

# WARP & WEFT

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## THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

MARIE WOLFF OF WATERFORD WEAVERS IN MICHIGAN CITY, IND. RECENTLY RETURNED FROM A TRIP TO EUROPE. SHE SENDS US THIS MOST INTERESTING REPORT OF THE WEAVING ACTIVITIES SHE SAW:

"BEFORE I LEFT FOR EUROPE LAST YEAR I COPIED FROM THE FEB. ISSUE OF WARP & WEFT THE ADDRESS OF MISS DORIS NIELSEN, THE WEAVER IN COPENHAGEN, DENMARK. WHILE I WAS IN GERMANY I WROTE HER ABOUT MY DESIRE TO VISIT HER AND HER STUDIO. SHE ANSWERED ME AND BY AIR MAIL WE MADE THE NECESSARY ARRANGEMENTS. WE ARRIVED IN COPENHAGEN ON JUNE 7TH AND MISS NIELSEN WAS THERE TO MEET US. WE SPENT A DELIGHTFUL THREE DAYS WITH HER, MOSTLY IN HER STUDIO, WHERE THEY WEAVE MATERIAL FOR UPHOLSTERING AND MANY OTHER TYPES OF FABRICS. THEY USE LOOMS MADE IN COPENHAGEN AND THROW THE SHUTTLES BY MEANS OF A PULLEY CORD, WHICH WORKS VERY QUICKLY. THE GIRLS WHO WORK THERE DO SO IN THEIR STOCKING FEET."

IN DENMARK THEY HAVE A NEW ORGANIZATION FOR HAND WEAVERS. FOR EVERY 3 WEAVERS IN AN ESTABLISHMENT, ONE PUPIL MAY BE ACQUIRED WHOSE PURPOSE IS TO LEARN. THE PUPIL IS TO WEAVE WHATEVER IS ASSIGNED AND WORKS THE FULL

DAY AS THOUGH EMPLOYED. THEY WORK FOR TWO YEARS IN THE WORK SHOP AND TWO TIMES EACH WEEK TH THEY GO TO SCHOOL IN THE EVENING FOR TWO AND ONE HALF HOURS TO LEARN THEORY. THE PUPIL IS PAID THE TUITION FEE OF 100 KRONERS A YEAR. (7 KR. EQUALS \$1.)

AT ANOTHER STATE SCHOOL, THE STUDENT ATTENDS FOR 3 YEARS, IN 3 SEMESTERS OF 9 MONTHS EACH. THE STUDENT PAYS 25 KRONERS A MONTH AND BUYS ALL HIS MATERIAL. THINGS MADE BELONG TO THE STUDENT BUT HE IS NOT ALLOWED TO SELL THEM WHILE IN SCHOOL. THE COURSE OF STUDY INCLUDES THEORY, DESIGN, MUSEUM STUDY, AND ADAPTATION OF DESIGNS FROM OLD PATTERNS. MISS NIELSEN SAID THAT, AS SHOP OWNER, SHE PREFERS THOSE STUDENTS WHO HAVE DONE SHOP WORK TO THOSE WHO HAVE STUDIED THEORY SINCE THEY ARE MORE PRACTICAL. ONE OF MISS NIELSEN'S STUDENTS, KJELD JULL HANSEN, IS NOW WEAVING IN NEW YORK.

"I ALSO VISITED THE INTERNATIONAL HANDCRAFTS EXHIBIT IN MUNICH, WHERE I SPENT MUCH TIME GETTING DRAFTS FROM THE SCANDINAVIAN HOME WEAVERS. THEY HAD AN ESPECIALLY INTERESTING JACKET WHICH THE NORWEGIAN WOMEN WORE INSTEAD OF A COAT IN SUMMER!!

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## ABOUT OUR SAMPLE

SOMETIMES WEAVERS HAVE DIFFICULTY IN FINDING AN UPHOLSTERY MATERIAL WHICH IS INTERESTING, YET NOT TOO PATTERNED OR TOO BUSY TO FIT IN WITH OTHER FURNISHINGS WHICH MAY NOT BE IMMEDIATELY REPLACEABLE. IN THEIR ENTHUSIASM FOR THE BEAUTIFUL RESULTS OF THEIR CRAFT, WEAVERS ARE APT TO USE TOO MANY COLORS, TOO MANY PATTERNS IN ONE ROOM. OUR SAMPLE THIS MONTH IS ONE WHICH CAN BE USED AS A FIRM SOLID BACKGROUND FOR PIECES ALREADY IN USE. IF YOUR DRAPERIES ARE PRINTED, FOR EXAMPLE, MAKE THIS UPHOLSTERY IN THE DARKEST COLOR IN THE PRINT. IF YOU WANT TO GIVE YOUR ROOM A VERY NEW LOOK, TRY DOING THIS IN GUNMETAL TONES--ONE OF THE NEWEST INTERIOR DECORATION COLORS. MIDNIGHT BLUE IS GOOD, TOO, AS WELL AS WOOD TONES. FOR THAT SURPRISING ACCENT TOUCH, THINK ABOUT ORANGE, EITHER THE NASTURTIUM TONES OR THE DARKER BURNT ORANGE TONES. BOTH ARE NEW AND DIFFERENT. IF YOU ARE TOO CONSERVATIVE TO TRY THEM IN PERMANENT FIXTURES USE THEM FOR LAMP SHADES, PILLOW TOPS, OR PLACE MATS.

AS WE TOLD YOU, THIS MATERIAL IS INEXPENSIVE. WE ESTIMATE THE COST TO BE ABOUT \$2.25 PER YARD, 48" WIDE. IF YOU HAVE THE YARNS PROFESSIONALLY DYED, ADD ABOUT \$1. PER YARD; IF YOU DYE THEM YOURSELF, YOU MUST ALLOW THE COST OF THE DYE, WHICH WOULD BE BETWEEN \$.25 AND \$.50 PER YARD. OF COURSE, IF YOU CHOOSE A STANDARD COLOR--BRIGHT RED OR BEIGE, FOR INSTANCE, YOU WOULD SAVE ANY DYEING CHARGES. BECAUSE OF THE COARSENESS OF THE YARNS, IT BOTH WARPS AND WEAVES RAPIDLY, MAKING IT INEXPENSIVE IN TIME AS WELL AS MONEY. ATTRACTIVE, INEXPENSIVE, PRACTICAL--AND DESIGNED BY AN EXPERT. WHAT MORE COULD BE DESIRED?

## AND THE WEAVER THEREOF

"AND NOW, LADIES AND GENTLEMEN, MAY WE PRESENT ONE OF THE MOST CHARMING WEAVERS OF ALL TIME, AND ONE OF THE MOST CAPABLE, MR. ROBERT SAILORS OF BITELY, MICHIGAN." GETTING ACQUAINTED WITH SOME OF BOB'S WORK THROUGH WARP & WEFT IS THRILLING AND REWARDING IN ITSELF, BUT MEETING HIM, EVEN ON PAPER, IS EVEN MORE FUN.

ONLY ONE WORD CAN REALLY DESCRIBE MR. SAILORS, AND THAT WORD IS THE MUCH OVERWORKED "CHARMING." TO FIND CHARM UNFORCED AND NATURAL IS RARE, AND THAT'S THE WAY HE HAS IT. PART OF THE REASON IS HIS DELIGHTFUL SMILE, ALONG WITH HIS LARGE EXPRESSIVE EYES AND THE LONG TAPERING FINGERS SO FREQUENTLY ASSOCIATED WITH THE ARTIST. THE CHARACTERISTIC WHICH CONTRIBUTES MOST TO HIS VERY REAL CHARM HOWEVER IS HIS WONDERFUL SENSE OF HUMOR. THIS IS WELL DEMONSTRATED, PERHAPS, BY HIS CHOICE OF "TRADEMARK"--HIS LITTLE WEATHERBEATEN SAILOR HAT FROM WHICH HE IS LITERALLY NEVER PARTED.

BOB'S SUCCESS IN THE FIELD OF TEXTILE DESIGN IS NO ACCIDENT AS HE IS A GRADUATE OF OLIVET COLLEGE IN MICHIGAN, AND RECEIVED HIS B.A. AT CHICAGO'S ART INSTITUTE, WHERE HE WAS ACTIVE IN THE DRAMA DEPARTMENT'S GOODMAN THEATRE. HE TAUGHT ART IN THE EVANSTON, ILL., SCHOOLS FOR A TIME, AND WENT ON TO TEACH LIFE DRAWING, DESIGN, AND WEAVING AT THE GRAND RAPIDS ART GALLERY. HE WENT TO THE CRANBROOK ACADEMY IN MICHIGAN FOR HIS MASTERS DEGREE, AND WHILE HE WAS THERE HE DECIDED TO GO IN FOR COMMERCIAL WEAVING AND DESIGNING, FOR BOTH HAND AND POWER LOOMS, RATHER THAN CONTINUE TEACHING. HIS ADDITIONS TO THE TEXTILE WORLD HAVE SHOWN IT TO BE A WISE CHOICE.

# GREY PLUM UPHOLSTERY

# SAMPLE

OUR SAMPLE THIS MONTH IS ONE OF THE MOST PRACTICAL WE HAVE EVER SEEN. IT IS AN UPHOLSTERY MATERIAL DESIGNED AND WOVEN FOR YOU BY ONE OF AMERICA'S FOREMOST WEAVERS AND TEXTILE DESIGNERS, ROBERT SAILORS. THE MATERIAL IS INTERESTING IN BOTH COLOR AND TEXTURE, FIRM AND HEAVY, INEXPENSIVE TO MAKE, AND PRACTICAL AS REGARDS WEARING QUALITY AND RESISTANCE TO SOIL. THIS IS THE ONE FOR THAT COUCH IN NEED OF RE-DOING!



## THREADING DRAFT

		Z		X		X		O		Y		Y		O	4
		Y		O		Z		X		X		O		Y	3
		O		Y		O		Y		Z		X		X	2
		X		X		O		Y		Y		O		Z	1

1ST, WARP REPEAT    2ND REPEAT    3RD REPEAT    4TH REPEAT

### KEY:

X -- GREY CARPET WARP  
 O -- 10/3 MERC. COTTON, GUNMETAL  
 Y -- 2 PLY WOOL, PLUM, SPORT YARN  
 Z -- DARK GREYED PLUM CARPET WARP

HERE WE HAVE A REPEAT OF 7 WARP THREADS. THE ENTIRE THREADING IS TWILL, WHICH IS, OF COURSE, A REPEAT OF 4. THE JUXTAPosition OF THE 7 THREADS AGAINST THE 4 HARNESSES IS THE FEATURE WHICH MAKES THIS MATERIAL SO INTERESTING AND UNUSUAL.

## TIE-UP

0	0	X	X	0	X	4	O-RISING SHED	
0	X	X	0	X	0	3		
X	X	0	0	0	X	2		X-COUNTER-BALANCE
X	0	0	X	X	0	1		
1	2	3	4	A	B			

## SLEYING

24 PER INCH  
 2 TO DENT IN 12 DENT REED  
 OR  
 3 TO DENT IN 8 DENT REED

## TREADLING

TREADLE A-USING DARK GREYED PLUM CARPET WARP, SAME AS Z IN WARP  
 TREADLE 3-USING SAME THREAD AS ABOVE, WOUND DOUBLE ON SHUTTLE  
 TREADLE B-SAME AS TREADLE A  
 TREADLE 1-USING WOOL BOUCLE, DYED SAME COLOR AS Z IN WARP

## BEATING

THERE SHOULD BE ABOUT 16 WEFT SHOTS PER INCH. THIS COMBINATION OF SLEYING AND BEATING WILL GIVE A SOLID UPHOLSTERY.

NOTE: ALL OF THE THREADS USED IN THE SAMPLE WERE DYED TO ORDER. ANY GREYED MONOCHROMATIC COLOR SCHEME WOULD BE ATTRACTIVE, OF COURSE. MR. SAILORS DOES NOT SELL YARNS, SO PLEASE DO NOT ATTEMPT TO PURCHASE THEM FROM HIM.

## WHEN YOU DYE

THE CAREFUL CHANGING OF UNUSUAL COLOR IS ONE OF THE CHARMS OF THIS MONTH'S SAMPLE, SO YOU MAY WANT TO DYE YOUR OWN YARNS BEFORE YOU EXECUTE THIS UPHOLSTERY. ACTUALLY DYEING IS NOT NEARLY SO DIFFICULT AS MANY OF US HAVE IMAGINED; IT TAKES TIME AND PATIENCE AND CARE, BUT IT CERTAINLY IS NOT IMPOSSIBLE. THE COMMERCIAL DYES ARE WONDERFULLY EASY TO USE, AND PERSONAL EXPERIENCE HAS SHOWN THEM TO BE PRACTICAL AS WELL.

FOR 10 YARDS OF THIS UPHOLSTERY YOU WILL NEED THE FOLLOWING (20" WIDTH). 8# CARPET WARP, 2 $\frac{1}{4}$ # 2 PLY WOOL, 1# 10/3 COTTON, AND 1# WOOL BOUCLE. THESE ARE SUFFICIENT FOR BOTH WARP AND WEFT. OF THESE, 2# OF THE CARPET WARP IS TO BE DYED GREY; THE 10/3 IS TO BE DYED GUNMETAL; AND THE REMAINING 6# CARPET WARP, 2 $\frac{1}{4}$ # TWO PLY WOOL, AND THE 1# WOOL BOUCLE ARE TO BE DYED DARK PLUM COLOR, VERY GREYED IN TONE.

BUY AS MANY OF THESE THREADS AS POSSIBLE IN COLORS CLOSE IN TONE TO THOSE YOU DESIRE. REDYEING THEM TAKES LESS DYE THAN STARTING WITH NATURAL. OF COURSE IF SOME OF THEM COME ONLY IN NATURAL, YOU WILL HAVE TO START WITH THAT.

### EQUIPMENT REQUIRED:

- 1- A CONTAINER LARGE ENOUGH TO HOLD ALL THE YARN TO BE DYED ONE COLOR WITHOUT CROWDING.
- 2- A SMOOTH WOOD OR GLASS ROD TO MIX WITH.
- 3- SMALL BOWLS, ONE FOR EACH COLOR DYE USED.
- 4- BOILING WATER
- 5- THERMOMETER (DESIRABLE BUT NOT ABSOLUTELY NECESSARY.)

THE LARGEST QUANTITY TO BE DYED ONE COLOR IS THE GREYED PLUM TOTALING 9 $\frac{1}{4}$ #. THIS WILL REQUIRE A LARGE CONTAINER--A CANNING KETTLE OR WASHBOILER SHOULD DO VERY

WELL. DO NOT TRY TO USE AN ENAMELLED CONTAINER AS THE ENAMEL TENDS TO ABSORB SOME DYE.

MANY PEOPLE HAVE DYED LARGE QUANTITIES IN THEIR WASHING MACHINES. THE ADVISABILITY OF THIS DEPENDS ON THE TYPE OF WASHER IN QUESTION. THE MOTION OF THE MACHINE TENDS TO PREVENT STREAKING BUT IT ALSO TENDS TO INCREASE SNARLING, SO BE SURE TO TIE YOUR SKEINS SECURELY IF YOU USE YOUR WASHING MACHINE. (SEE DIRECTIONS FOLLOWING FOR MAKING SKEINS.)

PERSONAL EXPERIENCE HAS PROVEN A SMALL APARTMENT TYPE WASHER IDEAL FOR DYEING YARNS. THE WASHER IN QUESTION HAS NO PLUNGER, BUT THE WATER IS KEPT IN MOTION BY AIR FORCE. THE MOTOR IS ON TOP OF THE TUB, WHICH LEAVES THE BOTTOM FREE. THE ENTIRE MACHINE CAN BE PLACED ON THE STOVE WHICH OF COURSE PERMITS THE DYE TO BE KEPT AT THE DESIRED TEMPERATURE FOR ANY PERIOD, AND ELIMINATES THE TEDIOUS STANDING AND STIRRING.

IF EITHER TYPE OF WASHER IS USED, GREAT CARE MUST BE EXERCISED TO CLEAN THE MACHINE VERY THOROUGHLY BEFORE USING IT FOR WASHING CLOTHES. RUNNING THE MACHINE WITH A HOT SOLUTION OF LAUNDRY BLEACH AND SOAP IS A GOOD WAY TO CLEAN IT. RINSE.

### PROCEDURE:

THE WOOL WILL PROBABLY COME IN SKEINS, BUT THE COTTON WILL MORE LIKELY BE WOUND ON SPOOLS. IN ORDER TO DYE THE YARN IT MUST ALL BE WOUND INTO SKEINS.

THERE ARE SEVERAL TYPES OF SKEIN REELS AND WINDERS ON THE MARKET WHICH CAN BE USED FOR THIS PURPOSE. A WARPING BOARD CAN BE USED, OR THE BACKS OF CHAIRS OR DOOR KNOBS. IT IS NOT NECESSARY TO KEEP A CROSS IN



## WHEN YOU DYE (CONT.)

THESE SKEINS. DIVIDE ONE POUND OF YARN INTO 3 OR 4 SKEINS SO THEY WON'T BE TOO LARGE. AFTER THE SKEIN IS WOUND, TIE IT LOOSELY IN FOUR PLACES WITH A FIGURE 8. TYING THESE TOO TIGHTLY WILL PREVENT THE DYE FROM PENETRATING EVENLY. IT IS BEST TO TIE THE BEGINNING AND END OF THE SKEIN TO EACH OTHER AND TO ONE OF THE FIGURE 8 TIES. THIS SIMPLIFIES UNWINDING. SEE ILLUSTRATION:



IF THE YARN HAS ANY APPLIED FINISH, IT IS NECESSARY TO WASH IT BEFORE DYEING. IN ANY CASE, WOOL SHOULD BE WASHED AND RINSED.

### MIXING THE COLORS:

AS YOU PLAN TO DYE BOTH WOOL AND COTTON, BUY ANY GOOD BRAND OF ALL PURPOSE DYE. YOU MAY BE ABLE TO GET A PURPLE WHICH WILL BE A GOOD START FOR THE PLUM COLOR, AND IT CAN BE CHANGED BY THE ADDITION OF WINE OR BLUE. IF IT SEEMS TOO BRIGHT, GREY IT DOWN WITH JUST A TOUCH OF YELLOW. FOR THIS QUANTITY OF YARN, YOU WILL NEED A TOTAL OF ABOUT 10 PACKAGES OF DYE; FOR THE DARK GREY CARPET WARP, 2 PACKAGES SHOULD BE ENOUGH AND FOR THE 10/3 TO BE DYED GUNMETAL, 1 PACKAGE SHOULD DO IT. YOU MAY NEED TO ADD SOME BLACK TO THE DARKEST GREY YOU CAN GET FOR THE GUNMETAL, AND YOU MAY ALSO WISH TO ADD A TOUCH OF PURPLE OR BLUE TO THE GREY, DEPENDING ON THE TONE. THE NUMBER OF PACKAGES OF EACH COLOR WILL DEPEND ENTIRELY ON THE TONES AVAILABLE AND DESIRED.

DISSOLVE EACH COLOR SEPARATELY IN BOILING WATER IN THE SMALL BOWLS. MIX THE COLORS, TESTING ON THE SMALL LENGTHS OF

EACH YARN KEPT OUT OF THE SKEINS FOR THIS PURPOSE, UNTIL THE CORRECT TONE IS FOUND. REMEMBER THAT THE COLOR IS DARKER WHEN IT IS WET. THE AMOUNT OF WATER IN WHICH THE DYE IS MIXED DOES NOT AFFECT THE FINAL COLOR; THE YARN WILL ABSORB WHAT DYE IS THERE REGARDLESS OF THE AMOUNT OF WATER USED. WHEN YOUR SAMPLE SHOWS APPROXIMATELY THE SHADE DESIRED, ADD YOUR MIXTURE TO THE LARGE DYE POT. MOST OF YOUR DYE SOLUTIONS SHOULD BE USED; IF THERE IS A GREAT DEAL LEFT OF ANY ONE, YOU MAY HAVE PURCHASED TOO MUCH OF ONE COLOR AND NOT ENOUGH OF ANOTHER. IN THIS CASE, MORE DYE MAY BE NEEDED TO GIVE THE DESIRED DEPTH.

ADD THE YARN TO THE DYE POT WHILE THE YARN IS VERY WET. FOLLOW THE DIRECTIONS ON THE PACKAGE OF DYE FOR THE LENGTH OF TIME TO LEAVE THE YARN IN THE SOLUTION, BEING GUIDED ALSO BY THE DEPTH OF COLOR. KEEP CONSTANTLY IN MOTION TO PREVENT STREAKING. AN EXPERT DYE MAN ADVISES THAT WOOL SHOULD BE KEPT BETWEEN 160 AND 180 DEGREES, AND OTHER FIBERS NOT OVER 200 DEGREES--HERE'S WHERE THE THERMOMETER COMES IN HANDY.

RINSE ACCORDING TO THE DIRECTIONS ON THE PACKAGE, AND DRY IN THE SHADE ON A WINDY, SUNNY DAY. TOO SLOW DRYING SOMETIMES CAUSES STREAKING EVEN WHEN THE DYE ITSELF IS EVEN.

SOUNDS LIKE A LOT OF FUSS AND TROUBLE, DOESN'T IT? BUT CONSIDER THE TIME AND COST INVOLVED IN FINDING A COMMERCIAL DYER EQUIPPED TO HANDLE SKEINS, AND THE INACCURATE WAY THEY SOMETIMES MATCH COLORS. IT'S REALLY EASIER TO DO IT YOURSELF AND LOTS OF FUN, BESIDES. ONCE YOU'VE TAKEN THE PLUNGE, YOU WILL FIND YOURSELF WANTING TO DO MORE AND MORE OF IT.

## QUESTIONS & ANSWERS

QUESTION: ON THE PATTERN SHEETS OF WARP & WEFT YOU SHOW TIE-UPS FOR RISING SHED AND COUNTER BALANCED ARRANGEMENTS. THE SEPT. AND OCT. ISSUES GO INTO DETAIL REGARDING THESE TIE-UPS, BUT I FIND THAT IN MARGUERITE DAVISON'S "HANDWEAVER'S PATTERN BOOK" MOST OF THE TIE-UPS ARE DIFFERENT FROM EITHER OF THESE. HOW CAN I MAKE PATTERNS FROM THIS BOOK WHEN MY LOOM IS TIED ANOTHER WAY?

ANSWER: IT WILL BE NECESSARY FOR YOU TO TRANSPOSE THE TIE-UP IN A MANNER VERY SIMILAR TO TRANSPOSING IN MUSIC. IN OUR SKETCHES BELOW WE SHOW THREE DIFFERENT TIE-UPS FOR COMPARISON:

### COUNTER BALANCED

		x	x	x		4
	x	x			x	3
x	x			x		2
x			x		x	1
1	2	3	4	A	B	

### RISING SHED

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

CLOSE EXAMINATION OF THESE WILL SHOW YOU THAT THEY ARE EXACTLY OPPOSITE ONE ANOTHER. THIS IS BECAUSE OPERATION OF A TREADLE ON A COUNTER BALANCED LOOM LOWERS THE HARNESSSES TO WHICH IT IS TIED WHILE OPERATION OF A RISING SHED LOOM CAUSES THE HARNESSSES TO WHICH THE TREADLE IT TIED TO RISE; THUS TREADLE 2 ON THE COUNTER BALANCED LOOM PULLS HARNESSSES 2 & 3 DOWN, AND TREADLE 2 ON THE RISING SHED LOOM PULLS HARNESSSES 1 & 4 UP, ACHIEVING THE SAME SHED.

## DAVISON BOOK ILLUSTRATION

	v	v			v	4
v				v	v	3
	v		v	v		2
v		v	v			1
A	B	1	2	3	4	

THE TREADLES WHICH ARE TIED TO HARNESSSES 1 & 3 AND 2 & 4 MAKE THE TABBY WEAVE, SO THE FIRST APPARENT DIFFERENCE IS THAT IN THE DAVISON BOOK THE TREADLES WHICH FORM THE TABBY ARE ON THE LEFT SIDE OF THE ROW OF TREADLES RATHER THAN ON THE RIGHT SIDE AS SHOWN IN THE OTHER TIE-UPS. COMPARING THE TIE-UP IN THE DAVISON BOOK WITH THE OTHERS, YOU WILL ALSO NOTE THAT:

DAVISON	SHUTTLECRAFT GUILD
COUNTER-	AND WARP & WEFT
BALANCED	COUNTER-BALANCED

TREADLE 1	SAME AS	TREADLE 6
" 2	" "	" 5
" 3	" "	" 4
" 4	" "	" 1
" 5	" "	" 2
" 6	" "	" 3

WHEN YOU WANT TO TREADLE A PATTERN FROM THE DAVISON BOOK ON YOUR OWN LOOM AS IT IS TIED UP, DO NOT USE THE TREADLING IN THE BOOK, BUT TRANSPOSE IT TO MATCH YOUR TIE-UP, WHETHER IT IS RISING SHED OR COUNTER BALANCED. IN OTHER WORDS, IF THE BOOK SHOWS THE USE OF TREADLE 4, USE THE TREADLE ON YOUR LOOM WHICH MAKES A SHED WITH HARNESSSES 1 & 2 DOWN AND 3 & 4 UP. THE HARNESSSES MAKING THE SHED ARE IMPORTANT, NOT THE TREADLE. IN ORDER TO MAKE THE PATTERNS JUST AS THEY ARE IN THE BOOK IT IS NECESSARY TO EITHER TRANSPOSE THE TREADLING IN THE BOOK TO YOUR TIE-UP, OR CHANGE YOUR TIE-UP TO MATCH THE BOOK. TRANSPOSING TAKES LESS EFFORT.

## AN EASTER POEM

THE AUTHOR OF A CHRISTMAS STORY MAKES MARY A WEAVER, AND IT COMES TO MIND THIS EASTER SEASON, ALONG WITH THE 23RD VERSE OF ST. JOHN, WHICH SAYS, "THEN THE SOLDIERS, WHEN THEY HAD CRUCIFIED JESUS, TOOK HIS GARMENTS AND MADE FOUR PARTS, TO EVERY SOLDIER A PART; AND ALSO HIS COAT; NOW THE COAT WAS WITHOUT SEAM, WOVEN FROM THE TOP THROUGHOUT." WHO KNOWS, PERHAPS MARY WOVE IT FOR HIM.

NO ONE HAS EVER TOLD US  
IF THE THREADS WERE COARSE  
OR FINE  
BUT THIS WE KNOW:  
EACH THREAD WAS LOVE FROM  
MARY'S HEART.  
WHEN HIS MOTHER WOVE IT,  
SITTING AT HER LOOM  
I WONDER--  
DID SHE EVER THINK  
HER SON  
WOULD WEAR IT TO HIS DOOM?

ANNA B. ROGERS

\* \* \* \* \*

SILAS SAYS:

IN THE BOOK OF GENESIS, THE STORY OF JOSEPH AND HIS BROTHERS TELLS THAT HE WAS STRIPPED OF "HIS COAT OF MANY COLORS" AND CAST INTO AN EMPTY PIT. MENTION IS ALSO MADE OF THE CAMELS COMING ACROSS THE DESERT BEARING THEIR LOAD OF PRODUCE TO EGYPT, SO IT IS NOT IMPOSSIBLE THAT JOSEPH'S COAT WAS MADE OF CAMEL HAIR. IT WAS, PERHAPS, A SORT OF BRIGHT COLORED BLANKET, MADE WITH A VARICOLORED WARP AND WEFT. IT IS AN ESTABLISHED FACT THAT THE HEBREWS LEARNED MUCH OF THE FINER ARTS OF WEAVING FROM THE EGYPTIANS, AND THE PRINCIPLES OF MODERN WEAVING ARE THE SAME AS THEY WERE IN THE DAYS OF JOSEPH.

THERE ARE OTHER REFERENCES IN THE BIBLE TO WEAVING, TOO. IN

THE FIRST BOOK OF SAMUEL, 17TH CHAPTER, THE STAFF OF GOLIATH'S SPEAR IS LIKENED TO A WEAVER'S BEAM, AND JOB'S DAYS EVEN PASSED "SWIFTER THAN A WEAVER'S SHUTTLE."

DO YOU KNOW OF OTHERS?

\* \* \* \* \*

THE ENCYCLOPEDIA BRITANNICA TELLS US THAT FABRICS FOUND IN THE TOMBS OF EGYPT PROVE THAT THOSE WHO DYED THEM MUST HAVE BEEN EXPERTS, FOR THEY KNEW HOW TO COMBINE SUBSTANCES WHOSE COLORS WERE NOT APPARENT UNTIL THEY WERE ASSOCIATED WITH EACH OTHER. FOR INSTANCE, DYEING RED WITH MADDER OR BLUE WITH INDIGO HAVE BEEN KNOWN IN EGYPT, AS WELL AS INDIA, CHINA, AND PERSIA FOR SEVERAL THOUSAND YEARS BEFORE THE TIME OF CHRIST.

PHOENICIAN AND ALEXANDRIAN MERCHANTS CARRIED SOME KNOWLEDGE OF DYEING TO GREECE AND ROME, WHERE IT WAS DESCRIBED BY PLINY, BUT SUCH RECORDS OF KNOWLEDGE ARE VERY RARE. AT ANY RATE IT IS EVIDENT THAT IN THE EARLY PERIOD OF ITS DEVELOPMENT, DYEING WAS A HOME INDUSTRY CARRIED ON BY THE WOMEN.

CERTAIN TENDENCIES ARE APPARENT THROUGH HISTORY IN AN INTERESTING FASHION. THE TRANSPORTATION SYSTEM OF MODERN EGYPT IS VERY IMPORTANT IN MAKING AVAILABLE TO THE WORLD INDIGO AND WOVEN SHAWLS FROM INDIA AND THE IMPORTANCE OF HER OWN PRODUCTION OF COTTON YARNS AND COTTON, WOOL, AND SILK TEXTILES IS VERY GREAT.

MODERN EGYPT HAS BEEN LEFT BEHIND ONLY IN THE PRODUCTION OF THOSE SIMPLE-TO-USE COMMERCIAL DYES, WHICH ARE SO CONVENIENT TO TODAY'S WEAVERS.

## THE WEAVERS' MARKETPLACE

FOR SALE IMMEDIATELY FOR THE BEST OFFER

2 HAND POWER, FLY-SHUTTLE LOOMS:

1- NEWCOMB, 4 HARNESS, 42" WEAVING WIDTH

2- 2 HARNESS, 30" WEAVING WIDTH

F.O.B.

WRITE: JOHN H. MOORE, 2531 NORTH LOWELL AVE., CHICAGO 39

PHONE: BELMONT 5-9253

COLOR WHAT COLOR GOES WITH

COLOR WHAT COLOR? HOW MUCH

COLOR MORE PLEASANT YOUR

COLOR HANDWOVEN PIECE WILL

COLOR BE IN APPEARANCE IF YOU

COLOR PLAN THE SHADES OF YARN

COLOR THAT GO INTO IT. FOR

COLOR \$1. (PLUS POSTAGE AND

COLOR PACKING, 10 CENTS) WE HAVE

COLOR THE KEYES COLOR HARMONY

COLOR SELECTOR TO HELP YOU.

COLOR COMPLETE DIRECTIONS AND

COLOR SUGGESTIONS ON THE REVERSE

COLOR SIDE OF THIS SIMPLE COLOR

COLOR WHEEL. ORDER FROM THE

COLOR NORWOOD LOOM COMPANY, 1386

COLOR MILWAUKEE AVE., CHICAGO 22

COLOR

BACK ISSUES OF WARP & WEFT

SO MANY WEAVERS ARE BEING DISAPPOINTED WHEN WE CANNOT SUPPLY COMPLETE SETS OF PAST YEARS' WARP & WEFT THAT WE ARE CALLING TO YOUR ATTENTION AGAIN

THAT WE HAVE IN STOCK AT THIS WRITING ONLY 23 COMPLETE 12 COPY SETS FOR 1950. MAY, 1950, IS DOWN TO THAT NUMBER; OTHER MONTHS ARE IN FAIR STOCK.

AS FOR 1947, '48, '49 WE HAVE ONLY ISOLATED MONTHS IN STOCK AND SOME OF THESE ARE GOING FAST.

WE ARE PRINTING MORE COPIES EACH MONTH BUT THE RENEWAL AND NEW SUBSCRIPTIONS, AND THE ORDERS FOR BACK ISSUES, KEEP PACE WITH THE PRINTING.

NON-SUBSCRIBING READERS EVIDENTLY SEE THEIR FELLOW WEAVER'S COPY WITH A SPECIALLY INTERESTING WOVEN SAMPLE AND PATTERN IN IT AND ORDER THAT ISSUE.

THIS OFFICE HAS ONLY TWO COMPLETE FILES OF WARP & WEFT FROM ITS BEGINNING AND WE DO NOT HAVE PLANS FOR REPRINTING.

BACK COPIES ARE 15 CENTS EACH AND WE URGE YOU NOW TO ORDER TO COMPLETE YOUR FILES OR TO GET ALL 12 ISSUES FOR 1950.

THE NORWOOD LOOM COMPANY, 1386 N. MILWAUKEE AVE., CHICAGO 22.