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Of all the helpful hints and articles sent out by the many different house I think, without a doubt, you have the best thing on the market. Mrs. [redacted] has been kind enough to let me see hers and we both agree to the superiority of your work.

Thanking you, I am very truly y,

(Mrs) L. N. C.

Terrace Yarn friends! Terrace Textures arrived and I am so delighted with them. They are going to be very very helpful

Terrace Textures
4038 S. W. Garden Home Road
Portland, Oregon

Dear Mrs. Payton:

The sectional beam and your method of warping are certainly giving me a great deal of enjoyment in my weaving.

Order ☐ Date sent Feb 11, 1953

Terrace Textures have been a wonderful help and inspiration. Used the Bamboo Drapt to make 18 blinds for sunporch! They are beautiful!!

one State

Dear Sirs -

May we compliment you on your latest Terrace Textures - as to what you are doing in endeavoring to educate the handweaver in color -

I feel Terrace Textures is the very last in instruction sheets. I know because I take them all.

For further information write

TERRACE YARN SHOP

4038 S. W. Garden Home Road

PORTLAND 19, OREGON

A New Method of Warping

by MARGARET IREY

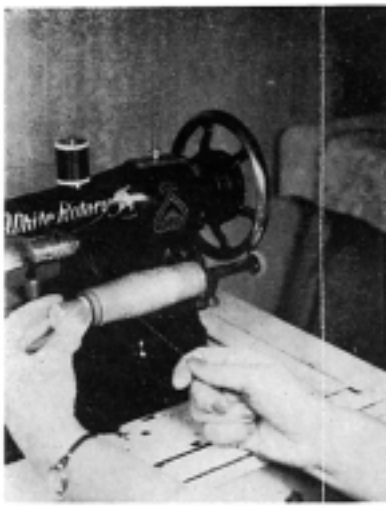
Mr. and Mrs. Curtis Payton of Portland, Oregon, when they started their small yarn shop on the terrace at their home several years ago, had nothing in mind except selling yarns to people who wanted them, including handweavers. They did not expect to find themselves publishing books on new warping methods and doing many other things which developed because their weaver customers brought them many questions for which they had not found satisfactory answers.

To help answer some of those questions Mr. and Mrs. Payton developed a loom for their own use, which others found both efficient and attractive. Demand for it resulted in a flourishing loom business. Many persons were interested in the looms who knew little or nothing about weaving but wanted to learn. The Paytons inevitably began to teach and to ponder on a way to answer the increasing number of inquiries.

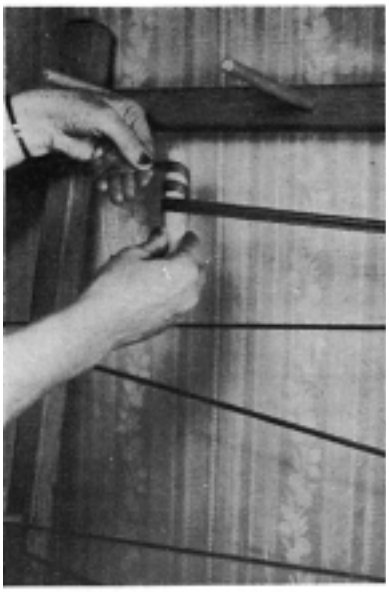
What yarns to buy, how much, how to use them, and how they would look when woven were questions which took on a routine pattern each day. Although they had already worked out an easy way of making samples and these answered the customers' inquiries more eloquently than a thousand words, the increasing number of inquiries, however, indicated need for printed information and the hand-woven material to illustrate it. So it was that they began publishing a series of weaving lessons which they called "Terrace Textures" and which has grown to a sizeable business in itself, now employing the services of an artist, a designer, and a weaver. Schools, colleges, teachers, occupational therapists, as well as individual weavers in all parts of the world are utilizing this unique type of teaching service. The Paytons believe that proof of any product is evidenced in its use and report that their lesson series and warping methods are being used successfully today in the weaving program under way in their local Portland high schools. "We have a clearly defined purpose and scope in these lessons," Mrs. Payton says. "They are designed as a working tool and a guide for weavers in their choice and application of thread to the loom.

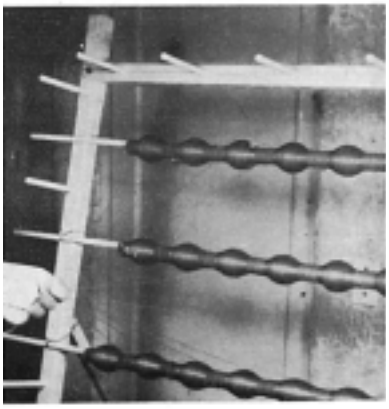
Looms have to be warped. Warping procedures always have been a controversial point with handweavers. The Paytons found that many potential purchasers were impatient with customary practices, felt that many of these were difficult both to teach and to learn. Moreover, just because warping always had been done in a certain way, was no reason that procedures could not be changed. Convinced that "there's always a better way" the Paytons attacked the problem and came up with a method that can be taught to anyone, new or experienced, in a far shorter time than formerly had been considered necessary. They personally had taught hundreds to weave by means of it and have published it in book form, entitled "The Terraspool Method of Warping." Before publication, the method was publicly demonstrated before the major weaving guilds on the Pacific coast. "We are convinced of a simple principle," Mrs. Payton explained. "We feel sure that there never will be a more efficient way of handling thread than rolling it from one spool to another. This is true in the commercial world, and it is this idea which we have retained in developing our methods for the average handweaver."

Equally convinced of the merits of the sectional beam and the handling of small amounts of warp at one time, they sought to explore all of its possibilities. Sure that the one-inch sectional beam had special advantages they have designed their warping methods around it. The original method involved measuring an inch section of warp at a time on a warp frame without a "cross." Rolling it deftly yet easily onto a wood roller in such a way that the yarn is kept neatly in control, the roller is then placed in a small wire frame attachment which Mr. Payton devised to hold the spool near the back beam or slab stock in position above the sectional beam. The weaver can then sit at the back of the loom and guide,



Procedures in "Speed Warping." Reading down. Warp counted and wound on ordinary sewing machine; it can be rolled on individual tube spools. Terraspool attachment holds yarn for tensioner. The comb is a tool—simple and effective.





From top down. "Anyone can warp; learned the first try." Utilizing simple equipment recommended in "Speed Warping." Both methods use spool principle. Tensioning thread by Terraspool method.

under tension, the section of thread into place. "The sectional beam is really a glorified spool," Mrs. Payton explains. The problem of tensioning was felled in one swift blow by a simple technique calling for a pocket comb and the fingers. "It is fast, easy, requires only the simplest of tools, and can be learned in the first try, yet has proved successful with all kinds of people and threads," she added. "The use of a comb as a tool is justified because in our opinion warping itself is a mechanical process and not an esthetic one." (Editorial note—Many weavers will not agree with the Paytons on this point).

As their own time became more precious, necessity demanded and inspired some new ideas on the time consuming step of threading looms. It was solved by keeping the warp under restraint with such elementary equipment as a dowel rod, yardstick, a paper clamp, pocket comb, and rubber bands. The amazing effectiveness of this arrangement surprises everyone who sees or uses it.

The latest development is a second way of applying warp to the sectional beam to reply to the demand for a method of applying long warps, yardage projects and an easier way of warping mixed colors or textures. One must not only do it, but be able to do it speedily, accurately, and without assistance. The Paytons' answer to this problem is the technique which they designate as "Speed Warping," a method which utilizes inexpensive equipment and procedures anyone can use, following the step-by-step instructions set forth in their latest book. This method calls for individually wound spools. These they make by using the cardboard tubes from half-pound tubes of linen and some minor pieces of equipment to adapt these tubes for winding on almost any sewing machine or small meter shaft. "It requires about 30 minutes to set up the average warp on spools for a yardage project," Mrs. Payton reports, "and the yarn can be either weighed or run through our yardage counters. The counting device was the one item recently added that really completed the process.