

SHUTTLE CRAFT

March

PORTFOLIO

1957

SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD
Volume XXXIV, Number 3

March 1957

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(All articles not otherwise specified are by Harriet Tidball)

The Shuttle Craft Guild was founded in 1922 by Mary Meigs Atwater, Dean of American Handweaving, who edited the BULLETIN until 1946.

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Coast Route

Monterey, California

photography by: Martin Tidball

SHUTTLE CRAFT is printed in the USA, and mailed from Monterey.

Annual subscription to the regular edition of SHUTTLE CRAFT.....\$ 7.50

Annual subscription to the Portfolio edition of SHUTTLE CRAFT.....\$17.50

(The Portfolio edition is the same as the regular edition but includes woven samples of some of the textiles for which directions are given in the text.)

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VARYING THE M's AND O's DRAFT

By Harriet Tidball

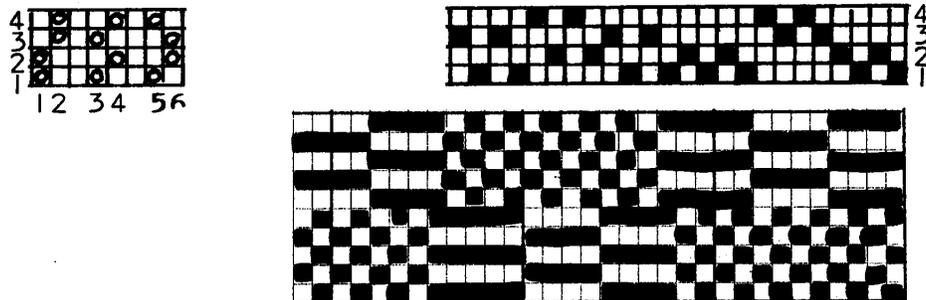
The Classical *M's and O's* with its two-textures of tabby and weft-rep contrasted in block areas to form simple patterns, (see SHUTTLE CRAFT for February 1957) provides a designing start for the modern handweaver. Texture variations may be created by introducing further elements beyond the two basic units, to either add to the basic structure or change it slightly. Since changes disturb the original eight-thread draft units, one must abandon the use of the profile draft and return to the normal thread-by-thread type. This is the reason why the profile draft is seldom used for this technique, even when the draft is pure classic.

The first variation which suggests itself is the enlargement of the unit to lengthen the floats in the weft-rep areas. Although this is quite feasible theoretically, as the twelve and sixteen thread units below show, the threading should be used only after sampling, to make sure that the fabric produced with the particular yarn and warp setting, is practical.

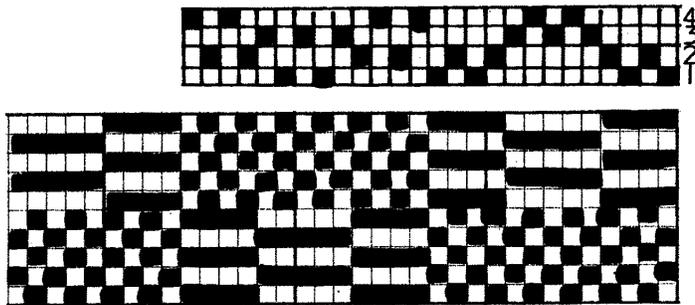


Since the enlarged-unit threading increases the softness of the rep areas, it is best to attempt this for only single-repeat blocks. There are occasions when this extreme texture contrast is desirable, since it increases the curvature tendency of the tabby areas.

The next variation is the addition of a balance unit to each block, to give an uneven rather than even number of rep ribs. For the normal draft, the balance unit consists of the first four threads of each block: 1, 2, 1, 2, for Block A; 1, 3, 1, 3, for Block B. The fundamental draft thus becomes:

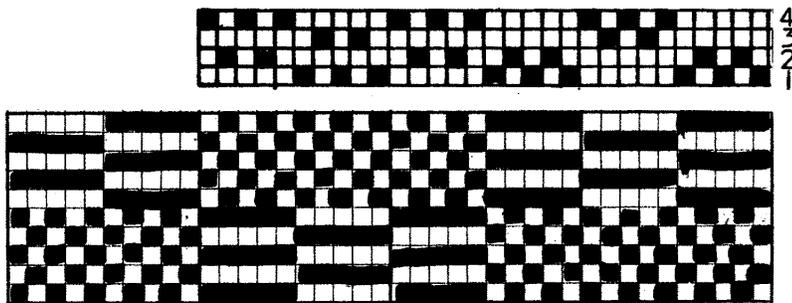


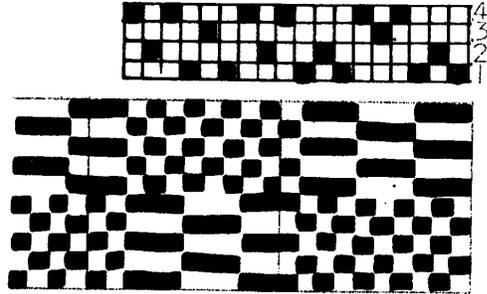
This draft is not unknown in the literature. Marguerite P Davison (who also passes along the historical tib-bit that Weaver Rose called this technique "Buckens and Owls") gives several such drafts in *A Handweaver's Pattern Book*, and there is a draft in *Vavboken* by Montell-Glantzberg. A glance at the structural diagram for this draft shows what the addition of the balance unit does to the texture: it creates an irregularity by bringing a fifth thread into the final rep column of each block, a thread which is snatched irretrievably from the adjacent tabby area and therefore forms an overlapping of blocks. Some weavers can close their eyes to such a structural blemish—and indeed in very fine material it would not be evident—while others will seek a way to eliminate the flaw. A method for doing this is suggested by an unusual "threading schedule" draft in Worst's *How to Weave Linens* (Figure 55), a draft which Mr Worst has balanced for a napkin threading through the odd procedure of coming to a center point and then repeating the draft in reverse. This draft places five threads in the center of a three-rib block, thus:



If this system is carried to its logical conclusion for blocks of more than three rep-ribs, all inside ribs will have five threads, outside ribs four threads. The regularity of the system gives a more pleasing texture for this stylized weave than the previous irregularity, and the slight looseness at one side of each tabby block, caused by the "snatching" of a thread, is eliminated.

The next step is to find a method for drafting an uneven number of ribs in a rep block, while keeping the same number of warp threads in each rib. The uneven number of threads in the center block of the previous draft suggests using an odd instead of an even number of threads for each rib—three or five, instead of four. These arrangements are drafted here:





This works like a charm. By putting an uneven number of threads in each rep rib—either three or five—the regularity of the texture, which is one of its chief charms, remains; the relationships between tabby and floats are smoother, and there is the added value that blocks can be, but need not be, balanced.

Next occurs the question: — is anything gained as far as designing is concerned by adding the balance unit to the pattern? The answer is a very positive *yes*. Through throwing an even number of shots on each of the balanced blocks (as is done in the structural developments) the tendency toward rounding of the tabby areas and curving of the margins of the rep areas is greatly increased, and greater charm is added to the resulting textile. Marguerite Davison gives one draft in this manner, threading 7, page 58, called “Forrest Crook’s Blanket Weave.” This draft also shows the 1, 4 selvage threading — all of which gives us great respect for the ability of the unknown Forrest Crook, who was probably a professional weaver, and may even have specialized in weaving blankets.

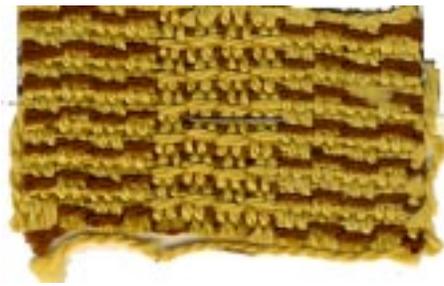
There is another type of variation which one occasionally finds in *M’s and O’s* drafts: the addition of areas threaded to twill, herringbone, or broken twill. Twill and Broken Twill have a natural harmony with *M’s and O’s* since the 1, 2, 3, 4 threading actually produces *M’s and O’s* textures with two-thread rep ribs, corresponding to the A unit, while 1, 3, 2, 4 produces the same for the B unit. So drafts in which twill and broken twill successions are incorporated with standard *M’s and O’s* are feasible, and can produce attractive textiles.

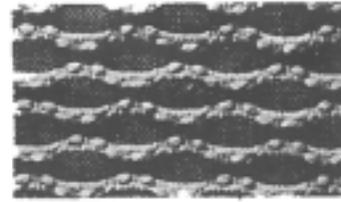
Another interesting texture variation in the *M’s and O’s* draft is shown at threading 18, page 63, Davison’s *A Handweaver’s Pattern Book*, credited to Anna Henricksson. At the end of each unit of the threading is added a 1, 4—just two threads of tabby. This actually makes ten thread instead of eight thread units, as the repeats are:

Unit A: 1, 2, 1, 2; 3, 4, 3, 4; 1, 4.

Unit B: 1, 3, 1, 3; 2, 4, 2, 4; 1, 4.

This draft was recently used very effectively by Russell Groff for his February 1957 WARP AND WEFT project, adapted to casement curtain. (See THE LOOM-SIDE MARKET.) The effect is of two tabby threads separating each pair of rep ribs, stiffening the so-called rep areas, (though making it impossible to weave these as true rep), to give a practical, loosely-woven *M’s and O’s* fabric.



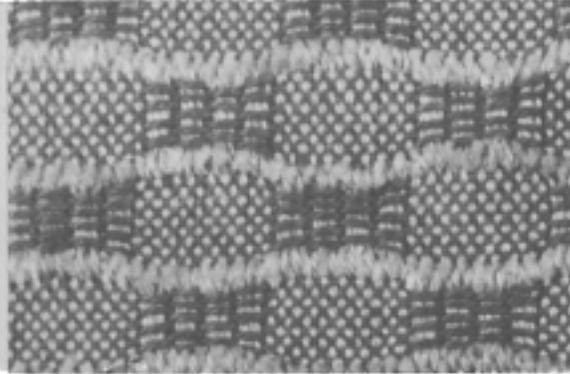
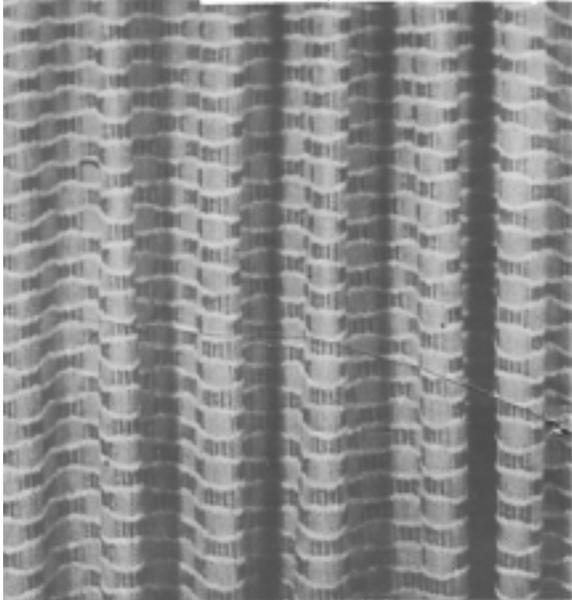
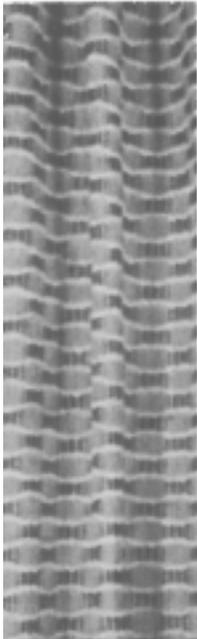


TWO HONEYCOMB FABRICS ON M's AND O's

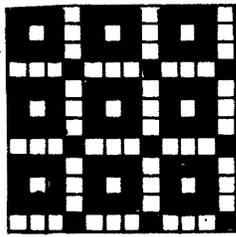
The *M's and O's* technique, when threaded in the simple arrangement of two alternating blocks, both of the same size, produces a very high quality *Honeycomb* fabric. The classical four-thread rep-rib may be used, or the three or five-thread rib. The illustration shows the Honeycomb built up with a dark colored weft on a light colored warp (of Lily 8/2 Drapery cotton, art 108), and the heavy outline thread (in this case Lily 6-cut chenille, Art 106) the same color as the warp, as is customary in Honeycomb weaving. The warp set here is twenty-four ends per inch. The weaving method is the same as for classical *M's and O's*, with the addition of a tabby or a pseudo-tabby shot of the heavy outline-thread, following each woven block. The photographed piece was woven on the six-harness threading which gives a true-tabby for the outline.

Another *Honeycomb* interpretation, and a most interesting one, is shown in *Volkstumliche Handweabtechniken* by A von Schimmelmann, illustrated here. This shows the customary color arrangement of a dark weft, tightly beaten, with a light warp, and a heavy outline thread the same color as the warp. However, the Honeycomb outline is formed by substituting the heavy thread as the first and last shot of each block, using the normal treadling order. (Draft, tie-up and treadling directions are given in the February 1957 SHUTTLE CRAFT.) Through this unusual method, the heavy thread develops a texture resembling that of a thick-and-thin novelty yarn, but more effective because the texture is controlled instead of heterogeneous.

The *M's and O's* Honeycomb fabric is particularly effective for draperies. It also makes exceptionally lovely baby blankets if done in fine and heavy worsted yarn such as Bernat Fabri and Germantown knitting worsted.

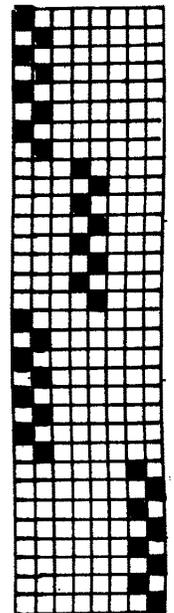
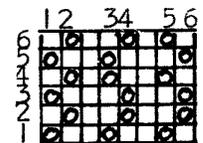
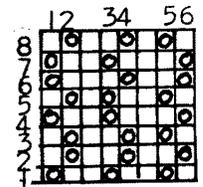
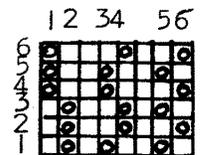
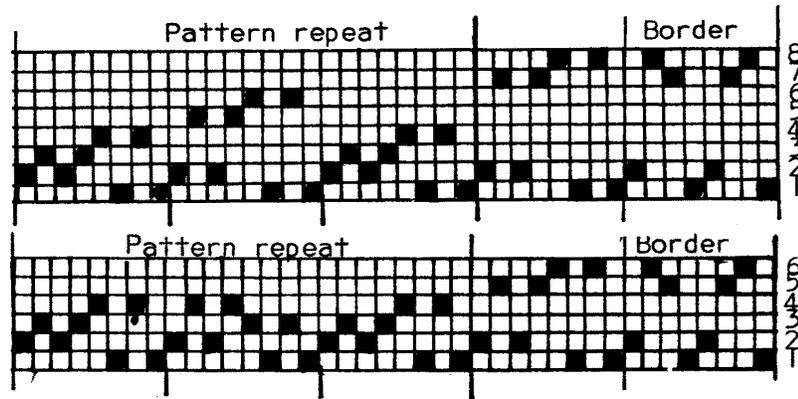
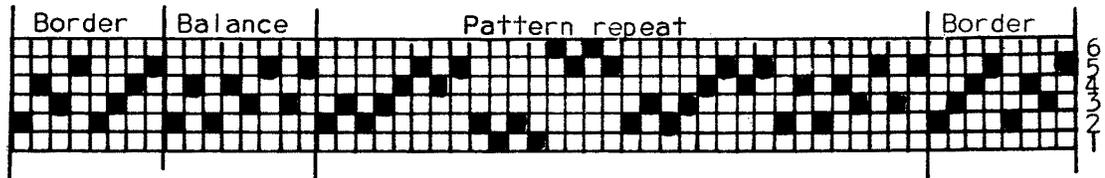






The MULTIPLE-HARNESS WEAVER

THE HOLLOW SQUARE PATTERN



A further study from an unusual multiple-harness arrangement in which two blocks are combined in the tie-up to give the familiar "hollow square" pattern. The draft at the top is from that splendid multiple-harness source, *Kutokaa Kuviollisia Kankaita* by Ester Perheentupa. Standard *M's and O's* is written on the four center harnesses, and a third block is added by adding harnesses at the front and back. This is a one-pattern draft, and the system is not well adapted to enlargement. Therefore the same draft is presented below in the unit system developed in the February SHUTTLE CRAFT, which adds a true odds-and-evens tabby. The draft below shows how this unit system may be compacted to produce twice as many pattern blocks, through sacrificing the true tabby. The third block added here is: 1, 3, 1, 3; 4, 2, 4, 2. The fourth block, possible under this system, is not included in the pattern, but would be: 1, 5, 1, 5; 6, 2, 6, 2.

FASHION REPORT: Handwoven

SPORT COAT TWEEDS IN M's AND O's

The versatility of the *M's and O's* technique is one of the pleasant surprises for any weaver who starts working with it broadly. A woolen yarn for a tweed fabric might seem unlikely at first thought. However, experimentation shows that this can produce a sport jacket fabric which meets the rather unusual current fashion trends. Sport jackets being shown now are conservative, light weight but very firm in fabric, stripe or check patterns in two tones (light and dark oxford grey, tan and brown, navy blue and grey, light and dark green), smooth but unusual textures developed from smooth yarns.

Suggested yarns are Lily Mills Homespun Suiting yarn (Article 150-S) or the Handweaving Yarn Company Tweed (See THE LOOM-SIDE MARKET). Either of these should be set at twenty-four ends per inch and the fabric beaten firmly. (The special problems of weaving and fulling tweed yardages are taken up in detail in the WOOL Monograph Series listed in the LOOM-SIDE MARKET.)

Any of the simple *M's and O's* drafts may be used, and the three-thread rib unit system is particularly recommended and may be set at twenty-two and a half ends per inch (sleyed 2, 1, alternately in a 15-dent reed). Tweed fabrics should be woven by using the four *M's and O's* treadles in twill order: treadle 1, 2, 3, 4, repeated. The upper photograph shows this treadling with a light warp and a dark weft. In the second illustration, two shuttle, one with a dark weft and the other with weft like the warp, are alternated. The third illustration shows two light shots followed by two dark shots, throughout. Checks instead of stripes may be woven here by alternating the pairs until a dark square is built up, ending the square with two light shots. Then continue the treadling order starting with two light shots again, to shift the dark threads to the other pair of treadles, ending and starting each block with two shots of light.



By MARY MEIGS ATWATER

TAPESTRY RUGS IN AN ANCIENT PERUVIAN DESIGN

(Reprinted from the Shuttle Craft Bulletin, March 1941)

Among some colored-plates of ancient Peruvian textiles I came across a piece that seemed to me remarkably beautiful. The piece appears to be a bag, but whether a large or small one it is impossible to say. The weave is an odd form of tapestry I have noted in some few other Peruvian pieces, and also in the "marriage girdles" from Guatemala. Curiously enough it is similar to the technique used in much ancient Coptic weaving. And there is a vaguely Egyptian effect in the pattern of the Peruvian piece that so charmed me. It makes one wonder what possible connection there could have been between ancient Egypt and the American continent. But that is a problem for ethnologists rather than weavers.

Though the form of the pattern in the Peruvian piece suggests Egypt, the color pattern does not—and it is this extremely subtle and far from simple color arrangement that gives the piece its remarkable effect. I am unable to analyze the charm of this color pattern; it is almost as though there were something occult and meaningful about it. It gives one a strangely happy and satisfied feeling. I tried the pattern in other colors, and in a different arrangement of colors, and found that much of the exhilarating sensation was lost. Perhaps just these colors in just this arrangement have some inherent mathematical affinity with the pattern. It is one of those things that one feels and knows without being able to give the reasons.

The colors themselves are neither brilliant nor exciting: a deep blue—not the purplish blue we know as "navy," but a cool, dark blue—; a deep, dull red a little lighter in value than the blue; an ocherish golden yellow; a dull, lightish blue about the shade sometimes called Wedgewood; and a warm, natural white.

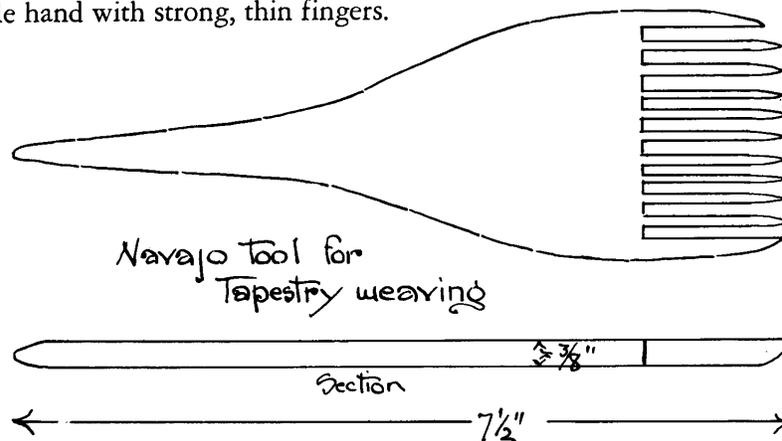
It is the arrangement of the colors in the weave that is of chief interest. I have laid out the design on the diagram, and have indicated the colors by hatching, and I suggest that those who are interested may lay in the colors on this diagram with crayon and so get an idea of the effect. This color pattern, though it looks simple at first glance, is quite intricate, and far more subtle than anything I have seen in modern design—or in the colorings of ancient Egypt. We are apt to think of the Ancient Peruvian Indians as primitive and

simple people. Primitive in many ways they undoubtedly were, but this interesting color pattern seems to show that as artists they were anything but simple.

The peculiarity of the weave is that the weft does not everywhere run straight across the warp, but that in the arcs and inverted arcs of the pattern the weft follows the contour of the figure. I have indicated this on the diagram.

I tried the thing in various materials, and with large figures and small figures. I was fascinated by it and could not let it alone, though I had other pressing work that should have been occupying my time. The pieces I liked best were a small rug done in wool rug yarns, and a chair-seat done in "raw" silk, both with large, bold figures. I also made a piece in the new Lily cotton rug yarn (Articles 814 and 1014) that was very nice indeed. For the rugs I wove deep end sections in the tapestry weave, with plain center sections done in the dark blue of the pattern.

For warp I used ordinary carpet warp at fifteen ends to the inch and threaded with three ends to the heddle, giving the same effect as a very coarse warp set at five ends to the inch. A coarse linen would make an excellent warp. To press the weft firmly together I used a little wooden tool such as the Navajo weavers use for their rugs. For those who may wish to make one for themselves, I have given a sketch. It is similar, of course, to the comb used in other types of tapestry weaving, but is larger and heavier. It is a delightful tool, like a little hand with strong, thin fingers.



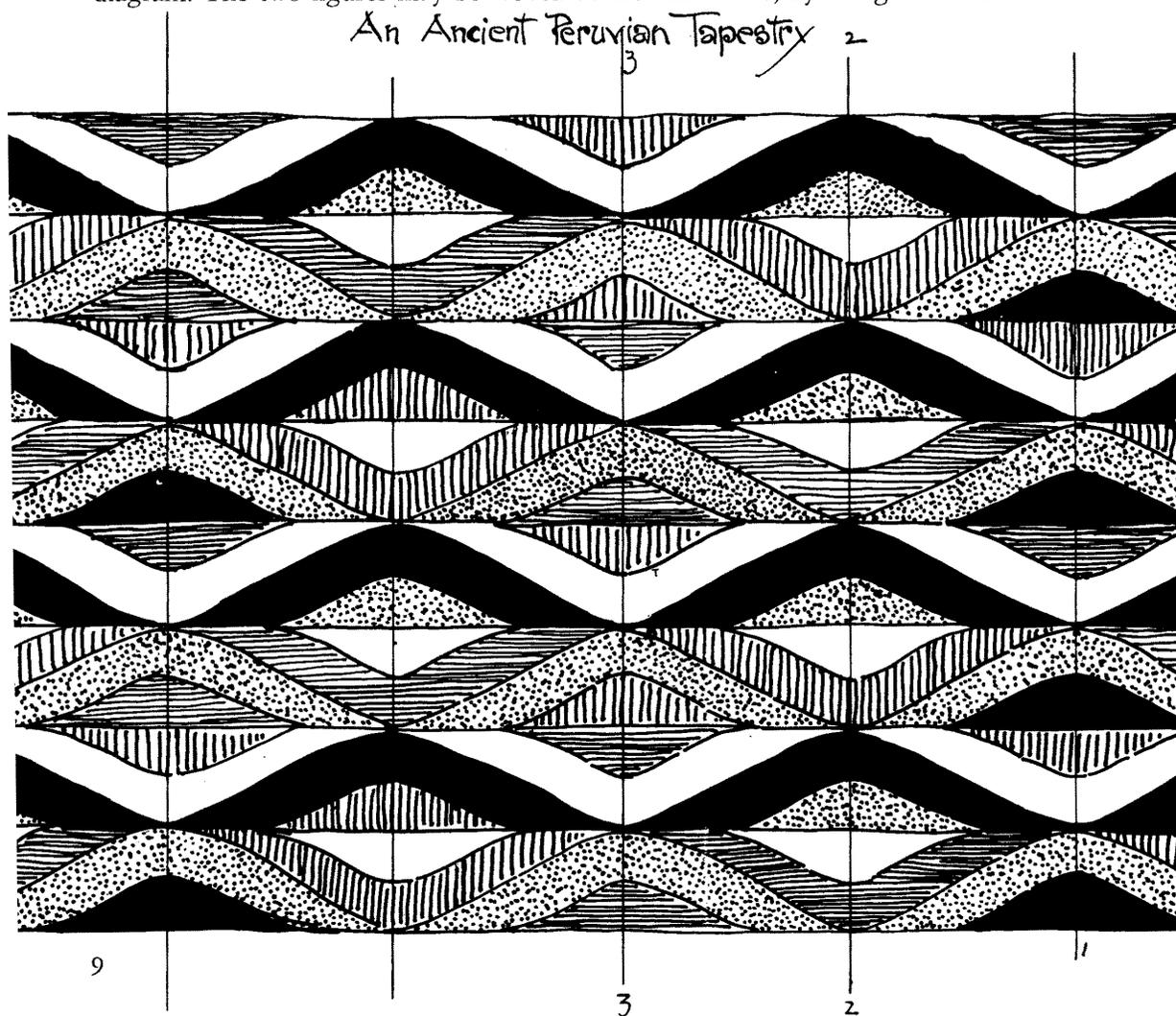
It will be noted that the pattern resolves itself into a series of horizontal bands, each composed of a row of small pyramids covered by larger pyramids or arcs, with inverted arcs and pyramids between. After each of these bands is completed it is possible to beat with the batten of the loom and so level off the work. But in the weaving of each band one must depend on the comb for firmness. During weaving the warp should be kept stretched very tight indeed, so that the weft will not pull out of line, and the weft must be very slack so that it will beat together nicely. Small, flat "poke shuttles" are convenient.

To make a small rug, as I made mine, warp 363 ends of carpet warp and thread three threads to the heddle. The threading may be made on two harnesses

or in twill or on any pattern that produces the two tabby sheds. This gives a width of twenty-four inches in the reed. Considering each group of three warp ends as a single end of warp, count off thirty ends from the right-hand margin and mark the thirty-first with a crayon. This will be the center of the first figure. Count thirty more and mark the thirty-first. This should be the center of the second figure, and of the rug. Count off thirty again and mark the thirty-first. There should be thirty ends remaining to the left-hand margin. The ruled

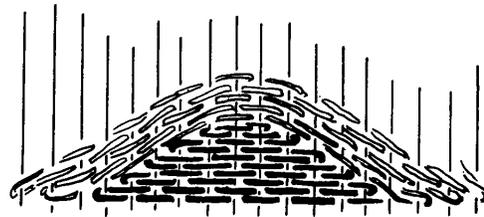
- Dark b
- ▨ Light t
- Natura
- ▨ Red
- ▨ Gold

lines on the diagram numbered 1, 2, 3, represent these markings. If desired the three groups of threads corresponding to these markings might be warped in a different color from the rest of the warp. The warp does not show in the result and the markings are useful in keeping the figures correctly centered. To begin the figure, count thirteen each way from the first marked warp end. This will be the base of one of the pyramid figures in the first row. For the other—there are only two in this arrangement—count off thirteen ends on either side of the end marked 3. Build up the pyramid figures by weaving back and forth, missing a warp-end on each shot as you go. This is shown on the diagram. The two figures may be woven at the same time, by using two shut-



ties, or one may build up one figure completely and then go to the next. I tried both methods and found that the second suited me the better, but it is a matter of personal convenience.

When the two pyramids are complete, weave the two arcs above them, as indicated on the diagram. The weft now follows the contour of the pyramid, taking in one additional warp-end on each shot. Continue this till you come within three warp ends of the center marked strand.



Method of building up the figures

When the two arcs are complete weave the inverted arc at the center, and halves of the inverted arcs at each side. To weave the inverted arc at the center, begin at the fourth warp end counting from marked end 1, and take the weft as far as the fourth end from the end marked 3, crowding the weft down into the space with the comb. Continue, omitting one warp end on each shot till you have taken up thirteen warp ends on either side. This should leave you twenty-seven unwoven ends at the center. In this unwoven space build up the inverted pyramid. This may be woven in the same manner as the arc, but I find it better to begin at the bottom, in the center of the space, carrying the weft straight across, in the manner of the first row of pyramids, as this seems to keep the warp in better order.

When the inverted pyramid at the center, and the halves of inverted pyramids at the sides, have been completed, the weaving should make a straight line across, and the first row of the pattern is complete. One may then beat firmly with the batten.

Each row of the pattern is woven in the same manner.

The arrangement suggested does not include the complete repeat of the pattern. For a wider rug simply put in additional figures. The diagram shows the repeat, and of course the pattern may be carried for any width desired.

The pattern and weave of this piece are extremely simple, as will be seen. It is the amazing complexity of the color-pattern that gives it its distinction. For a sun-porch or morning room I cannot think of anything more striking and delightful than chair-seats and cushions in this fascinating weave, with a rug or rugs as described, and with window draperies in plain natural white with borders in this weave.

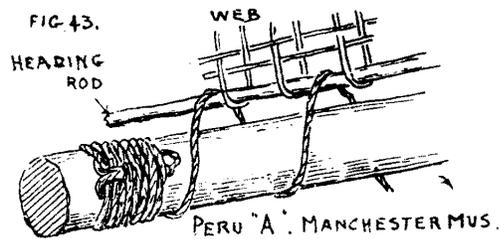
A knitting bag done in "raw" silks in this weave would also be a very satisfactory possession. Such a bag should be finished in the Peruvian manner,

with a braid over the edges and a braided cord for handles. A conventional wooden mounting would seem hardly appropriate. For these braids the weft material used in making the pattern should of course be used.

If one preferred a lighter weight fabric than that produced by the coarse weave as described one might use finer materials and a closer warp setting. However the large, bold figures seem to me more beautiful than the effect of the weave in small form.

Like so much ancient Peruvian weaving, the effect of this pattern is quite "modernistic" and so is entirely suitable for use with furniture of the modern type. It would be sadly out of place in a Colonial setting of "early pine" and "Whig Rose." It is not Spanish, but in a room done in the Spanish style it would be not inappropriate. We are accustomed to a mingling of Spanish and "native" American, naturally enough.

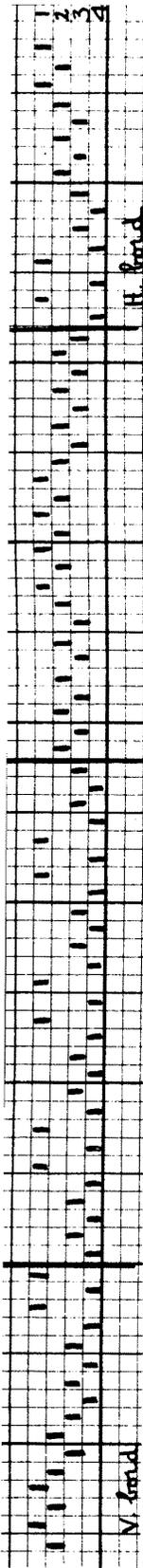
"Studies in Primitive Looms"
by H. Ling Roth
Bankfield Museum, Halifax.



A Postscript from Harriet Tidball:

The cover photograph is of Mrs Atwater's chair-seat piece, described here. The warp is as given: three ends of carpet warp used together, but take-up has given a final set of six per inch. Weft is heavy raw silk in beautiful colors—a beautiful material which I have not seen available for about twenty years. Obviously because she did not have the correct shade of blue in the silk, Mrs Atwater has used Lily medium blue in the 20/6 soft twist (no longer available) which is slightly finer than the silk. Oddly enough, this combination of the dull, soft cotton for one-fifth of the total areas, with the beautiful glossy silk, seems to add richness to the total effect. On the photograph, the rich red shows hardly lighter than the dark blue, and the gold and medium blue have about the same values but differ in texture.

This particular design as given by Mrs Atwater has been selected to give the working introduction to the series of articles on tapestry, because it seems an ideal introduction for the weaver who wishes to learn to weave tapestry techniques but has had no previous experience. From this interesting technique one can learn how to build up individual areas of color from different ends of yarn, and develop the needed sensitivity to the correct warp and weft tensions and the use of the tapestry comb, without being confronted by the difficult problems of vertical and diagonal color boundaries or the many methods for interlocking and dovetailing weft. Greater skill is developed through taking up the various techniques one at a time.



SOLVING THE MYSTERY OF THE STRANGE DRAFT

By Mary E Black

So — you have been given a draft by your Guild Program Committee from which you are to weave a sample for the next meeting. There is no tie-up with the draft, no treadling directions, no draw-down, no picture, no sample.

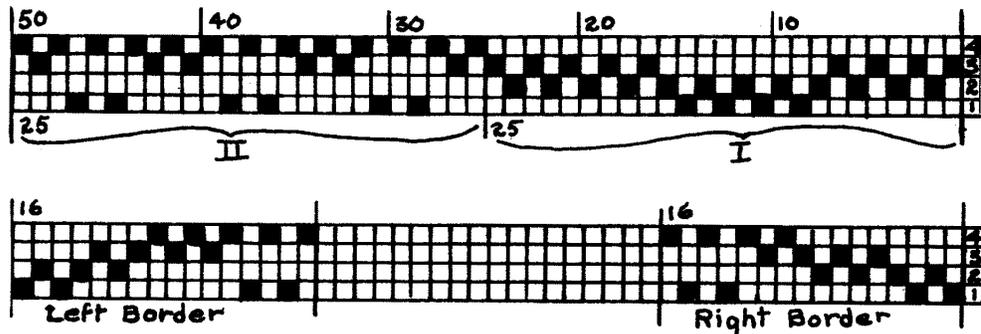
Are you one of those weavers who gives such a project a quick glance, shrugs a shoulder, mutters, "I can't do that," and tosses the draft into a drawer or back at the committee and goes your way? If your answer to this question is, "Yes," then go right back and get the draft, graph paper, some coarse thread and your loom, because you can solve the mystery of that strange draft *if* you really want to. The steps to follow as they develop logically one after the other are not difficult.

Step 1.

Here is a draft such as could have been given you at your Guild meeting. A clue to the origin of the draft comes from the notations *V. bord* and *H. bord* at each end. These are obviously Scandinavian, probably Swedish, and no doubt refer to borders. Our inference that the draft is Swedish is backed up by the method of writing the draft with harness number 4 at the front of the loom and harness number 1 at the back, a situation which is obvious from the way the draft starts and ends at the top and has a backward motion at beginning and end, even if the harness figures were not given.

Step 2.

To save confusion and bring the draft in line with the method to which we are accustomed, transpose the draft to read:



Step 3.

Encircle the draft blocks, naming them:

- Block A—harnesses numbers 1 & 2
- Block B—harnesses numbers 2 & 3
- Block C—harnesses numbers 3 & 4
- Block D—harnesses numbers 4 & 1.

Step 4.

Test the accuracy of the draft by making a profile draw-down.

A profile draw-down is one in which the blocks are not squared as in a regulation thread-by-thread draw-down. In the profile draw-down shown here under the transposed draft, the heavy lines represent the key blocks, blocks which determine the number of shots to be woven on any specific treadle when weaving-as-drawn-in.

Step 5.

From the draw-down the treadling is also determined. At the right of the profile draw-down will be seen a row of figures which indicate that:

- harnesses 1 & 2 depress to weave block A
- harnesses 2 & 3 depress to weave block B
- harnesses 3 & 4 depress to weave block C
- harnesses 4 & 1 depress to weave block D.

It is a logical step now to:

- tie harnesses 1 & 2 to treadle 1
- tie harnesses 2 & 3 to treadle 2
- tie harnesses 3 & 4 to treadle 3
- tie harnesses 4 & 1 to treadle 4

for a sinking shed (counter-balanced) loom. The opposite would be true for a rising shed (jack) loom. In chart form the tie-ups would appear:

Sinking Shed

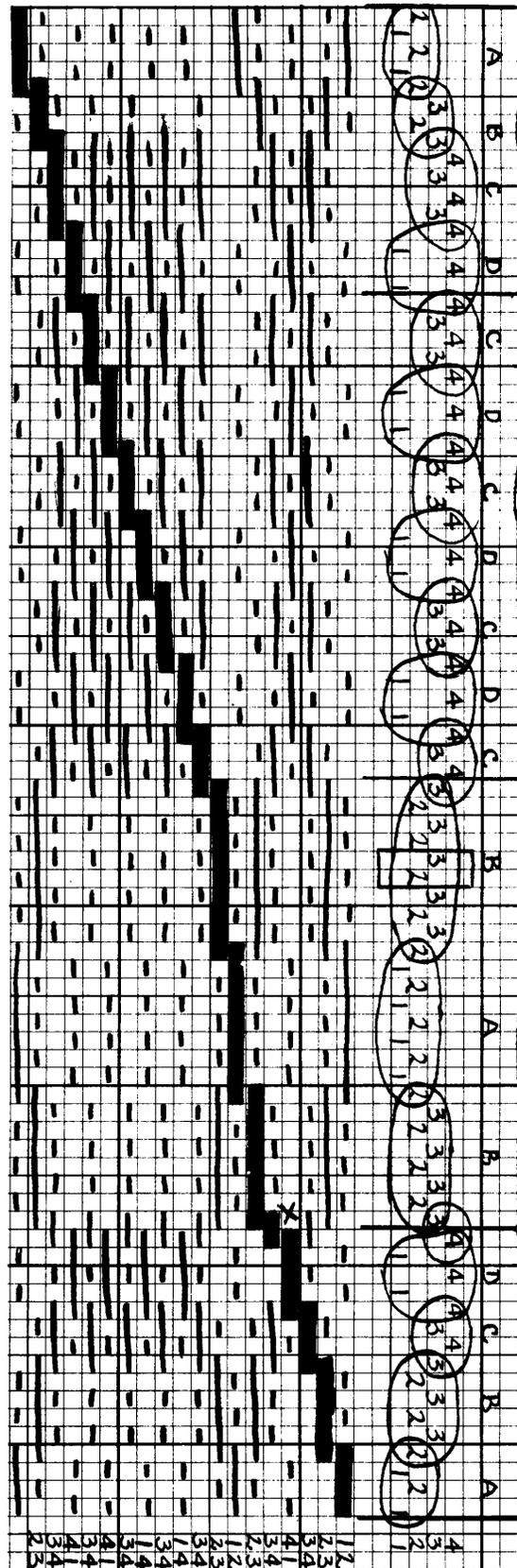
	1	2	3	4	a	b
4						
3		X	X	X	X	X
2	X	X	X	X	X	X
1	X	X	X	X	X	X

Rising Shed

	1	2	3	4	a	b
4						
3						
2						
1						

If your loom is a table loom use:

- levers 1 & 2 together
- levers 2 & 3 together
- levers 3 & 4 together
- levers 4 & 1 together.



The tabby or binder thread is not shown on the draw-down but as one is required, as we shall see later, it is logical to assume that the harness combinations 1 and 3, and 2 and 4, form the tabbys. They are recorded on the tie-up chart as *a* and *b*.

Step 6.

The profile draw-down reveals a two thread skip where the border, ending with a D block, joins the first pattern block which is on D. This is done sometimes to set a border off from the pattern more strongly. In weaving, the two-thread 4, 3 combination is best ignored rather than woven as part of the pattern.

Step 7.

So far we have little idea of what the finished web will look like. The profile draw-down reveals that it is a twill derivative and because several repeats of the twill sequence are used to form blocks the conclusion can be drawn that it is an Overshot.

The draft shows a right and left border, which was established by looking up the word *bord* in the Swedish-English dictionary, with two pattern units between. The right and left sides of unit number I do not balance. The B block on the right has a total of eight threads while the B block on the left has a total of ten threads. Unit II balances.

Previous experience with overshot drafts would suggest to us that a ten thread skip is too wide and would be too easily caught in the fingers and buttons, and the web would not be durable.

At this point there are two ways in which to find out what the design is like. First, complete draw-down (weaving on paper) can be made, or second, a sample can be threaded and woven on the loom. The first is a valuable method which is highly recommended but since the profile draw-down has revealed the errors in the draft it does not seem necessary to make a thread-by-thread draw-down. A woven sample has the added advantage of showing up the relationship between the color and the texture of the threads.

Step 8.

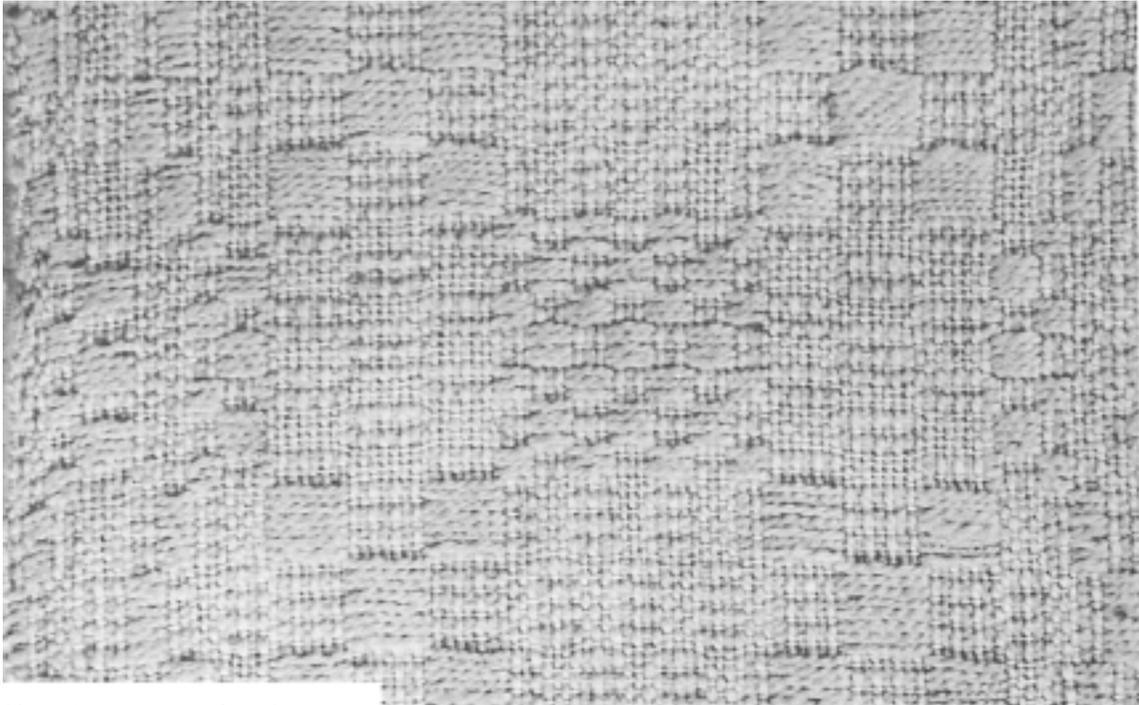
For the sample use:

Warp 8/2 cotton, weft 16/2 or 20/2 for tabby and 8/2 for pattern. In an 8-dent reed, triple sley, or in a 12-dent reed, double sley, for 24 ends to the inch. This combination of threads and sleying produces a satisfactory result when squaring the blocks and is coarse enough for easy study. Use threading draft from step. 2. Thread:

Right border — repeat twice.

Pattern — Units I, II, I.

Left border—repeat twice.



Treadle as-drawn-in; that is:

Treadle 1—3 times	Treadle 4—4 times
Treadle 2—5 times border,	Treadle 3—4 times unit II
Treadle 3—3 times repeat twice.	Treadle 4—4 times weave once.
Treadle 4—4 times	Treadle 3—4 times
Treadle 1—7 times unit I	Treadle 4—4 times
Treadle 2—7 times weave once.	Treadle 3—3 times
Treadle 1—9 times	Repeat unit I.
Treadle 3—3 times	Border (repeated backwards) twice.

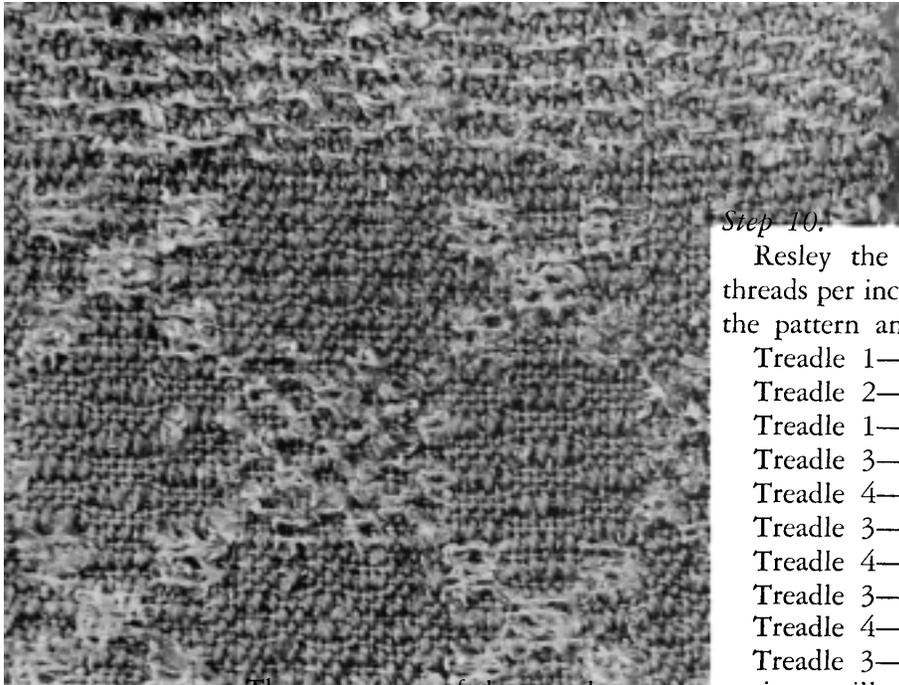
The errors in the threading show up very plainly on the left and right of the stars, Unit I. However the design shows well. The diagonal is slightly high, as an Overshot, woven-as-drawn-in should be exactly 45° . This weight of material is suitable for place mats for general use.

Step 9.

Now, having seen the pattern actually woven, it is time to make adjustments. First, balance the two sides of the star by omitting the 2 and 3 enclosed in the rectangle on the original draft. Pull out the extra two threads from each star and re-sley the warp. The only treadling change required is in unit I, which becomes:

Treadle 1—7 times
 Treadle 2—7 times
 Treadle 3—7 times.

There is nothing particularly interesting or unusual about the pattern as it has developed from the unknown draft. The design, by nature, does not lend itself too well to further development, but various materials can be experimented with.



Step 10.

Resley the warp, setting it at 30 threads per inch. Use a rayon boucle for the pattern and weave with tabby:

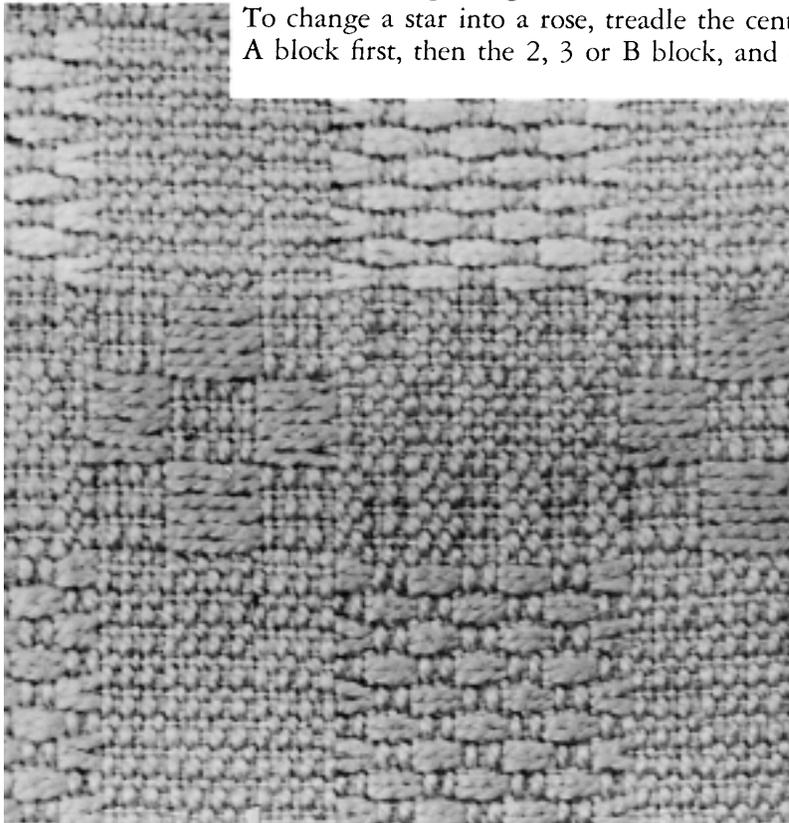
- Treadle 1—4 times
- Treadle 2—4 times
- Treadle 1—4 times
- Treadle 3—2 times
- Treadle 4—2 times
- Treadle 3—2 times
- Treadle 4—2 times
- Treadle 3—2 times
- Treadle 4—2 times
- Treadle 3—2 times

The upper part of the sample was woven in a twill succession: 1, 2, 3, 4, repeated without a tabby. This produces a web suitable for bath towels.

Step 11.

No particular attention has been paid to the borders on the samples as borders must always be designed to fit the size of the article being woven. The border threads, at this point, are withdrawn. Two threads are also withdrawn from each A and each B block to make a shorter skip or float in the stars. The border threads are threaded as unit II, at each side.

A treadling change which is now made is to treadle unit I in Rose fashion. To change a star into a rose, treadle the center block, in this case the 1, 2 or A block first, then the 2, 3 or B block, and end with the A block. Following



this change an entirely new effect is achieved, a design which is immediately recognized as a Swedish daldrall variation. The photograph shows the warp re-threaded as indicated above, but set and woven as for the boucle sample with the exception of unit I which is woven:

- treadle 1—6 times
- treadle 2—6 times
- treadle 1—6 times.

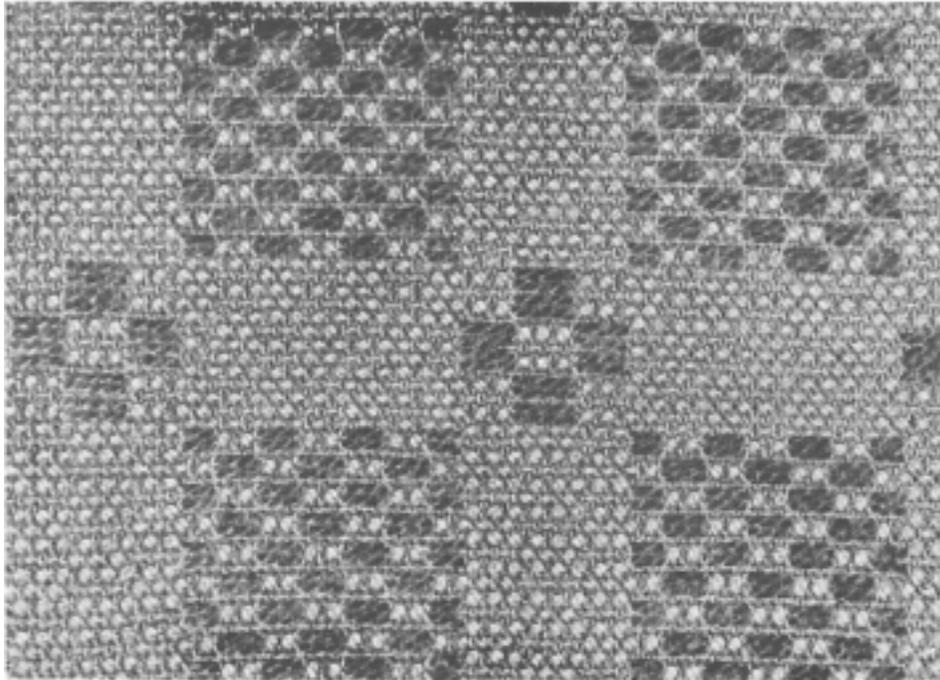
Two colours can be used to advantage in this weave: two shades of one colour are preferable.

Step 12.

Rayon 8/2 sleyed three per dent in a nine-dent reed makes a material suitable for place mats, bags, bureau covers, etc. If sleyed more loosely it would be suitable for drapes or skirts if used for a border at the bottom. Areas of plain weave can be woven in between the pattern areas. No attempt has been made here to show design arrangements. It is the structure of the weave and its development which are paramount.

In this sample the A and B blocks have been shortened to six threads each by withdrawing 2 threads from each block. This reduces the rose figure making a better contrast between units I and II. The A and B blocks forming the rose or unit I are treadled four times each, and the C and D twice each in alternating succession until nine blocks have been treadled to form the table.

Traditionally Swedish daldrall is woven with the same material for warp tabby and pattern. This requires a slightly wider or coarser sleying than when a fine tabby thread is used.



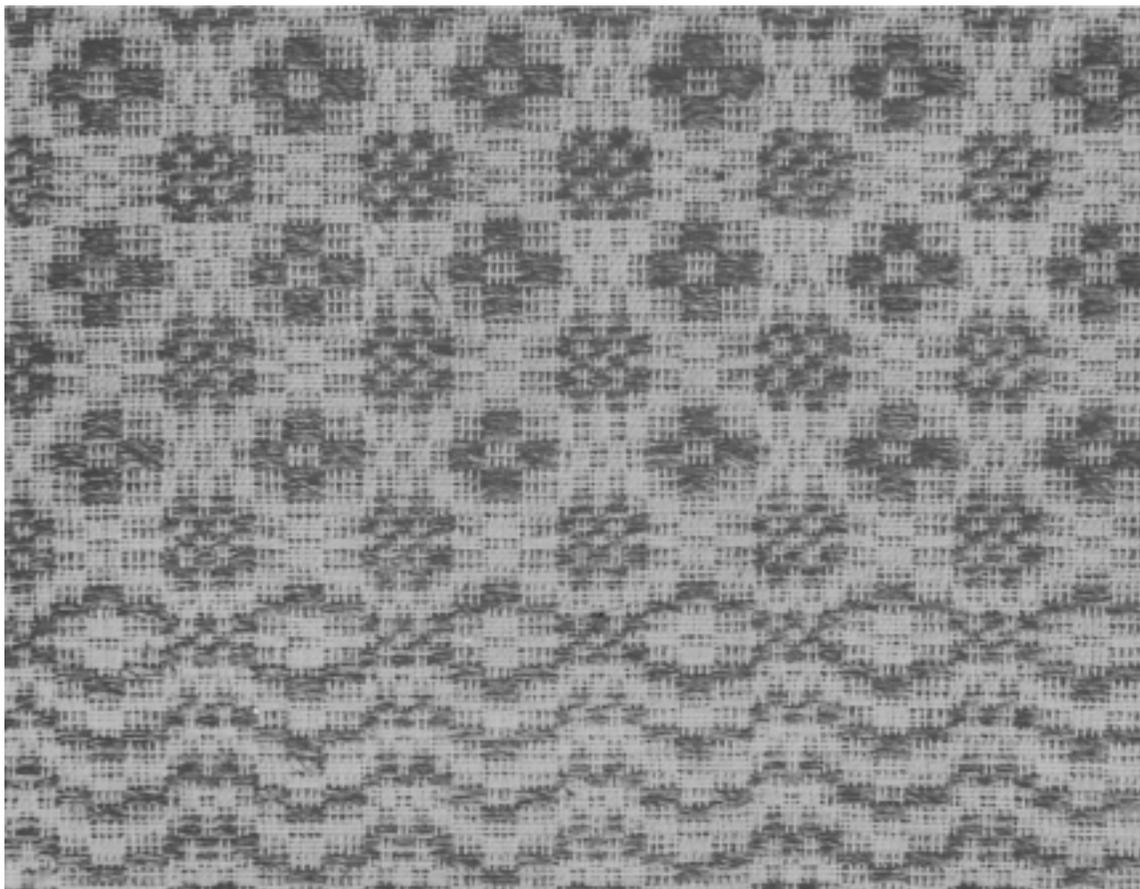
Step 13.

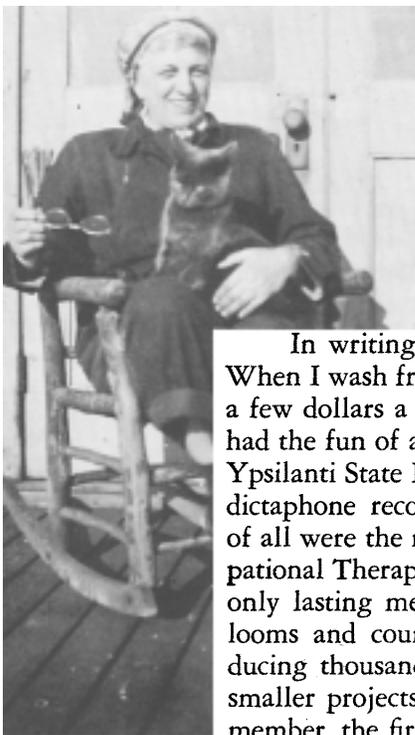
Having recognized that this is a daldrall variation, and that the daldrall is traditionally a linen weave, the next sample is threaded with warp of 40/2 linen half-bleach, tabby weft of 40/2, pattern of 40-singles unbleached. Sley three threads per dent in a 15-dent reed. The threading, treadling and draw-down are shown below, and the resulting fabric.

When beaten back compactly, the web at this setting is apt to be a bit hard, but it is suitable for place mats. It will soften when laundered.

It will be recalled that the original draft showed ten threads at the left side of unit I with eight threads on the right side. This showed up in both the profile draw-down and the first woven sample, but was then changed. In the Swedish draldrall, defined by Ulla Cyrus as "Overshot from the province of Dalecarlia, Sweden," no particular attention is paid to balancing the blocks. This unbalance appears here and is seen in many Scandinavian pieces. We cannot call this an error, as it is their accepted method of threading these weaves.

The mystery of the unknown draft has been solved. Having followed the various steps carefully as they applied to this four-block draft, it should not be difficult to apply the same principles to any unknown draft. The key to the whole mystery is the draw-down. It holds the clue to the treadling, the tie-up and, when drawn in the thread-by-thread method, gives a picture of the finished pattern, woven-as-drawn-in. From this picture the imaginative weaver can proceed to weave a variety of designs with a variety of threads and colours until, from an unknown draft there will emerge a completely satisfying web.





Meet the Author

In writing about Mary E Black, I have a little personal history to give. When I wash fresh out of college, in those depression days when any job meant a few dollars a week and it didn't matter much what one did to earn them, I had the fun of a year as a stenographer in the medical office of the tremendous Ypsilanti State Hospital, Michigan. Though I sat eight hours a day transcribing dictaphone records, the subject-matter was fascinating, and most fascinating of all were the reports from the O T director. One day I visited the huge Occupational Therapy building, and though it had many floors and many rooms, my only lasting memory is of one room packed with what seemed hundreds of looms and countless patients carrying through the mysterious steps of producing thousands of yards of drapery material for the institution, and some smaller projects, including a beautiful red and white coverlet. As far as I remember, the first looms I had ever seen. What I brought away from that visit was not a conscious desire to weave, but a tremendous awe for the, to me, mysterious, upper-echelon head of the O T Department. It was more than twenty years later that I learned this was the same Mary E Black whose *Key to Weaving* was constantly on my desk, and with whom I had had years of stimulating correspondence.

An Occupational Therapist by training, after a distinguished career as O T Director in several U S. hospitals, Mary Black returned a dozen years ago to her native Nova Scotia as Director of Handicrafts for the Division of Trade and Industry of the province. Serving in this capacity she established a sound program of home industries which has brought financial benefits to craftsmen throughout the province. She also edited HANDICRAFTS, the department quarterly publication which has world-wide circulation. Mary Black's particular interest has always been handweaving, as indicated by *Key To Weaving*, published ten years ago. A new edition of *Key To Weaving*, will soon be published—not revised, but completely rewritten.

In 1947 Miss Black had the idea of a Guild of Canadian Weavers, which she, Mary Sandin and Ethel Henderson (editors of LOOM MUSIC) founded for the special purpose of creating standards by which Canadian weavers could measure their ability. Through this national Guild, basic intermediate and senior examinations are given, and Miss Black and Mrs Sandin were the first two Canadian handweavers to pass all tests and be recognized as Canadian Master Weavers. Retired just this year, Miss Black is busier than ever, if possible, concentrating on weaving all the way from the pure pleasure to the international progress points of view. Miss Black writes, "Actually, my knowledge of the theory of weaving could be traced back to the Shuttle Craft Guild."

Thank you for that, Miss Black. In return, let me call attention to Miss Black's indispensable index to handweaving literature, listed in the DIRECTORY OF SERVICES. Thousands of weavers are eagerly waiting for the new *Key To Weaving*.

LOOM LANGUAGE

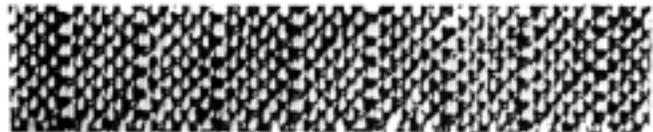
tabby—This word must be defined over and over because it is used so widely and in so many ways which are expressive but not truly accurate, that the beginner is often confused about its true meaning. When the noun “tabby” refers to a fabric or a weaving technique, it means a balanced plain weave. Plain weave is the fabric with alternate threads up and down in both warp and weft. See the definition of *balance* below. Thus, tabby is that particular plain weave which has warp and weft of identical size thread, with identical placement. *Tabby* as an adjective is used in the expressions “tabby weft” meaning the weft used for weaving tabby, “tabby shuttle” or the shuttle carrying the tabby weft, “tabby treadle” a treadle which makes a shed of alternate raised threads, “tabby shed” which is either of the two sheds having alternate warp ends up and down. All of these uses are quite legitimate, and confusions of interpretation result merely from the omission of the noun which the adjective modifies. The only common erroneous use of the word is for a plain-weave fabric which does not have a warp-weft balance.

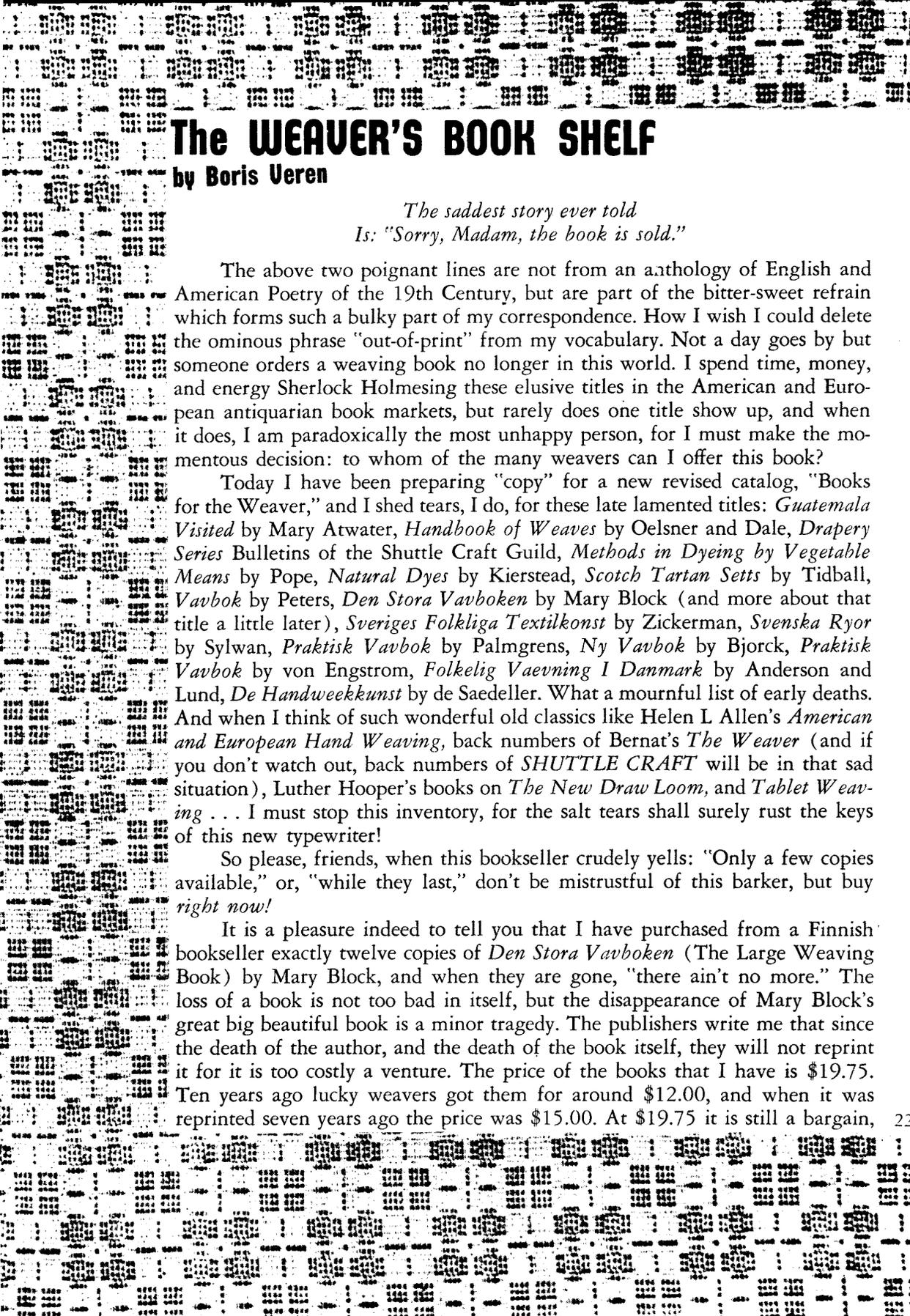


rep—A fabric in which the warp completely covers the weft, or the weft completely covers the warp. Usually in plain-weave, though sometimes figured. The alternate spelling “repp” is given in the Webster unabridged dictionary, but “rep” preferred.



pseudo-tabby—The adjective pseudo is given the definitions: sham, feigned, counterfeit, spurious, deceptively resembling. When used to modify *tabby* it means a fabric which deceptively or superficially resembles *tabby*, or a fabric in which the alternation of up and down threads is not perfect. The pseudo-tabby of the M's and O's technique has a pair of threads either up or down at the end of each pattern unit, which breaks the tabby succession of one-up-one-down.





The WEAVER'S BOOK SHELF

by Boris Ueren

*The saddest story ever told
Is: "Sorry, Madam, the book is sold."*

The above two poignant lines are not from an anthology of English and American Poetry of the 19th Century, but are part of the bitter-sweet refrain which forms such a bulky part of my correspondence. How I wish I could delete the ominous phrase "out-of-print" from my vocabulary. Not a day goes by but someone orders a weaving book no longer in this world. I spend time, money, and energy Sherlock Holmesing these elusive titles in the American and European antiquarian book markets, but rarely does one title show up, and when it does, I am paradoxically the most unhappy person, for I must make the momentous decision: to whom of the many weavers can I offer this book?

Today I have been preparing "copy" for a new revised catalog, "Books for the Weaver," and I shed tears, I do, for these late lamented titles: *Guatemala Visited* by Mary Atwater, *Handbook of Weaves* by Oelsner and Dale, *Drapery Series* Bulletins of the Shuttle Craft Guild, *Methods in Dyeing by Vegetable Means* by Pope, *Natural Dyes* by Kierstead, *Scotch Tartan Setts* by Tidball, *Vavbok* by Peters, *Den Stora Vavboken* by Mary Block (and more about that title a little later), *Sveriges Folkliga Textilkonst* by Zickerman, *Svenska Ryor* by Sylwan, *Praktisk Vavbok* by Palmgrens, *Ny Vavbok* by Bjorck, *Praktisk Vavbok* by von Engstrom, *Folkelig Vaevning I Danmark* by Anderson and Lund, *De Handweekkunst* by de Saedeller. What a mournful list of early deaths. And when I think of such wonderful old classics like Helen L Allen's *American and European Hand Weaving*, back numbers of Bernat's *The Weaver* (and if you don't watch out, back numbers of *SHUTTLE CRAFT* will be in that sad situation), Luther Hooper's books on *The New Draw Loom*, and *Tablet Weaving* . . . I must stop this inventory, for the salt tears shall surely rust the keys of this new typewriter!

So please, friends, when this bookseller crudely yells: "Only a few copies available," or, "while they last," don't be mistrustful of this barker, but buy *right now!*

It is a pleasure indeed to tell you that I have purchased from a Finnish bookseller exactly twelve copies of *Den Stora Vavboken* (The Large Weaving Book) by Mary Block, and when they are gone, "there ain't no more." The loss of a book is not too bad in itself, but the disappearance of Mary Block's great big beautiful book is a minor tragedy. The publishers write me that since the death of the author, and the death of the book itself, they will not reprint it for it is too costly a venture. The price of the books that I have is \$19.75. Ten years ago lucky weavers got them for around \$12.00, and when it was reprinted seven years ago the price was \$15.00. At \$19.75 it is still a bargain,



for it is an encyclopediac work in size and information; sumptuous in material, with 106 full color plates, 60 black and white photographs, 335 large size pages. And what is more important of course, is the beauty of the weavings reproduced.

The second pleasurable story I have to tell is the resurrection of another fine Swedish book, *Jamtlandsdrall* by Maria Moden Olsson. This is the classic on the weave given the name "Crackle Weave" by Mary Atwater, and it offers many interesting weaving projects. I do not have a copy of the old 1929 edition, but this new edition has 82 patterns and drafts. The listing of the old one in my catalog shows 73 patterns, so that I must presume that this a larger book. I do know that the drab cover of the old edition is now replaced with an excellent photograph of one of the weaves. It seems to me from memory that the illustrations are also clearer, but of this I cannot be certain. *Jamtlandsdrall* is a weaving book that has been recommended to weavers by Mary M Atwater, Mrs Tidabll, and Mary Sandin of LOOM MUSIC. (I wish I had a copy of Helen L Allen's *American and European Hand Weaving* for every time the editors of LOOM MUSIC have mentioned and recommended this book.) To those of you may not be familiar with the Jamtlandsdrall weave, I quote from Mary M Atwater's *The Shuttle Craft Book of American Handweaving*: "The weave is of Swedish origin, and in its home country goes under the name of "Jamtlandsvaev," but as this is to English speaking people something of a mouthful, and as we needed a handle for it, I coined the name "Crackle" when I first published it in the SHUTTLE CRAFT BULLETIN in 1926—because of the background effect which somewhat resembles the crackle in pottery."

Well—it tickles me, or crackles me, to be able, thirty years later, to call this again to the attention of SHUTTLE CRAFT readers. The price is \$2.50, plus postage 10c.

To conclude this sad sermon, a bookseller cannot live without books. And, dare I presume, neither can the weaver! But sometimes the location of weaving books, weavers, and booksellers becomes too unbalanced, and there are more books in weaving studios than in book shops. So, I place my sign up now "BOOKS WANTED." Surely some of you no longer are using the titles I've cried about as no longer being here. Why not sell or swap with me? I'm particularly interested in H L Allen's *American and European Handweaving*, Palmgren's *Vavbok*, and most of the books listed in this article. By any chance do any of you have, and would you part with Franz Donat's large folio of textile designs published under a German or French title whose name now eludes me? And could you bear parting with the lovely folio of African textiles, "*Tissus Negres*?" When I think of how hard I worked to sell the forty copies I once so proudly owned! Needless to say, files of Bernat's magazine THE WEAVER would be welcome. Here's your golden opportunity of switching the roles. Be your own bookseller, and pay me back by stuffing my mail box with tempting offerings of books. See you next month—I hope book richer!

Shuttle Craft Guild HANDWEAVING

**Mrs Harriet Tidball
Kelseyville, California**

My dear Handweaver:

Notice on this issue the familiar address: Kelseyville, Calif. Yes, we are back at the lake for a period. Perhaps Mr Veren is right in his theory of "Water, Waves and Weaves." At least it is making a mighty nice interlude, being able to turn my head from my typewriter and look across the wide water to wooded hills. With all of the important SHUTTLE CRAFT mail items now handled through Boris Veren from the very stable address of Coast Route, Monterey, Calif, the Tidballs now have a little more geographic freedom. Mail for my attention sent to San Francisco or to Mr Veren will be forwarded.

There is a very serious error in the January issue of SHUTTLE CRAFT, in Mr Hickman's article. The typesetter omitted two phrases and the proofreader (myself) failed to catch the omission. In the middle of page 17, the paragraph on WARP, two threads were left out of the warp arrangement for the Waffle Lace. The warp directions should read:

Harness 4 -- Nylon
 Harness 3 -- Linen
 Harness 2 -- Carpet Warp
 Harness 1 -- Linen
Harness 2 -- Nylon
Harness 1 -- Linen
 Harness 2 -- Carpet Warp
 Harness 3 -- Linen,
 Repeat.

			N	4
L			L	3
	C	N	C	2
	L	L		1

This is the way the draft reads. On page 20 (January) it is given in the converted or reverse order and without thread signals.

This error is a truly serious one, and I hope everyone will immediately correct the January issue. Mr Hickman sent a perfect manuscript and he is naturally distressed -- I am equally distressed -- that this omission occurred. So please add the two underlined phrases immediately.

There are two typographic "errata" in the January issue. Page 31, the Gilmore 40" loom is \$175.00, not \$170.00. Page 28, the Herald wide loom is 45", not 48".

A matter of regret to every handweaver who likes to work with beautiful wool yarns is that the Pent French-spun worsted yarn is no longer available. Manufacture and sale were discontinued Decem-

ber 31, 1956. Another loss is Woodcrest of Bellevue, Washington, whose hardwood strips we have recommended in the past.

I should like to talk a bit about our DIRECTORY OF HANDWEAVING SERVICES. Our hope is to make this into a useful section to which a weaver or a Guild may turn for the answers to their out-of-the-way needs. For instance, in the past month I have had requests from three Guilds and one teacher for exhibits, or information about available small exhibits, each request specifying a different type of exhibit. We have one exhibit -- Dr Bateman's -- listed, and that is the extent of my exhibit-availability information. I know that there are a number of Guilds and several individuals who have prepared exhibits, but there is no place where there is a listing of them. So why don't both those of you who have exhibits, and those who want exhibits, send in listings. Either Mr Veren or I will mail rate sheets, and the rates are low because we wish this section of SHUTTLE CRAFT to be a real service. And another point -- several subscribers have written that they would like to see more listings for studios and instructors throughout the country, to help them in their contacts while traveling. One has suggested the addition of a "For Sale" and a "Wanted" heading. These I shall add when listings come in. Since this is your section, please use it. It will be to your benefit, and will help your fellow weavers. How else will they learn about you and what you have to offer them?

A comment on Mr Veren's article. On his list of out-of-print books, Mr Veren included the three pamphlets by Mary Atwater, SUMMER AND WINTER NOW AND THEN, THE SPOT OR BRONSON WEAVE, RUG WEAVING. I deleted these because they are actually still available in the form for which they were originally written -- as part of the revised edition of THE SHUTTLE CRAFT BOOK (1951). In 1948, when it became evident that publication of the revision would be delayed, Mrs Atwater had these three new sections printed in pamphlet form, just 500 copies of each, to meet immediate demand for the material. She never intended them to be used after the revised book appeared, and indeed, copyright on the revised book would have prevented their reprint. So anyone longing for the material given in these 1948 pamphlets will find it in Mrs Atwater's book -- price \$7.50.

New SHUTTLE CRAFT subscribers will be particularly interested in the MONOGRAPH SERIES on Special Subjects listed on the back cover. Requests for back BULLETINS and PORTFOLIOS continue, though these are all out of print except for these special groups. The three major groups on WOOL WEAVING, LINEN WEAVING and the OVERSHOT TECHNIQUE are very exhaustive studies illustrated by many woven samples. Only a very limited number of sets, so heed this warning too. No single issues or annual files remain. One exception -- Mr Veren writes that he has unearthed a few sets of the 1952 BULLETINS on designing and weaving Draperies.

Sincerely yours,

Harris Tidball

The LOOM-SIDE MARKET

"Although this is a large city," writes a woman who wishes to take up handweaving, "I cannot find a single store that sells looms or the other things I need for weaving. Can you help me out by telling me where to go to buy the things I need, as I wish to learn to weave."

Yes, Mrs New-Weaver, you have come to the right place. And you don't even need to get your car out of the garage to do your loom and yarn shopping. The handweaver's shopping center is right at home; and his best merchandise display is right here in these pages of the LOOM-SIDE MARKET. Among the items listed here can be found everything the handweaver needs for fullest expression in the craft. And every item listed here has been tested by the Shuttle Craft Guild and found satisfactory for its intended purpose. So in selecting your equipment and materials, and even your instruction, from the LOOM-SIDE MARKET, you have full assurance that you are getting the best that

Recommended Sources



The New Model Gilmore Loom

The famous GILMORE LOOM is now available in a revolutionary new model. Retaining all of the outstanding characteristics of rigidity, superior craftsmanship and good balance, this is a **compact loom**. Its depth of 28½ inches makes it movable through any standard door, and gives it the efficient 11" weaving space. It is supplied with stainless-steel 15-dent reed and two of the excellent Gilmore shuttles, plain warp beam, 6 treadle. There are three widths at very attractive prices:

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The Hand Weaving Yarn Company woolen yarn is one of the best for suitings. It comes in 20 attractive colors, solid and heather mixtures, as shown on the free color card. Very light weight fabrics may be woven in tabby with this yarn set at 20 ends per inch, average suitings in twill at 24 per inch, heavy fabrics in multiple-harness twills at closer settings. All virgin wool, 3600 yards per pound, this yarn is strong and when handled correctly will cause no trouble even to the beginner. Order from HANDWEAVING YARN CO, P O Box 7145, ELKINS PARK, PA.

The basic magazine for the entire handweaving field; amateurs and professionals, textile designers, teachers, occupational therapists. Lavishly illustrated, it shows prize-winning exhibit textiles, and has articles of wide and varied interest, exhibit announcements, descriptions of summer weaving courses, local Guild news. The full advertising medium, so it is the source for all commercial addresses.

Quarterly, Single copy \$1.00.

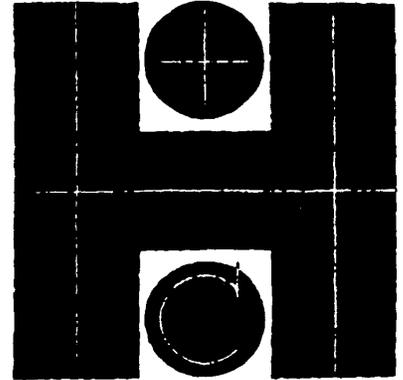
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HANDWEAVER AND CRAFTSMAN, Mary Alice Smith, Editor
246 Fifth Avenue, New York 1, N. Y.

Handweaver & Craftsman



there is, with no disappointments in store as long as you learn how to use what you buy correctly.

Buying a loom isn't like buying an Easter Hat. A loom isn't something which comes in a thousand different styles and must be matched to a costume, a personality and an occasion. It is not something for which a major consideration may be price as one might decide, "I'm going to buy a ten dollar hat," or "I'm going to buy a seventy dollar hat." And a loom is not a casual purchase—something to enjoy now and replace next season—but a lifetime investment.

There are only a few basic styles or types in looms, each one capable of a different kind of performance to meet a different need; and within each one of

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A HANDWEAVER'S WORKBOOK, by Heather G. Thorpe. Beginners can now learn the skills for weaving on the 4-harness treadle or handloom from the teacher, Heather Thorpe. This comprehensive guide has illustrations, diagrams, glossary and handsome weaves. \$4.50

THE SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING, by Mary Meigs Atwater. This definitive book on handweaving, revised in 1951, includes the important loom techniques: Overshot, Summer and Winter, Crackle, Bronson, Double, Leno, Rug Weaves, Pickups. \$7.50.

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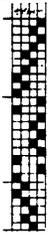
June 9: to Oaxaca, Mexico City, Texco—co-host BERTA FREY.

July 28: to Guadalajara, Patzcuaro, Mexico City—co-host VALBORG
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Year-Around Classes, Beginning and Advanced. Enter at any time. Looms available
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this and supplied the projects). (2) Pick-up and Laid-In Weaves. (3) Eight-
Harness Techniques. (4) Textures. **WRITE FOR INFORMATION AND DATES.**
AGENT FOR: Bernat Fabri and Afghan, looms, accessories, books and supplies.

THE FAMILIAR LABEL — BUT A NEW PRODUCT

Lily Drapery Cotton, Article 108

Lily Mills offers handweavers a cotton yarn which is a standard in textile mills. One of the pleasantest threads to work with, this yarn has heretofore been available to handweavers only in occasional job lots, mainly undyed. The Lily Drapery cotton is offered in the same eighteen beautiful colors as the Lily Chenille (Article 106). It is very soft, lightly twisted, size 8/2 with 3360 yards per pound, 420 yards per two-ounce tube, in the customary Lily put-ups. This cotton may be used advantageously at warp settings of from 15 to 25 ends per inch, and closer or wider for special effects. It is the soft quality which makes it adaptable for abnormally wide warp settings, and creates a good warp or weft coverage when used for reps. It blends well with other yarns for mixed-warp designs. Fabrics from this yarn have a dull, almost suede-like characteristic which is unusually charming, and the draping quality of the fabrics is superb. Soft but strong, the yarn warps, beams, threads and weaves easily, with no breakage. **Soft Twist Cotton** is an economical yarn to use—priced at \$1.50 per pound for natural, \$2.25 per pound for colors. Try it instead of the Article 105, as was originally planned, for the draperies given in Volume 1-56 of **Practical Weaving Suggestions**, by Harriet Tidball. The addition of this yarn to the standard Lily lines was suggested by the Shuttle Craft Guild. Therefore it is a particular pleasure to introduce it in this issue of SHUTTLE CRAFT. We hope that it opens up new fields in textile design for handweavers everywhere.

ART. 108

2 Ozs.

Size 8/2

Color

Lot



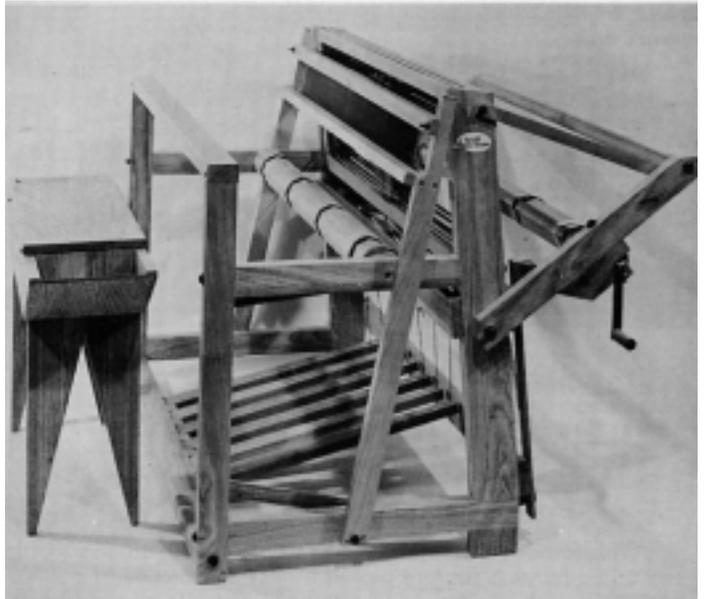
**SOFT TWIST
COTTON**

Quality Handweaving Yarns

**For Weaving
Drapery
Upholstery and
Decorator
Fabrics**

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**LILY MILLS CO.
SHELBY, N. C. U.S.A.**

The HERALD LOOM is a perfect answer for the weaver who demands loom efficiency, and also a loom style which will fit harmoniously into a contemporary livingroom. This is a well designed piece of furniture. The wood is neutral toned, beautifully finished. Although rigid in structure, the loom is compact. Wire tie-ups are easy to attach. Treadle action is light. Available with either sectional or plain beam. The 4 and 6-harness models are particularly recommended. Three widths are 24" (\$160.00), 40" (\$175.00), 45" (\$190.00). Prices quoted are 4-harness, plain beam. Matching bench; accessories. A particular advantage available in no other loom is the 2-yard horizontal warping reel which may be attached to the breast-beam position for one of the best "do it alone" warping methods there is. Write for brochure.



HERALD LOOMS, (Mr. Herald Micander),
2080 Edgewood Road, Redwood City, Calif.



YARNS

Frank Kouble is currently offering 8/2 drapery cotton, natural color only, at 80c per pound. Also 16/2 (6720 yards per pound) natural, at \$1.20, and 3/2 (1260 per pound) at 80c. This is just a start on the many bargains from job-lots, close-outs and bankrupt stocks which Mr Kouble has, including many synthetics, novelties, and silks. All are limited offerings—when the stock is gone, they are not replaceable—so do not delay orders. FRANK KOUBLE CO, PO Box 82, VALLEY FALLS-LONSDALE, RHODE ISLAND.

these limits there are some which are good and some which are unsatisfactory though the unsatisfactory ones do not appear on these pages. The choice between one or another of the basic types should lie in what the weaver will expect of the loom. "Trying out" different looms by weaving a few shots, or even a yard or two, on several different ones cannot tell the weaver, like trying on a hat, whether or not it is *the one*. The price consideration becomes secondary, once

INSTRUCTION in BASIC HANDICRAFTS: Hand Weaving, Metalcrafts, Pottery, Enameling on Copper and Silver.

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Continuous instruction from March 18 to June 22, 1957 affords the opportunity for coming during this period for long or short terms of personalized training in small groups.

Summer Sessions: June 24 to July 13; July 15 to August 3; August 5 to 24, 1957. Excellent equipment and teaching personnel. Modern living conditions in a beautiful mountain country-side. Write the Registrar for full information

Twenty-Eighth Annual Sessions



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School of Handicrafts
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Top Castle

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Shuttle Race

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Heel Bar

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Cape

Harnesses or Heddle Frames

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Ratchet

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Warp Beam Release

AD-A-HARNESSES LOOMS

Also portable, folding treadle looms with 4, 6 or 8 harnesses, 16", 20", 24" wide. Accessories.
"Ad-A-Harness"—registered trade mark.

For brochure and price list write to:

This famous loom has long been the classic among multiple-harness weavers. The add-a-harness feature makes it possible to convert a 4-harness into a multiple-harness model. Widths of 32", 40", 48", 56", have standard frames to hold 10 harnesses, but custom frames for 12 or 16 are available. One or two warp beams, sectional or plain, brake or ratchet controls, double back beam, warp yardage counter, extra treadles, are optional features which make this a true custom loom.

L W MACOMBER
16 Essex St
Saugus, Mass

a person has decided to invest in a loom, because among good loom makes, price variations are so slight that they become negligible. If a loom is over-priced, it is not considered eligible for full recommendation, and so it will not be found on these pages. If it is under-priced, the answer is obvious: it can be cheaply priced and marketed widely only if the quality is sub-standard, and therefore it too will not be found here.

All of these considerations regarding the purchase of a loom apply equally to the purchase of the other pieces of equipment required for preparing warps and weaving.

So what is the way to select the correct loom? It is a matter of educating oneself to the basic characteristics of the satisfactory looms which are on the

For thirty-five years handweavers have found **Bernat Handweaving Yarns** the best in their types. Two sizes of soft, lustrous, high-quality English-spun Worsted are now available. The famous FABRI and AFGHAN, in 44 glowing colors. FABRI is 2/18 worsted with 4800 yards per pound, known as the most versatile handweaving worsted there is. AFGHAN is the same yarn in 2/28 with 7600 yards per pound.

Bernat yarns are available only through agents.

Bernat Yarns



See the CLASSIFIED DIRECTORY and RECOMMENDED SOURCES for your favorite source.



Grant Hand Weaving Supply Company handles just about everything the weaver can want: looms including the HERALD and LECLERC, warping equipment of all kinds, a wide variety of domestic and imported shuttles, yarns in magnificent array. Yarns include Bernat Afghan in 16 colors, Bernat Fabri in 44 colors, the Golden Rule Yarns, Durene, loop wool, chenille, and cotton and rayon boucles and ratinnes in many types and sizes, and metallics, all of these in colors. In addition, Grant has several equipment items which they manufacture themselves, including the All-Purpose Electric Bobbin and Spool Winder, and the Swivel Spool Rack and inexpensive spools for warp winding. The Swivel Spool Rack with plated metal rods is the finest creel we have ever used. Reeds in any length of dentages 4-5-6-7-8-9-10-15-18-20 pr inch, heddles, yarn stand and twister, and many other useful things. All of these items, including looms, are in stock for immediate delivery and may be seen on the floor of the beautiful Grant store at:

3186 West Pico Boulevard, Los Angeles 19, California
(Write for complete catalogue.)

Summer Course: Banff School of Fine Arts

25th Anniversary Session
University of Alberta
BANFF SCHOOL OF FINE ARTS

Instruction in Handweaving from July 3 to August 7, 1957.
Ethel Henderson and Mary Sandin, instructors.
For Calendar write: Director, Banff School of Fine Arts
Banff, Alberta, Canada

market, then of analyzing the demands which you expect to make of your loom, and then putting the two together. Do you want it for large or small projects? Do you wish to do only simple weaving? Do you plan to grow to the loom in your weaving and therefore wish a loom which will serve you as well many years from now as when you are learning; or do you wish to replace it later with a more elaborate equipment? Is it to be the only loom you will have, or is it just one of several looms? Is it to be for specialized projects or completely versatile so that you will never feel frustrated because the loom is not capable of producing the textile design you wish to weave? Is the loom to be used in

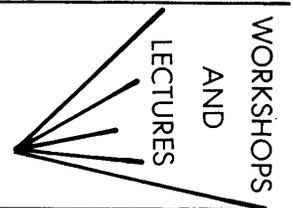


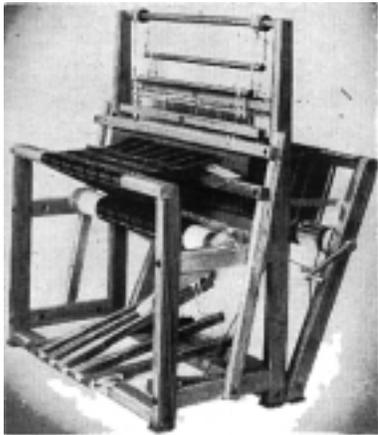
SHUTTLES OF ALL KINDS—27 varieties

Throw, Belt, Flat, Rug, Twido, Chanel-Stick (original design), and Pick-up Sticks and Shed or Sword Sticks. The shuttle you want must surely be here. Send for illustrated descriptive leaflet from: CODDIE PRODUCTS COMPANY, 2764 29th Avenue, North St Petersburg 4, Florida.



Dorothea Hulse, noted for having woven THE ROBE and other textiles for motion pictures, and now rapidly gaining fame as a lecturer and a conductor of dynamic Workshops, will be available again in the spring and summer of 1957. Mrs Hulse is scheduling trips to the Middle West and East. Any Guilds wishing to avail themselves of this opportunity write to **Dorothea Hulse, 517½ N Robertson Blvd, Los Angeles 48, Calif.**

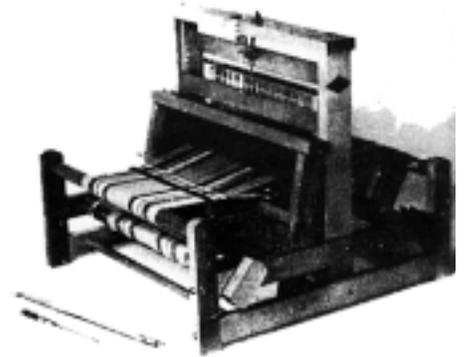




The popularity of the LECLERC 4-harness counterbalanced loom is well deserved. Because of the loom's solidness, strength, easy action, efficiency for threading as well as weaving, and simplicity, there are more Leclercs in use in Canada and the U.S. than any other make of loom. The loom is completely reliable. There are four weaving widths: 27", 36", 45", 60". LECLERC also furnishes auxiliary equipment of excellent design and quality, and several other loom models. Particularly useful is the little 14" wide, 2-harness table loom. This is so inexpensive that it serves the person wishing an introduction to weaving with little expenditure.

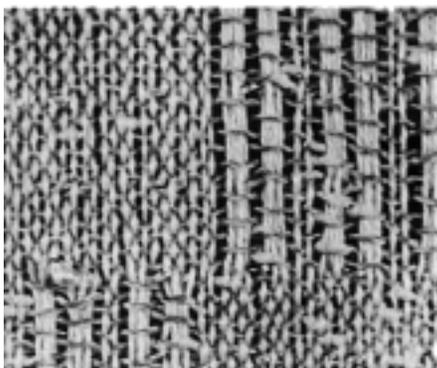
NILUS LECLERC INC
L'Isletville, Quebec
Canada

LECLERC LOOMS and all other LECLERC equipment are sold through many agents throughout the U.S. and Canada. For a complete catalogue and the name of your nearest dealer, write to: NILUS LECLERC INC.



the livingroom where it must also be an agreeable piece of furniture, or will it be used in a studio where appearance is not a major consideration? Do you wish it to stand up under many years of hard use? Do you wish it to be simple and exact mechanically so that continual adjustments are not required? These are the important considerations in selecting a loom type. New weavers often put undue stress on minor points such as the width of the loom, which is superficial because most looms are available in a variety of widths, and once the type or make is selected, simply choose the width desired. If you answer each one of these points while studying these pages and the descriptive brochures which all loom manufacturers supply, you will find your answer at the end.

So write to the manufacturers listed on these pages for information about their looms. And before selecting your auxiliary equipment, write to those who manufacture or sell the other things you need.



robin and russ HANDWEAVERS

Prepared to meet all the weaver's needs for equipment, yarns, publications, and accessories, ROBIN & RUSS specialize in exclusive lines of unusual yarns. Silks in a variety of sizes and colors are their emphasis. A new yarn is Ramie, size 20/2, bleached white, 3,000 yards per pound at \$3.20. Originally known as "China Grass," Ramie is a bast fiber with twice the strength of cotton, twice as strong when wet as dry, no shrinkage, comparative immunity to mildew, and much eye-appeal. The warp for this curtain material is Ramie set at 24 ends per inch, threaded to the 10-thread M's and O's unit. Weft is their linen and acetate nub, 2,400 yards per pound, in colors, \$3.50. For full directions see the February 1957 WARP AND WEFT. Write for samples and information.

632 santa barbara street • santa barbara, california

Directory of Handweaving Services

This section is planned to answer the constant flow of inquiries to the Shuttle Craft Guild from new weavers who wish to locate a near-by instructor or to know of local sources of supply, from Guilds who wish to secure speakers or a capable person to direct a workshop, from weavers who are traveling or are moving and wish to establish weaving contacts in new localities. We hope that this section will grow until it is a truly comprehensive DIRECTORY for all the small commercial and instruction services in the United States and Canada, and a clearing bureau for exhibits and for lecturers and workshop leaders. Classified rates are placed low to permit the individual and the small business to list. For securing a two or three-line listing, please write to the Shuttle Craft Guild Editorial Office, 165 O'Farrell Street, San Francisco 2, California.

YARNS

Marie Phelps, Strawberry Hill Studio, Sherman's Point Road, Camden, Main. 20/2 linen, snow white, \$3.65 a pound; 4 beautiful colors at \$4.75 a pound. Custom dyeing of 20/2 linen, minimum quality 30 pounds, to a color. Prices post-paid.

The Craft Shop, 448 So Coast Blvd, Laguna Beach, Calif. Imported Norwegian and Swedish Homespun, 18 colors. Swedish linen bleached and natural 12, 16, 20. Knox Mercerized linen 30/2 in 35 colors. Bernat Fabri in 32 colors. Also accessories.

The Weavers Workshop, Miss Gynethe Mainwaring, Dodgeville, Wis. Bernat Fabri 80c per skein, Afghan 95c per skein, both in 44 colors. Knox mercerized linen 16/3, 20/2, 40/2, 50/2 and No. 2 Floss, colors. Orders post-paid. Immediate delivery.

Maypole Handcraft Yarns, 8300 S E McLoughlin Blvd, Portland, Oregon. Thirty-six colors, 100% English-spun worsted yarns in two sizes on 2-ounce tubes: Willamette 700 yards per tube, and Clackamas 1050 yards. Samples, 10c.

GENERAL SERVICES

Countryside Handweavers, 5605 West 61st St, Mission, Kansas. SILICONING of Yardages a specialty. Also yarns, Looms, Accessories, Books. Mail orders accepted.

The Garrisons, 5 Cherry Tree Lane, Middletown, New Jersey. Instruction to beginners. Agent for the HERALD LOOM and accessories, and Maypole yarn. Custom weaving. Visitors welcomed. Mail orders accepted.

EXHIBITS

Dr W G Bateman, 2501 S 116th St, Seattle 88, Wash. Study Exhibits for experienced weavers. All original designs, many original techniques, mainly multiple-harness weaves. Fourth year. Something new every year.

INSTRUCTION

Kate Van Cleve, The Garden Studio, 14 Marshal Street, Brookline 46, Mass. Master Craftsman and Medalist, Society of Arts & Crafts, Boston. Certificate Courses in Weaving.

PUBLICATIONS

Elmer W Hickman, R 2, Emlenton, Penna. MODERN DRAPERY AND UPHOLSTERY, A Folio containing twenty new samples for decorating fabrics, with complete directions including yarn sources. 4-harness weaves. Order direct, \$6.50, postpaid.

Mary E Black, Box 14, Bedford, Nova Scotia, Canada. HANDWEAVERS REFERENCE, \$3.25, postpaid. An index of subject-matter in several classifications for the basic handweaving periodicals and books. Makes any weaving library useful.

Alena M Reimers, West Pines Hotel, Joliet, Illinois. WAYS TO WEAVE OVERSHOT. Loose leaf manual in three-ring binder, well illustrated including 16 woven samples, well organized and printed. Good for study groups. Order direct, \$10.00 post-paid.

LECTURES AND WORKSHOPS

Elsie H Gubser, 647 No Denver, Tulsa 6, Oklahoma. This well-known lecturer and Workshop director is again available for engagements with groups. Write directly to Mrs Gubser.



The MONOGRAPH SERIES on SPECIAL SUBJECTS

<i>WOOLENS, WORSTEDS and TWILLS</i>	\$6.75
<i>WEAVING LINENS, and LINEN WEAVES</i>	\$6.75
<i>DESIGNING WITH OVERSHOT</i>	\$6.75
(Including the 70 Bertha Gray Hayes Miniatures)	
<i>THE OVERSHOT WEAVE</i>	\$4.15
(Including the 70 Bertha Gray Hayes Miniatures)	
<i>TEXTILE ANALYSIS and Miscellaneous Projects</i>	\$2.50

These are groups of selected Portfolio-editions of Shuttle Craft Bulletins published in 1954, 1955 and 1956, organized to give very comprehensive coverage of the special subjects. Some groups contain one or two Bulletins without samples. The WOOL series has 9 issues, at least 24 samples. The LINEN series has 8 Portfolios. The OVERSHOT DESIGNING series has 7 issues, many samples. The OVERSHOT WEAVE series has 4 Portfolios. The Miscellaneous Series has 3 PORTFOLIOS. This is another "last chance" offer, since the files of back Bulletins have not been available since December. The small remaining stock of Portfolio-editions with woven samples (formerly sold at \$1.75 each) were held and grouped thus, for greatest subject-matter value. Single copies from these groups cannot be sold. No full-year files available.

HANDWEAVER'S INSTRUCTION MANUAL, by Harriet D Tidball \$ 3.00

Basic text book in the skills and techniques of 4-harness weaving

THE INKLE WEAVE, by Harriet Tidball..... \$ 2.00

Complete instructions for Inkle Weaving and constructing Inkle Loom

THE DOUBLE WEAVE, by Harriet Douglas Tidball..... \$ 2.00

4-Harness Double Weave, 12 techniques, 12 pages of designs

THE WEAVER'S WORD FINDER, by Harriet Tidball, A reference book..... \$ 2.50

Over 1,000 words, terms, formulas used by handweavers, defined and explained.

HOME STUDY COURSES, 10 Lessons in each part..... each \$10.00

Part I: Beginners; basic skills and 2-harness techniques; designing.

Part II: For the 4-harness counter-balanced loom; techniques; drafting, etc.

The HANDWEAVER'S INSTRUCTION MANUAL and FOUNDATIONS FOR HANDWEAVERS (\$7.50) are the supplementary instruction references needed for these courses.

HOME STUDY COURSES, Bargain Package (\$38.00 value).....\$30.00

Includes MANNUAL, FOUNDATIONS, Parts I and II, one year subscription SHUTTLE CRAFT.

Order from: SHUTTLE CRAFT GUILD, Coast Route, Monterey, California



Art. 108

Lily 

SOFT - TWIST
UNMERCERIZED COTTON

Size 8/2 3360 yds. to lb.
2 oz. Tubes 1 lb. Cones

FAST COLORS

 <p>4—Natural</p>  <p>1—White</p>  <p>30—Beige</p>  <p>9—Yellow</p>  <p>17—Gold</p>  <p>124—Dark Brown</p>  <p>43—Coral</p>  <p>85—Light Gray</p>  <p>87—Gray</p>	 <p>45—Dusty Pink</p>  <p>46—Dusty Rose</p>  <p>23—Light Blue</p>  <p>24—Delft Blue</p>  <p>15—Red</p>  <p>34—Medium Jade</p>  <p>55—Light Green</p>  <p>50—Dark Green</p>  <p>2—Black</p>
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For Drapery - Upholstery and
Home Decorator Fabrics

HANDWEAVING DEPARTMENT
Lily Mills Company
Shelby, N. C.

Reduced to 75% to fit on page.