

WARP & WEFT

VOLUME IV

NUMBER 1

NOVEMBER, 1950

THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

THE MOST FAMOUS OF ALL MODERN AMERICAN HANDWEAVERS, DOROTHY LIEBES, WILL HAVE AN EXHIBIT OF HER FABRICS AT THE FORT WAYNE ART SCHOOL AND MUSEUM, 1026 BARRY AVE., FORT WAYNE, IND., FROM NOV. 7TH TO DEC. 1ST. THIS EXHIBIT CONSISTS OF MATERIALS WOVEN BY HAND WHICH ARE ORIGINAL DESIGNS USED FOR MACHINE WOVEN FABRICS. OTHER PIECES DISPLAYED ARE MACHINE WOVEN FABRICS PATTERNED FROM THE LIEBES HANDWOVEN DESIGNS, AND ALSO PRINTED FABRICS. THE INDIANA WEAVERS GUILD IS HOLDING ITS MEETING AT THE FORT WAYNE ART SCHOOL NOV. 19TH. A DISCUSSION OF DOROTHY LIEBES EXHIBIT WILL BE THE PROGRAM OF THE DAY.

ANNI ALBER'S TEXTILES WILL BE EXHIBITED IN THE SECOND FLOOR CORRIDOR OF SCOTT HALL, NORTH-WESTERN UNIVERSITY, EVANSTON, ILL., NOV. 14TH TO DEC. 5TH. OPEN FROM 9 A. M. TO 9 P. M. EXCEPT SUNDAY WITHOUT CHARGE. THE PUBLIC IS WELCOME.

THE WEAVERS GUILD OF SCHENECTADY, N. Y. ANNOUNCE THEIR EXHIBIT AND SALE FOR NOV. 9TH. THEY ARE PLANNING A WORKSHOP WHERE DETAILED INSTRUCTION WILL BE GIVEN BY VARIOUS MEMBERS. PRESIDENT, MR. CHARLES CULP, 332 GERMANIA AVE., SCHENECTADY.

BECAUSE OF HER INTEREST IN HAND WEAVING, VACATION TRAVELS WERE DOUBLY WORTHWHILE TO EVELYN JENKINS OF OMAHA, NEBR. WHILE STILL IN UNITED STATES, SHE VISITED SHOPS, STUDIOS AND INDIVIDUAL WEAVERS FROM SALT LAKE CITY TO PORTLAND AND SEATTLE. AFTER CROSSING INTO CANADA, SHE TALKED WEAVING WITH MOIRA JOHNSON, OF KINGSLYNN, ENGLAND, WHO IS A WEAVER AND AN EXCHANGE TEACHER IN VANCOUVER, B. C., AND ALSO WITH MISS ANN MARIE WYLLER, OF OSLO, NORWAY, AND DR. LEECHMAN, HEAD OF THE ARCHEOLOGY DEPARTMENT AT OTTAWA UNIV. STILL FARTHER NORTH SHE VISITED THE CRAFT SHOP, PORT CHILKOOT, HAINES, ALASKA, AND ALSO EDM. L. KRITHAHN, CURATOR OF ALASKAN HISTORICAL LIBRARY AND MUSEUM, JUNEAU, ALASKA. AT SKAGWAY, ALASKA SHE TALKED WITH FATHER GALLANT DIR. OF PIUS IX MISSION, WHO WEAVES HIS OWN VESTMENTS, ALTHO VERY PROUD OF HIS BACKDROP WOVEN OF WHITE AND SILVER, HE IS NOW PLANNING TO WEAVE ANOTHER OF GREEN NUB AND NATURAL SILK.

THE HANDWEAVERS OF CALIFORNIA ANNOUNCE AN EXHIBIT AT DE YOUNG MUSEUM IN SAN FRANCISCO FROM NOV. 8TH TO DEC. 8TH, 1950. THEY ARE FEATURING A COMPLETE WARDROBE MADE OF HANDWOVEN MATERIALS AS WELL AS DRAPERY AND UPHOLSTERY FABRICS.

ABOUT OUR SAMPLE

OUR SAMPLE THIS MONTH IS AN ORIGINAL, DESIGNED ESPECIALLY FOR YOUR CHRISTMAS CARDS.

AS YOU WILL NOTICE, WE HAVE BASED OUR PATTERN ON THE MUSICAL SCORE OF MARTIN LUTHER'S FAMOUS CHRISTMAS CAROL, "AWAY IN A MANGER." WE HAVE NOT ATTEMPTED TO CREATE AN ARTISTICALLY DESIGNED FABRIC, BUT HAVE TRANSPOSED THE NOTES TO A WEAVER'S DRAFT. THE WEFT REPRESENTS THE HAY ON WHICH HE SLEPT AND THE BRIGHT COLORS OF THE WARP ARE SYMBOLICAL OF THE JEWELS AND GIFTS BROUGHT TO THE BABE BY THE WISE MEN. IF YOU INSPECT THE THREADING CAREFULLY YOU WILL SEE THAT THE SILVER THREADS COINCIDE WITH THE WORDS "HIS" AND "LORD JESUS" IN THE VERSE.

ON PAGE 3 WE HAVE GIVEN A FULL SIZE SUGGESTION FOR THE MAKE-UP OF THE CARDS, WHICH YOU CAN HAVE PRINTED. WE HAVE HAD SIMILAR CARDS MADE AND FIND THAT THE PRINTER EACH TIME HAS BEEN ENTHUSIASTICALLY HELPFUL AND IS ALWAYS PROUD OF HIS PART IN THE FINAL RESULT. WE WOULD SUGGEST THAT THE CARD BE MADE UP AS A FOLDER, WITH A SQUARE OPENING OR A SHUTTERED EFFECT WINDOW CUT ON THE LEFT HAND PAGE. YOUR "CHRISTMAS GREETINGS FROM SO-AND-SO" WOULD BE PRINTED ON THE OUTSIDE OF THIS PAGE. THE WEAVING WOULD BE PASTED OVER THIS OPENING ON THE INSIDE OF THE CARD, THUS SHOWING FROM THE COVER AND ALSO FROM THE INSIDE OF THE CARD, OPPOSITE THE DRAFT AND EXPLANATION OF THE MATERIAL.

WARP THREAD: ASSORTED JEWEL TONE RAYON, SIZE 3/3. NOVELTY COTTON AND SILVER MIXTURE THREAD.

WEFT MATERIAL: NATURAL COLOR RAFFIA. IF YOU LIVE IN A LOCALITY WHERE AVAILABLE, REAL STRAW WOULD BE STILL MORE EFFECTIVE. AS A BINDER TO HOLD THE RAYON WARP THREADS IN PLACE AFTER THE MATER-

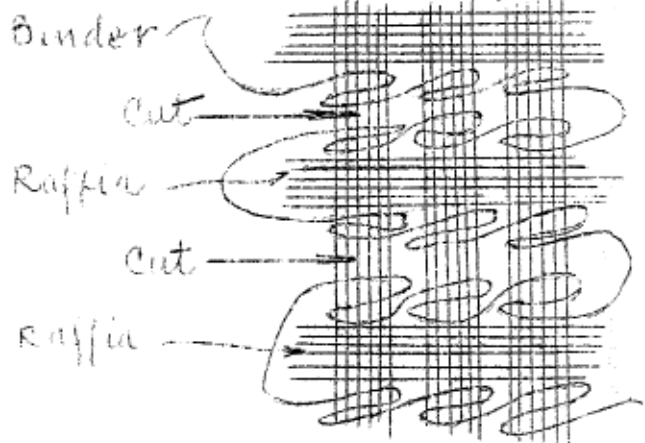
IAL IS CUT, WE USED FINE NEUTRAL COLOR YARN.

SLEY: APPROXIMATELY 20 TO THE INCH. EACH REPEAT OF THE PATTERN REQUIRES 34 COLORED THREADS AND 7 SILVER. USING A 12 DENT REED, YOUR SLEYING WOULD BE DIVIDED SO EACH SILVER THREAD, MARKED WITH A CIRCLE ON THE DRAFT, IS IN A SEPARATE DENT AND THE RAYON THREADS ARE 2 IN EACH DENT. WE WOULD SUGGEST THAT THE JEWEL TONES BE MIXED SO NO TWO OF THE SAME COLOR ARE ADJACENT.

LEAVE 1" OPEN SPACE IN THE REED FOR CUTTING BETWEEN EACH SECTION OF THE WARP.

TREADLING: WITH WOOL, TREADLE 4 TO 6 ROWS TABBY TO ACT AS BINDER. FOLLOW THIS WITH RAFFIA, TREADLED 1, 2, 3, 4 FOR ABOUT 1". WEAVE IN BINDING THREAD AS SHOWN IN ILLUSTRATION BELOW. FOLLOW WITH ANOTHER 1" RAFFIA, THEN THE WOOL BINDING THREAD, TABBY WEAVE, AS AT BEGINNING.

LEAVE AN OPEN SPACE OF ABOUT 1" WITHOUT WEFT THREADS BETWEEN EACH SERIES FOR CUTTING APART.



FROM 1 YARD MATERIAL 10 ROWS WIDE YOU CAN WEAVE PIECES FOR ABOUT 100 CARDS. THIS WILL REQUIRE APPROXIMATELY 340 YARDS RAYON, ASSORTED COLORS, AND 70 YARDS SILVER. HERE IS AN EXCELLENT OPPORTUNITY TO USE SMALL BITS OF VARIOUS THREADS.

RAFFIA MAY BE SECURED FROM LOCAL HANDCRAFT SHOPS.

AWAY IN A MANGER

BELOW IS OUR SUGGESTION FOR THE USE OF THIS ORIGINAL MATERIAL FOR CHRISTMAS CARDS. WE HAVE NOT ATTEMPTED TO CREATE A PATTERN, BUT HAVE TRANSPOSED THE NOTES OF THE CAROL TO A WEAVER'S DRAFT, WHICH CAUSES A SOMEWHAT UNORTHODOX ARRANGEMENT OF THREADS IN SOME PLACES.

MUSICIAN'S SCORE



MUSICAL NOTES REPRESENTING HARNESSSES

WEAVER'S DRAFT

X				XX		XX				X
	X			(XX)	(X)	X	(XX)			X
XX	XX	X	XX		X		XX	X	XX	XX
X		XX	(XX)				XX(X)	XX		X
UNIT #1					UNIT #1 REVERSE OF #1					

TIE-UP

0	0	X	X	X	0	4
0	X	X	0	0	X	3
X	X	0	0	X	0	2
X	0	0	X	0	X	1
1	2	3	4	A	B	

0 RISING
SHED
X COUNTER
BALANCE

NOTE: FURTHER INFORMATION ABOUT THIS PATTERN WILL BE FOUND ON PAGE 2

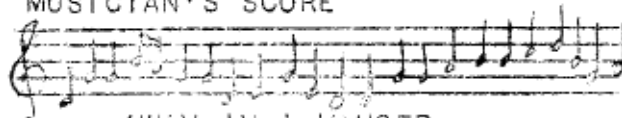
FULL SIZE SUGGESTION FOR ARRANGEMENT OF CARD

NOTE: OUR SAMPLE IS NOT MOUNTED IN THE CORRECT LOCATION DUE TO FOLDING FOR MAILING

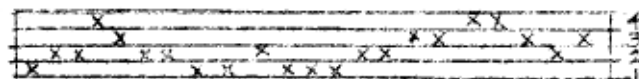


OUR LOOM INTERPRETATION OF THE BIRTH OF CHRIST COMBINES THE HAY OF HIS HUMBLED BED WITH THE RICH JEWEL TONES OF THE GIFTS OF THE WISE MEN, BASED UPON MARTIN LUTHER'S TRADITIONAL CHRISTMAS CAROL FOR CHILDREN EVERYWHERE.

MUSICIAN'S SCORE



AWAY IN A MANGER
AWAY IN A MANGER,
NO CRIB FOR HIS BED,
THE LITTLE LORD JESUS
LAID DOWN HIS SWEET HEAD.



WEAVER'S DRAFT

WEAVING AND MUSIC

THE CONNECTION BETWEEN THE ACTIVITY OF WEAVING AND AWARENESS OF, OR PARTICIPATION IN MUSIC IS CLOSER THAN MOST WEAVERS REALIZE. FIRST OF ALL IS THE VERY OBVIOUS ONE WHICH OUR SAMPLE THIS MONTH DEMONSTRATES. THE WEAVER'S DRAFT AND NOTES ON THE MUSIC STAFF ARE QUITE SIMILAR, BOTH IN APPEARANCE AND PURPOSE, BUT THERE ARE ALSO MANY OTHER CONNECTIONS.

HOW MANY PEOPLE HAVE MENTIONED THE SIMILARITY BETWEEN WEAVING, ESPECIALLY ON A LOOM WITH MANY TREADLES, AND OPERATING AN ORGAN. IT IS THRILLING TOO, TO WATCH A MUSICIAN OPERATING A CARILLON, ESPECIALLY ONE IN WHICH ALL THE OPERATING PARTS ARE EXPOSED. FROM A SHORT DISTANCE IT IS ALMOST IMPOSSIBLE TO TELL WHETHER THE OPERATOR IS PLAYING A CARILLON OR WEAVING ON A LOOM.

A VERY UNEXPECTED RELATIONSHIP BETWEEN WEAVING AND MUSIC SOMETIMES OCCURS WHEN THE NOTES OF A PARTICULAR SONG ARE TRANSPOSED INTO TEXTILE EXPRESSION. STRANGELY ENOUGH THE MUSIC NOTES OF STEPHEN FOSTER'S "OPEN WIDE YOUR LATTICE, LOVE", WHEN TREADLED AS DRAWN IN, ACTUALLY PRODUCE A LATTICE-LIKE DESIGN. OUR SAMPLE THIS MONTH HAS BEEN WORKED OUT IN A MEDIUM WHICH IS SYMBOLICAL OF THE WORDS OF THE SONG, IN ADDITION TO THE CONNECTION BETWEEN THE MUSIC NOTES AND THE DRAFT. THUS WE PROVE THAT THE RELATIONSHIP BETWEEN MUSIC AND WEAVING IS NOT FAR FETCHED.

PHYSICALLY, TOO, THE CONNECTION IS OBVIOUS. THE PHYSICAL EXPRESSION OF MUSIC IS OF COURSE THE DANCE. SOME OF YOU MAY HAVE WITNESSED THE WEAVER'S OWN FOLK DANCE, "WEAVE THE WADMAL" THE WORDS OF WHICH ARE GIVEN ON PAGE 7. THE PHYSICAL ACTIVITY OF

WEAVING HAS ITS EXPRESSION BEYOND THE EFFORT OF PRODUCING A FABRIC. AMONG OCCUPATIONAL THERAPISTS, WEAVING IS A MOST FREQUENTLY PRESCRIBED PHYSICAL ACTIVITY. PHYSICIANS ASSURE US THAT MORE MUSCLES ARE EXERCISED IN WEAVING THAN ANY OTHER ONE ACTIVITY WITH THE EXCEPTION ONLY OF SWIMMING. WHEN WEAVING, YOU NOT ONLY EXERCISE MUSCLES BUT YOU DO SO WITH A RHYTHM, JUST AS IN DANCING.

IT IS THE RHYTHM IN WEAVING WHICH TAKES THE WORK OUT OF IT AND MAKES IT PLEASURE, AND UNTIL YOU WEAVE WITH RHYTHM, YOU ARE MISSING A GOOD SHARE OF THE JOY OF YOUR ART. IT TAKES TIME TO DEVELOP RHYTHM AND IT IS A HIGHLY INDIVIDUAL PERFORMANCE. WE HOPE THESE HINTS WILL SERVE TO ENCOURAGE YOU IN DEVELOPING YOUR OWN PERSONAL WEAVING RHYTHM.

(1) USE A FLOOR LOOM WITH FOOT TREADLES. IT IS IMPOSSIBLE TO DEVELOP SATISFACTORY RHYTHM ON A TABLE LOOM.

(2) SIT ON A COMFORTABLE BENCH OF CORRECT HEIGHT, RATHER THAN ON A CHAIR. THE EXTRA LENGTH OF THE BENCH IS A FAVORABLE ASSIST AND THE ADDITIONAL HEIGHT IMPROVES LEVERAGE.

(3) WEAR COMFORTABLE CLOTHING. LOOSE AND NOT TOO WARM. LOW HEELED SHOES OR NONE AT ALL ARE BEST.

(4) ARRANGE THE TREADLES IN SUCH A WAY THAT THE FEET ARE USED ALTERNATELY AS IN WALKING, RATHER THAN IN SUCH A WAY THAT BOTH FEET MUST GO DOWN AT THE SAME TIME. THE WALKING ARRANGEMENT WORKS WITH LESS EFFORT AND GREATER SPEED. THE SECOND CHOICE IS TO HAVE THE TREADLES TIED IN ROTATION SO THAT THE LEFT FOOT IS USED FOR 2 WEFT SHOTS TO BE FOLLOWED BY THE RIGHT FOOT TO BE USED FOR 2 WEFT SHOTS.

WEAVING AND MUSIC,
CONT. FROM PAGE 4

(5) FOR PRACTICING TO DEVELOP RHYTHM, USE A DESIGN REQUIRING ONLY 1 SHUTTLE AND ENCOMPASSING ONLY SIMPLE TREADLING.

(6) USE A BOAT SHUTTLE WHICH AUTOMATICALLY UNREELS THE WEFT THREAD. IDEALLY, THE BOAT SHUTTLE SHOULD HAVE A HOLE THROUGH THE BOTTOM DIRECTLY BENEATH THE SPOOL FOR THE PURPOSE OF PERMITTING THE WEAVER TO REGULATE THE SPEED WITH WHICH THE WEFT THREAD IS UNREELLED. PRACTICE GRASPING THE SHUTTLE FROM BENEATH WHEN IT IS RECEIVED AT THE END OF THE WEFT SHOT IN SUCH A WAY THAT THE 3RD FINGER ACTS AS A BRAKE ON THE SPOOL. THE PRESSURE OF THE FINGER ON THE SPOOL, THROUGH THE HOLE, REGULATES THE AMOUNT OF THREAD USED IN THE WEFT SHOT, AT THE SAME TIME SETTING THE SELVEDGE FOR THE OPPOSITE EDGE OF THE WEB. A LARGE RUG SHUTTLE OR A FLAT STICK SHUTTLE ARE NOT CONDUCTIVE TO RHYTHM.

(7) DO NOT BE CONCERNED IF YOUR EDGES ARE NOT PERFECT AT FIRST. IT IS IMPOSSIBLE TO WEAVE RHYTHMICALLY IF YOU STOP BETWEEN THE SHOTS TO FIX THE SELVEDGE. BY USING A SHUTTLE OF THE PROPER WEIGHT AND HOLDING IT CORRECTLY, WITH THE PRESSURE OF THE FINGER ON THE SPOOL AS DIRECTED ABOVE, PERFECT EDGES CAN RESULT EVERY TIME WITH RHYTHMIC AND SPEEDY WEAVING AFTER SUFFICIENT PRACTICE.

(8) IF YOU WISH TO PRACTICE RHYTHMIC WEAVING TO THE ACCOMPANIMENT OF MUSIC, A PHONOGRAPH WHICH CAN BE REGULATED IS MORE SATISFACTORY THAN A RADIO. CHOOSE A SIMPLE TUNE WITH A MODERATELY FAST, DEFINITE RHYTHM. SOME WEAVERS PREFER MARCH BEAT, OTHERS A MODERATELY FAST WALTZ.

(9) IN MOST WEAVING, A SINGLE FORWARD PULL ON THE BEATER IS SUFFICIENT, AND A SINGLE BEAT, CORRECTLY GIVEN, IS MORE CONDUCTIVE TO RHYTHMIC WEAVING THAN A DOUBLE BEAT. THE FORCE OF THE BEAT CAN BE CHANGED WITHOUT AFFECTING THE RHYTHM IN ANY WAY.

(10) IT IS WELL TO COUNT THE FIRST FEW ROWS WHEN YOU ARE ATTEMPTING TO IMPROVE YOUR RHYTHM. IN A SINGLE BEAT PROJECT, THE COUNT WOULD BE AS FOLLOWS. START WITH AN OPEN SHED:

(A) THROW SHUTTLE
(B) PULL BEATER FORWARD AND CHANGE THE SHED IMMEDIATELY. THESE TWO OPERATIONS OCCUR ALMOST SIMULTANEOUSLY AND COUNT AS ONE MOVEMENT.

(C) PUSH THE BEATER BACK. REPEAT FROM (A). REMEMBER A BETTER APPEARANCE AND SMOOTHER WEB IS ACHIEVED WHEN THE SHED IS CHANGED WHILE THE BEATER IS FORWARD, RESTING AGAINST THE LAST SHOT OF THE WEFT.

WEAVING IN THIS WAY WILL TAKE SOME TIME BEFORE IT BECOMES AUTOMATIC AND FREE. HOWEVER, THE FINAL RESULT IS WORTH THE EFFORT IN ENJOYMENT, SPEED AND APPEARANCE.

THE ART ROOM OF THE CHICAGO PUBLIC LIBRARY WILL SHOW MAJEL CHANCE'S TEXTILES (WITH LARA COLYER'S SILVER JEWELRY) FOR THE MONTH OF NOVEMBER.

MISS CHANCE STUDIED AT CRANBROOK AND THE INSTITUTE OF DESIGN, HAS EXHIBITED AT THE A.I.D. DECORATIVE ARTS FAIR, HERMAN MILLER, BOYD BRITTON AND THE INTERNATIONAL TEXTILE EXHIBITION. SHE MAINTAINED HER OWN STUDIO IN NEWAYGO, MICHIGAN BEFORE COMING TO CHICAGO AND HER REPRESENTATIVE, HAS INDICATIONS THAT HER UPHOLSTERY AND DRAPERY FABRICS ARE BECOMING KNOWN FROM COAST TO COAST.

EDITORIAL

WITH THIS ISSUE, WARP & WEFT STARTS ITS FOURTH VOLUME. WE, WHO WORK SO FAITHFULLY IN AN EFFORT TO PLEASE EACH OF YOU EVERY MONTH ARE OFTEN TIMES DISCOURAGED AND DISAPPOINTED THAT IT DOES NOT ALWAYS MEET OUR EXPECTATIONS. HOWEVER, AS WE LOOK BACK ON THE EARLY ISSUES WE KNOW WE ARE MAKING PROGRESS.

WARP & WEFT IS NOW LARGER IN INDIVIDUAL COPY SIZE, CONTAINING AT LEAST TWICE AS MUCH MATERIAL USEFUL TO WEAVERS AS THOSE EARLY ISSUES. OUR PRINTING AND MAKEUP HAVE BOTH IMPROVED. WE ARE PLEASED TO ANNOUNCE WHAT YOU HAVE PROBABLY NOTICED, THAT WITH THIS ISSUE WE ARE USING ANOTHER TYPE PRINT, CLEARER AND MORE EASILY READ, AND WHICH WE THINK VASTLY IMPROVES THE OVERALL APPEARANCE OF WARP AND WEFT. THE SERVICES OFFERED BY OUR SAMPLES, THE WEAVER'S MARKET PLACE AND THE QUESTIONS AND ANSWER BOX ALONE ARE, IN OUR OPINION, ENOUGH TO MAKE WARP & WEFT WORTHWHILE. THE VALUE OF OUR SAMPLES BECOMES MORE APPARENT TO US EVERY PASSING MONTH AS WE CONTINUE TO RECEIVE AN EVER INCREASING NUMBER OF REQUESTS FOR BACK ISSUES.

IN THE LAST TWO YEARS OUR CIRCULATION HAS MORE THAN QUADRUPLED. IT IS A SOURCE OF CONSTANT WONDER AND INTEREST TO US TO SEE THE ADDITIONS IN LOCALE OF OUR READERS. ALL EXCEPT 4 STATES ARE REPRESENTED AMONG OUR SUBSCRIBERS, AS WELL AS READERS IN MEXICO, CANADA, AUSTRALIA, ENGLAND, NORWAY, BRAZIL AND ALASKA.

OUR READERS ARE INVITED TO SEND LETTERS CONTAINING SUGGESTIONS OR CRITICISMS, NEWS ITEMS, PATTERNS, HINTS, POEMS OR ANY OTHER MATERIAL WHICH YOU MAY WISH TO SHARE WITH OTHERS.

GLADYS ROGERS BROPHIL - EDITOR
ANNA B. ROGERS - ASSOC. EDITOR

BOOK REVIEW

THE ROMANCE OF FRENCH WEAVING, BY PAUL RODIER, IS NOT A BOOK WHICH YOU CAN BUY AT YOUR PLEASURE, BUT IS ONE WORTH WAITING FOR.

PAUL RODIER IS FROM A FAMILY OF FAMOUS FRENCH WEAVERS FROM CENTURIES BACK, INTERESTED NOT ONLY IN THE MECHANICAL ART OF WEAVING, BUT ALSO IN THE HUMAN SIDE AND IN THE PART WHICH WEAVING AND WEAVERS HAS PLAYED IN THE HISTORY OF FRANCE. AFTER THE FIRST WORLD WAR, IN 1918, FRANCE WAS TRYING TO REGAIN A FOOTHOLD IN THE WORLD OF COMMERCE AND WAS FORCED TO MAKE A CHOICE BETWEEN QUANTITY AND QUALITY PRODUCTION. AS ALWAYS AFTER A CATASTROPHE IN FRANCE, THE HAND LOOMS BEGAN PRODUCTION FIRST. WHEN A PIECE OF CLOTH CAME OFF THE HANDLOOMS IN PICARDY AND WAS BROUGHT TO PARIS -- THE DECISION WAS MADE IN FAVOR OF QUALITY. THIS INCIDENT CAUSED RODIER TO LOOK BACK INTO THE LIVES OF WEAVERS AND RELATE FOR YOUR READING PLEASURE SOME OF THE HUMAN ELEMENTS OF THIS GREAT ART.

THE TECHNICAL SIDE OF WEAVING IS NOT CONSIDERED IN THIS WRITING. THERE IS NOT A SINGLE PATTERN OR A DRAFT ON ANY OF THE 349 PAGES, BUT ANY ONE INTERESTED IN THE HISTORY AND ROMANCE OF WEAVING AND BEAUTIFUL FABRICS WILL FIND EVERY PAGE FASCINATING.

COPYRIGHTED IN 1931, THE BOOK IS NOW OUT OF PRINT, BUT WE HAVE RECENTLY SEEN THREE COPIES WHICH HAVE BECOME AVAILABLE AT USED BOOK STORES AFTER A LONG PERIOD OF WAITING. YOU MAY READ IT AT YOUR PUBLIC LIBRARY, OR IF YOU ARE FORTUNATE ENOUGH TO PICK ONE UP IT IS A BOOK WELL WORTH HAVING.

WEAVE THE WADMAL

WE'RE WEAVING OUR WADMAL,
 WE JOIN THREADS TOGETHER;
 WEAVE THE WADMAL, JOIN TOGETHER
 PASS THE SHUTTLE ALONG.

WE'RE SINGING AND HUMMING,
 SO MERRILY WORKING;
 WE ARE SINGING AND WE'RE HUMMING,
 PASS THE SHUTTLE ALONG.

WE'RE FILLING OUR BOBBINS,
 WE'RE WEAVING OUR PATTERNS,
 FILLING BOBBINS, WEAVING PATTERNS,
 PASS THE SHUTTLE ALONG.

OUR DAY'S WORK IS OVER ,
 OUR SUPPER IS READY;
 WORK IS OVER, SUPPER'S READY,
 PASS THE SHUTTLE ALONG.

(THE MUSIC FOR THIS OLD DAN-
 ISH FOLK DANCE MAY BE FOUND IN THE
 COPYRIGHTED BOOK, HANDY II,
 SECTION O, PAGE 27, PUBLISHED
 BY THE CHURCH RECREATION SERVICE,
 DELAWARE, O. THE DEFINITION OF
 "WADMAL" IS -- "A VERY COARSE
 CLOTH FORMERLY MANUFACTURED.")

SILAS SAYS

PATTERNS ARE JUST AS FREQUENT-
 LY CHERISHED BY THE SKILLED PRO-
 FESSIOAL WEAVER AS THEY ARE BY
 THE AMATEUR WHO CAREFULLY FILLS
 UP A NOTEBOOK. WE ARE TOLD THAT
 THE ENTIRE FILES OF DESIGNS OF
 THE RODIER WEAVERS OF FRANCE WERE
 DESTROYED IN THE BOMBING OF
 WORLD WAR I, SO THAT WHEN BUSINESS
 WAS RESUMED THE PATTERNS STARTED
 AGAIN WITH #1. GREAT CARE WAS
 TAKEN TO PREVENT A DUPLICATION
 OF THIS CATASTROPHE IN WORLD
 WAR II.

IN AN AREA OF BRITAIN IN
 WHICH THE PEASANTS WERE VERY
 ACTIVE IN SPINNING AND WEAVING A
 HARD FINISH WOOL YARN, WILLIAM
 THE CONQUEROR WORSTED THE BRITISH
 IN A DECISIVE BATTLE. TO COM-
 MEMORATE THEIR DEFEAT HE NAMED
 HIS LOCAL HEADQUARTERS "WORSTED."
 THE NAME GRADUALLY BECAME TRANS-
 FERRED TO THE SPINNING AND WEAV-
 ING ACTIVITIES OF THE PEASANTS
 AND IS STILL CARRIED ALONG AS A
 PART OF OUR TEXTILE VOCABULARY.

THE LITTLE HAT

THE BUCKRAM FOUNDATIONS FOR
 THE LITTLE SNUG FITTING HATS OF
 THE JULIET TYPE MAY BE PURCHASED
 AT MILLINERY SUPPLY HOUSES AND
 REQUIRE LESS THAN HALF A YARD OF
 14" MATERIAL TO COVER. PLIABLE
 HANDWOVEN FABRICS ARE A PERFECT
 MEDIUM FOR CONCOCTING THIS "DREAM
 OF A HAT" WITH LITTLE EFFORT.
 THE TRIM IS MOST SIMPLE, OFTEN
 A WISP OF VEILING OR A LITTLE PIN
 IS SUFFICIENT. FOR A DINNER HAT
 TO MATCH A PARTICULAR COSTUME,
 USE SHINY RAYON THREADS WITH MET-
 ALLIC TO ADD LUSTER. CHENILLE
 WOULD GIVE A SOFT, VELVETY APPEAR-
 ANCE, OR FOR A MORE PROSAIC
 MODEL, USE WOOL, NOT TOO HEAVY
 OF COURSE, ELSE IT WILL LOOK
 BULKY. IT IS ONLY ANOTHER STEP
 TO MAKING A PURSE OR BAG TO
 MATCH. A MEDIUM WEIGHT CORDE
 WORKS UP ATTRACTIVELY FOR A MATCH-
 ING PURSE AND HAT ENSEMBLE, AND
 WOULD MAKE PERFECT ACCESSORIES FOR
 A FUR COAT. A FINE CHRISTMAS
 GIFT, TOO, FOR THAT SPECIAL LADY
 ON YOUR LIST.

THE WEAVERS' MARKETPLACE

LINENS
COTTONS
RAYONS
BOUCLES
SILKS
NOVELTIES

YARNS AND THREADS FOR
WEAVERS. SEND
FOR AN EXTENSIVE SET
OF SAMPLE CARDS AND
PRICE LISTS. A COM-
PLETE SERVICE FOR YOU.
WRAP UP A QUARTER AND

SEND TO ROBIN & RUSS HANDWEAVERS,
25 W. ANAMAPU STREET, SANTA BARBARA,
CALIFORNIA.

CHRISTMAS--FOR--THE--WEAVER WILL BE
MORE MERRY IF YOU BUY YOURSELF OR
SEND YOUR FRIEND ONE OF THE ITEMS
BELOW -- ORDER NOW BEFORE THE RUSH
IS ON:

HANDWEAVER & CRAFTSMAN, THE
NEW QUARTERLY. MAKE OUT YOUR
SUBSCRIPTION ON THE ORDER SLIP
ENCLOSED IN THIS ISSUE, \$4.00
PER YEAR.

WARP & WEFT, MONTHLY BULLETIN
WITH ACTUAL WOVEN SAMPLE &
PATTERN EACH MONTH, \$1.50 PER
YEAR.

ECONOMY SHUTTLE, BIRCH, \$1.50

PLASTIC REED COVERS, TO KEEP
REEDS CLEAN, MOISTUREPROOF,
\$1.00

**THE NEW BROPHIL HANDWEAVING
COURSE FOR BEGINNERS**. THE
MIMEOGRAPHED LECTURES FROM
GLADYS ROGERS BROPHIL'S
CLASSES. 10 LEAFLETS AND A
SUPPLEMENT OF YARN AND THREAD
SOURCES, \$5 TO FORMER STUDENTS
\$7.50 TO OTHER WEAVERS.

BOBBIN WINDERS: CLAMP TYPE
SWEDISH WINDER, \$7.50; ELEC-
TRIC WINDER, RHEOSTATE FOOT
CONTROL, \$17.50; ELECTRIC
WINDER WITH WARP MEASURE AT-
TACHMENT, \$35.00.

WEAVOL: A WARP DRESSING FOR
WOOLS AND LINENS IN PARTIC-
ULAR, STRENGTHENS AND ELIM-
INATES FUZZINESS, 50 CENTS.

Clip here

TO THE NORWOOD LOOM COMPANY, 1386
NORTH MILWAUKEE AVENUE, CHICAGO 22

I AM ORDERING THE ITEMS INDICATED
BELOW AND ENCLOSED IS MY MONEY
ORDER () CHECK () FOR THE TOTAL
AMOUNT.

- HANDWEAVER AND CRAFTSMAN \$ _____
- WARP & WEFT _____
- ECONOMY SHUTTLE _____
- REED COVER _____
- HANDWEAVING COURSE _____
- BOBBIN WINDER _____
- WEAVOL _____

TOTAL \$ _____

THIS IS A GIFT FOR:

NAME _____

ADDRESS _____

CITY _____

ZONE

STATE _____

I AM INCLUDING A GIFT CARD, MADE
OUT, TO BE ENCLOSED WITH THE ORDER.

MY NAME AND ADDRESS IS:

NAME _____

ADDRESS _____

CITY _____

ZONE

STATE _____

Clip here

← INDICATE ON THE COUPON TO THE
LEFT THE ITEMS DESIRED, ENCLOSE
THE TOTAL AMOUNT OF YOUR ORDER
AND MAIL TODAY. IF IT IS A GIFT,
FOLLOW DIRECTIONS FOR A GIFT
CARD ENCLOSURE IN THE COUPON.