 pieces of American fabrics designed and made at the Cranbrook Academy chiefly during the second quarter of the twentieth century. Works include carpets and wall hangings woven by Eliel and Loja Saarinen, and a small number of upholstery and casement lengths woven by Marianne Strengell.

Elizabeth Sage Historic Costume Collection, Wylie Hall 203, Indiana University, Bloomington, IN 47405. (812) 855-4627/5223. American and Western European fashions and accessories from the nineteenth and twentieth centuries.

Fashion Institute of Technology, 7th Ave. at 27th St., New York, NY 10001. (212) 760-7970. Clothing fashions from the seventeenth century to the present, antique and contemporary textiles, including millions of fabric swatches.

Folk Art Center, Southern Highland

TIME LINE

1954

A bulletin for weavers, "Modern Weaver" is published by Nilus Leclerc, Inc., L'Isletville, Quebec. Technical editor is S.A. Zielinski; managing editor is Robert Leclerc. Subscription is $3.00 a year.

Exhibition of Canadian Hand Weaving by London District Weavers, London, Ontario. Judges: Miss Karen Bulow, Montreal; Mrs. Helen Keeler, Blair, Ontario; Mrs. E.J. Day, Watford, Ontario.

Kate Van Cleve offers summer classes in beginning and advanced weaving techniques at her Garden Studio in Brookline, Massachusetts.

The Talbot Weavers of Philadelphia (orginally of Providence, Rhode Island) celebrate 50 years of producing church textiles.

Harriet Tidball's "double-warp weaving" technique is featured in the fall 1954 issue of *Handweaver & Craftsman.*

Marianne Strengell, director of the weaving department of Cranbrook, juries the entries to the 12th "International Textile Exhibition" held at the Woman's College of the University of North Carolina, Greensboro.

TIME LINE

1955

Iowa State College Press publishes *Contemporary Handweaving* by Ruth Overman and Lula Smith.

Crown Publishers, Inc., New York, publishes Lili Blumenau's *The Art and Craft of Hand Weaving.*

More than 1000 attend the opening day of the New England Craft Show at the Worcester, Massachusetts, Art Museum.

The third Annual Conference of California Handweavers is held at the Art Center in Richmond, April 30 and May 1.

Handicraft Guild, PO Box 9545, Asheville, NC 28815. (704) 298-7928. Craft school, tours, exhibits, emphasis on folk arts. Exhibitions of contemporary crafts, including fiber art.

Goldie Paley Gallery, Moore College of Art and Design, 20th and Parkway, Philadelphia, PA 19103. (215) 568-4515. Decorative arts and textiles.

Goldstein Gallery, University of Minnesota, 250 McNeal Hall, Dept. of Design, Housing & Apparel, 1985 Buford Ave., St. Paul, MN 55108. (612) 624-7434. Costumes, textiles, and decorative arts, including twentieth-century designer garments.

Handweavers Guild of America, 120 Mountain Ave., B101, Bloomfield, CT 06002. Traveling slide and sample collections for rent to members, historical and contemporary handweaving, and other fiber arts. Textile kits include samples by Bertha Hayes, Josephine Estes, and William Bateman.

Helen Allen Textile Collection, University of Wisconsin, 1300 Linden Dr., Madison, WI 53706. (608) 262-1162. Collections emphasize the history of textiles from the first century A.D. to the present, including contemporary fiber art and interior fabrics. Collection and samples of Helen Allen, who taught weaving and textile history at the university for 41 years, until her death in 1968. Also, WPA textiles from the 1930s. Noncirculating library of 5000 volumes; collections accessible via video-disk screening system.

Henry Art Gallery of the University of Washington, DE-15, Seattle, WA 98195. (206) 543-2281 (gallery office) or 543-1739 (textile collection). Textile collection includes 15,000 items, with an emphasis on ethnic and western dress. Includes the Harriet Tidball collection of ethnic textiles, books, Shuttle-Craft bulletins and monographs, and thousands of Tidball's handwoven samples and drafts, filed according to her own weave classification system. Also, textile swatches by Hella Skowronski, American weaver who specialized in leno, doup leno, and sprang. Collections accessible by appointment; contact Judy Sourakli, Curator of Collections.

Indianapolis Museum of Art, 1200 West 38th St., Indianapolis, IN 46208. (317) 923-1331. Collection includes textiles from ancient Peru to contemporary women's haute-couture costumes by name designers. Emphasis is on oriental and European fabrics.

The Little Loomhouse, Lou Tate Foundation, PO Box 9124, 328 Kenwood Hill Rd., Louisville, KY 40209. (502) 367-4792. Coverlets, drafts, and other textiles from the collection of Louisa Tate Bausman. Classes, exhibits, and sales of contemporary handweaving.

The Metropolitan Museum of Art, 5th Ave. at 82nd St., New York, NY 10028. (212) 879-5500. Collections include modern American textiles and costumes.

Mission Mill Museum Association, 1313 Mill St., SE, Salem, OR 97301. (503) 585-7012. Textile machinery and artifacts; textiles, 1889-1962, with an emphasis on industrial textile production. Museum sponsors sheep-to-shawl and quilt and textile festivals.

Museum of American Folk Art, 61 W. 62nd St., 2 Lincoln Square, New York, NY 10023. (212) 977-7170. Collections include American textiles from the eighteenth through the twentieth centuries. Library, galleries, traveling exhibits.

Museum of American Textile History, 800 Massachusetts Ave., N Andover, MA 01845. (617) 686-0191. Equipment and textiles from the seventeenth century to the present, with an emphasis on American industrial textile production. Millions of fabric swatches, 12,000-volume noncirculating library, collections accessible by appointment. Numerous fabrics and samples from the twentieth century, contemporary textiles, and handweaving.

Museum of Contemporary Crafts, 29 West 53rd St., New York, NY 10019. (212) 977-8989. Representative works from leading figures in the art-fabric movement including Lili Blumenau, Rubin Eshkanian, Mildred Fischer, Trude Guermonprez, Ted Hallman, Sheila Hicks, Mariska Karasz, Glen Kaufman, Jack Lenor Larsen, Dorothy Liebes, Alice Parrott, Mary Walker Phillips, Lenore Tawney, Claire Zeisler, and Nell Znamierowski. Craft library and traveling slide collections.

Museum of Modern Art, 11 West 53rd St., New York, NY 10019. (212) 956-6100. A small, but unique collection from the Bauhaus, Wiener Werkstaetten, and contemporary wall hangings. Includes works by Anni Albers, Gunta Stölzl, Lenore Tawney, Sheila Hicks, Mary Walker Phillips, Thelma Becherer, Warren Platner, Lily Hoffmann, Dora Jung, Claire Kosterlitz, and William Morris. Textiles can be examined in the Study Center, which is open by appointment.

Museum of Vintage Fashion, 1712 Chapparal Ln., Lafayette, CA 94549. (415) 944-1896. Costumes and accessories, 1710–1960 (Victorian emphasis).

National Tobacco-Textile Museum, PO Box 541, Danville, VA 24541. (804) 797-9437 Emphasis on industrial textiles, past to present.

San Bernardino County Museum, 2024 Orange Tree Ln., Redlands, CA 92374. (714) 798-8570. The Mary Meigs Atwater Textile

Collection consisting of Atwater's ethnic collections, personal library, extensive books of handwoven swatches, photos, and letters. Plans to house works by Mary Snyder. All materials accessible by appointment; copies of photographs may be purchased. Contact Ann Bethel, Historical Curator.

Scalamandre Museum of Textiles, 950 Third Ave., New York, NY 10022. (718) 361 8500. Historical and modern fabrics.

Smithsonian Institution, National Museum of History and Technology, 14th St. and Constitution Ave., NW, Washington, DC 20560. (202) 381-5785. Division of Textiles includes vast collection of historic and modern textiles, documents, and equipment.

The Textile Museum, 2320 S St., NW, Washington, DC 20008. (202) 667-0441. Historical and modern textiles, worldwide, with an emphasis on oriental rugs. Exhibitions of contemporary fiber arts. Public library; collections accessible by appointment.

Thousand Islands Craft School and Textile Museum, 314 John St., Clayton, NY 13624. (315) 686-4123. Emphasis on twentieth-century American handwoven fabrics. Fabric samples, drafts, and instructions from the collections of Berta Frey, Mary Atwater, Emily Belding, Marjorie Ruth Ross, Harriet Tidball, Osma Gallinger Tod, Myra Young. A future permanent exhibit, "Woven Bridges: Contributions of the Grand Dames of 20th Century American Handweaving", will feature the work of these weavers. Classes, library, craft sales.

Valentine Museum—Textile Center, 1015 East Clay St., Richmond, VA 23219. (703) 649-0711. Houses a large collection of costumes and textiles made or used in the United States since the eighteenth century, as well as textile and sewing equipment. The collection includes work by William Morris.

This list of twentieth-century American textile collections is by no means complete. If you know the whereabouts of other collections, let us know and we'll add them to our list. Copies will be available upon request—just send a long self-addressed, stamped envelope. ❖

Oldies But Goodies

by Jane Patrick

I'm always surprised and pleased at how many weaving books come on the market each year. While I always welcome a new, exciting addition to my weaving library, I cling faithfully to a few old favorites. It's hard to improve on these classics, and I bet you probably have most of these titles in your library, too.

The first book I purchased when I started weaving was Mary E. Black's *New Key to Weaving* (Macmillan), first published in 1949. It's still hard to beat for good, solid information about weave structures, and I find myself pulling it from the shelf when I need a quick refresher course.

Marguerite Porter Davison's *A Handweaver's Pattern Book* (Marguerite P. Davison) is another well-worn volume in my library, and it is probably the other essential title in every weaver's library. Published in 1944, that it's now in its 26th printing is testament to its popularity. While I use this book primarily for inspiration and as a resource for draft designs, I find the accompanying text informative and good reading.

Mary Atwater published her Shuttle-Craft Guild bulletins herself, but she sought out another publisher for her book *The Shuttle-Craft Book of American Hand-Weaving*, published in 1928. It was republished in an unabridged edition in 1986 by Shuttle-Craft Books (HTH Publishers). Mary Atwater writes well, and the main pleasure I derive from this old favorite is reading what Mary Atwater had on her mind to tell her reader. She provides good, solid information on weaving and weave structures as well. The threadings (sans tie-ups and treadlings—Mary Atwater didn't find them necessary) of early American overshot weaves and summer & winter designs alone are worth the price of this volume. (Drafts and drawdowns for this book have been input on disk for Commodore computers by Charles Lermond, 14301 State Rt. 58, Oberlin, Ohio 44074. Program and disk are $125; the disk only is $75; the manuscript is $40.) As I was looking through this volume recently, I was delighted to find two photos of craftswomen innocuously captioned "A modern weaver at an ancient loom" and "A mountain woman at a colonial flax-wheel". Both look suspiciously like the author—Mary Atwater's idea of a bit of fun, I suspect.

Byways in Handweaving (Shuttle-Craft Books), another book by Mary Atwater, has not been surpassed as a resource on card and inkle weaving, twining, and other belt weaves. The information about these techniques was all gleaned from her own research and observations at a time when there were no other resources to rely on—what she worked out for herself is impressive indeed.

Berta Frey's prolific writings are found in *Handweaver and Craftsman*, the Lily Mills' pamphlets, and her own books. One volume, *Designing and Drafting for Handweavers*, first published in 1928 by Macmillan and now published by Collier Books, a division of Macmillan, is still a reliable manual and one I found helpful in understanding drafting when I was a new weaver.

A Handbook of Weaves (often referred to as "Oelsner and Dale") by G.H. Oelsner was translated into English from the original German by Samuel S. Dale and published in 1915 by Macmillan. The Dover reprint was published in 1952. I was intrigued with this book when I first picked it up at my weaving shop—and still am whenever I leaf through its pages. The weaves are a bit techy for someone who likes plain weave and twill, but there's great stuff here for the weaver who loves designing complex weaves. An appraisal in the Spring 1951 issue of *Handweaver and Craftsman* is just as apropos today as it was forty years ago: "Oelsner's book is as important for handweavers as for textile manufacturers, designers, and stylists who want to save hours of time in designing of fabrics.... A copy of this book will save hours of research for the weaver who is interested in developing new cloth effects and using his materials to best advantage."

The list of oldies but goodies is much longer than there's space to list here. I think, though, that if you pull some of these classics off the shelf and reacquaint yourself with them, you're bound to find little nuggets of helpful information you've long forgotten. Unlike weavers in the 1920s, we're so fortunate to have access to information right at our fingertips—and lucky that our weaving forebears made the effort to collect, write, and publish.

Mary Snyder

Interview by Louise Bradley

Text by Ann Walker Budd

Mary Snyder in her studio, 1940s.

I WAS ALWAYS interested in handcrafts and even in high school, knew that I wanted to have a crafts shop someday. From the moment my crafts teacher introduced me to weaving, I knew that was all I wanted to do, much to my family's dismay.

My crafts teacher in high school had a single notebook of patterns which I finished in no time. Mostly I learned by experimenting. A little later I managed to get a used copy of Edward Worst's book, *Weaving on Foot-Powered Looms*, which was a bit over my head, but through trial and error I taught myself to weave. I said then, and I still say, what one weaver has done, another can do. It's just a matter of figuring it out.

My first loom was a 45" Reed loom that I bought secondhand for $50 and paid for in monthly installments of $5. Every day I told the loom, "You've got to earn your living," and it always did.

Right after high school, I wove room-sized rugs for an interior decorator in Pasadena. Because my loom was only 45" wide, I had to sew several strips together to get the desired widths. I also had to teach myself to dye in order to get the colors I wanted.

As time went on, I became more and more involved with the interior designers and worked on decorating new houses. Each house was a special order, and the materials had to be specially dyed. Some of the living rooms took a hundred yards of drapery material.

During the 1930s, I also wove table linens that were distributed across the country for wholesale by a very good sales agent. This turned into an enormous commitment, and I stayed busy sixteen hours a day, seven days a week, twelve months a year. Each day I wove about thirty-six placemats for a total of one to two thousand pieces a month.

By this time I was in full production with 45 looms, each with 100- to 200-yard-long warps. I had six people helping me, but I did most of the weaving myself. Each loom had extra warp beams and harnesses so while I was weaving, one of my assistants could set up the next warp, which could be inserted later. I had another assistant who washed and ironed all of the pieces. One woman was responsible just for hand hemming each piece.

I made a good living with the table linens. There was little competition and the yarns were not expensive. Perfectly wonderful linens were only $1.95 and $2.95 per pound, and I could sell a sixteen-piece set of eight table mats and eight napkins for $50.

In the early 1940s, I gave up my linen business almost overnight in favor of skirts and stoles. I found the skirts and stoles much more exciting to weave. In no time I was very, very busy selling to boutiques and big department stores such as Neiman-Marcus.

In the 1950s, I decided to pass on my knowledge and started teaching through the adult education program in Pasadena, California. The workshops were very popular, and by 1958 I was traveling all across the country to teach at schools, guilds, and study groups.

For the next ten years, until 1968, I was on the road from March to December, teaching workshops and lectures. I drove 17,000 to 18,000 miles each year on these excursions. I would return to California for the remaining three months of the year, where I would give as many as four five-day workshops a month and prepare for the next nine-month trip by setting up engagements, planning new workshops and lectures, and compiling handouts.

In 1967, I had the most wonderful opportunity to teach at the University of Kansas in Wichita. The head of the weaving department broke her ankle and I was asked to fill her place. Because I didn't continue with my formal education after high school, this was an

exciting challenge for me to instruct at a university. While I was there, the woman heading the design department asked me if I wouldn't like a college degree. Up to that point, I hadn't given it much thought. A few days later, she handed me a slip of paper and said I had been enrolled in the fine arts program at the University of Kansas.

I was 62 the following fall when I started my college education. I started the first semester as a freshman, was a sophomore during the second semester, and graduated after the third semester. It took me another year to get my master's degree. Of course I was able to get through it so quickly because I was given quite a bit of credit for all my years of teaching and writing. It was a wonderful opportunity to go to school as an adult. There is so much to learn that seems to be lost on the young.

After receiving my master's degree, I continued to teach weaving classes from September to May at the University of Kansas and to teach workshops and lecture during the summers.

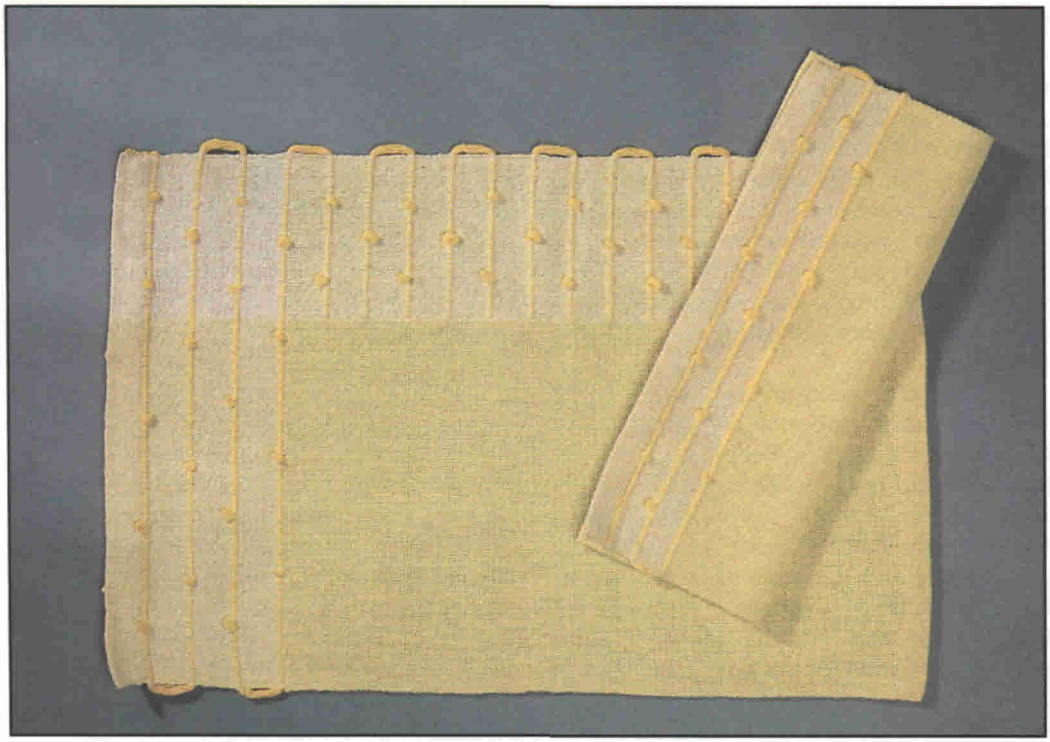
From 1964 to 1976, I was also head of the weaving department at Chautauqua, New York, and taught classes during July and August. From 1972 to 1976, I also taught a month of summer school at the Banff School of Fine Arts in Banff, Alberta, Canada. It was a very busy schedule: teaching at the University of Kansas from September to May, then summer school in Banff in June, and Chautauqua in July and August.

In 1976, I was asked to develop a year-round weaving program at the Banff School of Fine Arts, which forced me to give up teaching at Chautauqua and Wichita. I taught at Banff for five years.

In 1980, I moved to Oceanside, California, and was able to take an active role in several of the local guilds. I am now extremely interested in preserving the weavings, articles, monographs, and books by all of the wonderful weavers such as Mary Atwater who participated in the weaving revival during the 1920s, thirties, and forties. These collections are so valuable. They must be protected and organized in depositories where they will be available to all weavers.

I feel very fortunate to have found exactly what I wanted to do at such an early age, and then to have been able to do it. It's the ultimate experience to be able to make a living doing the things you love to do. I feel privileged to be a handweaver. ❖

Today Mary Snyder makes her home in Oceanside, California. She is active in local guilds, preserving textiles, teaching, and writing.



This placemat and napkin set was part of Mary Snyder's production line in the 1940s during the period when her studio cranked out more than 1000 placemats in a single month. Despite the pressures of deadlines, Mary found time to develop this attractive design with a discontinuous weft along the lower border.

TIME LINE

1956

The English version of Malin Selander's *Weaving Patterns From Sweden* is available in the U.S.

The Museum of Modern Art hosts "Textiles USA" This is the museum's first major exhibition devoted entirely to American textiles.

The Museum of Contemporary Crafts opens in New York City in April.

"Craftsmanship in a Changing World" exhibit opens at the Museum of Contemporary Crafts. Among the exhibitors are Mark Adams, Trude Guermonprez, Hal Painter, Ida Grae, Maria Kipp, Martha Pollack, Ed Rossbach, Kay Sekimachi, Anni Albers, Else Regensteiner, Lenore Tawney, Ralph Higby, and Lili Blumenau.

Black Mountain College closes.

Jack Lenor Larsen's fabrics are exhibited at the M.H. de Young Memorial Museum, San Francisco.

The New York Guild of Handweavers invitational show is held at the Cooper Union Museum of Arts of Decoration in observance of the Guild's 15th anniversary.

Mary Pendleton

Interview by Jane Patrick

Text by Katy Bright Banks

Mary Pendleton in her first shop in Dayton, Ohio. 1952.

I GOT INVOLVED in weaving in 1946. I was living in Dayton, Ohio, and when my husband came back from overseas, we went to Gatlinburg, Tennessee, on a little trip. My husband was a wood-carver, and we hiked through the Smoky Mountains talking to other wood-carvers. Many of the women we met there were weavers. They worked on very crude looms and said that there was nothing to it so, we found some plans for a loom and had one of the mountaineer women hand-tie the heddles for me. When we got back to Dayton, my husband made me a loom, and I taught myself how to weave. We threw out the dining room table in our little apartment, and I put up my loom, and from then on we ate on a card table.

I got to the point where I wanted to do things on my own and not just copy ideas out of books, so I went off to New York City for two weeks to study with Lili Blumenau. That was when I learned to use a raddle, and it was my first experience with using novelty yarns in the warp.

When I returned from New York, I did a weaving demonstration at the Montgomery County Fair in Dayton. People began to ask me if I would teach weaving, so I decided I could probably teach simple two-harness weaving. My husband made a few two-harness looms, and the students came to our home. They liked the looms so well they bought them, and then my husband had to make more looms for the next group of students. That's how we ended up in the loom business.

Then in 1952, I went to Cranbrook for a summer. I had gone to study with Marianne Strengall, but as it turned out, she wasn't there that summer. I was very disappointed, but she did spend some time with me later critiquing all the fabrics I had woven.

I returned to Dayton with hundreds of samples. I had been working for an advertising agency as a secretary, bookkeeper, and office manager, and I stayed on at the agency part-time while I opened a weaving shop and studio. I sold Leclerc and Gilmore looms, and my husband continued to build looms for sale. I also taught and had guest instructors come in and do workshops. That's how I got to know Mrs. Atwater.

Mrs. Atwater is one of the most unforgettable people I ever met. She knew how to tell stories and how to embellish them. When she visited, we stayed up until two and three o'clock in the morning talking, and when she left, there would be dozens of whodunit books stacked in her room. She wrote mystery stories and considered herself a writer as well as a weaver. She carried a gun with her all the time; she evidently felt that she needed to protect herself, I don't know from what.

A woman came to my studio while Mrs. Atwater was there to teach a workshop. She talked about an antique loom she had found and went on and on about how fabulous it was. Finally she asked Mrs. Atwater what she thought about her antique loom, and Mrs. Atwater said, "I'd use it for kindling," and turned around and walked away.

Another time, one of the students in a workshop had worked especially hard on her sample that morning. As always, when everyone went to lunch, Mrs. Atwater went around and looked at all the work. When she came to this student's loom she took out her little scissors and cut out all the weft. The student was practically in tears when she returned to her loom, but Mrs. Atwater

wouldn't let a mistake go home with anyone.

In 1958, we decided to move to Sedona, Arizona, and opened our shop here. In the sixties, I began to hold the Pendleton Arts and Crafts Show on the Fourth of July weekend, the same weekend as the big powwow in Flagstaff. At one of these shows, a man from Fife Fabrics in Illinois saw my fabrics and asked if I'd like to design for a mill. They liked my designs and I worked closely by telephone with the head of the loom room for a while. That was the first really big money I made from my designs.

In 1968, I started calling my studio the Pendleton Fabric Craft School and invited guest instructors in. I'm still doing that and have had thousands of students from all over—Japan, France, New Zealand, Canada, and Norway.

Weaving has changed quite a bit over the years. Back in the early days, it was popular to use 20/2 cotton in a 15-dent reed, two per dent. Gradually things got coarser and coarser, almost to the other extreme. And in the fifties and sixties, the only thing accepted in shows was a three-yard length of fabric. You couldn't enter a finished garment. I still have dozens of yardages that represent the story of my life—when I look at them, I remember when I did each one and what show I sent it to.

Dorothy Liebes made a tremendous impact on weaving when she came out with window blinds woven with sticks—people started using natural materials. Size became important in the late sixties, as illustrated in Jack Lenor Larsen's book, *Beyond Craft*. While I didn't particularly like that style, I realized later that people have to continually try new things so that we can progress as weavers.

A lot of people ask me how to be successful at making a living from weaving. It's a difficult craft to make a living from; part of my success has been due to the fact that I've been involved in all aspects of weaving—production, selling, teaching, making supplies, and selling consignment items. It's not a business that makes a lot of money, but I have had a lot of fun with it. The business made it possible for me to meet the most wonderful and interesting people. ❖

Mary Pendleton can be found most days at her weaving store, The Pendleton Shop, in Sedona, Arizona.

Some of Mary Pendleton's yardage woven for exhibition in the 1940s.

TIME LINE

1957

Anni Albers speaks at the First Annual Conference of American Craftsmen at Asilomar, Pacific Grove, California.

Ethel Henderson and Mary Sandin are part of the summer teaching staff at the Banff School of Fine Arts.

Bill H.R. 3541 is introduced in Congress to "provide for the establishment of a Federal Advisory Commission on the Arts."

The *Mary Meigs Atwater Recipe Book—Patterns for Handweavers* is published by Wheelwright Lithographing Co.

An exhibit of the late Marguerite P. Davison's heirloom linens is held at the Arts and Crafts Society of Portland, Oregon, headquarters.

1958

The Southern California Handweavers' Guild weaving conference is held in Long Beach, March 22–23.

Eureka Yarn Company, New York City, celebrates its tenth anniversary.

The Contemporary Danish Design in Textiles and Furniture exhibition is held at the M.H. de Young Memorial Museum in San Francisco.

The fifth annual Handweavers Conference is held at the University of Kansas, Lawrence. Else Regensteiner is a featured speaker.

Russell Groff

Interview by Jane Patrick

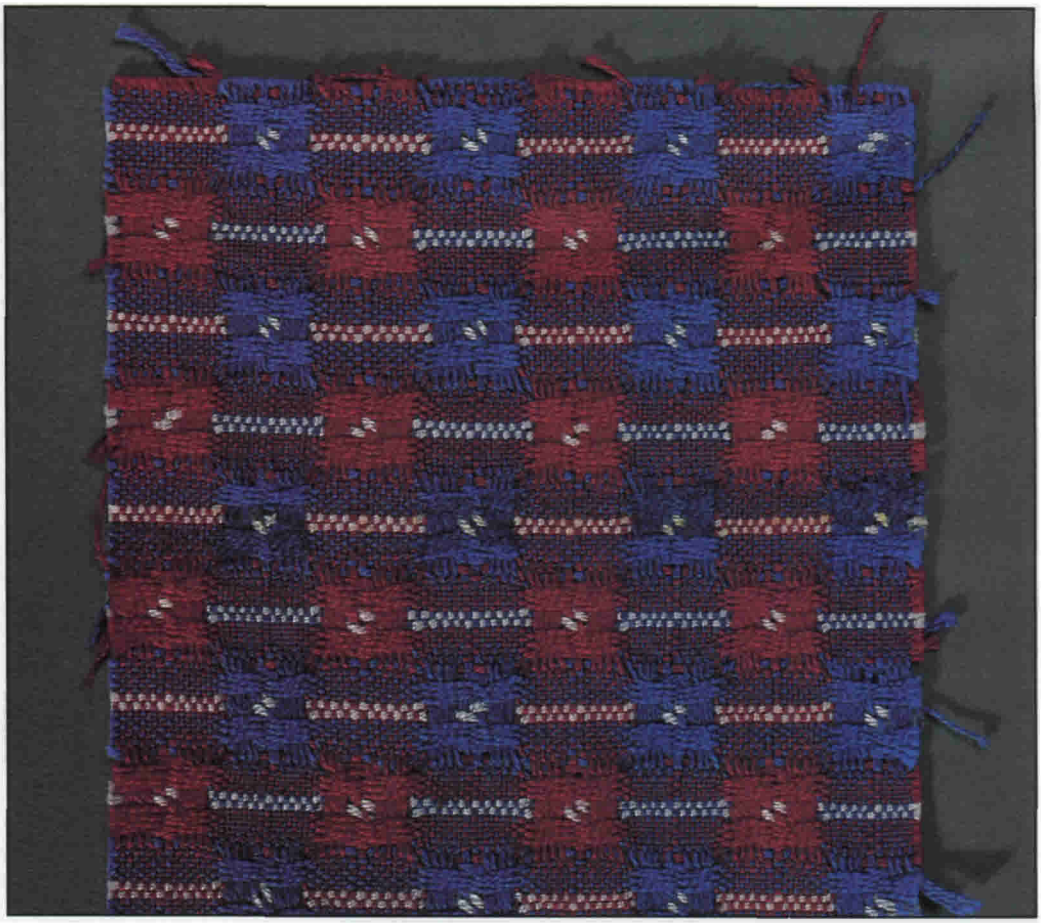
Text by Katy Bright Banks

Russell Groff (at the loom) with Frederick Brown at Robin & Russ Handweavers, 1955.

I GOT INTO WEAVING thanks to the Army. While I was stationed in Alabama during World War II, I came down with rheumatic fever. I was confined to a hospital bed for eleven months, and when I was finally due to get out of bed, they told me they were going to teach me to walk again by weaving. So they put me in a wheelchair, took me down to the craft shop, and I wove a bathmat that first day.

After I got back on my feet, I was assigned there at the Army hospital as a company clerk. I was put in charge of the craft shop, so I had access to a loom almost every day and was able to do a lot of weaving.

When I got out of the service I went to Santa Barbara, California, to go to college. I wanted to do more weaving, so I bought a loom and then took a weaving class. I got so interested in weaving that I went to the adult



This "Folk Dance Polka" swatch woven by Russell Groff appeared in the October 1959 issue of Drafts and Designs, *published by Robin & Russ Handweavers. Many of these swatches were collected in Russell's book,* 200 Patterns for Multiple Harness Looms: 5 to 12 Harness Patterns for Handweavers.

education department in Santa Barbara and asked them if they would like to have me teach a weaving class. They had no equipment but they said if I could furnish the equipment, I could teach the class. It took about a year, but I scrounged up 20 looms and started teaching in adult education two nights a week. I taught that class for about 14 years.

I can remember in our small apartment, the living room was devoted to weaving. There were threads piled in boxes everywhere and even hanging on the walls. People began to come there to buy threads from me and to see what I was doing. I began selling finished woven fabrics and even a few looms, as well.

When I graduated from college, I had $200, and it was either teach or start a business, so I took the $200 and rented a store and started my weaving business, Robin and Russ Handweavers.

The Southern California Handweavers' Guild was always a fairly large guild and I joined that and became cochairman of one of the first Southern California Handweavers' Conferences, attracting about 350 attendees. One of the speakers at that conference was Oscar Knopf, a retired marine from Oregon. Dorothea Hulse was there, the weaver who wove the robe for the movie, *The Robe*.

In Three Rivers, California, there was a place called the Loom Room on a ranch just outside of town. The Loom Room is no longer in existence but it was a place where many weavers got started in the Three Rivers and Visalia area. Even today the Visalia Guild is one of the most active as a result of the Loom Room and all the people who were taught to weave there.

At that time there were two looms being made in the Los Angeles area—the Binder loom and the Burnham loom. The Burnhams also sold thread and were the supply source for the first silks I ever wove with.

In the late fifties, I was very active as a commercial weaver. I sold my handwoven skirts and stoles at the Kentucky Shop in Santa Barbara. I also talked I. Magnin into buying my handwoven skirts.

At that time, Frederick Brown, a retired power weaver was interested in weaving with me. He was 70 years old when he came to work with us, and he worked with us for 14 years until he passed away. With Frederick gone, I realized that I couldn't do all the weaving by myself so I gradually started converting to a supply house.

In 1961–62 I moved to McMinnville, Oregon, because Santa Barbara was growing and getting too crowded. Right after I came to McMinnville, I went on a handweaving tour to England sponsored by Irma Robinson of Seattle. Almost every year since then, I've gone to England and other parts of Europe to buy threads and supplies.

One of the most important boosts I had was meeting Marguerite Davison. I went on a bicycle trip in 1949 through Denmark, Norway, and Sweden, and one of the women in the group said her mother was an avid handweaver in Philadelphia. When I got back to the States, I had $20 to get back to Santa Barbara, and I didn't know how I was going to do it. I called the woman from Philadelphia that had been on the trip, and her mother invited me to stay with them for a few days. While I was there, she introduced me to Marguerite Davison. I mentioned that I had to borrow some money from somewhere to get back to California, so Marguerite arranged for me to give a lecture to the Philadelphia Weavers Guild and charge admission. Two hundred people came to my lecture on Swedish handweaving and paid $2 each—more than enough to get me back to California.

During one trip, I visited Norwood Looms in Baldwin, Michigan, and met Melvinna McGarr who started *Warp and Weft*. I wove samples for *Warp and Weft* for a couple years and eventually I bought the publication from her. I've been publishing *Warp and Weft* for 30-some years. A few years after starting *Warp and Weft*, I thought there was a need for a newsletter for multiple-harness weavers as well, so I started *Drafts and Designs*. I've been publishing that now for 31 years.

I have certainly seen weaving grow over the years. When I first started my business, I can remember wishing I'd have a customer in the shop that day, and many days there weren't any customers. Then the conferences started in southern California and became popular. When I moved to McMinnville, I was president of the Portland Weavers Guild for four years, and we eventually organized the Association of Pacific Northwest Handweavers with three guilds participating from Spokane, Seattle, and Portland. Now there are approximately 70 guilds that belong to that particular association, and we've had a conference every two years ever since that first one in Portland in '63 or '64. ❖

Except when he's traveling to Europe in search of unusual yarns and books, Russell Groff spends most days at his retail and mail-order business, Robin & Russ Handweavers, in McMinnville, Oregon.

TIME LINE

1959

The Finnish tapestry weaver Dora Jung is featured in the Spring issue of *Handweaver & Craftsmen*.

Teaching at the Haystack summer session are Jack Lenor Larsen, Ted Hallman, and Marie Howell.

The textiles of Anni Albers are displayed at the Carnegie Institute of Technology.

1960

The Walker Art Center's *Design Quarterly* publishes a special issue devoted to American Handweaving; guest editor is Virginia Nagle. Weavers include, in part, Anni Albers, Hortense Amram, Lili Blumenau, Berta Frey, Cay Garrett, Ted Hallman, Else Regensteiner, Ed Rossbach, and Lenore Tawney.

Handweaver & Craftsman celebrates ten years of publication. Profiles of Dorothy Liebes, Trude Guermonprez, Jack Lenor Larsen, and Marli Ehrman are included in this issue.

Anni Albers: On Designing is published by The Pellango Press, New Haven, Conneticut.

The "Designer-Craftsmen U.S.A. opens at the Museum of Contemporary Crafts.

1961

The American Institute of Architects awards Anni Albers a gold medal for her work.

1962

Lucy Morgan retires as director of Penland School of Handicrafts. Her successor is Bill Brown.

of his will, the grace of heaven may cause his work to blossom into art. But proficiency of his craft is essential to every artist. Therein lies a source of creative imagination.

Under Gropius's direction, the Bauhaus teachers believed that

1. Most graduates should be involved primarily with industry and mass production rather than individual craftsmanship.
2. The distinction between "fine" and "applied" arts should be disregarded, instead they promoted a respect for design of practical objects.
3. Hands on experience with materials is essential to a student of design; students learned about materials from free play first and shop work second.
4. The designer or architect must function not as a decorator but as a vital participant in the modern world.

The Bauhaus exhibition of 1923 generated much excitement among American artists. Before then, U.S. art students had approached problems of design by studying art of the Renaissance and ancient Greece. The Bauhaus appeared to be the first school to tackle modern problems with a twentieth-century attitude. Students were taught to "accept and anticipate the needs of the twentieth century, and to use all its resources, technical, scientific, intellectual and aesthetic, to create an environment that would satisfy man's spiritual as well as his material needs."[5]

When the Nazis closed the Bauhaus in 1933 because of its leftist teachings, many of its teachers and graduates came to the United States and began teaching here, suddenly making the United States a stronghold of Bauhaus ideas.

The Bauhaus idea is simply the functional foundation of design, yet a recognizable Bauhaus style based on the cube, the rectangle, and the circle did emerge. Bauhaus graduates introduced the world to modern furniture, flat-roofed architecture, and abstract painting. Seventy years later Bauhaus styles still look modern to us; we still strive for a holistic approach and a unity between aesthetics and usefulness; and we still consult the writings of Johannes Itten, Josef and Anni Albers, and other Bauhaus participants. ❖

SOURCES

1. Bayer, Herbert, Walter Gropius, and Ise Gropius, editors. *Bauhaus 1919–1928* (Boston: Charles T. Branford, 1959; first copyrighted by The Museum of Modern Art, New York, 1938), 10.
2. Naylor, Gillian. *The Bauhaus Reassessed* (New York: Dutton, 1985), 20.
3. Ibid., 15.
4. Bayer, 13.
5. Naylor, Gillian, *The Bauhaus* (New York: Dutton, 1968), 7

News & Events

A restrospective exhibit of the works of Lenore Tawney, featuring artwork created over a forty-year period, is on display at the American Craft Museum in New York City through June 17 Following its New York presentation, the show will be on view at the Art Institute of Chicago from July 26 through Oct. 28, and at the Renwick Gallery in Washington, D.C., in 1991.

Lenore Tawney is one of the most significant pioneers of the postwar craft movement, and her innovations have done much to alter the course of contemporary fiber art. She is known for her early "open-warp" weavings, for her original incorporation of feathers, shells, and paper, and for her mastery of grand scale. She is recognized for freeing weaving from the wall and gaining entry into the realm of sculpture, thus sparking a revolution in fiber.

Fiber Impact '90, on display at the Baltimore, Maryland, City Hall through June 20, features innovative work by eight fiber artists. Included in the exhibit are sculptural tapestries by L. Sasha Shapiro, rya by Nancy Warner, and triaxial weaving by Mary T. Klotz.

Sheep-to-shawl contests are always popular, but the upcoming competition at the Montana State Fair in August will have a different twist. Instead of competing head-to-head during a few frenzied hours, teams at this event will participate over a one-week period. While each team is limited to a day's efforts (10 hours), participants will be encouraged to use all the time available and may be downgraded if they finish too quickly! The emphasis is on quality and public education, not just speed, according to Wendy McKamey, Wool Show Superintendent. One judge evaluates each team's interaction with the public, and a second judge grades the finished handwoven shawls. McKamey also encourages teams to display and sell their handspun and handwoven products during the event. Large cash awards (at least $500 top prize) are expected to draw teams from throughout the region, and international participants are welcome. For information, contact Wendy McKamey, 33 Upper Millegan Rd., Great Falls, MT 59405. (406) 866-3300. ❖

Perusing publications of the time divulges much of what was available then.

An ad in the April/May 1929 issue of *The Handicrafter* shows a four-shaft, four-treadle counterbalance loom made by J.L. Hammett & Co. Between 1944 and the early 1960s, J.L. Hammett & Co. also offered looms made by the Reed Loom Company. By the 1980s, they offered only table looms.

A 1941 catalog from the Structo Manufacturing Company of Freeport, Illinois, shows their line of Artcraft looms. Structo Ready-Warped spools were a special feature of the many kinds of Artcraft Looms available.

Copies of the *Shuttle-Craft Guild Bulletin* published between 1957 and 1960 reveal the looms which were available at that time. In 1957, the Gilmore Loom was offered by E.E. Gilmore Looms, Stockton, California, the originator of the popular "push-up harness" loom. Herald Looms, manufactured by Herald Micander, Redwood City, California, were also advertised. L.C. Macomber of Saugus, Massachusetts, offered the Ad-A-Harness loom with one or two warp beams and a very strong folding frame. Issues from 1958, 1959, and 1960 show Nilus Leclerc, Inc., with a variety of floor and table looms and weaving supplies. An ad for Norwood looms in 1959 offers a custom-built cherry jack loom with sectional beam.

Handweaver & Craftsman magazine, which was published from the 1950s through the 1970s, offers a chronicle of loom manufacturers. The first issue (1950) shows The Reed Loom Company, Springfield, Ohio; in 1951, the following looms are featured among others: Handskill Looms, Inc., Woonsocket, Rhode Island; Missouri Looms, St. Louis, Missouri; Loom Craft Studio, Wilmington, Ohio; Gilmore; Norwood Custom Built Folding Loom, Chicago, Illinois; Bergman Looms, Poulsbo, Washington; and Heartz Portable Looms, Epping, New Hampshire. The emphasis was on portability and jack action. Mention was made in 1956 of the Gallinger Looms, East Berlin, Pennsylvania, and the Lane Looms, Haydenville, Massachusetts. In 1963, the Minnesota Multi-Use Loom designed by Hilma Berglund of St. Paul, Minnesota, was advertised: "You can weave on two or more warps interchangeably on the 4-harness, 20" loom."

This list is just a glimpse at the effect that the handweaving revival had on the development of tools for the craftsman. Many of the early companies such as Reed and Newcomb Loom Company have long ago closed their doors, yet their looms continue to serve handweavers faithfully all across the country. For many of these manufactured looms, manuals and photographs are still extant, thanks to some weavers' penchant for saving everything. But some homemade looms built in the late 1800s and early 1900s guard their secrets closely. Only through sharing of information about looms and styles with other owners of vintage loom can we hope to unravel their mysteries. If only looms could talk, the stories they might tell.

Please consider sending copies of your old manuals, catalogs, and instruction books to The Newcomb Looms Historical Society (the address is given below). ❖

Janet K. Meany is the coauthor of Rag Rug Handbook. *She lives in Duluth, Minnesota.*

Resources

The Oriental Rug Co., Lima, Ohio 45802, has the following publications available:

Warping instructions for the Weaver's Friend, automatic, two-shaft loom (Reed Loom Co.), no charge.

Studio Art Instruction Book for the Newcomb Loom Co. four-shaft six-treadle loom, $3.50 ppd.

Weaver's Delight Instruction Book for the Newcomb Loom Co. Four Harness Fly Shuttle Loom, $3.50 ppd.

Union Loom Instruction Book for the two-shaft loom, $2.50 ppd.

ORCO Model 70 Instruction Book for the two-shaft loom, $2.00 ppd.

ORCO Model 74 Instruction Book for the four-shaft six-treadle loom, $2.50 ppd.

Available from The Newcomb Looms Historical Society, c/o Theresa Trebon, 913 Mill Street, Snohomish, Washington 98290. For a complete list of old loom manuals, catalogs, and photographs, send $1.00 and an SASE.

Deen Loom Manuals for the Deen Fly Shuttle Loom "New Reliance"

Instructions and Designs for the Universal Four-Harness Loom, Deen Loom Company.

Directions for Setting Up and Operating the Eureka Loom (handloom, not fly shuttle).

Instructions for the Deen Twill Weave Four-Harness Automatic Flying Shuttle Loom.

Instructions for Setting Up and Operating the Newcomb Improved No. 3 Loom.

Instructions and Setting Up the "Little Daisy" Loom, Newcomb Loom Co.

Weaving Instructions for the Six-Harness Hearthside Loom, sold by Sears, Roebuck.

Instructions for Assembling and Operating the Hammett's #301, #401, and #402 Looms, J. L. Hammett Co.

Hand Weavers' Guide, J. L. Hammett Co.

The Newcomb Looms Historical Society has recently been formed to collect and distribute information about Newcomb Looms as well as other looms of this period. A subscription to the biannual *Journal of the Newcomb Looms Historical Society,* c/o Theresa Trebon, 913 Mill Street, Snohomish, Washington 98290, is $8.00 per year within the United States and $9.50 per year outside the U.S.

GENERAL INSTRUCTIONS

Volume XI, Number 3
May/June 1990

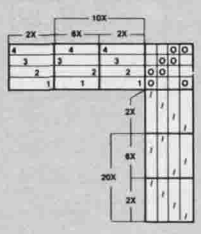
Index to Instructions

Please read the instructions thoroughly before beginning a project.

WARP LENGTH: The length of the warp needed for a project is figured by adding the finished length of the project, an allowance for take-up and shrinkage, and loom waste. Take-up is the amount lost due to the interlacement of the yarns in the weave structure. Shrinkage is the amount lost due to the finishing process. Loom waste is the amount needed to tie the warp on and allow the reed and heddles of a particular loom to function to the end of the weaving.

Our warp length measurements include finished length, percentage of take-up and shrinkage, and a standardized loom waste of 27". Your own loom waste may be different, according to the requirements of your loom and warping technique. To figure loom waste, measure unwoven warp at the beginning and end of several of your projects. Be sure to allow for knot tying and trimming of ends.

DRAFTS: Threading drafts read from right to left and treadling drafts read from top to bottom. *Threading repeats* are shown by brackets. Sometimes double brackets are used to show a small repeat within a larger one. *Tie-ups* are shown for rising-shed or jack looms. The small circle in the tie-up indicates that the shaft referred to *rises* when the treadle is pressed. To convert the tie-up for sinking-shed or counterbalanced looms, tie the treadles according to the *blank* squares. Countermarch looms use all the squares; the upper lamms are tied to the blank squares and the lower lamms are tied to the squares with circles.



PRODUCT INFORMATION. Your local yarn shop will carry many of the yarns featured in this issue. If they don't have a particular yarn in stock, check with them about substituting similar yarns or ordering yarns for you.

If you don't have a local yarn shop, you can write to these suppliers about locating the dealers nearest you. Wholesale suppliers have been noted with an *.

Borgs of Lund, Glimåkra Looms 'n Yarns, 1304 Scott Street, Petaluma, CA 94952.

Cotton Clouds, Rt. 2, Desert Hills, #16, Safford, AZ 85546.

***Crystal Palace Yarns,** 3006 San Pablo Avenue, Berkeley, CA 94702.

Eaton Yarns, PO Box 665, Tarrytown, NY 10591.

Fireside Fiberarts, 625 Tyler Street, Port Townsend, WA 98368.

Halcyon Yarn, 12 School Street, Bath, ME 04530.

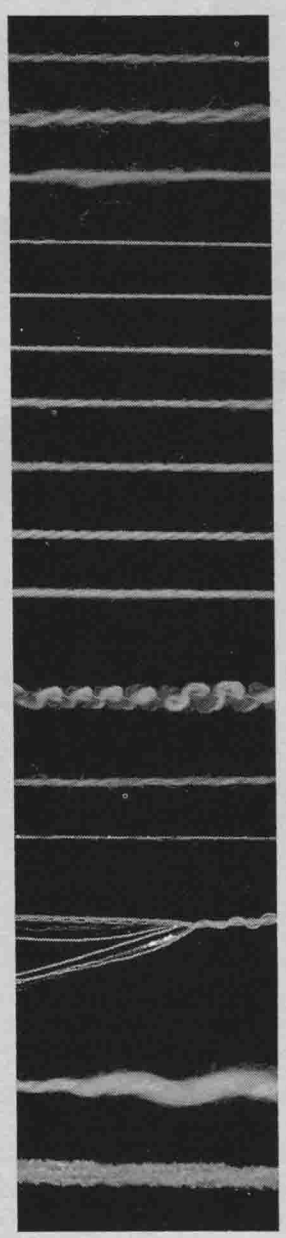
Jaggerspun, Water Street, PO Box 188, Springvale, ME 04083.

Schoolhouse Yarns, 25495 S.E. Hoffmeister Road, Boring, OR 97009.

***Scott's Woolen Mill,** 528 Jefferson Avenue, Bristol, PA 19007.

Yarnworks, 519 Main Street, Grand Junction, CO 81501.

YARN CHART. To help identify yarns and make creative substitutions in your weaving, use this yarn chart along with *Yarn, a Resource Guide for Handweavers* by Celia Quinn, available from Interweave Press.



2/20 wool worsted at 5600 yd/lb (11,280 m/kg)

2-ply Shetland-style wool at 2000 yd/lb (4030 m/kg)

Singles wool tweed at 1700 yd/lb (3420 m/kg)

20/2 mercerized cotton at 8400 yd/lb (16,920 m/kg)

16/2 cotton at 6350 yd/lb (12,800 m/kg)

12/2 cotton at 4700 yd/lb (9500 m/kg)

8/2 cotton at 3600 yd/lb (7250 m/kg)

6/2 cotton at 2520 yd/lb (5070 m/kg)

5/2 mercerized cotton at 2100 yd/lb (4230 m/kg)

8/3 cotton at 1980 yd/lb (4000 m/kg)

Cotton novelty at 500 yd/lb (1010 m/kg)

22/2 cottolin at 3170 yd/lb (6400 m/kg)

Metallic pigtail at 14,600 yd/lb (29,420 m/kg)

Fringed novelty yarn at 1840 yd/lb (3710 m/kg)

Cotton/acrylic flake at 1170 yd/lb (2360 m/kg)

8-cut rayon chenille at 1000 yd/lb (2010 m/kg)

INSTRUCTION SUPPLEMENT

Modified Atwater Runner

designed by Carol Strickler, Boulder, Colorado
page 39 ❹

PROJECT NOTES: This overshot pattern was modified and reduced from draft No. 108, "Sunrise and Dog Tracks", in Mary Atwater's *Shuttle-Craft Book of American Hand-Weaving*. The original design was a suitable scale for a coverlet, with large central field of tables and "garden" crosses that alternated with stars and crosses, all surrounded by a large sunrise border. For the table runner I reduced the design by eliminating eight blocks from the sunrise and two blocks from each star, by reducing the length of most blocks two or more warp ends, and by eliminating the tables and garden crosses entirely. This made the center field just a star and cross (repeated 2½ times) with a small sunrise border. The new pattern, when treadled "rose-fashion", forms ringed roses and cameos, with a double butterfly figure in the corners.

FABRIC DESCRIPTION: Overshot.

FINISHED DIMENSIONS: 12½" wide by 31½" long, plus 1¼" fringe on each end.

WARP & TABBY WEFT: Ne 16/2 cotton at 6350 yd/lb: 920 yd off-white.

PATTERN WEFT: Nel 22/2 cottolin at 3170 yd/lb: 290 yd burgundy.

YARN SOURCES & COLORS: This warp and tabby weft is Borgs' Bomullsgarn 16/2: #0000 Oblekt (unbleached). The pattern weft is Borgs' Bomullin 22/2: #0259.

NOTIONS: Matching off-white sewing thread (optional).

E.P.I.: 20.

WIDTH IN REED: 14¾".

TOTAL WARP ENDS: 295 (including floating selvedges).

WARP LENGTH: 2 yd, which includes take-up, shrinkage, and 27" loom waste.

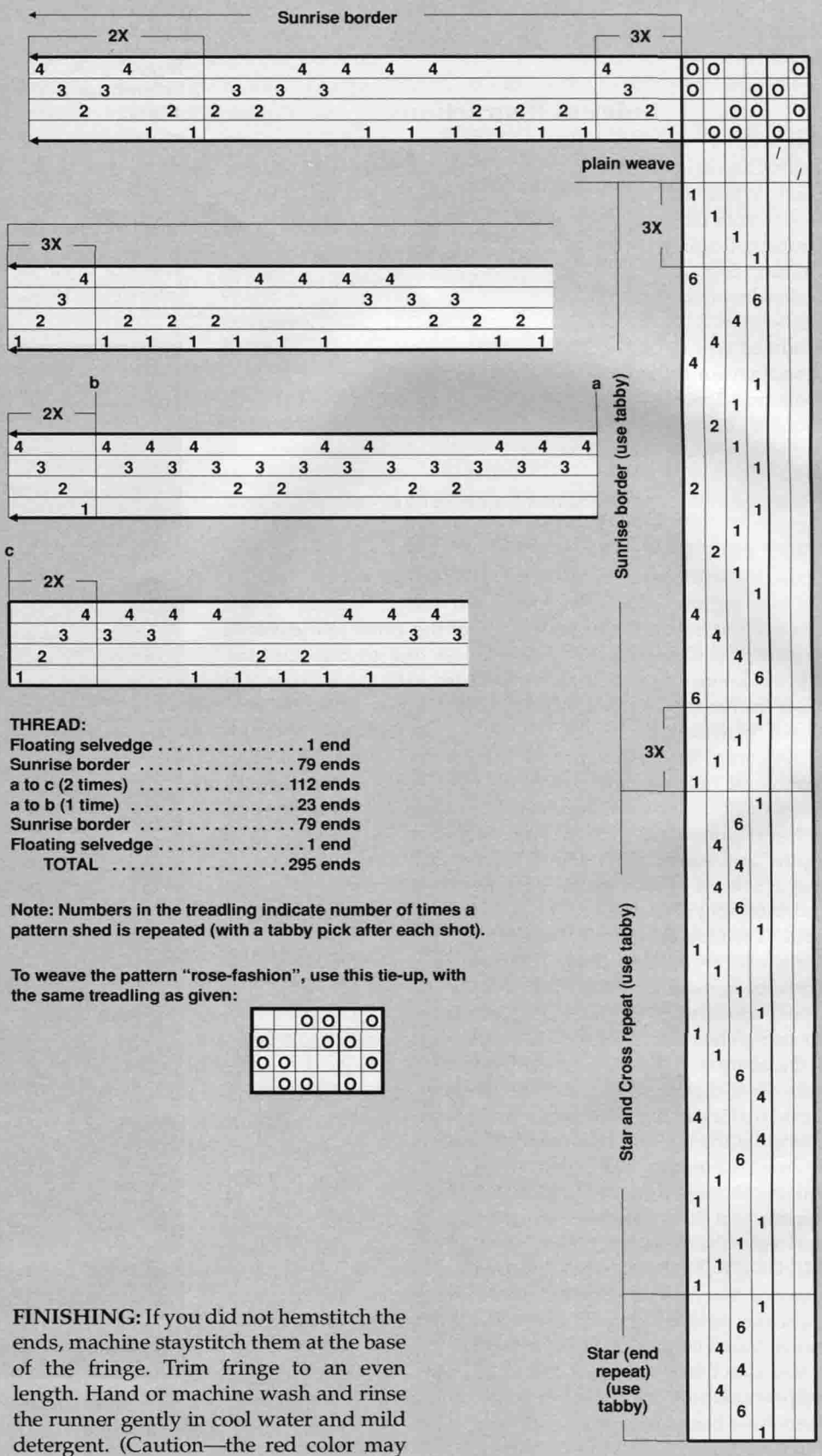
DRAFT: at right.

P.P.I.: 36 (18 each pattern and tabby).

TAKE-UP & SHRINKAGE: 15% in width and length.

WEAVING: Allow 1½" unwoven at beginning and end of runner for fringes. Begin and end weaving with four picks of plain weave using the tabby weft. Hand hemstitch these ends on the loom if desired. This runner measured about 35" on the loom and was treadled: sunrise, star and cross alternated 8 times, star once, and sunrise.

DRAFT FOR MODIFIED ATWATER RUNNER:



THREAD:

Floating selvedge	1 end
Sunrise border	79 ends
a to c (2 times)	112 ends
a to b (1 time)	23 ends
Sunrise border	79 ends
Floating selvedge	1 end
TOTAL	295 ends

Note: Numbers in the treadling indicate number of times a pattern shed is repeated (with a tabby pick after each shot).

To weave the pattern "rose-fashion", use this tie-up, with the same treadling as given:

FINISHING: If you did not hemstitch the ends, machine staystitch them at the base of the fringe. Trim fringe to an even length. Hand or machine wash and rinse the runner gently in cool water and mild detergent. (Caution—the red color may run. If it does, continue to rinse gently until it ceases to tint the water.) Dry flat; steam iron.

Woolen Throw based on a blanket woven by Amanda Bourque

designed by Sharon Alderman
Salt Lake City, Utah
page 47 ❹

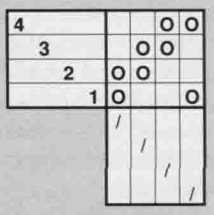
PROJECT NOTES: The original blanket was finished with blanket stitching over a rolled hem—very practical for use on a bed. This throw is finished with twisted fringes. Mr. Bourque has told me that this interpretation is exactly the way his blanket looked when it was new but that mine is softer.
FABRIC DESCRIPTION: 2/2 twill with weft stripes.
FINISHED DIMENSIONS: 36" wide by 60" long, plus 5" fringe on each end.
WARP & WEFT: Singles wool tweed at 1700 yd/lb: 2180 yd natural (warp and weft), 440 yd tan, 500 yd dark brown, 140 yd red, 140 yd green.
YARN SOURCES & COLORS: This is Halcyon's Surrey Tweed, Item #160, natural color #5, tan color #6, dark brown color #10, red color #13, green color #21.
E.P.I.: 14, sleyed 2,2,2,1 in an 8-dent reed.
WIDTH IN REED: 44¼".
TOTAL WARP ENDS: 620.
WARP LENGTH: 3 yd, including take-up, shrinkage, and 27" loom waste (assuming fringes are partly loom waste).
P.P.I.: 14.
TAKE-UP & SHRINKAGE: 20–25% in width and length (depending on beat and fulling).
WEAVING: Hemstitch the fabric at both ends while it is on the loom. Weave according to the Weft Color Order, about 70" total. (The yarn tends to kink, so watch the fell for twisted loops in the weft.)
FINISHING: When the cloth has been cut from the loom, inspect it for flaws and correct any you find. Finish the fringes by working a twisted and knotted fringe. Put the blanket into hot water with detergent and allow it to soak without agitation. When the water has cooled, remove the throw and refill with hot water and detergent. The water from the soak will be clouded with spinning oil. Agitate gently, checking frequently to see how the fulling is coming. When the spaces between threads have closed up, rinse three times at the same temperature. Shake and spread the throw to dry flat or draped across a non-rusting rod. A light steam pressing is optional.

WEFT COLOR ORDER FOR WOOLEN THROW:

" = inches; p = picks

		8X	
natural	5"		5"
red		10p	10p
dark brown		2¾"	2¾"
green		10p	10p
tan		2¾"	

DRAFT FOR WOOLEN THROW:



Liebes-Inspired Scarf

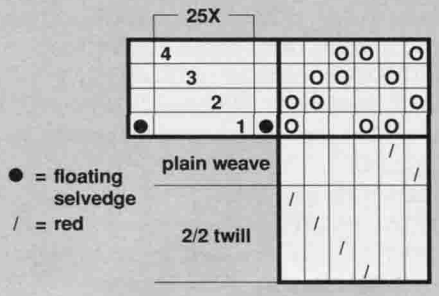
designed by Nell Znamierowski, New York, New York *page 56* ❹

PROJECT NOTES: In this scarf only the Harrisville yarns are currently available. The others I found in my yarn cabinet—some of them very old. This to me is a great way to use up old yarns. Just look for colors that are of the same hue family or closely related but that are of different weights and different textures. Find three novelty yarns to go with the Harrisville; all you need is 30 yards of each.
FABRIC DESCRIPTION: 2/2 twill.
FINISHED DIMENSIONS: 8½" wide by 50" long, plus 4" fringe on each end.
WARP & WEFT: Two-ply shetland-style wool at 2000 yd/lb: 330 yd red (also used as weft), 30 yd each green, black. Two-ply rayon at 1000 yd/lb: 30 yd shocking pink. Four-ply wool at 400–500 yd/lb: 30 yd bright pink. Eight-cut rayon chenille at 1000 yd/lb: 30 yd fuchsia.
YARN SOURCES & COLORS: The Shetland-style wool is Harrisville Designs Shetland in Red, Spruce Green, and Black.
E.P.I.: 9, sleyed 2,1 in a 6-dent reed (or sley one end per dent in a 9-dent reed).
WIDTH IN REED: 11¼".
TOTAL WARP ENDS: 102, including a floating selvedge on each side.
WARP LENGTH: 2¾ yd, including take-up, shrinkage, and 27" loom waste.
P.P.I.: 7–8.
TAKE-UP & SHRINKAGE: 24% in width and length.
WEAVING: Begin and end scarf by allowing 5" for fringe and weaving four picks of plain weave with red. Weave body of scarf in 2/2 twill with red for a total length of about 62".
FINISHING: Tie groups of four to six strands in overhand knots adjusting when heavy yarns are included in the knot (i.e., six ends of finer yarns and four or five ends when including the heavy yarns). Hand wash for three minutes in comfortably hot water with detergent with water softener if needed, kneading and squeezing suds through the scarf. Rinse three times in progressively cooler water. Towel dry and then line dry.

WARP COLOR ORDER FOR LIEBES-INSPIRED SCARF:

		10X						
red	1	1	1	1	1	1	1	= 52
pink rayon		1						= 10
green			1					= 10
pink 4-ply wool				1				= 10
fuchsia chenille					1			= 10
black							1	= 10

DRAFT FOR LIEBES-INSPIRED SCARF:



Blouse with Earth and Sky Motif

designed by Jean Scorgie, Beaverton, Oregon
page 40 ❹ *(optional 16)*

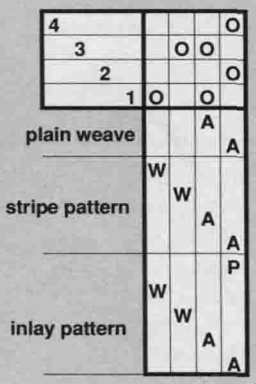
PROJECT NOTES: Of this Earth and Sky motif in *The Shuttle-Craft Book of American Hand-Weaving*, Mary Atwater says, "How far it goes back in time no one can say with certainty but, according to authorities, long before fifteen thousand B.C. And it is as new as the piece of work on my loom today. There is, I think, an extraordinary

INSTRUCTION SUPPLEMENT

pleasure in using again a decoration and a symbol that has given beauty and meaning to the work of human hands down through the ages. It is a curiously satisfying design and lends distinction to almost anything one wishes to make. It answers, no doubt, to something fundamental in the human nervous system. The Greek fret and the Chinese fret are similar, but to me the American figure is handsomer, with its solid base of steps. To me it stands for America as a whole."

The summer & winter pick-up pattern is easy to do and has the advantage of not requiring a special threading—it can be done on straight twill as well as any summer & winter threading.

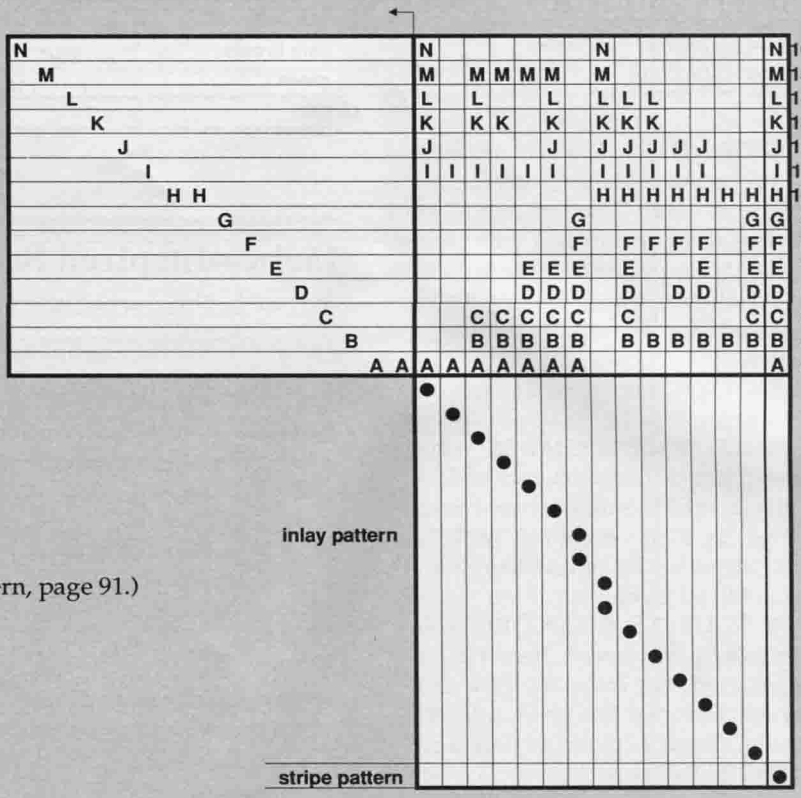
DRAFT FOR BLOUSE WITH EARTH & SKY MOTIF (4-shaft version):



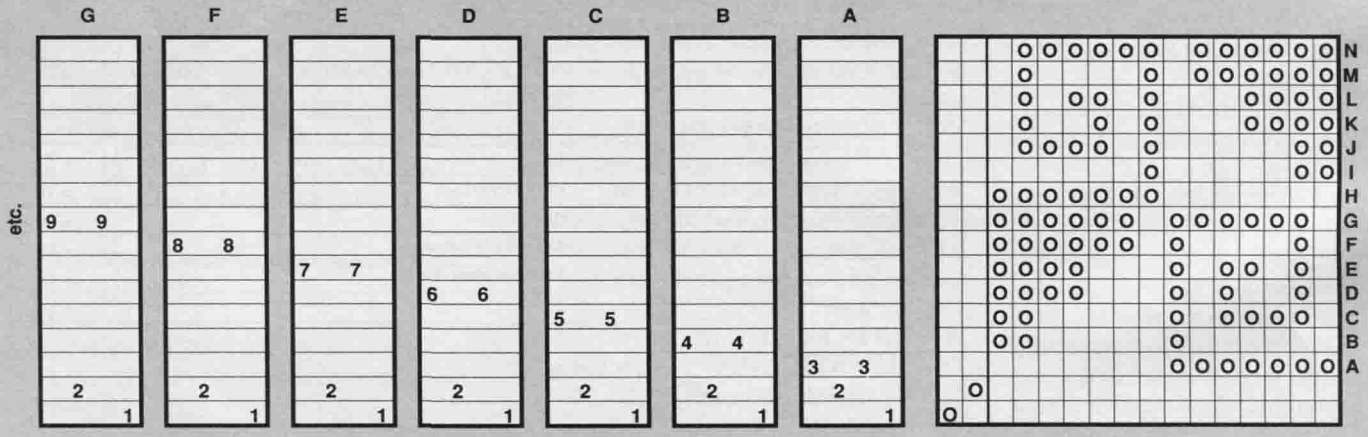
(See inlay pattern, page 91.)

DRAFT FOR BLOUSE WITH EARTH & SKY MOTIF (16-shaft version): Note: Pattern could be woven loom-controlled on a 16-shaft summer & winter threading.

PROFILE:



KEY FOR PROFILE DRAFT:



To treadle each unit: lift shafts 1 and pattern, weave pattern; lift shafts 2 and same, weave pattern; weave 2 picks tabby (1-2 vs 3-4-5-6-7-8-9-10-11-12-13-14-15-16).

FABRIC DESCRIPTION: Plain weave with supplementary weft inlay.

SIZE: Woman's size 12. Circumference at chest 42". Length from shoulder 19½". Sleeve length from center back 27".

FINISHED DIMENSIONS: Before cutting, fabric measured 21½" wide by 98" long.

WARP & WEFT: Size 12/2 unmercerized cotton at 4700 yd/lb: 3710 yd aqua. Pattern weft is size 5/2 pearl cotton at 2100 yd/lb: 70 yd bleached white.

YARN SOURCES & COLORS: The unmercerized cotton is Helmi Vuorelmi's Tuuli, color #733. It is available from Schoolhouse Yarns and Eaton Yarns.

NOTIONS: Narrow pick-up stick 27" long; *Handwoven Designer Pattern #101, Simple Tops;* matching sewing thread.

E.P.I.: 24.

WIDTH IN REED: 24".

TOTAL WARP ENDS: 576.

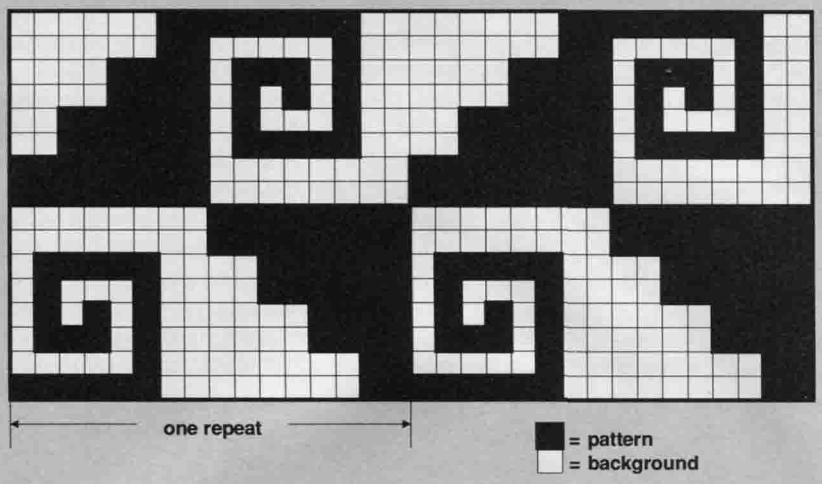
WARP LENGTH: 3¾ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 20 in plain weave, 32 in inlay.

TAKE-UP & SHRINKAGE: 10% in width and length.

WEAVING: With aqua, weave 11" in plain weave. With aqua and white pearl cotton, weave two repeats of stripe pattern (see treadling), two picks plain weave, the entire inlay pattern, two picks of plain weave, five repeats of the stripe pattern, two picks of plain weave, the entire inlay pattern, two picks of plain weave, two repeats of the stripe pattern.

INLAY PATTERN (selvedge to selvedge):



With aqua, weave plain weave to the end of the warp, about 100" total.

Summer & winter pattern or twill threading: Raise shafts 2 and 4 and pick up a pair of warps for each square of the *background* in the first row of the graphed pattern. Raise shaft 1, push stick against reed and weave with white. Raise shaft 3, push stick against reed and weave with white. Remove the stick and beat both rows in place. Raise 1-3, weave aqua; raise 2-4, weave aqua. Repeat from the beginning for the second row of the graphed pattern.

FINISHING: Zigzag both ends of the fabric. Machine wash in warm water and detergent. Tumble dry until damp and steam press.

ASSEMBLY: Use view I of the pattern, altering it as follows: shorten the body 4½", lengthen the sleeves 3", and widen the lower edge of the sleeves to 15", tapering the underarm seams.

Place the pattern pieces crosswise on the fabric with the pattern area centered at the front. The body and sleeve patterns placed crosswise will take up the full width of the fabric. There will be enough fabric for front and back neckline facings. For these, trace the neckline curve and 2" of the shoulder line. Measure 2" down from the neckline curve and follow it around to join the shoulder line. Place the facing pattern pieces lengthwise on the remaining fabric.

Staystitch the cut edges and finish the seam allowances with serging, zigzagging, or Hong Kong finish. Sew shoulder seams of the blouse and facing. Sew facing to neckline, matching shoulder seams. Understitch the facing to the seam allowances to keep the facing from showing at the edge. Blindstitch the edge of the facing to the inside of the blouse. Sew sleeves to the body and sew underarm seams of the body and sleeves. At the lower edge, turn under a 1" hem and blindstitch in place. At the lower edges of the sleeves, turn under 4½" and blindstitch in place. Turn blouse right side out and turn up the sleeves about 2".

Scandinavian-Influenced Upholstery Fabric

designed by Louise Bradley
Boulder, Colorado
page 61

PROJECT NOTES: A Lily Mills *Practical Weaving Suggestions* pamphlet by Edna Olsen Healey, published in 1958, included the draft for this upholstery fabric. It was described as ". . . a Swedish threading called Bundendrall, which simply means a bound weave." (Ed. note: literally, "bound huck".) In the original, the warp was an unmercerized 20/2 "Buff" cotton at 30 e.p.i., the tabby was the same, and the pattern weft was a mercerized soft-twist 10/3 cotton in "Leaf Beige". In the interpretation, the warp and tabby are a maroon or garnet-colored 8/2 cotton at 20 e.p.i. The pattern wefts are four shades of deep red to maroon, with "surprise" picks of several shades of green, gray, and aqua used sparingly to give the fabric sparkle. You might choose to eliminate the "surprise" wefts or to use other colors to blend with a particular room's color scheme. As interpreted here, the fabric is slow to weave because so many shuttles are used. The draft could be turned and the many colors threaded into the warp, but this would limit the column lengths to the width of the loom. As woven here, the pattern forms double columns on one face of the fabric and triple columns on the other face, both running lengthwise.

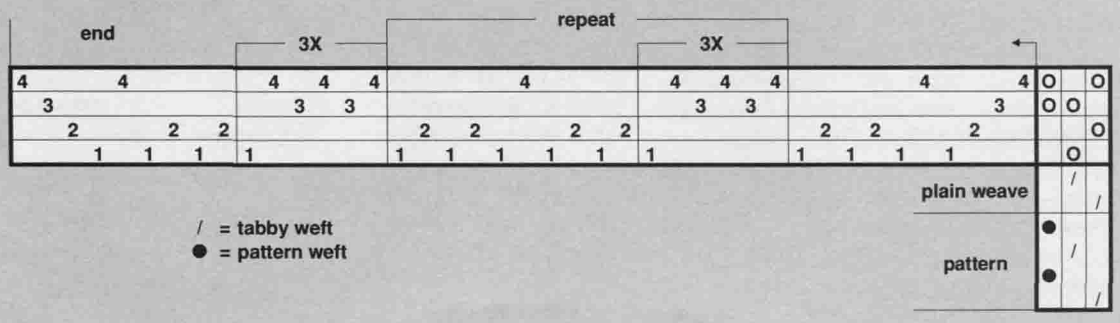
FABRIC DESCRIPTION: Huck woven as one-block overshot.

WARP & TABBY WEFT: 8/2 cotton at 3600 yd/lb: dark red.

PATTERN WEFT: 5/2 mercerized cotton at 2100 yd/lb: equal amounts of four shades of deep red, plus small amounts of nine tones of green, gray, and aqua.

YARN SOURCES & COLORS: This warp and tabby are a mill-end 8/2 cotton: Claret. The four main pattern wefts are UKI colors #32 Lipstick, #17 Wine, #85

DRAFT FOR SCANDINAVIAN-INFLUENCED UPHOLSTERY FABRIC:



INSTRUCTION SUPPLEMENT

Ruby, and #34 Maroon. The "surprise" pattern wefts are #2 Light Turk, #87 Verdant, #26 Dark Green, #95 Mineral, #78 Charcoal, #102 Magenta, #48 Dark Turk, #49 Larch Green, and #103 Peacock, used in that order.

E.P.I.: 20.

P.P.I.: 28 (14 each tabby and pattern).

TAKE-UP & SHRINKAGE: 13% in width and 19% in length.

WEAVING: Weave 1" heading in plain weave, then alternate pattern and tabby wefts, following a color sequence in the pattern. (In this sequence the four main red colors are used in rotation, 10 picks of each, with surprise wefts about every 4th–12th pick.) End with 1" plain weave.

FINISHING: Staystitch ends of the fabric. Machine wash gently; machine dry on low heat; press.

Bauhaus-Inspired Jacket

designed by Louise Bradley
Boulder, Colorado
page 64 ❻

PROJECT NOTES: This Chinese-style jacket represents the influence of the Bauhaus upon American handweaving. The pick-up that decorates this double-weave jacket is taken directly from one of Josef Albers's glass works of 1929. The geometric abstraction and emphasis upon a well-defined grid of his work in glass was very similar to Anni Albers's weavings of the same period. In fact, there has been much conjecture as to who influenced whom.

The jacket is fully reversible: All seams are bound with the seam allowance of the black fabric layer, buttons are sewn on the garment's very edge so as to be accessible to either side, and crocheted button loops are attached to each side. A small area of pick-up design on one lower sleeve balances the larger area of pick-up design on the jacket's front and shoulder.

FABRIC DESCRIPTION: Double-weave pick-up on a quilted double-weave fabric.

SIZE: Woman's size 12. Circumference at chest 41". Length from shoulder 25". Sleeve length from center back 29½".

FINISHED DIMENSIONS: Before cutting, fabric measured 20¾" wide by 130" long.

WARP & WEFT: Size 22/2 cottolin at 3170 yd/lb: 3710 yd each black and bleached white.

YARN SOURCES & COLORS: This is Borg's Bomullin: colors #209 black and #20 bleached white.

NOTIONS: Black sewing thread; 18 cylindrical black and white beads and 12 small round black beads (or 6 buttons to substitute).

E.P.I.: 30 (15 per layer).

WIDTH IN REED: 24½".

WARP COLOR ORDER: One end white, one end black.

TOTAL WARP ENDS: 736 (368 white, 368 black).

WARP LENGTH: 5¼ yd, including take-up, shrinkage, and 27" loom waste.

P.P.I.: 32 (16 per layer).

TAKE-UP & SHRINKAGE: 15% in width and length.

WEAVING: Using two shuttles, one white, one black, follow treadling for quilted fabric, being careful not to interlock the wefts at the selvedges. After 16" you are ready to begin the pick-up design. Whenever you weave the pick-up designs, continue the quilted fabric treadling at the same time.

Start the jacket front pick-up design ½" (7 or 8 warps) to the left of the center of the web. The pick-up design will be about 15" long. Weave 3" of quilted fabric, then work the shoulder back design in pick-up (about 3" long). Weave another 28" of quilted fabric to finish the jacket back.

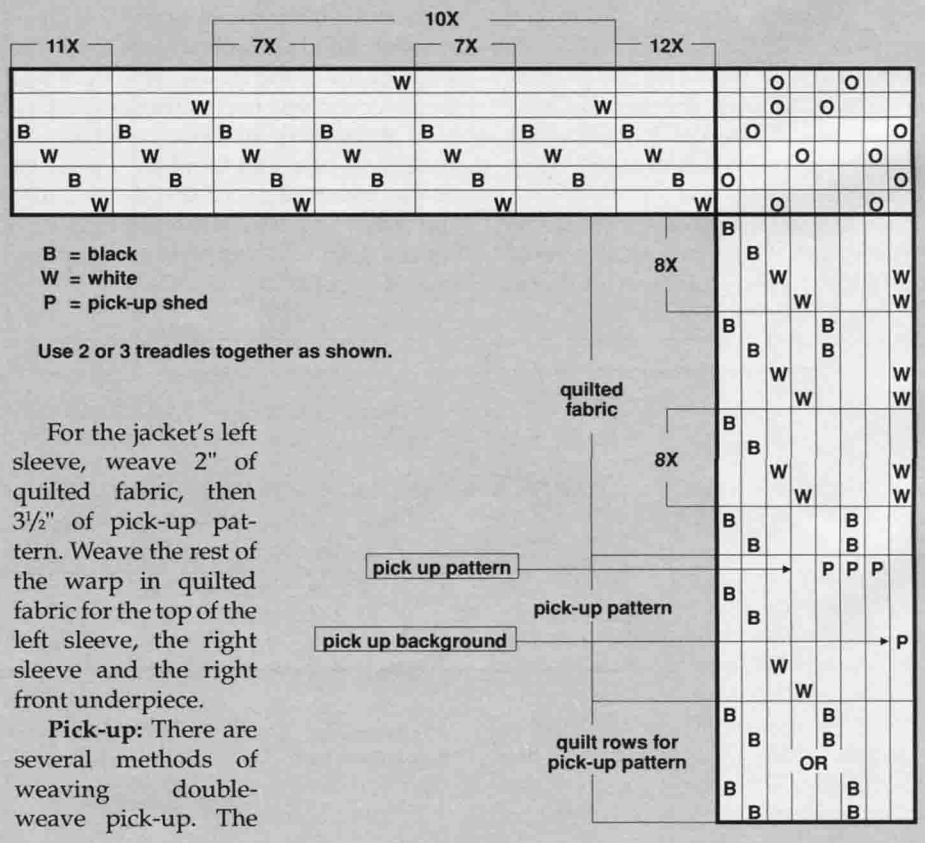
For the jacket's left sleeve, weave 2" of quilted fabric, then 3½" of pick-up pattern. Weave the rest of the warp in quilted fabric for the top of the left sleeve, the right sleeve and the right front underpiece.

Pick-up: There are several methods of weaving double-weave pick-up. The one used here weaves in doubles—two picks of the pattern area followed by two picks of the background. To work, raise the white bottom layer (shafts 1, 3, 5, & 6) and using a stick, pick up the desired pattern area. Push the stick back against the reed. Weave one half of the top layer (shaft 2), then the other half (shaft 4), and beat both of these picks into place. If these are quilting rows, remember to raise the appropriate quilting shafts (5 or 6). Then raise all the black top layer (shafts 2 & 4) and using a stick, pick up the background area omitting the black threads immediately adjacent to the just woven pattern areas. Push the stick back against the reed. Weave one half of the bottom layer (shafts 1, 5, & 6), then the other half (shaft 3), and beat both picks into place. I used graph paper with eight squares per inch for my design cartoon. Vertically, each square represented two picks of each layer; horizontally it was full scale.

FINISHING: Secure fabric ends, machine wash on gentle cycle, tumble dry on low heat, steam press.

ASSEMBLY: Cut as shown in the diagram allowing for wide seam allowances of ¾"–1". Secure all cut edges by serging or straight and zigzag stitching. Sew seams by folding back the white fabric layer and seaming only the black fabric layer, right

DRAFT FOR DOUBLE-WEAVE JACKET:



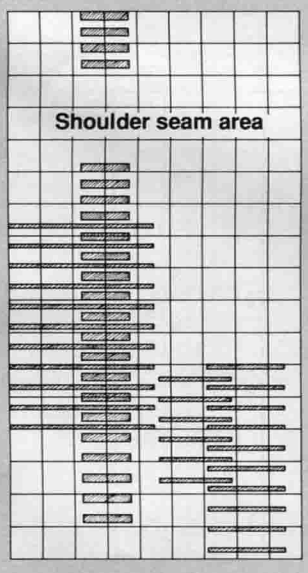
sides together. As each seam is sewn, press the seam open and trim away the seam allowance of the white layer, re-securing the cut edge with stitches. Turn under the edge of the black seam allowance and topstitch it down to cover the trimmed white seam allowance.

Begin by stitching the shoulder seams, then sew sleeves to body pieces, and finally, underarm and side seam in one long seam, leaving the last 4" of the side seams unsewn for vents.

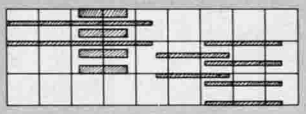
At the jacket's lower edge, front edges, and sleeve edges, turn under 1", cut away the seam allowances of the white layer and re-secure the cut edges with stitching. Hem the edges of the garment with the black fabric layer, mitering corners where the edges meet. Wherever the quilting interferes with seams or hems, clip out quilting stitches. Don't worry—these cut warps will be secured with hem and bound seam stitching.

Trim away all the white fabric from the collar piece except for a narrow 1½"-wide strip underlying the half of the collar to be attached to the black side of the garment to serve as interfacing. Clip out all quilting and entirely cut away the white fabric from the half of the collar that will appear on the garment's white side. Stitch the quilted side of the collar to the jacket's black side. Press the seam allowance under and hand stitch the plain side of the collar to the jacket's white side. Topstitch the collar ⅜" from all edges.

String together a black bead, three cylindrical beads, and another black bead to make a short chain. Make six of these bead chains and sew them on the garment's edge to serve as buttons: one at the throat, two on the shoulder, and three down the right side below the arm. With triple-strand black cottolin, make 12 crochet chains, each 3½" long. Fold these chains in half and handstitch one on both sides of the garment opposite each bead button.



Cartoon for right front/shoulder double weave pick-up

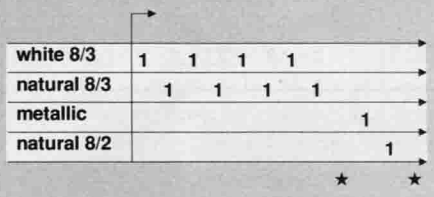


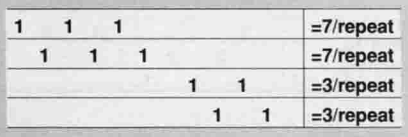
Cartoon for left sleeve double weave pick-up

A 1950s Casement Cloth

designed by Constance LaLena, Grand Junction, Colorado
page 69

FABRIC DESCRIPTION: Plain weave and 1/3 twill.
WARP: 8/3 unmercerized cotton at 1980 yd/lb: white and natural; supported metallic at 14,600 yd/lb: iridescent clear/white; 8/2 unmercerized cotton at 3600 yd/lb: natural.
WEFT: 8/2 unmercerized cotton at 3600 yd/lb: white; fringed novelty at 1840 yd/lb: white/iridescent clear; cotton/acrylic flake at 1170 yd/lb: white.
YARN SOURCES & COLORS: The 8/3 cotton is Helmi Vuorelma's "Pilvi": colors 002 and 004. The supported metallic is Crystal Palace Yarns' "Metallic Pigtail": color 021 White Irise. The 8/2 cotton is Borgs': unbleached and bleached. The fringed novelty is "Fur" (polyester/nylon) from Baruffa, Lane Borgosesia of Italy, available from Fireside Fiberarts: color 30. The flake is Jakobsdals "Fidji" (55% cotton/45% acrylic): color 01. All yarns used here courtesy of Yarnworks.
E.P.I.: 10 (single sleyed in a 12-dent reed, skipping one dent where starred in Warp Color Order and Draft).
WARP COLOR ORDER:



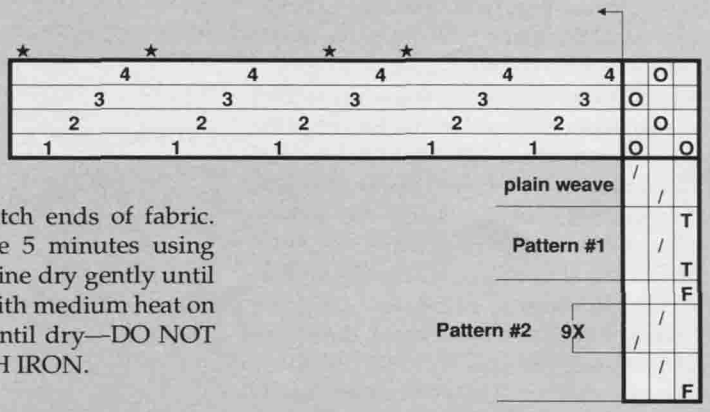


★ = skipped dent in 12-dent reed

DRAFT: (see next page).
P.P.I.: 19.
TAKE-UP & SHRINKAGE: 19% in width and 8% in length.
WEAVING: Using the 8/2 weft, begin with plain weave. Weave: Pattern #1, 5" plain weave, Pattern #2, 5" plain weave. Repeat to desired length, ending with plain weave. Note: when weaving Pattern #1, pull the yarn's "tassels" (fringes) out of the shed to the front before closing the shed and beating. Carry pattern threads (T and F) loosely up the side of the weaving and trim loops after fabric is finished and before it is hemmed.

DRAFT FOR CASEMENT CLOTH:

★ = skipped dent in 12-dent reed
/ = white 8/2 cotton
T = "tassled" (fringed) metallic
F = flake



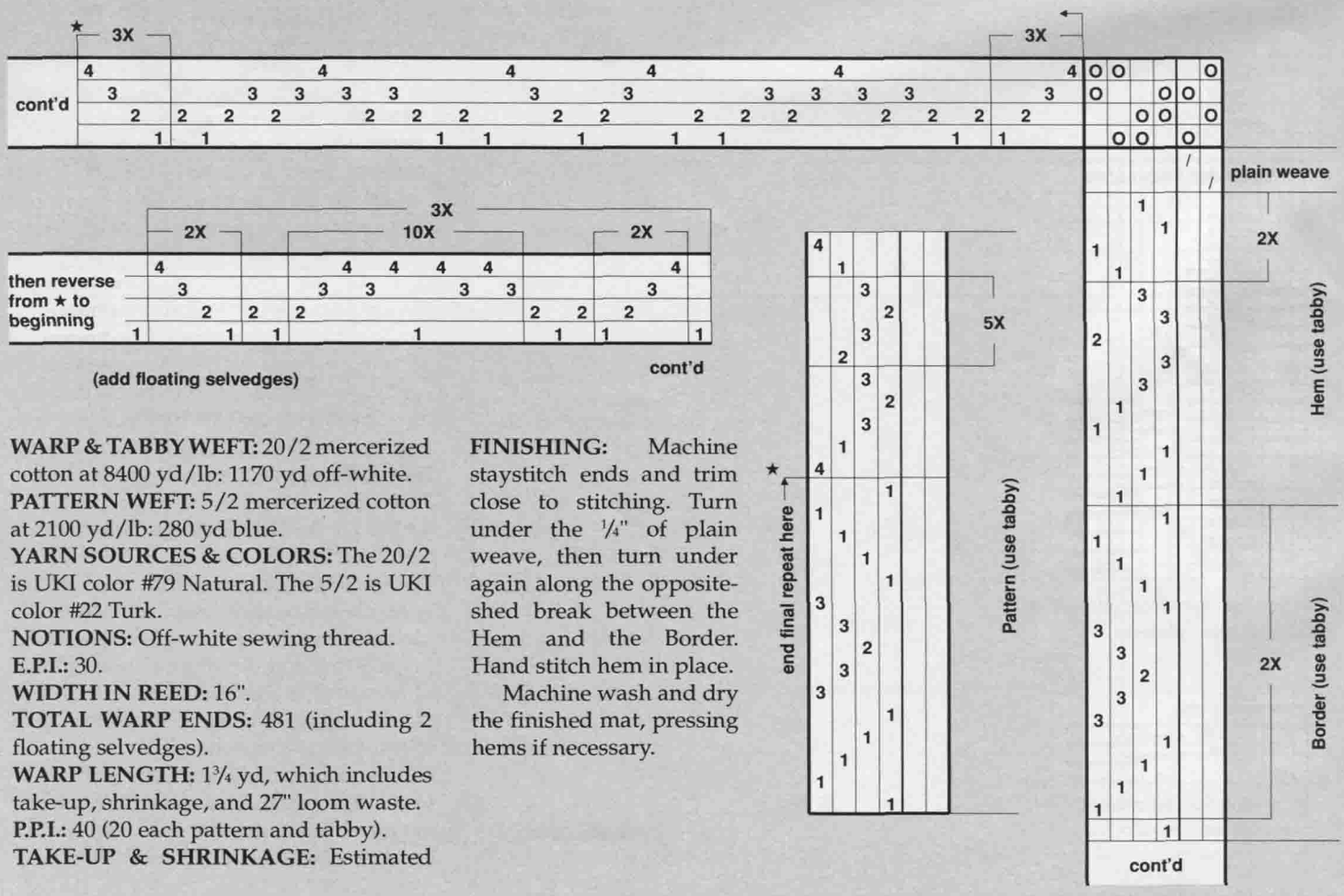
FINISHING: Stay-stitch ends of fabric. Wash on gentle cycle 5 minutes using mild detergent. Machine dry gently until slightly damp. Iron with medium heat on *wrong side* of fabric until dry—DO NOT TOUCH "FUR" WITH IRON.

"Missouri Trouble" Table Runner

designed by Isadora Safner, Brewster, Massachusetts *page 38* ❹

PROJECT NOTES: This is a variation of drafts #239, #47, #160, and #213 in *The Weaving Roses of Rhode Island* by Isadora Safner.
FABRIC DESCRIPTION: 4-shaft overshot.
FINISHED DIMENSIONS: 14" wide by 22" long, including 1⅛" hem on each end.

DRAFT FOR WEAVER ROSE OVERSHOT RUNNER:



WARP & TABBY WEFT: 20/2 mercerized cotton at 8400 yd/lb: 1170 yd off-white.
PATTERN WEFT: 5/2 mercerized cotton at 2100 yd/lb: 280 yd blue.
YARN SOURCES & COLORS: The 20/2 is UKI color #79 Natural. The 5/2 is UKI color #22 Turk.
NOTIONS: Off-white sewing thread.
E.P.I.: 30.
WIDTH IN REED: 16".
TOTAL WARP ENDS: 481 (including 2 floating selvedges).
WARP LENGTH: 1¾ yd, which includes take-up, shrinkage, and 27" loom waste.
P.P.I.: 40 (20 each pattern and tabby).
TAKE-UP & SHRINKAGE: Estimated 10–13% in width and length.
WEAVING: Using tabby weft, begin and end the runner with ¼" of plain weave for the hem turn-under. Using pattern and tabby, weave Hem, Border, Pattern 5 times (ending the fifth repeat at ★), Border, and Hem.

FINISHING: Machine staystitch ends and trim close to stitching. Turn under the ¼" of plain weave, then turn under again along the opposite-shed break between the Hem and the Border. Hand stitch hem in place.

Machine wash and dry the finished mat, pressing hems if necessary.

Black, White, and Red Shawl

designed by Janice Jones, Bradford, Maine *page 72* ❷ ❹

FABRIC DESCRIPTION: Plain weave.
FINISHED DIMENSIONS: 29" wide by 73" long, plus 2½" fringe on each end.
WARP & WEFT: 2/20 wool worsted at 5600 yd/lb: 2930 yd off-white and 620 yd orange-red for warp and weft, and 740 yd black for weft.
YARN SOURCES & COLORS: These are The Maine Line 2/20 from JaggerSpun: White, Real Red, and Black.
E.P.I.: 24.
WIDTH IN REED: 30".
WARP COLOR ORDER: on next page.
TOTAL WARP ENDS: 728 (including four doubled ends at each selvedge).
WARP LENGTH: 3½ yd, which includes take-up, shrinkage, and 27" loom waste (assuming that fringes are partly loom waste).
DRAFT: on next page.
P.P.I.: 20.
WEFT COLOR ORDER: on next page.

WARP COLOR ORDER FOR BLACK, WHITE, AND RED SHAWL:

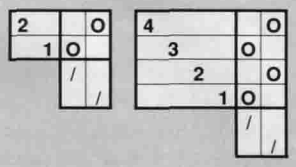
off-white	76*	96	48	144	48	96	76*	= 584 actual ends
orange-red	24	24	24	24	24	24		= 144

*68 single ends + 4 doubled selvedge ends

WEFT COLOR ORDER:

	20X	4X	20X		
off-white	8	8	8	8	= 840 picks
black	8		8		= 800 picks
orange-red		24			= 96 picks

DRAFT:



TAKE-UP & SHRINKAGE: 5% in width and 17% in length.

WEAVING: Leave at least 4" unwoven at beginning and end for fringes (partly loom waste). Weave according to the Weft Color Order. When weaving each band I left a small tail of yarn at the selvedge and tucked it into the next shed. At the end of each band I broke the yarn at the last pick of the color and tucked it into the last shed of that band. I did find that this yarn was a bit sticky at such a close sett, so I changed the shed with the beater forward at the fell to help unstick some of the ends.

FINISHING: Remove from loom and darn any loose ends. Trim fringe on each end to 3½" and make a twisted fringe using two groups of four in each twist, knotting the ends.

Soak the shawl in warm water for 15 minutes with a mild detergent, rinse, and rinse again with a small amount of fabric softener. Hang over a shower rod or lay flat to dry. Press with a warm iron while still slightly damp.

TOTAL WARP ENDS: 420.

WARP LENGTH: 2 yd, which includes take-up, shrinkage, and 27" loom waste.

P.P.I.: 48 (24 each pattern and tabby).

TAKE-UP & SHRINKAGE: 12% in width and length.

WEAVING: Note that each unit of the profile threading represents one four-end threading unit, and each unit of the profile treadling represents one eight-pick treadling sequence (four pattern and four tabby picks). Each profile treadle is two actual treadles which are used in 2, 1, 1, 2 order with a tabby pick after each.

Begin and end the weaving with 6 picks of tabby weft plain weave for the hem turn-under. For the hem, weave one eight-pick repeat of "all blocks background". For the body of the mat, weave as indicated in the profile draft, beginning with ten repeats of "all blocks pattern" (F), then the corner motif (which ends with three repeats of "all pattern"). Weave repeats of the lengthwise bars (A) to the desired length, then repeat in reverse order the three "all pattern", the motif, the ten "all pattern", the hem and the turn-under. (The total length of this runner was about 38" under tension.)

FINISHING: Machine staystitch the ends. Decide which face of the runner is the "right side". To the "wrong side" turn under the fine plain weave and then turn under again the eight-pick hem. Hand stitch in place and iron to set the creases.

Hand or machine wash the runner in warm water and mild detergent; rinse well and lay flat to dry. Iron on the wrong side.

INSTRUCTION SUPPLEMENT

Lily's Lilies

Original design by Margaret Bergman; project from Lucy C. Morgan, Penland School of Handicrafts, Penland, North Carolina; this runner woven by Carol Strickler, Boulder, Colorado *front cover* 8

PROJECT NOTES: This old-fashioned flower design, called "Patrician", was found in *Lily Weaver's Work Sheet No.9* originally published by Lily Mills Company 1930–1950.

FABRIC DESCRIPTION: 6-block summer & winter.

FINISHED DIMENSIONS: 12½" wide by 34¼" long, including ¼" hem on each end.

WARP & WEFT: 20/2 mercerized cotton at 8400 yd/lb: 1290 yd white.

PATTERN WEFT: 6/2 cotton at 2520 yd/lb: 400 yd natural off-white.

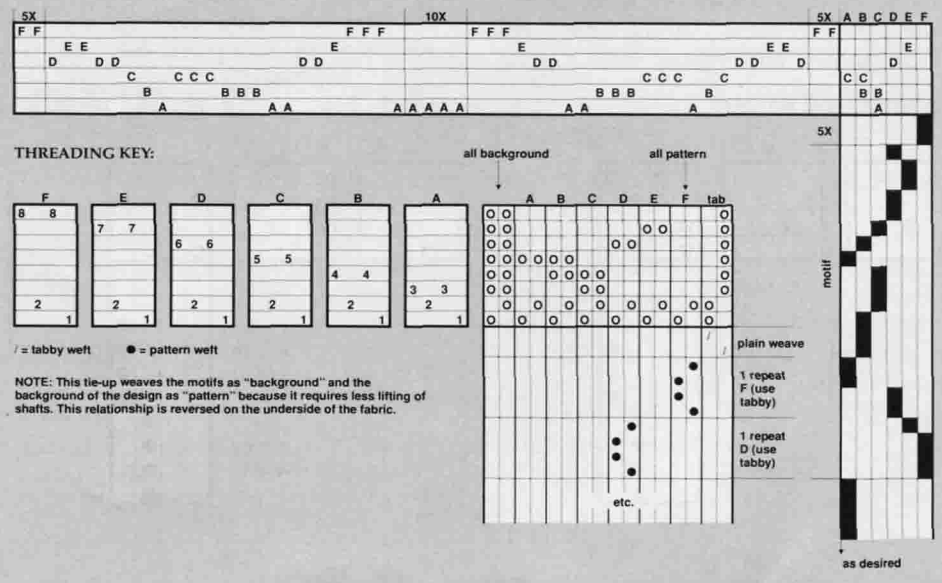
YARN SOURCES & COLORS: This warp and tabby is 20/2 Pearl: bleached. The pattern weft is Scott's Woolen Mill's 6/2: color #2.

NOTIONS: Matching white sewing thread.

E.P.I.: 30.

WIDTH IN REED: 14".

PROFILE DRAFT FOR LILY'S LILIES:



Knitting Bag

designed by Kathryn Wertenberger, Golden, Colorado

page 48 ❹ ❽

PROJECT NOTES: My assignment was to select a textile from the 1950s and use it for inspiration for a textile for today. I chose to make a knitting bag using the crackle drapery fabric by Mrs. C.L. Meek of Lincoln, Nebraska, featured in the summer 1954 issue of *Handweaver & Craftsman*. I liked the contrast of light and dark and the variety of the sizes of the blocks. Since I was working in a much smaller scale than the original drapery I had to simplify the design; I decided that the effect could be achieved on two opposite blocks of crackle. The photo suggested a very textured yarn, and cotton was the obvious choice for a hard-wearing washable tote bag. Sampling showed me that the yarn chosen was very dominant. It overwhelmed a traditional crackle treadling, but gave a workable result when treadled overshot-fashion. As it turned out, the same fabric could be woven on a conventional 2-block summer and winter threading treadled with one tie-down, or on a 2-block 8-shaft twill.

FABRIC DESCRIPTION: Two-block profile threaded crackle, summer and winter, or twill.

FINISHED DIMENSIONS: 14¼" wide by 11" high (plus 5½" handles) by 4½" deep.

WARP & TABBY WEFT: 5/2 mercerized cotton at 2100 yd/lb: 1200 yd brown.

PATTERN COTTON: Cotton novelty at 500 yd/lb: 380 yd brown/white.

YARN SOURCES & COLORS: The warp and tabby are UKI color #99, Dark Sienna. The pattern weft is Aurora Cloud #18 Light Brown and White, from Cotton Clouds.

NOTIONS: ¾ yd of 45"-wide cotton fabric for lining; ¼ yd synthetic knit-back suede-cloth for binding; 1½ yd medium-weight fusible interfacing; 7⅓ yd of 1"-wide fusible web (such as Stitch Witchery®); 9" zipper; ⅞ yd of ¾"-wide belting; sewing thread to match binding.

E.P.I.: 16.

WIDTH IN REED: 17½".

TOTAL WARP ENDS: 280.

WARP LENGTH: 2¾ yd, which includes take-up, shrinkage, and 27" loom waste.

DRAFT: The profile draft can be translated into any of the threadings, treadlings, and tie-ups shown.

P.P.I.: 22 (11 each, pattern and tabby).

TAKE-UP & SHRINKAGE: 18% in width and length.

WEAVING: Follow the diagram or weave to the desired dimensions. (In this bag the beginning and ending blocks of each section were elongated by four pattern picks so that the binding would not cover the pattern. A couple of picks of plain weave were woven after each section to mark cutting lines.)

FINISHING: Staystitch or serge the ends of the fabric. Machine wash and dry. Preshrink all other materials at the same time.

ASSEMBLY: Serge or zigzag the ends of each section and cut sections apart. Cut the side/bottom piece in thirds and narrow the large pocket at least 1"; cut the small pocket piece to the size of the zipper. Secure all cut edges.

Using these pieces as patterns, cut lining for each. Cut fusible interfacing ¾" smaller for each. Cut binding fabric into 2"-wide strips (which will be trimmed after application). Fuse the interfacing to the wrong side of each piece, following the manufacturer's instructions.

Sew the ends of the side and bottom strips together, matching the patterns, making one long strip.

Use the narrow fusible web to attach the lining to the wrong side of each pocket piece and to the wrong side of the long strip.

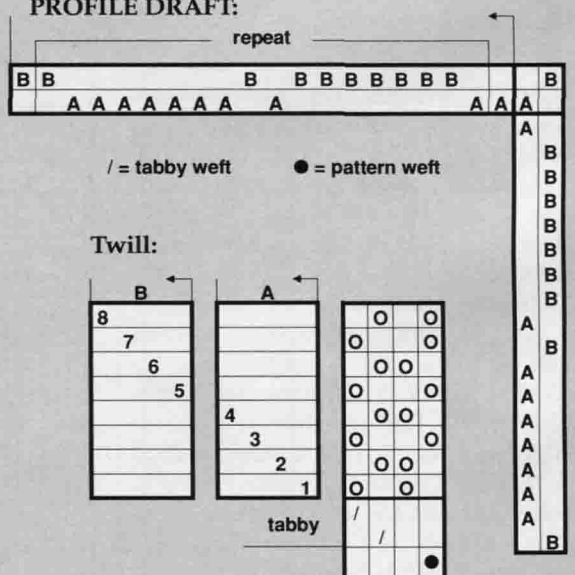
Bind the top edge of the zipper pocket panel by stitching the binding onto the pocket, right sides together, using a ¼" seam allowance. Fold the binding to the back and stitch along the binding fold from the front side (stitch in the ditch). With very sharp scissors, trim the excess binding from the back side along the stitching.

Topstitch this bound pocket edge to one side of the zipper. Then bind the other three edges of the pocket piece, covering the ends of the zipper. Trim any overhanging ends of binding. Bind all four edges of the large pocket in the same manner.

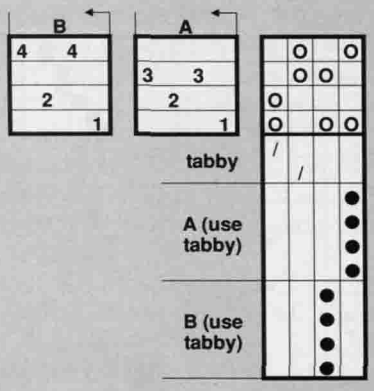
Position the zipper pocket on one of the bag lining pieces, centering it about 2" down from the top with the zipper at the top. Mark position with chalk or pins. To attach, fold the pocket up and stitch zipper to lining along the unattached zipper allowance. Fold the pocket piece back down into place and topstitch to the lining around the other three bound edges.

To attach the large pocket, position it right side out on the right side of the other lining piece—make sure there is at least 1" of lining extending beyond the pocket.

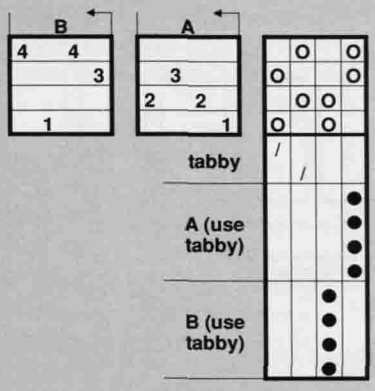
PROFILE DRAFT:



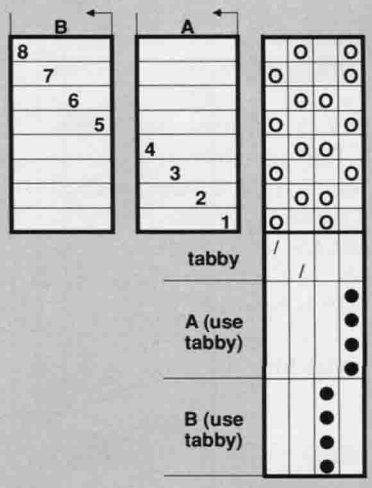
Summer and winter:



Crackle:



Twill:



(This minimizes seam bulk when the bag is assembled.) Topstitch the pocket onto the lining along the sides and across the bottom; reinforce the top corners with double rows of stitching.

Use the fusible webbing to attach these pocketed lining pieces to the front and back bag pieces, wrong sides together.

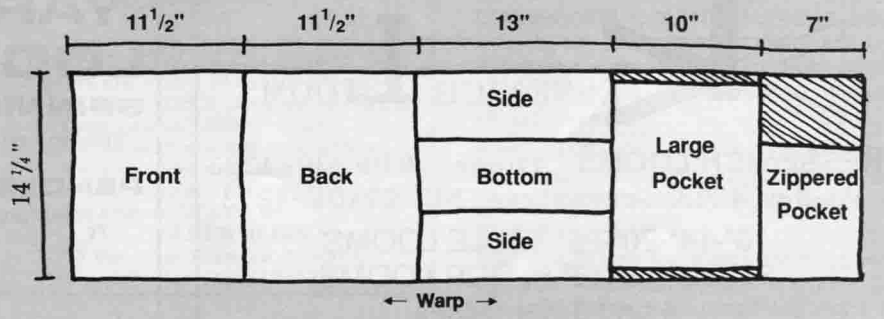
Center the long bag side/bottom strip on the bottom of the bag front, wrong sides together. Pin along this edge and up the sides, slightly rounding the bottom corners. (This strip will be too long; trim it to be 1" shorter than the bag at the top ends. Bind the trimmed ends.) Machine baste the pinned edges together, then bind this seam. Attach the other edge of the side/bottom strip to the bag back in the same manner, making sure that both pockets open toward the top.

Bind the upper edges of the bag. Trim the excess binding carefully at the ends and whip-stitch the ends together.

To make handles, fold a 30"-long strip of binding fabric right sides together over the belting. Using a zipper foot, stitch along the edge of the belting without catching it in the seam. Remove the belting and turn the tube right side out. Cut the tube into two 15" lengths. Cut two 14" lengths of belting and insert into the handle tubes, centering the tube seam on one side. Topstitch down the center of each handle. Bend the front handle into an arc and center it on the outside of the top of the bag front with the ends 1" down from the edge. Fold under ¼" of the handle fabric at each end and topstitch handle to bag in a square pattern. Repeat with the other handle on the bag back.

If desired, tie a tassel of yarn through the zipper tab to make the zipper easier to operate. ❖

Binding Diagram



Cutting Diagram (finished fabric)

CORRECTIONS

HANDWOVEN Jan/Feb 1990, page 75, Double Weave Vest.
The Vogue pattern number should be 2292 (not 2922).

HANDWOVEN Jan/Feb 1990, page 76.
The Warp Color Order for the Double Weave Vest should be followed from right to left.

HANDWOVEN Jan/Feb 1990, page 78, Snow Shadows Brushed Coat.
The Handwoven Designer Pattern number should be #104 (not #105).

HANDWOVEN Jan/Feb 1990, page 87, Fabrics for Interiors, fabric #5, Pillows.
The Warp Color Order has an incorrect stripe of black that should be white. The correct order is:

gray heather	65 65	= 128
black	16	= 16
white	16 16	= 32
rust red	96	= 96
natural heather	16	= 16

This increases the yardage of white required to 100 yd.

***A Handwoven Treasury*, Chiola Jacket, page 108.**
The "6X" bracket is wrong in both Weft Color Orders. In the Weft Color Order Left Side, it should enclose only the 3p of purple-blue and the 2p of light plum. In the Weft Color Order Right Side, it should enclose only the 3p of brown and the 2p of light plum. (The 5X brackets and the 6" total and the 5" total markings are okay.)

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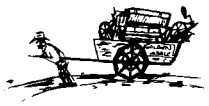

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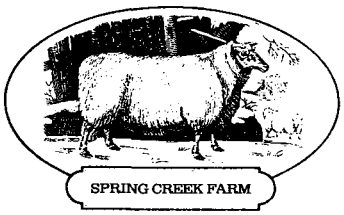

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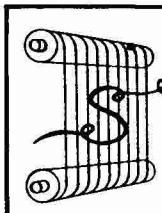

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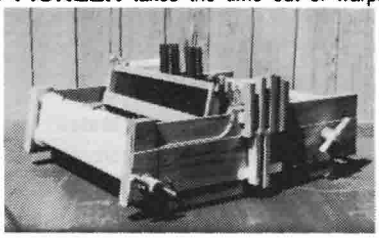

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THE HANDWOVEN COMMUNIQUÉ

May/June 1990 edited by Bobbie Irwin

WARTIME COTTON

While the cotton industry was making vital contributions to the nation in peacetime, it proved indispensable to the national defense in time of international conflict. In World War I, cotton linters—the residual fiber left on cottonseed after ginning—emerged as an important source of cellulose for making smokeless gun powder. And in World War II, cotton moved swiftly to meet the nation's needs for expanded quantities of food, feed, and fiber. Six months after the

United States entered the war, the cotton textile industry had turned 69 percent of its equipment to producing items essential to the nation's war effort. In all, more than 11,000 cotton products appeared on the Army Quartermaster Corps's procurement list.

By 1943, priority demands were taking more cotton than the total average American consumption before the war. And with almost a third fewer spindles than in World War I, the U.S. cotton industry turned out nearly twice as much goods. Besides helping feed, equip, and clothe the military, cotton continued to meet the essential clothing requirements of 130 million civilians.

—National Cotton Council of America

50+ YEARS OF NYLON

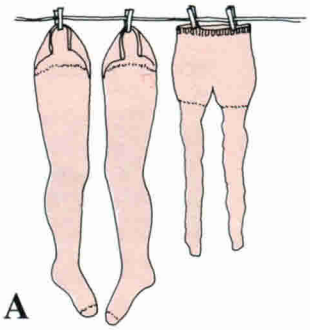
None of the duPont scientists who invented nylon in the 1930s could have envisioned that an estimated 8 billion pounds would be manufactured worldwide 50 years later, for use in thousands of items from clothing and carpets to lacrosse sticks and circus tents.

After years of experimenting, chemists produced a tough, durable, flexible fiber using chemical building blocks derived from coal tar, air, and water. When the invention was announced in New York in October 1938, the story was buried on page 24 of the *New York Times* and almost ignored by the *Wall Street Journal*. DuPont stock fell by a point and a half on Wall Street. But when duPont research vice president Charles M.A. Stine made the announcement before a national women's conference, the audience applauded loudly when he said nylon could be used for run-resistant stockings.

Silk stockings were extremely delicate and easily torn, didn't keep their shape, and became baggy at the ankles from body heat. But those lucky or affluent enough to afford them carefully wrapped them in tissue paper as treasured symbols of glamor and elegance.

Today, according to the National Association of Hosiery Manufacturers, American women spend about $3.5 billion annually on sheer hosiery, 99 percent of it containing nylon. Seams down the back disappeared during the early 1950s, when textile mills discovered how to knit hosiery yarn in cylindrical tubes. The advent of stretch nylon in the late 1950s led to the introduction of waist-high pantyhose, which allowed women to throw away their garters and belts and join the miniskirt revolution of the 1960s. Pantyhose now account for 70 percent of hosiery sales.

—Associated Press



A MIDCENTURY VIEWPOINT

Aside from the fun of handweaving, can we find justification for it in this machine age and world? Handweaving is not justified unless we do the thing that the machine cannot do, or unless we do it better. We don't weave our sheets—Lady Pepperell and Mr. Cannon can do much better jobs than we can, and more economically. We can find the same answer to every other fabric in our daily lives, except for that intangible quality known as "individuality" We are willing to accept mass production and assembly lines just so far, but there is always a point at which we rebel and want something that is our very own.

Handweaving then, as a means of production, is not justified, but if we place it in the field of art, it needs no further justification than its own existence.

A backward look at our handweaving shows that we weavers have not been too creative—we have spent most of our energies in collecting "new patterns" in the same old weave and our "new" patterns have not been new at all. In the twenties and thirties our weaving was predominantly pattern. We overlooked the fact that no one pattern or weave was suitable for everything and we often ignored the fitness of fabric to use.

It was in the early forties that the style pendulum began to swing violently away from pattern and toward color and texture. It was then that handweavers really made more progress in the designing of fabrics and in creative weaving than in all the preceding years of this century.

Now at the beginning of the fifties, it is time for us weavers to collect the best from our rich heritage and bring our weaving to its greatest glory. Our task in the coming years is to sift out what is useless today and to rescue those techniques which can be translated into forms that will be thoroughly in step with the times.

And thus we face the challenge of the future. We resolve that we will no longer weave our fabrics in the same old way merely because they have always been done that way· nor will we throw together colors and textures with no further thought than to be "modern" We will consider carefully the use to which we are going to put our fabrics, and then we will choose the most appropriate yarns, the most interesting draft, and the most advantageous treadling to produce the best possible fabric for its surroundings.

—Berta Frey, *Handweaver and Craftsman*, April 1950

SONG TO THE SKY WEAVERS

Earth, our mother,
Sky, our father,
We bring gifts of love to you,
Earth mother, sky father, life weavers.

Weave our bright blanket of life,
Warped with morning white light,
Wefted with evening red light,
Fringed with woven rain,
Bordered with little rainbows.
Weave our bright life blanket.

We walk in bright colors
Where birds sing,
Walk in beauty
Along a green trail
Through our life grass.

O, mother Earth, O, father Sky.

—Tewa

Translation by Herbert J. Spinden, *Little Square Review*; contributed by Beverly Ryan, San Bernardino, California.

1950: A NEW MAGAZINE

There were, a sound trade source estimated about two years ago, some 125,000 handweavers in the United States and Canada. Just the other day an extremely conservative representative of the yarn business said that estimate was far too low—right now there must be close to 300,000.

Handlooms are being set up everywhere from the High Plains of Kansas to penthouses on top of New York's tallest towers. A great variety of fabrics is being produced which are of artistic, social, and economic importance.

One of the most interesting assignments for this magazine will be to record [the] progress in cooperation between craftsmen and manufacturers, especially in textiles, where handweavers are making some rather spectacular contributions. Handweaving is not a nostalgic retreat to a simpler and perhaps pleasanter economy—though no one can neglect the valuable traditions in which it is rooted—but an active force in the production of materials for satisfactory modern living.

We shall endeavor to present a comprehensive report of what is going on, as the revival of this most ancient craft continues to gain momentum. The important thing is for weavers to know what other weavers are doing and thinking. It is only from comparison and competition that standards of quality in design and craftsmanship develop which will be valuable both to the individual weaver and to the whole field of textile design.

—*Handweaver and Craftsman*, premier issue, April 1950

THOSE WERE THE DAYS . . .

Advertisements from the early 1950s included these.

Z-Handicrafts, of Fulford, Quebec, offered individual weaving instruction for $10 a week. Room and board cost an additional $18.

You could buy a 20" folding floor loom for $55. Just $45 would get you a used 36" two-harness loom with a sectional warp beam.

Berta Frey and Jack Lenor Larsen were among those advertising private instruction.

A new metal bobbin winder sold for $6.50, and wool yarn was $4/pound.

Kay Geary offered a new service, "criticism-by-mail" so that weavers could send samples for her comments and suggestions.

—*Handweaver and Craftsman*, 1950–1953

A Meditation On Ric-Rac

Linda Ligon

Mamie Eisenhower pink and green inspired the colors for this apron by Linda Ligon.

WE WEAVERS HAVE an eccentric trait in common: we notice fabric. We memorize the upholstery in airplanes, redesign the herringbone twill on the man in front of us in church, count the threads on our sleeve during boring meetings. How do we get to be so strange? My theory, based on personal introspection and a random sample of one, is that it starts in earliest childhood.

Perhaps if my mother hadn't laid me down for a nap on a chenille bedspread at age two, I wouldn't have become a weaver. I remember so vividly picking out the tufts and studying the resulting holes, and wondering. I remember running a finger along the puckered stripe in my seersucker sunsuit, and wondering. And watching an afternoon breeze blow the scrim curtain by my baby bed into folds so that it made moiré patterns, and wondering. Of course, there was an awful lot to wonder about in those days. Most of all, once I had figured out sort of how weaving worked, I wondered about ric-rac, and how the threads were made to turn corners every little way.

This was in the early forties. Fabric was scarce; my mother took apart clothes to make more clothes, unraveled sweaters to make more sweaters. Her scrap box was a major resource in our household, and it was always crammed full of trims saved from worn-out outfits, remnants bought on sale for 10 cents a yard, colorful feed sacks carefully unstitched, washed, and pressed. Like other frugal housewives, she worked with what was at hand. The necessity to "make do" informed taste and fashion to a large degree in those times.

The apron is a case in point. A prudent housewife wore one all day long. It saved her good clothes, saved on laundry. It did not, however, make a "fashion statement" It was designed from whatever jolly print was available and trimmed out with gay abandon: bias binding, tricky pockets, odd appliqués, cross-stitched cats or cups and saucers, or that mysterious ric-rac. Or all of the above.

I got to thinking about aprons recently when I found a set of old Lily "Practical Weaving" pamphlets in our library. One was a collection of handwoven aprons designed by a group called Twenty Weavers in the Washington, D.C., area. These aprons are much more stylish, tasteful, and intentional than the ones I remember from the neighborhood kitchens of my earliest years, but they prompted me to go to my yarn jumble (my equivalent of my mom's scrap box) and engage in a little nostalgia.

I wanted to use stuff that would never otherwise get used, hence the 20/2s cotton in a shade of pink that I detest. It's in the warp, alternating with ends of white. I wanted to weave a fabric that would prompt a very young child, sitting on a lap clad with said fabric, to trace the threads with her finger and wonder; hence the tick-weave color effect in the ground cloth and the one-block overshot pattern stripes. I wanted decorative elements selected with the same cheerful "why not?" attitude I remember from four decades ago; hence the random use of Mamie Eisenhower pink and green. There was something else I wanted, but I didn't find it among my scraps. A row of white ric-rac, to tack neatly along the bottom edge of the waistband. ❖

Linda Ligon is publisher of HANDWOVEN. *She finds that some warps go better than others, and almost all of them go better than this one did.*

Advertisers' Index

A Simple Weaving Idea that Started in 1949...

Introducing The New AVL Home Loom

The Home Loom is based on a loom originally built in 1949 by AVL s founder, Jim Ahrens. When it was dusted off, we couldn't believe our eyes. Not only did it look great and operate like new, but with a few minor alterations, this loom might approach perfection.

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There's a lot more to the Home Loom than meets the eye.

You'll have access to our free '800' line for the after-sale service that AVL has become famous for. You'll have a full two-year warranty on all parts and labor. And best of all, for all its sophistication and all the features that make weaving a pure joy, the Home Loom is priced at a surprisingly affordable rate.

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