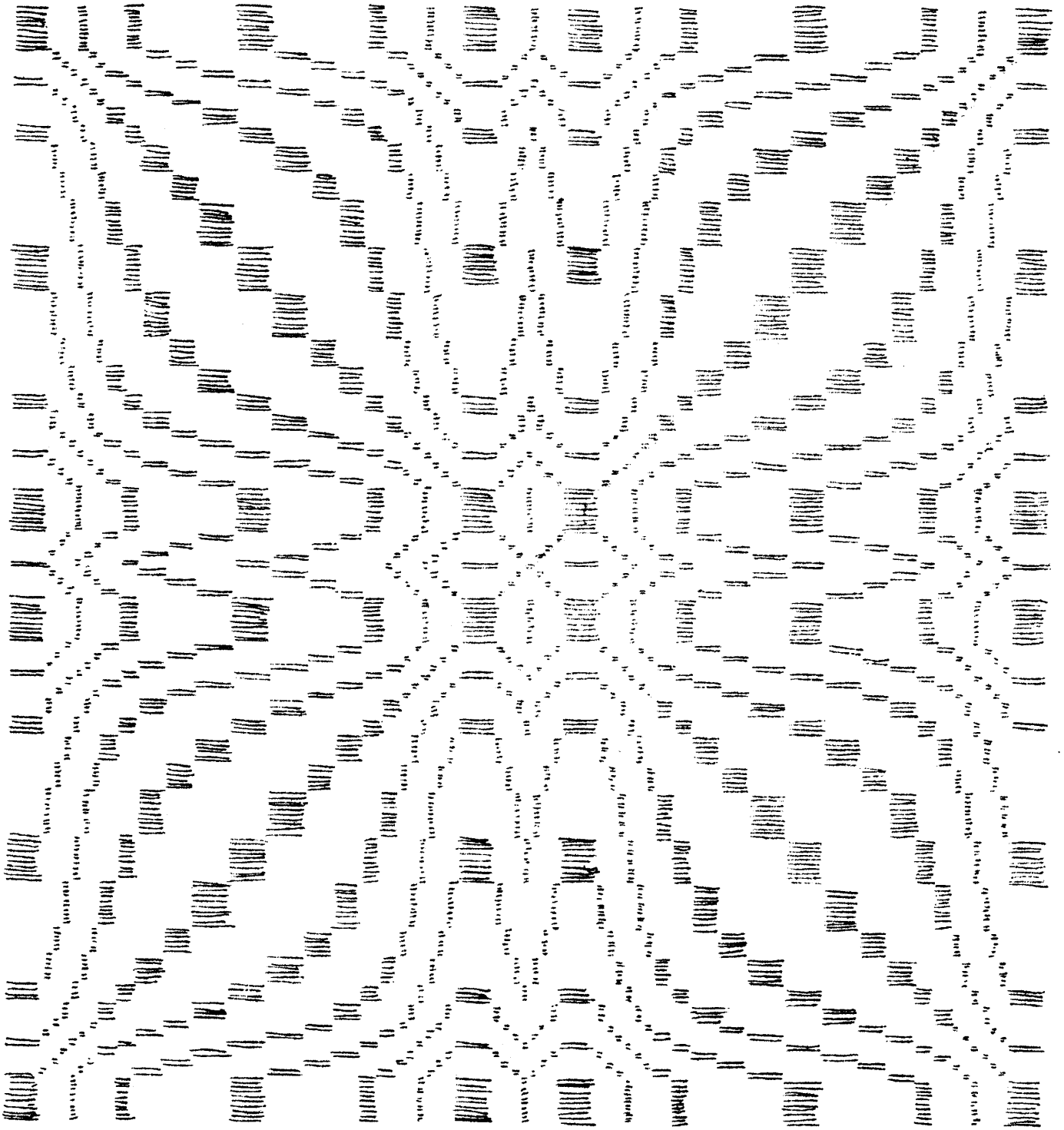


# KENTUCKY WEAVER



WOL. 1. NO. 5. MAY 1948

This is the fifth issue of the KENTUCKY WEAVER. But you are wondering either if the editor is a lunatic rather than a "moonatic" or if you are not with Alice in Wonderland where it would not be surprizing to receive the 5th issue before the 2nd,3rd,4th.

It is hard for a new organization to maintain schedules. Since many of the organizing group are the ones doing the volunteer work on the KENTUCKY WEAVER, we have been unable to do both on time. Shortly, we will mail the three back issues.

At the meeting of the Kentucky Weavers Guild in the Auditorium of the Morehead State College, Sunday May 16, 1948, the newly elected officers will take office. The list of officers with resume of their duties is given on page 59. If we each, as members of the Kentucky Weavers Guild, will give the officers our full support, our new Kentucky Weavers Guild will be a decisive in our Kentucky cultural growth. The co-operation already given by different established Kentucky groups is most heartening. Without a burden being placed on any one person, we can make the Kentucky Weavers Guild a really vital factor in our own weaving as well as a group of import in our Kentucky folk art growth.

At this time, I wish to express the appreciation of the organization and my personal appreciation to some of the people who, from the first meeting on November 2, 1947, have given the support which has enabled the Kentucky Weavers Guild to become a full-fledged organization:

- to the Louisville COURIER-JOURNAL for its Feb. 15th article timed to the first full meeting of the Kentucky Weavers Guild and to the preview of the 1948 COUNTRY FAIR - to Cary Robertson, Helen Lawton, Harold Davis, Joseph Landau, and Louis Dey for the beautiful presentation of the "Art of Weaving";
- to Wesley House and Mrs. Lucille McDowell for sponsoring the first meeting;
- \* to the J.B.Speed Art Museum and Mr. Paul Harris for the meeting place;
- To Western Kentucky State College, the AAUW, Miss Sybil Stonecypher, Miss Mary Marks Mrs. Mary Moore, Mr. Gayle Carver for the second meeting and the exhibition;
- to Miss Lucia Hysch, Ball State College, for the program at the second meeting;
- to Notre Dame Academy and Sister Mary Reina for the third meeting at Covington;
- to Morehead State College, Pres. Jesse Baird, Miss Mary Clay for this May meeting;
- to the Kentucky Chamber of Commerce, Mr. Louis Quinn for its support;
- and to Misses Virginia Schlaughenhaupt, Belle Hazelwood, Emma Christiansen, Rose Pero, and Lessie Bousman for the hours spent weekly in getting the guild work done and in assembling the KENTUCKY WEAVER. ....Lou Tate.

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Correspondence concerning research, manuscripts, book reviews, exhibitions, new supply sources, subscriptions, etc. should be sent-Little Loonhouse, Kenwood Hill, Louisville, Ky.

The Sunday May 16th meeting of the Kentucky Weavers Guild will be in the Auditorium, MOREHEAD STATE COLLEGE, Morehead, Kentucky, from 2:00 pm to 4:00 pm, under the sponsorship of the Morehead State College.

The WORKSHOP will be from 2:00 to 2:45 pm, with Structural Design by alternate colors being demonstrated, as one phase of a Color and Design course for a college weaving major.

\*\*\*\*\* Each member is asked to bring information and samples of yarns with addresses of good supply sources; and to bring a handwoven textile for display during the meeting\*\*\*\*\*

The newly elected officers will be installed at 2:45 with a brief resume of the previous work of the guild and of the bylaws of the guild.

"WHAT I THINK COLLEGE WEAVING SHOULD COVER" will be discussed at the 3:00 pm general meeting by Anna Walker Fitzgerald. Mrs. Fitzgerald is particularly well qualified to discuss this topic. As Anna Walker, Mrs. Fitzgerald taught the weaving courses at Berea College, one of the first colleges in the U.S. to offer college credit for handweaving courses. Of the weaving instructors now teaching in schools in Kentucky, a majority received all or part of their handweaving training under the tutelage of Mrs. Fitzgerald.

The discussion of "WHAT I THINK COLLEGE WEAVING SHOULD COVER" is a subject of general interest. Altho the number of schools and colleges in Kentucky now offering full weaving credits is small, the current trend is towards more arts and crafts courses with credits. Many U.S. colleges now include weaving in colleges of adult education, art, extension, group work or recreation, or home economics. Kentucky, as one of the states richest in early American textiles, should also take leadership in the presentation of handweaving from contemporary viewpoints. The work covered by college courses is of interest to all weavers and community weaving groups.

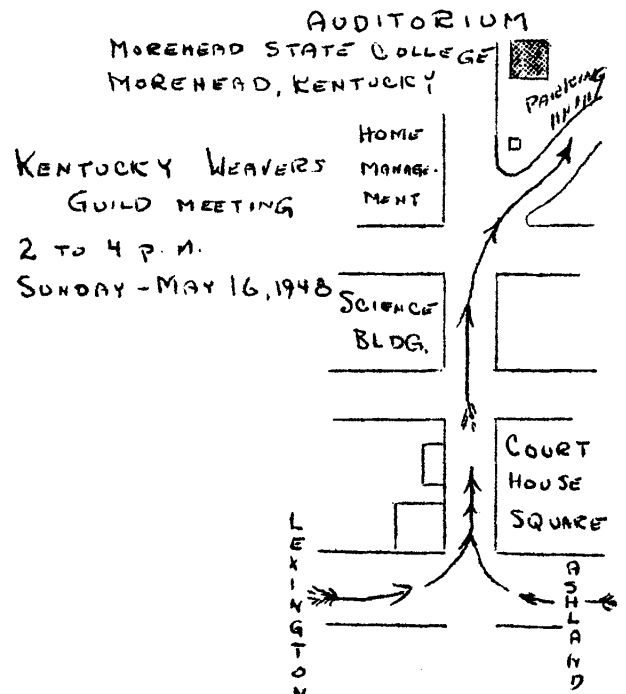
Anyone interested in having duplicate copies of Mrs. Fitzgerald's talk and in having copies of the weaving courses offered by different colleges, may obtain these by sending a self-addressed stamped envelop with "college weaving" written in the corner to the KENTUCKY WEAVER before June 1, 1948. The Kentucky Weaver will furnish as many copies free as are requested before that date.

As the organizing group turns all phases of the Kentucky Weavers Guild over to the elected officers at this coming May 16th meeting, we hope everyone planning on joining the guild will send in their memberships before that date or will join at the May 16th meeting. The May 1st paidup memberships were 125, but the organizing group would like to see a much larger number of members enrolled by the 16th.

Other meetings of interest to weavers in the coming weeks include:

- May 14-JOHN BRADFORD HISTORICAL SOCIETY-7:30 Chapel-Morrison Hall, Transylvania College, Lexington, Ky.- "Early Kentucky Textiles".
- May 15-OHIO WEAVERS GUILD-1:30 Mrs. Levy's Home, Cincinnati, Ohio-"Weaving is Fun".
- June 6-LITTLE LOOLHOUSE- openhouse- 1 to 5- Kenwood Hill, Louisville, Ky.
- July 26-29-CRAFTSMANS FAIR- Gatlinburg, Tenn.

The KENTUCKY WEAVER will appreciate receiving announcements of all weaving meetings and exhibitions of general interest to weavers.



KENTUCKY WEAVERS  
GUILD MEETING  
2 TO 4 P. M.  
SUNDAY - MAY 16, 1948

## KENTUCKY WEAVERS GUILD

APRIL 18, 1948

The meeting on April 18, 1948, at the NOTRE DAME ACADEMY, Covington, Kentucky, was a "despite" one!

DESPITE the perfect elements of the day, Ole Man River was on a terrible rampage, and since our automobiles were not amphibian by nature, long detours were the order of the day. So at least one group from Louisville decided to take the train, while another group took the "longest way 'round", thereby arriving in Covington a little later than the schedule time of meeting.

DESPITE the fact that one group from Berea and one group from Louisville, arrived at the Notre Dame Academy a little too early, the Sisters were more than gracious in their sincere hospitality towards us. The informal time of getting acquainted was really enjoyed. Also the tour of the Academy, where every class room was not only spotlessly clean but also cheerful and "homey" with plants and blooming African violets, was one to be remembered!

DESPITE the mistaken idea of many of us that men are not so interested in weaving, there were a number of men present, and one- Mr. Walters of Cincinnati- was wearing a suit tailored from homespun woven by himself. Mrs. Walters also modeled a good looking checked suit woven by herself. Mrs. Walters brought her sample and draft book, and made a most enlightening talk concerning her neatly compiled book. Mr. and Mrs. Walters displayed several bolts of homespun- a real incentive to all present.

DESPITE the cautious opening of a little black bag behind the scenes by Mrs. Ray Orr of Berea, and a smuggled glimpse of something to the few sitting near her, the informality of the meeting made a few of us bold enough to ask her to come to the front and let us all see the contents of that bag. To this request Mrs. Orr most charmingly acquiesced. Her "little people", fashioned so skillfully from this, that, and the other, and dressed so quaintly in their homespun bits of cloth, were really made to "speak" for us. They will always be cherished in sweet memories. Those who like to fashion "little people" will find pages 56,57 of this issue of the KENTUCKY WEAVER, written by Mrs. Orr, of real value.

DESPITE the lapse of time, the workshop was set up in a matter of minutes and there followed a most instructive display of sample yarns, sources and addresses of supplies, and a demonstration of beginning weaving on a twill threading. For high school students interested in home economics, a twill such as the "rosepath" was suggested with the student being able to construct warp face, even face, weft face, double, and double surface cloth as well as to try different variations of texture.

DESPITE the "infancy" of the weaving program at Notre Dame Academy, Sister Mary Reina told of their beginnings, of the inspiration received from their fall visit to the Little Loomhouse at the organizing meeting of the Kentucky Weavers Guild, and outlined the plans for the Fall work for the students who are so eager to continue weaving.

DESPITE the high water the attendance was good. The visitors from the Ohio Weavers Guild, the Greater Cincinnati Weavers Guild, and from nearby cities were especially welcomed.

DESPITE the many detours made necessary by high water, we all went to the Cincinnati Art Museum to see the weaving there, done under the direction of Miss Lorinda Epply.

TENNESSEE has a number of weavers and of weaving guilds or crafts groups. Probably the groups affiliated with the SOUTHERN HIGHLAND HANDICRAFT GUILD are best known. This year the Southern Highland Handicraft Guild, together with the SOUTHERN HIGHLANDERS, plan a CRAFTSMAN FAIR- to be presented on the ground of the Pi Beta Phi Settlement School, Gatlinburg, Tenn., July 26 thru July 29, 1948. As the Smokies are ever an enchanting place to visit, the weaver or other craftsman will find a special trip to the Craftsman Fair well worth the time. MISS CLEMENTINE DOUGLAS of the charming SPINNING WHEEL near Asheville has charge of the exhibits and demonstrations- with sixteen or more crafts being demonstrated- weaving, chairmaking, glassblowing, wood-carving and such. In addition to the crafts exhibits, there will be ballad singing, folk dancing, folk music, and allied folk arts. The weaver will also enjoy the shops in Gatlinburg and a trip across the mountains to the QUALLA RESERVATION and the CHEROKEE INDIAN CRAFTS SHOP at the entrance to the CHEROKEE INDIAN SCHOOL.

PI BETA PHI and the UNIVERSITY OF TENNESSEE are conducting a WORKSHOP at Gatlinburg from June 14 to July 21 with weaving and other crafts offered. For reservations, write Ruth Dyer, Director, Gatlinburg, Tenn. Expenses for the term are \$160.00 up or registration may be made for a half term. College credit is offered.

PEABODY COLLEGE, Nashville, offers 2 1/2 hours credit in arts and crafts. The weaving course is being taught for the summer term. MISS KATHERINE REED is weaving instructor. Miss Reed is also president of the MIDDLE TENNESSEE CRAFTS GUILD.

Also in Nashville is the exceptionally fine group work program offered by SCARRITT COLLEGE under the direction of MISS MARGARET YOUNG with weaving being stressed. Miss Young is one of the foremost leaders in group work. Her students have gone from Scarritt College to all parts of the U.S. and of the world. They have been leaders in starting many of the fine programs of community weaving. A new missionary may find she has the entree and prestige necessary in India by showing her familiarity with handweaving. Or one to north China may raise living standards by giving better weaving methods to her community. Two of her nearby students have the COMMUNITY CENTER at Central City, Kentucky, and the SCARRITT COLLEGE RURAL CENTER at CROSSVILLE, TENN. At the latter, MISS SHEILA NUTTALL introduces weaving to her missionary students and to the Crossville community. Nearby is the PLEASANT HILL CENTER under the PRESBYTERIAN CHURCH.

The MEMPHIS WEAVERS GUILD is a comparatively new group but it is developing rapidly. Memphis has an excellent art program with its interest in weaving closely allied.

Since many weavers plan summer study or summer visits to weaving centers, the program of the BANFF SCHOOL OF FINE ARTS should be mentioned. As Mary Sandin writes, "The School warmly welcomes both the student interested in credits and those who wish to weave for personal satisfaction only. As has always been the policy, beginners are particularly invited. There is an opportunity to weave a wide variety of articles, together with a study of the weaves and materials most suited to them." The school dates are from July 13 thru August 21 with a descriptive booklet available from the Department of Extension, University of Alberta, Edmonton, Alberta, Canada. Expenses range from \$120.00 up. The weaving is under the direction of Mrs. R.B. Sandin and Mrs. Ethel Henderson- known to most weavers for their excellent weaving monthly LOOM MUSIC.

For Kentucky weavers looking for nearby instruction are the two centers- BEREA COLLEGE, Berea, Kentucky, and the LITTLE LOOMHOUSE, Louisville, Kentucky. Tuition at the latter is \$12.50 for beginning work and \$25.00 and \$50.00 for study with Lou Tate on specialize work. Several college and local guilds offer community weaving as the GLASGOW WEAVERS, Glasgow, Kentucky. Other groups are getting organized and a list of Kentucky centers will be published in a fall issue.

Lois Orr (Mrs. Ray E. Orr) of Berea dropped into the Little Loomhouse one afternoon and in the course of conversation mentioned her dolls. Her longtime hobby is little dolls made to fit the personalities of the recipients to say nothing of their being made with their own personalities. Then when she mentioned being interested in some handwoven materials, I immediately asked her to write a brief article on her hobby for the KENTUCKY WEAVER. You will enjoy the dolls whether you have time to make them for a hobby or not. The idea also has good commercial possibilities for the person who will take time to let the personality of the doll grow- they are for collectors and youngsters who treasure special dolls.

It was fascinating to see a scrap of the shirt Esther Oder wove for her husband show up as the shawl on "Grandma"; and the scrap from a shirt woven by a teenage boy show up on a sweater girl who all the boys would whistle at. To the right is the doll made of "Grandpappy". We were all entranced to see "Grandpappy" without a beard. And the "gal" wore a linen dress - the same as woven by Margaret Guderian, page 61. So much for the personality of Lois Orr's dolls. Here are her words on how to develop this hobby,

....."Small pieces of woven materials may be used in dressing dolls for collectors.

..... Little shawls and bags made be made from tiny scraps. One square made on a weave-it or loomette is enough to make a sweater for one of these small dolls. Sew it up the back with the same yarn it is woven with.

..... Pieces of linen may be made into aprons or underwear for the OLD FASHIONED DOLL. Underwear and other clothing should be in keeping with the period being depicted. No MODERN GIRL wears linen underwear, and in GRANDMA's day, she did not wear silk scanties.

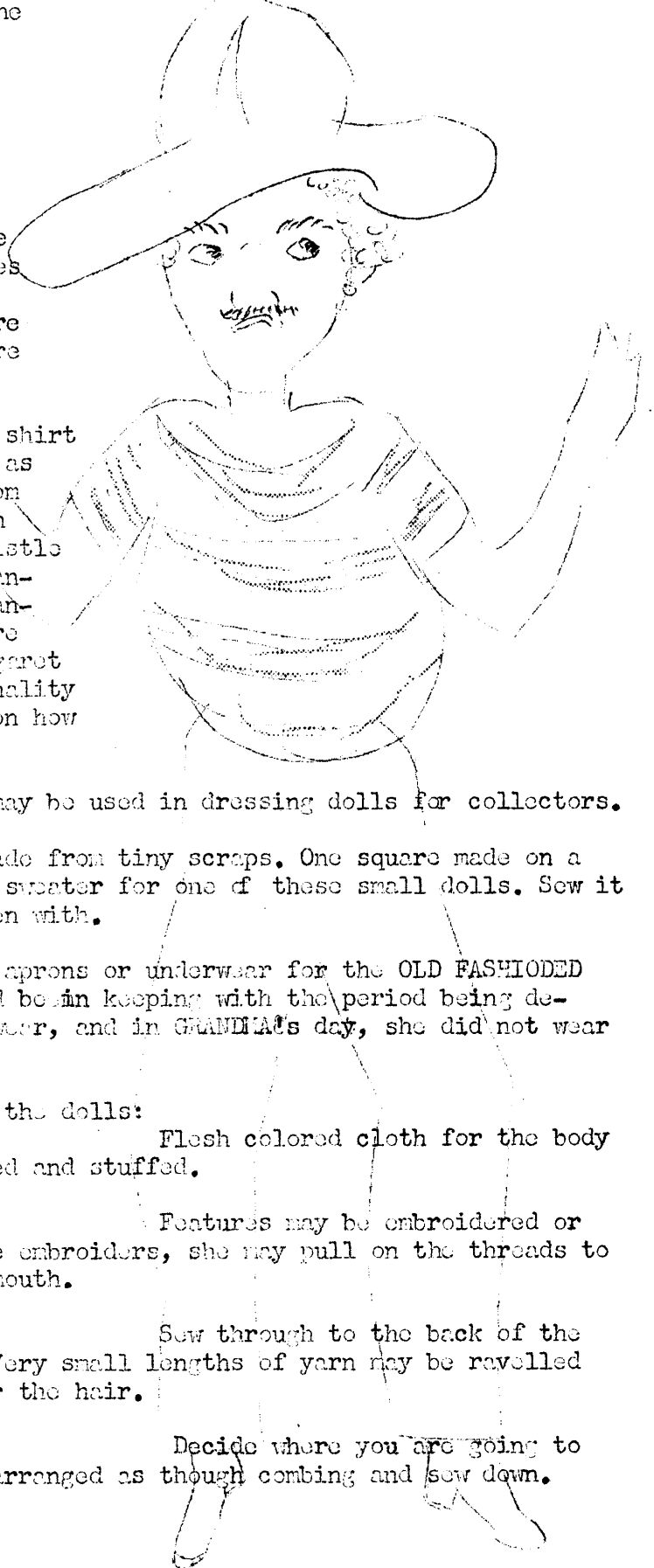
..... There are several ways of making the dolls:

Flesh colored cloth for the body may be cut and stitched. It is then turned and stuffed.

Features may be embroidered or drawn in a flat face technique, or as one embroiders, she may pull on the threads to give a raised nose effect or a drawn in mouth.

Sew through to the back of the head and the hair will cover the knots. Very small lengths of yarn may be revolved from tiny pieces of material and used for the hair.

Decide where you are going to part the hair and sew there first. Then arranged as though combing and sew down.



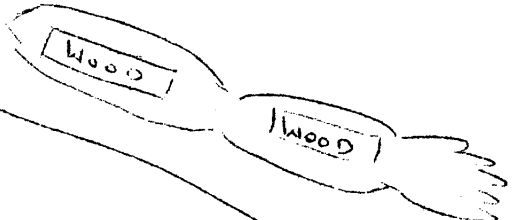
..... "This is just a suggestion for the pattern. Fold and cut new patterns for different dolls. We aren't all made on the same pattern and neither should the dolls be to be distinctive.

.....Another way of making the dolls is to take seven or eight inches of stocking of the desired color.

First, stuff a ball shaped end and make a head, drawing the part of the stocking beneath the ball into a neck. Do the sewing at the back for the hair will cover the stitches.

STUFF WITH COTTON, KAPOC, OR YARNS

Then wire or pipe cleaners may be used for arms and legs, padding with cotton to make as thin or fat as desired. The torso is shaped with cotton.



Arms and legs may also be made by using sections of wood- branches or sticks, inside the stocking material. Sew between the joints and hold in place.

..... "Look around your home or shop and see what is surplus. Beginning with that develop your own ideas.

You may think of something original, and that would give more satisfaction to you- and would be of more value to collectors.

..... Warning--- Heavy wools and linens are difficult to make seams in for such small dolls.

..... "Thanks to---

When I suggested to Lou Tate the dressing of dolls in handwoven materials, she said, 'I will get you some scraps to try it with.'

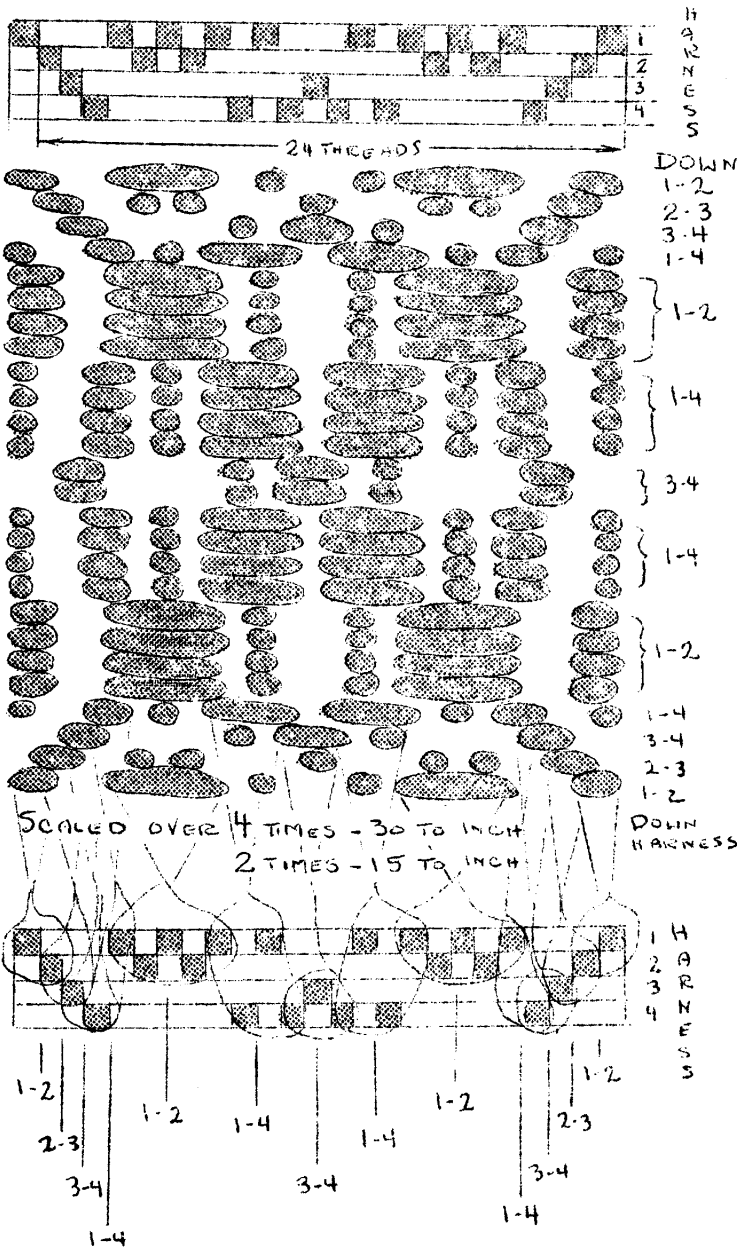
After Lou Tate gave me the pieces, Lena Elkins and Mrs. Alva Pullins got out pieces saying, 'This would make a nice apron.' 'How would this be for a skirt?' 'This would make a knitting bag for a doll.' 'This is just right for a purse.'

All the dolls have names, and here was ELEANOR with a lovely skirt but no sweater. Elizabeth Lord found a piece of homespun to match the stripe in Now ELEANOR can go anywhere in her new sweater and skirt - and get whistled at, too.

Miss Mac (Thelma MacIntyre) not to be out done experimented with rosepath, -- and two MAIDEN LADIES (dolls to you) were dressed appropriately for the sewing club. Now the MAC SISTERS with ruffled underwear and fabric dresses in rosepath go to all the stylish places."

..... Lois Orr

KENTUCKY WEAVER-I-5-58  
 CHARIOT WHEEL-150-C-1



The article by Lois Orr on her dolls lead several of the weavers doing transposing to plan to set up small overshot patterns for "doll coverlets" and suggested adding one to this issue.

This CHARIOT WHEEL has the basic essentials of the chariot wheels and has been reduced to a 24 thread pattern.

For doll coverlets, small runners, or small borders, it can be warped 30 thirty to the inch in 20/2 cotton, 30/3 mercerized cotton, or like yarns. Warp 18 pattern repeats of 24 threads:

- 4 threads-right selvage-1,2,3,4,
- 432 "- 18 times 24 threads
- 5 "- left selvage- 1,4,3,2,1

For doll coverlets use fine wool pattern yarn woven on the diagonal. For other textiles try different treadlings and different textured yarns.

For recreational weaving in Daily Vacation Bible Schools, summer camps, etc. where each weaver needs weave in a hurry so someone else can weave, warp 8 or 9 patterns in 10/4 or 12/4 cotton set 15 threads to the inch:

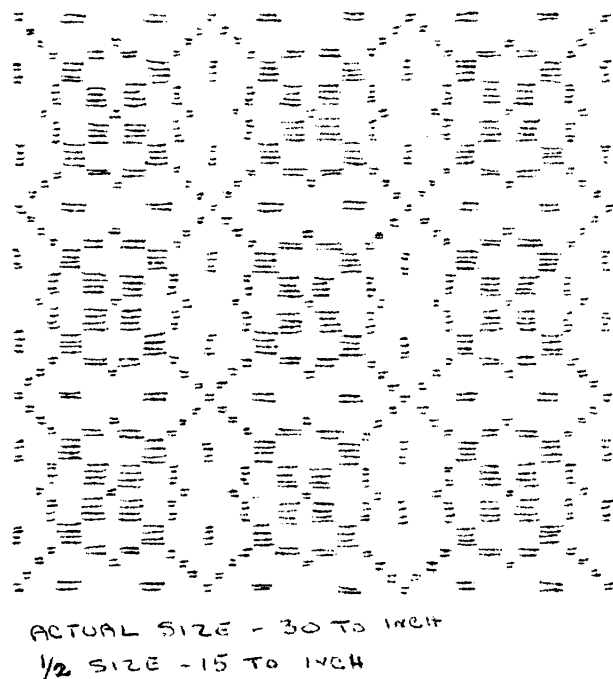
- 4 threads- right selvage-1,2,3,4
- 192 " -8 times 24 threads
- 5 " -left selvage-1,4,3,2,1

Candlewicking may be used for the pattern thread. Weft tabby thread should be the same size as the warp but one of the inexpensive nubby threads give an interesting texture to the background for the candlewicking pattern.

The large scale drawing shows the pattern threads. Between each pattern thread alternate plain weave threads are woven:

- weave 2 inches plain weave 1-3,2-4
- candlewicking on 1-2 down; tabby 1-3
- 2-3 2-4
- 3-4 1-3
- 1-4 2-4
- 1-2 1-3
- 1-2 2-4
- 1-2 1-3
- 1-2 2-4

etc. following the drawing.





The bylaws of the Kentucky Weavers Guild provide for 14 elective officers. It is rare for a new organization to have as fine a roster of qualified people to hold office as has the Kentucky weavers Guild. The officers elected in the May election represent a cross section of Kentucky handweaving and come from all sections of the state.

Newly elected officers are:

ANNA WALKER FITZGERALD (Mrs. William), President. Mrs. Fitzgerald comes originally from the western part of the state; was weaving instructor at Berea College, and now resides at Florence. She is active in weaving in the greater Cincinnati area.

ELIZABETH LORD, 1st Vicepresident in charge of programs. Miss Lord is present weaving instructor at Berea College, coming there from Appalachian College, Boone, N.C.

MARGARET MONTGOMERY (Mrs. James), 2nd Vicepresident in charge of history and research. Mrs. Montgomery is doing weaving research in Hardin County.

JULIA ANNE FREEMAN, 3rd Vicepresident in charge of Educational weaving. Mrs. Freeman is weaving instructor at the Louisville Art Center.

ELIZABETH WHITE, 4th Vicepresident in charge of recreational weaving. Mrs. White is a volunteer weaving instructor at Wesley Community House.

MARY E. JOHNSTON, 5th Vicepresident in charge of therapeutic weaving. Miss Johnston is Occupational Therapist at Fort Knox and has an active interest in therapy.

MRS. H.J. KEENEY, 6th Vicepresident in charge of commercial weaving. Mrs. Keeney is a commercial weaver with her own shop near Paducah.

LOIS ORR (Mrs. Ray), 7th Vicepresident in charge of amateur weaving. Mrs. Orr's lively interest in amateur weaving may be seen by her article on pages 56,57- this issue.

VIRGINIA SCHLAUGHENHAUPT, 8th Vicepresident in charge of the monthly workshop. Miss Schlaughenhaupt, a social worker, has handled similar workshops for the Little Loomhouse and has been active in the work of organizing the Kentucky Weavers Guild.

EMMA CHRISTIANSEN, 9th Vicepresident in charge of exhibitions and sales. Miss Christiansen has been active in contacting weavers about the guild and has already taken the initiative in developing sales sources and folk art openings for all craftsmen.

PEGGY MACLEAN (Mrs. Paul), 10th Vicepresident in charge of membership and publicity. Mrs. Maclean is an amateur weaver with wide contacts thru the state.

ROSE PERO, Recording Secretary. Miss Pero has served on a number of weaving committees since becoming interested in weaving in 1941.

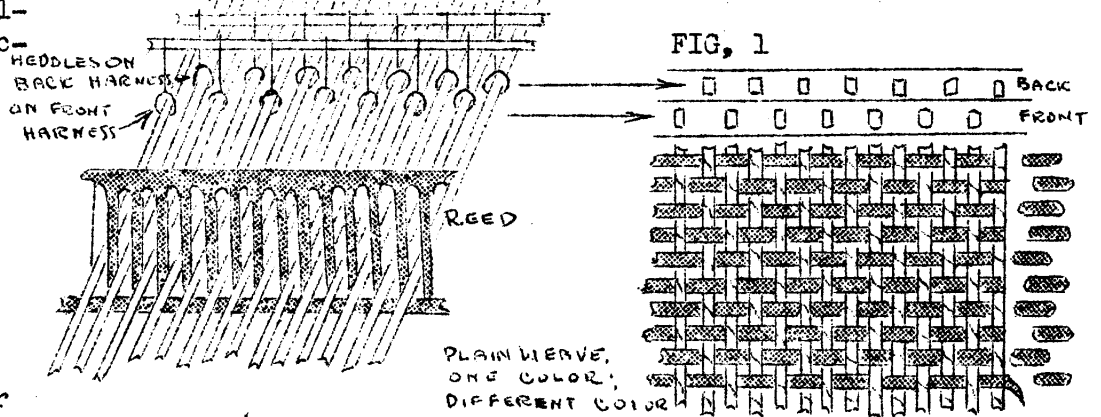
MINNIE KLAR, Corresponding Secretary. Miss Klar has charge of weaving at Wooten Fire-side Industries, near Hyden in Leslie County.

BELLE HAZELWOOD, Treasurer. Miss Hazelwood, an accountant and amateur weaver, has been active in Kentucky weaving circles and has efficiently served as treasurer for the KENTUCKY WEAVER and as temporary treasurer for the Kentucky Weavers Guild.

These officers together with Lou Tate, editor of the Kentucky Weaver, and the committees appointed within the executive board compose the formal working organization of the Kentucky Weavers Guild. Each member is asked to offer assistance and information on various phases of weaving to these officers, and to ask of these same officers, the help and weaving information needed for their finer craftsmanship.

Alternate colors may be used for a block design in plain weave when colors are alternated from one harness to the other. Mrs. Earl Foster of Centre College is illustrating a plain weave warp, plus the same using the two basic principles of alternate colors. Starting with a two harness loom, the warp is alternately threaded thru a heddle on the back harness and thru a heddle on the front harness, and thence thru the dents in the reed, Fig. 1 show this with the draft and woven material. For the weaving, there are two sheds or changes of shed; when the back harness is down, the 1st, 3rd, 5th, etc. threads are covered by the weft thread (throw, shot, or pick are terms often used to indicate a thread woven); then when the front harness is down to give a change of shed, the 2nd, 4th, 6th, etc. threads are down.

As soon as the colors in the warp are changed, a block design results. There are two basic means of creating design by alternate colors. Fig. 2 shows the first basic principles. One color alternates with a second color, with the colors changing so the second color alternates with the first color. Thus each block has an even number of threads.



One division has two light threads together; the other has two dark threads together. Thus each block has an even number of threads. One division has two light threads together; the other has two dark threads together.

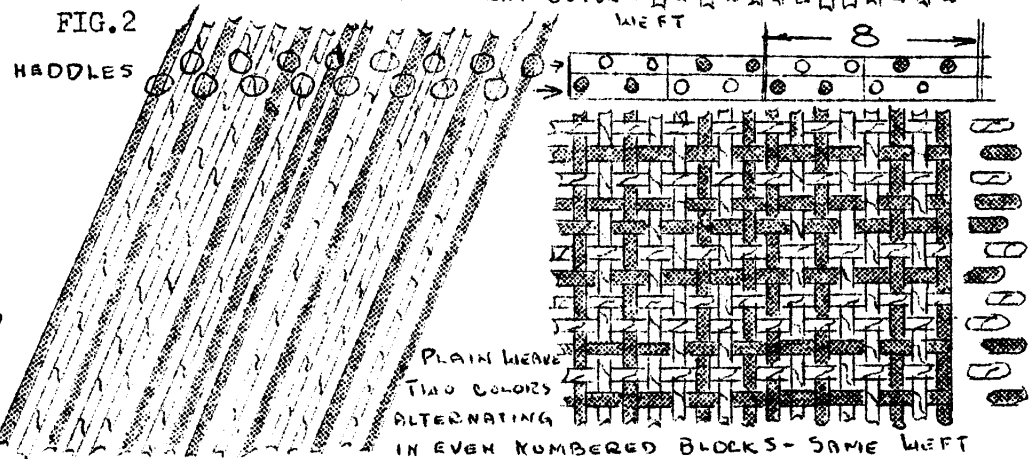
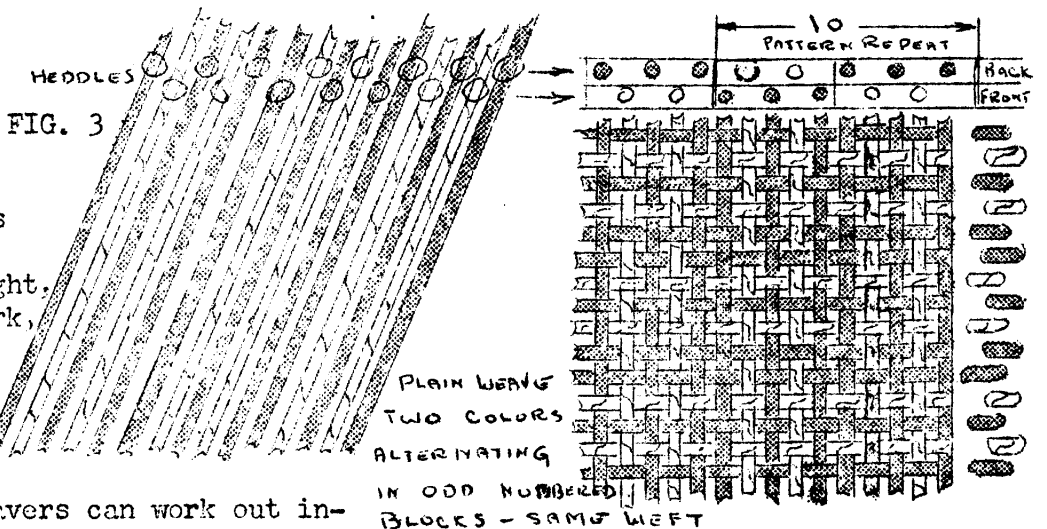


Fig. 3 shows the second basic principle. One color alternates with a second color, with the same color being used to start and end a block. Thus, an odd number of threads form each block. Likewise the two threads of the same color marking the division of the blocks are always the same color.



Often the threading draft is the same as the weaving draft- as fig.2 shows a dark thread woven, then light, dark, light; light, dark, light, dark; etc. And fig.3 shows dark, light, dark, light, dark; then dark, light, dark, light, dark. But creative weavers can work out infinite variation of treadling.

For the WORKSHOP of the May KENTUCKY WEAVERS GUILD meeting at Morehead State College, several warps illustrating the two basic principles of design by alternate colors on plain weave will be demonstrated. Everyone is asked to bring any woven materials using alternate colors for the design to add to the WORKSHOP from the Little Loom-house's college program on Color, Texture, and Design.

USING ALTERNATE COLORS FOR DESIGN with the second color of a block being the first color of the next block are:

1.

o	o	x	x	o	o	x	x
x	x	o	o	x	x	o	o

x- dark green SNOWBALL wool having 160 yards to the oz. ball  
 o- light green in the same yarn; suitable warp for beginner.

← 4    4    4 →

- warped 15 threads to the inch for shirts, 29 pattern repeats for 232 threads.

2.

o	o	o	x	x	x	o	o	o	x	x	x
x	x	x	o	o	o	x	x	x	o	o	o

x- royal blue in 18/2 OLD HAMPSHIRE wool  
 o- scarlet in same material

← 6    6    6 →

- warped 20 threads to the inch for jackets, 25½ pattern repeats for 306 threads.

3. Continuing with the same theory, the next warp has a solid color block added.

o	o	o	x	x	x	o	o	o	o	o	o	o	o	x	x	x	
x	x	x	o	o	o	o	o	o	o	o	o	x	x	x	o	o	o

x- black OLD HAMPSHIRE 18/2 wool  
 o- rosy red, same material

- warped 15 threads to the inch for scarfs, blouses, 6 pattern repeats for 228 threads.

4. Continuing with two solid color blocks added.

o	o	o	o	x	x	x	x	o	o	o	o	o	o	x	x	x	x	o	o	o	o	x	x	x	x	x	x			
x	x	x	x	o	o	o	o	x	x	x	x	o	o	o	o	o	o	x	x	x	x	o	o	o	o	x	x	x	x	x

x- tobacco brown EDERLIN 20/2 linen  
 o- maize, same material

- warped 20 threads to the inch for blouses by Margaret Guderian, U. of Kentucky, for entry in the 1948 COUNTRY FAIR.

USING ALTERNATE COLORS FOR DESIGN with the same color used to start and end each block are: 5.

o	o	x	x	x	o	o	x	x	x
x	x	x	o	o	x	x	x	o	o

x-forest green 18/2 wool - warped 15 threads to the inch for shirts, 22½ repeats for 225 threads  
 o- light yellow- same

← 5    5    5 →

6. In contrast to the usual dark yarn being used for the start and end is:

x	x	o	o	o	x	x	o	o	o
o	o	x	x	o	o	o	x	x	o

o- grey MERTEX nylon with 325 yards to 2 oz. skein.  
 x- royal blue, same

← 5    5    5 →

- warped 15 threads to the inch for shirts, 23 pattern repeats for 230 threads.

o	o	o	x	x	x	x
x	x	x	o	o	o	o

x- forest green FABRI 16/2 wool  
 o- rust wool, same

← 7 →

o	o	o	o	x	x	x	x	x
x	x	x	x	o	o	o	o	o

x- brown  
 o- rose

← 9 →

9. Continuing, but using two light colors instead of one:

o	*	o	x	x	x	x
x	x	x	o	*	o	o

x-dark blue - warped 20 to the inch in wools for scarfs or suiting;  
 o-light blue - warped 15 to the inch in cotton for class study.  
 \*-grey

← 9 →

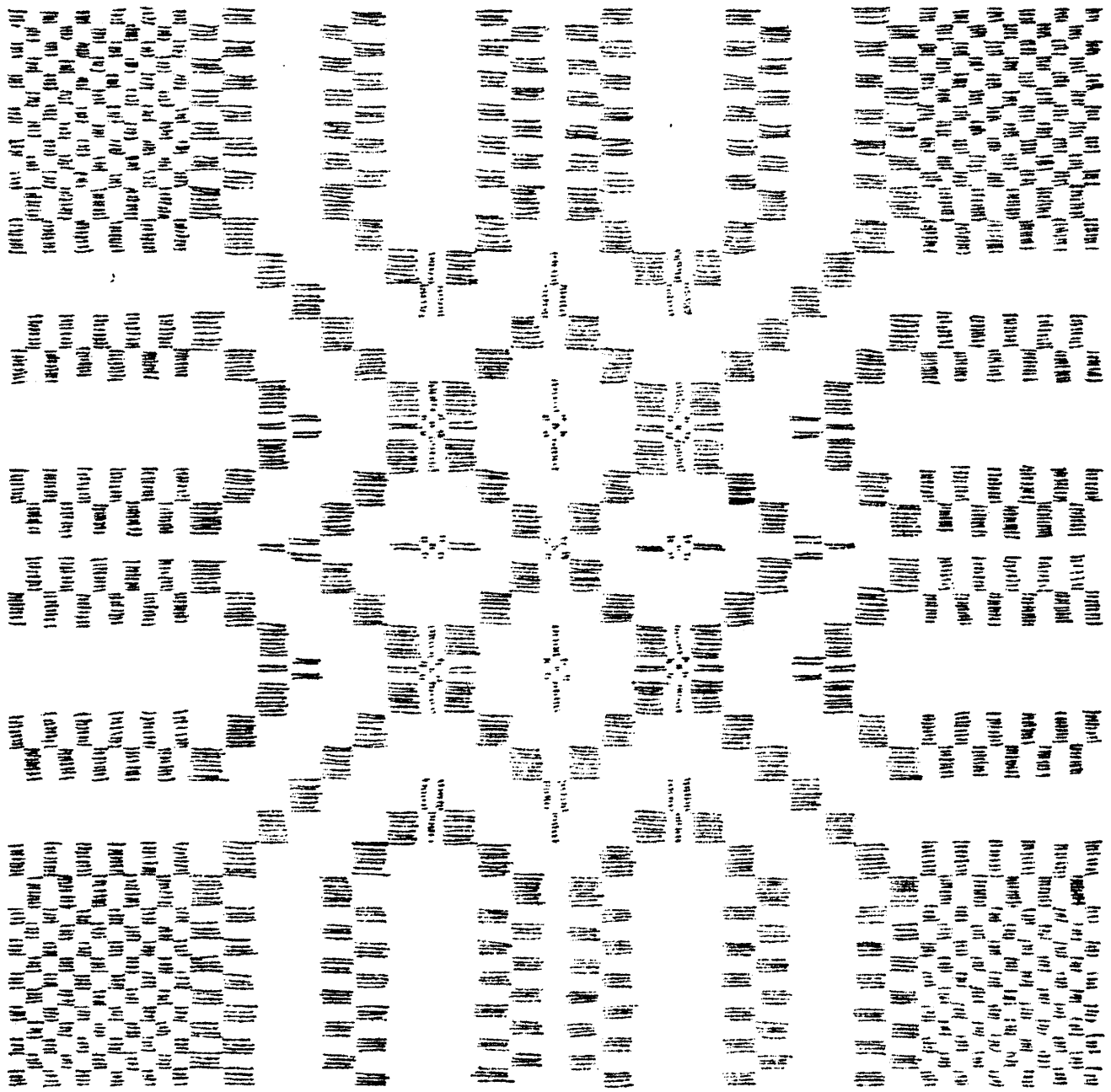
10. Continuing, but using a light and a contrasting color instead of a light color:

o	o	*	o	o	x	x	x	x	x	x
x	x	x	x	x	o	o	*	o	o	o

x- dark brown, 18/2 wool or x- dark brown  
 o- tan  
 \*- scarlet

← 16    13 →

# KENTUCKY WEAVER



Woven by Mrs LURETHA ANDREWS  
circa 1840  
owned by MRS. A. R. COOPER, VINE GROVE, KY

SOUTHERN BEAUTY

# VOL. I. NO. 6. JUNE 1948

The Kentucky Weavers Guild will have a meeting of wide interest on June 20th at the UTT Hobby Shop, Fort Knox. We are indeed fortunate in having Captain Ernest H. Cody as speaker. Just as the army uses weaving for its hospitals and hobby shops, so we in Kentucky can use like programs for our community activities. The Fort Knox meeting is like a family get-together. Miss Johnston had Cpl. Henley as a convalescent and sent him to the Little Loomhouse. From just another of the soldiers who came out Saturday afternoons to weave for amusement, he emerged as a constructive weaver- as shown by the March pages. Miss Schlaughenaupt who is arranging the crackle weave variants for the workshop, was stationed at Fort Knox with the Red Cross. Some of the photographs used to illustrate Miss Johnston's talk come from the OTs at Nichols V.A. Hospital.

With summer coming, it is good to hear of so many church groups, camps, etc. using weaving. Among these, Vioris Lutz found weaving so popular last summer that she will use four looms this summer. Isabelle Clore- seen in IN KENTUCKY, 1938 as a four-year-old interested in weaving- is helping supervise weaving in one of the Girl Scout Camps.

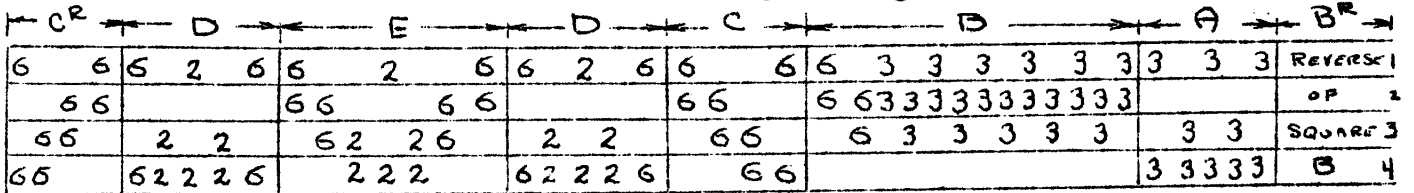
It is exciting to record the number of weaving groups becoming active- at the May meeting Miss Tholma MacIntyre and Miss Elizabeth Lord of Berea introduced several of the weavers at Annville Institute, Annville, where they are getting weaving revived.

Scarritt College has been introducing weaving as part of community recreation in the Methodist Rural Centers. Lucille McDowell and Elizabeth White went this week to help Patricia McHugh get the weaving program under way at the center near Central City.

Cumberland College is offering weaving for the first time, as part of its course in Applied Design. Viola Lee is the instructor and has a lot of enthusiasm in seeing weaving under way in the Williamsburg area.

As part of the community development, Mae Barlow is getting an exceptionally fine program started at Nancy. Starting her weaving with the Glasgow Weavers in March, she found her high school girls enjoyed staying after school to weave. The editor predicts particular success to Mrs. Barlow- she is one of those efficient people who plans a practical down-to-earth program. With a fine cultural background and a rich heritage in early textiles, the Somerset area will have wonderful community weaving.

See page 74 for requests for weaving, teachers, and for supply sources. The cover this month is from the research VP- Mrs. James Montgomery. The KENTUCKY WEAVER particularly likes getting the SOUTHERN BEAUTY drawn half scale ready for use. The coverlet is from the Cooper family in Hardin County but who originated in the Somerset area. This pattern is found in nearly every Cumberland River Valley weaving collection. DRAFT 11B-R-1



KENTUCKY WEAVER-vol.I,no.6, June 1948  
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Correspondence on research, articles, book reviews, supply sources, etc. should be sent Little Loomhouse, Kenwood Hill, Louisville 8, Ky.

The Sunday June 20th meeting of the Kentucky Weavers Guild will be held in the HOBBY SHOP of the U.K.T. Unit, Fort Knox, Kentucky, from 2 to 4 pm.

2:00

Welcome from the Commanding General.

2:05

Workshop- Sectional warping;  
Crackle Weave in a basic diamond pattern on a four harness rug loom;  
Variants in the same pattern;  
Discussion .

3:00

General program: "FUNCTION OF HOBBY SHOPS IN THE ARMY"- Capt. Ernest Cody.

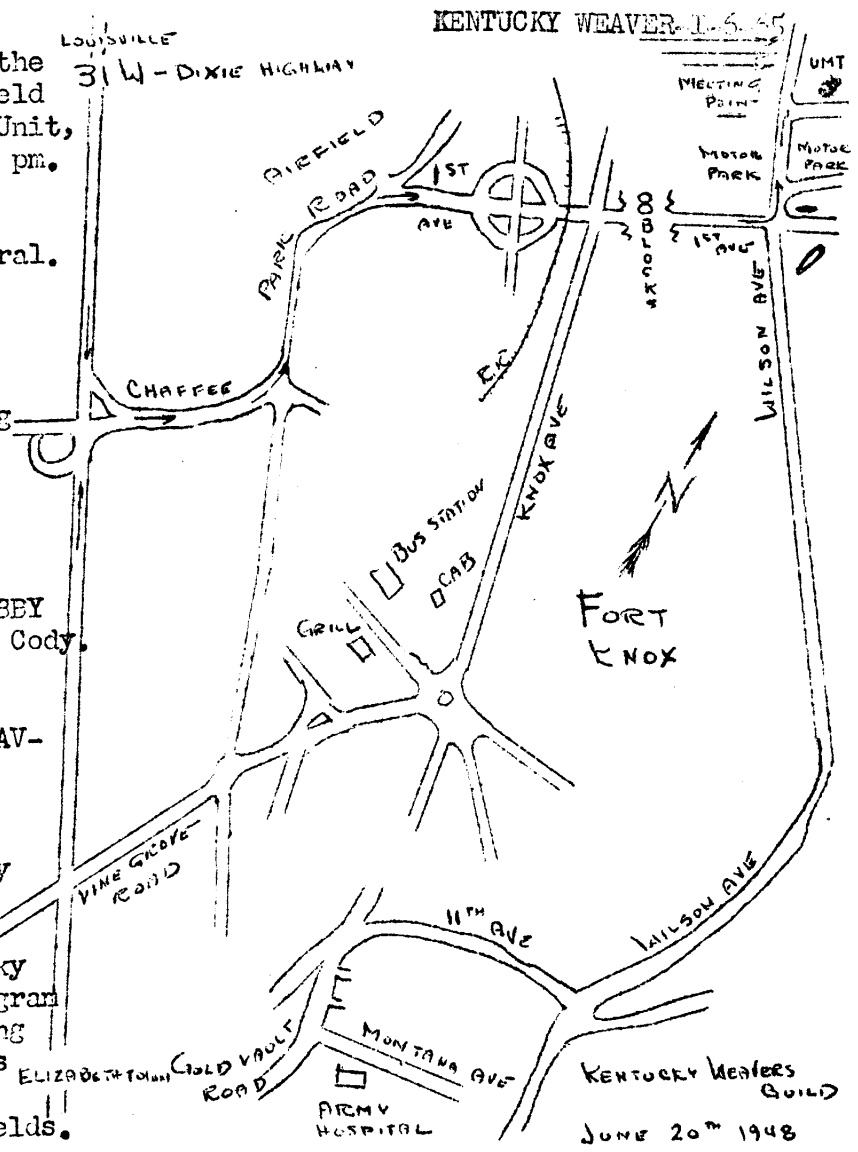
3:30

General program: "THERAPEUTIC WEAVING"- Miss Mary E. Johnston.

4:00

Visit to the Occupational Therapy Shop, Old Cantonment Hospital.

Fort Knox is offering the Kentucky Weavers Guild and visitors a program of value to everyone participating in recreational or community arts and crafts. Both speakers have exceptional training in their fields.



Captain Ernest Cody, director of the U.K.T. Experimental Unit Hobby Shop, is vitally interested in the program of the army towards enabling its men to improve themselves through the medium of a well organized program during their hours of off-duty diversion. Coming to Fort Knox after five years in Special Services in the European Theater of Operations and forty-two months in charge of the First Special Service Company, Captain Cody is one of the officers having first hand experience in leadership in establishing recreational hobbies for the development of character and the building of morale. His talk will be of exceptional value to everyone working towards community or recreational crafts.

Equally as valuable will be the talk by Miss Mary E. Johnston. Fifth Vicepresident of the Kentucky Weavers Guild in charge of therapeutic weaving, Miss Johnston is not only technically well-trained but is one of those real people who inspire their patients to further develop their hobbies. After the meeting, she will have her shop open.

Other weaving activities for the coming weeks include:

- July-3-6- BARREN COUNTY SESQUICENTENNIAL, Glasgow, Kentucky.
- July-4- Little Loomhouse- openhouse 1-5, Kenwood Hill, Louisville, Ky.
- July-18- KENTUCKY WEAVERS GUILD- tentatively set for Harrodsburg, Ky.
- July-26-29- CRAFTSMANS FAIR- Gatlinburg, Tenn.
- AUGUST-15- KENTUCKY WEAVERS GUILD- tentatively set for Natural Bridge.
- September-19- KENTUCKY WEAVERS GUILD- Mammoth Cave, Ky.

The KENTUCKY WEAVER will appreciate receiving announcements of all meetings of general interest to handweavers- please send announcements by the 25th of month.

MEETING OF THE KENTUCKY WEAVERS GUILD AT MOREHEAD, KENTUCKY  
MAY 16, 1948

Before 2 o'clock, cars from various parts of Kentucky were arriving, and friendly handshakes and hearty "Hello"s gave assurance our meeting would be a success. The sizeable packages many carried gave promise of a real exhibit. Altho they tried to open them and quietly hang their masterpieces on the rail in front of the stage in the Morehead State College Auditorium, the interest was so keen that explanations and exchange of drafts began even before the meeting started.

Miss Mary Clay of Morehead State College gave a sincere welcome to all, and turned the assembly over to Lou Tate for the workshop. Mentioning the previous workshops for settlement, community, high school, Miss Tate listed as some of the essentials of a college course- basic mechanics of warping and handling a loom, knowledge of color and texture, and design by color, texture, and/or weave. For the May workshop the two basic principles of structural design by alternate colors were illustrated with a beginners wool warp for the basic four thread design and a nylon warp for the basic five thread design. Illustrating how a student could thence work out an infinite range of variants were suitings, shirts, and small textiles from college students studying weaving at the Little Loomhouse.

Following the workshop, the new officers were installed and Mrs. Anna Walker Fitzgerald took the chair as the 1948-9 president of the Kentucky Weavers Guild. After a few words of appreciation for the honor, and asking for the cooperation necessary to build a real Kentucky Weavers Guild which would be known all over the country, Mrs. Fitzgerald proceeded with her scheduled address on "WHAT I THINK COLLEGE WEAVING SHOULD COVER" (... owing to the importance of this talk, Mrs. Fitzgerald was asked to prepare the resume for publication- which is given below and on the next page...ed.)

Following a short informal discussion as to time and place of meetings, the meeting adjourned..... Emma Christiansen, acting Recording Secretary.

" WHAT I THINK A COLLEGE COURSE IN WEAVING SHOULD COVER"- .....Anna Walker Fitzgerald  
... a resume of the talk before the Kentucky Weavers Guild, May 16, 1948

In planning and giving a college course in weaving one should be mindful of the facts of man's struggle for food, shelter, and clothing, and that a large part of present day income goes for clothing as well as the major portion of a persons attention concentrates on clothing. While clothing was originated or first used as a means of protecting the body from heat, cold, and injury, it has now become primarily a matter of decoration- designed to enhance the appearance of man, woman, and child. In the beginning, man's clothing was made of any available substance or material of which the skin of animals was probably most generally used. The invention of weaving began a new era for clothing and gave opportunity for a great variety of styles, textures, designs and also made possible the development of many industries.

Objective of a college course in weaving is to give a cultural background, a consumer knowledge, a hobby interest, and an appreciation of quality, color, and design in woven fabrics.

What should a college course in weaving include? A course in weaving should include a study of the development of the loom from primitive types to the present day Jacquard loom. A student should become acquainted with looms and should learn to use a type of loom suitable for use in her home, so that the college experience may develop into a hobby or leisure time activity.

A course in weaving should include a study of the development of clothing from the beginning of time; following its many changes in styles and use. This knowledge should give an understanding of present styles and produce an intelligent purchaser.

...continued... "WHAT I THINK A COLLEGE COURSE IN WEAIVING SHOULD COVER" ..A.W.Fitzgerald

A college course in weaving should include the study of clothing from the raising of the staple fiber to our present elaborate system of merchandising. A student should acquire knowledge of the fibers used in the manufacture of textiles and should be instructed regarding the characteristics of each.

A college course in weaving should include the study of art principle of proportion, design, color and texture. A student should apply these principles to her weaving. Also, a student should learn to recognize the many different weaves and should understand the use for which each is most suited.

A college course in weaving should include loom work developing weaves according to texture, design, color and use. Let me emphasize the importance of color and design, correctly used.

Both a beginners course and an advanced course in weaving should be given in college.

A COLLEGE COURSE IN WEAIVING FOR BEGINNERS SHOULD INCLUDE LOOM WORK DEVELOPING PLAIN WEAVE...(on a two harness loom)... ACCORDING TO:

TEXTURES- by contrast of shiny and dull threads, of fine and coarse threads, by contrast of textures in thin and heavy yarns, or nubby yarns, by spacing of threads in sley, by double spaced, by skipped spaces, by beating- loose, then firm using good proportions, by making weft rep or warp rep.

DESIGN- by color combinations- must be interesting proportions- in warp by stripes & tie-dye; in weft by stripes & tie-dye; in warp & weft to form checks and plaids (study Scotch Plaids); and in tapestry technics-slit, interlocking, and dovetail, by use of laid-in technics- straight, Italian, spot, every other weft or one harness, Swedish stick, by pile types- knot pile, tuft pile, by openwork weaves (of different countries)- Danish, Spanish, Peruvian, Mexican, Swedish, gauze.

FOR ADVANCED, USE A FOUR HARNESS LOOM TO DEVELOP THE TWILL WEAVE BY VARYING THE THREADING OR THE TIE-UP TO OBTAIN INTERESTING DESIGNS, COLORS, AND TEXTURES.

Start with the 1,2,3,4, threading to make: make 1-3 twill  
&  
2-2 twill  
vary the tie-ups to: crepe weave- tie-up 2-4,1-2,1-3,3-4  
tubing- tie-up- 1,123,2,124  
laid-in designs  
double  
vary the threading of the heddles as 1,2,3,4,repeat,3,2,1,4,3,2, repeat,  
or 1,2,3,4,3,2,1,4 and repeat.

TRY OUT PATTERNS IN FOUR OR MORE HARNESS: overshot weave (Colonial "Kiver" designs)  
honeycomb weave ("Counterpane" designs)  
summer-and-winter (All American weave)  
linen weave (Bronson designs)  
crackle weave.

Study different methos of writing drafts and tie-ups. Try making a pattern of your own (Original); then weave it.

Learn to analyze cloth.

..... Anna Walker Fitzgerald, Florence, Kentucky.



Ideally, each person beginning to weave would study basic principles of a weave just as college students and teachers do at the Little Loomhouse. However, many people need cram into a few days study enough weaving to help with their home community weaving projects. Likewise many people weaving on community projects want to start on a favorite pattern. Towards this, a number of well known patterns are being worked out by different groups so the new weaver may go ahead weaving and may, at the same time, either study or just absorb some of the basic principles of the weave. Mae Barlow and Viola Lee worked out these three pages so their students can not only weave the Whig Rose pattern but may also learn, at the same time, some of the basic principles of overshot weaving.

The WHIG ROSE is a favorite pattern, not only of early American weavers, but of many new weavers. Altho sometimes an overused pattern, the WHIG ROSE is an excellent one for teaching the principle of reversed treadling and for problems in color as the pattern lends itself to four or more colors. The January issue of the KENTUCKY WEAVER carried another version of this pattern in an early coverlet woven as a CHARIOT WHEEL.

First, the pattern is formed by the heavy pattern yarn being shot over groups of warp threads. A plain weave or tabby thread is woven alternately with the pattern threads.

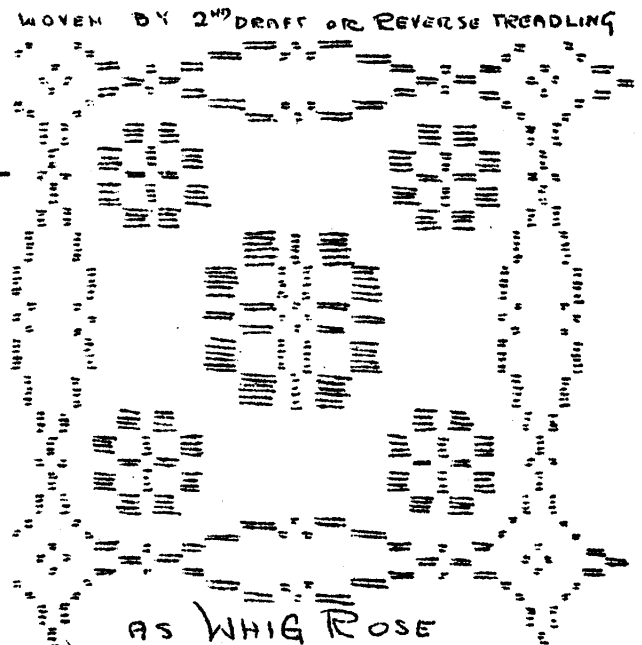
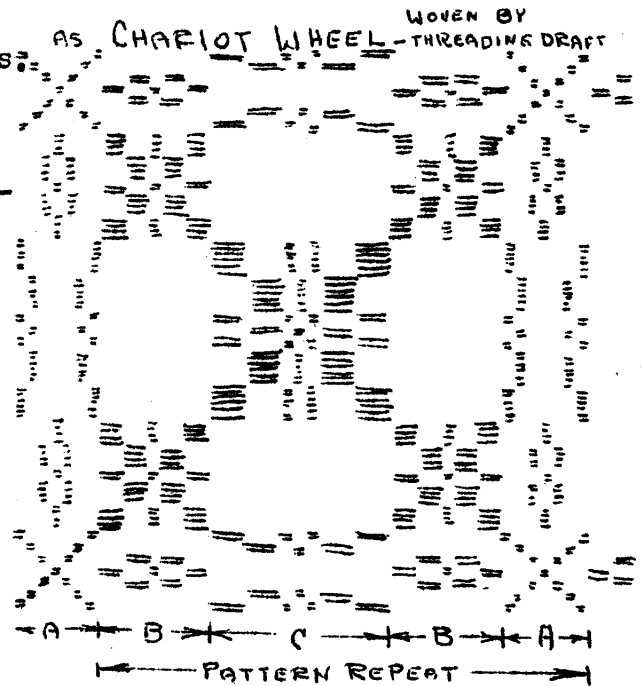
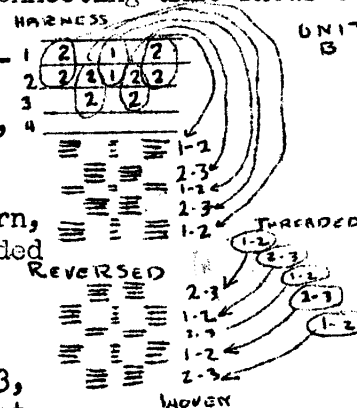
In examining the pattern, you will note two versions with each having the same proportions. This is due to each version being woven on the same threading. The first- CHARIOT WHEEL- is woven by the threading draft (or on the diagonal, or "tromped as writ").

The second- the favorite WHIG ROSE- has the same threading but has the threading pairings of the harness reversed in the weaving. The following pages will give details for weaving on each- CHARIOT WHEEL and thread-by-thread draft, WHIG ROSE and short draft.

In analyzing patterns, break each pattern down to its small units. In this pattern, note the four like units- B. These are written on two pairings of the harness as 1&2 and 2&3. Between these is the larger unit C. Since it is different and shows no common overshot threads, it will be written on different harnesses as 1&4 and 3&4. The smaller connecting unit shows overshot threads common to

both the B and C units- so it is threaded on all four pairings- 1&2, 2&3, 3&4, 1&4.

For the reversed pattern, if the B unit is threaded on 1&2, 2&3, 1&2, 2&3, and 1&2, it will be woven by reversing the pairings- 2&3, 1&2, 2&3, 1&2, and 2&3 as shown at the right.

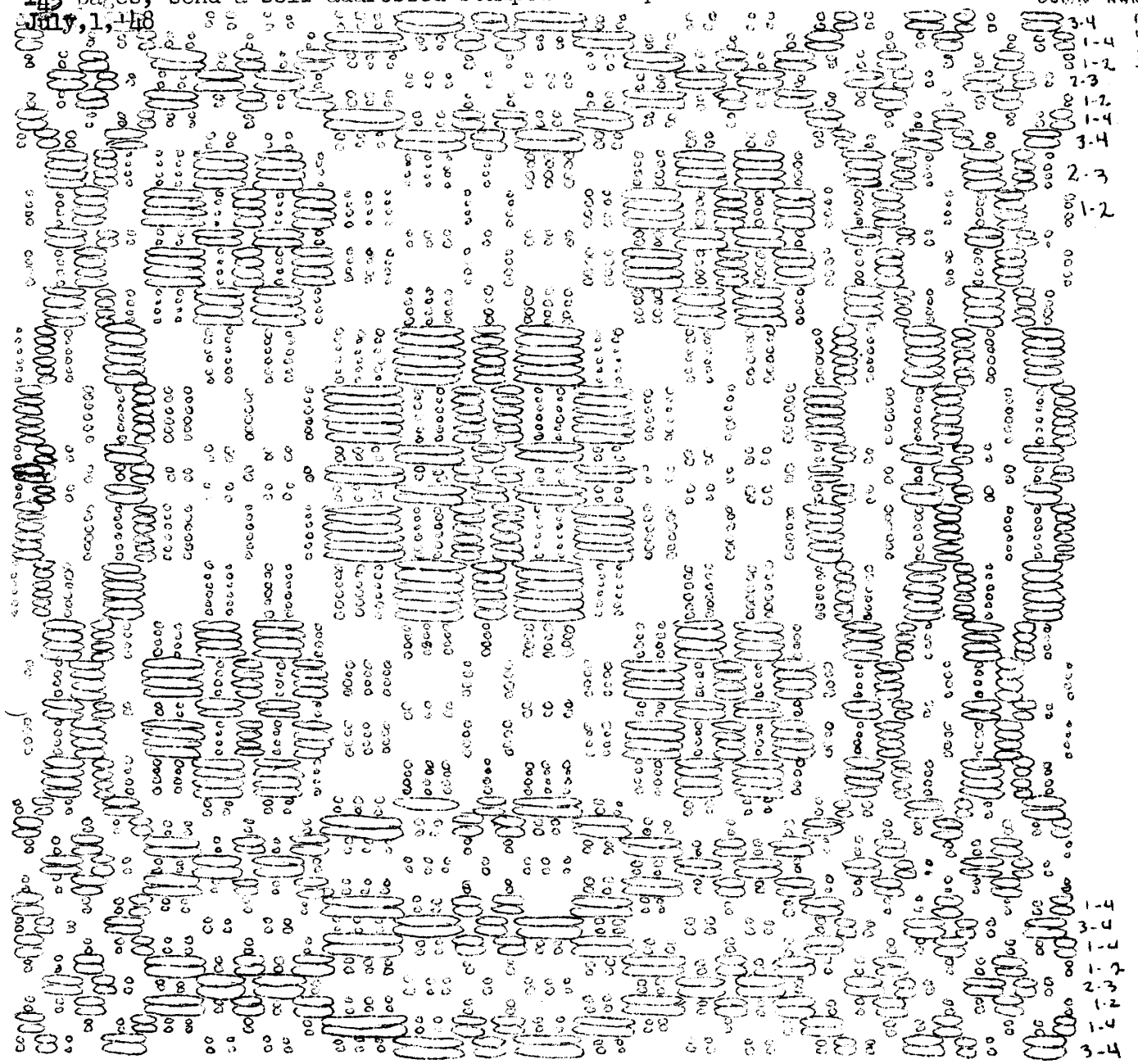




This page uses the draft given on the previous page and the reversed treadling to produce the WHIG ROSE. Among the WHIG ROSE warps in this series is the coverlet warp with wide border by Mrs. Barlow for community weaving, a wide place mat with border by Mrs. Lee for students at Cumberland College, and this place mat warp in yellow 20/2 cotton set 30 to the inch, with Green linen weft, by Mrs. Bert Berman of Milwaukee. For border use the A unit less the two threads(1-4 harness) next to the 1-4 threads ending the A unit. For the yellow warp on the small loom, the threading is: selvage.....8  
rt.border...12  
5 patterns...400  
A unit.....14  
lf.border...12  
selvage..... 8  
454

Finish writing the reversed treadlings. When the threaded harnesses are 1&2, weave 2-3 harnesses down  
2&3, weave 1-2 "" as 1-2 and 2-3 reverse with each other  
3&4, weave 1-4 ""  
1-4, weave 3-4 "" as 3-4 and 1-4 reverse with each other.

In order to determine the colors which may be used well, fill in the sketch with colored pencils. The WHIG ROSE lends itself well to 4 or 5 colors, and makes an excellent pattern for class problems in Color and Design classes. If you wish the other 145 pages, send a self-addressed stamped envelop with WHIG ROSE 145 in corner before July 1, 1948



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

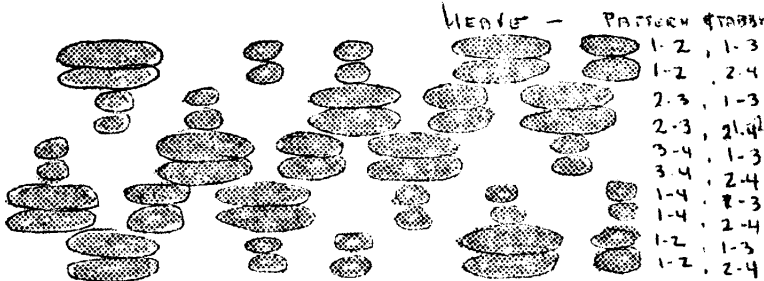
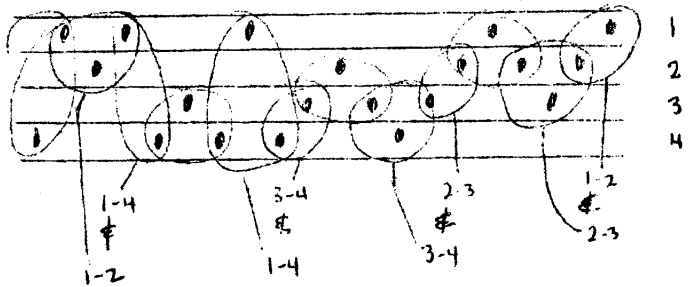
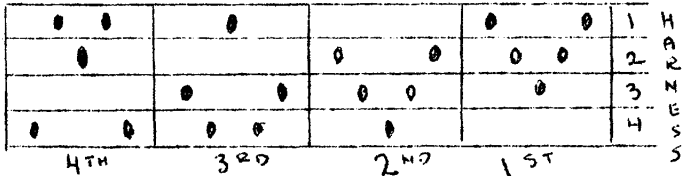
1 4  
1 4  
1 4  
2 3  
1 2  
1 2  
3 4

The CRACKLE WEAVE is one of many uses- especially for rugs and upholstery as the overshoot lengths are only three threads. This led to the weave being selected for the June workshop of the Kentucky Weavers Guild. The rug on the loom at Fort Knox is an 82 thread pattern with the draft given on the following page. Since the weave may be treadled to form many different patterns, a third page is included to enable each to work out various treadlings. The workshop vicepresident Miss Virginia Schlaughaupt has worked out several other threadings of the pattern in 34, 58, and 82 thread pattern repeats with 12, 15, and 30 threads to the inch, as well as several variants of a 66 harness smoland pattern in the same design.

The weave has the advantages of overlapping blocks and short overshoot lengths. It also has definite limitations. The finest developments of the weave are found in the Norse countries, in northern Italy, and in Switzerland.

Each portion of the crackle weave is written on three (or more) harness with two pairings for each so as to form overlapping blocks:

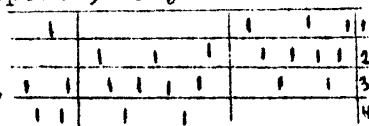
- 1st- 1,2,3,2,1 with 1-2, 2-3 being the harness pairings,
- 2nd- 2,3,4,3,2 with 2-3, 3-4 harness pairings,
- 3rd- 3,4,1,4,3 with 3-4, 1-4 harness pairings,
- 4th- 4,1,2,1,4 with 1-4, 1-2 harness pairings.



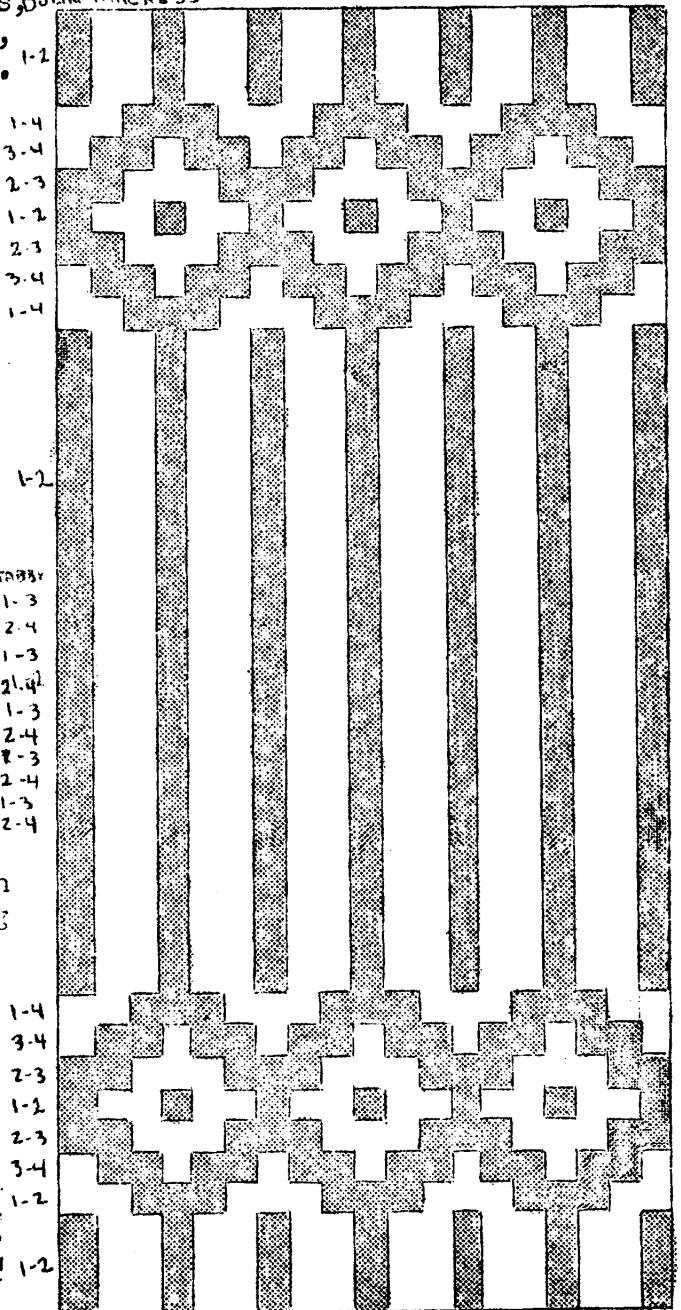
The CRACKLE WEAVE is customarily woven with tabby- 1-3 and 2-4 alternate as in weaving the overshoot weave.

Use the same tie-up you prefer for the overshoot weave.

Above single repeats of each unit are illustrated. For the repeats, only four threads used as shown at the right and on the next page.



The sketch at the right show a variation of treadling. Work out your own on 111-C-2-B.



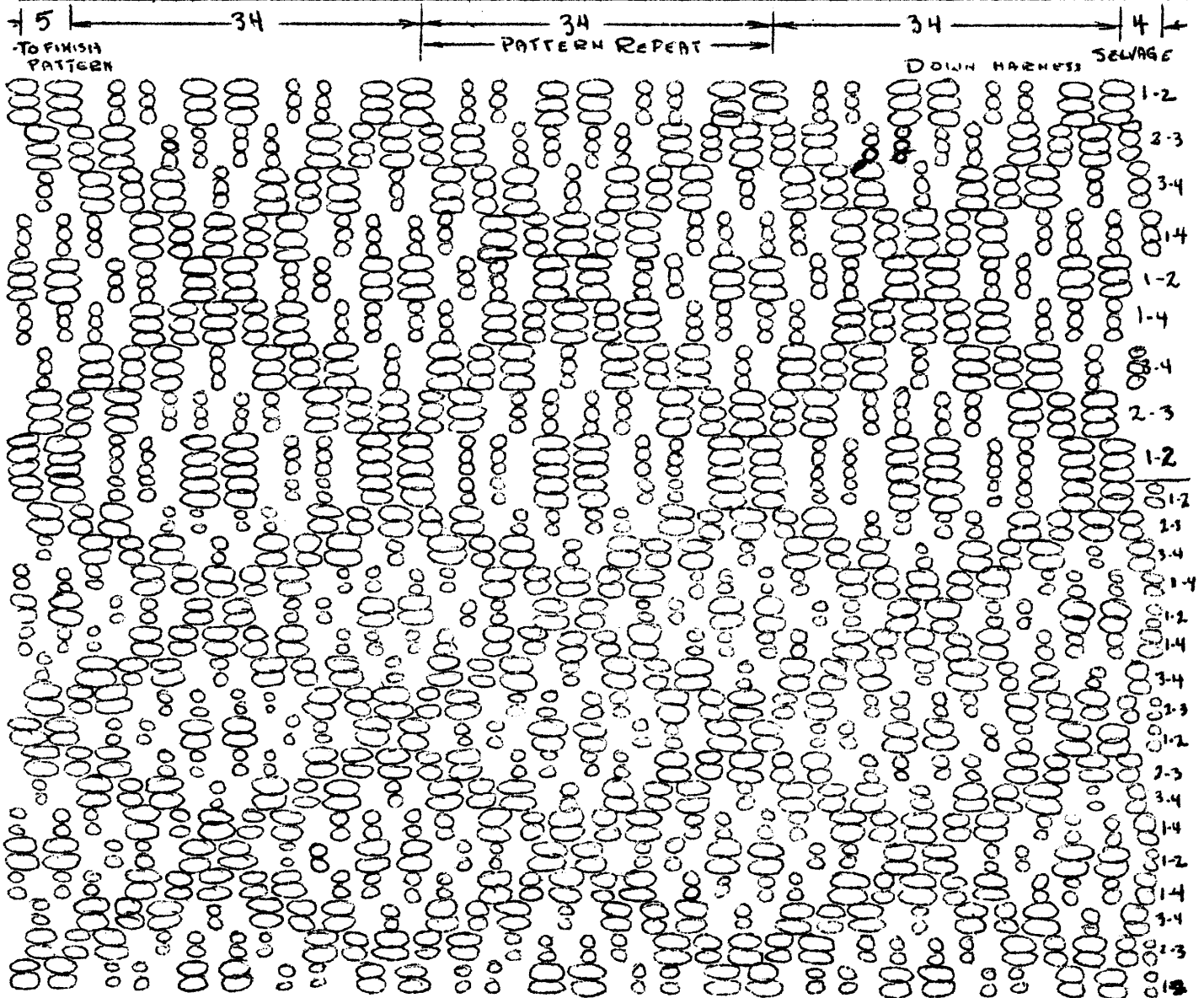
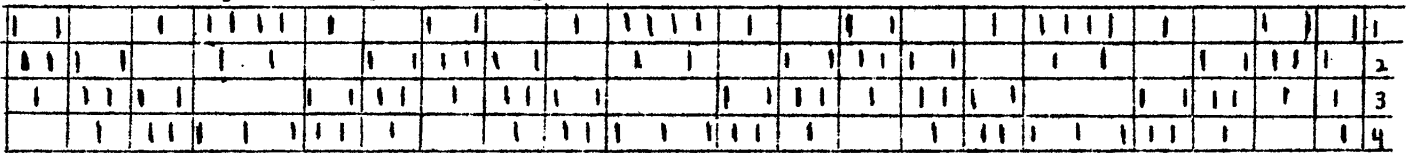
DIAMOND 111-C-2-B  
Crackle Weave

This page is for class use in planning variations in treading patterns. Cut- so it may be laidoff for any treading. Keep guide line continuous. Down harness written at right give the treading- see also pages 111-B, 111-C-2A, and 111-P-6. Some weavers prefer gluing to bristol board before cutting to make a more permanent pattern. On this page, each block has been theoretically woven with the number of pattern threads to "square" the block. This number will vary according to the weight of thread used and the beat of the weaver.

G  
C  
O  
L  
U  
M  
N  
S

1-2  
2-3  
3-4  
1-4  
1-2  
2-3  
3-4  
1-4  
1-2  
1-4  
3-4  
2-3  
1-2  
2-3  
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1-4  
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1-4  
3-4  
2-3  
1-2  
1-4  
1-2  
2-3  
3-4  
1-4  
1-4  
1-4  
1-4  
3-4  
3-4  
3-4  
3-4

Crackle weave patterns may be scaled to the five thread unit or to that unit with as many four thread repeats as desired. This page has a 3/4 thread pattern repeat with the following pages having 56, 82 etc. thread repeats. Later other variants will be given. On this thread-by-thread draft, set 12 or 15 threads to the inch in 8/4 rug cotton or a heavy 5 ply linen rug warp; weft may be heavy cotton, candlewicking, or rug wool weft. This variant is particularly effective for upholstery set 24,30,36 to the inch. Using page B, you can work out your treading variation for any warp. A fascinating range of textures are possible. For our rug warp, we used 25/5 natural rug linen. For our upholstery warp, we used, at the Little Loomhouse, 12/2 green cotton set 30 threads to the inch. Suggestions- for conventional material for overstuffed furniture, use rose chenille pattern with a blue-grey flake cotton tabby. For use with light woods, try a pronounced design of yellow spun silk with a nubby green and black tabby. For dark cherry, walnut, or mahogany, use a deep green wool or rayon boucle with a rust or marmoon fine spun silk tabby. Altho you will actually need try your materials on the warp to make final decisions, you can often try-out coloring by using water color pencils as on the sketch below. For the diamond on the diagonal, you will use 2,3, or 4 pattern threads per block, according to weight, to "square" the pattern.



Several requests for weavings and teachers have come to the KENTUCKY WEAVER. If you use any listed below, will you let the KENTUCKY WEAVER know. A weaving teacher is needed at the Stewart Home School, Frankfort, Ky.- for retarded children; has good weaving room; contact Mr. John D. Stewart.

MERRYJACQUE, 1700 Bardstown Road, Louisville, wants good handwoven linen towels.

The HANDICRAFT SHOP (Mrs. Kyle Whitehead, Miss Mildred Caswood) Harlan, Ky. wants some good coverlets.

Mr. Frank Rudd, selling agent for "Kentucky Coverlets" brand, 448 East Market, Louisville, is also interested in handwoven coverlets.

Mrs. C.E. Plummer has opened a new shop at 17 Seventh St., Paris, Ky. and carries gifts as well as her own weaving.  
\*\*\*\*\*  
If you file your supply sources by 3x5 index, keep this for reference. Also, will you send the KENTUCKY WEAVER details of yarns, prices, and addresses of the supply houses you have found most useful.

\*\*\*\*\*  
CLIFTON YARN MILLS  
att. C.A. Mitchell  
Clifton Heights, Pa.

odd lots of excellent grade nubs, ratines, etc. \$1.25-2.75  
\*\*\*\*\*

CONTESSA YARNS  
att. Matty Contessa  
Ridgefield, Conn.

odd lots, novelty, nubs, from \$1.25 up; has mailing list.  
\*\*\*\*\*

Mrs. LEONA LEROY  
1664 East 34th Street  
Brooklyn 10, N.Y.

odd lots novelty yarns, metals, has mailing list.  
\*\*\*\*\*

CLIFTON YARN MILLS  
att. C.A. Mitchell  
Clifton Heights, Pa.

NOVELTY YARNS  
odd lots

The Clifton Yarn Mills makes yarns on order for large weaving concerns and for distributors. They have several yarns available from current manufacture and some attractive yarns in odd lots. Amounts needed should be purchased at one time as no yarns are kept in stock. Quality is excellent with several novelty worsteds, nubs, rayon and cotton ratines currently available at \$1.25 to \$2.75 per pound. There are usually just a few colors in each type yarn. Yardages range from 2000 to 2500 on many yarns.

CONTESSA YARNS  
att. Matty Contessa  
Ridgefield, Conn.

Novelty yarns  
large stocks  
odd lots

Contessa Yarns is an excellent source of supply for the small user. It carries some regular yarns in stock and also has many odd lots. Among the yarns usually available are nubby cottons, chenilles, 10/2 natural, white, black mer. cotton etc. at prices from \$1.25, 1.50 and up.

Carpet 8/4 cotton warp and rug weft yarns are also carried in stock.

The company will add your name to its mailing list on request and will send samples every month or so.

MRS. LEONA LEROY  
1664 East 34th Street  
Brooklyn 10, N.Y.

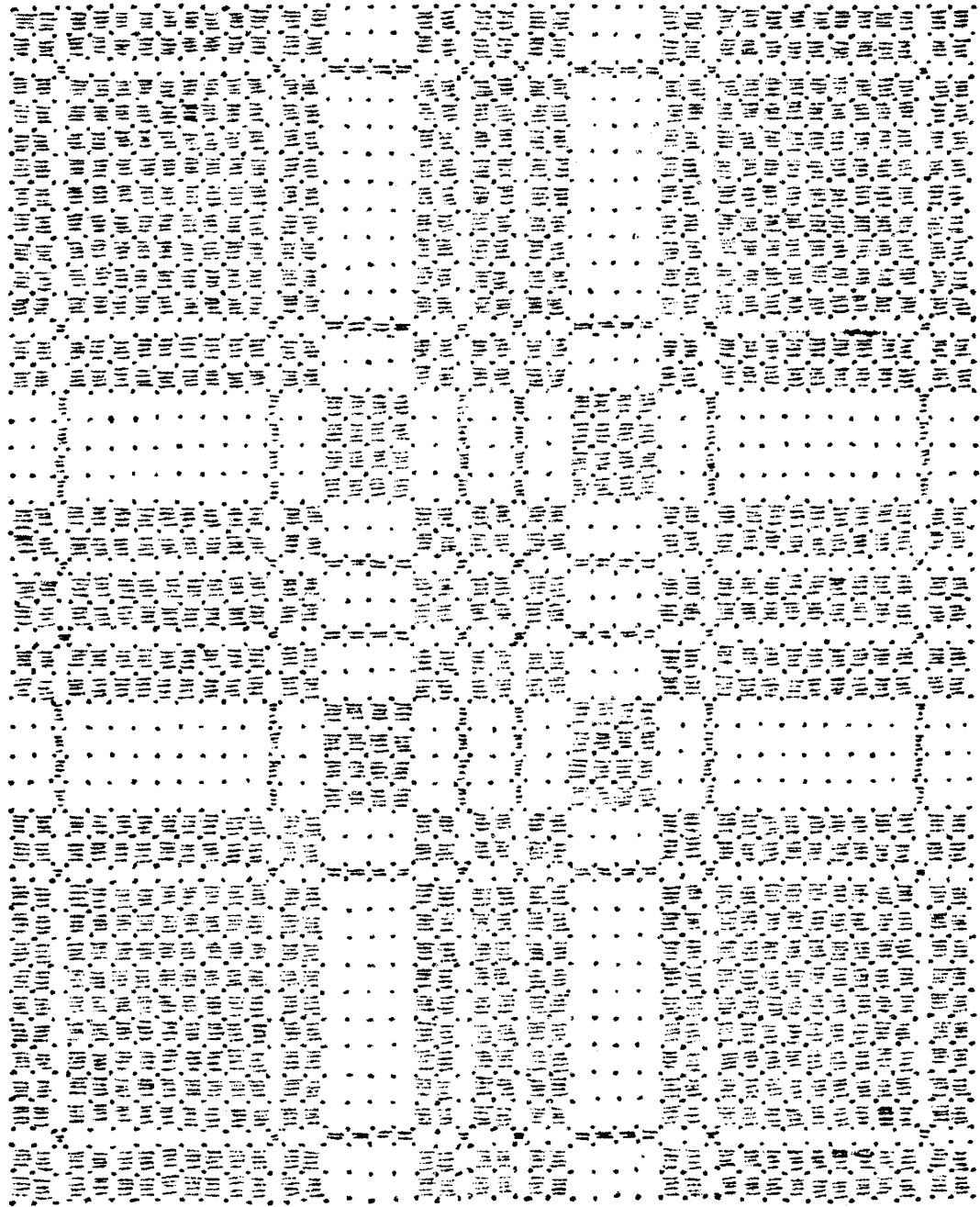
Novelty Yarns  
odd lots

Mrs. Le Roy has odd lots of yarns with a number of novelty yarns available from \$1.25 to \$2.00 a pound.

Non-tarnishable metals are usually available at about \$4.00 a pound.

On request, she will add your name to her mailing list and send information several times a year.

# KENTUCKY WEAVER



QUEEN'S DELIGHT

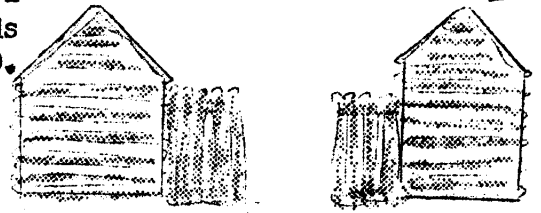
1835





The Sunday July 18th meeting of the Kentucky Weavers Guild will be held in the State Park at Old Fort Harrod, Harrodsburg, with a picnic in the picnic grounds from 12:00 to 2:00 and the meeting from 2:00 to 4:00.

OLD FORT HARROD



PICNIC - PICNIC GROUNDS 12:00 - 2:00  
WORKSHOP & MEETING 2:00 - 4:00

OLD FORT HARROD  
HARRODSBURG, KENTUCKY  
SUNDAY JULY 18, 1948

The workshop will be from 2:00 to 3:00 on the WHIG ROSE pattern and its variants. Each weaver is asked to bring any Whig Rose variants to give us all the opportunity of seeing the full possibilities of the pattern. Looms will be threaded to a traditional WHIG ROSE, to a delightful WHIG ROSE AND CHARIOT WHEEL variant, and to a small Whig Rose type pattern. The Little Loomhouse will furnish the drafts to these patterns, including the one for the couch throw which took second award in one of the national COUNTRY FAIR exhibitions.

The general program will be from 3:00 to 4:00 on TIE-UPS. As many requests have come for more information on tie-ups, Mrs. Wm. Fitzgerald is arranging this program giving details of various tie-ups for the three Whig Rose patterns used, for twills, and for lace with rising, sinking, and counterbalanced sheds being used on the different looms. Bring pencil and paper so notes may be taken, or notes may be taken on the draft pages furnished, so each weaver will be able to use the best tie-up for his type loom(s).

The next three meetings have been scheduled for the parks- to give family outings while the weavers attend the meetings and to give us better acquaintance with our parks. Mrs. Fitzgerald asks the officers to meet for an executive meeting before the 2:00 pm meeting in July, while the other weavers do a little visiting and getting acquainted with each other.

The parks ask for those planning overnight trips to make reservations now so good accommodations can be arranged. As a number plan overnight trips to Natural Bridge and to Mammoth Cave, extra workshops will be arranged for those writing the workshop Vice-president or the KENTUCKY WEAVER. Extra pages need be prepared for the members coming to the workshops so reservations need be made.

For the August workshop at Natural Bridge, simple tapestry technics and bag patterns will be used. Several of the teen-age members plan to help with the workshops- with an extra one being held Sunday morning for all wanting to have time to weave full size pieces in the tapestry technics. The August issue of the KENTUCKY WEAVER will contain the basic technics and a bag pattern to be used.

The September workshop will be of value to everyone weaving coverlets or planning to weave a coverlet. The research Vicepresident, Mrs. James Montgomery asks everyone to bring choice coverlets- either old or modern- to the meeting. The extra workshops for this meeting will be on fitting patterns to the width warp, types of yarns to use, the amounts needed, treadling details etc. Several choice patterns with draft pages will be furnished, and each weaver interested is asked to bring his own selection to work out in the workshop.

The exhibition Vicepresident Miss Emma Christiansen asks each member to bring one textile to show and to mark the for-sale price if it is for sale. She would like to have such handweavings etc., brought to each meeting.

Next meeting dates are:

August 15- KENTUCKY WEAVERS GUILD- Natural Bridge State Park. (Make reservation for  
September 19- KENTUCKY WEAVERS GUILD- Mammoth Cave National Park. overnight- now.)

The KENTUCKY WEAVER will appreciate receiving announcements of all meetings of general interest to handweavers- please send announcements before the 25th of the month.

MEETING OF THE KENTUCKY WEAVERS GUILD AT FORT KNOX, KY.  
June 20, 1948

It was a beautiful day for the meeting of the Kentucky Weavers Guild held in the Hobby Shop of the U.M.T. Unit at Fort Knox. Those attending could not help being enchanted by the scenery. The hospitality and friendly greetings of the Army personnel made everyone feel. Well over fifty members attended.

From the welcoming address by Brigadier General Joseph R. Sheetz, who stresses the importance of occupation in their spare time of young men under military training, to the visit thru the Occupational Therapy Shop, Old Cantonment Hospital, a most interesting and informative program was carried out.

Mrs. James Montgomery, 2nd Vicepresident presided. After introducing the ten officers present, she turned the meeting over to Virginia Schlaughenhaupt for the workshop. Several looms illustrated the crackle weave in variations of the Basic diamond pattern on the four harness rug loom; variants of the pattern were displayed in four and six harness finished pieces. Following this, Miss Mary Johnston and Cpl. Aubrey Henley gave a demonstration of sectional warping. The ease and speed with which the warping was completed impressed many of us to whom this method was new.

The Guild was lucky in having not one, but two exceptional speakers: Capt. Ernest Cody on "FUNCTION OF HOBBY SHOPS IN THE ARMY" and Miss Mary Johnston on "THERAPEUTIC WEAVING". (Text of speeches on pages 84-88) The program moved along on schedule and after a surprize treat of refreshments, and a visit to the OT Shop, the visitors and members of the guild said their goodbys and went their various ways- with reluctance.

..... by Rose Pero, Recording Secretary

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Vioris Lutz ..... WEAVING FOR DAILY VACATION BIBLE SCHOOL  
With another successful Daily Vacation Bible School over, I would like to review to you a two weeks period of 45 minutes daily for weaving. We used four looms. To me, one of the secrets of teaching weaving to children is a well warped loom. When the children see the loom in action, all want to weave. With such limited time, you will need tactfully to hold the group down.

Our looms were warped with a good grade of cotton warp set 15 threads to the inch. Two were in wood shades and the other two were in blue and blue-and-white. These colors make good basic colors. It is wise to suggest different combinations because when one piece is so pretty, all are satisfied to weave the same. We used a nice variety of wefts- many colors in wool, boucle; cottons. This gives the children an opportunity to select their color combinations.

In this short time we taught 21 children to weave. Each child wove 22 inches. There were two of us leaders- Betty Jane Heuser, who was just home from college and who had had experience in camp with this age group, and myself. Before each period, we had bobbins and looms ready. However, I do not advocate this method- but where time is limited, it is better to let all children weave. The more ideal way would be to have the period an hour so you would be able to teach then the mechanism of the loom, bobbins, warping etc.

When you start planning weaving for Bible School, send an SOS to the womens classes for yarns left over from knitting. You can do so much with a variety in colored yarns. In this way you will just have to buy warps and basic colors for wefts.

All the pieces were hemmed and pressed, and on display for the night of graduation. We used a mat on a tray, one with a dinner service, one with a vase of flowers, and another with books between bookends also made by the children. This made a very pretty display. This makes the second year we have used weaving in the Daily Vacation Bible School of Zion Evangelical United Brethren Church, Louisville, Kentucky.

The Kentucky Weavers Guild was organized November 2, 1947 at a meeting at the Little Loomhouse for the purpose of bringing the weavers of Kentucky together as a group for the development of Kentucky weaving growth. The outstanding weaving groups and as many of the weavers as could be contacted were invited, and the following participated in the organization:

ACADEMY OF NOTRE DAME	Belle Hazelwood
BOWLING GREEN AAUW	Sue Kendrick
LITTLE LOOMHOUSE GROUP	Mary Marks
MOREHEAD STATE COLLEGE	Lucille McDowell
WESLEY COMMUNITY HOUSE	Mary T. Moore
WESTERN STATE COLLEGE	Rose Pero
	Virginia Schlaughenhaupt
Alberta Ames	Sybil Stonecypher
Min Bosler	Sister Mary Reina
Emma Christiansen	Lou Tate
Mary Clay	Elizabeth White

The Kentucky Weavers Guild held its first meeting on February 15, 1948. It functions under the by-laws (drawn up by Emma Christiansen, Belle Hazelwood, Rose Pero, Virginia Schlaughenhaupt, and Lou Tate) as given:

#### KENTUCKY WEAVERS GUILD BY-LAWS

##### ARTICLE I. NAME

The name of the organization shall be the Kentucky Weavers Guild, Kenwood Hill, Louisville 8, Ky.

##### ARTICLE II. PURPOSE

The purpose of this organization is to stimulate Kentucky folk art growth in handweaving thru the preservation of early Kentucky weaving, and the development of contemporary weaving thruout the Commonwealth of Kentucky.

##### ARTICLE III. MEMBERSHIP AND DUES

Sec. 1 Membership in the Kentucky Weavers Guild is open to anyone interested in Kentucky handweaving, the six classes of membership being as follows:

(a) REGULAR KENTUCKY members are Kentucky residents taking an active part in the Kentucky Weavers Guild; have all the rights and privileges of the Kentucky Weavers Guild, together with notices of all meetings, and the KENTUCKY WEAVER magazine.

(b) ASSOCIATE KENTUCKY members are Kentucky residents taking an active part in the Kentucky Weavers Guild, have all the rights and privileges of the Kentucky Weavers Guild, together with notices of all meetings, and the July issue of the KENTUCKY WEAVER to be known as the Annual Year Book.

(c) NON-RESIDENT members are those living outside the Commonwealth of Kentucky, interested in weaving; have no right to hold office in the Kentucky Weavers Guild; and will receive the KENTUCKY WEAVER.

(d) PATRON members are those who help promote Kentucky weaving and who have all the rights and privileges of the Kentucky Weavers Guild, together with notices of all meetings, and the KENTUCKY WEAVER; and have the privilege to hold office if a resident of Kentucky.

(e) MASTERCRAFTSMAN members are those of outstanding craftsmanship who, after a minimum of two years membership in the Kentucky Weavers Guild, upon the nomination of two members and a majority vote of the Kentucky Weavers Guild executive board, shall have the title "Mastercraftsman" conferred upon them, retaining all the previous rights and privileges enjoyed.

ARTICLE III. Sec. 1 (f) HONORARY members are those who have rendered distinguished service to the development of Kentucky handweaving, and who upon recommendation of the executive board, and the majority vote of the members at the annual election, shall have honorary membership conferred, and shall have all the rights and privileges of the Kentucky Weaver Guild.

Sec. 2. Annual dues in the Kentucky Weavers Guild are:  
REGULAR KENTUCKY members, \$3.00 annually, with Sixty Cents allotted to the General Fund, and \$2.40 allotted to the KENTUCKY WEAVER magazine.

ASSOCIATE KENTUCKY members, \$1.00 annually, with Sixty Cents allotted to the General Fund, and Forty Cents allotted to the KENTUCKY WEAVER for the Annual July issue.

NON-RESIDENT members, \$3.00 annually, with Ten Cents allotted to the General Fund; \$2.90 allotted to the KENTUCKY WEAVER, with \$2.40 going to regular issues, and Fifty Cents for printing pages of special value.

PATRON members, \$10.00 or more annually; with Sixty Cents allotted to the General Fund; \$7.00 allotted to a special fund to be used at the discretion of the executive board for permanent collection of early or contemporary Kentucky weaving, and \$2.40 allotted to the KENTUCKY WEAVER ~~magazines~~. Any contribution over the \$10.00 may be allotted by the patron member- otherwise to go into the special fund.

MASTERCRAFTSMAN members pay the same annual dues as previously paid before election to Mastercraftsman membership.

HONORARY members pay no dues, as the membership is conferred upon them as an honor.

Sec. 3. Anyone wishing to be a member shall file application, accompanied with remittance for type of membership as desired.

Sec. 4. Dues are payable annually. The year shall be January 1st thru December 31st. Membership expires on nonpayment of dues.

#### ARTICLE IV. OFFICERS AND DUTIES OF OFFICERS

Sec. 1. Authority in the Kentucky Weavers Guild is vested in the following officers: President,

Ten Vice-Presidents,  
Recording Secretary,  
Corresponding Secretary,  
Treasurer,  
Editor.

Sec. 2. The PRESIDENT shall preside at all meetings of the Guild and of the Executive Board; and is an ex-officio member of all committees; receives notices of all meetings of the Guild, the Executive Board, and of all committees. In the absence of the President, or inability to serve, the next officer in order shall perform the duties of President.

Sec. 3. The FIRST VICE-PRESIDENT shall be the Chairman of the Program Committee; shall be in charge of programs from June of the year of his election, thru the May meeting following the next election; shall appoint three assistants from the Kentucky membership, one from Eastern, Central, and Western Kentucky. Programs shall be arranged at least a month in advance, with notices sent to the President, Eighth Vice-President, Tenth Vice-President, Corresponding Secretary, and Editor at least twenty-one days in advance of the meeting date.

Sec. 4. The SECOND VICE-President shall be the Historian of the Guild, and is in charge of research, permanent possessions, and legal records of the

ARTICLE IV. Sec.4.....(con.)..... Guild; collect and preserve all items concerning early weaving and contemporary Kentucky developments; keep an inventory of all items; arrange one program a year on early weaving in conjunction with the Program Committee.

Sec. 5. The THIRD VICE-PRESIDENT shall be in charge of educational activities pertaining to weaving in schools and other educational institutions; keep a record of weaving offered in different Kentucky Schools; keep a summary of this information available so as to enable the Guild to help schools develop their weaving programs; arrange at least one program a year on school aspects of weaving in conjunction with the Program Committee.

Sec. 6. The FOURTH VICE-PRESIDENT shall be in charge of recreational weaving; appoint an assistant from the teen-age members; keep a record of weaving offered by different recreational groups, clubs, community centers, churches, city playgrounds, and other like groups; keep a summary of this information available so as to enable the Guild to help other groups develop weaving on their crafts programs; arrange one program a year on the recreational aspects of weaving in connection with the Program Committee.

Sec. 7. The FIFTH VICE-PRESIDENT shall be in charge therapeutic weaving; shall keep a record of weaving done in hospitals, by handicapped persons, crippled children, and of weavers in charge of programs along this line; keep a summary of this information to enable the Guild to help others develop weaving in this field; arrange one program a year in conjunction with the Program Committee.

Sec. 8. The SIXTH VICE-PRESIDENT shall be in charge of commercial weaving; shall keep a record of weavers doing commercial weaving and of markets for weaving; keep a summary of places and of centers where Kentucky handweaving may be purchased and sold, and centers in Kentucky frequented by out-of-state tourists interested in weaving; arrange one program a year in conjunction with the Program Committee; furnish new supply sources, markets, and like information at monthly meetings.

Sec. 9. The SEVENTH VICE-PRESIDENT shall be in charge of amateur weaving; keep a list of amateur weavers; keep a summary on amateur weaving; arrange one program a year on amateur weaving in conjunction with the Program Committee; furnish information on weaving books, exhibitions, and like information at meetings.

Sec. 10. The EIGHTH VICE-PRESIDENT shall be in charge of the monthly workshop; shall arrange an instructive workshop program for each meeting; appoint three assistants from the Kentucky membership, one each from Eastern, Central, and Western Kentucky. Programs shall be arranged in conjunction with the Program Committee, and from consideration of requests of the members of the Kentucky Weavers Guild. Necessary instruction pages on the monthly workshops shall be furnished the Editor at least twenty-one days in advance of the meeting.

Sec. 11. The NINTH VICE-PRESIDENT shall be in charge of exhibitions arranged by and/or provided for the Kentucky Weavers Guild, and handle all sales made by the Guild; and shall act as Registrar at meetings. A commission of ten percent shall be charged on each item sold for Kentucky members; a commission of twenty percent shall be charged for each item sold for other than Kentucky members. Commissions collected from sales shall go into the General Fund. The Ninth Vice-President shall also serve as liaison officer in connection with any sales promotion, Kentucky State Fair developments, Kentucky State Parks programs, and any other development. Should the duties of this officer become so cumbersome as to require salary remuneration, the executive board may set aside a percent from the commissions collected by the officer, for that purpose.

ARTICLE IV. Sec. 12. The TENTH VICE-PRESIDENT shall be in charge of membership and publicity; shall contact weavers suggested for membership; shall furnish information on each meeting to all newspapers within the locality of the meeting, and furnish such other publicity as will develop handweaving in Kentucky.

Sec. 13. The RECORDING SECRETARY shall keep a record of all the meetings; notify the corresponding secretary of the appointments and instructions; keep the records as furnished by the different officers and members at Guild meetings; and furnish the minutes of each meeting in short form to the KENTUCKY WEAVER within a week of the meeting for inclusion in the next issue.

Sec. 14. The CORRESPONDING SECRETARY shall conduct all official correspondence with individuals and groups as assigned at Guild meetings and by the executive board; send notices not covered by the KENTUCKY WEAVER; inform officers and committees of their election or appointment.

Sec. 15. The TREASURER shall have charge of all moneys of the Kentucky Weavers Guild, - dues, commissions, and special funds; keep a complete list of members as they qualify for membership and furnish same to the President, Corresponding Secretary, and Editor; deposit funds into an authorized depository and remit to the Little Loomhouse the portion allotted for the KENTUCKY WEAVER. From the General Fund, \$25.00 shall be allotted to the Treasurer to meet current expenses. Other expenditures shall be made only by a majority vote of the executive board. The executive board may order the bonding of the Treasurer for such sum as the board directs, with the cost of the bond defrayed by the Guild. The Treasurer shall give a report at executive meetings and at Guild meetings when requested to do so by the executive board or the President. The accounts of the Treasurer shall be audited each May, either by a Committee appointed by the executive board or by a public accountant.

Sec. 16. The KENTUCKY WEAVER is published, copyrighted, and edited by the Little Loomhouse, which is responsible for issuing the KENTUCKY WEAVER to each member entitled to the magazine, within the first two weeks of the month. The Little Loomhouse has full power of publication and sale. Back copies of the KENTUCKY WEAVER will be furnished new members for the current year of their membership as long as copies are available. The KENTUCKY WEAVER will contain the monthly program for the next meeting; the minutes of the previous meeting; special announcements, and workshop pages, provided all such material is delivered to the KENTUCKY WEAVER twenty-one days preceding the next meeting. It will devote the July issue to the by-laws, reports, and other activities of the Kentucky Weavers Guild.

Sec. 17. The officers of the Kentucky Weavers Guild shall compose the Executive Board to transact the business of the Guild.

Sec. 18. No officer or member shall have authority to incur an obligation on behalf of the Kentucky Weavers Guild except as provided in these by-laws. The amount of indebtedness which the executive board may incur shall be limited by funds allotted and on hand.

#### ARTICLE V. NOMINATIONS AND ELECTIONS

Sec. 1. The officers, with the exception of the Editor, shall be elected prior to the annual meeting in May. They shall assume their duties at the May meeting as soon as the previous officers have completed and submitted their written reports to the Recording Secretary.

Sec. 2. A Nominating Committee of three members shall be appointed by the Executive Board in January of each year. The Committee shall prepare a ticket for submission to members at the March meeting of each year, when other nominations may be made from the floor. It shall be the policy of the Guild to give recognition to members in all sections of the State.

ARTICLE V. Sec. 3. The Recording Secretary shall prepare and mail ballots by the first of April to Kentucky members. Votes shall be returned to the Recording Secretary by April 10th, who shall tabulate the results of the election and notify those elected, and shall furnish a full list to the KENTUCKY WEAVER for publication in the May issue.

Sec. 4. Vacancies in office shall be filled for an unexpired term by the Executive Board at any of its quarterly meetings.

ARTICLE VI. MEETINGS

Sec. 1. Regular meetings shall be held monthly, on the third Sunday. The meeting place shall be in a different section of the State each month, as selected by the President and Executive Board from invitations extended to the Guild. It shall be the policy of the Guild to distribute the location of the meetings as to cover the whole state. Each meeting shall consist of a workshop as provided by the Eight Vice-President and of a general program as provided by the First Vice-President.

Sec. 2. Regular executive board meetings shall be held monthly prior to the regular meeting. The quarterly executive board meetings shall be held January, April, July, and October.

Sec. 3. Special meetings of the Kentucky Weavers Guild may be called by order of the President, or by order of any four executive board members, provided all members are notified of the time, place, and purpose of the meeting five days in advance of the meeting.

Sec. 4. Special meetings of the executive board may be called by the President, or by order of any four executive board members, provided all executive board members are notified of the time, place, and purpose five days in advance of the meeting.

ARTICLE VII. AMENDMENTS

The by-laws may be amended by a majority vote of the members balloting at the annual May election. Proposed amendments shall be submitted in writing to the executive board prior to the January meeting. Proposed amendments approved by the executive board shall be read at the regular March meeting, and shall be placed on the election ballot.

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The organizing group took the responsibility of getting the guild organized, taking charge of the first four meetings so as to give time to enroll a full roster of Kentucky weavers and so the guild could be placed into the hands of the elected officers as listed on page 59. The by-laws and the information belows fills in any gaps not covered in previous issues of the KENTUCKY WEAVER.

Wesley Community House, the AAUW of Western State College, the Academy of Notre Dame, and Morehead State College sponsored the first four meetings, with Miss Virginia Schlaughenaupt acting as chairman, Miss Emma Christiansen as secretary, Miss Belle Hazelwood as treasurer; and Mrs. Lucille McDowell, Miss Mary Marks and Miss Sybil Stonecypher, Sister Mary Reina, and Miss Mary Clay cooperating on programs.

As the expenses of contacting weavers, sending notices on meetings, and other expenses of the organization were borne by the Little Loomhouse and by individuals in the organizing group as given on page 79, the Kentucky Weavers Guild has a full treasury.

In coming years, the July issue of the KENTUCKY WEAVER will include resumes of the May reports of officers. However, for this issue, the by-laws and the above items cover main points not already included in the previous issues of the KENTUCKY WEAVER.



CAPTAIN ERNEST H. CODY .....FUNCTION OF HOBBY SHOPS IN THE ARMY"

Handicrafts are an integral part of any recreation program. Properly organized, a handicraft program may be carried on where no other recreational activity is practical, in by-passed and isolated posts. Though of value in all types of installations, it is particularly suitable in Rest Camps, Replacement, and Convalescent Centers as well as static installations where the interests of morale require that leisure time be constructively used.

A handicraft program can be easily initiated. It is the type program which will adapt itself to existing conditions of any locality and can be expanded as the interest of participants increases.

Though not as old as the movement for Vocational Rehabilitation of the Physically Handicapped, recognizedly, morale has been a constant, positive factor and index to success of American troops since the winter of suffering and deprivation endured by George Washington's conscripted ranks along the shores of the Delaware.

Enthusiasm generates enthusiasm. Like any program, the success of handicrafts will depend on the operating personnel. Every unit has one or more persons who is an artist, a skilled mechanic, a craftsman. These men will stimulate the program if properly encouraged. When others see how simple it is to develop a picture or make a wallet, the program will grow in popularity. The results will benefit the men, the unit, the installation.

As Maj. Gen. Russel B. Reynolds, chief of Special Services, said not long ago: "We know that enlisted men who find off-duty activities of their liking at their home units and stations are less likely to be found in the AWOL, venereal or disciplinary lists than those who do not use these facilities.

"We know that satisfied enlisted men reenlist in higher ratios than those who are dissatisfied. We know also, full well, that satisfied soldiers are our good soldiers.

"These are the dividends that the Army and Air Forces expect to receive and collectively we must find ways to provide them."

Athletics, soldier-participation entertainments, dances, parties, hobby shops, libraries, music, handicraft classes are all part of the Special Services program, supported by the limited dividends which PXs and movies can obtain in the face of rising merchandise and overhead costs.

Such on-post off-duty recreation, beyond the regular athletic competitions fundamental to soldier life, received lukewarm recognition during the tail-end of World War I. On all permanent post during the between-wars period could be found some form of recreation center, though it might vary from an excellent gym-theater on older, larger posts to nothing more than a dismal day room in some of the newer, smaller establishments.

It was during the warm-up for War II, after the draft act of 1940 set the services vast expansion programs rolling, that the Army began in earnest to do something, on its own and with the aid of various civilian agencies, about morale.

Special Services was the eventual result, and its history in wartime, with shows and entertainers airborne to every command, and a wide variety of other functions, including movies, publication of newspapers, operation of radio networks and PXs, delivery of popular stateside magazines- to name a few- is still sufficiently fresh in memory, to obviate further recalling here.

War II set the pattern for what today's Special Services School is trying to accomplish: to provide an interesting off-duty environment for military personnel. But the services had an advantage during the war that exists no longer. As Col. Roger W. Goldsmith, present commandant of the Special Services School, admits, "We can't reach into the Machine Records and come up with a Broadway comedian or a big league ballplayer anymore. The professionals are gone. We must train our own."

Special Services holds to the axiom that students learn best by doing. Officers whose principal jobs upon completion of the ten (10) weeks course will be recreational spend a good many hours in the hobby and craft shops. The idea is that an officer who knows shop tools can train a staff at his assigned post. That is the theory and as far as Special Services can determine, it's working well in practice.

I recently returned from the Special Services School at Fort Monmouth and observed the content and methods of their instruction.

Instruction in Hobby Crafts occupies a prominent position in the program of instruction at the School, amounting to 86 hours of the total 10 weeks or 400 hours course for Recreation Officers. Included in the Hobby Crafts phase of the School Program are: Shellcraft, Color Theory and Design, Photography, Cabinet Work, Leathercraft, Hand Weaving, Plastics, Art Metal Work, Jewelry, Lapidary, Ceramics, and Organization and Administration.

What, then is a Hobby Shop? The Hobby Shops on most bases aren't much to look at, usually a barracks type building with a few power tools, shelves filled with various kinds of gadgets and materials, mess tables and chairs. There's nothing very imposing about the set up.

What makes a Hobby Shop different from any other ordinary building containing tools and materials? It's the idea behind it. And that idea is to give to servicemen and women the means to apply whatever skills in handicraft that was their favorite in civilian life. It also provides an opportunity for them to learn new skills.

Although a Hobby Shop has instructors- it is not a school. There are no classes or organized activity. A Hobby Shop is merely a shop such as any man would like to have in his basement or garage. It is just as simple as that.

It is upon this simplicity that the success or failure of any Hobby Shop depends.

The activities of the shop may be roughly divided into three sections, namely:

The Craft section, in which servicemen and women create varied projects in leather, plastics, wood, metal and other materials. Model airplanes and ship building, weaving, rug making and similar projects would come under the crafts. This is probably the most popular activity of the shop.

The second section of the Hobby Shop is a sort of "fix-it" shop used to repair, alter, or decorate articles already made- either personal or for their organizations.

The third activity is the purely artistic one. Men and women with unusual talents and training to prepare murals and decorations for the various clubs on the post as well as to create works of their own choosing. This activity is probably the least of the three.

So it may be said that a Hobby Shop is more than an idea- an ideal, an opportunity- than merely a collection of tools and materials. The instructor in charge of the Hobby Shop must never lose sight of this fact. It is the very heart of the activity.

Current trend towards Flexibility and Enthusiasm in the overall recreational program in the post-war army supplants that old war casualty, Improvise, which was used to

page 3- CAPTAIN ERNEST H CODY....."FUNCTION OF HOBBY SHOPS IN THE ARMY"  
 explain away all ills and shortcomings of Special Service during the war years.

Probably the most important single factor in the success of a Hobby Shop is its personnel. No matter how fine the building- no matter how fine the equipment- if the instructors are not suited for the job or are improperly trained, the shop will not function.

What are the qualities of a good instructor for this type program?

1. Patience.
2. Tact.
3. Initiative.
4. Mechanical Ability.
5. Work.

Versatility and ambidexterity is more the keynote in selecting instructors than safety in numbers.

The ultimate objective in incorporating Hobby Crafts instruction as presented to potential Recreation Officers is summed up in the answer to a single question, Why is a Hobby Shop? The answer is that instinctive urge inherent in every man and woman to make something with his hands- to create- to decorate- to tinker. That instinct is as old as man. The most primitive man, living centuries ago, fashioned weapons, tools, and ornaments out of stone, bone, animal skins and wood, and decorated them with designs and symbols. The urge that impelled him to create these things is as deeply rooted in man today as it was then. We have merely refined the same materials and processes.

It is to satisfy this urge for constructive creation that the Hobby Shop is considered important and desirable.

Let us digress for a moment and delve into other fields of recreational endeavor. Athletics in the form of competitive games and sports appeal to the play spirit in practically every person. This is not only important as a recreational activity but it contributes much to the physical well-being of the individual and is therefore the most necessary of all activities.

Entertainment, such as motion pictures and U.S.O. shows provide amusement and relaxation, but has no other permanent value, except that a few films offer some information and education. Both athletics and entertainment are extremely important in a morale building program. It would be impossible without either. Both both of these lack a vital element- individual and/or personal freedom of action. These are group activities and as such demand that either as spectators or players if men and women participate, they must of necessity be limited to a specific time and by the rules of play. There is not much freedom of choice.

In a Hobby Shop a person may do... WHAT he WANTS to do.....  
 WHEN he WANTS to do it.....  
 The WAY he WANTS to do it.....

This lack of compulsion offers a welcome, temporary relaxation from the rigid military discipline and routine. It also provides an outlet for that instinct to "tinker" so healthily prevalent in young Americans.

This activity tends to increase the self-confidence of a man. Under the guidance of an intelligent instructor, he is able to make difficult projects and to produce articles of real values with no previous experience. The work in the Hobby Shop is individual and personal. The policy advocated by the UIT Experimental Unit is to personalize the Hobby Program. The Army recognizes that giving men opportunities to relax from tension by doing personally creative work, enhances both their morale and efficiency on the job.



The Kentucky Weavers Guild was fortunate in having fair weather for its first outdoor meeting. However, Mayor H. Maurice Watts of Harrodsburg and Mrs. Davenport of Pioneer Park arranged inside quarters in case of rain, and the guild is indeed appreciative.

And a word of warning about the map. I haven't been to Natural Bridge- neither has the guy who gave me the sketch- but he knew a guy who knew a guy who had been there! We understand new maps are available at the gate where a small entry fee is paid.

Altho all life is a cycle of birth and death, two deaths which have taken place since the birth of the Kentucky Weavers Guild, have been a loss to the guild and to all weavers. At the turn of the year, Mabel Palmore Waitman (Mrs. Lemuel Waitman of Lewisport) died after a two year illness. Most Kentucky weavers knew her for her research, for her etching-like horse tapestries, and for her wedding dress. Her interest in weaving was a decisive factor in the fine Glasgow weaving growth. For sometime weaving friends of Mrs. Waitman have been planning a memorial book to go into the Glasgow Library. As the September meeting is at now by ~~the same time~~, ~~the same time~~ including the presentation in her program on coverlets.

Every weaver is invited to send a page for inclusion in this memorial book (material should reach the Kentucky Weaver by September 10- all material should be sent on letter size 8 $\frac{1}{2}$ x11 paper for looseleaf notebooks). The material may be anything pertaining to weaving which you want to add- research, photographs, drafts, dyeing recipes, yarn information, samples with drafts, etc.

The death July 16th of Margaret Bergman, Poulsbo, Washington came as a shock to weavers who we knew her age and health would preclude her visiting again in the midwest. The Little Loomhouse many of Mrs. Bergman near-by friends and former students, and they and the Kentucky Weavers Guild, thru its President Mrs. Fitzgerald, have expressed sympathy to the family. However, the KENTUCKY WEAVER feels a weaver lives as her drafts are used. So it plans to use some pages of Margaret Bergman for the October issue. We would like to have additional material, stories etc. sent in for this issue. This, to enable us to use printed pages, should reach us by September 10.

There is a special page on the WORKSHOP of the Kentucky Weavers Guild for the Kentucky State Fair, Sept. 12-18. But let me add that Emma Christiansen has a big job to do in her spare time at that- and she will do a bang-up good exhibit if we each give her the textile, time, and material she needs- bring it to the August meeting, mail it! Lets make the WORKSHOP one of the talked-about attractions of the Fair.

And speaking of attractions- did you see the good article in the CINCINNATI POST of July 21st on Anna Walker Fitzgerald- with a good "plug" for the Kentucky Weavers Guild?

Mrs. H.C. Keeney, Paducah, asks all weavers selling weaving to send her particulars with name of their shops if in Kentucky. As our Vicepresident, she hopes to develop several good sales sources for weavers wishing to sell, and needs your information. She also wants to name of a weaver who can weave some suiting when filler yarns are furnished.

KENTUCKY WEAVER-vol.I,no.8,August 1948

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Correspondence on research, articles, book reviews, supply sources, workshops, etc. should be sent the Little Loomhouse, Kenwood Hill, Louisville 8, Ky.

The Sunday August 15th meeting of the Kentucky Weavers Guild will be held in the Natural Bridge State Park.

The workshop will be from 2:00 to 3:00 on simple tapestry technics. See pages 94-6 for the beginning of each technic, and pages 97-8 for the patterns of the finished bags woven in these and other patterns.

Several looms will be available at the meeting for those who want to try out the technics. Several of the teen-age members of the guild plan to bring the bags they have already woven. Those interested in making cartoons during the workshop should bring pencils and squared paper.

The general program will be on tapestry weaving from 3:00 to 4:00. After a general resume of early and modern tapestry weaving, there will be a general discussion of phases of most use to present day weavers.

The idea of summer outings as part of the meetings of the Kentucky Weavers Guild has proven popular. Natural Bridge State Park has overnight accommodations and good food. Everyone can look forward to an enjoyable Sunday or week-end.

Next weaving event of interest to Kentucky weavers is the Coverlet Show at the Muhlenberg County Fair. Both Patricia McHugh and Mrs. Victor Willis of Central City are members of the Kentucky Weavers Guild, and they extend an invitation to all weavers to come to their Fair and Coverlet Show. Miss McHugh is getting weaving started at the Methodist Rural Center near Central City, Kentucky.

\*\*\*\*\* For the Kentucky State Fair, September 12-18, the Kentucky Weavers Guild is undertaking a very important project- a WORKSHOP showing weaving-in-action. Miss Emma Christiansen is in charge and is counting on full support from each member of the Kentucky Weavers Guild. The final plans cannot be given till the September issue, the WORKSHOP is being planned both to be of general interest to the casual visitors and to be of constructive value to handweavers. The State Fair Board has promised ample, attractive space; and the guild plans a comprehensive exhibition with several looms in action and with several weavers on hand at all times to answer questions and give out information pertaining to the guild and weaving. So every weaver coming to the fair should volunteer time at the WORKSHOP so we can make it an exciting part of the fair. Miss Christiansen plans to have someone at a rug loom all the time and hopes to have enough weavers on hand so as to let the youngsters try their hand at weaving. Each weaver can make the exhibition of handwoven textiles outstanding by sending a choice weaving to Miss Christiansen for display.

Coming weaving events of interest to weavers include:

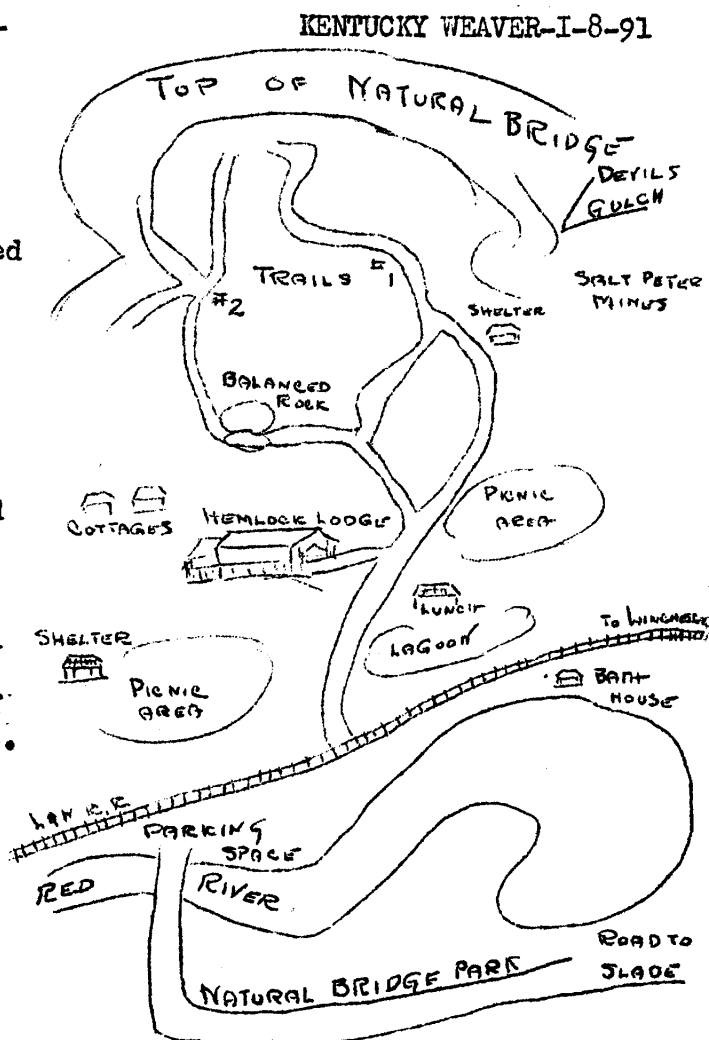
September 8-11 Muhlenburg County Fair- Coverlet Show

September 12-18 Kentucky State Fair- WORKSHOP BY THE KENTUCKY WEAVERS GUILD

September 12-18 Little Loomhouse- openhouse 3 to 5.

September 19 KENTUCKY WEAVERS GUILD- program on coverlets- Mammoth Cave National Park.

The KENTUCKY WEAVER will appreciate receiving announcements of all meetings of general interest to handweavers- please send announcements before the 25th.



## KENTUCKY WEAVERS GUILD

Pioneer State Park, Fort Harrod, Harrodsburg, Ky.

July 18, 1948

Those who attend each monthly meeting of the Kentucky Weavers Guild are getting more and more enthusiastic! The contacts are so congenial! The trips to the different parts of the state are trips we've always meant to take, but just didn't, giving us an unusual opportunity to take in historic places with the advantage of the extra privileges granted the Kentucky Weavers Guild members; and last, but not least, the meetings themselves are so planned that one feels it would really be a personal loss not to attend the monthly meetings.

Each month, special workshops are planned which are really practical as a loom is always provided on which any member may work to develop the efficiency we all strive for. Surely we are fortunate in that our leaders always give those present the worksheets with minutest detail explained. Tie-ups on a counterbalanced and on a rising shed loom were demonstrated by Anna Walker Fitzgerald. In addition, Mrs. Fitzgerald had five mimeographed sheets showing in detail, by drawings and typed explanations, the different tie-ups used from two to six harness weaving, including various tie-ups for the whig rose patterns.

The whig rose variations were explained orally by Lou Tate while Mrs. Mary Ida Bewley of Glasgow wove the pattern. Many beautiful pieces of the whig rose were examined as the fifty or so men and women sat on the grass at Old Fort Harrod for about two hours, participating in a program so interesting that old legs forgot to get stiff. In addition to the draft pages and textiles from the Little Loomhouse, Mrs. Fitzgerald brought some outstanding variations of the whig rose from her collection, with Mrs. Albert Harp and Mrs. C.E. Plummer bringing additional whig rose patterns.

A group of books pertaining to weaving were brought by Mrs. Lois Orr to give the members and visitors an opportunity to examine and to ascertain which were most valuable to each.

A very special treat was the presence of Misses Ada K. Dietz and Ruth E. Foster of Long Beach, California, and Miss Dietz made a wonderful talk and showed many examples of her creative art "Algebraic Expressions in Handwoven Textiles". Imagine weaving with your algebra book propped up in front of your loom! Miss Dietz awakened such an interest in the propensities of algebra in creating patterns for weaving that I am sure the old algebra text was dusted for use in many homes this July 1948. A special page on Miss Dietz' "Algebraic Expressions" was given to all present.

The above took place from 2 to 4, but from 11:30 until 2, a most delightful time was enjoyed on the grounds at Fort Harrod, while we had picnic dinner together, and used the time to get better acquainted with each other. There was also time to see the historic Fort and the relics of by-gone Kentucky days.

The regular quarterly meeting of the executive board was held. Main item of discussion was whether the Kentucky Weavers Guild should attempt a "workshop" during the Kentucky State Fair and it was decided the guild was strong enough to sponsor a very constructive "workshop" for visitors at the Fair. (see special announcements.)

The Lexington Leader sent a photographer to take pictures and report on the meeting. Will someone save this item, and any others pertaining to the Kentucky Weavers Guild and Kentucky weavers for the records of the guild. The Danville Advocate also gave the meeting a splendid write-up.

Among the visitors at the meeting was a weaver from South Africa, Mrs. J.H. Barnardt, and Dr. Barnhardt.

See you in August at Natural Bridge- Aug. 15th is the date....Emma Christiansen.

The WORKSHOP of the Kentucky Weavers Guild for the Kentucky State Fair is the greatest undertaking attempted by the guild to date. The guild has, here, a wonderful opportunity to make a definite contribution to our Kentucky living and to bring the program of the Kentucky Weavers Guild before a very large number of people. The workshop is in the very capable hands of Miss Emma Christiansen, Vicepresident in charge of exhibitions and sales. But she needs the assistance of each member of the Kentucky Weavers Guild- with a textile, with time in the workshop, and with information on supply sources. We cant all be in Louisville to help but we can all help, and can all publicize the WORKSHOP of the Kentucky Weavers Guild. The success of the WORKSHOP depends on each of us who are Kentucky members of the guild.

FIRST, Miss Christiansen asks each weaver to send one textile for display. That is something each of us can do. Use the enclosed form; sew a label on the underside of the lower right corner- give name, address, any weaving information.

SECOND, all of us near Louisville or planning to come to the Fair can give time in the booth- Miss Christiansen needs four people at all times- or 100 volunteers to cover all shifts. It is fun meeting people and a real experience in revaluing your weaving- so volunteer for several times.

THIRD, in preparing for the WORKSHOP and for the permanent files, we hope to have a full file so visitors to the workshop may look up needed thread sources. Several hundred sources have been turned in to date with many duplicates of course. All are valuable- from the long lists such as Mrs Fitzgerald has given the guild to the single items. One member has worked two days getting the index started. But we can work faster if each member will send several cards-3x5 size with samples of threads and information as listed at the right.

The WORKSHOP will be at the top of the stairs of the Merchants and Manufacturers Building; make it your workshop with a textile, cards, and time; and publicize it to your friends,

.....  
(name of weaver) (type of article)

.....  
(address) (materials used)

I will send( ); enclose( )- by September 1st, the following article..... for display in the WORKSHOP of the Kentucky Weavers Guild at the Kentucky State Fair. It is fully labelled with label sewn on. It is valued at \$ . . It is for sale ( ); it is not for sale ( ). Return it COD( ); Enclosed is postage ( ) of .....  
(Send to Emma Christiansen, 340 Franck Ave., Lou.,Ky.)

.....  
(name) .....  
(phone if in Louisville)

I can help at the Workshop for the following times:

.....  
(day) (morn) (afternoon) (evening)  
.....

or will you call me about time you need volunteers....  
(Send to Emma Christiansen, 340 Franck Ave., Lou.,Ky.)

( )  
.....  
(name of manufacturer) sample and type of yarn.  
.....  
(address) .....  
(colors available)  
.....  
(price per lb.)

In this space list any special information about the yarn, how you used it, and other information of value to weavers.

(Send to Emma Christiansen or to the KENTUCKY WEAVER)

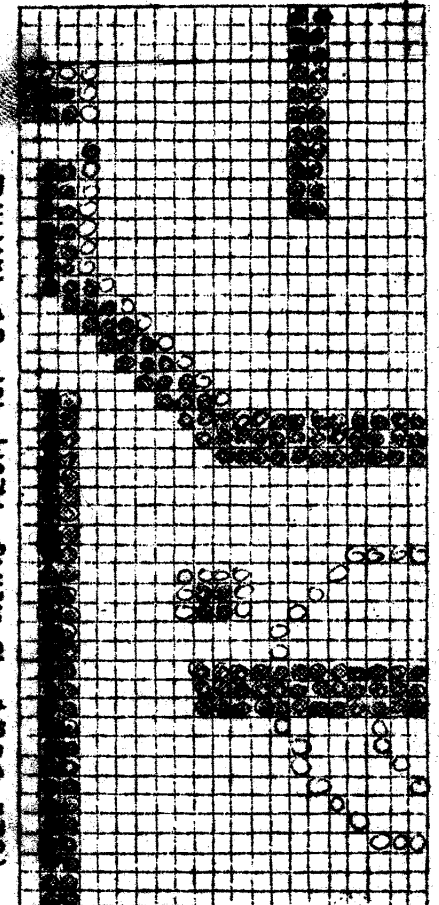
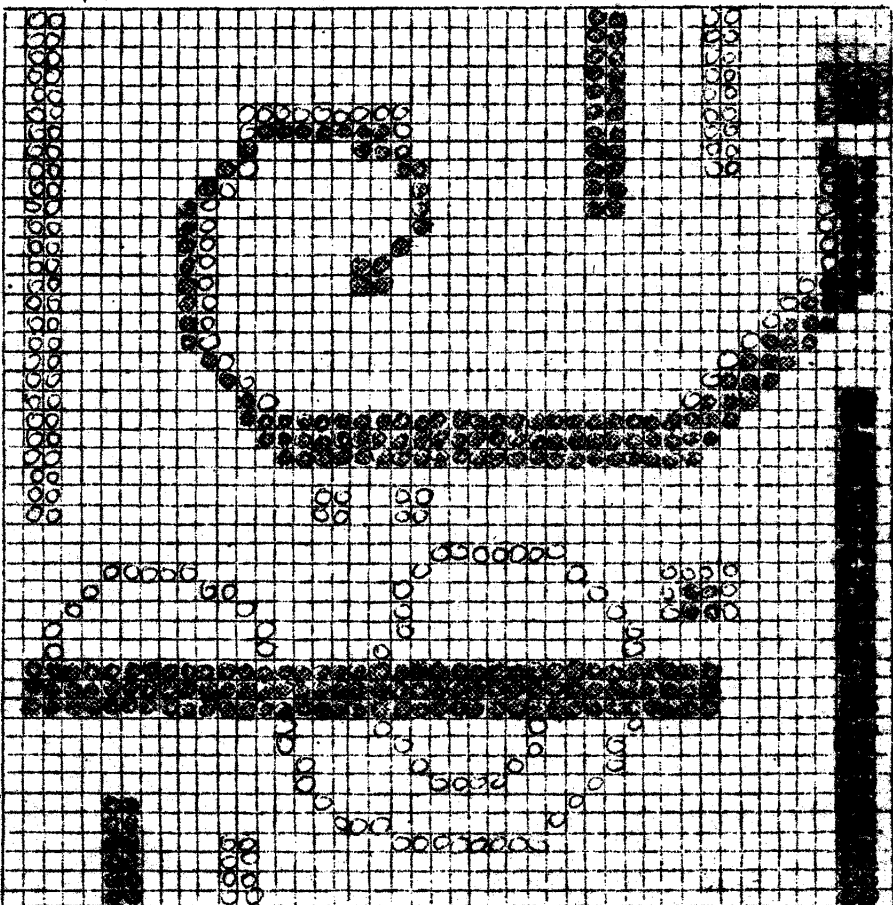
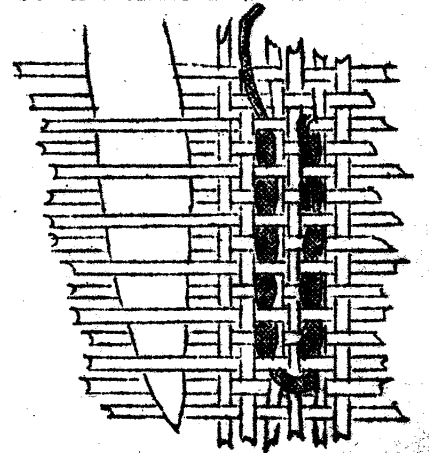
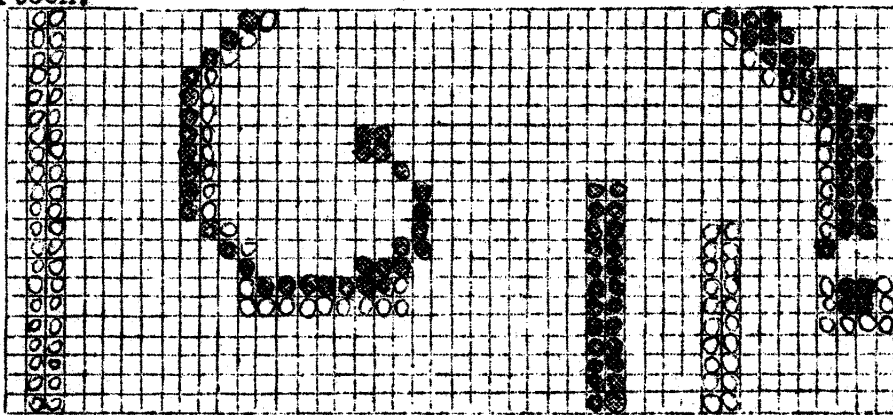




Isabella Clore, 14 yr. old weaver, is even fonder of music- so for her monogram she used this rather unusual cartoon. When you make your initials or monogram, first cartoon them as you expect to see them. Then plan how it will be woven- if you start from the lower part of the initial, you will reverse your cartoon ready to weave by, by turning to right. If, in weaving your bag, you start from the top of the initial, you will get your cartoon ready for weaving by turning it down.

The warp and weft for this bag was 15/2 soft colonial blue wool set 15 threads to the inch for 232 threads. ONEHARNNESS tapestry is used for the design with the design threads being two strands of woo-and-rayon wound together, colors in red and grey.

ONEHARNNESS tapestry is so named as the tapestry design is laid-in on one harness. The other harness has a tabby thread only, while the design harness has both tabby and design. For this oncharness cartoon, each block represents one up thread (and one down thread). Consider only the up threads on the design shed for the purpose of counting. For weaving, weave a tabby on the design shed and add the heavier design thread wherever called for; weave a tabby on the other shed; then move to the next row on the cartoon.



CARTOON BY ISABELLE CLORE

TURN DOWN TO WEAVE FROM TOP OF INITIAL

Among those who enjoy Harold Davis' color photographs in the Louisville COURIER-JOURNAL is Eleanor Hall, 12-yr.-old member of the Kentucky Weavers Guild, who used his cover photograph of morning glories for her bag pattern. To give a pronounced design, Eleanor use the dukagang technic on a plain weave warp of navy blue ratine set 15 threads to the inch for 232 threads, using 120 threads for the front panel, 112 for the sides. Using the same navy tabby, Eleanor used a double strand of bright blue for the flowers with geranium for the centers and grey for the rest to setoff the bright colors. Each block is four threads- for ONEHARNNESS, 2 threads are up, 2 are down; for DUKAGANG, 3 threads are design, one is down to bind the design (for the 3 design threads, slip the shuttle under the 2 up threads and under the down threads between as shown in the lower sketch.).

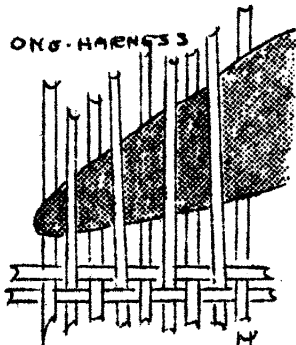
You have the choice of two ways to weave dukagang on a two harness loom: 1. weave tabby on design shed, then add design under 3 for each block; 2. weave tabby on second shed, then add design under the same 3 as before for each block. Or 1. weave tabby on design shed, then add very heavy design under 3 for each block; 2. weave tabby on second shed. If you the first method, your design thread is about twice the weight of the tabby; if you use the second method, your design thread is three or four times the weight of the tabby. The second method is easier and faster tho many find the even design of the first preferable.

Design thread may be several strands of the same ratine as used in the warp, in your pet colors.

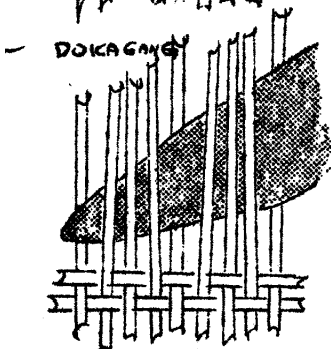
Each block of the cartoon is four threads as shown below- 2 up threads for ONEHARNNESS, or 3 design threads for DUKAGANG.



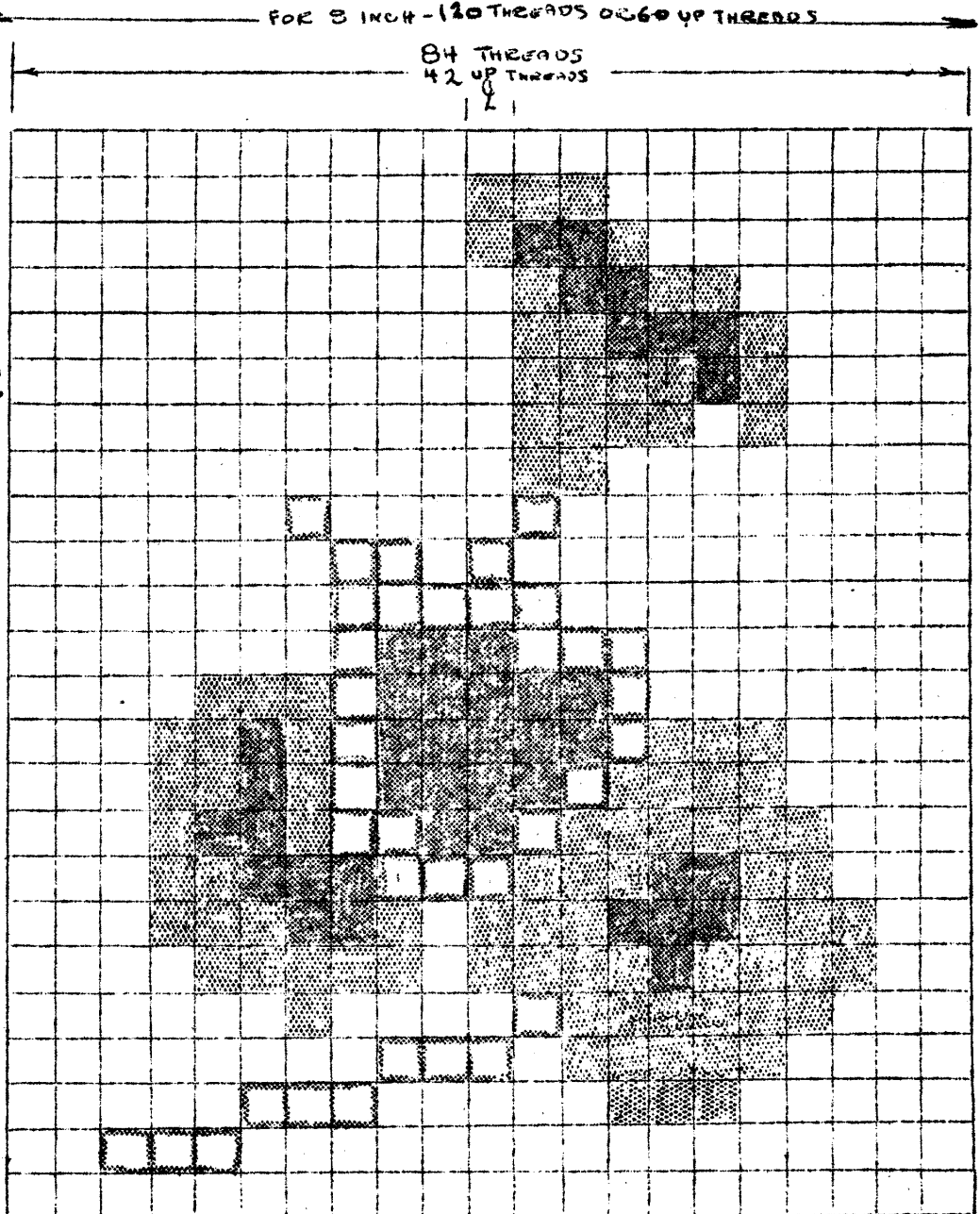
ONE HARNNESS

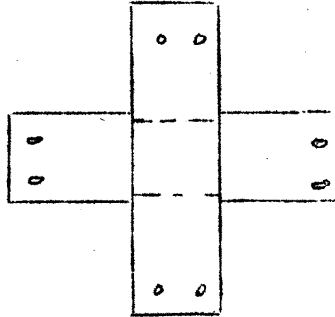
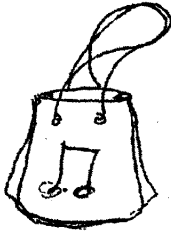


DUKAGANG



CARTOON BY ELEANOR HALL





Rivaling the ribbons worn by General Sheetz at the Fort Knox meeting, was a bag carried by Nina Firmery. After several pointed to the bag and said, "Let's have that for the KENTUCKY WEAVER," Mrs. Firmery promised to draw-off the bag pattern. She not only did, but has also helped several of the youngsters make their bags and has cut extra patterns for those coming to the August workshop.

Then when Ada K. Dietz was planning certain of her algebraic equations for easy understanding by a new weaver, she and Ruth E. Foster arranged to use this bag for the exhibition "Algebraic Expressions in Handwoven Textiles". Everyone at the Little Loomhouse or at the July Kentucky Weavers Guild meeting has the page on  $(x+y)^2$  and saw the chartreuse and gold material.

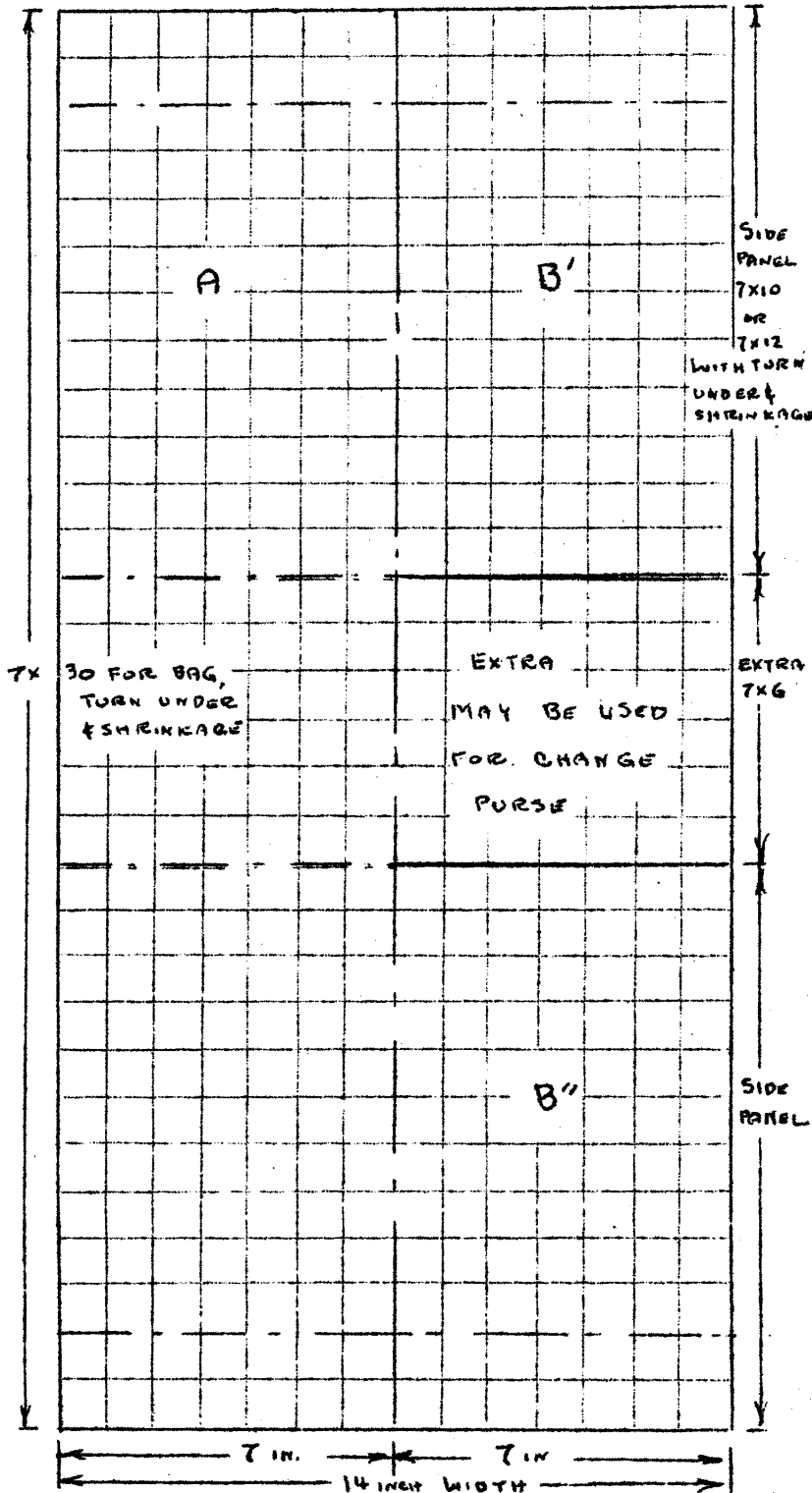
This pattern may be woven on a 7 inch width or 14 inch width warp.

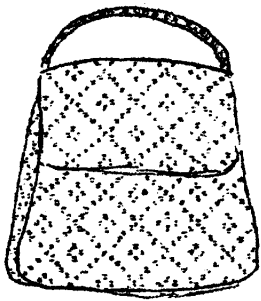
New weavers may like a 12 inch width for easier weaving- such as  $10/4$  or  $12/4$  colored cotton or "string"; or  $8/4$  rug warp cotton; or  $3/2$  mercerized cotton- all set 15 threads to the inch for 188 threads.

Other suggested warps in plain weave are: navy or other ratine; hunters green or other wool in  $18/2$ ,  $15/2$ , or  $15/3$ , set 15 threads to the inch for 232 threads; or royal blue wool or other colors in  $18/2$  or  $15/2$ , set 20 threads to the inch for 308.

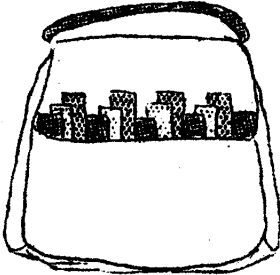
Raw silk and linen in textured material, structural design; black wool in rosepath; blue wool in honeysuckle; brown wool in  $(x+y)^2$ ; or like threaded patterns.

As the warps listed above will shrink differently, cut the lining a fraction smaller than the bag after the material has been shrunk. Buckram is needed for the bottom; crinoline may be used for the long panel. Cord- 1 yard- may be made from the weft yarns.



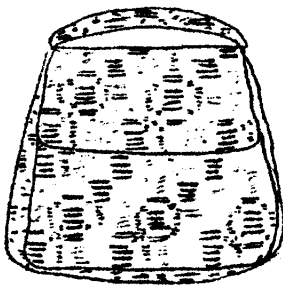


For the August workshop of the Kentucky Weavers Guild, bags which are fairly simple to make are planned for weaving patterns useable in recreational, school, or community weaving. Among the members providing bag patterns is Ruth Mitchell who suggested this bag as a versatile pattern for any weave.



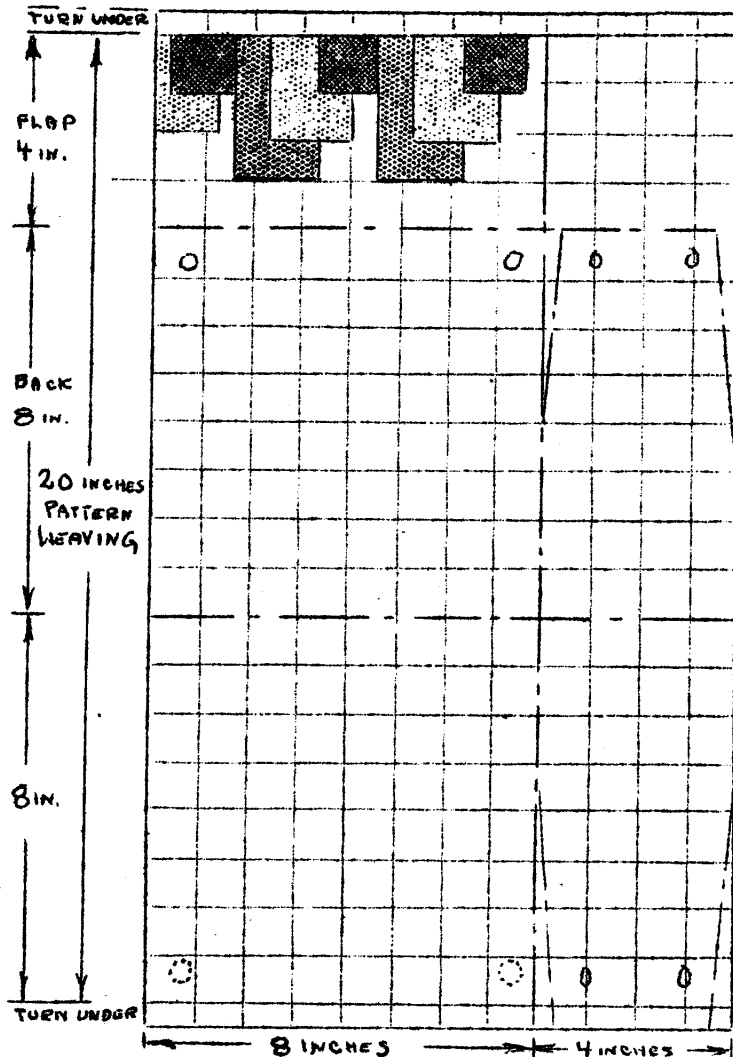
On a 12 or 14 inch warp, one long strip of 20 inches plus the turn-under allowance is sufficient. On a 7 inch loom, 8 additional inches plus the turn-under is needed for the side panels.

The top bag sketch shows the Diamond pattern from page 32 of the KENTUCKY WEAVER. At the Little Loomhouse, Diamond patterns are used in teaching basic draftwriting, and any of these make up well into this type bag.



Since the other part of the August workshop is on simple tapestry techniques, the second bag sketch shows a design such as may be woven in the techniques given on pages 95,96-KENTUCKY WEAVER.

The unusual symmetry of the off-balanced design produced from expressing  $(x+y+z)^2$  in an overshot weave lead Ruth E Foster to suggest its being made into a bag, as shown in the third bag sketched, for Ada K. Dietz' exhibition "Algebraic Expressions in Handwoven Textiles"



This bag should have crinoline or buckram for the full bag length to give the bag sufficient body. Lining should be cut a trifle smaller than the bag. The strap may be material like the bag or may be a cord.

The cord is attached inside at the front, taken thru the two buttonholes in the side panel, and thru the buttonhole in the back; thence across the top back to the other buttonhole in the back, thru the two buttonholes in the side panel, and attached to the inside at the front.

The bags made at Tophouse were simply fastened with a clasp or button. However a zipper may be used. Likewise, the bag pattern may be enlarged for those preferring a roomy bag. For a 14 inch bag, increase the depth and weave a 25 inch strip for the long strip; weave 10 inches plus turn-under for the side panels. You will probably want to use a zipper on this larger bag.

The strap thru the buttonholes may be retained. Make just two back buttonholes with 8 inches between. The side panels will gather in at the zipper.

This is the "DOUBLE DIAMONTS", an 1806 draft from Virginia. The Little Loomhouse has enjoyed using this draft and similar diamond drafts in teaching basic weaves. We classify this weave under lace weaves as a subheading under linen weaves or oneshuttle weaves. This particular group have 1/2 of the threads on one harness with the other 1/2 on all the other harness. Note each thread on the first harness alternates with a thread on one of the other harness.

This draft is particularly well suited for towels and tablelinens. By a different treading, and with the proper yarns, this is excellent for upholstery having a conventional pattern. The sketch below is 2 1/2 times the size of the actual design when set 40 to the inch. The 1806 draft was: Some early short forms are:

By the draft below, we have:

6 threads -selvage x

720 "- 18x40(pattern)

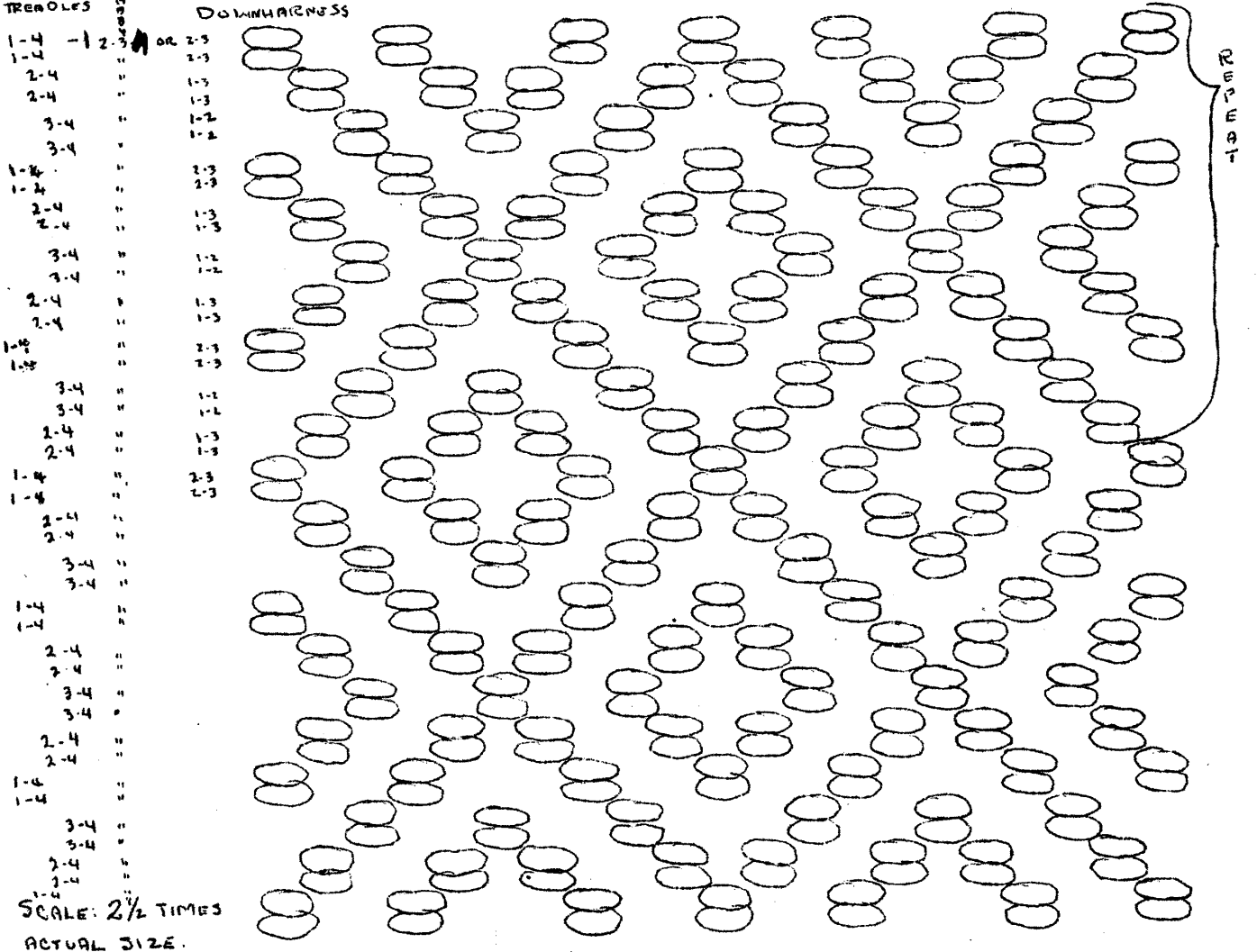
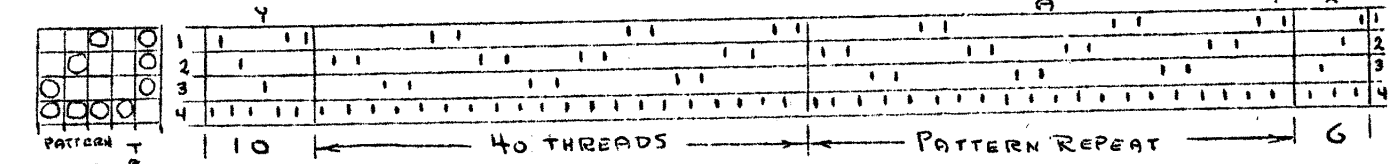
10 "- selvage y

736 "- 2 per dent in 20 dent reed for 40 threads to the inch, with 18 inch width, in 20/2 cream mercerized cotton.

For weaving, weave 4 plus 1 pattern harness down, then other tabby harness 1-2-3; or weave 4 plus 1 pattern harness down, then other two harness down.

"	"	"	"
"	"	"	"
"	"	"	"
"	"	"	"

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



SCALE: 2 1/2 TIMES ACTUAL SIZE.





MABEL PALMORE WAITMAN

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SEPTEMBER  
1948

VOL. I NO. 9



Mabel Palmore Waitman was a Kentucky weaver who may be considered a typical modern handweaver. When she died last December, many of us lost a dear friend. However, weavers knew her first as a very modern weaver deeply interested in research in early Kentucky textiles. She was one of the contemporary Kentucky weavers who are influencing weaving in our state and who are enriching the cultural life of this country.

When Mr. and Mrs. Wood Ford of Cave City first helped me collect early weaving patterns in southern Kentucky, we began running across the trail of two other researchers- Mrs. Obenchain (Eliza Calvert Hall- BOOK OF HANDWOVEN COVERLETS, Little Brown Co.) and Miss Palmore. Altho Mrs. Obenchain's book was published about forty years ago, it is yet foremost in the field. One day, at a KENTUCKIANA Quilt and Coverlet show of the Louisville COURIER-JOURNAL in 1936, a very sweet looking woman came and said, "I think you and my daughter should know each other." It was Mabel Palmore's mother, Mrs. Richard Palmore of Glasgow. From thence, Mabel Palmore and I researched and wove together- each in her own style; and shared mutual interests and ideals of seeing community weaving develop in our native state of Kentucky.

Much of the depth of our weaving knowledge had its base in this research- from the the older weavers who told us of their weaving, who gave us scraps of coverlets, drafts, and who let us photograph and draft their coverlets and weavings.

Mabel Palmore's own style of weaving tended towards tapestry technics based on her etchings and towards early coverlet patterns. After she and Lemuel Waitman, Jr. set their wedding date, she came to Louisville to weave her wedding dress. During that summer of 1940, many weavers enjoyed seeing the dress being woven at Tophouse and many wove a thread in for goodluck. As Mrs. Lemuel Waitman Jr., Mabel continued interested in weaving tho it became secondary to her family interests. Later ill health took her away from active weaving. Then death took her away from family and friends. But she remains a living figure in our contemporary weaving. She is shown in her wedding dress on the cover. As she was indirectly a factor in getting the GLASGOW WEAVERS started in her home community, the KENTUCKY WEAVERS are making up a looseleaf book of weaving patterns for the library there as an active memorial to Mabel Palmore Waitman.

Margaret Bergman of Poulsbo, Washington, too, is a contemporary U.S. handweaver who leaves a living impression on our contemporary American weaving. Margaret Bergman was a weaver, a designer, and a loommaker. Probably her style of summer-and-winter weave and her work with multiple harness weaving will be considered her greatest contribution to contemporary handweaving. Many weavers in this area treasure the personal **contacts** on her eastern visits. Her death in July gave her many friends thruout the U.S. a deep loss. But many weavers to come will better learn to weave creatively thru the contemporary **contributions** of Margaret Bergman.

Of significance, as we pay tribute to these two weavers, is the fact that each- one a professional weaver, one an amateur weaver- is a contributor to the new tradition American handweavers are building. Each knew and respected the traditional weaving of her peoples; each was influenced by that tradition; but each wove her own style, each contributed to the future.

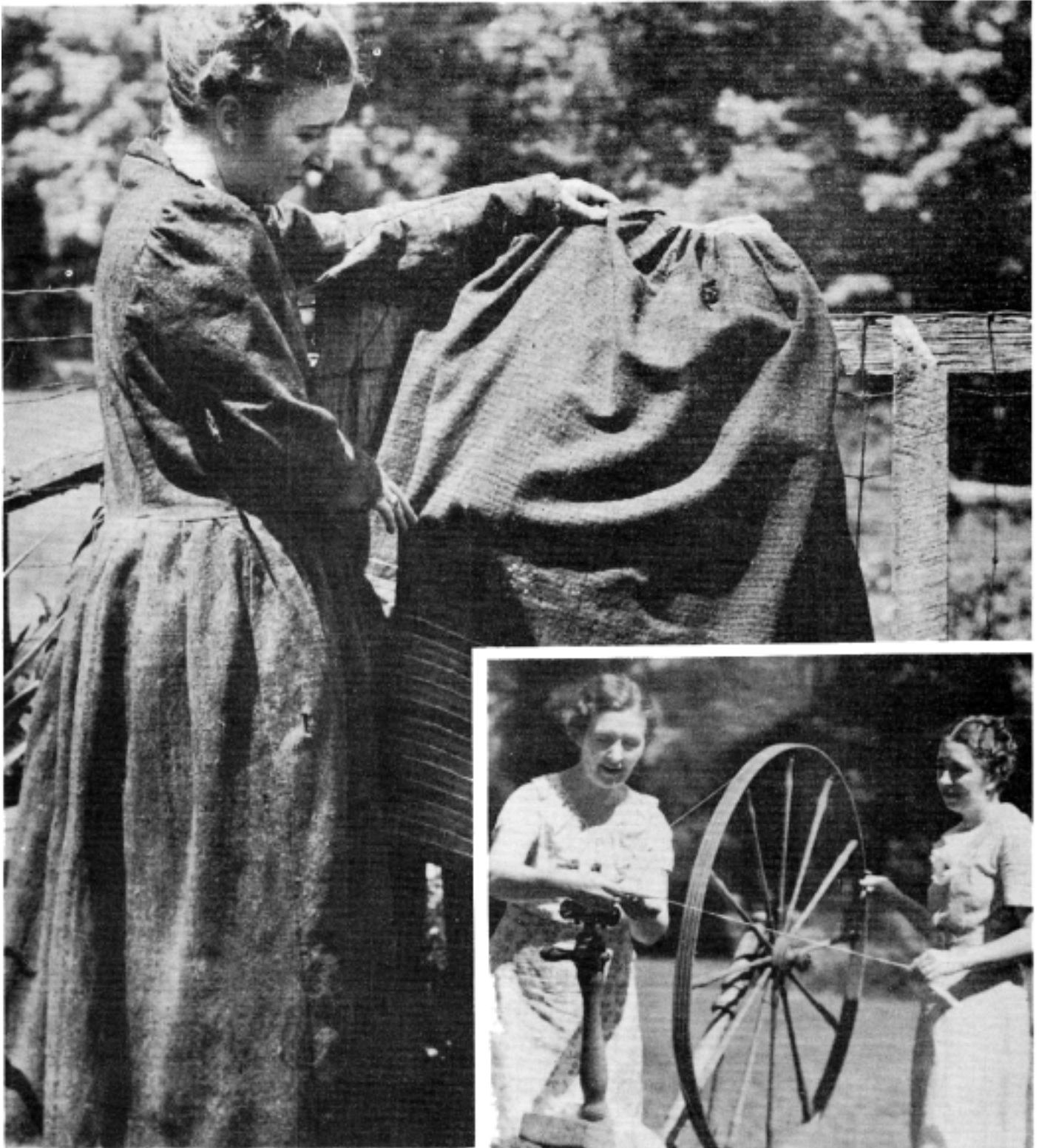
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Correspondence should be sent to the  
 Little Loomhouse, att. Lou Tate  
 Kenwood Hill, Louisville 8, Kentucky.



Mabel Palmore Waitman poses in a linsey dress and holds a linsey balmoral which was yet being used for maple sugar making on cold spring days. Mrs. Richard Palmore helps her daughter Mabel Palmore Waitman improve her spinning technic.

