

WARP & WEFT

VOLUME V

NUMBER 6

JUNE, 1952

THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

WE'VE JUST RECEIVED ANOTHER OH-SO-INTERESTING LETTER FROM OUR OLD FRIEND, AASE (BITTEN) BECK, WHOM SOME OF OUR READERS MAY REMEMBER. SHE IS BACK AT HER HOME IN NORWAY AND WRITES:

"I AM STUDYING NOW AT THE INDUSTRIAL SCHOOL IN OSLO, AND WE HAD EIGHT PUPILS THIS WINTER. THEY HAVE BEEN WEAVING A LOT OF THINGS AND WE PLAN AN EXHIBITION FOR THE 12TH OF JUNE. IT'S FUN, AND YOU SEE I PLAN TO BE A TEACHER. THE SCHOOL WILL LAST UNTIL DECEMBER, 1952, AND THE NEXT HALF YEAR WILL BE VERY HARD. WE ARE SPINNING AT PRESENT. IT'S QUITE A LOT OF FUN, BUT A LITTLE OLD FASHIONED TO YOU MAYBE. I CAN'T QUITE SEE WHY WE ARE DOING IT, BUT IT'S ALWAYS GOOD TO KNOW. ALL THE HANDSPUNS ARE EXQUISITE AND BEAUTIFUL. WE ARE DYEING FROM PLANTS AND THE COLORS WE GET ARE REALLY NICE. I ENJOY MAKING RUGS MOST OF ALL BUT IT IS VERY SLOW. (REFERS PROBABLY TO KNOTTED PILE.)

THIS SUMMER I AM GOING TO WORK AT "DEN NORSKE HUSFLIDSGORENING" WE HAD AN AMERICAN WEAVER VISITING THE SCHOOL, SHE WAS FROM MASSACHUSETTS AND LIKED OUR DAMASK. I DO ENJOY WARP & WEFT SO MUCH. I JUST FINISHED WEAVING A LARGE LINEN TABLECLOTH OF LINEN. GIVE MY REGARDS TO MY AMERICAN FRIENDS."

THOSE OF YOU WHO WILL BE INCLUDING CHICAGO ON YOUR SUMMER ITINERARY WILL WANT TO KNOW ABOUT THE RECENTLY ORGANIZED CONTEMPORARY ARTS WORKSHOP. MRS. BILLIE MILLS, HEAD OF THE WEAVING DEPARTMENT THERE, SAYS THEY HAVE SIX LOOMS IN FULL SWING. THE WORKSHOP OWNS FOUR OF THESE; THE OTHER TWO ARE OWNED BY STUDENTS WHO RENT THE SPACE. MRS. MILLS GIVES INFORMAL PRIVATE LESSONS AT HERS AND THE STUDENTS' CONVENIENCES.

THE WORKSHOP IS LOCATED IN THAT INTERESTING, NEAR-NORTH SECTION OF THE BIG CITY. IT IS ABOUT HALF A BLOCK WEST OF FAMOUS MICHIGAN BOULEVARD, IN A THREE STORY BUILDING WHICH FORMERLY HOUSED A LIVERY STABLE ON THE LOWER FLOOR AND A CARRIAGE FACTORY IN THE TWO UPPER STORIES. THOSE DAYS DON'T SEEM SO REMOTE WHEN VISITORS NOTE THE HANDSOME HAN-SOM STILL STANDING ON THE SECOND FLOOR. IT MUST STAY TILL THE BUILDING IS REMOVED FOR THE OLD TIME "LIFT" NO LONGER OPERATES.

THE FOUNDER OF THE WORKSHOP IS JOHN KEARNEY WHO TEACHES METAL CRAFT AND CERAMICS ON THE TOP FLOOR WHERE THE LOOMS ARE. ON THE SECOND FLOOR PAINTING AND SCULPTURE ARE TAUGHT & EXHIBITED.

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SINGLE COPIES AND BACK ISSUES, 20 CENTS EACH PLUS POSTAGE
YEARLY SUBSCRIPTIONS, \$2.00

MORE ABOUT OUR SAMPLE:

WE FOUND THIS SILK DELIGHTFUL TO WORK WITH, EASY AND SMOOTH TO HANDLE. WE THINK, TOO, THAT YOU WILL FIND IT EXPRESSES THE GAYETY DESIRED FOR SUMMER WEAR.

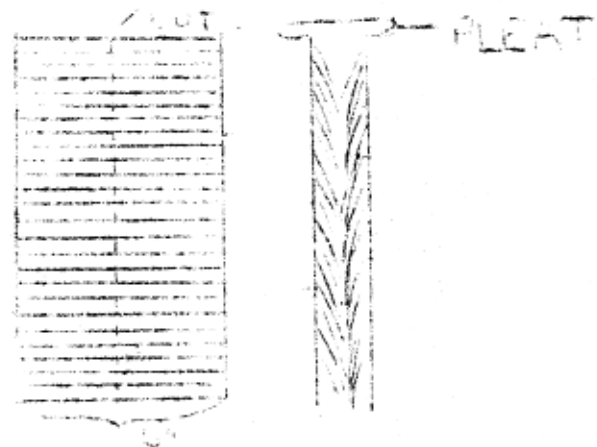
WE HAVE PLANNED THIS FABRIC TO BE MADE INTO YOU FAVORITE SUMMER SKIRT; STREET LENGTH FOR MOST OF US AND FLOOR OR BALLET LENGTH FOR OTHERS.

IN COMPARING YOUR TREADLING DRAFT WITH THE SAMPLE YOU WILL FIND THAT THE 3 AND 4 TREADLES WEAVE THE UPPER LAYER OF FABRIC AND THE LOWER LAYER IS THEN TIED IN WITH THE TABBY SHOT ON A TREADLE. THIS PART OF THE DESIGN CAN BE CONTINUED AS LONG AS DESIRED. THE 1 AND 2 TREADLES WEAVE THE LOWER LAYER AND NOT THE UPPER, AND THE UPPER LAYER OF THE WARP BECOMES THE FRINGE. ON THE LOOM THE FRINGES ARE LONG UNMOVED THREADS LYING ON TOP OF THE FABRIC. THESE ARE CUT CAREFULLY DOWN THE CENTER WITH SCISSORS AFTER THE FABRIC IS REMOVED FROM THE LOOM. THIS TOO CAN BE CONTINUED AS LONG AS DESIRED TO GIVE FRINGES OF ANY LENGTH.

IT IS POSSIBLE, IF YOU WISH, TO WEAVE SOME PLAIN TABBY FOR THE TOP OF THE SKIRT. IF YOU DO SO, WE SUGGEST THAT YOU USE ONE FINE THREAD; PERHAPS THE NAVY BLUE, SINGLE, OR THE WHITE AS IN THE WARP. BECAUSE THERE ARE SO MANY WARP THREADS TO THE INCH, HOWEVER, WE SUGGEST A VERY LIGHT BEAT IN THE TABBY TO KEEP THE FABRIC FROM BECOMING BOARD-LIKE. THE TABBY WEAVE WILL PRODUCE HORIZONTAL STRIPES OF YELLOW AND WHITE; THESE WILL BE LESS APPARENT IF THE WEFT THREAD IS THE NAVY BLUE.

WE THINK, HOWEVER, THAT THE APPEARANCE WILL BE BETTER IF THE PATTERN IS REPEATED THROUGHOUT, BUT OMITTING THE FRINGE IN PARTS. IN OTHER WORDS, ONLY THE FIRST COLUMN OF THE TREADLING DRAFT WOULD BE USED FOR THE TOP PART OF THE SKIRT, AND THE ENTIRE DRAFT FOR THE PLACES ALONG THE BOTTOM WHERE THE FRINGE IS DESIRED. THE FRINGE MIGHT BE MADE WIDER, TOO, BY CONTINUING LONGER WITH THE 1 & 2 TREADLING. FOR EVENING WEAR A BRIGHT METALLIC UNDER THE FRINGE MIGHT BE INTRIGUING.

WE MADE A SKIRT OF THIS MATERIAL USING THE WEFT FOR THE LENGTH OF THE SKIRT, MAKING THE FRINGE RUN FROM WAIST TO HEM. WE WOVE 6" ON TREADLES 1 & 2, MAKING 3" FR FRINGE WHEN CUT. WE PLEATED THE NAVY UNDERNEATH PART, BRINGING THE FRINGES TOGETHER, THUS:



THE PLEATS AND DOUBLE FRINGES MAY BE PLACED AS DESIRED ON THE SKIRT-OURS ARE SIDE FRONT AND SIDE BACK.

ANOTHER VARIATION OF THIS FABRIC IS TO KEEP THE SILK WARP & FRINGE, WITH A WOOL WEFT FOR LOVELY AND PRACTICAL UPHOLSTERY.

ORIGINAL CUT FRINGE TECHNIQUE



WE ARE FOLLOWING THROUGH WITHH OUR YEAR'S THEME OF DOUBLE WEAVING THIS MONTH, SHOWING ANOTHER USE FOR THIS TECHNIQUE. THOSE OF OUR SUBSCRIBERS WHO HAVE TAKEN WARP & WEFT SINCE THE VERY FIRST ISSUE MAY REMEMBER THAT WE SHOWED ANOTHER VERSION OF THIS SAMPLE IN VOLUME 1 NUMBER 1. HOWEVER, WE HAVE LEARNED MUCH IN THESE INTERVENING YEARS ABOUT GIVING DIRECTIONS, AND WE FEEL THAT AS GIVEN THEN, THEY WERE NOT COMPLETE ENOUGH. OUR CIRCULATION HAS GREATLY MULTIPLIED, TOO, SO WE DO NOT THINK ANY OF OUR PRESENT READERS WILL OBJECT TO OUR REPETITION.

THREADING DRAFT:

O	O	O-YELLOW
X	X	X-WHITE
O	O	
X	X	

TIE-UP:

O	O	O	O	RISING SHED
O	O	O	O	
O	O	O	O	
O	O	O	O	
1	2	3	4	A B

SLEYING:

AS WITH ALL DOUBLE WEAVES, TWICE AS MANY WARP THREADS AS USUAL ARE REQUIRED. WE HAD 30 THREADS PER INCH; 15 YELLOW AND 15 WHITE.

MATERIALS USED:

ALL OF THE MATERIALS USED IN THIS MONTH'S SAMPLE ARE AVAILABLE AT CAMILDALE, INC., 45 E. 34TH ST., NEW YORK. OUR SAMPLE IS ALL SILK; THIS COMPANY ALSO CARRY WOOLS, WORSTEDS, AND BLENDS.

WARP: WHITE, STYLE #103, 2/40,000 MM SPUN SILK NOIL, 10,000 YARDS TO THE POUND, \$6.00 LB.

YELLOW, 6000 MM SILK NOIL, 3000 YARDS TO THE POUND, \$4.50

WEFT: WHITE, SAME AS WARP

NAVY BLUE, 9/2 MM SPUN SILK, USED DOUBLE. 16,000 YDS., \$6.50 LB.

3-BLUE	1)	
4-WHITE	2)	9X BLUE
3-BLUE		A WHITE
4-WHITE		3-BLUE
3-BLUE		4-WHITE
A-WHITE		3-BLUE
3-BLUE		A-WHITE
4-WHITE		3-BLUE
3-BLUE		4-WHITE
A-WHITE		3-BLUE
		4-WHITE
		3-BLUE

SISTER GOODWEAVER SAYS:

THE WAY TO BE SURE THERE IS NOTHING WRONG IS TO CHECK EACH STEP AS YOU GO ALONG.

DOUBLE WEAVE SAMPLER:

AS MENTIONED IN THE INTRODUCTION TO THE SAMPLE IN LAST FEBRUARY'S WARP & WEFT, WE PLAN FOR DOUBLE WEAVES TO BE THE THEME FOR SEVERAL ISSUES DURING THIS YEAR. THIS MONTH'S SAMPLE IS A VERY UNUSUAL EMPLOYMENT OF THE DOUBLE WEAVE; IN FACT WE HAVE NEVER SEEN IT DONE OTHER THAN IN OUR OWN STUDIO.

IF TOYING WITH DOUBLE WEAVES INTRIGUES YOU--AND WELL IT MIGHT--WE SUGGEST THAT YOU WARP YOUR LOOM WITH A 12 INCH WARP, AND PLAY A BIT WITH IT. FOR A SAMPLER IT WOULD BE MORE INTERESTING TO USE TWO KINDS OF WARP AS IN THIS MONTH'S SAMPLE THAN A SINGLE KIND OF WARP AS SHOWN IN FEBRUARY. REMEMBER TO SLEY TWICE AS MANY WARP THREADS AS USUAL, AND BE SURE THE TIE-UP IS CORRECT. START FIRST WITH SOME PLAIN TABBY WEAVING, AND NOTE HOW TIGHT AND HEAVY IT IS BECAUSE OF THE EXTRA WARP THREADS. TRY WEAVING A DOUBLE WIDTH AS DESCRIBED IN FEBRUARY, USING EITHER OR BOTH OF THE WARP THREADS IN THE WEFT. WITH THE THREADING AND TIE-UP AS GIVEN IN THE FEBRUARY ISSUE THE TREADLING WILL BE 1,2,3,4 FOR THE DOUBLE WIDTH, GIVING A TWO LAYER SELVAGE ON ONE SIDE AND A FOLD ON THE OTHER.

FOR THE NEXT PART OF YOUR SAMPLER, TREADLE 1,3,2,4 TO GIVE A TUBULAR PIECE. IT WILL TAKE SOME PRACTICE TO LEARN JUST WHAT TENSION ON THE WEFT SHOULD HAVE TO GIVE SMOOTH FOLDS ON THE SIDES. JUST FOR FUN, TRY MAKING SOME OF THE TUBE WITH ONE COLOR ON THE TOP LAYER AND ANOTHER ON THE LOWER LAYER, CROSSING THE WEFT THREADS ON THE SIDES. EXPERIMENT, TOO, WITH STRIPES, CARRYING THEM AROUND TO BOTH SIDES. THE STRIPES SHOWN IN THE FEBRUARY ISSUE MAY BE A SUGGESTION, BUT REMEMBER TO MAKE

THE NECESSARY CHANGE IN TREADLING.

FOR THIS CUT FRINGE, WE ARE COMBINING SEVERAL METHODS TO GET THE FINAL RESULT. THE PART WHICH HAS THE STRIPES WITH THE NAVY DOTS IS WOVEN ON THE TOP SIDE OF THE DOUBLE FABRIC. THE TABBY SHOT BETWEEN THE STRIPES SERVES TO TIE THE TWO LAYERS TOGETHER. THE FRINGE PART IS MADE BY WEAVING THE LOWER LAYER OF MATERIAL AND LEAVING THE UPPER LAYER OF WARP THREADS FREE. THE FRINGE CAN BE MADE AS LONG AS DESIRED, JUST BY CONTINUING THE TREADLING. EACH SIDE OF THE FRINGES MUST BE FASTENED WITH A SHOT OR TWO OF TABBY, TO PREVENT RAVELLING.

WE HAVE EXPERIMENTED A BIT WITH THE USE OF WOOL YARN FOR THE FRINGE. THE ONE WE FOUND MOST INTERESTING WAS A COLORED COTTON WARP WITH KNITTING WORSTED FOR THE ALTERNATE WARP THREADS, MAKING THE FRINGE OF THE WORSTED. IT FUZZED UP WHEN CUT AND MADE A FASCINATING LOOKING MATERIAL, DELIGHTFUL FOR A CASUAL COAT. WE DID FIND, HOWEVER, THAT DOING THIS TECHNIQUE WITH WOOL FOR THE FRINGE WAS DIFFICULT BECAUSE OF THE CLOSENESS OF THE WARP THREADS. THEY TENDED TO STICK TOGETHER, AND IT WAS NECESSARY TO APPLY A DRESSING IN ORDER TO WORK WITH ANY EASE. THIS OF COURSE, NECESSITATED WASHING THE MATERIAL AFTER REMOVING IT FROM THE LOOM, BUT THAT ONLY ADDED TO THE BEAUTY OF THE CUT FRINGES.

FOR ADDITIONAL COMMENTS ON DOUBLE WEAVING TECHNIQUES, REFER BACK TO THE ARTICLE ON PAGE 4 OF THE MARCH ISSUE, "DOUBLE WOVEN RUGS," BY ASSOCIATE EDITOR ANNA ROGERS.

ABOUT SILK IN AMERICA

TO MOST OF US THE SINGLE SYLLABLE "SILK" DENOTES ALL THE LUXURY AND MYSTERY OF THE FAR EAST. IN PAST CENTURIES MANY EFFORTS WERE MADE TO TRANSPLANT THAT PROFITABLE MYSTERY TO THE AMERICAS.

AS EARLY AS 1531 CORTEZ BROUGHT THE MULBERRY TREE AND SILKWORM TO MEXICO. BOTH FLOURISHED, AND THE SILK WAS SPUN, WOVEN, AND EXPORTED TO EUROPE. HOWEVER, BY THE END OF THAT CENTURY, THE INDUSTRY HAD CEASED.

JAMES I OF ENGLAND BECAME VERY INTERESTED IN THE POSSIBILITY OF SILK CULTIVATION IN VIRGINIA, AND IN 1619 ORDERED A SHIPMENT OF SILK WORMS FOR THE COLONY. HE PLACED PENALTIES FOR FAILURE TO PLANT MULBERRY TREES, AND BOUNTIES FOR THE SILK PRODUCED, SO WITH THIS ENCOURAGEMENT THE INDUSTRY WAS ESTABLISHED. IT WAS MODERATELY SUCCESSFUL UNTIL 1666 WHEN THE BOUNTIES WERE WITHDRAWN. HOWEVER, THERE WERE LATER INSTANCES OF WEALTHY VIRGINIANS APPEARING IN WAISTCOATS AND GOWNS OF HOME CULTIVATED SILK, HAND SPUN AND WOVEN.

THE OTHER COLONIES WERE NOT DAUNTED BY VIRGINIA'S FAILURE, AND IN 1712 THERE WAS AN AVERAGE COLONIAL EXPORT OF 500 POUNDS PER YEAR. GEORGIA OFFERED LANDS FOR THE PLANTING OF MULBERRY TREES IN 1732, AND BY 1735 GOVERNOR OGLETHORPE WAS ABLE TO TAKE 8 POUNDS TO QUEEN CAROLINE FOR A GOWN. SOUTH CAROLINA, TOO, HAD A SMALL SILK INDUSTRY. IN 1749 ENGLAND REMOVED ALL DUTIES ON SILK IMPORTED FROM GEORGIA OR THE CAROLINAS, AND BY 1759 LARGE QUANTITIES OF RAW SILK WERE BEING SENT TO ENGLAND WHERE IT WAS ABLE TO SUCCESS-

FULLY COMPETE WITH THE BEST ITALIAN SILK. A VISIT TO GEORGIA BY SIGNOR OTTOLENGI, AN ITALIAN SILK EXPERT, FURTHER PROMOTED THE INDUSTRY THERE, AND IT EXPANDED WIDELY REACHING A PEAK IN 1759. ABOUT THAT TIME SOUTHERN COTTON BECAME MORE IMPORTANT, AND WITHIN ONLY 13 YEARS, SILK WAS COMPLETELY OVERSHADOWED.

CONTINUAL ENCOURAGEMENT IN THE NORTH WAS SUCCESSFUL, HOWEVER AND THE SILK INDUSTRY THERE GREW WITH BUT A SLIGHT SET BACK DURING THE DAYS OF THE REVOLUTION. THE FIRST SILK MILL IN AMERICA WAS SET UP IN 1810 IN MANSFIELD, CONNECTICUT, BY A COMPANY FORMED IN 1785 AND LATER INCORPORATED UNDER THE TITLE "DIRECTORS, INSPECTORS, AND COMPANY OF SILK MANUFACTURERS. MANY OF THE PEOPLE ACTIVE IN TODAY'S SILK BUSINESS ARE DESCENDANTS OF MEMBERS OF THIS COMPANY. SILK PRODUCTION WAS GREATEST IN CONNECTICUT AND PENNSYLVANIA, THOUGH NEW YORK, NEW JERSEY, MARYLAND, DELAWARE, AND VIRGINIA ALL HAD SOME DOMESTIC PRODUCTION. QUALITY DECLINED, HOWEVER, BECAUSE OF ROUGHNESS AND UNEVENNESS OF SPINNING AND WEAVING, AND DEFECTIVENESS OF COLOR.

PATERSON, NEW JERSEY, IS THE CENTER OF TODAY'S AMERICAN SILK INDUSTRY. THE FIRST SILK MILL WAS SET UP BY CHRISTOPHER COLE, JR., IN 1830 ON THE FOURTH FLOOR OF SAMUEL COLT'S PISTOL FACTORY. THE FIRST LOOM FOR WEAVING PIECE GOODS OF SILK WAS BUILT BY JOHN RYLE, SAID TO BE THE FATHER OF PRESENT AMERICAN SILK INDUSTRY. ABOUT 1860 MANY TECHNICIANS EMI-GRATED FROM EUROPE--A PRICELESS BOON TO OUR INFANT SILK INDUSTRY.

POEM

WHEN THE WEB OF LIFE IS WOVEN
 AND THE LAST THREAD SPUN
 LO, THE PATTERN IS ONE OF BEAUTY
 IN GLORIOUS COLORS RUN,
 OR ONE OF DRAB AND FADED DREAMS
 OF JOYS NOT REALIZED,
 FOR TIS OUR MOTIVE CLEAN AND FINE
 THAT TINTS THE WEB OF LIFE,
 OR TIS DESIRE OF SELFISH GREED
 WHICH HIDES THE LOVELINESS
 AND DIMS THE PATTERN THAT ONLY
 GLOWS WITH TRUE UNSELFISHNESS.
 SO WE ARE THE WEAVERS, THE THREADS
 OF LOVE ARE STRONG;
 WE ARE THE DOERS--THE LOOM BUT
 SINGS OUR SONG.

AUTHOR UNKNOWN

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IT IS TOLD OF MARTHA WASHING-
 TON THAT SHE ALWAYS CAREFULLY
 DYED ALL HER WORN SILK GOWN AND
 SILK SCRAPS TO THE DESIRED SHADE,
 RAVELLED THEM WITH CARE, WOUND
 THEM ON BOBBINS, AND HAD THEM WO-
 VEN INTO CHAIR AND CUSHION COVERS
 SOMETIMES SHE CHANGED THE ORDER
 OF THINGS. TO A GROUP OF VISIT-
 ORS SHE AT ONE TIME DISPLAYED
 A DRESS OF RED AND WHITE MATER-
 IAL OF WHICH THE WHITE STRIPES
 WERE COTTON, AND THE RED, RAVELLED
 CHAIR COVERS AND THE GENERAL'S
 WORN OUT STOCKINGS. VISITORS AT
 MOUNT VERNON ARE REMINDED OF THIS
 AT THE LOOM HOUSE THERE--SUCH A
 BEEHIVE OF ACTIVITY IN THE EARLY
 DAYS.

FROM: HOME LIFE IN COLONIAL
 DAYS
 ALICE MORES EARLE, 1898

SILAS SAYS:

DID YOU EVER STOP TO THINK
 THAT IF IT WEREN'T FOR THE AC-
 TIVITIES OF THE LOWLY SILK WORM,
 AMERICA MIGHT NEVER HAVE BEEN
 DISCOVERED? AFTER ALL, FOR
 WHAT WAS COLUMBUS SEARCHING, IF
 NOT FOR A SHORT ROUTE TO THE
 FAR EAST WITH ITS WEALTH OF SILK
 AND SPICES.

* * * * *

DURING COLONIAL DAYS, WEAVERS
 WERE A UNIVERSALLY POPULAR ELE-
 MENT IN THE COMMUNITY. THE TRA-
 VELING WEAVER WAS, LIKE ALL OTH-
 ER ITINERANT TRADESMEN OF THE
 DAY, A WELCOME NEWSMONGER; AND
 THE WEAVER WHO TOOK IN WORK WAS
 OFTEN A STATIONARY GOSSIP, AND
 GATHERED INQUIRING GROUPS IN HIS
 LOOM ROOM. EVEN THE CHILDREN
 LOVED TO GO TO HIS DOOR TO BEG
 FOR A BIT OF COLORED YARNS--THRUMS
 WHICH THEY USED IN THEIR PLAY AND
 ALSO TIGHTLY BRAIDED TO WEAR AS
 SHOESTRINGS, HAIR-LACES, ETC.

* * * * *

WHEN YOUR LAZY BUT ADMIRING
 VISITORS ASK THAT INEVITABLE
 QUESTION: "BUT ISN'T IT A LOT
 OF WORK?" "HOW LONG DOES IT TAKE
 TAKE?" YOU'D BEST NOT REMIND
 THEM OF THE NUMBER OF SEPARATE
 MOTIONS INVOLVED IN A YARD OF
 FABRIC. BROADCLOTH, FOR INSTANCE,
 WHICH IS OF COURSE FINER THAN
 MOST HAND WEAVERS MAKE, REQUIRES
 THROWING THE SHUTTLE AND THE AC-
 COMPANYING PRESSING OF TREADLES
 AND SWINGING OF THE BEATER, ABOUT
 1000 TIMES PER YARD. OVER 3000
 MOTIONS PER YARD--BUT WHAT A PER-
 FECT OPPORTUNITY FOR DEVELOPMENT
 OF RHYTHM!

BOOK REVIEW:

IT IS THROUGH AN OVERSIGHT THAT SO LONG A TIME HAS PASSED WITHOUT REVIEWING THAT BOOK WHICH WE CONSIDER THE MOST VALUABLE OF ALL TO THE AVERAGE WEAVER.

THIS BOOK IS EXACTLY WHAT THE TITLE SUGGESTS: **HANDWEAVER'S PATTERN BOOK**, BY MARGUERITE DAVISON. IF YOU KNOW LITTLE OR NOTHING ABOUT WEAVING, AND ARE TRYING TO TEACH YOURSELF FROM BOOKS, WAIT A BIT BEFORE BUYING THIS ONE. FIND ANOTHER TO TEACH YOU ABOUT WARPS AND TIE-UPS, AND HOW TO HANDLE YOURSELF AND THE LOOM. BUT IF YOU KNOW HOW TO WEAVE, AND ARE LOOKING FOR INSPIRATION, THIS IS THE BOOK FOR YOU. IT CONTAINS 345 THREADING DRAFTS FOR FOUR HARNESS LOOMS. THESE RANGE FROM THE SIMPLEST OF TWILLS TO COMPLICATED LARGE DESIGN. IN NEARLY EVERY CASE, A CHOICE OF TREADLING IS SHOWN, AND THE PHOTOGRAPHIC ILLUSTRATIONS OF EVERY VARIATION ARE CLEAR AND VERY HELPFUL. FOR THE WEAVER WHO COMPLAINS OF KNOWING HOW TO WEAVE BUT "SIMPLY ISN'T CREATIVE" THIS BOOK WILL BE THE SPARK PLUG NEEDED TO GO AHEAD IN THE PRODUCTION OF INTERESTING AND UNUSUAL FABRICS. FOR THE INVENTIVE WEAVER, IT SERVES TO SUGGEST VARIATIONS WHICH MIGHT OTHERWISE HAVE BEEN MISSED--IT IS A STOREHOUSE OF IDEAS.

THE AUTHOR HAS ACTUALLY WOVEN THE SAMPLES PICTURED, AND SHE IS TO BE COMMENDED FOR THE ACCURACY OF THE DIRECTIONS.

TITLE: **HANDWEAVERS PATTERN BOOK**
AUTHOR: MARGUERITE DAVISON
PRICE: \$7.50
AVAILABLE FROM: MARGUERITE DAVISON
BOX 299
SWARTHMORE,
PENNSYLVANIA

QUESTIONS & ANSWERS:

ONE OF OUR READERS WRITES: "I ENJOY DOING COLONIAL WEAVING BUT FIND SOME OF THE TERMS CONFUSING. WHAT IS MEANT BY 'WEAVING AS DRAWN IN'?"

WEAVING AS DRAWN IN IS WEAVING WITH THE TREADLING ORDER WHICH GIVES A SQUARED PATTERN ON THE DIAGONAL. IT SHOULD BE UNDERSTOOD THAT IN SQUARING THE PATTERN AND WEAVING AS DRAWN IN, THE FINISHED PIECE WILL LOOK THE SAME FROM ALL DIRECTIONS AS REGARDS THE PATTERN, BUT NOT TEXTURE AND WEAVE. THE PATTERN MUST BE DIVIDED INTO BLOCKS, AND EACH BLOCK SQUARED SEPARATELY, STARTING WITH ONE END OF THE DRAFT AND MOVING BLOCK BY BLOCK TO THE OTHER END OF THE DRAFT.

THIS METHOD IS SIMPLE AND CAUSES DIFFICULTY ONLY IN A PLAIN OVERSHOT WHERE THE BLOCKS OVERLAP EACH OTHER BY ONE WARP END. TO GET A STRAIGHT DIAGONAL, A COMPENSATION FOR THIS MUST BE INTRODUCED. THIS IS DONE BY SUBTRACTING ONE WEFT SHOT IN EACH BLOCK. FOR INSTANCE, A BLOCK WITH FLOATS WHICH SKIP EIGHT WARP ENDS WILL REQUIRE SEVEN WEFT SHOTS TO SQUARE IT.

A TREADLING WHICH GIVES A SQUARED PATTERN WITH TWO DIAGONALS IS A BASIC TREADLING AND SERVES TO AID IN WORKING OUT OTHER VARIATIONS OF THE SQUARING.

WHEN THE PATTERN IS MADE OF SQUARED BLOCKS WHICH DO NOT GO ON THE DIAGONAL, THE WORK IS SAID TO BE WOVEN "ROSE FASHION."

THE WEAVERS' MARKETPLACE

THIN PLIABLE STEEL
HEDDLE TRANSFER RODS
MOVE HEDDLES EASILY & CONVENIENTLY
\$.75 PAIR

SHARPLY-TAPERED-END HARD MAPLE
30" VARNISHED PICK-UP STICKS
55¢ PAIR OR 30¢ EACH
PARCEL POST PREPAID

ROBIN & RUSS HANDWEAVERS
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SANTA BARBARA CALIFORNIA

LOOMLORE
THIRSTY TOWEL LINEN
SAYLINMILL

PURE LINEN FAST COLORS
SAMPLE CARDS \$.25

WE-GO WINDERS & YARDAGE COUNTERS

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BOX 114C RR 1
WEST CHICAGO, ILLINOIS

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3-5 BAILEY AVE.
RIDGEFIELD, CONNECTICUT

NOVELTY & PLAIN YARNS
OF ALL VARIETIES
COTTON RAYON SILK WOOL WORSTED
LINEN AND BLENDS

FREE SAMPLES MONTHLY SPECIALS
QUICK COURTEOUS SERVICE
PLEASE REPLY TO DEPARTMENT G.B.

GLADYS ROGERS BROPHIL, EDITOR
OF WARP & WEFT, IS NOW AVAILABLE
FOR LECTURES AND DEMONSTRATIONS
TO GUILDS AND CLUBS. FOR INFOR-
MATION, CONTACT

WARP & WEFT
BOX 34
BALDWIN, MICHIGAN

THERE ARE STILL A FEW OPENINGS IN THE
TOWN & WOODS WORKSHOP

HAVE YOU SENT YOUR RESERVATION? WRITE AT ONCE!

WARP & WEFT
BOX 34
BALDWIN, MICHIGAN

NOTICE: STARTING WITH 1953, WARP & WEFT WILL PUBLISH 10 ISSUES PER
YEAR, OMITTING JULY AND AUGUST.