

WARP & WEFT

VOLUME V

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FEBRUARY, 1952

THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

THE DEAN OF THE COLLEGE OF FINE AND APPLIED ARTS OF THE UNIVERSITY OF ILLINOIS AT URBANA ANNOUNCES THE FIFTH ANNUAL FESTIVAL OF CONTEMPORARY ARTS FROM FEB. 27 TO APR. 21, 1952. THE FESTIVAL INCLUDES EXHIBITS, LECTURES, CONCERTS, AND SYMPOSIA OF CURRENT DEVELOPMENTS IN MUSIC, ART, ARCHITECTURE, THE THEATRE, THE DANCE, AND OTHER FIELDS OF INTEREST. WORK OF AMERICAN CRAFTSMEN (CONTEMPORARY) IN THE FIELDS OF SILVERWARE, JEWELRY, CERAMICS, ENAMELS, AND WEAVING WILL BE ON DISPLAY MARCH 13 THROUGH APRIL 13 ON THE FIRST FLOOR OF THE ILLINI UNION. ON THE AFTERNOON OF FRIDAY, MAR. 28 ROY GINSTROM WILL DEMONSTRATE WEAVING IN THE FACULTY LOUNGE OF THE SAME BUILDING.

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IT HAS BEEN BROUGHT TO OUR ATTENTION THAT AN ERROR WAS MADE IN THE ESTIMATE GIVEN OF THE AMOUNT OF THIRSTY LINEN REQUIRED FOR TOWELS IN OUR ISSUE OF NOVEMBER, 1951. WE USED THE FIGURES AS GIVEN TO US, AND FEEL THAT WE WERE AT FAULT IN NOT CHECKING THEM FOR ACCURACY. WE HOPE THAT YOU WERE NOT TOO GREATLY INCONVENIENCED BY THE MISTAKE, AND HOPE THAT YOU WILL ACCEPT OUR SINCERE APOLOGIES. EVERY EFFORT WILL BE MADE TO PREVENT A RECURRENCE OF SUCH INACCURACY. WARP AS DESCRIBED TAKES 2 $\frac{1}{2}$.

THE TEXTILE DEPARTMENT OF THE ART INSTITUTE OF CHICAGO RECENTLY HAD A MOST INTERESTING EXHIBITION OF MICRO COLOR DETAILS OF MEDIEVAL TEXTURES BY CLARENCE BUCKINGHAM MITCHELL. BECAUSE MEDIEVAL TEXTURES CAN SELDOM BE SHOWN TO THEIR FULLEST ADVANTAGE DUE TO THEIR FRAGMENTARY NATURE, SMALL SCALE, AND EXTREMELY FINE TECHNIQUES, THEY SOMETIMES ARE NOT CREDITED WITH THEIR TRUE WORTH. HOWEVER, MICROSCOPIC DETAIL, ENLARGED 20, 50, OR 100 TIMES MAKES IT POSSIBLE TO STUDY DESIGN TECHNIQUES, FIBERS, & COLORS. SUCH MAGNIFICATION MAKES OBVIOUS TO THE NAKED EYE THAT THE GOLDEN THREADS USED IN THE 13TH CENTURY SPANISH FABRICS WERE MADE OF PURE GOLD LEAF APPLIED TO A THIN MEMBRANE. THE 15TH CENTURY METALLICS WERE MADE BY WINDING GILT STRIPS ON A SILK CORE. THESE STUDIES SHOW THAT THE COLORS WERE CLEAR AND BRILLIANT, WITH SLIGHT TONE VARIATIONS IN A SINGLE THREAD DUE TO HAND DYEING PROCESSES.

VERY HIGH MAGNIFICATION OF 10TH OR 11TH CENTURY EGYPTIAN OR SYRIAN WEAVING SHOWS A TWILL WEAVE IN VERY FINE SILK THREADS. THE SMALL SCALE PATTERNS WERE MAGNIFIED SO CLEARLY THAT IT WOULD BE POSSIBLE TO COPY SOME OF THEM ON GRAPH PAPER FOR REPRODUCTION ON YOUR OWN LOOM.

REPORTED BY ANNA ROGERS,
ASSOC. EDITOR

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MORE ABOUT OUR SAMPLE

WE PLAN AT VARIOUS TIMES THROUGHOUT THIS YEAR TO GIVE YOU EXAMPLES OF THE USES OF DOUBLE WEAVE FABRICS. THIS MONTH IS THE FIRST OF SUCH PROJECTS; LATER WE WILL SHOW DOUBLE FABRICS WOVEN IN FRINGES, IN PATTERNS, AND QUILTED.

IT HAS SEEMED TO US THAT ONE OF THE REASONS FOR THE POPULARITY OF HAND WOVEN LUNCHEON MATS IS THE DIFFICULTY IN WEAVING A TABLECLOTH ADEQUATELY WIDE; YET MANY PEOPLE PREFER CLOTHS TO MATS. THIS DOUBLE WEAVE IS MOST EASILY DONE ON A RISING SHED LOOM; WE DO NOT MEAN TO INFER THAT IT IS IMPOSSIBLE TO DO ON A COUNTERBALANCED LOOM. THAT DEPENDS ENTIRELY ON THE LOOM IN QUESTION, AND WE CAN ONLY ADVISE YOU TO TRY A SAMPLE ON YOUR LOOM TO SEE WHETHER OR NOT IT CAN BE DONE WITH ANY DEGREE OF EASE.

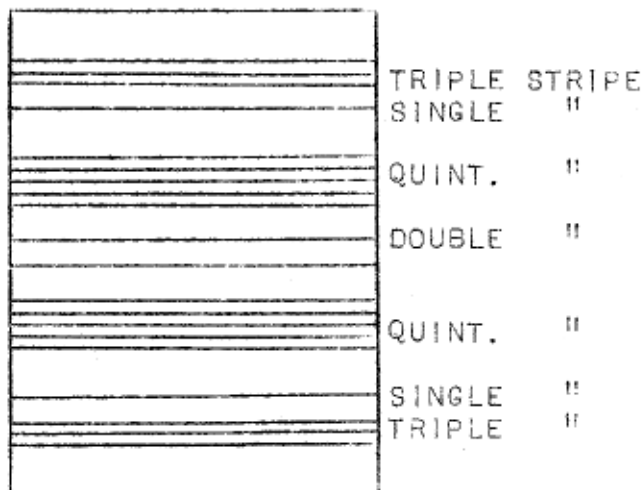
MANY OF TODAY'S HOMES ARE SOMEWHAT TRADITIONAL IN FEELING; FURNITURE OF EARLY AMERICAN OR FRENCH PROVINCIAL STYLES ADMITTEDLY DO NOT FIT IN WITH MODERN TABLE LINENS. FOR THESE HOMES WE HAVE CHOSEN A TRADITIONAL TABLE CLOTH, TRADITIONAL IN BOTH COLOR AND STYLE.

WE SET OUR SAMPLES UP ON A 30" WIDTH, WHICH GAVE US A TOTAL OF 60" FINISHED. PLAN YOUR WIDTH SO THAT YOUR FINISHED CLOTH WILL FIT THE TABLE WITH AT LEAST A 12" OVERHANG ON EACH SIDE. IT WILL TAKE SOME CARE AND PRACTICE FOR YOU TO MAKE THE FOLD WITHOUT A MARK SHOWING, BUT WITH CARE IT CAN BE DONE. THE SLEYING VARIATION GIVEN ON PAGE 3 WILL HELP A GREAT DEAL.

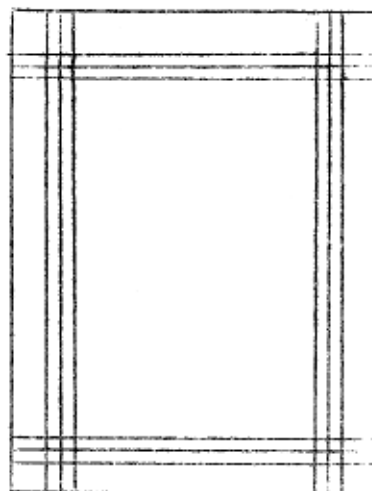
THE STRIPE GIVEN IN OUR SAMPLE IS JUST A SUGGESTION OF MANY WAYS IN WHICH THE COLORS CAN BE COMBINED. YOU MIGHT MAKE THE STRIPES JUST AS GIVEN, REPEATING THE TREADLING, FOR A COMPLETELY STRIPED CLOTH. OUR SAMPLE DONE THAT WAY WAS AN INTERESTING PIECE BEFORE IT WAS

CUT INTO SMALL SQUARES.

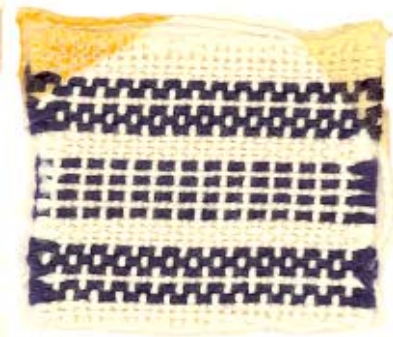
ANOTHER IDEA IS TO REPEAT THE STRIPE JUST AT THE ENDS OF THE CLOTH OR AT REGULAR OR IRREGULAR INTERVALS DOWN ITS LENGTH. YOU MIGHT ARRANGE GROUPS OF STRIPES FOR INSTANCE, AS IN THE ILLUSTRATION BELOW. ANOTHER PLAN WHICH MIGHT APPEAL TO YOU IS TO ADD COLORED THREADS TO THE WARP TO FORM A BORDER. USE THE SAME NUMBER AND ROTATION SHOWN IN THE SAMPLE SIMPLY DOUBLING THEM SO THAT YOU WILL HAVE SUFFICIENT FOR BOTH LAYERS OF CLOTH. WEAVE THE CLOTH PLAIN WITH JUST THE BORDER ALL THE WAY AROUND THE EDGE. TO MAKE THE PLAIN WEAVE, SIMPLY REPEAT THE 2,3,4,1 TREADLING WITH WHICH THE STRIPE IS STARTED.



TRIPLE STRIPE BORDER



DOUBLE WIDTH TABLE CLOTH



TIE-UP

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

0-RISING SHED
ONLY

TREADLING:

2,3,4,1--3x	NATURAL
2,3,4,1	BLUE
2,3	NATURAL
1,4,3,2,1,4	BLUE
3,2,1,4 --2x	NATURAL
3,2	BLUE
4,1	NATURAL
2,3	BLUE
1,4	NATURAL
3,2	BLUE
4,1	NATURAL
2,3	BLUE
1,4,3,2 --2x	NATURAL
4,1,2,3,4,1	BLUE
2,3	NATURAL
1,4,3,2	BLUE
4,1,2,3,4,1	NATURAL

SLEY:

30 THREADS PER INCH--SLEYED DOUBLE IN A 15 DENT REED. IN THE LAST SECTION REMOVE 1 SPOOL, OR IN THE CHAIN REMOVE 1 THREAD FROM THE ENTIRE WARP SO THAT THERE WILL BE AN ODD NUMBER OF THREADS ON THE LOOM. THIS ELIMINATES A DOUBLE THREAD WHERE THE FOLD COMES. 4 THREADS WERE SLEYED SINGLY ON RIGHT HAND SIDE, TO ALLOW TAKE UP IN FOLD.

THERE HAVE BEEN MANY REQUESTS LATELY FOR ASSISTANCE WITH THE PROBLEMS PRESENTED IN DOUBLE WEAVES. WE PLAN TO HAVE SEVERAL SUCH PROJECTS IN THE NEAR FUTURE; THIS IS THE FIRST. IT IS A TRADITIONAL DESIGN, BASED ON THE DESIGN OF A COTTON HOMESPUN TABLE-CLOTH MADE DURING THE NINETEENTH CENTURY IN SALEM, MASS., AND SHOWN ON PAGE 119 OF THE INDEX OF AMERICAN DESIGN, RECENTLY REVIEWED IN WARP & WEFT.

THREADING DRAFT:

	X		X
	X		X
X		X	
X		X	

PLAIN TWILL

WARP:

10/2 NATURAL UNMERCERIZED COTTON

WEFT:

10/2 NATURAL UNMERCERIZED COTTON
5/2 MERCERTZED PERLE COTTON, NAVY

ALL OF THE MATERIALS USED IN THIS MONTH'S SAMPLE ARE FURNISHED BY AND AVAILABLE AT LILY MILLS, SHELBY, NORTH CAROLINA. THIS COMPANY HANDLES A WIDE VARIETY OF WEAVING YARNS AND WE SUGGEST THAT YOU CONTACT THEM FOR YOUR NEEDS.

BEAT:

ON THE SAMPLE A SINGLE, HARD SHARP BEAT WAS USED.

DO NOT START TO WEAVE UNTIL YOU HAVE READ THE NOTES ON P. 4

SISTER GOODWEAVER SAYS:

THE WAY TO BE SURE

THERE IS NOTHING WRONG

IS TO CHECK EACH STEP

AS YOU GO ALONG.

NOTES:

THIS PARTICULAR ROTATION OF TREADLE TIE-UPS WAS CHOSEN TO GIVE THE BEST LEVERAGE ON THE TREADLES RAISING THE 3 HARNESS COMBINATIONS.

START ALL THREADS ON THE LEFT SIDE OF THE LOOM WHICH IS THE OPEN SIDE OF THE DOUBLE WIDTH FABRIC. THE RIGHT HAND SIDE IS THE FOLD.

BE SURE NOT TO CROSS THE NATURAL AND BLUE THREADS ON THE LEFT SIDE OF THE LOOM, OR THEY WILL SERVE TO KEEP THE OPENING CLOSED.

TREADLES A AND B WILL GIVE A TRUE TABBY, SINGLE LAYER FABRIC, 30 THREADS TO THE INCH, ELIMINATING THE DOUBLE WIDTH FEATURE.

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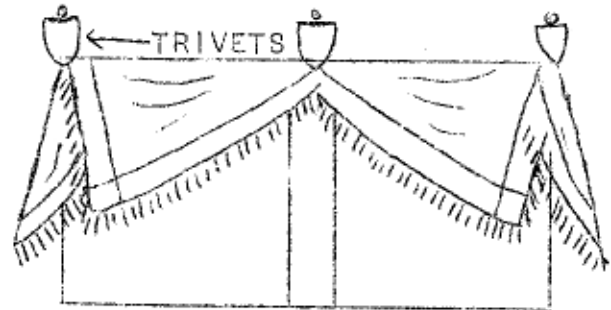
DRESS UP YOUR DINETTE:

ONE OF THE MOST INTERESTING WINDOW TREATMENTS WE'VE SEEN FOR A LONG TIME UTILIZED A TABLECLOTH SIMILAR TO THE ONE SHOWN IN OUR SAMPLE THIS MONTH.

TO MAKE THE DINETTE, WHICH IS USUALLY A SMALL AREA, SEEM LARGER AND LIGHTER, CONVENTIONAL CURTAINS WERE DISCARDED AND THE WINDOW DRESSED WITH WHAT APPEARED TO BE A DOUBLE SWAG. HERE'S HOW IT WAS MADE:

A LARGE SQUARE TABLECLOTH WAS CUT IN HALF DIAGONALLY. THE STRAIGHT SIDES WERE FINISHED WITH COTTON FRINGE--WITH OUR SAMPLE WE WOULD USE A NAVY COTTON FRINGE, STORE PURCHASED OR MADE OF THE 5/2 PERLE COTTON ON THE SEWING MACHINE. THE TWO PIECES WERE FASTENED ABOVE THE DINETTE WINDOWS WITH THE DIAGONAL CUT AT THE TOP AND THE FRINGED STRAIGHT EDGES HANGING DOWN. HUNG ABOVE THE WINDOW WERE THREE WROUGHT IRON TRIVETS HUNG IN SUCH A WAY AS TO SEEM TO HOLD THE FABRIC IN

PLACE. WITH THE TABLECLOTH TO MATCH, WHAT A CHARMING DINETTE!



THE NEW COTTONS

IT'S A LONG TIME SINCE WE'VE TALKED ABOUT COTTON, AND WE WONDER IF YOU ARE AWARE OF THE STRIDES MADE RECENTLY, IN BOTH ITS POPULARITY AND USEFULNESS. IN AMERICA WE USE NEARLY FOUR TIMES AS MUCH COTTON AS ALL OTHER APPAREL FIBERS COMBINED, AND NO WONDER, FOR COTTON IS SUPERIOR TO ANY OTHER FIBER FOR WEARING QUALITY, LAUNDERABILITY, HEAT RESISTANCE, COLOR FASTNESS, STRENGTH, COMFORT, VERSATILITY, AND SEWABILITY---AND REMEMBER THAT THESE FEATURES APPLY EQUALLY TO THOSE COTTONS COMING FROM YOUR OWN LOOM, AS TO THOSE FROM THE COMMERCIAL HOUSES.

SOME OF THE NEWER FINISHES AREN'T AVAILABLE YET FOR THE HOME WEAVER, BUT IT IS GOOD TO KNOW THAT THEY WILL COME--SHRINK PROOFING, CREASE RESISTANCE, PERMANENT GLAZES AND STARCHES. SOME OF THE MOST INTERESTING OF THE NEW COTTON EFFECTS YOU CAN WEAVE--THOSE RIBS AND COTTON SATIN AND NUBBY TWEEDS. SOME OF THE PRINTS ARE LOVELY, TOO, WITH THEIR SOURCES IN NATIVE ART OF AFRICA, BALI, JAVA, PERSIA, GUATEMALA, OR HAWAII. WE CAN GET WONDERFUL COLOR INSPIRATION FROM THESE PRINTS, AND SEE HOW DEFTLY THE METALLICS ARE INTRODUCED! OUR ENGLISH READERS WRITE THAT THEY ENVY US OUR VARIETY OF COTTONS, AND TRULY THIS FIBER DOES ANSWER ALMOST ANY OF OUR NEEDS.

AN EASTER CARD

JESSIE FULLER, ONE OF OUR CHICAGO READERS, VERY GENEROUSLY SENDS YOU THIS DESIGN FOR AN EASTER CARD. IT IS A CROSS DONE IN A SUMMER & WINTER TECHNIQUE, AND HER SAMPLE DONE IN PASTEL TONES ON A WHITE WARP WITH LITTLE TOUCHES OF GOLD OR SILVER, IS VERY BEAUTIFUL AND DIGNIFIED, QUITE IN KEEPING WITH THE SOLEMNITY OF THE DAY.

TIE-UP

0	0	x	x	0	x			4	X-COUNTER-BALANCED 0- RISING SHED
x	x	0	0	0	x			3	
0	x	0	x	x	0	0	x	2	
x	0	x	0	x	0	x	0	1	
1	2	3	4	A	B	5	6		

THREADING DRAFT:

D		C							B		A			
x	x	x	x	x	x	x	x			x	x	x	x	x
								x	x	x	x			
x		x		x		x		x		x		x		x
	x		x		x		x		x		x		x	

PATTERN REQUIRES 304 THREADS AND MAKES FOUR CROSSES SIMULTANEOUSLY.
 THREAD A TO B ONCE
 THREAD B TO D FOUR TIMES
 THREAD B TO C ONCE
 THREAD A TO B ONCE

FOR TABBY HEADING WEAVE TREADLES A AND B AS LONG AS DESIRED, ENDING ON A.

TREADLING:

B	}	FOR LOWER STEM OF CROSSES. REPEAT UNTIL IT IS AS LONG AS DESIRED
3		
A		
4		

B	}	FOR ARMS OF CROSSES. REPEAT UNTIL THEY ARE THE SAME LENGTH AS THE WIDTH OF THE LOWER STEM.
1		
2		

B	}	FOR UPPER STEM. REPEAT UNTIL IT IS AS HIGH AS DESIRED USUALLY SLIGHTLY LESS THAN THE ARMS FROM THE STEM.
3		
A		
4		

MATERIALS USED:

WARP:

LINEN 20/2, SETT 24 PER INCH

PATTERN WEFT:

10/2 LINEN, COTTON, OR SOME HEAVIER THREAD

TABBY WEFT:

VERY FINE WHITE COTTON OR RAYON. THE RAYON WAS MOST ATTRACTIVE

ENTIRE DESIGN WAS WOVEN WITH A TABBY WHICH IS ON TREADLES A AND B

ALWAYS BEGIN EACH CHANGE OF PATTERN WITH TABBY B. TO WEAVE PATTERN ALL THE WAY ACROSS, TREADLE B, 5, A, 6.

THIS DESIGN IS GIVEN YOU EXACTLY AS MRS. FULLER SENT IT TO US. WE DEEPLY APPRECIATE HER GENEROSITY IN SHARING HER WORK WITH OUR READERS.

THE SETTING FOR YOUR WORK

IN VIEWING THE RESULTS OF MANY HOURS OF WEAVING IN THE HOMES OF MANY WEAVERS, ONE PITFALL BECOMES AT ONCE APPARENT. TOO MANY WEAVERS DO NOT TAKE INTO CONSIDERATION THE LOCATION OR PURPOSE OF THE FINISHED FABRIC WHEN THEY ARE STILL IN THE PLANNING STAGE. OFTEN THE WORK IS A SERIES OF EXCELLENT EXAMPLES OF FINE WORKMANSHIP, BUT IT DOES NOT PROPERLY FIT ITS PURPOSE SO IT DOES NOT RECEIVE THE ADMIRATION AND CREDIT IT REALLY DESERVES. HERE ARE SOME SUGGESTIONS TO AID YOU IN PLANNING FABRICS FOR USE IN YOUR HOME.

IF YOUR HOME AND FURNISHINGS ARE TRADITIONAL, WEAVE FOR YOUR OWN USE THE MORE FORMAL, ELEGANT FABRICS. FOR YOU ARE THE METALLICS, BUT THE TRUE, TARNISHABLE METALLICS RATHER THAN THE PLASTIC ONES; FOR YOU TOO ARE THE SILKS, THE REALLY LOVELY AND DELICATE THREADS. YOU WILL WANT DESIGNS WHICH ARE ORDERLY, USUALLY SMALL--MANY OF THE COLONIAL PATTERNS ADAPT WELL FOR HOMES OF THIS TYPE. NARROW STRIPES ARE GOOD, TOO, AND IF YOU CAN GET SOME OF THAT REAL SILK CHENILLE FOR ACCENT, YOU WILL HAVE A MOST SUCCESSFUL PROJECT.

COLONIAL HOMES ARE ALWAYS PLEASANT TO LIVE IN AND POPULAR TO BUILD. FOR THESE, LOOSE WEAVES AND OF COURSE THE COLONIAL PATTERNS IN COTTON OR LINEN AND WOOL ARE FINE. THEY MIGHT BE COMBINED WITH CHINTZ OR NEEDLEWORK ACCESSORIES. PLAIDS GO WELL IN COLONIAL HOMES, TOO, AND USUALLY COMBINE WELL WITH EITHER HANDWOVEN COLONIAL FABRICS OR WITH SMALL PRINTS. OF COURSE, TOO MANY PATTERNS AND PRINTS MUST BE AVOIDED. MOST ATTRACTIVE COLORS FOR THESE HOMES ARE THE PRIMARY COLORS COMBINED WITH SOFT NEUTRAL BACKGROUNDS, AS CONTRASTED TO THE PASTELS OF THE FRENCH OR THE VIVID TONES OF EMPIRE FOR TRADITIONAL HOMES.

IS YOUR HOME RANCH TYPE OR MODERN? TEXTURE IS ALL IMPORTANT TO YOU THEN. IF YOU WANT TO HAVE A PATTERNED FABRIC, MAKE THE DESIGN SMALL AND STYLIZED OR GEOMETRIC. FOR YOU TOO ARE THE VIVID OFF SHADES--TURQUOISE OR CHARTREUSE OR PUMPKIN WITH BLACK AND WHITE. COMBINE YOUR HAND WOVEN FABRICS WITH CORDUROY, NYLONS, OR HAND PRINTED LINEN WITH EFFECT.

WEAVE WITH A PURPOSE, A CLEARLY DEFINED IDEA, SO THAT WHEN YOU HAVE FINISHED YOU WILL HAVE A WELL COORDINATED HOME RATHER THAN A GALLERY OF LOVELY WORK, NONE OF IT SEEMINGLY RELATED TO THE REST!

* * * * *

SILAS SAYS:

DID YOU KNOW THAT THE LATEST FAD FOR THE MENFOLKS IS THE NEEDLEPOINT VEST? MANY ENTHUSIASTIC SOCK KNITTERS ARE CHANGING ALLEGIANCE. THE DESIGNS ARE PLANNED TO FIT THE INTERESTS OF THE RECIPIENT--BUSINESS AND HOBBY AND HOME. WHY NOT WEAVE ONE FOR YOUR FAVORITE MAN, WITH LAID IN DESIGNS TO SHOW HIS INTERESTS? MORE EFFECTIVE THAN THE NEEDLEPOINT ONES, AND CERTAINLY MORE QUICKLY DONE. OF COURSE, THEY WEAR FOREVER!

WE TOLD YOU THAT STOLES ARE RETAINING THEIR POPULARITY! THE LATEST CRAZE OF PARISIAN ANTIQUE COLLECTORS IS FOR OPALESCENT GLASSWARE IN THE MILKY BLUES, WHITES, AND GREENS BELOVED IN GRANDMOTHERS TIME. USING THEM AS AN INSPIRATION TEXTILE DESIGNERS HAVE CREATED A NEW RANGE OF FAIRY SILK GAUZES FOR STOLES UP TO 15 FEET LONG FOR EVENING WEAR. THEY ARE MOSTLY TWO TONES, AND THE GOSSAMER SILKS REFLECT TRANSLUCENT GLIMMERS OF RED SHOT WITH BLUE, EMERALD GREEN WITH GOLD, SILVER WITH MAUVE OR OTHER SHIMMERING COMBINATIONS.

THE NEGLECTED PATTERN

A WEAVER SAT ONE DAY AT HIS LOOM
AMONG THE COLORS BRIGHT,
WHILE THE PATTERN FOR HIS COPYING
HUNG FAIR AND PLAIN IN HIS
SIGHT.

BUT THE WEAVER'S THOUGHTS WERE
WANDERING
AWAY ON A DISTANT TACK
AS HE THREW THE SHUTTLE IN HIS
HAND
STEADILY FORWARD AND BACK.

AND HE TURNED HIS DIM EYES TO THE
GROUND
AND HIS TEARS FELL ON THE WOOF
FOR HIS THOUGHTS, ALAS! WERE NOT
WITH HOME
NOR THE WIFE BENEATH HIS ROOF.

AT LAST THE WEAVER LOOKED AND SAW
HIS WORK MUST BE UNDONE,
FOR THE THREADS WERE WRONG AND THE
COLORS DIMMED
WHERE THE BITTER TEARS HAD RUN.

AH! SAD IT WAS FOR THE WEAVER,
AND SAD FOR HIS LUCKLESS WIFE,
AND SAD IT WILL BE FOR US IF WE SAY
AT THE END OF OUR TASK IN LIFE:

THE COLORS THAT WE HAD TO WEAVE
WERE BRIGHT IN OUR EARLY YEARS,
BUT WE WOVE THE TISSUE WRONG AND
STAINED
THE WOOF WITH BITTER TEARS.

WE WOVE A WEB OF DOUBT AND FEAR--
NOT FAITH AND HOPE AND LOVE,
BECAUSE WE LOOKED TOO CLOSE AT OUR
WORK,
FORGETTING THE PATTERN ABOVE.

FHOEBE CARY
1824-1871

BOOK REVIEW

WE WISH TO CALL YOUR ATTENTION
THIS MONTH TO A HANDY LITTLE BOOK
TITLED PRACTICAL TEXTILE DESIGN-
ING, BY THOMAS NELSON, DEAN EMER-
ITUS OF THE SCHOOL OF TEXTILES,
NORTH CAROLINA STATE COLLEGE.

THIS IS A SMALL BOOK WHICH DIS-
CUSSES TEXTILE DESIGN IN A SIMPLE
MANNER. MR. NELSON STARTS WITH
SUCH ELEMENTAL WORK AS HOW TO USE
DESIGN PAPER, AND WORKS UP THROUGH
PLAIN WEAVES, TWILLS AND THEIR
MANY VARIATIONS, AND SATIN WEAVES.
SPECIAL CHAPTERS ARE DEVOTED TO
THE HANDLING OF COLOR IN DESIGNING
OF FABRICS, GRANITE WEAVES, HONEY-
COMB AND MOCK LENO WEAVES, INSER-
TION OF EXTRA THREADS FOR WARP OR
FILLING FIGURES, ETC.

THE METHOD OF FIGURING NUMBER
OF THREADS PER INCH IN RELATION TO
THE SIZE OF THE YARN IS ESPECIALLY
INTERESTING TO THE HANDWEAVERS, AS
IS THE DISCUSSION OF FABRIC ANALY-
SIS. THE CHAPTER DEVOTED TO THE
DOUBLE CLOTH WEAVES WHICH ARE
USED TO PRODUCE PUCKERED AND BLIS-
TERED EFFECTS MADE EXPERIMENTATION
TEMPTING.

IT SHOULD BE REMEMBERED THAT
THIS BOOK IS DESIGNED FOR THE USE
OF SERIOUS STUDENTS, WITH MORE
THAN AVERAGE EXPERIENCE, BUT
NEARLY ALL OF US WOULD BENEFIT
BY STUDY OF IT, AND IT WOULD BE
AN EXCELLENT ADDITION TO A CLASS
OR GUILD LIBRARY.

TITLE: PRACTICAL TEXTILE DESIGNING
AUTHOR: THOMAS NELSON, DEAN EMER-
ITUS, SCHOOL OF TEXTILES,
NORTH CAROLINA STATE COL-
LEGE, RALEIGH, N. CAROLINA
PUBLISHER: CLARK PUBLISHING CO.,
CHARLOTTE, N. CAROLINA

1945
PRICE: \$2.00

THE WEAVER'S MARKETPLACE

LOOMLORE
THIRSTY TOWEL
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PURE LINEN, FAST COLORS

SAMPLE CARDS, \$.25

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PHONE 8048RI

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WINNETKA, ILLINOIS

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FUNDAMENTALS OF TEXTILE
DESIGN, I.C.S. STAFF - - - - - 4.25
ADVANCED TEXTILE DESIGN
I.C.S. STAFF - - - - - 4.25
THE WEAVER'S CRAFT
SIMPSON & WEIR - - - - - 6.00
KEY TO WEAVING
MARY BLACK - - - - - 6.50

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PLEASE SEND ME THE FOLLOWING BOOKS:

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ADDRESS: _____

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TO BETTER SERVE YOUR NEEDS
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OUR NEW ADDRESS IS

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SANTA BARBARA, CALIFORNIA

ROBIN & RUSS HANDWEAVERS

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WEAVERS' VACATION?

WATCH FOR INTERESTING ANNOUNCEMENT
IN YOUR NEXT W. & W.

HAVE YOU SUBSCRIBED
TO

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MONEY WELL SPENT, INDEED.
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SLIP, AND MAIL IT WITH YOUR
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