

New Methods Of Weaving Vary Little From Crafts Of Ancient Races

By DOROTHY ANDERSON

The principle of modern weaving is the same as it has been since primitive times, but inventions have made it a highly mechanized industry. Evidence that primitive man used looms dates this craft back to the dawn of civilization. Perhaps the first

thread spun was for a fishline, and the first warp was stretched root fibers twisted from tree to tree.

Weaving is the same over the entire world. There is nothing new in principle — only in types of looms and the fabric developed in the various countries. Silks were developed in China to amazing

technical perfection and astounding beauty centuries ago. Linen fabrics of ancient Egypt were finer than any produced today; woven on primitive frame looms, they often were 540 threads to an inch. Carpets and rugs developed in Persia, and to this day are unequalled anywhere. Figured textiles of linen were developed to an unusual degree of skill and beauty in ancient Peru. Wool has long been a speciality of England. Cotton fabrics developed in India.

Broadcloth (literally meaning cloth woven on a wide loom) was developed in France in the 1300s. Massachusetts had the first factory in the New World; 20 families were imported from England and their children also worked. William Penn in Philadelphia started the second textile factory. The colonies had difficulty in getting yarns as England did not want competition in textile manufacturing; they grew the linen and produced the wool themselves. In addition, each home produced cloth for all the family's needs.

The American Revolution marks the end of an era in American handweaving. By 1787 an automatic loom was produced, and machine-made fabrics could be made so much faster and cheaper than hand loom methods that eventually handweaving became almost extinct. In Europe it exists as a native popular art much more than in the U. S. where machinery has taken over so completely. Today interest in weaving has been revived to the extent that it has become popular not only as a hobby pastime, but as a creative artistic expression and as

an occupation.

Our pioneers constructed such a large cumbersome loom that a special shed had to be built to house it. Today's modern loom is more likely to be in the living room as a cherished piece of furniture taking little more floor space than a piano. Table looms, small enough to be easily transportable, are capable of weaving anything that is desired up to 10 inches in width.

Although based on peasant art, modern handweaving has been adapted to today's tastes and needs. A weaver can use individual imagination in an almost unlimited range of creative work

from ultra sheer fabric for drapery or a stole, from small table mats to large bedspreads, from silk dress material to pile carpets. All the colors of the rainbow are at the weaver's command in any type or size of yarn — silk, wool, linen and all the man-made threads.



DOROTHY ANDERSON

Local Firms, Individuals Donated Generously To Make Art Center Possible

Generosity of local business firms and individuals and the cooperation of Mayor Lawrence Slater, members of the city council, City Manager G. S. Vergeer, the city Park and Recreation Board, and the Klamath County Chamber of Commerce, has made possible completion of the new Klamath Art Gallery. The Art Center and Gallery are sponsored by the Klamath Art Association.

The financial coordination committee includes B. B. Blomquist and Rita Glesin, Nina Pence, Klamath Falls architect, member of the association, designed the gallery. Guy Malotte, this city, was the builder.

Donors follow:

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Weave Workshop

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ter in the weaving room which will be established there. A class in weaving for beginners will be organized at the center in the near future.

Weavers in the Klamath area have produced a variety of useful and artistic textiles in a wide range of materials serving a wide range of purposes, from handsome saddle blankets to gossamer-soft woolen stoles, from small handbags with drawstrings and wooden bottoms to glamorous evening purses with the gleam of metallic yarns.

The products include custom designed table linens and towels, party aprons (and practical-duty ones; for hand woven materials are sturdy enough to be machine washable), neckties for the men, skirts, and upholstery fabrics.

One weaver uses an antique loom built for a member of her family who pioneered in early Oregon near what is now Oregon City. Most use four harness floor looms, though there are two-and four-harness table looms, and an Inkle loom which weaves narrow bands for belts and webbing.

Every weaver makes samples and collects swatches of weaving with various materials made by other weavers, to provide information and ideas concerning texture, color, durability, and suitability for longer projects. For these an extra small loom is indispensable, and many weavers as they increase their skill and widen their interests still find much to do on a small two harness table loom of the type used by beginning weavers.

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