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OF WEAVERS
SPINNERS
AND DYERS

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AIMS

The policy of this journal will be to further the aims of the above Guilds. These are:

To encourage and maintain integrity and excellence of craftsmanship.

To foster a sense of beauty of material, texture, colour and design.

To provide opportunities for interchange of information, for enlarging knowledge at holiday schools, for demonstrations, lectures and library facilities.

To co-operate with other Guilds having like aims.

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EDITORIAL

With this issue the Journal completes its first year of life and the Editorial Committee are glad to report that the financial position, though not completely secure, is better than they had dared to hope. Very little of the reserve fund has had to be used and if, as they confidently hope, subscriptions and advertisements are maintained and increased, the Journal will be on a firm foundation.

We have already in each issue drawn attention to the importance of old and new subscribers and we ask our readers, if they have not already done so, to fill in the subscription form in this issue or pass it to a friend who would be interested.

An important meeting of the Guilds' Council of Representatives affecting the future of this Journal and of the Guilds was held in Taunton in October and we would like to draw special attention to the report by Miss Luke which immediately follows.

In order to publish this and other matter of interest we have not included any Guild Reports in this issue. We hope next year to publish a certain number each quarter so that every Guild will be able to give a detailed account of its activities once during the year. In this way we shall have more space for articles and features. Forthcoming events of general interest, other than ordinary Guild meetings, will appear in each issue and Guild Hon. Secretaries are asked to send notices of these, as far in advance as possible, to Miss Mary Barker, Hon. Secretary of the Editorial Committee.

The latest date for receiving matter to be included in the March issue is 31 January. We should be grateful if it could be typed, if possible, or clearly written, to avoid error.

It remains only to wish the Journal and the Guilds a happy and successful career in 1953.

EDITOR

REPORT OF THE SECOND MEETING OF THE GUILDS' COUNCIL OF REPRESENTATIVES

by DOROTHY LUKE

Hon. Secretary to the Guilds' Council of Representatives

THE second meeting of the Guilds' Council of Representatives which was held in the Somerset Craftsmen's Guild Hall at St. Margaret's, Taunton, on Wednesday, 8 October, was a long and interesting one, notable for two very definite main themes.

The first of these themes concerned the Journal itself. The Reports—Financial and Editorial—were criticized and considered by the Council to whom the Editorial Committee is responsible.

Here it may be well to explain that the Council consists of two Representatives from each of the ten Guilds that, a year ago, provided the Sinking Fund with which to start the venture of the Journal and have undertaken the responsibility—financial and otherwise—for its success or failure.

In the unavoidable absence of the Hon. Secretary and the Hon. Treasurer of the Editorial Committee, the very excellent Reports were read by the Chairman—Miss MacEwan. The Financial Report showed a balance to date, which, it was explained, would be insufficient to cover the expenses of the fourth issue, due in December, without drawing to some extent on the Sinking Fund. The Editor, nevertheless, with much experience to support her opinion, considered that the first year's effort was very promising for a Journal of this type and fully justified its continued publication. This being so, and with the proviso that reserves should not be drawn upon above a certain figure without a further Council Meeting, it was decided to produce next year's issues without an increase in price. The Council wishes all Guilds to know, however, that the future of the Journal depends on obtaining more subscribers—another 500 are needed to make it secure and independent. This point cannot be too firmly stressed. The larger the circulation, the greater the scope for a bigger and better Journal.

The second main theme of the Council Meeting was much more nebulous. It is one on which the present Representatives have no authority to make decisions, but which requires the urgent consideration of all Guilds.

The Editorial Committee drew attention to the fact that from many sources are coming suggestions and enquiries as to a possible Association or Federation of the several Guilds of Weavers, Spinners and Dyers which were formed and are being formed throughout the country. It is felt in many quarters that there is a need of some cohesion, as well as a recognition of certain standards. If the former is attained and the latter agreed upon, participating Guilds should adopt a title for the body thus formed—this title (Federation, Association, or whatever be chosen) to be limited to the Guilds prepared to accept the agreed standards, etc. In connection with the Council's decisions relating to the Journal, it was found that all members present approved of the Aims printed inside the cover. For reference these Aims are:

To encourage and maintain integrity and excellence of craftsmanship.

To foster a sense of beauty of material, texture, colour and design.

To provide opportunities for interchange of information, for enlarging

knowledge at holiday schools, for demonstrations, lectures and library facilities.

To co-operate with other Guilds having like aims.

It was felt that these Aims, unanimously ratified at this second meeting of the Council of Representatives, gave a common ground upon which all were united, and a basic point from which discussions might start. Miss Hindson stressed that the high standard of work and integrity of purpose and outlook associated with the old Guilds of the past should be maintained as a proud heritage, and that this might best be achieved through the formulation of some wide principles by which each Guild would abide, although its domestic arrangements would not be interfered with. From the discussion which ensued, it was evident that some Guilds might be averse to any such arrangement, but finally, after many suggestions and much discussion, the following proposal was made by Miss MacEwan:

'That Miss Luke, Acting Hon. Sec. to the Guilds' Council of Representatives, should write a Report to appear in the Journal, outlining the discussion which has taken place, suggesting that the question of forming a loose Association of Guilds might be considered, and asking for suggestions and opinions as to Representation, Finance, Rules for such an Association, and any other ideas which might be helpful and to the point. A complimentary copy of the Journal containing this Report to be sent to the Hon. Secretary of every known Guild, together with a covering letter asking that the matter might be put before a Guild meeting. Replies to this to reach Miss Mary Barker, Hon. Sec. Editorial Committee, 22 Hampstead Lane, London N.6, before the end of March, 1953.'

This proposal was seconded by Miss Hindson and carried unanimously.

It is sincerely hoped that each Guild will bring the matter before its members for consideration and discussion, and will then offer its comments and suggestions on what is becoming a matter of increasing importance and some urgency.

We regret to announce, as we go to press, the death of Mrs. Ethel Mairet. An obituary will appear in our next issue.

PURPLE VELVET FOR THE CORONATION ROBE OF HER MAJESTY QUEEN ELIZABETH II

by ERNEST W. GOODALE

WARNER & SONS, Limited, of Wells Street, London, and Braintree, Essex, have again received the honour of weaving special fabrics for another Coronation—that of Her Majesty the Queen next year.

The history of this firm is typical of many of the fine old English businesses founded on one of the ancient crafts—in this case that of silk weaving.

Warner's were at work in Spitalfields—the cradle of English silk weaving—in the late seventeenth century when William Warner was a scarlet dyer. His descendant was at work in the early 1800's as a Jacquard machinist and card cutter—when the Jacquard was a new invention. This Warner's son, Benjamin, founded the present firm in 1870, built the first weaving factory in Spitalfields and acquired a great reputation for fine

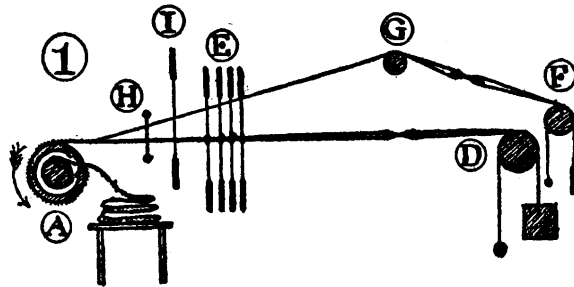


Figure 1. Section of velvet loom

- | | |
|---|---------------------------------------|
| <i>A. Breast roller.</i> | <i>G. Second roller</i> |
| <i>D. Roller for ground warp (D to A)</i> | <i>H. Reed.</i> |
| <i>E. Heddles of ground harness (4 or more)</i> | <i>Heddle (one or more)</i> |
| <i>F. Roller for pile (pile warp)</i> | <i>Line through FGEIH = pile warp</i> |

fabrics. The silk weaving industry had begun to move out to the country in the early nineteenth century, and one of the firms to do so was Daniel Walters, who built a factory in Braintree, which also became famous for its weaving. In 1894 Warner's took over this factory and gradually concentrated their production in it: it has been here that they have had the honour of weaving many of the finest of the Royal ceremonial cloths.

Warner's have an enviable record of providing the fabrics for great occasions. Crimson velvet for peers and peeresses was woven for the

Coronation of King Edward VII and Queen Alexandra and also cloth of gold for the King's pallium robe.

At the time of King George V's Coronation and Delhi Durbar, Royal purple and crimson velvets were supplied by Warner & Sons, some cloth

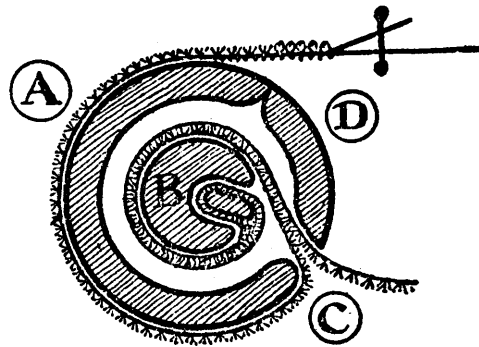


Figure 1a. Hollow breast roller, enlarged

B. Second inside roller, grooved and covered with material to prevent slipping

C. Narrow opening where the velvet enters and exits

D. Hinged lid (closed)

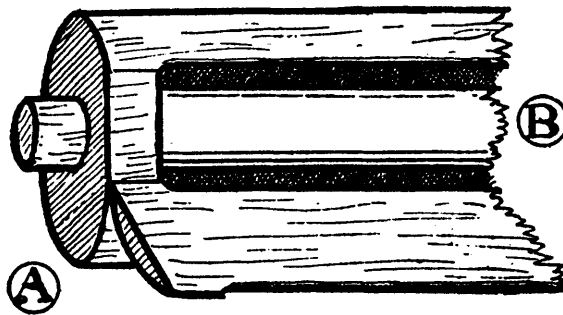


Figure 1b. Velvet roller with lid open, enlarged

When the narrow opening in the roller (C above) nearly reaches the under surface of the velvet, the work is loosed, the roller moved round, the lid opened, and the velvet, being separated from the small roller, is drawn round it and carried under the loom to be laid in loose folds on a low shelf (see figure 1)

of gold was woven and also lengths of brocaded satin for the dress of Her Majesty Queen Mary. In addition to these, hand-woven figured velvet in the 'Sackville' design was woven for the Coronation thrones.

For the Coronation of King George VI and Queen Elizabeth, the Company had the honour of supplying Royal purple and crimson velvets, cloth of gold, satins and a specially designed brocatelle.

The velvet to be woven for the present Queen will be exactly the same in quality and colour as that supplied to the Royal robe-makers, Messrs. Ede & Ravenscroft, in 1937, for the robes of the then Queen Elizabeth and the two Princesses, Elizabeth and Margaret Rose.

The silk for the order was obtained in hopeful anticipation from the Lullingstone Silk Farm in Kent,* where Zoe, Lady Hart Dyke, has made

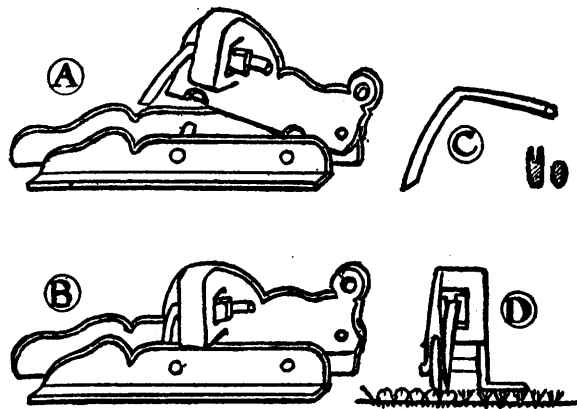


Figure 2. Trevette

A. Open, showing knife fixed in staple with wedge B. Closed for use
C. Knife D. End view, closed N.B. Sharp edge of knife near to inner edge of tool

a really serious effort for many years to produce a commercially usable silk. She has so far succeeded that her silk was used in 1937 for the velvet for the robes of Their Majesties the King and Queen and the two Princesses, and for the satin for the Coronation gown of Her Majesty the Queen.

The raw silk obtained from Lullingstone is 20-22 denier and has been thrown into a 2-thread organzine and tram yarn at the old throwing mill at Glemsford in Suffolk. The skeins of silk, when returned from the throwsters, are dyed by hand in Warner's dyehouse at Braintree, and two warps will be woven by two velvet weavers of long experience—Miss Lily Lee and Mrs. Hilda Calver. These craftswomen are very skilled at their work, and Miss Lee wove the length of velvet supplied for Queen Elizabeth's Coronation robe in 1937.

*We published an article on Lullingstone Silk Farm in our issue of September 1952
—EDITOR

The making of velvet is a very ancient craft and is believed to have been first practised in Italy in the thirteenth century. It has always been a highly specialized branch of the silk weaving industry. Various types of velvet, including imitations of silk velvet in less expensive materials, are now made on power looms, but the fine rich fabric of the quality used for the Royal robes is woven only on handlooms.

The loom on which the Queen's purple will be woven is identical with that used for hundreds of years. There are two warps; the ground, and the pole which makes the pile of the velvet. The weaver inserts three wires across the fabric as she weaves, with the silk threads of the pole stretched over the wires. When the third wire is woven in she cuts the silk over the first wire, which she then lifts out and the cut ends of the silk stand up as a pile. There are 16,000 such ends of silk to every square inch of velvet. The cloth is twenty-one inches wide. To cut the silk she uses a sharp blade held in a metal frame called a trevette. The slightest variation in the sharpness of the blade or the tension of the warp will change the colour of the velvet; this gives some idea of the skill and concentration required of the weaver. *No other fabric has the same depth and intensity of colour.

Before it is cut the silk dyed for the Queen's purple is a strong rich colour, but when cut it is dark—almost black in the shadows—turning to a glorious and rich purple as the light strikes it.

Since ancient times purple has been a symbol of power and has been a royal colour—'Who goes in purple, rules'—and when Christianity replaced the old order the colour achieved a fresh symbolic significance. The colour was first used by the Phoenicians at Tyre in the fifteenth century B.C. from a gland obtained from a shell fish. Owing to the vast quantity of shells needed to produce the dye it was a stupendous price and coveted for its rarity. The same dye was used for the colour until the beginning of this century. To-day the same incomparable colour can be obtained by using synthetic dye-stuffs supplied in this case by Imperial Chemical Industries.

Thus the whole of the Royal purple robe will be English throughout—raw silk, throwing, dyeing and weaving. It will be made up by Messrs. Ede & Ravenscroft of London and embroidered at the Royal School of Needlework in South Kensington.

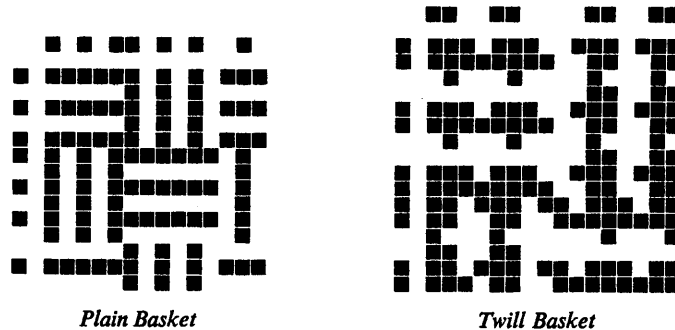
* It is probable that this gave rise to the proverb, 'As right as a trevette'.—Editor.

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TRADITIONAL TWEED WEAVES—II

by JOHN E. TOVEY

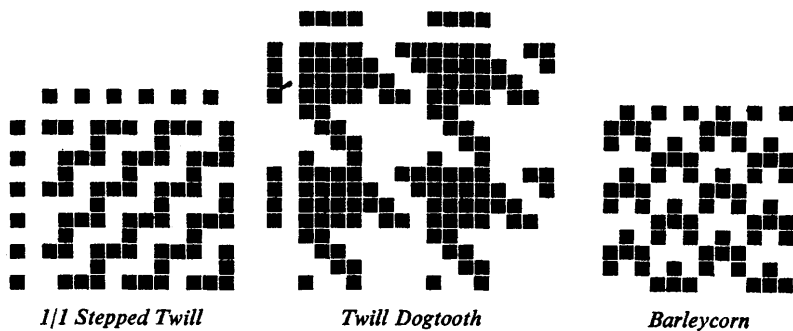
IN a previous article I mentioned that some tweed weaves now exist in both plain and twill versions. A very clear example of this is the **basket weave** group, the best known being the **plain basket weave**. The warping for this is 1 and 1, dark and light alternately, for a certain width then changing the colour sequence in relation to weave by putting two consecutive light threads. The new sequence of light, dark continues, usually for a similar width, when two consecutive dark threads bring the sequence back to the original. Wefting repeats the warping, i.e. two shuttles, one light and one dark are used alternately and the sequence is changed by putting the same colour in two consecutive sheds. The interval between the double light and the double dark shots is usually the same as the corresponding interval in the warp, so that the fabric is exactly 'square'.



The plain basket weave was derived from the $2/2$ twill basket weave, in which the basic principle is the same: that light and dark alternate; that the sequence is changed at intervals by using twice the number of threads of one or other of the colours; and that the weft repeats the warp exactly. For the $2/2$ twill, the order of colouring is 2 light 2 dark alternately and, to change the sequence, 4 threads are needed. In other words, for the twill weave in which the weft floats over two consecutive warp threads instead of only one, the colouring order is 2 light 2 dark, instead of 1 light 1 dark. The twill weave has been doubled in relation to the plain weave. Carrying the sequence one stage further, a basket could be woven with the weave and colouring plan tripled, i.e. a twill on 6 shafts, with the weft over 3 under 3, and the colouring 3 light 3 dark, with 6 at the change of sequence.

The plain weave dogtooth was derived from the twill dogtooth in the

same way. Reversing the original process, the twill dogtooth can be obtained by doubling the proportions of the plain dogtooth. The plain warp is 2 light 2 dark alternately, with the weft the same as the warp. The 2 up 2 down twill dogtooth is woven with 4 light 4 dark alternately both ways, and for the 3/3 twill it would be 6 light 6 dark. The 3/3 twills have been mentioned merely to show the logical sequence of development from the original 2/2 twill both in the basket and dogtooth weaves. They tend to be somewhat loose for the tweed type of cloth,



unless backed with a second weft or warp to make a compound fabric of a heavier weight.

The one-and-one stepped twill is a very effective pattern. The weave is the 2/2 twill and the warp and weft are both coloured 1 light 1 dark throughout the whole fabric. This order of colouring produces a series of lines one thread wide which step 3 threads warp way and weft way alternately against the direction of the twill. As in the simple twill, contrasting colours are needed to be effective, so in 1/1 stepped twill the same range of variations is possible, such as wave, herringbone, either of colour or of weave, zig-zag or diamond stepped twills. An overcheck can often be introduced with advantage. A colour overcheck could be of 2 or 4 threads of a third colour or tone introduced at intervals, usually without breaking the sequence of colour and weave; a weave overcheck is obtained by threading and weaving small bands of left-hand twill on a right-hand twill fabric or vice-versa. This is probably more effective in the plain twill than in the one and one stepped twill.

A similar but much bolder effect is that of the **3 and 3 stepped twill**. The weave is still 2/2, but the colouring in warp and weft is 3 light 3 dark. The steps in this version are three threads wide instead of only one, but the outline is slightly irregular so that, though bold, it is not harsh in

effect. It is rather awkward to weave, as the feet are working a 4 shot sequence and the hands a 3 shot sequence.

The **Shepherd's Plaid** or **Shepherd's Check** has two distinct versions, both woven in the 2/2 twill. One is simply alternate bands of light and dark, five or more threads wide in warp and weft, and gives the effect of squares of pure light, pure dark and mid grey. The other version is coloured 4 light, 4 mid grey, 4 dark, 4 mid grey, or 4 light, 4 mid grey, 4 light, 4 dark—light, mid grey and dark standing for tones and not necessarily colours. It is really the twill dogtooth with a third colour introduced in the proportion of $\frac{1}{2}$ light $\frac{1}{2}$ dark and $\frac{1}{2}$ middle, or $\frac{1}{3}$ light, $\frac{1}{3}$ dark $\frac{1}{3}$ middle both warp way and weft way. Six colours can be used instead of three provided that the relative tone values of the warp and weft colours are reasonably similar. The variety with the predominance of light is also called a 'Gunclub' check.

The **Glen** or **Glenurquhart check** involves no new weave or colour and weave effect; it depends on the arrangement of weaves already described. Taking the twill original first: if a warp is coloured 4 light, 4 dark for, say, $1\frac{1}{2}$ inches of reed space and then 2 light, 2 dark for $2\frac{1}{2}$ inches alternately for the whole width of the fabric, and if this is woven in a 2/2 twill with an exactly similar weft, the following weaves will result. Where the 4 and 4 crosses 4 and 4, dogtooth appears; where 2 and 2 crosses 2 and 2, a

Glen Check

	2 & 2 I & I	4 & 4 II & II	2 & 2 I & I	4 & 4 II & II
4 & 4 II & II	Serrated lines	Dog tooth	Serrated lines	Dog tooth
2 & 2 I & I	Basket weave	Serrated lines	Basket weave	Serrated lines
4 & 4 II & II	Serrated lines	Dog tooth	Serrated lines	Dog tooth
2 & 2 I & I	Basket weave	Serrated lines	Basket weave	Serrated lines

Arabic numerals—number of threads alternately light and dark for 2/2 twill.

Roman numerals—number of threads alternately light and dark for 1/1 plain weave.

basket results; where 4 and 4 warp crosses 2 and 2 weft, or vice versa, serrated line effect occurs, either warp way or weft way, following the direction of the set of threads which is in fours. This is the twill Glen check: the tabby Glen check is similar, except that, in accordance with the usual method, the weave which has been halved from 2/2 to 1/1 has the colouring also halved from 4 & 4 and 2 & 2, to 2 & 2 and 1 & 1.

This covers the basic tweed weaves and their more recent variations. There are, however, a few traditional tweed patterns based on small ground weaves which are twill derivatives. The better known of the birdseyes are usually 8 shaft or occasionally 12 shaft weaves. These are elaborations of the simple birdseye which is only the 2/2 twill with 2 light 2 dark in the warp, and either one or the other in the weft. A very pleasant and useful weave in this class is the barleycorn, which produces a sound fabric and is a straightforward weave. The threading is 1.2.3.4.3.2 and the lifting is 1 & 3; 1 & 2; 2 & 4; 3 & 4. The warp and weft should be fairly different in tone, and the fabric is completely reversable.

John E. Tovey's first article on 'Traditional Tweed Weaves' appeared in our first issue, March 1952.

TARTANS

by DONALD CALDER STEWART

TARTAN is regarded by most people to-day as something in the nature of an exclusive badge, to which one may or may not be entitled, according to supposed descent from the clan whose name the tartan bears; the assumption being that each clan has used its own particular design from time immemorial. Yet this idea would have seemed odd, or at least exaggerated, to a clansman of 1700; it is an idea that has grown up largely since the revival of the use of tartans towards the end of the eighteenth century, following on the period of eclipse from which they began to recover in 1782. While it is true that by the early part of that century certain tartans had become associated with particular clans, there is nothing to show that anything like a rigid system prevailed before the nineteenth century. It is only natural that some design or type of design would be prevalent in a locality, so that it was sometimes possible to tell where a man came from by the tartan he was wearing; but there was nothing systematic about it. Tartan designs belonged to a living tradition and were subject to growth and variation. The collections of early family portraits are remarkable for the diversity of tartans worn within each family; uniformity is conspicuously absent and few present-day tartans appear in early portraits.

Linen was undoubtedly woven in the Highlands in the dim past but,

while tradition sets no limit to the antiquity of tartans, they can hardly have come into use before native wool became available, and sheep were not introduced to the Highlands till late in the Middle Ages. There is no record of wool being imported from England so early in any quantity. Linen was used for the very voluminous garment known as the *leine-chroich*, or 'saffron shirt', the colour of which suggests the employment of lichen as a dyestuff. As there might be twenty-four yards of material in it, it was obviously much more than a shirt. This garment had disappeared by the beginning of the seventeenth century as an outer garment, wool cloth having taken its place.

The various natural colours of wool lend themselves to such patterns as the Shepherd's Check and the readiness of wool to take vegetable dyes encouraged the development of complex colour schemes. We know that even before 1650 large quantities of tartan were being exported to the Continent. The oldest surviving fragments of tartan in wool—as in silk—belong to the beginning of the eighteenth century. They are harsh and stiff to the touch, thin and very compact. The yarn is of worsted type, probably spun on the one-thread wheel used before the days of flier and bobbin. Most of these fragments are in private collections. The Author was recently privileged to examine at leisure one such fragment, which had formed part of a plaid credibly reputed to have been worn by Prince Charles Edward in 1745. The complete plaid must have been about fifty inches wide, which is surprising, as it was woven before the introduction of the flying shuttle. The colours were black, blue, green and scarlet, but the first three are now hard to distinguish; the blue and the green are dull and very dark, and the black has taken on a greenish hue; the scarlet is still fairly bright. The weave is the usual simple twill, except for an inch or more at the edges, where it is herringbone. Only one thread has been doubled by way of selvedge. This border of herringbone appears in other early specimens and was probably peculiar to plaids, as distinct from cloth intended for kilt or jacket. The warp is of 2-ply yarn, the weft of single, hard-spun. The count may be judged from there being about fifty-four ends and picks to the inch. The design is an elaborate one, a single repeat extending the full width of the plaid. The more normal width of tartan was about three quarters of a yard, with repeats ranging from two inches or less to about thirteen.

It is remarkable how few of the tartans seen to-day are to be found among these early examples, but history provides the explanation. After the collapse of the Jacobite Rising of 1745, Parliament enacted laws prohibiting, among other things, the wearing of tartan and the Highland dress in the Highlands. These repressive laws were enforced with ruthlessness and were repealed only thirty-six years later, when they had done their work of helping to stamp out the former Highland way of life. In

that time the social and economic changes made a native revival of tartan impossible. The looms had been burned, the weavers of tartan were dead or in exile. The weaving was now confined to the Lowlands and the revival that took place after 1782 could be made only by those in comfortable circumstances; so far as the common man was concerned, the Highland dress was a thing of the past and it became a mark of class distinction. Even at that, it was reserved for high days and holidays. Only within the past generation has it become once again genuinely popular. During the war of 1914–18 many young Scots passed through the Highland regiments, and so became accustomed to the kilt, and it came into common use for the weekend hiking which developed in the years following.

Though tartan and the Highland dress were so long forbidden to the Highlander at home, they were maintained in the Army. The regiment known as the Black Watch has been in continuous existence since before the Rising of '45 and other kilted regiments were raised later in the century. Special tartans were devised for them and, though the military uniform became a travesty of the Highland dress, continuity was preserved during a period when the dress might easily have disappeared altogether. These regimental tartans operated to confirm the idea of tartan as a badge; they were in no case clan tartans, though some were adopted as such later.

The initial revival of Highland dress was most rapid early in the nineteenth century and was greatly stimulated by the visit of George IV to Edinburgh in 1822. Those responsible for his reception decided to make it a tartan occasion and the successors of the former Highland Chiefs were invited to appear at Court, with trains of supporters, in the old Highland dress. Others, also, wished to adopt the fashion. Search for old clan tartans was made, but with only partial success. However, the demand created a supply and many named tartans appeared and were accepted as authentic in good faith. It is difficult, at this distance in time, to disentangle the genuine from the spurious antiques and the latter have by now acquired a respectable antiquity of their own. Dozens of other spurious tartans appeared about twenty years later, in a book since regarded as a fake, and some of these also are now among the most popular.

The present position is that we have a large number of tartans, each known by the name of some clan, family, or district, but that relatively few of that number can be traced back to the period when the clan system was a living reality. It is sometimes argued that only the ancient tartans should be allowed to survive; but the less ancient, which are often equally beautiful, serve their accepted purpose equally well, and so long as no mistaken claims are made for them no harm is done.

BOOK REVIEWS

Some of these books may be out of print, but can be obtained secondhand or through County Libraries

Fifty Masterpieces of Textiles: VICTORIA & ALBERT MUSEUM. (H.M. Stationery Office) 3s. 6d.

It is usually the ambition of every weaver to amass a reference library, and if this is not the case it should be, though text-books in these days are costly items for thin purses.

But here is a gem of inspiration which is worth buying for its plates alone, especially at the modest price of three and sixpence. Fifty splendidly reproduced photographs range from the embroideries and tapestries of the East to the brocaded silks and elegant chasubles of early Europe.

Each plate is lightly described and it is thus possible to place our especial craft in history. We learn that sixteen centuries B.C. the Egyptians were working linen tapestries with wool, while the designs of Byzantine silks of the sixteenth century point to the source of our classical tradition to-day. Especially worthy of comment are the many illustrations of ecclesiastical work, which specialized art is, alas, very rare to-day.

So we are left to delight our imagination upon a very remarkable collection of textiles. If perhaps, as weavers, we are not so interested in the details of Jouy printed cottons of the eighteenth century, or even Venetian point cravats, there is contained in this one small book enough inspiration to create a hundred modern masterpieces.

NOEL WYNYARD

Textile Design and Colour: W. WATSON. (Longmans Green) 36s.

Textile Design and Colour was first published in 1912 and it is one of the standard text books used by students and teachers of textile design in Technical Schools and Colleges.

Beginning with a simple classification of woven fabrics the author illustrates how design paper is used to plan different orders of interlacing warp and weft threads. This is followed by text and illustrations showing, by progressive stages, the development of plain weave, rib, basket, simple twill and sateen weaves, with chapters on drafting, heald calculations, elementary weaves and methods of re-arrangement to produce other weaves. Further developments show how more interesting weaves can be produced, including the planning of small spot and motif effects. Examples are given showing how weaves and special yarns can be arranged to produce interesting effects. In the latter part of the book are

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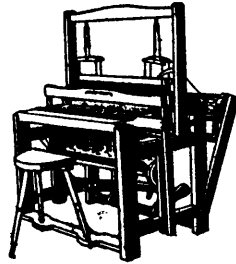
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illustrations and descriptions of the principles of Jacquard weaving and designing, and a chapter on the use of figuring with special materials.

In the revised edition, published in 1948, there is a section on Rayon manufacture and the appendix on standard yarns, weaves and fabrics has been brought up to date.

The chapters on the 'theory of colour' and some of the motifs used in the illustrations in the section on Jacquard weaving are rather dated, but the weaves, methods of designing and producing special effects are sound. Any weaver or designer taking the trouble to experiment with the weaves offered in this book, combined with yarns made from the newer fibres as well as the old, will be well rewarded.

C. KISBY

Studies in Primitive Looms: H. LING ROTH. (Bankfield Museum, Halifax) 3rd edition, 1950. 18s. 6d.

It is not necessary to depend on shops and loom makers for the supply of looms; simple looms can be made at home from material to hand, with very little cost, as in earlier times, and as in some parts of the world to-day. In this book Ling Roth describes primitive looms of every kind with minute thoroughness and there are upwards of 190 clear illustrations. In the Chapter on African looms seven forms are given: 1. Vertical Mat Loom; 2. Horizontal Fixed Heddle Loom; 3. Vertical Cotton Loom; 4. Horizontal Narrow Band Treadle Loom; 5. Pit Treadle Loom; 6. Mediterranean or Asiatic Treadle Loom; 7. The 'Carton' Loom.

An ancient Peruvian tapestry loom is illustrated on page 23 showing an ingenious arrangement in the warp threads for making repeating patterns of various sizes. The English eighteenth century 'ladies' ribbon loom' on page 116 is a box-loom 9 inches wide and 15 inches long with rigid heddle. The Indian rug loom (page 126) 5½ feet wide and nearly 6 feet high no doubt had beautiful rugs woven upon it, in spite of its rough construction.

The evolution of the spool and shuttle is traced and the making of reeds, leashes and battens is dealt with in detail. Travellers as well as weavers might enjoy this book.

ALICE HINDSON

The Romance of French Weaving: PAUL RODIER. (Tudor Publishing Co.)
Out of Print.

This vastly interesting and colourful book by Paul Rodier—head of the house of RODIER, well known for its hand-woven fabrics—will be enjoyed by all spinners, weavers and dyers.

Not only does M. Rodier give the history of French weaving from Gallic days to the middle of the nineteenth century, but also pictures life

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in medieval times. Throughout the centuries weaving was an important national industry, closely related to social life, customs and other arts, and bound up with the fortunes of France.

Looms have changed little, but design and texture of materials have altered immeasurably, thereby bringing about great changes in wearing apparel and adding much beauty and comfort to houses.

The result of much study and practical experience, M. Rodier's book is altogether enchanting and full of information for the student. Unfortunately now out of print, it may be borrowed from County and other Libraries.

JOAN COPE

SHORT NOTICES

Weaving for Amateurs: HELEN COATES. (Studio) 15s.

A practical book for beginners on the three crafts.

Collins' Textile Pocket Diary for 1953. 5s. 6d.

Much useful information including textile raw materials, yarn counts, finishing processes and many common weaves in woollen and worsted cloths.

Business Methods for the Country Craftsman. (Rural Industries Bureau) 1s. 6d.

Chapters on accounts, time records, filing insurances and partnership are specially useful.

The Vestments. What They Are and What They Mean (Mowbray) 1s.

Gives liturgical colours and other symbolism of the vestments. 14 illustrations.

INSTRUCTIONAL FILMS

The instructional film of 16 mm. is becoming an increasingly valuable part of education generally. Members of country Guilds will, no doubt, have some experience of their use in the work of the Young Farmers' Clubs and of the Women's Institutes.

So far as we know, there are as yet no films on Spinning, Dyeing and Weaving made purely from the craftsman's point of view, but British Instructional Films Ltd. have in circulation a few films which illustrate certain aspects of our crafts.

We hope to review from time to time in the Journal films which may be of interest to those organizing Guild meetings. We shall be very pleased to hear from members of any good 16 mm. films they have seen, including details of where they may be hired or purchased and whether they are Sound and/or Silent.

How Fibres are Spun.

British Instructional Films Ltd., Film House, Wardour Street, London, W.1. Catalogue No. E.S. 138 (Silent); E.39/1 (Sound).

The film was made by the late Miss Barbara Hoather and students of Bromley College of Art. It illustrates the methods of spinning in use before the Industrial Revolution in Britain.

THE THREE CRAFTS' ANTHOLOGY

Readers are invited to send contributions to this anthology drawn from the Poets, Prose Classics, books of antiquarian interest and, of course, the Holy Scriptures.



GOD loveth sinners,
Dyers and spinners,
Weavers even
May hope for Heaven.
When naught is left
Of warp and weft,
With spindle and loom
They will meet their Doom;
The Lamb's white fleece
Has bought their peace.

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From 'The Book of Exodus' (The Holy Bible)

And all the women that were wise-hearted did spin with their hands, and brought that which they had spun, both of blue, and of purple and of scarlet and of fine linen. (*xxxv. 25.*)

From 'Pericles' (Shakespeare)

*... she weav'd the sleided silk
With fingers, long, small, white as milk. (IV. pro. 21.)*

From 'The Travels of Marco Polo' (Edited by G. P. Parks)

All the cloths of gold and silk that are called MOSOLINS are made in this country; and those great Merchants called MOSOLINS, who carry for sale such quantities of spicery and pearls and cloths of silk and gold, are also from this Kingdom. (*Of the Kingdom of Mosul.*)

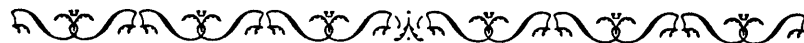
Now, on his birthday, the great Khan dresses in the best of his robes, all wrought with beaten gold; and full 12,000 Barons and Knights on that day come forth dressed in robes of the same colour, and precisely like those of the Great Khan, except that they are not so costly; but still they are all of the same colour as his, and are also of silk and gold. Every man so clothed has also a girdle of gold; and this as well as the dress is given him by the Sovereign. And I will aver that there are some of these suits decked with so many pearls and precious stones that a single suit shall be worth full 10,000 golden bezants. (*Concerning the Great Feast held by the Grand Khan every year on his Birthday.*)

The document aforesaid also went on to state that there were in this city twelve guilds of the different crafts, and that each guild had 12,000 houses in the occupation of its workmen. Each of these houses contains at least 12 men, whilst some contain 20 and some 40—not that these are all masters, but inclusive of the journeymen who work under the masters. And yet all these craftsmen had full occupation, for many other cities of the kingdom are supplied from this city with what they require.

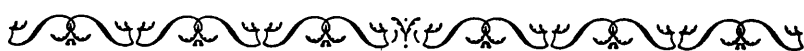
. . . And I should have told you with regard to these masters of the different crafts who are at the head of such houses as I have mentioned, that neither they nor their wives ever touch a piece of work with their own hands, but live as nicely and delicately as if they were kings and queens. The wives indeed are most dainty and angelical creatures! Moreover it was an ordinance laid down by the King that every man should follow his father's business and no other, no matter if he possessed 100,000 bezants. (*Description of the Great City of Kinsay.*)

From 'Troilus and Cressida' (Shakespeare)

. . . thou idle immaterial skein of sleeve silk! (V. 1. 35.)



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LETTERS TO THE EDITOR

SIR: It has been suggested to me that, as we seem to be getting into an organized body, the Journal should endeavour to get purchase tax removed from craft work and that the Guilds should work away at this.

May I also suggest:

- (1) A Guild badge.
- (2) A conference every one or two years.
- (3) The encouragement of relationships with other countries.
- (4) Exhibition in London. We have the Coronation next year, what a chance to show visitors the work that can be done.

Yours truly,

'Curragh,'

The Crofts,
Castletown, I.O.M.

I. B. OLD

Hon. Secretary I.O.M. Handweaving Guild.

[A series of articles on the three crafts in other countries is planned for forthcoming issues, as space permits—EDITOR.]

SIR: It is a great pleasure to have a magazine again, after so many years. May I offer a few suggestions for future numbers?

(1) Articles about Weaving, etc., in the Hebrides, Harris tweed, Irish weaving, in wool and linen. Norwegian and Swedish rug and other types of weaving.

(2) Inkle loom weaving, and its use in the modern world.

(3) Do you think a short account of the different breeds of sheep and the type of fleece they produce would be of interest?

(4) A column, or half a column, of snippets of news of interest to Weavers, Spinners and Dyers; e.g. some time ago an extremely old book of weaving patterns was rescued from salvage in Kendal.

As time goes on I do think more letters from members and replies, will be of more interest than too much Guild news. Wishing the magazine and the Editorial Committee success and a large circulation.

Yours sincerely,

Fell Gate, Santon Bridge, Holmrook, Cumberland.

JOAN COPE

[An article on weaving in the Hebrides by Hilda Breed is in hand and will be published in a future issue. Articles on the different breeds of sheep are also in preparation. Next year we hope to include a page for beginners in each issue—EDITOR.]

SIR: May I draw your attention, please, to the incorrect description in the Quarterly Journal of the Guilds of Weavers, Spinners and Dyers for September 1952 of the Warwickshire, Worcestershire and Staffordshire Guild.

I am enclosing a cutting from this Guild's News Letter No. 14, September 1952, which fully explains the point I wish to make, that the Guild's former name has not been altered in any way and its correct title is as follows:

The Warwickshire, Worcestershire and Staffordshire Guild of Weavers, Spinners and Dyers.

Guild Title

In the Editorial of our last number a reference was made to the possibility of changing our name in view of the formation of separate Guilds for Staffordshire and Worcestershire. Your Committee have felt there were various ways in which neighbouring Guilds could co-operate to their mutual advantage, also that agreement should be reached on questions of boundaries. This question of boundaries is not easy to decide as some portions of Birmingham are situated in Staffordshire and Worcestershire, and the people want to belong to our Guild as full members. Every effort has been made to get the two new Guilds to send representatives to discuss these questions with us but they have declined to do so. Your Committee does not therefore propose to recommend to members any change in the Guild title and area at present.

Yours truly,

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New Harris Duo-Heddle Table Loom 24". 6 extra warp sticks. 4 flat shuttles. £12 or nearest offer. Mrs. Chubb, 13 Clyde Park, Bristol 6.

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JOURNAL INFORMATION

EDITORIAL

The Editorial Committee will welcome:

- (a) Letters to the Editor.
- (b) Suggestions for future articles.
- (c) Suggestions on practical matters connected with the crafts.
- (d) Questions and comments.

All correspondence including Letters to the Editor should be addressed to Miss M. Barker, 22 Hampstead Lane, London, N.6. The Editorial Committee reserve the right to publish or reject at their discretion all matter thus submitted, unless specially requested to withhold publication.

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The Editorial Committee reserves the right at its absolute discretion to refuse to publish any advertisement submitted for publication, whether a series order has been given or not, without giving a reason for such refusal.

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NOTES ON CONTRIBUTORS

Sir Ernest W. Goodale, K.B., C.B.E., M.C. Chairman of the Council of the Royal Society of Arts; Member of the Court of the Worshipful Company of Weavers; Vice-President, London and Home Counties Guild.

John E. Tovey. Weaving Instructor, Birmingham School of Art.

Donald Calder Stewart. Author of *The Setts of the Scottish Tartans*.

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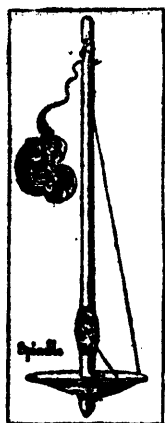
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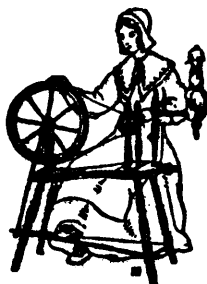
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