

# WARP & WEFT

VOLUME VI

NUMBER 1

JANUARY 1953

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

WITH THIS ISSUE, WARP & WEFT ENTERS ITS SIXTH YEAR OF PUBLICATION. THOSE OF US WHO HAVE THE COMPLETE FILE OF BACK ISSUES ARE ASTONISHED AT THE IMPROVEMENTS-- IN CONTENT, IN MAKE-UP, IN PRINTING. THAT WHICH STARTED AS A TINY EXPERIMENT WITH BARELY 100 MAILING LIST HAS GROWN TO MANY MANY TIMES THAT NUMBER, WITH WORLD WIDE ADDRESSES. IT IS YOUR MAGAZINE, HOWEVER, AND WE HAVE TRIED HARD TO KEEP IT PERSONALLY SO. MAKING THE SAMPLES EACH MONTH AND THE SPECIAL ASSEMBLY NECESSARY ADDS GREATLY TO THE LABOR INVOLVED, BUT THE ENTHUSIASM OF OUR READERS MAKES ALL THE LONG HOURS WORTHWHILE. IN SPITE OF HIGHER COSTS OF MATERIALS, LABOR, AND MAILING, WE WILL KEEP THE PRICE WHERE IT IS AS LONG AS WE POSSIBLY CAN.

LAST YEAR FOR THE FIRST TIME WE HAD A "THEME OF THE YEAR" IN OUR SERIES ON DOUBLE WEAVE TECHNIQUES. WE ARE CONTINUING THAT PRACTICE THIS YEAR, AND THE THEME WILL BE FABRICS FOR WEARING APPAREL, INCLUDING ALL KINDS OF MATERIALS FOR INNUMERABLE PURPOSES FOR BOTH MEN AND WOMEN. IN ADDITION TO THE FABRICS WE WILL ALSO GIVE YOU HINTS FOR THE ACTUAL SEWING AND CUTTING FOR PERFECT FINAL RESULTS. GOOD WEAVING AHEAD!

FROM OCTOBER 15 TO DECEMBER 30, 1953, A NATIONAL EXHIBITION CALLED DESIGNER-CRAFTSMAN USA WILL BE HELD. THE ENTRIES ARE TO BE CHOSEN FROM AMONG WINNERS OF REGIONAL SHOWS, AND DIVISIONS ARE CERAMICS, TEXTILES, WOOD, METALS, LEATHER, AND SPECIALTIES. THERE WILL BE TWO GRAND PRIZES OF \$1000. EACH AND ONE \$300. PRIZE FOR EACH DIVISION WITH ADDITIONAL \$100., \$50., AND \$25. IN EACH SECTION. PLENTY OF TIME TO DO YOUR BEST, IF YOU START NOW. FOR COMPLETE INFORMATION, WRITE AMERICAN CRAFTSMAN'S EDUCATIONAL COUNCIL, 32 E. 52ND ST., NEW YORK.

\* \* \* \* \*

MR. EDWIN RUST, DIRECTOR OF THE MEMPHIS ACADEMY OF ARTS, IN MEMPHIS, TENNESSEE, ANNOUNCES A SERIES OF LECTURES ON VARIOUS PHASES OF HANDWEAVING DURING THE FIRST WEEK OF FEBRUARY BY GLADYS ROGERS BROPHIL.

\* \* \* \* \*

SUCH AN INTERESTING LETTER RECENTLY FROM CATHERINE JARL OF BEMUS POINT, NEW YORK. SHE SAYS, "I HAD SOME CLASSES THIS SUMMER, AND I AM NOW ATTENDING ADULT EDUCATION CLASSES (CONT. PAGE 6)

WARP & WEFT IS PUBLISHED 10 ISSUES PER YEAR--ADDRESS BOX 34, BALDWIN, MICH.  
SINGLE COPIES AND BACK ISSUES, 20¢ EACH PLUS POSTAGE  
YEARLY SUBSCRIPTIONS, \$2.

## MORE ABOUT OUR SAMPLE:

### WARP:

ALTHOUGH WE SLEYED THIS WARP 36 TO THE INCH, WE THINK IT WOULD ALSO LOOK WELL SLEYED 30 TO THE INCH. THE MATERIAL WOULD THEN BE SOMEWHAT HEAVIER BECAUSE THERE WOULD BE MORE SPACE FOR THE WEFT TO PACK IN. THIS MATERIAL COSTS \$2.65 PER POUND IN ONE POUND CONES AND HAS 10,000 YARDS TO THE POUND.

### WEFT:

WE THOUGHT VERY SERIOUSLY OF USING THE NUMBER 1 NOVELTY YARN INSTEAD OF NUMBER 2, BUT DECIDED THAT IT WOULD MAKE TOO HEAVY A FABRIC EVEN FOR WINTER WEAR. SIZE 2 USED SINGLY, HOWEVER, PROVED TOO FINE, SO WE COMPROMISED BY USING SIZE 2 DOUBLE IN THE SHUTTLE. IT HAS 3840 YARDS TO THE POUND AND COSTS \$3.35 PER POUND CONE IN COLORS. WHITE AND NATURAL IN BOTH THE WARP THREAD AND WEFT THREAD ARE LESS EXPENSIVE.

### BEAT:

WE FOUND THAT A GOOD, FIRM BEAT IS NECESSARY TO GIVE THIS MATERIAL SUFFICIENT BODY. WE DID NOT BEAT TWICE, BUT BEAT FIRMLY, CHANGED THE SHED WITH THE BEATER HELD FORWARD, THEN RELEASED THE BEATER FOR THE NEXT SHOT.

THIS FABRIC, AS WITH SO MANY OF OUR SAMPLES, IS MUCH MORE BEAUTIFUL IN THE LARGE PIECE THAN IT IS IN THE TINY SAMPLE. THERE IS A RATHER INDEFINITE STRIPE FORMED BY THE USE OF TREADLE 3 TWICE AND THE ACCOMPANYING THREE ROWS OF TABBY. MOST PEOPLE WHO SAW THE LARGE PIECE, THOUGHT THE STRIPE, WHICH WAS VARIED BECAUSE OF THE CHANGE OF DIRECTION IN THE TABBY, ADDED A GREAT DEAL OF IN-

TEREST TO THE FABRIC. HOWEVER, ONE OF OUR MORE CHUBBY FRIENDS PREFERRED TO HAVE THE STRIPE OMITTED. THIS IS THE TREADLING WE USED FOR HERS, USING ONLY ONE SHUTTLE CARRYING THE DOUBLE STRAND OF PATTERN THREAD:

1,2,1,4,3,2,3,4,1,2,1,2,3,4,1,2,  
3,4

THIS MADE A LOVELY ALL OVER TEXTURED EFFECT WHICH PROVED MOST WEARABLE.

A DRESS OF THIS KIND IS MOST LOVELY WHEN IT IS KEPT VERY SIMPLE WITH AS FEW SEAMS AS POSSIBLE. THESE SAMPLES DID TEND TO RAVEL, ALTHOUGH WASHING WOULD HELP THAT SOMEWHAT. IT WOULD STILL BE ADVISABLE TO FINISH THE SEAMS CAREFULLY WITH BINDING OR OVERCASTING.

THIS FABRIC WOVE VERY QUICKLY AVERAGING A YARD AN HOUR, AND SO SOMETIMES MORE THAN THAT. BECAUSE OF THE NUMBER OF THREADS INVOLVED HOWEVER, THE WARPING AND THREADING TOOK LONGER THAN USUAL. THIS IS A LONG WEARING AND LONG WEARABLE FABRIC, SO CHOOSE YOUR PATTERN FOR IT CAREFULLY. WE LIKED THE SIMPLICITY OF VOGUE PATTERN NUMBER 7761. THIS DRESS HAS A RATHER FULL SKIRT WITH A PLEAT CENTER FRONT AND BACK, AND A PLAIN BODICE SLIT TO THE WAIST IN FRONT, AND PLAIN, 3/4 SLEEVES. THIS IS WORN WITH A DICKEY OR SLEEVELESS BLOUSE. A WELL FITTED PRINCESS STYLE WITH KIMONA SLEEVES WOULD BE GOOD TOO, AND WOULD HAVE THE ADVANTAGE OF ELIMINATING THE CUTTING AND SEWING OF SET-IN SLEEVES.

## WINTER COTTON GAYETY

WE'VE ALL BEEN HEARING SO MUCH ABOUT THE "WINTER COTTONS", AND COTTON IS SO PRACTICAL, THAT WE ARE BRINGING YOU A LOVELY GAY WINTER COTTON DRESS FABRIC. IT'S EASY TO MAKE, EASY TO SEW, AND MOST OF ALL, EASY TO WEAR--BECAUSE YOU WILL BE SO PROUD OF IT.

### THREADING DRAFT:

	X		X
	X	X	
X		X	
X	X		

THIS IS A VARIATION OF THE TRADITIONAL ROSEPATH.

### TIE-UP:

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

### TREADLING:

THE PATTERN THREAD IS WOUND DOUBLE ON THE SHUTTLE. TABBY THREAD IS USED WHERE INDICATED; IT IS SAME AS WARP.

2,3,4,1--PATTERN THREAD  
 TABBY B  
 3--PATTERN  
 TABBY A  
 3--PATTERN  
 TABBY B  
 2,3,4,1,2,3,4,1 PATTERN  
 TABBY A  
 3--PATTERN  
 TABBY B  
 3--PATTERN  
 TABBY A  
 1,2,1,4,3,2,3,4,1,2,1--PATTERN  
 TABBY B  
 3--PATTERN  
 TABBY A  
 3--PATTERN  
 TABBY B

NOTE: THE TABBY THREAD IS GOVERNED ENTIRELY BY ITS LOCATION ON THE LOOM: WHEN IT IS GOING FROM RIGHT TO LEFT TABBY B IS USED; WHEN IT IS GOING FROM LEFT TO RIGHT, TABBY A IS USED. THIS RULE FOLLOWS THROUGH THE ENTIRE FABRIC, MAKING A SLIGHT VARIATION IN THE STRIPE WHICH ADDS TO THE FINAL APPEARANCE. TABBY IS USED ONLY WHERE INDICATED.

### SISTER GOODWEAVER SAYS:

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

### SLEY:

36 PER INCH  
 2 PER DENT IN 18 DENT REED

### WARP:

24/2 COTTON FROM LILY MILLS, SHELBY, N.C. IT IS RED #438 & COMES IN A GOOD RANGE OF OTHER COLORS. IT IS FINE THREAD, BUT STRONG--NO BREAKAGE EVIDENT.

### WEFT:

WE USED SIZE 2 OF LILY MILLS NOVELTY YARN #105 IN SCARLET. THERE IS JUST ENOUGH DIFFERENCE IN COLOR BETWEEN THE WARP AND WEFT TO GIVE DEPTH TO THE FABRIC. WE THOUGHT SIZE 1 OF THIS YARN WOULD BE TOO HEAVY, SO WE USED SIZE 2 DOUBLE.



## A STUDY OF TABBY

ANNA B. ROGERS

THE NORTH SIDE STUDY GROUP OF THE CHICAGO WEAVERS GUILD RECENTLY MADE A STUDY OF VARIOUS TECHNIQUES IN TABBY TECHNIQUE, AND INASMUCH AS THIS MONTH'S SAMPLE IS WOVEN WITH TABBY IT WAS FELT THAT A REPORT OF THAT STUDY WOULD BE OF INTEREST.

WEAVING WITH A TABBY MERELY CONSTITUTES THE WEAVING OF A PLAIN FABRIC COMPOSED OF WARP THREADS AND TABBY THREADS, HAVING PATTERN THREADS ALTERNATING WITH THE TABBY LYING OVER ONE OR MORE WARP THREADS AND HELD IN PLACE WITH THE TABBY. IN OTHER WORDS, OVERSHOT THREADS FORM A PATTERN ON A BACKGROUND OF PLAIN WEAVE, WHICH IS FORMED BY THE INTERLACING OF WARP AND TABBY. ONE OF THE LESS COMMON TERMS FOR TABBY IS "BINDER" THREAD AND THAT TERM ARISES FROM THE ACTION OF THE TABBY THREAD IN BINDING THE PATTERN THREADS INTO POSITION.

MOST DESIGNS WHICH ARE COMPOSED OF LONG OVERSHOTS REQUIRE A TABBY OR BINDER THREAD. IT'S USE IS ALWAYS NECESSARY WHERE THERE IS MORE THAN ONE ROW OF WEFT IN THE SHED FORMED BY ANY ONE TREADLE; OTHERWISE THE SECOND ROW OF WEFT WOULD SIMPLY UNWEAVE THE FIRST ROW. IF THE TREADLING REQUIRES NO MORE THAN ONE SHOT OF WEFT ON ANY SUCCESSIVE SHEDS THE TABBY OR BINDER IS NOT IMPERATIVE. HOWEVER, IF THE OVERSHOTS ARE LONG THE PATTERN WILL BE MUCH MORE ATTRACTIVE WITH THE TABBY.

WE MADE A SAMPLER SHOWING A SERIES OF EXPERIMENTS IN VARIOUS KINDS OF TABBY THREADS. OUR WARP WAS 10/2 NATURAL COTTON SETT 15 TO THE INCH. IN SAMPLE NUMBER 1 WE USED A SOFT, MEDIUM WEIGHT CROCHET

COTTON FOR THE PATTERN THREAD IN A CONTRASTING COLOR, AND TABBY THE SAME AS THE WARP. IN THIS SAMPLE, THE DESIGN SHOWED UP CLEARLY, AND THE MATERIAL WAS FIRM AND SATISFACTORY FOR LUNCHEON SETS, PILLOW TOPS, BAGS, ETC.

IN SAMPLE 2 WE USED A CONTRASTING WOOL KNITTING YARN FOR THE PATTERN THREAD, AND A FINE SHINY WHITE RAYON FOR THE TABBY. THE DIFFERENCE IN LUSTRE BETWEEN THE WARP AND TABBY ADDED TO THE INTEREST IN THE FABRIC, AND THE DIFFERENCE IN WEIGHT BETWEEN THE RAYON TABBY AND THE WARP PRODUCED A SHORTER PATTERN THAN IN SAMPLE 1 FOR AN EQUAL NUMBER OF SHOTS. THE OVERALL EFFECT WAS GOOD AND IT WOULD BE SUITABLE FOR DRAPERY OR UPHOLSTERY DEPENDING ON THE SIZE OF THE OVERSHOT.

IN SAMPLE 3 WE USED A VERY FINE SLIGHTLY ROUGH RAYON NOVELTY MATERIAL FOR THE ENTIRE WEFT. FOR THE PATTERN THREAD WE USED FOUR STRANDS ON THE SHUTTLE; FOR THE TABBY WE USED IT SINGLY. THE LACK OF CONTRAST BETWEEN THE PATTERN THREAD AND THE TABBY THREAD MUTED THE PATTERN AND GAVE IT A VERY SHADOWY EFFECT WHICH WOULD BE LOVELY IN CERTAIN PLACES--FOR DRAPERY FOR INSTANCE, IF LITTLE PATTERN IS DESIRED. WE ALL LIKED THE UNUSUAL AND INTERESTING EFFECT OF THIS ONE.

SAMPLE 4 SHOWED THE USE OF CARPET WARP FOR THE ENTIRE WEFT. THE PATTERN THREAD WAS GOLD AND THE TABBY GREY; BOTH, OBVIOUSLY, HEAVIER THAN THE WARP. THIS DID NOT GIVE AN APPEALING MATERIAL; THE DESIGN DID SHOW BUT NOT IN AN INTERESTING MANNER, AND THIS IS NOT A DESIRABLE TECHNIQUE FOR GENERAL USE.

SAMPLES 5 AND 6 WERE ALSO NOT SATISFACTORY FOR GENERAL USE. IN NUMBER 5 THE PATTERN THREAD WAS A HIGH LUSTRE TAUPE RAYON IN A WEIGHT COMPARABLE TO A 3/2 COTTON, AND THE TABBY WAS AN EVEN HEAVIER SOFT COTTON, LOOSELY TWISTED. NUMBER 6 REVERSED THESE, USING THE COTTON FOR THE PATTERN AND THE RAYON TABBY. NOTE THAT BOTH THESE THREADS ARE HEAVIER THAN THE WARP. NEITHER OF THESE WEBS WAS USEFUL OR BEAUTIFUL.

SAMPLE NUMBER 7 USED THE WARP FOR TABBY AND FOUR STRANDS OF FINE CHARTREUSE RAYON NOVELTY FOR THE PATTERN THREAD. THIS SHOWED UP THE DESIGN NICELY, AND THE ROUGHNESS OF THE RAYON IMMEDIATELY GAVE A MODERN APPEARANCE TO THE COLONIAL ATMOSPHERE OF THE DESIGN. THIS COULD WELL BE USED IN THE HOME OR FOR JACKETS OR BAGS, DEPENDING ON THE LENGTH OF THE OVERSHOTS.

IN SAMPLE NUMBER 8 THE PATTERN THREAD WAS A HEAVY SOFT WHITE WOOL. THE TABBY WAS 20/2 WHITE COTTON. AFTER THE WEAVING WAS FINISHED-- WITH A LIGHT BEAT--THE LONG OVERSHOTS OF THE PATTERN WERE CLIPPED. THE FINAL RESULT WAS A LOVELY SOFT FABRIC WITH A MOST INTERESTING SURFACE TEXTURE, DELIGHTFUL FOR DRAPERIES, SPORT JACKETS, OR EVENING SKIRTS.

OUR SAMPLE NUMBER 9 WAS MADE TO SHOW THE USE OF OVERSHOT PATTERN AS A BORDER ON A PLAIN MATERIAL WHICH WAS WOVEN WITH THE TABBY THREAD THROUGHOUT. WE USED BLACK 10/2 FOR THE TABBY, AND QUADRUPLE STRANDS OF THE SAME BLACK FOR THE PATTERN THREAD. THIS MADE A GOOD FABRIC FOR TABLE SERVICE, DRAPERIES, OR UPHOLSTERY, DEPENDING OF COURSE ON THE LENGTH OF THE OVERSHOTS.

AS A GENERAL RULE, THE MEMBERS OF THE GROUP DECIDED THAT IT WAS NOT ADVISABLE TO USE A TABBY HEAVIER THAN THE WARP, AS FOR EXAMPLE IN SAMPLES 4, 5, AND 6, WITH THE POSSIBLE EXCEPTION OF RUG WEAVING. THERE, BECAUSE OF THE WEIGHT OF THE PATTERN MATERIAL, IT IS SUCCESSFUL TO HAVE A TABBY HEAVIER THAN THE WARP.

IF A BOLD PATTERN IS DESIRED IT SHOULD BE WOVEN OF THREAD HEAVIER THAN THE WARP. IF A DAINTY SHADOWY EFFECT IS DESIRED, HAVE THE TABBY AND PATTERN THREAD THE SAME EXCEPT FOR VOLUME, AS IN SAMPLES 3 AND 9.

#### PATTERN-WITH-TABBY TECHNIQUE:

WEAVING WITH A TABBY IS EASY AND NOT CONFUSING IF STARTED CORRECTLY AND CARE IS TAKEN UNTIL THE RIGHT WAY BECOMES ROUTINE.

BEFORE STARTING THE PATTERN, WEAVE A FEW ROWS OF TABBY, STOPPING WITH THE SHUTTLE ON THE RIGHT HAND SIDE OF THE LOOM. START THE PATTERN THREAD ON THE RIGHT HAND SIDE, AND FOLLOW IT WITH THE TABBY THREAD, USING TREADLE B IN THE TIE-UP ON PAGE 3. RETURN THE PATTERN THREAD FROM LEFT TO RIGHT AND FOLLOW WITH TABBY ON TREADLE A. REMEMBER, THE TABBY ALWAYS FOLLOWS THE PATTERN. TREADLE B, THE RIGHT HAND ONE OF THE TWO TABBY TREADLES, IS USED WHEN THE SHUTTLE IS GOING FROM RIGHT TO LEFT, AND TREADLE A, THE LEFT HAND ONE OF THE TWO TABBY TREADLES, IS USED WHEN THE SHUTTLE IS GOING FROM LEFT TO RIGHT. USING THE SAME TABBY TREADLE TWO SUCCESSIVE ROWS OR OTHERWISE MAKING A MISTAKE IN THE TABBY WILL SHOW UP AS A VERY DEFINITE MISTAKE IN THE FINISHED FABRIC, BUT ONCE YOU HAVE LEARNED THIS METHOD, PERFECT WORK BECOMES EASY.



SILAS SAYS:

IF YOU WANT TO BE AHEAD OF THE FASHIONS, WATCH WARP & WEFT. REMEMBER OUR FRINGED SAMPLE OF LAST JUNE? FASHION EXPERTS ANNOUNCE "THE MORE FRINGE--THE MORE FASHION" AND THAT FRINGE IS VERY PROMINENT IN PARISIAN COLLECTIONS. AMERICAN DESIGNERS HAVE TAKEN IT UP TOO, AND A SIMPLE WHITE FRINGED GOWN--FRINGED ALL OVER, ABOUT THE SAME LENGTH CUT AS OUR SAMPLE--WITH SHORT SLEEVES AND LOW ROUND NECK WAS ONE OF THE MOST POPULAR OF THE HOLIDAY PARTY GOWNS.

\* \* \* \* \*

ANOTHER FASHION NOTE--THE OLD THAT IS NEW IS THE USE OF TAPESTRY FOR FASHIONS. CLAUDE ST. CYR HAS FOR THE LAST TWO YEARS BEEN ADAPTING THE PAINTINGS OF FAMOUS ARTISTS TO REPRODUCTION BY THE TAPISSERIES D'AUBUSSON, AND THE RESULTS ARE HATS, SHOES, JACKETS, AND BOLEROS. IF YOU DO YOUR OWN TAPESTRY, THOUGH, BE SURE THAT IT LOOKS HAND MADE WITHOUT HAVING THAT FIRESIDE HOMEMADE LOOK!

\* \* \* \* \*

SPEAKING OF TAPESTRIES, HAVE YOU HEARD ABOUT THE INDIAN WOMAN AND HER VERY SPECIAL RUG? UPON EVERY VISIT TO THE TRADING POST SHE BOASTED OF THE FINE BLANKET SHE WAS MAKING. IT WAS LARGE, AND IT TOOK A LONG TIME TO WEAVE, AND BY THE TIME IT WAS FINISHED THE ENTIRE COUNTRYSIDE WAITED BREATHLESSLY TO SEE IT. FINALLY IT WAS BROUGHT TO THE TRADING POST IN A FLOUR SACK AND OPENED WITH A FLOURISH. TO THE INDIANS IT WAS TRULY A MASTERPIECE, BUT TO THE TRADER IT POSED A PROBLEM, FOR THE DESIGN WAS A COMPLETE REPRODUCTION OF A SOAP WRAPPER, COMPLETE WITH LETTERING!

NEW NAMES & FAR PLACES  
(CONT. FROM PAGE 1)

IN A ONE ROOM SCHOOL HOUSE IN OUR COMMUNITY, STILL CONTROLLED BY THE CENTRAL SCHOOL DISTRICT. IT MAKES A PERFECT WEAVING ROOM. OUR TEACHER, MRS. IRENE NAGEL FROM PANAMA, NEW YORK, HAS WORKED UNDER TERRIFIC ODDS TO ESTABLISH OUR CLASS, BUT NOW WE ARE ALL SET. 10 WEAVERS AND 7 LOOM IN THE CLASS. IF YOU EVER COME OUT THIS WAY, WE WOULD LOVE TO HAVE YOU PAY US A VISIT."

THANKS, MRS. JARL. YOU'RE APT TO HAVE MANY ENTHUSIASTIC WEAVING VISITORS SOON.

\* \* \* \* \*

PATTERN-WITH-TABBY TECHNIQUE  
(CONTINUED FROM PAGE 5)

WHENEVER POSSIBLE IT IS ADVISABLE TO USE AN EVEN NUMBER OF ROWS ON EACH PARTICULAR TREADLE IN THE PATTERN. IF AN ODD NUMBER OF PATTERN SHOTS IS USED ON ANY ONE TREADLE, THE DIRECTION OF THE TABBY IS CHANGED AND THIS GIVES A DEFINITE AND NOTICEABLE SHADOW ACROSS THE FABRIC.

THE EDGE OF THE FABRIC IS IMPROVED IF THE TABBY SHUTTLE AND PATTERN SHUTTLE ARE CROSSED AT THE SELVAGE. THIS NEED NOT BE AN EXTRA MOTION; IT IS A MATTER OF PUTTING THE SHUTTLE DOWN IN THE CORRECT POSITION AT THE END OF EACH ROW. A LITTLE PRACTICE WILL MAKE A GREAT DEAL OF DIFFERENCE IN BOTH APPEARANCE OF THE FINISHED WEB AND THE SPEED WITH WHICH IT IS WOVEN.

\* \* \* \* \*

BEN FRANKLIN SAID: "MANY ESTATES ARE SPENT IN THE GETTING--SINCE WOMEN FOR TEA FORSOOK SPINNING AND KNITTING."

## BOOK REVIEW:

WE'D LIKE TO TELL YOU ABOUT A SPECIAL LITTLE BOOK WHICH CAME TO OUR ATTENTION RECENTLY--ONE WHICH WE THINK WEAVERS WILL ENJOY ALTHOUGH IT IS NOT A TECHNICAL WEAVING BOOK. IT IS CALLED THE TOUR & SHOP BOOK, AND IT LISTS MILL SHOPS, CRAFT SHOPS, AND STATE FESTIVALS, GEOGRAPHICALLY. IT TELLS WHAT THEY SELL, HOW LONG THEY'RE OPEN, AND HOW TO GET THERE. VACATIONS WILL BE COMING AGAIN SOON. HAVEN'T YOU OFTEN WISHED YOU KNEW OF SOME INTERESTING PLACE TO STOP OFF WHEN PASSING THROUGH NEW COUNTRY? AND EVEN IF YOU'RE NOT TRAVELING, THIS BOOK IS GOOD READING. THE AUTHOR, ELIZABETH GILPIN, EMPHASIZES THAT THE BOOK IS WRITTEN TO HELP YOU FIND BARGAINS DURING YOUR TRAVELS; BARGAINS IN MERCHANDISE IN THE MILL SHOPS, AND BARGAINS IN SPECIAL HAND MADE ARTICLES IN THE CRAFT SHOPS. MUCH SPECIALLY INTERESTING INFORMATION IS GIVEN REGARDING THE INDIAN SHOPS WHERE REAL INDIAN HAND WORK NOT FACTORY IMITATIONS, IS FOR SALE. IN THE BACK SECTION OF THE BOOK IS THE LISTING OF STATE FESTIVALS--DATES AND THEMES, AND SUMMER THEATRES WHICH ADD SO MUCH TO YOUR VISIT.

TITLE: TOUR & SHOP  
AUTHOR: ELIZABETH GILPIN  
PUBLISHER: TOUR & SHOP SERVICE  
1715 WALNUT ST.  
PHILADELPHIA,  
PENNSYLVANIA

PRICE: \$2.00

NATURALLY, SOME OF THE CRAFT SHOPS LIST WEAVING AS THEIR PIECE DE RESISTANCE, AND THOSE ARE THE ONES WEAVERS WILL SURELY NOT MISS.

## A CRAFTSMAN'S CREED

I HOLD WITH NONE WHO THINK NOT  
WORK A BOON  
VOUCHSAFED TO MAN THAT HE MAY  
AID HIS KIND  
WITH OFFERINGS FROM HIS CHISEL,  
WHEEL, OR LOOM  
FASHIONED WITH LOVING HEART AND  
LOVING MIND  
ALL OF THE FINE TRADITIONS AND  
THE SKILL  
COME FROM MY ELDERS THROUGH THE  
LONG LINE DOWN  
ARE MINE TO USE TO RAISE OUR  
CRAFT'S RENOWN  
AND MINE TO TEACH AGAIN WITH  
REVERENT WILL  
THUS DO I LIVE TO SERVE, THO  
LEAST FOR PAY  
WITH FINGERS WHICH ARE MASTERS  
OF THE TOOL  
AND EYES WHICH LIGHT TO SEE THE  
PATTERN'S PLAY  
AS IT UNFOLDS, OBEDIENT TO EACH  
RULE OF OUR DEAR ART.  
SO ALL MY CRAFT IS PRAISE TO GOD  
AT ONCE PART HOMAGE AND PART SONG  
MY WORK'S MY PRAYER, I SING THE  
WHOLE DAY LONG  
AS FAITH AND BEAUTY SHAPE THE  
FORMS I RAISE.

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