

# Laboratory Notes of a Dancer Loomer

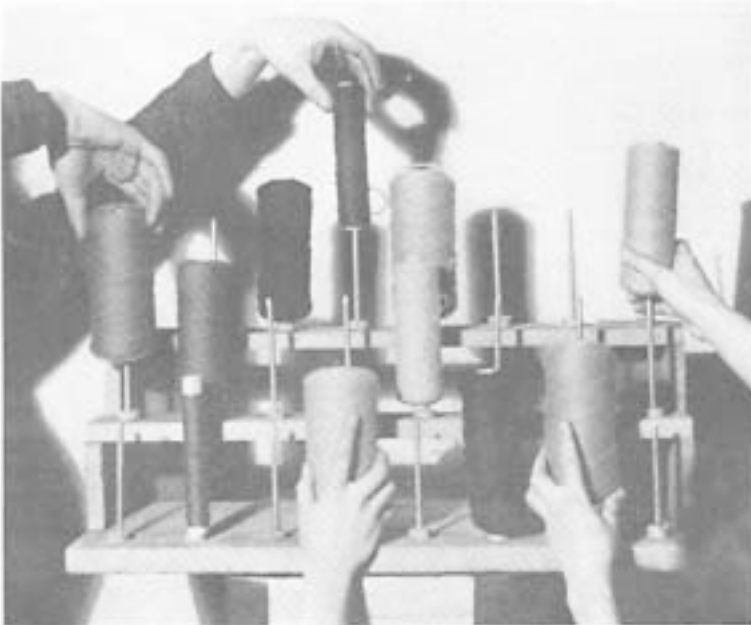
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## *Composition One* HANDS DESIGNING THE WARP

By using this warp scaffold twenty-four spools may be designed according to the arrangement wanted in that particular twenty-four of the total warp it can be seen readily that it is made of three stories of spool-impaling spikes they are set far enough apart for the large three-inch spools to turn without putting the brakes upon each other after the spike-spines are all filled as the loomer wishes it is set before the loom and starting from one end the loose ends on the spools are tied to the waiting old warp ends at the comb this is repeated twenty-five times for example to install a six-hundred thread warp it allows the designing of the warp to be a constantly thrilling step toward the final emerging of a startlingly-warped fabric



*Composition Two* WARP SCAFFOLD FULL OF YARN SPOOLS IN ACTION The ends of the threads that are off the picture are tied to the old warp ends at the comb it awaits being



*Composition 1*

grasped as in composition three and carried backwards the distance which is the length of the warp wanted if one undertakes this method a difficult problem to be encountered is that of making each twenty-four equal in length to the other twenty-fours the most promising way found is the following: first measure twenty-five warp threads in colors you want in the warp then each time use one of them in the scaffold as one of the twenty-four when that guide thread is ended then you know you have pulled off the desired distance incidentally this contraption makes a very beautiful picture resting between usings, the threads converging and taut a variety of suggestive pictures one can invent in his own loom-room by having it at various heights and angles in relation to the loom and the writer believes it is essential to the most lovely development of looming that the arrangement of one's tools in significant and vital composition be attended to



## *Composition Three* THE DANCE OF TWO WARPERS

One can see the scaffold-bearer and the drawer-of-yarns perhaps almost hear the rumble-rustle of the twenty-four spools each doing its racing dervish-dance on its own spike their music swells and dies down with the forward and backward swaying of the warpers both lean way forward she grasping the close-lying strands near-up to the spools he at the same time holding the frame near her then she pulls back with her as in the picture the unwinding feet of yarn becoming warp The process for the sake of ones who may perhaps experiment with this is as follows: the woman dancing in the picture as she pulls it out and off the spools, en-chains it beside her until the entire say sixty yards is drawn off the twenty-four ends are then cut and she then starts with

the just cut ends and re-en-chains the entire length at the same time of course de-chaining what she has just chained the reason for this will be easily understood by one who has done similar chaining since one wants the portion near the loom to be the unravellable part one must be approaching that area in the enchaining in a long warp one will build one enchaining on top of another doing it as many as three times so as to have compact easily handle-able masses such as one can see hanging against the loom in this picture What one may not see nor hear as easily as the soft shouting of the whirling spools, is the rhythm of sandled feet upon the floor feet advancing receding and the throat-songs exploded in playful utterance during the on-swinging of the warp pageant



*Composition Four* . . . MASSES OF YARN PREPARING TO PASS THE COMB EN ROUTE TO THE WARP SPOOL this is a later



*Composition 3*



*Composition 2*

stage of the warpers' dance note the possibility of practising stillness (the figure nearest the gong) of practising musical movement (the figure in the foreground) and of intensifying a sense of the glorious body (the one farthest from the loom) it will be evident to close examination of this picture that rhythmic play is waiting to be invented at many stages of the textilling process to be sure technical mastery is essential, for basking can only be indulged in when one is an expert workman leisureliness doesn't spring from carelessness perhaps it may from a superb control at any rate it is found in this laboratory-of-looming that the body-mind naturally gravitates into exhilarating postures and sequences of postures

*Composition 4*

into sound exclamations purrings and elementary utterances into the "dance" in other words, when it is free of worry, and feels great stretches of time floating unhurriedly by in short when it is in the mood of being on vacation with the most thrilling thing to do and a very thrilling solitude or companion to do it with To learn to dance one's productive living it is not necessary to seek out classes in "aesthetic dancing" wisdom is at hand within every living body and waiting to be tapped by lazing lolling loafing being sort of drunk with expectation right in the doing of the pulling the turning and the lifting in the doing of the whatever-you-will of the art by watching one's own impulses toward muscle and postural animation



*Composition Five* ANOTHER MOMENT IN THE ON-SWINGING OF THE WARPERS fingers are being used as comb-teeth to ease the entering and passing thru the comb of the warp pulled by the turning of the warp spool by the un-seen comrade the singing and un-seen

comrade behind the loom the air is still filled with echoes of the gong which has just been struck by the one bending close to the loom and if a photograph could record sound one would hear the humming of voices the sweater worn by the author of this article and the dress worn by Miss Jeanya Marling associated with him in the looming both came from the loom now being re-warped by using a magnifying glass one may perhaps see the results of using the warp-scaffold of "compositions one" and "two" in creating utterly original arrangement of threads

When one is designing the warp if the width of the piece is that of as a portion of the length of a gigantic piece whose width is the length of the piece one is actually handling and then the possibility of designing succeeding warps with similar colors in such

a way that pieces could be laced together edge to edge each one say four yards long then with four thirty inch pieces so joined one would have created a wall a movable wall like a great hanging screen a frescoed creation

*Composition 5*

*Composition Six* THE PLAIN AND THE NAPPED SIDES SIDE BY SIDE Again using a magnifying glass the mesh of napped fibers comes clear heavy craft wool was used a wool yarn of short fibers much heavier than the warp which was in this case shetland this is desirable to allow a vigorous stirring up of the weft fiber leaving the warp unweakened enormous care is required in using the wire file-cleaning brush for this purpose in no process is sensitiveness which comes with rhythmic movement so urgently demanded on an experimental piece it was found that the least period of strong muscular action with a flagging attention to what was happening resulted in sad spots in the material it is a great courage-developer this napping

for without going ahead nothing happens and *with* going ahead much too much may happen This end in the picture is part of one of a pair which were joined end to end and exhibited recently in the San Francisco Decorative Arts Exhibition it hung high up five yards from its height to the floor and in the architectural arrangement of the entire twenty-six pieces shown and arranged by the writer and Miss Marling, was an outstanding and baffling display it is gold green and some slight red, astounding in the way the napping called out the craft yarn colors allowing the warp stream to sink deep into the background but not erased or submerged napping is one of the directions of alluring adventure which one comes upon in the dance of the loom



*Composition 6*