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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 the publication of the June issue, the Editorial Committee felt that the Journal was becoming really established and letters from readers have given us confidence to continue on the present lines. We were also much honoured by gracious letters of thanks from their Majesties Queen Elizabeth, Queen Elizabeth the Queen Mother and Queen Mary for complimentary copies of the first issue.

We would, of course, feel much happier if we could now expand the Journal to include more articles, more illustrations, more features and so on and we are most grateful for the many excellent suggestions we have had from readers. But alas! Like all publications to-day we are hampered by the high costs of printing and paper. As we are anxious to continue to produce a Journal which is worthy of the standards of the Guilds, we are forced to cut our material according to our means and leave out much that would be of great interest.

At the risk of being unduly repetitive we feel we must stress the fact that subscriptions are the life blood of the Journal and that the more we get the more we can do. Readers will be cheered to hear, however, that we have great hopes for the future. The British Council have accepted copies of the first issue for display in their Reading Rooms overseas—the focal points of the Council's activities in some sixty countries. Mrs. Coleman, whose interesting letter appears on page 81, has also given us useful information as to possible distribution in Canada and the U.S.A. Meanwhile the indefatigable Hon. Secretary of the Editorial Committee and its members have been working to arouse public interest. We are glad to report that subscriptions are slowly increasing.

We very much hope that next year we may be able to add more rooms to the present house, which is already becoming too cramped for the growing family of Guilds.

EDITOR

FORTHCOMING EVENTS

Dorset Christmas Market. Weymouth, 27 November.

Newbury and District Exhibition of work done at different stages of efficiency; on two looms lent by Mr. G. Maxwell, demonstrations of weaving by members for beginners; demonstration of spinning; Miss May Collyer, Newbury Borough Museum, 1-9 October. Sale of members' work after the Exhibition at Polly Peachum Cafe, Broadway.

Sussex One-day School on Dyeing: Tutor, Mrs. Body, 4 October. Demonstration 'How to put on a warp'; Miss Wilkinson, Midhurst, 18 October.

Worcestershire Non-competitive Exhibition of members' work, 15 November.

AN INTRODUCTION TO LOOM-MAKING

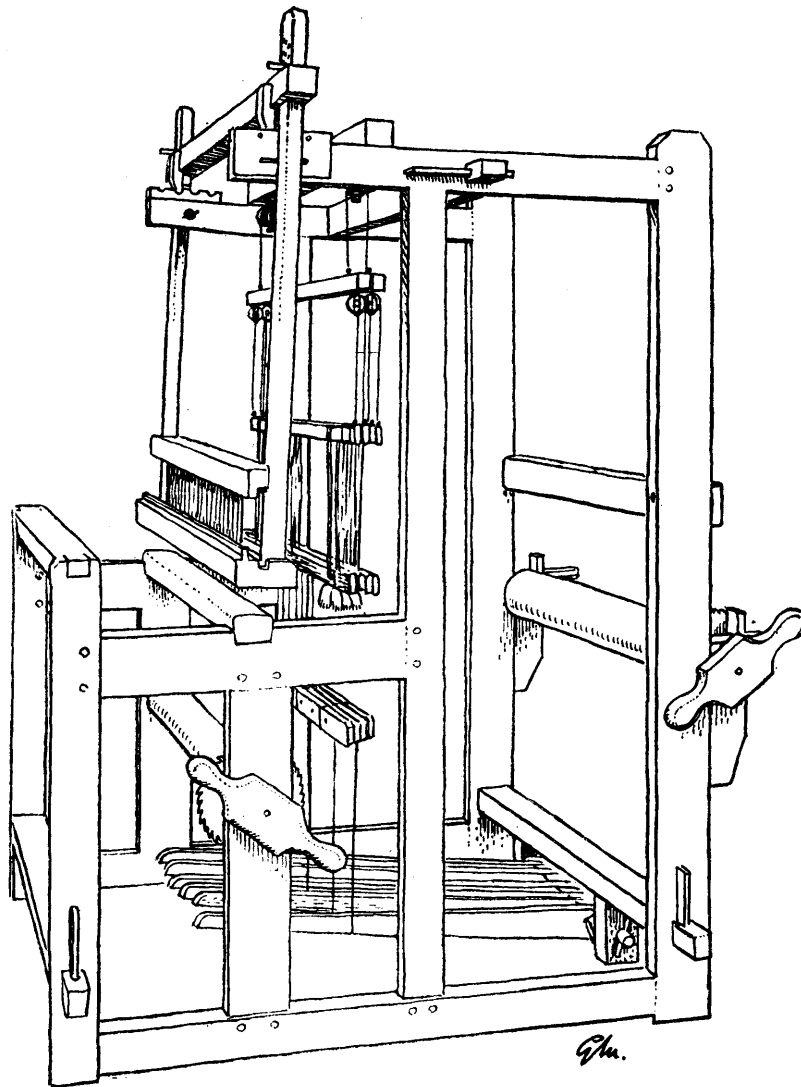
by GEORGE MAXWELL

THANKS are due to those weavers who, when the 'Arty Craft' movement not only threatened handweaving as a serious craft but debased their tools as well, persisted in striving against odds in producing a high standard of work and encouraged the production of workmanlike tools—an essential co-operation between the two crafts. To-day those interested can obtain from any public library, if they do not wish to buy for themselves, handbooks written by competent weavers which indicate the technicalities of weaving and illustrate various types of loom.

For all round work the two types of foot loom now in general use are usually described as the English and the Swedish or Scandinavian. These names are used for convenience only, for the four post or English loom is common to all countries and the Swedish type would seem to be a modification due to the exigencies of space. On the English loom the top rails of the loom frames are supported at each end by a post: on most of the Swedish type the top rail was originally supported bracket-wise from the back post. As an essential feature of a loom is rigidity, especially against backward and forward stress, this method of construction was weak. It also necessitated the middle rails of the frames stretching from back to front, which made it difficult to get inside the loom for 'entering' or threading. This type has since been modified and a post from the bottom rail to top rail inserted just behind the heddle position. This is a great improvement for, although a portion of the top rail is still unsupported, the frame is brought nearer to the rigidity of the English type and it is now possible to get inside the loom without difficulty.

It will be of little help, as things are to-day, to say that a loom is best made of hard wood, for unless one is favoured, there is little likelihood of getting a sufficient quantity of well-seasoned hard wood through ordinary channels. Deal is too soft for permanency and will not stand up to any hard beating up of the weft. Columbian pine is the most suitable wood obtainable to-day. There are about six grades marketed but only the best, known as 'Prime Clear', is good enough and it is 'on licence'. It is expensive, has a hard grain in it, is not kind to work; but when worked it is stable.

The framework should not be bolted or screwed together but jointed by well fitted mortices and tenons and these pinned together with *cleft* wooden pins roughly rounded with chisel and driven in tightly after the mortice and tenon has been bored, and glued. Ready made dowels are useless for pins. They will work out after a time even though glued. All



the timber must be 'trued up', i.e., it must be straight with no twist in it. This joinery must be done well if the loom is to remain rigid.

Having decided the greatest width of material to be woven, add approximately 20% to this to allow for shrinkage and finishing and another 3 inches for thickness of ratchet, free play of heddle shafts and ease

of working. This total will determine the inside width of loom frame. If a friction brake or weight box is to be used, allow another 2 inches at least for the cord or cords. The shoulders of the ties, breast bar and cloth bar are cut to this width. The tenons of the ties should project $2\frac{1}{2}$ inches outside the frame and the mortice in these tenons should be made to start at least $\frac{1}{8}$ inch under the outside of the frame to allow the wedges to pull up the shoulders of the ties to the frame. The shoulders of the warp and cloth beams will be less in length than on the ties by the thickness of the ratchet plus $\frac{1}{8}$ inch. They must not rub on the frames.

The ratchets should be fixed onto the shoulders of the beams, not onto the pins, i.e., the axle of the beam. There is a constant strain on the ratchet and there is a danger that the pin will twist off after a time, if the ratchet is fixed to it, especially if warps with much tension are used. Metal ratchets should be used if possible, especially on the cloth beam, where fine adjustment is necessary. The teeth of this ratchet should allow for this fine adjustment and, if a ratchet cannot be obtained with a sufficiently fine pitch of tooth, the difficulty may be overcome by fitting an extra pawl, which is only half engaged when the other is fully engaged. This has the effect of reducing the pitch by half. Incidentally round beams can be obtained in hard wood today and, as poles after 'skinning' season more quickly than squared timber, you may be able to get them seasoned. But never use oak, which may stain the warp. Beech, birch, sycamore, alder or ash should be used.

Having decided on width, determine what length you can give the loom; the longer the better, within reason, for easy shedding and easier working. It is impossible to suggest a length other than from three to seven feet. The more shafts there are the greater the length should be. It is very important that beams, breast bar, cloth bar, batten base and warp bar should be parallel to each other on both planes, plan and elevation. Any divergence will affect warp tension.

Several factors determine the height of the loom. The breast bar settles the warp level; consequently the minimum height of this must be the height at which one can sit and work comfortably, allowing sufficient space below for the treadles and marches, 'lamm'* and heddle shafts to work to form a good shed. The cloth bar should be in such a position that the weaver's knees do not touch the finished cloth. A four shaft loom with an eleven inch heddle, would require a minimum height of 2 feet 8 inches. For an eight shaft loom 'countermarch' the height needs to be at least 4 inches more.

** I do not know the origin of the term 'lamm' as a synonym of 'march'; I think it must be American as I cannot find it in English terminology in this connection until comparatively recently, except as applied to heald shaft. Has anyone heard of a 'counterlamm' loom?*

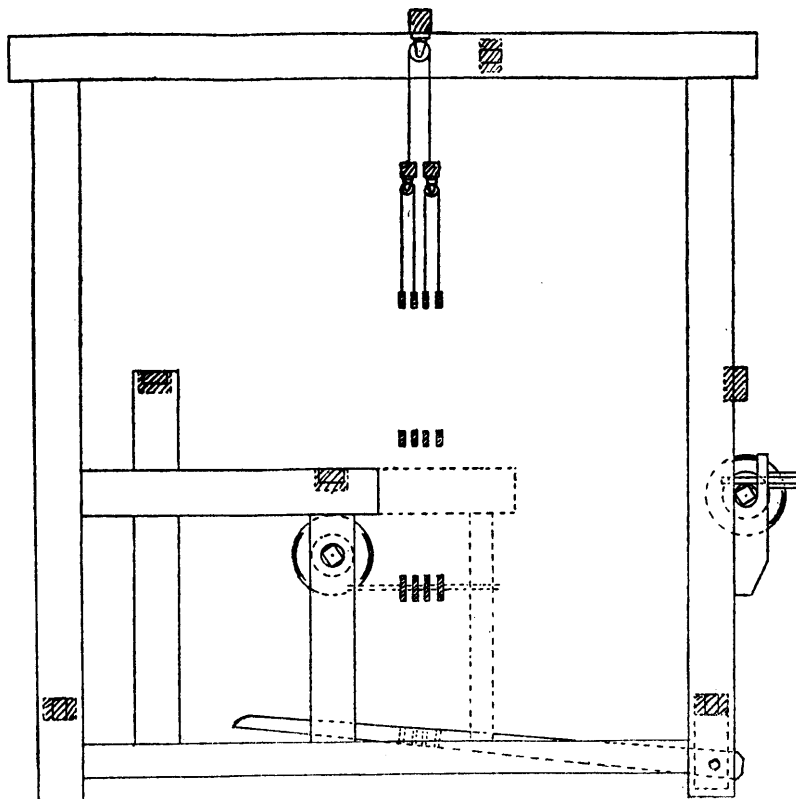


Diagram shewing characteristics of English type loom

The total height of the loom frame will be determined by the height of the breast bar plus half the depth of the heddle shafts or frames plus sufficient height for the pulleys, rollers or horses to raise the shafts sufficiently to give a good shed. This must not be skimped. Adjustment can be lowered but not easily raised if the loom frame is too low. With an 11-inch heddle allow a minimum height of 4 feet 6 inches. On a four shaft loom the usual methods of raising the shafts are pulleys, rollers or 'horses'. There is little to be said for 'horses' except that they are easy for the amateur to make. Otherwise they are mechanically inferior being less direct than the others and causing more friction on the heddles. Where pulleys are used the two lower pairs should not be hung loosely, but each pair connected longitudinally with a bar about 1 inch square. Should the pulleys not revolve freely a spot of grease or thick oil on the axle will free

them. The batten may be over or underslung. The overslung is in more general use. It works more freely, is more easily adjusted and is less likely to get out of truth than the underslung. The pivoting of the latter is more rigid and in consequence the strain of beating up is conveyed wholly to the top frame which holds the reed, so that, unless the pull on the batten is directly central, it will become twisted. This applies less to looms where the batten swords are short, like those of a table loom. The pivoting of the overslung batten is not rigid.

A word about the seat or stool. Not nearly enough consideration for the comfort of the weaver is given to this. An inch in height, or in reach to the reed cap, forward or backward, will make all the difference. If your back aches after some hours weaving, attend to your stool. Have either an adjustable seat, which will move up or down, backward or forwards, or a stool of sufficient height to allow it to be cut down and still be firm. Any trouble involved will be well worth while.

This article does not pretend to be more than a first introduction based on questions constantly asked. Many matters have not been touched upon, even for a four shaft loom, but with the aid of a text book it may be of some help to the novice.

THE RIGHT PATH TO LINEN

by JANE BRADBURY

EVERY craftsman worthy of the name works more intelligently with a comprehensive knowledge of his medium and, while it is impossible in the space of a short article to cover fully the complicated life history of flax, we may consider its more obvious distinctive features and the problems arising from them.

Beginning life as the Linseed (genus *Linum*) it grows in suitable soil with a long straight stem, between two and three feet, to a branching head covered with blue or white flowers. The flax itself is situated between the centre pith of the plant and the outer waxy straw and runs the complete length of the plant (*Fig. 1*).

One of the first problems is how to remove pith and straw without damaging the flax.

The first process after the harvesting and drying of the flax is called 'retting'. The bundles of flax are tightly packed in a dam or pit and soft (preferably river) water diverted onto them until they are completely immersed. They remain soaking until the bacteria developing in the water have eaten into and softened the waste matter. This can be a long

or short period according to the temperature and type of water used.

When retting is completed the bundles are spread out to dry, after which the second operation called 'scutching' takes place. This is the act of pulverising and removing the waste matter rendered brittle by the retting. It is done by a smashing roller followed by a set of rotary blades

FIGURE ONE
Flax cross section.



FIGURE TWO
Scutching blade

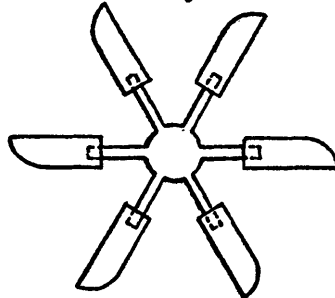
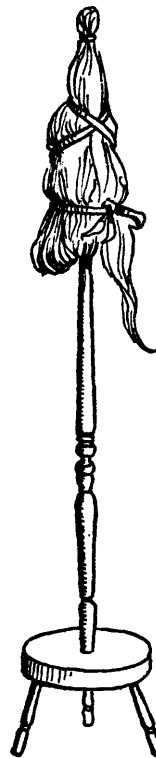


FIGURE THREE
Flax dressing board



FIGURE FOUR
Distaff



(Fig.2) which 'chop' the flax straw piles brought up by a conveyor belt. As the blades are not sharp, the waste is pulped and beaten free, leaving the flax in rough bundles ready for the next step. (Where a mechanical scutcher is not available, the tool used is a blunt chopper on a small, strong table. The chopper is of wood and is very like a butcher's meat

chopper in shape, but the job is a slow and awkward one, even a skilled scutcher being unable to complete more than 14 lbs. in a working day by hand.)

The flax is now in a condition in which, for perfect quality, it requires hand treatment, whether it is to be hand or machine spun. This is called 'dressing'—the art of removing the rough tow from the perfect staple, in order to have the best quality left for spinning into thread and finally for weaving into what becomes one of the most useful and beautiful textiles known.

The 'dressing' board (*Fig. 3*) consists of a heavy piece of wood with long teeth in it at regular intervals, fastened to an immovable object such as a heavy bench. The closer the teeth, the finer the final dressed flax. The method is to take a small handful of flax and draw it sharply several times with a downward pull through the teeth of the comb, then, when all waste matter is eliminated, the part that was held in the hand is treated in the same way. The dressed flax is now ready to be spun.

One of the three characteristics of flax is the length of its fibre or 'staple'. But this very length can be a nuisance if the flax is not now dressed onto the distaff. This enables a small strain to be kept on the bulk of fibre while spinning. First, a small handful of flax is tied tightly in its centre, the cord or ribbon being long enough to tie round one's waist. This being done, tuck one end of the flax into the waistbelt, to be used later, and spread the other half out on your lap in the form of a fan, taking care to allow the fibres to overlap one another slightly. This they will do automatically if care is taken. When half is spread, turn the pile over carefully on your lap and repeat the process with the second half. Then take your distaff, remove the ribbon from your waist, attach it, with the flax, firmly to the top (*Fig. 4*) and lightly bind on, tying the ribbon to the base of the pile. You will find that a thread pulled from the face of the bundle will, when twisted, gather a few of its fellows and produce that lovely thing a linen thread. Keep a bowl of water at your side when spinning and occasionally dip in the finger-tips, as flax spins much better wet than dry.

When weaving handspun linen thread, the main difficulty is that the threads reeve up under the rub of the reed and something has to be done to keep them smooth. The answer is to paste the warp. Just an ordinary flour and water paste is used and brushed on a section of the warp, when it is in the loom. Allow this to dry and, when this portion has been woven, paste a fresh portion—and so on until the warp is used up.

And now for finishing. What do you want ? A natural linen matt finish ? Then all you have to do is wash out the paste and press the cloth fairly damp. If a white length is required, then the best way of bleaching is to spread out your cloth on the lawn, damp it well and leave the sun,

wind and rain to complete the work, damping occasionally as the climate demands. This will remove the pectic acid and gradually bleach out the brown shade.

What about the finishing of a linen cloth to develop the glaze which is such an essential part of a double damask? This requires banging with a considerable weight for a considerable period of time in order to flatten the fibres to give the proper refraction of light. While a heavy tailoring iron will do this eventually, it seems waste of time to attempt to do by hand what can so much better be done, at a fraction of the cost in labour, by water power. (If any reader would like an address in Ireland I shall be pleased to supply one.)

To produce a piece of hand-spun hand-woven linen is one of the finer achievements of life and, although it requires patience and perseverance, it is well worth the initial labour and amply repays time and trouble by the tremendous satisfaction and feeling of achievement.

A VISIT TO LULLINGSTONE SILK FARM

by GWENDOLINE SMITH

All over the country there are places of great interest to handweavers about which many of our members may know little or nothing. Miss Dickinson, Chairman of the Somerset Guild, has suggested that we might have a series of articles describing visits to some of those to which it would be possible for Guilds to take a party.

Remembering my own delight in Lullingstone Silk Farm, I have asked a member of the London Guild, who recently gained the Ministry of Education National Diploma in Handweaving, to describe for us a visit she made there. Lullingstone Castle is an interesting old manor house, set in a beautiful valley near Eynsford in Kent, where, since 1932, Lady Hart Dyke has been developing the art of sericulture. With tremendous enthusiasm she has worked to build up the only silk farm in England and Lullingstone silk has been used for many State occasions notably for the Coronation robes and dress of Her Majesty Queen Elizabeth the Queen Mother, and in the train of the wedding dress of our present Queen.

Everybody at Lullingstone is an enthusiast; all are willing slaves of the *Bombyx Mori*—that strangely ugly creature whose habits gave rise to so many queer speculations in ancient times. The deft skill of the girls who reel the silk must be seen to be believed and a visit to the farm is an experience that no handweaver can ever forget.—ELSIE G. DAVENPORT

IT was a warm sunny day early in June when I visited Lullingstone and, as I waited for the guide in the great, cool hall of the fifteenth century manor house—all that remains of the castle—it was difficult to believe that many of the other rooms were inhabited by millions of

silkworms or, to give them their correct name, *Bombyx Mori*.

First I was shown the room where the worms are hatched. They are spread on sheets of paper placed on tiers of trays and left in a temperature of between 70° and 75° fahr. away from direct sunlight. These eggs, I was told, would hatch in a few days and the tiny worms would then be put on muslin trays with cut-up strips of mulberry leaves. The muslin soon becomes covered by a mass of worms and, to remove them, pieces of perforated paper are laid over them with mulberry leaves spread on top. The leaves tempt the worms to crawl through the holes in the paper, thus ensuring that they do not bring their unhatched eggs or empty shells with them.

Next, I was taken to the rearing room, where the silk worms were a few weeks older. They had been laid on slatted trays and were being fed every four hours. Great care must be taken to feed the mulberry leaves absolutely dry; wet leaves are known to cause the dreaded silk worm disease, flacherie. The supply of leaves is renewed by placing sheets of perforated paper, spread with leaves, on top of the worms, which crawl through the holes on to the clean paper in search of their food. As the worms increase in size, so paper with larger holes must be used.

Silkworms do little but eat and grow. They change their skin three or four times during their life and, when doing so, they sometimes sleep for a day or two and appear to be quite dead. By the time they are five or six weeks old, they become restless, a sign that they will soon be ready to spin.

When their skins become transparent, they are about to begin spinning their cocoons. Stooks of straw or twigs are made for them to climb into and they begin by spinning supporting nets of very fine floss. They emit a viscous solution, accompanied by gum, from a pair of glands situated in the lower part of the head. On exposure to the air, this solution makes a filament with which they cover themselves by moving the head from side to side in a series of 'figures of eight'. In three days the cocoon is completed and the worm has become a chrysalis. I was told that a worm moves its head from side to side three million times and spins a total length of two miles of unbroken silk thread.

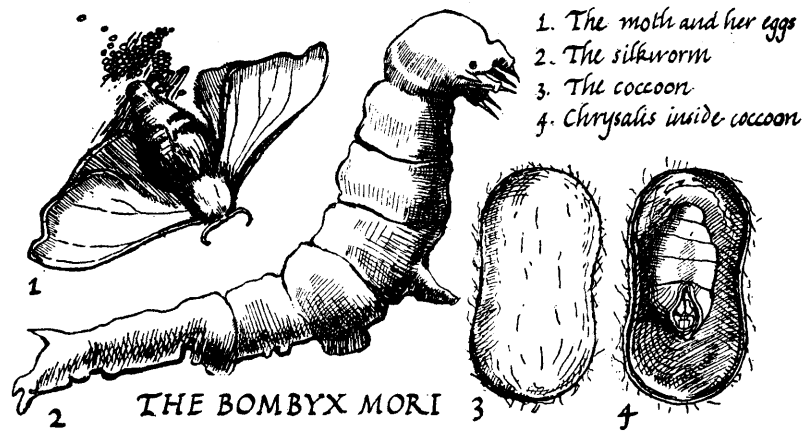
A few selected cocoons are chosen for breeding and the remainder are baked to kill the chrysalis before it breaks through the cocoon, so spoiling the silk for reeling.

My next move was to the 'Filature' or reeling room, the most exciting stage of my visit. Here are a number of machines consisting of a cocoon basin, the reeling apparatus and cabinets containing the revolving reels on which the silk is wound.

About fifty cocoons are placed in a colander in the basin, which is filled with boiling water. Above is a circular, revolving brush that swings

down onto the cocoons, which soften as the boiling water partially dissolves the gum. When the brush is lifted—after about thirty revolutions—many threads can be seen, caught in the bristles. These threads are pulled up and down in the water until the cocoons begin to unwind; they are then passed to the reeler who selects seven or eight cocoons to be reeled to make one thread—for a thicker reeling, more would be used. The reeler shakes them in the water until a thread begins to run easily from each cocoon and then feeds them through seven revolving discs. The seven ends are next drawn, all together, over a rod and through two glass eyes and from these to the winding reel to which they are fixed.

The reeler next finds seven or eight new cocoons, which she treats in the same way as before but, after passing them all together through one



of a second pair of glass eyes, she passes them several times round the first group before taking them through the remaining eye to a second reel which revolves beside the first. This twist plays a very important part in silk reeling. It consolidates each set of seven gummy filaments into one firm thread; at the same time it frees them from any impurities, gives a certain amount of gloss, tends to make the thread more even and helps to dry it. It should be clearly understood that, although the two sets of filaments are twisted *round one another*, neither set of filaments are themselves twisted together and the two skeins wind onto reels side by side.

As the silk winds on, the guiding eyes move from side to side so that the layers of silk are criss-crossed. This makes later examination easier and reduces the risk of lost ends. When the reeling is completed, the

skeins are dried and taken to the testing room where each skein is put on a 'swift', opened out and searched for loose ends, thickened threads and other defects. The weight of a given yardage is checked and the skeins are very carefully tied; red silk ties the beginning and end, blue is used for two additional lacings. The skeins are stored in 'Books', i.e., parcels of 40 skeins each weighing two ounces, until they are purchased by the silk throwsters who prepare them for weaving, knitting and so on by various winding, twisting and doubling processes.

It is astonishing to be told that it takes approximately two thousand silk worms to produce one pound of silk and two or three hundred to give silk for a pair of stockings. It certainly gave me a new sense of the value of silk and I began to wonder how many handweavers at the present time really appreciate the beauty of silk, or know the pleasure of using it. I could not help remembering how, at a Guild meeting recently, a new member showed me a sample of what he called silk but which I recognised as 'rayon' tram.

Before leaving, I saw, among many other interesting things, two lengths of beautiful silk brocade made at Braintree on a Jacquard loom. The mechanism of the modern Jacquard loom is as wonderful in its way as the silk it weaves, but, as a handweaver using a very simple loom, I feel inspired to look for new ways of using the unique qualities of this beautiful, lustrous yarn which I feel I understand all the better for having visited Lullingstone.

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.

Motto of the Canterbury Weavers

*Fair warp and fitting woof
Weave a web that bideth proof.*

From 'Proverbs' (The Holy Bible)

She seeketh wool and flax, and worketh willingly with her hands.
She layeth her hands to the spindle, and her hands hold the distaff.
She maketh herself coverings of tapestry: her clothing is silk and purple.
She maketh fine linen, and selleth it; and delivereth girdles unto the merchant.

Give her the fruit of her hands; and let her own works praise her in the gates. (XXXI, Verses 13, 19, 22, 29, 31. Authorized Version.)

From 'The Sonnets' (Shakespeare)

*My nature is subdu'd
To what it works in, like the dyer's hand;
Pity me, then, and wish I were renew'd.*

From 'Leonardo da Vinci's Notebooks' (Edward McCurdy)

Poor is the pupil who does not surpass his master.

BOOK REVIEWS

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

Designing Tapestry: JEAN LURÇAT. (Rockcliff) 22s. 6d.

Discursive, anecdotal, explosive, written largely as a dialogue between passionate artist and argumentative reader, this is not a practical handbook on tapestry production, but a history of the artist's search for a new approach to the design of wall hangings.

By the beginning of this century the productions of the Gobelins works were aesthetically decadent; 14,400 different shades of synthetic dye were available and 'a literal transcription of a painting' was the ideal. Lurcat's early adventure in tapestry, improvement following on the use—forced on him by poverty—of a restricted colour range and his first sight of the great early French tapestries, worked with perhaps twenty shades, led him to the conclusion that 'tapestry only lives by strong values in juxtaposition, working by contrast'.

A return to vegetable dyes, a deliberately limited colour range, design by the use of black and white cartoons using key numbers to indicate shades, emphasis on decorative symbolism rather than 'picture-making' form the working basis of the modern school of French tapestry at Aubusson.

This exciting book, illustrated by 53 plates of early and contemporary tapestries, should prove an artistic stimulus to any weaver, whether specifically engaged in tapestry or not.

R. CRAWHALL ELLIS

Notes on Spinning and Dyeing Wool: MAY HOLDING (Skilbeck) 4s. 6d.

Here is a book which, although first published in 1922 (it has since been revised), is still to be recommended as a clear and concise handbook on the subject of dyeing with natural dyes and on the uses and spinning of various types of wool. The book is mentioned in the first issue of this Journal as 'A useful introduction to the two crafts, encourages experiment'. In a few words this truly describes May Holding's work. The author gives very careful instruction on the treatment of wool before attempting to mordant or dye, which is so essential if good results are to be obtained. The uses of the various dye plants are clearly explained and the recipes are easily followed. It is a work which should be an inspiration to beginners and of practical assistance to those who already know something of these crafts.

Although this work deals mostly with imported dye plants there are many to be found in this country which are not to be despised—the

various lichens, leaves, roots and flowers (too numerous to mention) which, if collected by the dyer, give an added interest to the art.

NORAH B. BIDDULPH

Your Handweaving: ELSIE G. DAVENPORT (Sylvan Press) 9s. 6d.

When I wanted to learn to weave I was doubtful if this was possible without the assistance of an instructor. I decided to read about it and was fortunate in choosing *Your Handweaving*.

I read this book carefully, then bought a 30-in. foot-power loom. With no other help than the guidance obtained from this book, I went through the process of assembling, warping, beaming, entering, tying-up and so on, and successfully completed my first article without any great difficulty. Miss Davenport's anticipation of the mistakes one is likely to make, followed by the way to correct them, or avoid them, is remarkable. Her book tells you not only what to do, but how to do it, in great detail. If the instructions are followed carefully and you take her advice to 'check everything you do as you proceed' then, I am sure, you cannot go wrong.

In addition to the practical instructions on weaving, there are valuable chapters on the characteristics and counts of weaving yarns, on keeping records and making calculations, on drafting and on finishing materials.

F. T. WOOD

The World of Cotton: EDMUND VALE (Robert Hale) 12s. 6d.

When a writer of the ability and historical and aesthetic appreciation of Mr. Edmund Vale wanders into the World of Cotton, the resulting account of his travels is likely to be interesting.

The picture he has drawn is in bold lines, three dimensional, with far distant prospect of spindle and wheel, delightful and more detailed middle distance of men and machines, and foreground of today's precision machinery with its uncanny ability to turn out rope, fine type-writer tape, or lovely dress fabrics at the demand of the merchant. He gives us glimpses of bales of bombast sailing into Southampton harbour in the holds of Genoese carracks (*temp.* Henry VI), to be spindle-spun for candlewicks, or woven into workaday fustian. And would you expect to find in Bolton a glass goblet captured from the king of the fairies?

With care and some detail Mr. Vale writes of the great eighteenth century inventors. He sees them in the round and very human. We live again with Lewis Paul or Samuel Compton, or in the thrilling, creative life of the wigmaker, Richard Arkwright. Gratitude is due to Mr. Vale for taking the trouble to understand the processing of cotton sufficiently to do justice, to the inventors of spinning machinery, and also to the

machinery for the preparatory processes of opening, carding and drawing.

The book is well illustrated, but could with advantage have included close-ups of the lively flower of *Gossypium* and of a few contrasting yarns and fabrics. *The World of Cotton* is most rewarding reading.

HILDA BREED

SHORT NOTICES

Handweaving Today: ETHEL MAIRET, R.D.I. (Faber) 7s. 6d.

Stimulating articles on various subjects including contemporary handweaving in several European countries; the Swedish organizations concerned with rural industries; the important educational experiment at the Bauhaus.

Working Drawings of Warping Mill with Heck-block (Rural Industries Bureau) 1s. 10d.

The Role of Fibres in Archaeology.

An article on Danish Bronze Age weaving (with photographs) by J. L. Stoves, Ph.D., in the publication *Fibres. A Review of Textile and Other Fibre Industries: September, 1950.* 2s.

We hope to review more fully in future issues some of the books mentioned in these 'Short Notices'.

BOOKS — *old and new*

on spinning, dyeing, weaving, and the history of textiles and raw materials. As well, books are stocked on all the other branches of art and craft. Catalogues at sixpence each can be supplied on the following: Textiles, Bookcrafts, Costume and Needlework, Art, Ceramics, Puppetry and Toys, Woodwork and Metalwork. K. R. DRUMMOND, 30 Hart Grove, London W.5. Telephone Acorn 1974.



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THE ROYAL SHOW, NEWTON ABBOTT

by G. E. DICKINSON

In a picturesque corner of Stover Park, set apart for voluntary organizations, was the marquee of the South-West Counties' Guilds of Weavers, Spinners and Dyers, organized by Devon and Somerset.

The marquee, lined with dark willow hurdles up to the eaves, with furnishings of chairs, tables, stools (for the spinners) and baskets specially made of the same Black Mole withy and lent by Messrs. G. Musgrave and Son of Stoke St. Gregory, Somerset, formed a unique setting for the exhibits.

The work of some sixty members was skilfully arranged; the beautiful colour schemes, a particularly attractive feature, delighted numerous visitors from home and overseas. Much of the work was of outstanding quality and original in design.

Demonstrations of weaving, spinning of wool, flax, dog-hair and Angora rabbit fur and spindle spinning, given by members from Devon, Dorset and Somerset, were continuous throughout the four days. They were staged on a platform raised eighteen inches from the ground and framed with two foot withy hurdles, in the centre of the marquee, so that the public were able to watch the demonstrators from all angles. Stewards and demonstrators were very generous in giving information, answering innumerable questions and helping visitors in every way.

Members of the staff of the Wool Marketing Board, who visited the Guild stand, expressed keen interest in the spinning demonstrations and in specimens of vegetable-dyed fleece and yarns. Numerous photographs were taken by the Press and for the Records of the Royal Society and reports appeared in the various daily papers.

The Guilds were honoured by a surprise visit from Her Royal Highness the Princess Royal, who expressed great appreciation of what she saw. She spent a considerable time looking at the exhibits and was specially impressed by the colours used by the weavers in their work and by a fine Shetland Shawl spun and knitted by a member. She was very pleased to see such work was still being done.

It was also most gratifying for the Guilds to be complimented on their stand by the Secretary of the Royal Agricultural Society.



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THE DARTINGTON HALL CONFERENCE

by MARY BAKER

This July, an International Conference of Potters and Weavers was held at Dartington Hall to exchange ideas and discuss problems, one of the most urgent being the place of craftsmen in the world today. There was an Exhibition of the work of British Craftsmen from 1925-1952 which is to travel round various centres in Great Britain; members of the Conference also brought examples of their work to form a members' exhibition in the Dance School, which gave a chance to compare and contrast work from different countries.

All those who were there owe a great debt of gratitude to Mr. and Mrs. Elmhirst for lending Dartington Hall and thus enabling the Conference to be held in beautiful surroundings; to Peter Cox and his staff for the excellent organization which made us all so comfortable that we were free to enjoy discussion at all hours; and, above all, to the Committee, Bernard Leach, Muriel Rose, Michael Cardew, A. E. Southern and Marianne Straub, not only for their talks and work behind scenes but also for their enjoyment of the Conference which set the mood for the whole ten days. Bernard Leach spoke for all when he said on the last night 'This meeting of the ideas of East and West has been the happiest time of my life, the realization of a dream—I can see by your faces how happy a time it has been'.

Two members of the Editorial Committee were at the Conference; Hilary Bourne, whose textiles were much admired in the Exhibition of British Craftsmen, and Alice Hindson, who gave a demonstration of drawloom weaving. She made this difficult task so easy to understand that in one hour stolen from Lectures I was able to weave a small sample.

Textile discussion began in the right way by Mr. Southern giving a talk on excellence in textile. He said that the weaver must be not a paper designer or thrower of shuttles but a workman in the whole field. A textile was capable of a clear statement and gave the intention or message of the craftsman.

Marianne Straub told us about beginning at the beginning—the understanding that grows from experience and the handling of raw materials. We had the privilege of examining designs carried out by her on handlooms as prototypes for the textile industry. Their beauty, understanding of the right use of material and soundness of technique of cloth structure set handweavers a new challenge. Tibor Reich, too, showed and explained some of his fabrics woven for special surroundings after consultation with architects and owners.

We envied the Danish handweavers their supply of wonderful yarns spun specially for their needs on an H.F. set when Aagot Poort handed round sample yarns. Eva Antilla described weaving conditions in Finland where, in isolated farms and villages, there are looms in every home and women weave for the need of their family. This gives them all an understanding of quality.

German weavers talked of their long apprenticeship and thorough training in workshops for the title of Master Weaver. Mrs. Laur told us of the Swiss organization, *Heimatwehr*, which sells the craft work done by peasants in the mountain valleys, and explained the arrangements for teaching.

An interesting sidelight was thrown on the past by Alex Hunter in his talk

on 'The Craftsman and the Textile Industry'. He suggested that conservative weavers of their own day viewed the invention of heddles with disapproval and horror as a 'machine' to speed up production. New synthetic materials which open up fresh possibilities were described by Hiram Winterbotham, but he stressed that they should be used sympathetically for their qualities of texture, strength and behaviour not just because they are new.

Miss Eades gave a demonstration of spinning different fibres—wool, cotton and flax—on spindle and wheel. Her gentle, easy, natural style of handling the raw materials, so unlike the showy methods of many spinners, was reflected in the beauty and quality of the yarns she sent round for us to handle. Miss Milne let us share in her sense of adventure as she told of her pursuit of an ideal. Her simple tapestry loom, with its many personal, ingenious improvements, was one of the most interesting I have ever seen.

Wherever weavers gathered, the name of Ethel Mairet was a password. Almost everyone knew her, many had been trained by her and her influence was shown in their work. She sent a message saying how sorry she was that it was not possible for her to come.

In this short space I have spoken only of the weavers; but the potters, with their great vitality and practical approach, seem to have solved some of their problems more realistically. Several have workshops in which they work as a team and thus find it possible to create individual pots by also producing simple standard pots for everyday use that people with taste can afford.

Throughout the Conference, ideas from the East were expressed by Dr. Yanagi with illustrations from Buddhist philosophy. He had brought films and slides showing Japanese and Korean pottery and he told us that the Japanese potter, Hamada, in this age of self-advertisement, does not sign his pots but prefers to let them speak for themselves.

I came away neither obsessed by the difficulties of making a living in this machine age, nor dazzled by the wonders of technical advances in synthetic fibres and machines, but eager to use my two hands developing skill to handle the fibres that I love and to create fabrics that express my ideas.

We hope to publish in future issues articles from foreign craftsmen who were present at the Conference.

■  ■

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LETTERS TO THE EDITOR

We much regret that pressure on space makes it impossible for us to publish all the interesting suggestions for future issues received from readers—EDITOR.

SIR: The logical sequence to the launching of the Quarterly Journal is the formation of a Federation of all our Guilds. The necessity for such an organization should be apparent to all our Members when contemplating the number of Guilds formed and the rapid continual influx of members.

For some years Miss Hester Viney has visualized, first a British Federation and subsequently an International one. Could we have a greater inspiration than the words of the Editor, 'where the will is sufficiently determined, the way can always be found'?

What are briefly the advantages of Federation?

(1) A standard Constitution outlining the aims, objects and control of each individual Guild within the Federation.

(2) Compilation of a list of Members possessing necessary qualifications, who would be available for consultation by the Central Committee, or a duly authorized Sub-Committee of the various Guilds, who would give lectures, demonstrations, conduct short term schools, act as adjudicators at Exhibitions, etc.

(3) Formation of a panel of experts who would from time to time issue, through the facilities provided by the Journal, lists of equipment, yarns, etc., recommended by them.

The foregoing is a bare outline and is given as a basis for discussion.

As 'unity is strength', a Federation may be effective in stirring to activity some sections of the local Education Authorities who may not, so far, have shown much interest. It is also possible, that, were such a Federation established, the Ministry of Education might be able to make a grant to enable it to extend its educational facilities.

Yours sincerely,

83 Glenwood Road, Kings Norton, Birmingham.

GEORGE WILLIAMS

Founder Member, Warwickshire, Worcestershire
and Staffordshire Guild.

SIR: I received my second copy of the Quarterly Journal of the Guilds of Weavers Spinners and Dyers a few days ago and have read it with great interest. It is, in my humble opinion, a very good and useful magazine and if carried out on the present lines will be most valuable.

The Anthology interested me very much, and I send in the very obvious one of the virtuous woman in *Proverbs* (XXXI). [*The quotation referred to will be found in the Anthology of this issue—EDITOR.*] This description has always interested me so much that I wish a short article could be written on it. Where did the women of those days in their hot, dry country get their flax? What exactly was 'tapestry' of which mention is made so often in the Bible? What were the girdles sold to the merchants? Also the verse in the Bible which says 'the smoking flax shall he not quench' is one that I have never had satisfactorily explained to me.

The Journal offers so much, with its articles written by masters of the arts

of spinning and weaving, that I wish that some development could be carried out on historical lines. There is so much of interest outside the merely technical side which they would have an opportunity of using though we cannot. I refer particularly to the Duc de Richelieu's collection of patterns of French weaving which is in the Bibliothèque Nationale in Paris. I wrote to the Curator some years ago to enquire if any use could be made of this and received a most curt refusal. I understand that other people have met with the same reception. It occurs to me, however, that the French weavers who came to England at the time of the Revocation of the Edict of Nantes might have brought with them some of these patterns and I wonder if any effort has ever been made to trace them.

There are two other—one may almost say favours—I should like to ask :

(a) Would it be possible to have translations of articles written by noted Scandinavian, French, German and Czech weavers? I have so many Scandinavian books which I cannot read, but which contain most valuable information.

(b) Could we have published once a year something of the same nature as the Swedish *Monsterblad*, containing the designs of our well known English and Scottish weavers. I have suggested this to Mr. Messinesi, some of whose designs are really beautiful and should be published. I feel sure that this would meet with success over here.

I am, etc.,

*Morley, 160 Madrona Drive, Sidney, R.R.I.
British Columbia, Canada.*

E. S. COLEMAN
Dorset Guild.

SIR: I feel the Journal could be very helpful if we could have some guide on the functions of the Guilds.

We now say that we do not want to have members till they have a preliminary knowledge of the craft in which they are interested and can talk our language. After that we feel we can be of help to them.

What do other Guilds do?

I am, etc.,

Blacklands, Crowhurst, Battle, Sussex.

MARY C. CARRINGTON
Chairman, Sussex Guild

SIR: Can anyone give any hints on how to 'finish' hand-woven scarves and tweeds? No matter how good the yarns and the weaving, after home washing and pressing, they only succeed in looking bedraggled. Machine-made goods never seem to look like this, even the poorest materials have 'finish'. How is it done?

Yours etc.,

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GUILD REPORTS

Forthcoming events and Guild activities of general interest are on page 63.

Cambridgeshire, Huntingdonshire and Isle of Ely

A well-attended members' meeting was held on 7 June in Cambridgeshire House, Cambridge. Members heard Mrs. Rutherford give expert advice on Vegetable Dyeing.

We hope in the near future to arrange a one day School for members.

The next meeting of the Guild will be held at Witchford, Ely. There will be a demonstration by Miss Wilkinson of The London School of Weaving, and a lecture by Miss Young of The International Wool Secretariat.

Visitors and members from other Guilds are welcomed at our meetings.

Enterprise Works, Witchford, Ely, Cambs.

I. F. ALLEN (MRS.)

Cornwall

A well-attended meeting was held in May at Truro, for the convenience of members living in this part of the County. Sir George Rowley opened a discussion on 'Looms'. Samples of tweed woven by Sir George and Lady Rowley were shown and other articles and materials of interest to weavers.

For the first time the Guild was represented at the Royal Cornwall Show at Redruth in June.

The June meeting was held at Cragnor, Carbis Bay. Mr. Robin Nance (St. Ives) gave an interesting talk on 'Weaving in Connection with Furnishings'.

The July meeting was again held at Truro. Miss Baird Smith (Flushing) talked on 'A Day in a Weaving Mill' and Mrs. Haymer (Pentewan) illustrated 'A Tour through a Cotton Mill' with samples of cotton from the raw state to the finished article.

The Croft, 37 Mount Wise, Newquay

M. H. SINGER (MRS.)

Devon

The Membership of the Guild has increased to 97.

At the last members' meeting, Miss Young, of the International Wool Secretariat gave a most interesting talk on wool structure and weaving patterns, with slide illustrations.

Devon was well represented at the Royal Show. Thirty-two members had their work accepted for exhibition and one is receiving an order from the Princess Royal.

A 'Questions and Answers' half-hour, with a team of four experts, has been arranged for the next members' meeting in September, at which we hope beginners may solve some of their difficulties.

Arrangements for autumn spinning and weaving schools are in hand.

The Old House, Chudleigh

V. PELLEW (MRS.)

Dorset

The Dorset Guild held a delightful meeting in June in the lovely grounds of Lower Wraxall House, by the kind invitation of Lady Walwyn. They discussed the draft for the revision of the Constitution, which will come up for confirmation at the Annual General meeting.

The outbreak of foot and mouth disease disorganized the usual County Agricultural Shows, and Wareham and Dorchester cancelled theirs. The Guild has been invited to take part in an Exhibition by the Rural Industries at the Gillingham and Shaftesbury Show.

Members of the Dorset Guild took part in the Exhibition at the Royal Show, Newton Abbot (see page 78), organized by the Devon and Somerset Guilds. Mrs. Irwin attended the International Conference at Dartington Hall (see page 79) by special invitation.

The Annual General Meeting of the Guild will be held on 1 November 1952, in Dorchester.

Min Aern, Worth Matravers, Nr. Swanage

HESTER VINEY (MISS)

Hampshire

The Annual General Meeting of the Guild was held on 19 July. A very satisfactory report of the finances of the Guild was given by the Treasurer.

An excellent talk on Vegetable Dyeing was given by Miss Hester Viney of the Dorset Guild. On 4 August an Exhibition and Sale was held at the Burley Show.

Mill House Cottage, Bishopstoke, Nr. Eastleigh

MARGARET RAY (MRS.)

London and Home Counties

Attendances around the century mark crowded the Guild's monthly meetings during the Summer to hear some first class lecturers. In April Miss Dorothy Wilkinson spoke on Silk. Miss Wilkinson's 'fireside chats', interspersed with humorous anecdotes and personal reminiscences, are a delight.

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Sole makers in England

In May and June demonstrations of dyeing were given by Miss McLeod, of Farnham School of Art, using vegetable essences, and Miss MacEwan, of Hornsey School of Art, with chemical dyes. Both lecturers were at pains to dispel any suggestion of rivalry and emphasized that they were showing two means to one end. Many newcomers to the crafts have discovered weaving only. For them, these demonstrations opened a door to a new interest. Those who had already dabbled in dyes, however, were just as eager to acquire copies of the recipes, which sold after the meeting like a stop-press edition. In July Miss Hilda Breed gave a talk on 'Some Aspects of Teaching Weaving'. It was not exclusively for teachers and contained much to stimulate and inspire all weavers. Especially interesting was the contrast between two groups of exhibits of work, the one by art students and the other by teacher trainees.

Our autumn programme includes :

11 October—Exhibition of Members' Work.

8 November—Handweaving in Our Time: Marianne Straub.

13 December—Demonstration of Practical Skills.

Members of other Guilds who are in town on these dates will be very welcome. The meetings are held at Holy Trinity School, Carlisle Lane, S.E.1. 35 Portland Place, W.1

G. SHAW (MRS.)

Newbury and District

A meeting was held on 1 July at Downe House School, where members were able to inspect the beautiful work being done by the girls of the school, under Miss Croft, in their large craft-room. We were kindly provided with tea after the meeting. Specimens of members' weaving were shown round and discussions as to methods, supply of materials and so on, were much enjoyed.

14 Croft Lane, Speen, Newbury

F. V. DAWKINS (REV.)

Somerset

About thirty of our members availed themselves of the invitation of Messrs. Wm. Terrell and Sons to visit their Rope Factory in Bristol in June. This firm is very old-established and is one of the smallest privately owned Rope Works in the country. They are working to capacity and the various types of rope made include some extremely strong stuff for making fast large ships in port. It was easy to trace the development of the machinery from the hand spinning wheel and it was borne in on us how great is the advantage of the handweaver and spinner who can work in peace and quietness and exercise their individuality in the things they produce.

The Bridgwater Agricultural Society included a class for Weaving for the first time, in the Show held in July. Two of our members won prizes with excellent and interesting exhibits.

A great deal of time had to be given to the preparation and running, with the Devon Guild, of the stand at The Royal Agricultural Show, reported elsewhere in this Journal, and in consequence there has been no time for other activities since the Annual General Meeting in May.

*The Weston School of Needlework, West Street,
Weston-Super-Mare.*

T. M. D. THOMAS (MISS)

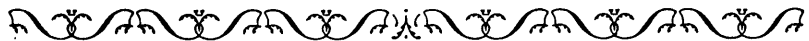
Staffordshire

Upwards of thirty people attended a successful meeting held at the Bilston County College on 3 May, under the Chairmanship of Mr. H. Lamb, Principal. In his opening remarks Mr. Lamb said he hoped the Guild would do for Staffordshire what other Guilds had done for different parts of the country.

Mrs. John Tovey said that in the days of old trade Guilds a very high standard of craftsmanship was maintained. Five years of apprenticeship were followed by two years as a journeyman and after that a piece of weaving had to pass the master weavers before a craftsman could set up on his own. Nowadays it was not necessary to do all this but, unless workers strove for the highest standards, the whole craft would fall lower and lower. It should be regarded as a great honour to be a member of a Guild.

Miss E. M. Mellor (Hagley) the founder of the Worcestershire Guild, talked about the fascination and pleasure of dyeing: experimenting with berries from the hedgerows to produce soft colours and always trying for a new shade.

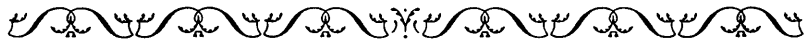
Mr. John Tovey of Birmingham spoke about the position of the hand-weaver today and about the Swedish craft. He pleaded for weaving for pleasure, for a sound fabric and experiment with all the new yarns and materials now at hand. 'Crafts have a great human influence', he said, 'put yourself into the work and be original'. Miss Marrion Lewis (Bilston) mentioned the fourteen Guilds of weavers and said Staffordshire hoped to work on similar lines. General meetings would be held about six times during the year with speakers and demonstrations. After a summing up by Mr. Lamb, Mr. H. Slater, seconded by Mr. L. E. Rose, proposed that the Staffordshire Guild be formed. This was unanimously carried.



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The second meeting of the Staffordshire Guild was again held at Bilston. Mr. T. Beverley White of Tibor Mills, Stratford-on-Avon, gave a very interesting talk on texture, colour and the use of woven furnishing fabrics from the upholsterers' point of view. Samples of material used at the Memorial Theatre were on view and their special features were explained.

Plans are in hand to arrange a meeting at Stafford.

MARRION LEWIS (MISS)

Sussex

The County Agricultural Show at Midhurst in the lovely grounds of Cowdray Park found this Guild feeling rather a long way from the centre of activities but it seemed, once we had got the loom, the large Morris Tapestry loom and two wheels in action, that there was a whispering campaign going on 'Have you seen the weavers?' and, to judge by the crowds and the small amount of room left for the demonstrators to use their arms, that we had become a centre of activity ourselves. Our stand was 20 ft. by 15 ft. so it was possible to show a large number of very fine examples of Sussex weaving—bedspreads, brushed motoring rugs, gauze weaving, etc., hand-spun and home-dyed wool. We also displayed a scarf made by our youngest member aged 6 and a model shepherd with lambs and the Sussex legend telling that in olden days he was buried with a piece of fleece in his hand to show His Maker why he couldn't go to Church every Sunday. All these seemed of great interest to the folk who, in spite of no animals, had turned out to support their Show. We enrolled fourteen new members and look forward to extending our activities into this western side of our County and so justifying our name.

The week before Cowdray Park found us having a very useful week in Hastings—a long dress rehearsal for the bigger event. Here, thanks to one of our best spinners, more interested crowds gathered and stayed to watch her and then to surround the loom on which genuine work was supposed to be in progress. But the kind-hearted weavers kept allowing novices to 'throw the shuttle' and in the end the work was not quite up to standard although it had served a more useful purpose.

Blacklands, Crowhurst, Sussex.

MARY C. CARRINGTON (MRS)

Warwickshire

The Guild held a General Meeting at St. Jude's Schools, Birmingham, on 28 June. Mr. G. B. Carter, of the Guild of Gloucestershire Craftsmen, who was to have given a talk on 'Tweeds' was unfortunately prevented by illness from attending. In his place, Mr. Dixon K. Wright, an experienced spinner and instructor at the Kidderminster School of Art, came at very short notice and gave a fascinating demonstration of both wheel and spindle spinning.

At this meeting, also, members were called upon to decide on the Guild colours and by a majority vote chose cherry red on a grey background. This combination will soon appear on all official Guild notepaper and notices.

18 Salisbury Road, Moseley, Birmingham, 13

G. E. SMITH

Worcestershire

How did the above Guild come into being? Well, it 'just grewed' from small beginnings. The few who organized the first meeting at Christopher Whitehead

Schools were fully repaid: nearly a hundred people were present and great interest was shown in exhibits displayed by skilled weavers from nearby counties. Mr. Stubbs, of the Rural Industries Council, was an excellent Chairman. The speakers were Mrs. John Tovey (Birmingham) and Mrs. Boodle of the Gloucestershire Guild. It was eventually carried unanimously that the Worcestershire Guild be formed. It started with fifty members.

Further meetings have been held at the Worcester Training College, by gracious permission of the Principal.

We now hold bi-monthly meetings and we have had talks by Mr. John Tovey (Birmingham) on 'The Craft of the Handweaver' showing samples of traditional threading and modern technique; also by Mr. J. Packwood, Chairman of our Guild, on 'Worsted and Woollen Yarns'.

We held a Spinning School at Hagley Primary School during Whitsun Week, under the expert tuition of Miss Hester Viney, whose personality won all hearts and resulted in splendid co-operation by the students. They learnt how to card, spin (including worsted and embroidery yarns), scour and dye.

The Weaving School fixed for early August is in progress at the time of writing and upwards of forty-five students and observers are having a thrilling time under the able tuition of Mr. and Mrs. John Tovey.

W. ROBINSON (MRS.)

CLASSIFIED ADVERTISEMENTS

Printed Sew-On Labels. Samples and prices from Frank Farrar, Stradishall, Newmarket, Suffolk.

For Sale: New fourshaft table loom (25") warping board, metal bobbin winder, spool rack, two roller shuttles, reed hook, pattern drafting book. All new and never been used. Price £20 or nearest offer. Mrs. D. M. E. Harbottle, Splash Cottage, Tarrant Monkton, Blandford, Dorset.

Wanted: *The New Draw Loom*, L. Hooper; *Weaving with Small Apparatus*, L. Hooper. Reply stating price and condition of book to Drummond, 30, Hart Grove, London, W.5.

For Sale: 42" Kentish loom unused. £35 or close offer. Webb, 52 Nightingale Road, Rickmansworth, Herts.

For Sale: Rug wools: 2-ply in three shades of natural. Spun to own specification by hand-controlled mule. Samples and prices on application. A. Messinesi, 31, Hayne Road, Beckenham, Kent. Tel.: BEC 6072.

Four-heddle foot-power loom of excellent make. Will weave 36" material: complete with reeds, etc. £24. Box No. 5. c/o F. Dickinson, 80, Heathcroft, Hampstead Way, London, N.W.11.

Handspinning. Customers' fleeces spun for knitting and weaving. Miss Duke, Ransley House, High Halden, Kent. Tel.: High Halden 311.

For Sale: Fourshaft table hand loom, width 30" with table, full warping frame set, spools stand and all necessary accessories. Hardly used. Cheap. Mrs. R. Rubinstein, 36, Spring Gardens, Manchester, 2.

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.

COPIES

Annual subscriptions: Members, 4s. Non-members, 6s. 8d. Including postage. Single copies of the Journal for non-members and additional copies for members, sent by post (1s. 8d. per copy, including postage), can be obtained from Mrs. Dickinson, 80 Heathcroft, Hampstead Way, London, N.W.11.

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Box number, if required, 1s. 6d. extra, including postage on replies.

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.

Advertising Manager: F. Dickinson, 80 Heathcroft, Hampstead Way, N.W.11.

NOTES ON CONTRIBUTORS

George Maxwell. Noted maker of handlooms in this country.

Jane Bradbury. Handloom weaver and spinner.

Gwendoline Smith. Member of the London Guild. Ministry of Education National Diploma in Handweaving.

G. E. Dickinson. Quantock Weaver. Chairman of the Somerset Guild.

Mary Barker. Hon. Secretary of the Editorial Committee of the Journal.

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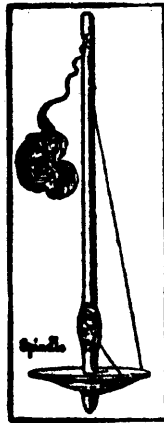
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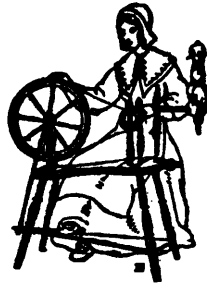
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