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QUARTERLY  
JOURNAL  
OF THE  
GUILDS  
OF WEAVERS  
SPINNERS  
AND DYERS

GLOUCESTERSHIRE : HALLAMSHIRE AND DISTRICT : HAMPSHIRE

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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 COMMITTEE

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## **EDITORIAL**

The first issue of the Quarterly Journal is now in print and the Editorial Committee have received bouquets of both praise and criticism. We are grateful for both ; but since this is the Guilds' own journal it can flourish only by the active interest of members. We ask for more suggestions, more criticism, if necessary, more letters, especially on craft matters, more gleanings for the anthology and, above all, more subscribers.

We find that this first issue, to our surprise and gratification, has nearly paid for itself ; but nearly is not quite and our aim is to be completely self-supporting by the end of the year.

The Editor has learnt that there has been some speculation as to her identity. She is a professional journalist and an unofficial though kindly-welcomed member of the Editorial Committee, who is delighted to serve under a cloak of anonymity the Guilds with whose aims she is so much in sympathy.

**EDITOR**

## **FORTHCOMING EVENTS**

**Dorset Exhibitions.** Agricultural Shows: Wareham, 4 August; Melplash, 28 August; Dorchester, 4 September.

Stall at Dorset Arts and Crafts Exhibition, Canford, 3 and 4 September.

**Hampshire Summer School for Spinning and Dyeing.** Ringwood. August. Further particulars from Hon. Secretary.

**Somerset School of Weaving,** Tutor Miss Malcolm, and **School of Spinning,** Tutor Miss N. Sinnock. Assembly Hall, Dr. Morgan's School, Bridgwater, 12-16 August inclusive.

**Advanced School of Vegetable Dyeing,** Tutor, Miss H. Bourne. Somerset Farm Institute, Cannington, 2-4 September. Particulars of these three Schools apply: Miss Biddulph, The Old Forge, Over Stowey, Somerset.

**South-Western Guilds Exhibition.** Spinning and Weaving Demonstrations. Royal Agricultural Show, Stover, Newton Abbot, Devon. 1-4 July.

**Sussex Arts and Crafts Exhibition** in connection with Hastings Carnival. Demonstrations and Talks on the three crafts. Bowls Pavilion, Hastings, 5-12 July.

Exhibition stand. **Sussex Agricultural Show,** Cowdray Park, Midhurst. 16-17 July.

**International Conference of Craftsmen in Pottery and Textiles.** Dartington Hall, Totnes, Devon. 17-27 July. Particulars from Dartington Hall.

## PATTERN ANALYSIS

by JOHN V. D. KILBRIDE

**T**O a weaver accustomed to the use of a loom there ought to be little difficulty about pattern analysis beyond the purely physical one of being able to *see* the way the threads interlace in the sample to be analysed. This task certainly is often very trying. Most woollen cloth, after finishing, has its structure obscured by the felting of the fibre, whilst in linen weaves a warp thread often floats, not bound down, over several picks (or *vice versa*) and wavers to the side out of its true alignment when the cloth is off the loom. Given a little concentration, however, and a magnifying glass and a needle to poke about with (unless the cloth is a family heirloom) one can eventually lay bare the secrets of what thread goes over what.

It is necessary to record this in the form of a plan on squared paper and just as the naval signalman, with his telescope to his eye, calls out the signal as he reads it, word by word, to his partner who writes it down, so the work of the pattern analyser is much easier if there is an assistant available to fill in the plan whilst he himself is peering through the magnifying glass and dictating.

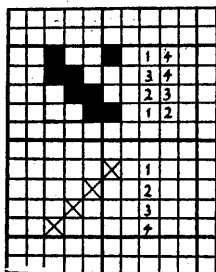
The analyser starts by staking out his claim as it were, selecting a certain warp thread in the sample, marking it with a pin and doing the same by a weft thread crossing it. The area above the weft thread and to the left of the warp thread is the area to be examined. The analyser follows leftward the course of the weft thread as it travels over and under the warp threads, starting from the marked warp thread and calling out to the assistant, 'Over one, under two, over one, under one, over three,' and so on, according to what he finds. The assistant, choosing a horizontal line along the squared paper to represent the weft thread, fills in a square black for every warp thread the weft goes over and leaves a white square for every warp thread it goes under. Thus the line quoted above would be filled in, from right to left, by 1 square black, 2 squares white, 1 square black, 1 square white, 3 squares black. When the analyser considers he has gone far enough to have safely passed the repeat of the pattern (recognized by the recurrence of the same order of interlacing as he began with) he returns to the marked warp thread and starts to read the next weft thread above the one he has just done, being careful to start from the same point, *viz.* the marked warp thread. The assistant fills in on the horizontal line above the previous one, being careful to start on the same vertical line as before.

When as many weft threads have been recorded as bring him to the repeat of the pattern, recognized by the recurrence of the same lines as the analysis began with, he can stop. The repeat of the design should then be isolated, which means cutting out on the top and on the left

any lines which repeat the beginning ones, for the analyser generally overshoots the mark for safety's sake by a few threads either way, when calling out. It should be realized now that the plan obtained and drawn on squared paper is a representation of the cloth, considered as an interlacing of warp and weft threads, the vertical lines of squares representing warp threads and the horizontal ones weft threads, and each individual square representing the crossing-point of a warp and a weft thread. When these squares are filled in black it means that the weft thread went over the warp thread, when they are left white it means that the warp thread went over the weft thread.

In brief, black means weft on the surface, white means warp on the surface. (*N.B.* It might be pointed out that, if the cloth is turned over and analysed from the other side, one gets the same design but with the black and white exactly interchanged.)

Now let us suppose, to have an example, that we have been analysing a 2 and 2 twill, a well known weave, and have obtained the result shown on the squared paper plan in Fig. 1, and we want to know how to weave it ourselves, that is to say in what order to thread up the warp and how to tie up the treadles and in what order to work them. Take the threading



first. The squared paper plan must be considered as a series of *vertical* lines of black and white squares, in this case 4 lines with 4 squares in each. Now start with the right hand vertical line and place a cross on the squared paper a few lines below the plan and directly below the right hand vertical line. The horizontal line on which you have placed the cross represents a heddle shaft and the cross represents a warp thread drawn through it. Number the shaft 1. Now move on leftwards to the second vertical line and if it is different from the first one place a cross directly

below it, but on a fresh horizontal line below the previous one, and number the latter shaft 2. Calling the line different from the first means that whereas the first line consisted of 1 black square, 2 white squares and 1 black square, counting downwards, the second line consists of 2 white squares and 2 black squares, counting downwards. Had the lines been the same, the cross for the second vertical line would have been put, not on a fresh horizontal line but on the same horizontal line, or shaft, as the first cross.

Now treat the third and fourth vertical lines in the same manner, that is, if they are different from the previous lines, place the cross below them on a fresh horizontal line or shaft each and number the latter as you go along. In this pattern they *are* different, so their crosses go on a third and

fourth horizontal line respectively. The threading is now finished, the order being the straightforward one 1, 2, 3, 4.

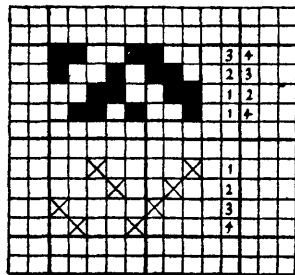
The second task is to find out what shafts were pulled down to make each shed of the pattern and thus to know what shafts to tie up your treadles to, for making each shed.

Consider the plan this time as a series of *horizontal* lines of black and white squares. Start at the bottom horizontal line and follow it from right to left. For every black square you come to, look for the cross in the threading plan below it, see what shaft that cross is on and write down the number of the shaft at the side of the horizontal line of the pattern which you are dealing with. In the first horizontal line of this pattern the first and second squares are black. The crosses in the threading plan below, and corresponding to, the first and second squares of the horizontal line, are on shafts 1 and 2 respectively, so note number 1 and 2 at the side of the line. In the second horizontal line of the pattern the second and third squares are black. The crosses below, and corresponding to, these squares are on shafts 2 and 3 respectively, so note numbers 2 and 3 at the side. In the third and fourth lines of the pattern, the black squares are the third and fourth, and the first and fourth, respectively, and the corresponding crosses are on shafts 3 and 4 and shafts 1 and 4 respectively, so the figures 3 and 4 and the figures 1 and 4 are noted at the side.

The result now reached is that to make the first line of the pattern shafts 1 and 2 were pulled down, to make the second line shafts 2 and 3 were pulled down, for the third line shafts 3 and 4 and for the fourth line shafts 1 and 4. If a treadle is tied up to shafts 1 and 2, another to shafts 2 and 3, another to shafts 3 and 4 and another to shafts 1 and 4, and worked in that order, the pattern will be reproduced.

Now let us try again with another design, a herringbone as illustrated in Fig. 2. For the threading we are to view the plan as a series of vertical lines and starting from the right hand line put a cross on a horizontal line, or shaft, for every different vertical line we come to. The cross for the first line starts off on shaft 1. The second, third and fourth lines are

all different from each preceding one, so they are all put on a shaft of their own, numbering up to 4. The fifth vertical line is, however, the same as the second one *viz.* 1 white, 2 black, 1 white, counting downwards. So we put the cross for that line on the same shaft as carries the cross for the second vertical line, that is, shaft 2. The sixth vertical line is the same as the first, so we put its cross on the same shaft as was the cross for the first line *viz.* shaft 1.



The seventh and eighth vertical lines are the same as the fourth and third respectively and, as the latter were threaded onto shafts 4 and 3 respectively, so the seventh and eighth are threaded onto shafts 4 and 3 respectively. Thus ends the threading.

Now we come to the tie-up. We are to take the bottom horizontal line of the pattern and for every black square in it note at the side the number of the shaft on which was put its corresponding cross. Thus the first square, starting at the right, is black and its cross is on shaft 1, so we note 1 at the side. The next black square, the fourth, has its cross on shaft 4, so we note down also 4. The next black square, the sixth, has its cross on shaft 1 but, as we have already noted down 1, there is no need to do so again. The last black square, the seventh, has its cross on shaft 4 and, as 4 is already noted down, we need not repeat that either, so 1 and 4 finishes the line.

On the second horizontal line we shall find that the black squares all have their crosses on shafts 1 and 2, so 1 and 2 are noted down. The third and fourth lines have their black squares on shafts 2 and 3 and shafts 3 and 4 respectively and the numbers are noted accordingly.

The analysis is therefore complete. If the warp is threaded up 1, 2, 3, 4, 2, 1, 4, 3 and if treadles are tied up, one to shafts 1 and 4, one to shafts 1 and 2, one to shafts 2 and 3 and one to shafts 3 and 4, and worked in that order, the design will be reproduced.

It may be asked, what is the relation to reality of the system of analysis just demonstrated. It appears to work, but why does it? Well, take first the method of arriving at the threading. The squared paper plan of the cloth is, as previously explained, a representation of the interlacing of warp and weft. Every vertical line in the plan might be called the life history of a warp thread, whose career, as it winds over and under the weft threads during one repeat of the design, is here displayed. Now the sequence of interlacing with the weft is effected in the loom by the warp thread rising or falling to let the weft go through the shed, or rather by the shaft on which that warp thread is drawn rising or falling. So if other warp threads in the pattern rise or fall in a *different* sequence they cannot have been threaded through the *same* shaft, or they would have risen and fallen in common. Each warp thread therefore, whose interlacing with the weft takes place in an order different from the others, will require a shaft of its own to effect it.

When there appears in the plan a vertical line which is the same as a previous vertical line, meaning to say that the warp thread here represented interlaced with the weft in exactly the same order as that previous one did, there is no reason why the warp thread represented should not be threaded on the same shaft as the previous one.

For working out the tie-up, one goes along the horizontal lines of the plan, picking out black squares. Now a black square represented a cross-

ing of a warp and a weft thread with the weft on top. To effect this in the loom the weft thread must have been pulled down to let the weft go over it, that is the shaft which carried the warp thread must have been pulled down, through being tied to the treadle which made the shed. So that, on finding a black square, one looks to see on what shaft the warp thread represented was threaded and then notes down that, to make the shed in question, the treadle used must be tied up to pull down that shaft. Similarly for any further black squares along the line, which all denote a warp thread down, the shafts on which these warp threads were threaded must have been pulled down, through the treadle which made the shed being tied to those shafts. It sounds rather like the House that Jack Built.

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## THE USE OF NATURAL DYES

by HILARY BOURNE

**M**ANY people think that dyeing is just a matter of using a packet of powder bought from a shop; they have no idea that nearly all plants yield a dye and that many of these dyes can be made resistant to washing and light if treated in the right way.

All over the world, since man became conscious of colour, experiments have been made in different methods of obtaining dyes. From many of the oldest civilizations fragments have been recovered by experts which show how highly skilled were our early ancestors in the art. Although textiles are some of the least durable of materials we have examples of fine Chinese silks and cottons, of Peruvian work, Coptic tapestry borders—all evidence of a highly developed art—and we notice how only two or three well dyed colours are the key to their beauty and simplicity. Apart from these, there are many early written references to the art of dyeing. We read in the Bible of the beautiful Tyrian purple, which was sold in Lydia and was traditionally said to come from a small vessel in the throat of the shell-fish. It gave a fiery red or scarlet, crimson and various shades of purple and even blue. Alexander the Great and his companions became acquainted with the rich dyes of India and Persia and, to come to our own shores, we hear of the Early Britons dyeing their bodies with woad. Incidentally, growing, processing and dyeing with woad was carried on in various places in England and at Skirbeck, Boston in Lincolnshire, until 1932.

Some of these colours, examples of which can be seen in museums, have not faded at all with the passing of the years; there are the pure bright colours before our eyes, exactly as they were when dyed hundreds of years ago with natural dyes, obtained from plants, or beetles (like





Heather, Greenweed and Weld

cochineal), or mineral salts, such as iron. This ancient art of dyeing was uninterrupted in its tradition until 1826 when a substitute for natural dyes was first discovered and named Aniline.

The Industrial Revolution, which led to so many new inventions, made it possible to dye larger quantities of material with synthetic dyes, made by substituting a chemical dye for the natural traditional dye. Nowadays, these chemical dyes are used almost entirely by manufac-

turers, as they are the most suitable for mass production. But here we are concerned with the natural dyes, which can be used straight from the natural matter, in relatively small quantities. Luckily there are early books on dyeing, which give us many recipes of how the natural dyes were used and, if great care is taken with these simple processes, the results are bright and clear and generally fadeless to light and washing. Rigorous tests have lately been made by the dyers of wool for the French tapestries. They have found that, as natural dyes fade they still keep their true colour, whereas when the same test is given to synthetic dyes they lose their colour and take on a greyish tone.

This is one advantage of using natural dyes instead of the powder out of the packet. There are several others. The colours obtained are, to the artist's eye, far more beautiful because they are not hard and even. The difference in results between a natural and a chemical dye is explained by the actual words, natural and chemical: one has all the qualities of the plant used, while the other is fabricated in a laboratory. The natural dyes blend together naturally, while the chemical dyes need great skill to overcome their crudeness. There is, however, a danger for the unskilled, when using natural dyes, to choose colours which give a muddy result. To avoid this we cannot do better than follow the example of the early craftsmen and select only two or three well dyed colours with which to work.

Another advantage of using plants for dyeing is that anyone can gather them from the countryside, or grow them in the garden. Indeed, many of them are weeds which every gardener or farmer is only too willing to be rid of. Some, on the other hand, are rare in certain districts and it would be doing an ill service to botanists and flower lovers not to leave them alone.

One of the easiest ways of dyeing for beginners is to start on the walnut or the lichen. These yield a dye which can be used direct on to any fibre. In the case of walnut the outer shells, the leaves, or the root can be used. If the outer shells are used, they must be put immediately in water while yet green; once they have turned brown they are not good for dyeing. The liquor of these soaked outer shells can be kept and replenished for months and it is this which is used. All you have to do is to bring whatever you want to dye slowly to the boil in the liquor and *simmer* until it is the right shade of colour. This sounds easy, but there are one or two things which have to be remembered before the actual dyeing takes place. The fibre, whether wool, cotton, silk or any other, must first be scoured so that it is quite clear of oil or dirt. This is most important for otherwise, wherever oil or dirt is left, the dye will not penetrate. The same applies to the ammonia or soap or whatever is used to clean the fibre. It must all be well rinsed out. We must bear in mind

throughout that the fibres should be made to absorb the dye with as little damage as possible. Wool is the easiest fibre on which to learn, as it absorbs the dye readily and does not need much preparation. Silk needs very careful handling as it easily loses its lustre, although the result if successful is most exciting, for the lustre makes the colours shine out. Cotton and linen are the most difficult: their vegetable structure makes it very hard for the dye to penetrate and they have to be specially prepared with an acid solution.

Wool can be dyed either in the fleece before spinning, in the spun yarn, or when the yarn has been woven. It is all a matter of choice, depending on what the dyer has in mind for the use of the fibre. If dyed in the fleece, two or three colours or shades of colour can be carded together; if in the yarn, two or more yarns of different colours or shades can either be plied or woven or knitted together; if in the woven material, much care is needed to get an even shade all over. In all these cases the scouring or cleaning process is the same and must be thorough.

Another important point is the water. This should be soft and free of carbonate. Rain water can be used, but care must be taken that it has not come in contact with iron. Stream or well water can be cleared of what is called 'temporary hardness' by boiling. Hard water is often used, but it tends to reduce the amount of colour absorbed by the fibres. It is a matter of trial and error with whatever water you have the use of, but a generous supply is very necessary for scouring and rinsing.

Another point to be noted is the amount of water in the bucket or bath (preferably enamel or galvanized iron) in which the dyeing is done. Much dyeing is spoiled by not using enough water. The fibres need plenty of room to be moved about, otherwise, being too closely packed together, they will not be able to absorb the dye. It is not a question of stirring the wool all the time but of having ample water for the fibres to be free in.

When using fleece, handle with great care so that it does not get matted together. In scouring it should be squeezed under water and in dyeing stirred very little, otherwise the softer fleeces felt easily and become impossible to spin. When using yarn see that the skeins are tied up carefully in several places, though not too tightly, so as to prevent the wool becoming tangled. All fibres need careful handling through all the processes.

Most dyes need the fibres prepared beforehand, so that they will bite into them, stay in them and not fade with exposure to sun or washing. For this we use various substances called mordants. With the use of different mordants, different shades can be obtained and there is also the method of vat dyeing used for indigo and woad.

There are several good books on vegetable dyeing which will give you

the recipes and other information. These are useful as a guide but the 'tricks of the trade' are learnt only by practice on your own stove.

One last and most important point to understand and remember. The amount of water used for both mordanting and dyeing does not weaken the mordant or dye. The quantity of dye which is in the bath when the water is brought to simmering point is absorbed by the yarn and thus produces the shade of colour. As already mentioned, the quantity of water used is regulated by the amount necessary for the free movement of the yarn.

To get the fullest enjoyment out of using natural dyes, it is wise both to collect them from the countryside and grow them in your garden. We have grown Weld and Woad in the same garden, giving Woad a rich soil and Weld a chalky mixture. The Weld yielded a rich yellow dye and the Woad, treated and made into dry cakes, we used as a vat dye like Indigo and achieved different shades of blue. You will find that the same plant grown on different soil yields a different tone of colour.

We have found that the richest colours are found in the roots in winter, the shoots and bark in spring, the leaves and plant in summer and the berries and fruit in autumn.

Many valuable dyes are imported from foreign countries, which add to the range of colours we can use; but beware of substitutes. As we cannot now get Crop Madder from Holland, where it was grown before the war, and as it is one of the loveliest and most useful dyes, it would be of great value if it could be cultivated in this country. It is said to have been grown in Somerset many years ago; but it needs a particular soil and method of cultivation and takes several years to grow in sufficient quantity for use. I understand that the roots can be obtained if any one is brave enough to try. Unfortunately the roots of the wild madder do not yield a strong red dye.

In some books you will find that Dandelion roots are said to yield magenta, but do they? Beetroot is said to yield a dye that is fadeless, but is it? Tomato plants stain the hands, but will they make a useful dye?

You can see that there are still endless possibilities for experiment and this journal would be a very good way of making any interesting results known.

The following are reliable reference books:

*Vegetable Dyes*, Ethel E. Mairet. Faber. 6s 6d

*Notes on Spinning and Dyeing of Wool*, May Holding. Skilbeck. 4s 6d

*The Use of Vegetable Dyes for Beginners*, Violetta Thurstan. Dryad. 2s 6d

*Dyes and Dyeing*, C.E. Pellew. Sampson Low (1928. Now out of print but obtainable from libraries.)

## THE BLENDING AND MIXTURE OF TEXTILE FIBRES AND YARNS

by ERNEST W. GOODALE, K.B., C.B.E., M.C.

*Digest of an Address given at the Inaugural Meeting of the 198th Session of  
the Royal Society of Arts, 7 November 1951.*

**A**LTHOUGH the practice of blending different fibres together may be as old as the textile industry itself, it has been greatly increased by the advent of man-made fibres. Today they are mixed for one of two reasons—sometimes for both. The blending may be done to give products which utilize the properties of the component fibres, or because one component is cheaper or more readily available than the other.

*The Book of Drapery*, 1570, in Norwich, speaks of 'works mixed with silk, worsted or linen yarn', which may be a reference to bombazine, first made here at this time. Bombazine was a dress material with silk warp and cotton, linen or woollen weft. On 30 May 1668, Pepys, in his *Diary*, wrote: 'Up and put on a new summer bombazine suit.' In *Leviticus* XIX, 19, occurs this reference to mixture fabrics: 'Neither shall a garment mingled of linen and woollen come upon thee'—a mixture rare except in wool embroidery on linen.

Irish poplin, used for ties, is a mixture of silk and worsted, designed to prevent the slipping which can occur in the knotting of an all-silk tie. Wonderfully soft, warm underwear is also made from a mixture of silk and wool. These are examples of the use of the specific properties of the component fibres. Furnishing damasks with a silk warp and cotton weft exemplify mixture for economic reasons. Mixture fabrics of silk and nylon, both expensive fibres, are designed to combine the handle, warmth and elastic recovery of silk with the harder wearing, quick-drying properties of nylon.

Blending, which is still largely in the experimental stage, is carried out on the following main lines:

- (a) Production of yarns by blending of tops or slivers.
- (b) Production of yarns by using a core of one fibre surrounded by an outer layer of another.
- (c) Production of doubled yarns, in which the constituent singles are of different fibre.
- (d) As separate weft yarns and/or warp yarns in a cloth.
- (e) As supporting threads.

Over fifty years ago, Messrs. Donald Brothers Ltd. obtained splendid results from the blending of flax and jute in spinning. Jute, a brittle fibre, needs lubrication before spinning and mineral oil has supplanted the earlier use of whale oil for this purpose. A jute and cotton thread twisted together gives a satisfactory furnishing fabric, though jute yel-

lows on exposure to sunlight and cotton does not. The difference in affinity for direct dyes between cotton and jute gives interesting two-tone colour effects when threads of each are twisted together. A spun mixture of flax and cotton, or a thread of each twisted together, have been successfully used for furnishing cloths; for permanency of colour, the flax must be bleached before dyeing, otherwise exposure to sunlight would bleach it and alter the shade. 'Union' fabrics have long been woven from flax warp and cotton weft yarns, or *vice versa*, as a cheaper substitute for all linen. Wool and cotton spun together have been used for mixture yarns for the blanket and hosiery trades for similar economic reasons.

The advent of man-made fibres has greatly increased the mixing of fibres and yarns, both in continuous form and as synthetic staple fibres. As early as 1907, M. Pellerin, a Frenchman, invented a method of making discontinuous filaments of cellulose fibre which could be worked into yarns on existing spinning machinery but, as the rayon industry was then struggling to popularize continuous filament yarn, nothing was heard of this idea for many years.

Greatly increased rayon production from 1910 to 1920 created the problem of how to use materials wasted in the preparations for knitting and weaving. Experiments were made to use them in normal textile processes, especially in the wool-combing industry, by blending them with wool to make yarns for heavy knitwear and other rough surfaced goods. As these wastes were of different sorts and sizes, it was difficult to spin an even yarn and therefore special factories, notably Messrs. Courtaulds, undertook production of staple rayon fibre of uniform length, denier and dyeing affinity. The Courtauld product is known as *Fibro*, a term sometimes erroneously used to describe any staple fibre viscose rayon. Rayon staple fibre is now spun in Yorkshire on wool spinning machinery, in Lancashire on cotton spinning machinery, in Dundee and Northern Ireland on jute and flax spinning machinery and also on silk waste spinning machinery—each giving a different result.

Soluble yarns, such as calcium alginate—obtained from seaweed—can be combined with insoluble yarns, such as wool, to facilitate the weaving of very light-weight fabrics; the soluble yarn is dissolved away after weaving. Similarly, yarns spun from a mixture of wool and a staple fibre of cellulose acetate produce light-weight knitted and woven fabrics when the cellulose derivative is dissolved away.

Cotton gains strength when wetted, while viscose yarns lose strength, and the introduction of cotton into a staple fibre viscose yarn reduces this loss of strength. The amount of cotton necessary varies with the yarn construction; thirty to thirty-five per cent is often sufficient.

The greater the proportion of staple fibre in mixed yarns, the greater the shrinkage of the resulting fabrics.

Of the newer man-made fibres, nylon is now produced in staple fibre form as well as in continuous filament and is used to reinforce toes and heels of men's socks and ladies' silk and rayon stockings. Blends containing twenty per cent of nylon increase the strength of a yarn out of all proportion to the percentage used. The regenerated protein fibres Lanital (an American by-product from milk) and Ardil (an I.C.I. by-product from groundnuts) have the disadvantage of being relatively weak, especially when wet but, with wool scarce and expensive, they form a useful blending material. Great things are claimed for Terylene, a new thermoplastic truly synthetic fibre, with great strength and resilience, made by I.C.I.

Interesting effects can be obtained in blended yarns and mixture fabrics because of the affinity of some fibres and the resistance of others to the same range of dyestuffs. The regenerated protein fibres dye in much the same way as wool. Many of the problems of dyeing blends of viscose, nylon and other fibres with wool have been overcome and they can now be dyed very successfully. Some dyeing problems are avoided by dyeing in tops or slivers before blending and colour can also be imparted to man-made viscose fluid before it is forced through the spinneret.

Blended fibres are affected by other mechanical and chemical processes in the making of yarn and cloth. For example, chlorination of wool, frequently used for anti-shrink finish, may adversely affect blended fibres of both nylon and viscose: similar difficulties apply to bleaching.

All the above remarks must be considered in conjunction with the general effect of blending on the properties of the fibres. Thus wool has a high heat of wetting, important in its use for underwear and other garments; Ardil, with a similar high figure, does not seriously affect this property of wool when the two are blended, whereas a blending with nylon would have a marked effect on it.

The laundering of wool blends is subject to many of the considerations discussed above and normal methods, employing dry-cleaning reagents, alkaline detergents, high temperature processes and so on, must often be modified to avoid undesirable effects during washing or cleaning.



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SUTHERLAND WOOL MILLS. BRORA

## WOOLLEN MANUFACTURE IN A SMALL MILL OF WEST WALES

by K. S. WOODS

**I**N September 1951 I had the good fortune to spend ten days with Mr. and Mrs. Arthur Morgans at the Wallis Mill, Ambleston, Haverfordwest. Artist weavers find in the yarns from some of these small Welsh mills a quality that is being lost elsewhere and I wanted to discover the reason and the chances of revival in the difficult marketing conditions of today. Watching Arthur Morgans at work and listening to his tales of the past and of his own experiences, not only was I enlightened on certain technical points, but a picture of the Welsh industry began to form itself in my mind, intimately associated with its quiet rural setting, in no ordinary sense industrial. Who would have guessed, for example, that the quiet open pond by the road across Wallis Common was the source of power for a woollen mill? The old stone mill stands just out of sight at the lower angle of the common, around which are spaced half a dozen small homesteads.

The Wallis Factory is one of three surviving mills of Pembrokeshire. The others are at Tregwynt, near Fishguard, where on Thursdays Henry Griffiths & Son has a market stall, and at Solva, on the way to St. David's.

The Prescelly Hills, rising against the skyline of the beautiful and flowery county of Pembrokeshire, gave grazing to many flocks, and from the upland moors, spongy with abundant rains, flow numerous streams in sufficient volume to work a small mill. There is a century-old traditional knowledge, not only of sheep and wool but of water power, for Flemings were invited in Plantaganet days to settle in Pembrokeshire, in order to help the woollen industry; and the pandy, Welsh counterpart of the larger fulling mill of Southern England, is said to be of Flemish origin. The pandy, which developed during the nineteenth century into a carding mill and later into a complete small woollen factory, was often attached to a farm. It was the centre where home spun and handwoven fabrics were finished. Of a somewhat sack-like texture and saturated with grease, they are still shrunk and cleansed in the water by pounding and pommelling with a pair of wooden 'stocks' worked by a water-wheel, until the open web is closed, loose fibres matted, the colours cleared and the typical, somewhat compact Welsh tweed or blanket, made to keep out wind and rain, emerges.

Milling is more necessary for wool of short staple, such as Welsh and allied wools, and was the basis of the cloth process as distinct from shepherds' plaids, Cheviots and tweeds, in which the crossing of warp with



weft is not blurred by finishing processes. Welsh blankets are more milled and less teased than English ones for a similar reason. The durability of Welsh woollens is partly due to the pandy tradition of finish.

Fleeces of the Prescelly sheep gave soft wool for flannels if carefully sorted, though the loin wool was fit only for floor rugs. Before the days of controls, the manufacturers were free to dispose of the staples they did not use. Now Radnor and Shropshire types of fleece are mostly used, being less kempy than the Welsh mountain breeds.

Spinning and other machinery, often bought secondhand from more 'progressive' mills, came to be understood as the craftsman's tools and great ingenuity was developed in 'fettling' them for their job. Older types, with a greater degree of hand control, necessitated constant attention and watchfulness, which undoubtedly developed the understanding of wool in its variations and its behaviour in the processes of manufacture. It is the Welsh custom to blend dyed and undyed wools of various colours before carding—this is necessary, for they have not the scouring equipment to produce level colours and, if these are required, the wool is sent away to be finished. The blended wools are particularly attractive in colour and, although vegetable dyeing has died out, its memory remains and has left a sensitiveness to colour that can be encouraged if suitable markets are found. Local knitters seem to prefer the more usual flat colours that one finds everywhere today.

There are certain advantages in the older machines, in that the slower speed, and particularly the avoidance of a too sudden acceleration from one roller to another in the carding, puts less strain on the wool fibres. In large scale industry, 'woollens' are made of short-stapled wools and the longer fibres undergo a combing process and are treated as 'worsted'. Owing to the very large scale on which wool-combing machinery works, small lots cannot be spun as worsteds. It is a sad loss to quality when fine fibres such as Shetland lose the advantage of strength combined with gossamer fineness, through being spun in machinery designed for shorter staples. The Welsh spinners and their machines are kinder to fine long staples. (Enquiries in the wool tent at the Royal Show last summer brought a report of small wool-combing machines in use in South America—I think it was Peru. Would some Guild member care to follow up this fascinating trail?)\*

Even deeper than a thorough knowledge of both materials and of tools, be they hand or machine, lies the human quality of the society to which the craft belongs and a clear conception of the purpose it serves. So, to understand any traditional art, one needs to know its environment. The family mills of West Wales were an intimate part of their

\* See 'Hand Woolcombing' by H. Ling Roth. *Bankfield Museum Notes*, Halifax Yorks., Series 1, No. 6, 4d.

neighbourhood, making things for neighbours they knew whose wants they shared and understood. In spite of the impact of modern events the custom of mutual help persists. Up against those curious commanding outcrops of rock in coastal Pembrokeshire, one sees not one but three small farms sheltering. The system of mutual help, in lending farm equipment and exchanging workers for harvesting, makes of the trio a workable unit. Rather similar exchanges took place between farms and mills; they have left a strong reliance on personal dealings in business matters, since the mills were often adjuncts to farms. Farmers used to bring their wool to the mill where some was kept in payment and the needs of the farm household for tweeds and other woollens were supplied. Thus ordinary transactions of salesmanship might be outside local experience.

The personal factor remains as essential as ever, for a man like Mr. Morgans is busy even for a craftsman. He sets up and maintains his machines; he has installed electric light and modern sanitation by fixing a secondhand valve to regulate the outflow of the pond; he has installed a water-wheel and dynamo in a shed on the stream below it; he attends to orders by post; sells to visitors at the mill; buys and sells wool under the control scheme; and attends his market stall at Haverfordwest every Saturday.

But the old contacts are not enough and, although the Rural Industries Bureau provides a service of help in many ways, the difficult market problem can be served only through a knowledgeable public. While I was at the mill an order arrived for £70 of warping wool for an Education Committee. Such orders are of great value, especially if the work can be fitted into the slacker seasons for tweeds and blankets. But £70 does not go far when the weekly wage of even a single worker is taken out, as well as a fair share for the manufacturer himself. The manufacturers are capable of adapting their work to new needs if they know what the needs are. Otherwise they are apt to be led astray by attempting to follow the standards and methods of large-scale business.

Small orders by post are undertaken but, if they involve a resetting of intricate machinery for special requirements, there may be much loss of time and it is essential to be able to sell the remainder to advantage. If the Guilds, which fortunately have business people among their members, could devise some scheme founded on personal contacts, whereby orders could be pooled and spread over the year, they might do a very valuable service, not only to the mills but to craft workers who do not know where to get the yarns they need.

Having experienced how much there is to learn by staying at or near a mill, I made some enquiries about accommodation and think that something could be found at Ambleston for a few weavers or students who would like to follow up such studies. There could be no pleasanter way of learning about woollen manufacture.

## BOOK REVIEWS

**Methods of Hand Spinning in Egypt and the Sudan:** GRACE M. CROW-  
FOOT. (Bankfield Museum, Halifax) 3s.

This book of Mrs. Crowfoot's will be of great interest to anyone working in textiles.

Those readers who already spin will find it full of practical and exciting ideas that might yet be tried out to advantage; while those who weave and do not spin will come to feel that there is a width and depth in the craft far beyond their limited knowledge.

Why, the spinners will ask, should the single woollen yarn be made wet before it is plied? Or, how wise it sounds to wash one's fleece *without* soap if one dislikes spinning in the grease! And they will turn these ideas over in their minds and eventually try them out for the sake of seeing what happens.

Spinners and weavers alike, as they turn the pages of this book will grow aware of Mrs. Crowfoot's humility of approach: and her photographs and clear descriptions of the different methods of spinning will show them how true it is that there is not *one* right way of doing things but many—a point, by the way, that is often sadly forgotten by teachers.

And finally her readers will feel that Mrs. Crowfoot has not set out to say the last word on spindles and spinning, but rather to offer a new lease of life that is full of adventures and beginnings.

MARGERY KENDON

**The Wool Trade in English Medieval History:** EILEEN POWER (Oxford University Press, 1941). *Now out of print. A few second hand copies available, price about 12s. 6d.*

Miss Eileen Power made a special study of the wool trade in medieval times and the effect on that trade of the history and social conditions of those years. In the book now under review, six lectures which she delivered in 1939 on this subject have been brought together.

Wool was the chief source of revenue and employment throughout the country, affecting equally the wellbeing of all classes from king to peasant. The sheep provided the Golden Hoof for agriculture and the Golden Fleece for trade and on these two activities the life and prosperity of England rested.

The story of the organization of this large and important trade and its taxation is entangled with the history of the country, the traders requiring peace for their business on the Continent and the King and his followers finances for their wars. The Company of the Staple of Calais was eventually formed (Calais then being an English town) and was in effect a customs house or checking point for all exported goods, where charges could be levied. But by this time, mid-fifteenth century, more

cloth was being woven in England and the export of raw wool began to fall.

All craftsmen using wool for their raw material must be interested in its history and will find this book well worth reading.

FRANCES FERMOR

**The Weaver's Craft:** L. E. SIMPSON and M. WEIR (Dryad Press) 17s. 6d. This is a publication of great value to the teacher and the beginner. It contains a full bibliography, is well indexed and the illustrations, particularly of woven articles, are first class. The book has weaknesses, which is not surprising in a volume which has to cover so huge a subject in so small a compass. 'The weaver as artist' (Chap. III) is an important chapter, though Section III on Texture could have been expanded greatly at the expense of the rather overcrowded pages on Pattern Drafting and Use of Colour, for this latter subject has many pitfalls for the beginner. 'New Materials' (Chap. V), being probably the most important section of the book, as it deals with the production of the yarn itself, could have been longer and the intricate processes such as carding described in a more detailed and accurate fashion. However, in such a mass of good solid information these are small faults and without a doubt the volume is by now a standard work for the amateur weaver and the teacher of the craft.

F. W. G. GATEHOUSE

**Ornamente der Volkskunst: Gewebe, Teppiche, Stickereien:** H. TH. BOSSERT (Verlag Ernst Wasmuth, Tübingen), 45s.

In the last issue of the Quarterly Journal a booklet giving useful technical information on the weaving of carpets and tapestries was reviewed. The book now under review will enable a weaver to study his art from the point of view of design.

The author in his introduction gives an historical and critical survey of Folk Weaving and Embroidery in Europe during the seventeenth, eighteenth and nineteenth centuries. The body of the book consists of forty coloured plates, each showing numerous examples of stuffs, tapestries, rugs and embroideries. All the countries of Europe are represented except England: why this omission? The great tapestries of France and the Low Countries have also been omitted, in this case no doubt because they could not be said to come under the heading of Folk Art. The beautiful embroideries of Greece and the Balkans could easily be translated into rugs: tapestry or pile.

The illustrations, which are remarkable for trueness to colour and clarity of detail, are each described separately in the text. In moments of dryness how nice it is to know that one has this rich source from which to draw.

ARISTIDE MESSINESI

**SHORT NOTICES**

**Altar Linen. Its Care and Use:** REV. WARREN RICHARDS (Faith Press), 1s. Gives clear descriptions of the different articles of altar linen with measurements and illustrations.

**Wool and Wool-Sorting:** M. and P. PRIOR (Dryad Press), 8d. Valuable and expert information for spinners who wish to sort fleeces into various qualities and to understand the characteristics of different English wools.

**Handweaving Notes for Teachers:** ETHEL MAIRET, R.D.I. (Faber & Faber), 6s. 6d.

Deals in outline with many aspects of the craft including the foundation of textile; the materials of weaving; pattern, design and colour.

**The Story Book of Cotton:** MAUD and MISKA PETERSHAM (Wells Gardner Darton), 4s.

A worthwhile book for children, illustrated in colour. Tells of the cultivation of the cotton plant, of spinning and weaving; gives some historical facts.

**Working Drawings of Swedish Type Loom. 4 Heddles. 6 Treadles** (Rural Industries Bureau), 1s. 3d.

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

**B O O K S — *old and new***

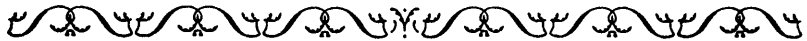
on spinning, dyeing, weaving, and the history of textiles and raw materials. As well, books are stocked on all the other branches of art and craft. Catalogues at sixpence each can be supplied on the following: Textiles, Bookcrafts, Costume and Needlework, Art, Ceramics, Puppetry and Toys, Woodwork and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



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## LETTERS TO THE EDITOR

Dear Editor,

Mrs. Mairet mentioned the over-emphasis on technique that shows itself in Scandinavian weaving. It is very true that the mere copying of traditional or other techniques is deadening. We can, however, learn two great lessons from Scandinavia, if we look beyond their more organized crafts. One is that they have the humility to come to our country to learn from us our regard for good materials and for sound workmanship, seeking out our best craftsmen. The other is their capacity for putting things together well. In Finland especially, primitive and modern, rustic and urban, natural and manufactured, achieve a remarkable harmony, owing perhaps to the strong cement of cherished national values, undauntingly upheld in spite of alien control. Harmony is also apparent in other Scandinavian countries where the difficulties are less challenging.

I am, etc.,

17 Stephen Road, Headington, Oxford.

K. S. WOODS

Dear Editor,

Handwoven materials would look really handwoven and have more originality and charm and a wider appeal if whenever possible handspun and home dyed yarn were used.

Guilds might well aim at having a community of Spinners and Dyers working for their weavers.

Blacklands, Crowhurst, Battle, Sussex.

Yours faithfully,

M. C. CARRINGTON.

Chairman, Sussex Guild.

## 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.*

From 'Comus' (Milton)

*. . . And set to work millions of spinning Worms,  
That in their green shops weave the smooth-hair'd silk  
To deck her Sons. . . (Lines 15, 16, 17.)*

From 'Coriolanus' (Shakespeare)

*Volumnia. You would be another Penelope ; yet, they say, all the yarn she spun in Ulysses' absence did but fill Ithaca full of moths. (I. 3. 92.)*



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## GUILD REPORTS

**EDITORIAL NOTE:** *The Editor regrets that owing to pressure on space it is not possible to publish names and addresses of Guild Officers or particulars of individual Guild meetings in this issue. Forthcoming events of general interest will be found on page 31. Hon. Secretaries are asked to send in their Reports for the next issue not later than 29 August.*

### **Cambridgeshire, Huntingdonshire and Isle of Ely**

The membership of the Guild is steadily increasing.

Much enthusiasm was shown when, at the last meeting, members were invited to spin with spindle and wheel, after a most descriptive lecture and demonstration by Mrs Rutherford. The meeting was well attended and was held in the Museum of Archæology and Ethnology, by kind invitation of Dr Bushnell, President of the Guild.

The next meeting of the Guild will be held in Cambridgeshire House, 7 Hills Road, Cambridge, at 3 p.m., 7 June. Lecture: Vegetable Dyeing.

*Enterprise Works, Witchford, Ely, Cambs.*

I. F. ALLEN (MRS.)

### **Cornwall**

The Cornwall Guild held its first annual meeting on 12 March at Cragnor, Carbis Bay, by the kind invitation of the Chairman, Mrs Rixon. The Committee for 1952-53 was elected; several new members were welcomed and also Mr C. Olsen, Secretary of the Bureau for Rural Industries (Cornwall). The Constitution of the Guild was given its final reading and passed unanimously.

The April meeting was held at Cragnor, Carbis Bay. Members were handed copies of the new Quarterly Journal. It was decided to hold the May meeting at Truro in order to meet members living in that area, the discussion at that meeting to be on the subject of Looms, to be opened by Sir George Rowley.

A panel of experienced weavers was appointed to overlook the work sent in by members for the Royal Cornwall Show.

A discussion on Colour in Weaving was opened by Miss V. Thurstan.

Any members of the Guilds visiting Cornwall during the summer months would be welcomed at the Guild's monthly meeting.

*The Croft, 37 Mount Wise, Newquay.*

M. H. SINGER (MRS.)

### **Devon**

A well attended members' meeting was held in Exeter on 25 March, at which Mrs. Bosance of Dartington Hall gave an interesting talk on Colour and Design.

A two day Spinning School was held in Exeter in February, the first day being taken by Mrs. Clews and the second by Mrs. Pearce. It is hoped to hold later on the School, originally arranged for April, but cancelled owing to the illness of the teacher.

The Devon Guild is much occupied with business connected with the Royal Show in July and arrangements are well in hand. This is the first time that a special Weaving Tent has ever been staged at the Show and we hope that the South-Western Guilds will do their best to make it a great success by sending in as many exhibits as possible.

Visitors from other Guilds would be welcome at our meetings.

*The Old House, Chudleigh*

V. PELLEW (MRS.)

### **Dorset**

The Dorset Guild held its usual Easter Craft School, in co-operation with the Dorset County Education Committee, in the beautiful Modern School at Wareham by kind permission of the Headmaster and the Governors.

Thirty-two students took part and three tutors. The students were divided into three groups: two for weaving and one for the vegetable dyeing of yarns and fleece, with some spindle spinning. The results were a great credit to the tutors and, in the fine weather, the whole school enjoyed a real holiday atmosphere. The dyed fleece will be shown at the various exhibitions this year.

At the members' meeting, held in Dorchester on 23 April, Miss Young, of the staff of the Wool Secretariat, gave an interesting address on the manufacture of woollen cloth with illustrations, which was much enjoyed.

The summer is the time when so many people visit the lovely County of Dorset. Any members of other Guilds, or overseas Guilds, will be made very welcome.  
*Min Aern, Worth Matravers, Swanage.* HESTER VINEY (MISS)

### **Hallamshire**

In the first eight months of our being, we have been invited to stage four exhibitions (with working demonstrations at each) and to give six lectures to other organizations. This is a very gratifying indication of the interest shown by the general public in the revival of home crafts.

Our monthly meetings have been well attended. The display of members' work at these meetings is always a popular item and many interesting points come to light for discussion and argument. In February, Dr. J. H. Robertson, D.O., M.R.O., talked to us on 'Weave and Design', showing how a weave is first worked out on paper and then set up on the loom. Mr. J. R. Oxley showed us several ways of winding shuttles and spools. On 6 March, we visited the Sheffield works of British Furtex Ltd., to see the weaving of furnishing fabrics in Moquette on Jacquard looms. On 13 March, Mr. G. H. Fox gave us the benefit of his thirteen years' experience in a paper on 'Raw Materials', devoted chiefly to wool, with remarks on cotton and some of the newer fibres. This evoked a lively discussion. On 17 April, when our President graced the proceedings, the first issue of the Guild Journal was distributed. Mrs. A. Margerison gave us a demonstration of hand-spinning on an upright wheel and showed us a cardigan knitted from the hand-spun combings of her Cocker spaniel. This was a meeting made memorable by a display of woven articles by Mrs. H. Hooser, of the British Columbia Guild (and an Hon. Member of this Guild). The craftsmanship, finish, deftness of colour blending, reached a standard not previously seen by most of us. On 16-19 April, we had a room at the Easter Exhibition of Hobbies and Crafts, sponsored by the Sheffield Aeromodellers' Society, with a display of work and a loom in use. A further visit to British Furtex Ltd. was arranged on 1 May.

We hope to hold two one-day schools for weavers (spinners, if enough requests are made) at Matlock in July.

Our membership has now reached ninety and we have been asked to extend our boundaries both eastward and northward. This we may do, though it is hoped that, eventually, other Guilds will be formed for those who, on account of distance, are not able to join fully in our local activities.

*Oak Tower, 134 Uppertorpe, Sheffield, Yorks.*

R. O. ILIFFE





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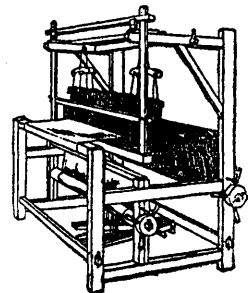


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cording to work entailed.



### **Hampshire**

A Tapestry and Rug Weaving Course was held at Lymington, under our Tutor, Mr. Aristide Messinesi. Preparations are in hand for the Exhibition and Sale to be held in Burley on August Bank Holiday.

We are arranging further visits to the Solent Carpet Factory in Southampton as previous ones have been so much enjoyed.

*Sandy Shoot, Burley.*

E. G. RICHARDS (MRS.)

### **Kent**

How nice it is to have our own Journal. Congratulations to the Editorial Committee on the first issue.

The Guild held its Second Annual General Meeting at Maidstone in February, when Mrs. W. H. Brigden was unanimously re-elected as Chairman.

We have had a talk by one of our members on 'Colour and Design' and demonstrations of spindle making, wool and worsted spinning and weaving without a loom.

In March we were honoured by a visit from Mrs. Jane Koster, who gave a most interesting talk on 'Knitting with Hand Spun Wool' and displayed some very beautiful specimens of work from many parts of the world. We were pleased to welcome members from two other Guilds at this meeting.

On 8 May a party of thirty-six, including four from the London Guild, went by coach to Sussex. After a picnic lunch on Ditchling Common, The Guild of St. Dominic and St. Francis was visited and members found much to interest them in the workshops of Mr. Geo. Maxwell and Mr. Kilbride. The next call was at the studio of Mrs. Ethel Mairet. Here that vital personality of the weaving world delighted the party for two hours explaining her work and answering many questions. The Guild is always glad to welcome members of other Guilds.  
145 Bell Road, Sittingbourne

W. HARCOURT BRIGDEN

### **London and Home Counties**

The Guild is still increasing in membership and enthusiasm and the monthly meetings are attended by large numbers of people who greatly appreciate the lectures and demonstrations.

We were visited by a New Zealand weaver and two weavers from Australia and they were all much impressed by the standard of weaving in this country. They were amazed to find that the wool over here was much better than any they could obtain in their own country. The two Australian ladies took lessons in spinning during their visit to the Shetlands and they hope to encourage Australian weavers to spin more of their own yarn than is done at present.

Following a most informative lecture on Silk given in April by Miss Dorothy Wilkinson, a visit is being arranged to Lady Hart Dyke's silk farm at Lullingstone in Kent. Members will also visit the factory of Messrs. Warner & Company the well known silk weavers of Braintree, Essex, by the kind invitation of Sir Ernest Goodale.

*35 Portland Place, W.1.*

G. W. SHAW (MRS.)

### **Newbury and District**

This Guild, now the recognized Guild for Berkshire, was started in February, 1952, as the result of a letter from the Rev. F. V. Dawkins to the local paper, which received some publicity in the *Newbury Weekly News*, the *Oxford Mail*

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**Wool.** Worsted 2/20 on 1 lb. cops, navy and maroon. 20s. per lb. Apply: Louth, Ashdown House, Dane Hill, Sussex.

**For Sale.** Warping Mill with Heckblock. New. Takes 30 yard warp, folds flat. Price £18, carriage extra. Irwin, Silver Bridge, North Chideock, Bridport, Dorset.

**Weaving.** Lady would like to meet another, share Arts Crafts Studio, any district, preference South or S.W. England. Write: Bm/Nant., London, W.C.1.

**For Sale.** Four shaft 30 in. Dryad foot loom. Three reeds and all accessories. £17. Miss D. Bouchier-Wrey, Tawstock, Chudleigh, Devon.

**Yarns for hand loom weaving—large variety of counts and colours. Write for free colour card in approximate counts**

required to Arthur Dickson & Co. Ltd., Comelybank Mill, Galashiels, Scotland.

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

**Drawloom Weaving Course.** Mon., Aug. 11th to Sat., Aug. 23rd, 1952. Particulars on application. Miss Alice Hindson, Wilverley End, Brockenhurst, Hants.

**Your Local Dye Plants.** In connection with her forthcoming book on Spinning and Dyeing Miss Elsie Davenport would be most grateful for any information about dyes from plants native to your district, their fastness to light and washing, quantities and mordants used, etc. Write Box 4, Mrs. Dickinson, 80 Heathcroft, Hampstead Way, N.W.11.

**For Sale:** 48" foot-power loom in good condition. Detachable fly-shuttle race; 4 shafts (pulley motion), 6 treadles; raddle, 4 reeds; 1 fly-shuttle, 3 hand shuttles, warp and shed sticks. £40 or offers. Rev. D. H. Farmer, Quarn Abbey, Ryde, I.O.W.

and the *London Evening Standard* as the writer was said to be the only priest who weaves his own clothes. A meeting held at his house on 12 February was attended by some thirty weavers. It was decided to form a Guild and a small committee was elected.

The second meeting was held on 22 April at the Newbury Museum. This is the old Cloth Hall and some interesting MSS of the Weavers' Company are shown there. At one time it was a flourishing Company and there is still a representative living at Newbury. The trustees of the Museum suggested that the new Guild should hold an Exhibition there in September, and this is being arranged. Beginners are being encouraged to show their work, as well as more experienced weavers; Downe House School, which has for years specialized in weaving, has promised to co-operate at the exhibition; two looms, a 42 inch foot power loom and a table-loom, are being lent by Mr. Maxwell, of Burgess Hill; a member of the Guild is lending a spinning-wheel; some of the male members are showing accessories they have made and it is proposed to give demonstrations of spinning, weaving, etc. It would also be appreciated if expert weavers would lend examples of their work.

The next meeting will be at Downe House School, 1 July, 6 p.m.

14 Croft Lane, Speen, Newbury

S. DAWKINS

#### Somerset

The third Annual General Meeting was held at The Arts Centre, Bridgwater on Saturday, 3 May. The Guild was most fortunate in having for its speaker Miss Elsie Davenport who, in an address full of most practical help and advice, gave us the benefit of some of her great experience in the realm of the three crafts. Miss Davenport brought with her some beautiful examples of the simple weaves. She urged her listeners to love their looms, which meant to understand them, and they in their turn would help the weavers.

An outing to visit the Royal Agricultural Show at Newton Abbot on Thursday, 3 July, is being organized. All details can be obtained from the Hon. Secretary. The South West Counties Stand is No. 1432, Avenue 11. It is hoped that visiting members will make themselves known to those in charge.

Messrs. Wm. Terrell and Sons have kindly invited members of our Guild to visit their Rope Works at Arnos Vale, Bristol, on Thursday, 5 June.

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

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

T. M. D. THOMAS (MISS)

#### Sussex

On 10 May a very interesting one-day School was held at Lewes, which was attended by about thirty members. Mr. Kilbride gave an illustrated talk on Drafting which was invaluable to the beginners present and a revelation to the more advanced weavers on how to explain and teach this difficult subject. In the afternoon, Miss Davenport gave a wonderful talk, with examples to illustrate it, on 'The Infinite Possibilities of the Plain Weave'. Beginners and experienced weavers alike were amazed at the effects that can be obtained with the simplest threading-up on very simple looms.

If there is enough demand from weavers both in and outside the County, a

School for weaving, dyeing and spinning will be held from Monday to Friday inclusive at the end of September, probably near Hassocks. The fee would be one guinea and residence would probably be in the neighbourhood of 15s. for bed, breakfast and supper; students would bring sandwiches for lunch. One afternoon would be spent in visiting studios of well-known Sussex weavers living in the district. Application should be made to Mrs. Carrington, Blacklands, Crowhurst, before the end of June.

Those interested in spinning, weaving and dyeing are always welcome at all meetings of the Sussex Guild.

*Blacklands, Crowhurst, Battle*

MARY C. CARRINGTON (MRS.)

**Warwickshire, Worcestershire and Staffordshire**

At a General Meeting held in St. Jude's Schools, Birmingham on 10 May, the speaker was Mr. White of Clifford Mill, Stratford-on-Avon. On 28 June Mr. Carter will speak on 'Tweeds'.

When the Guild was established over two years ago it was appreciated that the three counties covered a wide area and that, as the subscription was a small one, it would be difficult to arrange meetings outside Birmingham. Consequently it was envisaged that, as a natural development, the counties would eventually set up their own Guilds. People in the counties of Worcestershire and Staffordshire are now taking steps to establish separate Guilds and questions of boundaries and other matters remain to be discussed between the parent Guild and the proposed formations.

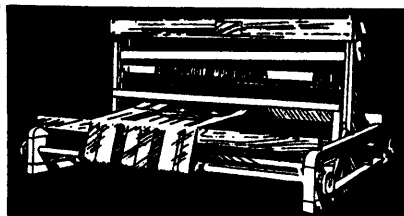
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