

GLADYS ROGERS BROPHIL, EDITOR

ANNA ROGERS, ASSOC. EDITOR

# WARP & WEFT

VOLUME VI

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APRIL, 1953

THE WEAVING BOND TRANSCENDS DISTANCE BETWEEN NEW NAMES & FAR PLACES

THE WORLD OF WEAVING WILL SADLY MISS MARGUERITE PORTER DAVISON WHO DIED SUDDENLY DURING THE LATTER PART OF FEBRUARY AT LANCASTER, PENNSYLVANIA. SHE WAS WIDELY KNOWN AS A WEAVER, TEACHER, LECTURER, AND COLLECTOR OF EARLY AMERICAN WEAVING AND WEAVING BOOKS. AT THE TIME OF HER DEATH SHE HAD NEARLY COMPLETED A BOOK ON THE WORK OF LAURA ALLEN, EARLY 20TH CENTURY AMERICAN WEAVER, AND IT IS PLANNED THAT THIS BOOK WILL SHORTLY BE PUBLISHED. HER HANDWEAVERS PATTERN BOOK IS WIDELY USED AND VERY POPULAR.

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CORNELIA CRITTENDEN OF THE LINCOLN (NEB.) WEAVERS GUILD TELLS US THAT THIS GROUP HAD AN EXHIBIT IN LATE APRIL IN CONNECTION WITH A SQUARE DANCE FESTIVAL, AND THAT THE MEMBERS ARE BUSILY PREPARING FOR THEIR ANNUAL EXHIBIT AND SALE AT MILLER & PAINE DEPARTMENT STORE IN LINCOLN, JUNE 8-13.

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MARY MEIGS ATWATER IS CONDUCTING A WORK SHOP JUNE 16-27 AT BLOOMINGTON, INDIANA, SPONSORED JOINTLY BY THE INDIANA WEAVERS GUILD AND INDIANA UNIVERSITY.

IF YOU ARE NOT ACQUAINTED WITH EVERYDAY ART QUARTERLY PUBLISHED BY THE WALKER ART CENTER OF MINNEAPOLIS, MINNESOTA, YOU HAVE MISSED A MOST INTERESTING REPORT OF MODERN WEAVING. IN ISSUE NUMBER 25, RECENTLY DISTRIBUTED, WERE ILLUSTRATIONS AND DESCRIPTIONS OF THE WORK OF FABRIC PRINTERS BEN ROSE, DONELDA FAZAKAS, AND RUTH ADLER SCHNEE. IN THE SAME FABRIC SECTION WERE REPORTS OF THE WORK OF WEAVERS EVELYN HILL, MARLI EHRMAN, ALEXANDER GIRARD, AND MARIANNE STRENGEL. THESE ARE ALL MODERN WEAVERS WHO EMPHASIZE THE USE OF MAN-MADE FIBERS AND THE NEED FOR CLOSE ALLIANCE BETWEEN THE DESIGNER AND THE ARCHITECT--A DOWN-TO-EARTH APPROACH ON THE PART OF THE DESIGNER TOWARD THE USE TO WHICH THE FABRIC IS TO BE PUT. THE ILLUSTRATIONS, THOUGH NOT IN COLOR, ARE CLEAR AND MIGHT WELL PROVE STIMULATING TO THOSE WHO CAN NOT CONVENIENTLY ARRANGE TO SEE THE FASCINATING MODERN EXHIBITS.

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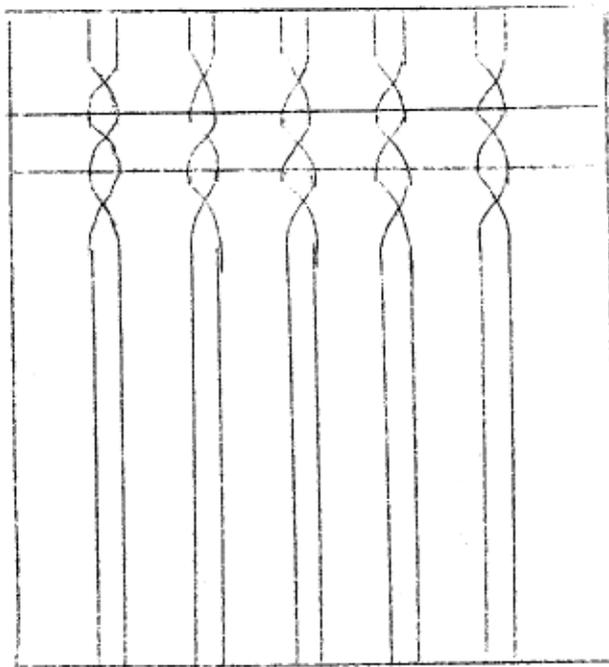
DON'T MISS THE ARTICLE ABOUT WILLI AND DICK PHILLIPS, FAITHFUL WARP & WEFT SUBSCRIBERS, UNDER THE TITLE FABRICS FROM A PRAIRIE LOOM IN THE SPRING, 1953, ISSUE OF HAND WEAVER & CRAFTSMAN. IT SHOULD BE AN INCENTIVE TO THOSE AFRAID TO ATTEMPT THE NEW AND DARING.

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:

**MATERIAL USED:** THE WARP AND WEFT WERE THE SAME IN THIS SAMPLE. IT IS CALLED CARRIAGE COVER TWEED AND IS FURNISHED BY THE YARN ARTS GUILD, 39-33 29TH ST., LONG ISLAND CITY 1, NEW YORK. IT IS AVAILABLE IN THE COLORS INCLUDED IN THE ENCLOSED SWATCH, IN ADDITION TO ONE CALLED THE "BABY OMBRE" COMBINATION. THIS ONE HAS A SHADING FROM ALL WHITE THROUGH BLUE AND WHITE INTO PINK AND WHITE IN A REPEAT OF ABOUT TWO YARDS. THIS YARN IS 90% WOOL AND 10% RAYON DECORATION, AND IS A TWO PLY YARN. THERE ARE 700 YARDS TO THE POUND. THE PRICE IS \$3.68 PER POUND, BUT FOR APRIL, MAY, JUNE, AND JULY, BY SPECIAL ARRANGEMENT WITH WARP & WEFT, IT IS AVAILABLE TO OUR READERS AT A SPECIAL PRICE OF \$3.20 PER POUND. WHEN YOU ORDER, BE SURE TO MENTION WARP & WEFT TO TAKE ADVANTAGE OF THE REDUCED PRICE. ALSO ASK FOR THE COLLECTION OF SAMPLE CARDS WHEN YOU ORDER, THEREBY SAVING YOURSELF THE USUAL PRICE OF 50¢ PER SET. THIS COMPANY HAS A LARGE VARIETY OF YARNS WHICH YOU WILL ENJOY USING.

WHEN YOU GET THIS DESIGN SET UP IN YOUR LOOM YOU WILL NOTICE THAT BY USING TREADLE 4 ONLY BLUE PATTERN THREADS ARE RAISED. THIS FEATURE MAKES FOR A VERY EASY METHOD OF ADDITIONAL DECORATION ON YOUR CARRIAGE ROBE. THESE BLUE YARNS, WITHOUT ANY COUNTING, CAN BE EASILY CROSSED IN A LENO, OR PULLED TOGETHER LIKE BROOKS BOUQUET. ROWS OF THESE COMBINE BEAUTIFULLY WITH THE LACY WEAVE OF OUR SAMPLE TO GIVE A LOVELY SHEER DESIGN AS SUGGESTED IN THE NEXT COLUMN. IF YOU DO NOT WISH TO MAKE THE DECORATIVE BORDER AT BOTH ENDS, YOU COULD DO IT AS A CUFF DECORATION AT ONE END ONLY.



THESE CARRIAGE ROBES ARE LOVELY LOOKING IF THEY ARE FRINGED ALL THE WAY AROUND, BUT THE MOTHER WILL NOT BE SO APPRECIATIVE AFTER WASHING, FOR THE FRINGES TEND TO BECOME SHAGGY AND UNATTRACTIVE. A HEM IS A BIT BULKY FOR THIS PURPOSE, SO WE SUGGEST THAT PROBABLY THE MOST ATTRACTIVE FINISH FOR THE EDGES IS BINDING WITH SATIN RIBBON EITHER WHITE OR COLORED. WIDE RIBBON, FOLDED IN HALF LENGTHWISE, IS USED. USUALLY IT IS MITERED AT THE CORNERS AND PUT ON WITH DELICATE FEATHER-STITCHING. IF THE WORK IS CAREFULLY DONE, THE FINAL RESULT IS USUALLY BETTER IF THE RIBBON IS NOT PRESSED WITH AN IRON AFTER IT IS PUT ON THE ROBE. THE UNPRESSED CREASE IS SOFTER LOOKING.

THESE ROBES MAY BE MADE LARGE OR SMALL AS DESIRED, BUT BECAUSE OF THE COMPARATIVE BULK WE SUGGEST THAT THEY BE KEPT SMALL, RATHER THAN LARGE. THE MOTHERS WE HAVE TALKED TO SUGGESTED ABOUT 30" X 45" TO 50" AS MOST PRACTICAL.

## CORDED LACE CARRIAGE COVER



THERE IS AN EVER-RECURRING NEED FOR BABY GIFTS, AND IT IS A LONG TIME SINCE WE HAVE DESIGNED ANYTHING FOR THE SMALL FRY. THIS MONTH WE HAVE A CARRIAGE ROBE IN A LACY WEAVE WITH A RAISED CORD DESIGN TO GIVE IT CHARACTER. WE THINK YOU AND THE SMALL RECIPIENT WILL BOTH LIKE IT.

TIE-UP:

0	0	X	X	X	0	X-COUNTERBALANCED 0-RISING SHED
0	X	X	0	0	X	
X	X	0	0	X	0	
X	0	0	X	0	X	
1	2	3	4	A	B	

THREADING DRAFT:

PART A										PART B									
X	X	0	0	X	0	0	X	X	X	X	X					X	X		
		0	0			0	0					0	0			0	0		
X	X			X	X			X	X	X	X	0	0	X	0	0	0	X	X

0--BLUE

X-WHITE

PART A IS THREADING FOR WARP BEAM SECTIONS 1,3,5,7 ETC.  
PART B IS THREADING FOR WARP BEAM SECTIONS 2,4,6,8 ETC.

TREADLING:

NOTE: THERE IS NO TRUE TABBY TO THIS THREADING.

SLEYING: (USING 8 DENT REED)

4 WHITE THREADS SLEYED SINGLE	4	DENTS
1 EMPTY DENT	1	"
4 BLUE THREADS IN 1 DENT	1	"
1 EMPTY DENT	1	"
3 WHITE THREADS SLEYED SINGLE	3	"
1 EMPTY DENT	1	"
4 BLUE THREADS IN 1 DENT	1	"
1 EMPTY DENT	1	"
8 WHITE THREADS SLEYED SINGLE	8	"
1 EMPTY DENT	1	"
4 BLUE THREADS IN 1 DENT	1	"
1 EMPTY DENT	1	"
3 WHITE THREADS SLEYED SINGLE	3	"
1 EMPTY DENT	1	"
4 BLUE THREADS IN 1 DENT	1	"
1 EMPTY DENT	1	"
4 WHITE THREADS SLEYED SINGLE	4	"
COMPLETE PATTERN REPEAT USES 34 DENTS (2 SECTIONS ON BEAM)		

A	}	WITH WHITE YARN
1	}	BEAT LAST A MODERATELY
A	}	HARD
		LEAVE 1/4" OPEN WARP
B	}	WHITE
		LEAVE 1/4" OPEN WARP
A	}	WHITE
1	}	BEAT LAST A MODERATELY
A	}	HARD
		LEAVE 1/4" OPEN WARP
B	}	BLUE
4	}	BEAT LAST B MODERATELY
B	}	HARD. THIS MAKES THE BAR OF THE DESIGN.

SISTER GOODWEAVER SAYS:

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

## WEAVING FOR WEARING:

ALTHOUGH THIS MONTH'S SAMPLE IS NOT DESIGNED AS WEARING APPAREL, THAT IS OUR THEME FOR THE YEAR, AND WITH SPRING IN FULL BLOOM WE HAVE A VARIETY OF NOTES ON WEAVING FOR WEARING.

BEFORE WE GO ON TO OTHER THINGS, TAKE ANOTHER LOOK AT THE SWATCH OF CARRIAGE TWEEDS HERE ENCLOSED. ISN'T THAT PLAIN GREY LOVELY? THAT, OR THE ALL WHITE ONE, OR A COMBINATION OF THE TWO WOULD WORK OUT BEAUTIFULLY FOR A BULKY SOFT COAT. IF THE ALL TWEED WOULD BE TOO HEAVY FOR YOUR USE, THIS YARN COULD BE COMBINED WITH THE FINER WEIGHT ONE FROM TROY THREAD COMPANY WHICH WAS USED IN LAST MONTH'S SAMPLE. USING THESE TWO YARNS ALTERNATELY OR MIXED AT RANDOM IN A SKIP TWILL THREADING AND WOVEN WITH VARIED TREADLING WOULD MAKE A PERFECTLY DELIGHTFUL AND PRACTICAL COAT.

THE ABOVE DESCRIBED FABRIC WOULD BE PERFECT, TOO, FOR ANOTHER KIND OF GARMENT WE RECENTLY SAW. IT WAS A CAPE, HIP LENGTH, WHICH CAN BE WORN EITHER BELTED OR PLAIN. IT IS CUT IN A PERFECT CIRCLE, OPEN AT CENTER FRONT, AS ILLUSTRATED HERE:



IF YOUR MATERIAL IS TOO NARROW TO CUT WITHOUT PIECING, THE

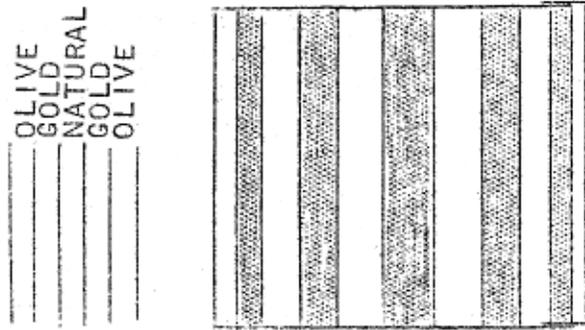
SEAM COULD GO AT CENTER BACK. FROM THE CORNERS OF THE CIRCLE A SMALL STAND-UP COLLAR IS CUT, AND THERE ARE THREE BUTTONS DOWN CENTER FRONT. SLITS AT THE SIDES BOTH FRONT AND BACK ALLOW FOR THE BELT TO SLIDE THROUGH. THIS KIND OF GARMENT IS EASY TO MAKE--IT FITS ALL SIZES WITHOUT ADJUSTMENT AND CAN BE WORN FOR ALL OCCASIONS.

THOSE OF YOU WHO HAVE LAST YEAR'S COPIES OF WARP & WEFT WILL REMEMBER OUR CUT FRINGE SAMPLES OF MARCH AND JUNE. SOME OF THE LOVELIEST OF THIS SPRING'S COSTUMES ARE MADE OF FRINGED FABRICS--HAVE YOU SEEN THEM? CASTLETON MAKES A TEXTURED FRINGED COTTON IN AN EYE-CATCHING SHARKSKIN WEAVE. IT IS USED FOR A FOUR PIECE ENSEMBLE--FRINGED COTTON SKIRT, FLARED, PLAIN COTTON SECOND SKIRT, PLAIN COTTON JACKET TRIMMED IN THE FRINGED FABRIC, AND FULL FLARING FRINGED COTTON COAT WITH PLAIN CUFFS. STUNNING! THE COLORS SHOWN WERE GREY, GOLD, OR SHRIMP.

ANOTHER FRINGED MATERIAL IS ONE MADE IN FRANCE AND DISPLAYED AT DAYTON'S, IN MINNEAPOLIS--AS WELL AS OTHER STORES, OF COURSE. IT IS FAIRLY SMOOTH, LIGHTWEIGHT TWILL WEAVE BACKGROUND, IN GREY WOOL, WITH ROWS OF FRINGE IN A SOFT FUZZY YARN ABOUT 1 1/4" APART. THESE WERE MADE BY THE SAME TECHNIQUE AS THE BLUE OVERSHOP OF OUR CARRIAGE ROSE SAMPLE IN THIS ISSUE, CUTTING THE CENTER OF THE LONG OVERSHOTS. 48" WIDE, THIS FABRIC RETAILED AT \$18.50 YARD.

ANOTHER LOVELY IMPORT WOULD BE FUN TO MAKE, ESPECIALLY FOR THOSE OF YOU WITH MULTIPLE HARNESS LOOMS. THE WARP WAS STRIPED NAVY BLUE AND BLUE RED MIXED FOR ABOUT 3", AND STRIPES OF OLIVE GREEN, NATURAL, AND GOLD TO TOTAL 1/2", 1", AND 1 3/4".

IT LOOKED LIKE THIS:  
EACH STRIPE: WIDTH OF MATERIAL:



IT WAS A SATIN WEAVE THREADING, AND THE WEFT WAS ALL PLUM COLOR. THE WOOL WAS SMOOTH AND LIGHTWEIGHT AND THE FINISHED FABRIC LOOKED GOOD ENOUGH TO EAT.

MARSHALL FIELD & CO. IN CHICAGO ARE SHOWING THREE DIFFERENT FABRICS WOVEN ON THE SAME PRINCIPLE AS OUR SAMPLE OF NOVEMBER, 1951, EMPLOYING 3 HARNESSES. ALL WERE OF WOOL FOR COATS, SO NATURALLY ALL OF THE BACKGROUND WERE SET MORE CLOSELY TOGETHER THAN OUR SAMPLE. ONE WAS A FINE BEIGE WOOL BACKGROUND WITH THE OVERLAY PATTERN IN ORANGE AND LIGHT BLUE. THE SECOND HAD THE PATTERN IN THE WARP ONLY, NOT IN THE WEFT, AND THIS GAVE A VERTICAL STRIPE. THE BACKGROUND WAS BROWN WITH THE STRIPES IN COCOA AND NATURAL. THE THIRD OF THESE WAS A LAVENDER BACKGROUND WITH THE VERTICAL OVERLAY IN GREY LOOP WOOL AND NAVY BLUE SMOOTH WOOL, AND THE WEFT OVERLAY WAS IN THE SAME NAVY BLUE AND A MEDIUM LIGHT PURPLE. THESE THREE FABRICS RANGED FROM \$9. TO \$14. YARD.

ANOTHER IDEA USED FREQUENTLY THIS SPRING IS THAT OF COMBINING SMOOTH AND ROUGH WEAVES IN THE SAME ENSEMBLE. THE SAME WARP THREADS, THE SAME COLORS--SMOOTH ONES FOR SUITS OR DRESSES AND ROUGH ONES FOR COATS OR CAPES.

ONE VERY INTERESTING EFFECT WHICH IS QUITE NEW THIS YEAR IS THE STRAIGHT LINE BOX JACKET SUIT. IT IS MADE OF ALL ONE MATERIAL, OR IN AN ENSEMBLE WITH A JACKET OF A SOMEWHAT ROUGHER TEXTURED MATERIAL AND A STOLE OF THE SKIRT FABRIC. ONE WHICH WOULD MAKE THE PERFECT VEHICLE FOR A WEAVER TO DISPLAY HER TALENTS HAS A SLIM SKIRT OF PLAIN BEIGE MATERIAL. THE SAME FABRIC IS USED FOR A LARGE CAPE-LIKE COLLAR AND DEEP CUFFS ON A YOUTHFUL BOXY JACKET OF BEIGE AND BROWN SLIGHTLY NUBBY FABRIC. THE COLLAR, CUFFS, AND JACKET EDGES ARE FINISHED OFF WITH NARROW WOOLEN FRINGE. IN THIS PARTICULAR GARMENT THE PURCHASED FRINGE WAS NOT A PERFECT MATCH. HERE THE WEAVER HAS IT OVER THE MANUFACTURER, FOR IF YOU WEAVE YOUR OWN FRINGE OF THE SAME YARNS AS YOUR FABRIC, IT HAS TO MATCH.

NO WARDROBE SEEMS TO BE COMPLETE THIS SEASON WITHOUT A STOLE, PLAIN OR MATCHING YOUR SUIT, COAT OR ENSEMBLE, AND LINED OR NOT. THE WEIGHT OF THE FABRIC IS OF COURSE THE DECIDING FACTOR RE: LINING VS. NOT LINING. FOR AN ENSEMBLE, SHANTUNG IS SOMETIMES USED FOR A BLOUSE AND STOLE LINING. BUT LINED OR NOT, DO FINISH THE ENDS OF YOUR STOLE WITH FRINGE OF THE SAME YARNS AS YOUR WEAVING. THE FRINGES MAY BE ANYWHERE FROM ONE TO FIFTEEN INCHES DEEP, AND THAT IS ONE THING WHICH SHOWS THE EXCLUSIVENESS OF YOUR HANDWOVEN STOLE. WE LOOKED AT ONE PLAIN GREY WORSTED SUIT WITH A GREY AND WHITE PLAID STOLE, CUT "SPANISH" STYLE LIKE A HUGE CAPE, AND FINISHED WITH FRINGE WHICH WAS NOT A MATCH, BUT TOO SIMILAR TO BE A CONTRAST. THE PRICE WAS \$200. WEAVE IT YOURSELF, HAVE IT RIGHT, AND BE MONEY AHEAD. THIS IS THE YEAR TO WEAVE FOR WEARING.

## BOOK REVIEW:

AN UNUSUAL, INTERESTING, AND UPLIFTING LITTLE BOOK WAS RECENTLY BROUGHT TO OUR ATTENTION. IT IS TITLED THE WEAVER AND THE AUTHOR IS HAROLD E. DYE. THE BOOK IS THE RESULT OF A STRANGE ASSIGNMENT GIVEN MR. DYE: TO DISCOVER A CERTAIN RUG PATTERN USED BY A NAVAJO WEAVER WHICH WAS BELIEVED TO TELL THE STORY OF THE EXTINCT GALLINAS PEOPLE. HE FOUND THE WEAVER AT WORK BUT THE RUG WAS UNFINISHED. WHILE WAITING FOR THE OLD INDIAN TO COMPLETE HER WORK THE AUTHOR AND HIS MEXICAN FRIEND PABLO SPENT SOME TIME IN THE HILLS, FISHING AND MEDITATING.

THESE MEDITATIONS BECAME THE HEART OF THE BOOK AS THE AUTHOR CONSIDERED THE VARIOUS THREADS THAT GO INTO THE WEAVING OF OUR OWN LIVES: THE RED THREAD OF COURAGE, THE GREEN THREAD OF PATIENCE, THE WOOLEN THREAD OF SIMPLICITY, AND FIVE OTHERS. THE BOOK EMPHASIZED THE ROLE OF GOD AS LIFE'S GREAT PATTERN MAKER AS WELL AS MAN'S RESPONSIBILITY FOR WEAVING INTO GOD'S PATTERN FOR HIS LIFE ALL THE STRENGTH, BEAUTY AND WONDER HE CAN DISCOVER.

THE READER NEVER FORGETS THAT THE AUTHOR IS FIRST AND FOREMOST A MAN; THE WRITING IS VIRILE BUT STILL SENSITIVE. HE IS ALERT TO THE SIGNIFICANCE OF THE COMMONPLACE AND LEAVES THE READER WONDERING WHY HE NEVER SAID THAT BEFORE, OR MADE THAT COMMENT JUST THAT WAY HIMSELF. THE READER IS MADE TO FEEL A PART OF THE BOOK.

TITLE: THE WEAVER  
AUTHOR: HAROLD E. DYE  
PUBLISHER: BROADMAN PRESS,  
NASHVILLE, TENNESSEE  
PRICE: \$1.75

## SILAS SAYS:

WE'VE HEARD MUCH TALK RECENTLY ABOUT THE MORNING "COFFEE HOUR." IT WASN'T ALWAYS SO EASY--LONG AGO, TO FIND COMPANIONSHIP AND CONVERSATION A WOMAN WOULD MOUNT HER HORSE IN THE EARLY MORNING WITH A BABY ON ONE ARM AND HER FLAX WHEEL MOUNTED BEHIND, RIDE SEVERAL MILES TO THE NEIGHBORS TO SPEND THE DAY IN CHEERFUL COMPANIONSHIP, AND RETURN IN THE EARLY EVENING. NO CALLING ACROSS OF NEIGHBORS THEN.

\* \* \* \* \*

LAST MONTH IN DISCUSSING OUR SAMPLE WE MADE MENTION OF THE FINISHING OF WOOL. IT'S NOT A NEW PROCESS, FOR IN THE VISION OF THE PLOUGHMAN WRITTEN IN 1630, ARE THESE LINES:

CLOTH THAT COMES FRO THE WEV-  
ING  
IS NOUGHT COMLY TO WERE  
TILL IT BE FULLED UNDER FOOT  
OR IN FULLYING STOKKES,  
WASHEN WEL WITH WATER  
AND WITH THE TASELES CRACCHED  
Y-TOUKED AND Y-TENTED  
AND UNDER TAILLOURS HANDE.

JUST SO TODAY, CLOTH THAT COMES FROM THE WEAVER IS NOT COMELY TO WEAR TILL IT IS FULLED, OR SHRUNK, WASHED WELL WITH WATER, SCRATCHED AND DRESSED WITH TEAZELS, DYED AND TINTED AND PUT IN TAILORS HANDS FOR SEWING.

\* \* \* \* \*

THE TRANSITION FROM MOTHER & DAUGHTER POWER TO STEAM POWER WAS A COMPLETE REVOLUTION. THE VERY FACT THAT A PEOPLE SPINS & WEAVES IS ASSURANCE THAT THEY ARE HOME BRED AND CENTERED, HOME LIVING AND LOVING, WITH THE HOME THE CORE OF ALL THEIR LIVES.

## QUESTIONS & ANSWERS:

"I WAS RECENTLY BUYING SOME BLANKETS AND OTHER HEAVY WOOLEN GOODS, AND NOTICED THAT THE LABELS WERE MARKED "VIRGIN WOOL." OTHERS SAID "REPROCESSED WOOL" OR "RE-USED WOOL." WHAT DO THESE TERMS MEAN TO THE CONSUMER?

THE THREE TERMS TO WHICH YOU REFER WERE SET IN 1939 BY THE UNITED STATES SENATE AND HOUSE OF REPRESENTATIVES IN THE WOOL PRODUCTS LABELLING ACT, WHICH REQUIRES THAT EVERY PRODUCT CONTAINING WOOL MUST BE LABELLED TO SHOW THE PERCENTAGE OF TOTAL FIBER WEIGHT OF EACH FIBER, EXCLUSIVE OF ORNAMENTATION NOT EXCEEDING 5% OF THE TOTAL WEIGHT. THE TERM "WOOL" WAS DEFINED TO MEAN THE FIBER FROM THE FLEECE OF SHEEP OR LAMB, AND HAIR OF THE ANGORA OR CASHMERE GOAT, INCLUDING CAMEL, ALPACA, LLAMA, AND VICUNA HAIR.

THE TERM "VIRGIN" OR "NEW" WOOL MAY BE USED IF THE FABRIC IS COMPOSED OF WOOL NEVER BEFORE USED FOR ANY PURPOSE.

"REPROCESSED" WOOL IS THE RESULTING FIBER WHEN WOOL HAS BEEN WOVEN OR FELTED INTO A WOOL PRODUCT WHICH, WITHOUT EVER HAVING BEEN UTILIZED IN ANY WAY BY THE ULTIMATE CONSUMER SUBSEQUENTLY HAS BEEN CHANGED TO A FIBROUS STATE.

THE TERM "RE-USED" WOOL MEANS THE RESULTING FIBER WHEN WOOL OR REPROCESSED FIBER HAS BEEN SPUN, WOVEN, KNITTED, OR FELTED INTO A WOOL PRODUCT AFTER HAVING BEEN USED BY THE CONSUMER. THIS IS NOT NECESSARILY INFERIOR MERCHANDISE, FOR A LOW GRADE OF NEW WOOL MAY BE INFERIOR TO REPROCESSED OR REUSED WOOL OF ORIGINAL HIGHER QUALITY.

## POEMS:

WE ARE DELIGHTED TO BRING YOU THIS MONTH THREE ORIGINAL WEAVING POEMS FROM ONE OF OUR NEW SUBSCRIBERS, MRS. JOHN E. WELLS OF BERKLEY MICHIGAN. WE KNOW YOU WILL ENJOY THEIR BEAUTY.

### WEAVER'S FAITH

A WEAVER MUST HAVE FAITH  
AND IMAGINATION TO KNOW  
THAT FROM THE DULLEST THREAD  
SOMETHING BEAUTIFUL MAY GROW.

\* \* \* \* \*

### LIFE'S LOOM

MY WARP FOR LIFE IS THREADED  
THE LENGTH I DO NOT KNOW  
BUT MINE, TO CHOOSE THE WEFT  
AS I WATCH THE PATTERN GROW.  
SO I'LL SELECT WITH GREATEST CARE  
THE GAY THREADS, STRONG AND FINE,  
THEN RECTIFY THE SMALL MISTAKES  
AND WEAVE A SMILE ON MINE.

\*\* \* \* \* \*

### GLIDE, LITTLE SHUTTLE

GLIDE, LITTLE SHUTTLE, AND MAKE  
FOR ALL WHO VIEW TO SEE  
SOMETHING USEFUL AND LOVELY  
THAT IS A PART OF ME.

# The Weaver's Workshop

## SECOND ANNUAL TOWN & WOODS WORKSHOP

PROGRAMS FOR BOTH BEGINNERS AND ADVANCED STUDENTS WILL START ON JULY 13 AND AUGUST 10 FOR ONE OR TWO WEEKS, AS DESIRED.

### BEGINNERS' SCHEDULE:

THE LOOM & ITS PARTS  
 COTTON WEAVING THREADS, HOW TO IDENTIFY THEM, FIGURING YARDAGE, HANDLING THEM, ETC.  
 WOOL, SAME AS COTTON  
 LINEN, SAME AS COTTON  
 RAYON, SILK, METALLIC, MAN-MADE FIBERS, & NOVELTIES, AS COTTON  
 PLANNING WARP FOR PLAIN FABRIC  
 THREADING & TREADLING DRAFTS, TIE-UPS, AND HOW TO READ THEM  
 PLANNING PATTERNED FABRICS  
 BOOKS & PERIODICALS FOR WEAVERS  
 FINISHES & SUMMARY

### ADVANCED SCHEDULE:

TABBY WITH WARP & WEFT SAME, OR 1 WARP & 1 WEFT.  
 TABBY WITH VARIED WARP & WEFT  
 TWILLS WITH WARP & WEFT SAME, WITH 1 WARP & 1 WEFT.  
 TWILLS WITH VARIED WARP & WEFT  
 PROPORTIONS OF WEIGHTS & SPACING  
 TOYING WITH OVERSHOT  
 DYEING  
 WARP FACED FABRICS  
 LAID-IN TECHNIQUES  
 MULTIPLE HARNESS TECHNIQUES

BEGINNING STUDENTS WEAVE A FULL SIZED PIECE; ADVANCED STUDENTS A SERIES OF ORIGINAL SAMPLES DEMONSTRATING THE VARIOUS LESSONS.

---BEAUTIFUL---LUSTROUS---GAY---  
 WHITE RAYON CHENILLE

3 CUT, 325 YDS. LB., \$3.60  
 8 CUT, 900 YDS. LB., 4.14  
 12 CUT, 1500 YDS. LB., 4.40

ALSO SUN AND WASH FAST COLORS IN SIZE 3 CUT ONLY.

ROBIN & RUSS HANDWEAVERS  
 10 W. ANAPAMU ST.  
 SANTA BARBARA, CALIFORNIA

NOW AVAILABLE-IMMEDIATE MAILING

ENGLISH WEAVING QUARTERLY  
 HANDWEAVER & SPINNER  
 WINTER, 1952, & SPRING, 1953, ISS.  
 AT HAND TO MAIL AT ONCE

SINGLE ISSUE, \$.50  
 4 ISSUES, 1 YEAR, \$1.50  
 8 ISSUES, 2 YEARS, \$3.00

WARP & WEFT SHOP  
 BOX 34  
 BALDWIN, MICHIGAN

WARP & WEFT SHOP  
 BOX 34  
 BALDWIN, MICHIGAN

IS LOCATED IN THE MIDST OF A NATIONALLY KNOWN FISHING AND RESORT AREA. DURING THE SEASON WE HAVE MANY CALLS FOR LOVELY THINGS. DO YOU HAVE HANDWOVEN ARTICLES TO SELL? WE WILL TAKE THEM ON CONSIGNMENT. SEND THEM TO US, MARKED WITH YOUR PRICE. PROMPT PAYMENT ON EACH DAYS SALES.

WEAVING YARNS & ACCESSORIES

LET US KNOW YOUR NEEDS

THE WORKBASKET  
 BOX 691  
 WEST CHICAGO, ILLINOIS