

SHUTTLE CRAFT

May

PORTFOLIO

1957

SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD
Volume XXXIV, Number 5

May 1957

Table of Contents

- 1 TAPESTRY METHODS, by Harriet Tidball
- 9 **TAPESTRY THROUGH THE AGES**
KHELM, AKLAE AND ROLLAKAN, by Grethe Poul Poulsen
- 11 **THE MULTIPLE-HARNESSE WEAVER**
BRAIDED TWILLS, by Harriet Tidball
- 14 TRANSPOSING WARP AND WEFT, by Berta Frey
- 20 **THE WEAVER'S BOOK SHELF**, by Boris Veren
- 23 by **MARY MEIGS ATWATER**
THE COMMERCIAL WEAVER VS. THE AMATEUR WEAVER
(From the Shuttle Craft Bulletin for Nov. 1929)
- 24 **LEARNED AT THE LOOM, SLEYING**
Contributed by Dorothy Van Allen
- 25 **FROM WEAVER TO WEAVER**, by Harriet Tidball
- 27 **THE LOOM-SIDE MARKET**
Recommended Sources
- 33 **Directory of Sources**
- 34 **FROM THE SHUTTLE CRAFT GUILD**
Cover Photograph by William Van Allen

(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.

Editor: Harriet Tidball

(Mrs Martin Tidball)

Kelseyville, Calif

Business Manager: Boris Veren

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.)

Copyright 1957 by Harriet Tidball

TAPESTRY THROUGH THE AGES

TAPESTRY METHODS

by Harriet Tidball

Weaving a tapestry, as with designing and producing any textile, requires that both artistic and technical problems be met. Since "tapestry" is a word which may be used in either a very broad, or several highly specialized senses, it is important that one knows at the outset what application of the word is intended. For the present article, "tapestry" may be defined as a multi-colored, patterned fabric of uniform texture, with warp completely covered by weft, in which the pattern or design is identical on both sides.

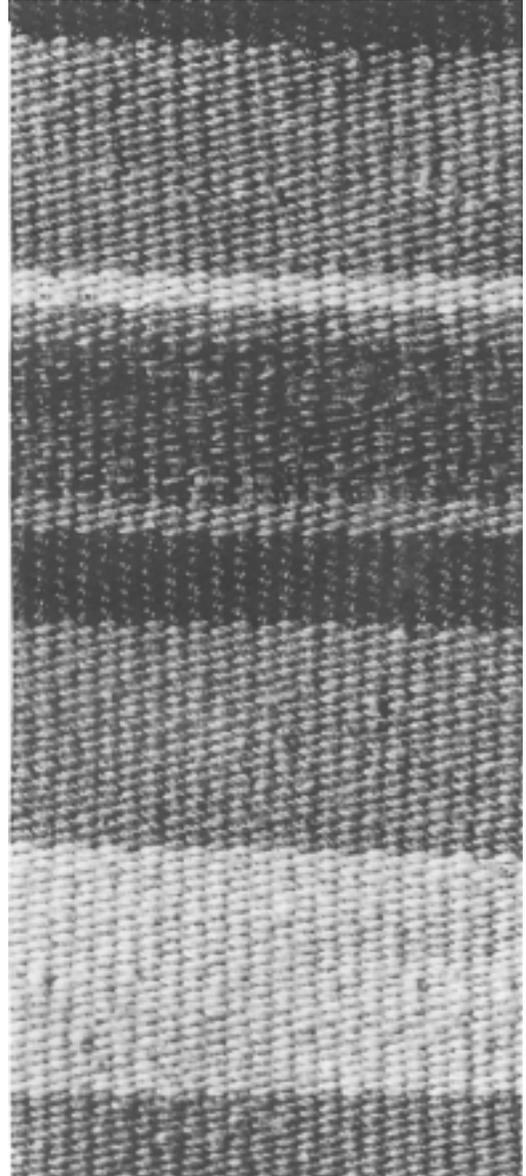
The simplest form of tapestry is illustrated by the pattern of weft stripes shown here. It is plain that the stripe pattern is achieved simply by changing the weft color at any desired point in the weaving. So this pattern presents no problem to the weaver who knows how to open a plain-weave shed, throw a shot of weft, and beat the fabric until the warp is hidden. The means for producing complex patterns with color boundaries lying on vertical, diagonal and curved lines is the subject of this article.

The problem at the outset is that of learning the various means for beginning and ending color areas which compose tapestry designs, and practicing them until the skills become habitual or automatic, and the mind is free for the artistic considerations. What are the technical problems which the weaver must master in approaching tapestry weaving? They are little different from the problems of any other weaving project.

Selection of suitable warp material, warp set, warp tension.

Selection of suitable weft material in the desired color.

Mastering of the methods for inserting the weft. The selection of warp and weft materials and determining the warp set is, as always, a problem of evaluating the purpose for the desired texture for the final fabric with reference to the weaving method. Therefore, these selections are determined by the weaver's experience.



In order to gain this experience, the weaver must start some place and the following plan for the learning samples is suggested.

A warp of heavy, several-ply linen (linen carpet warp is satisfactory).

Warp set of ten or twelve ends per inch (experiment will show which).

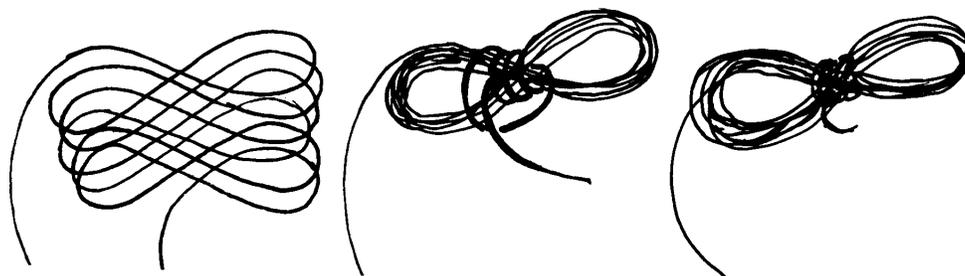
Weft of fine worsted (Bernat Fabri, Lily Weaving Wool, etc).

Warp tensioned firmly.

Weft placed in shed very loosely and beaten to cover warp.

Further details of the weaving are given in the article by Grethe Poul Poulsen, and need not be considered here.

The weft is used in comparatively short lengths and inserted into the sheds with the fingers instead of being wound on bobbins and carried in shuttles. Each different color area across the warp requires an individual weft. There are several ways in which the weft lengths may be prepared. In her April article Trude Guermonprez suggests small spools, which are used by the European professional tapestry weavers. The home weaver will probably prefer the little finger-wrapped ties of the Scandinavian weavers, usually called "butterflies," "dollies" or "finger-bobbins." These are wound criss-cross around the thumb and forefinger, wrapped around the center firmly and secured with a half-hitch on the final wrap, with the weaving end pulled from the center.

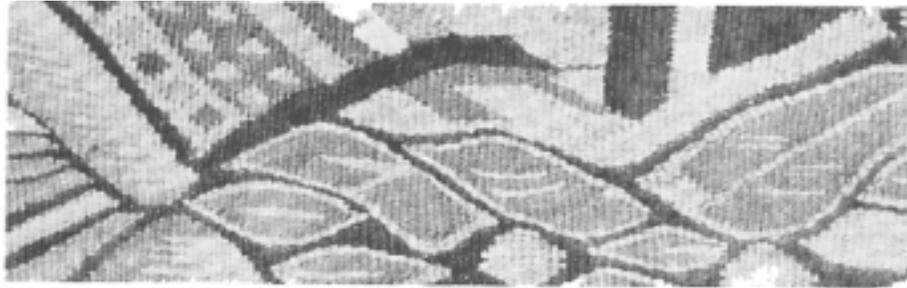


Beating is done with a small comb which has been a universal tool through the ages and has been made of wood, bone, ivory, silver, and probably in these days, of plastic. As explained in Mrs Atwater's article given in March, a table-fork can make a satisfactory substitute. Another substitute tool, and one which many tapestry weavers prefer, is the knife edge of a small belt shuttle which is inserted into the shed instead of combed through the warp.

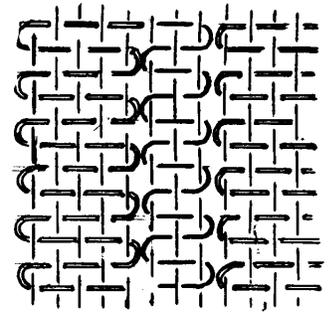
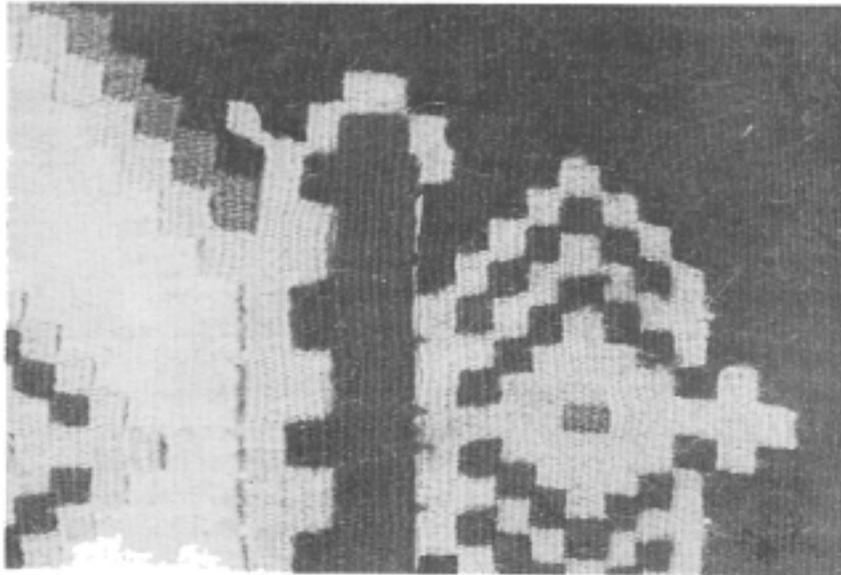
There are seven different methods for handling the edges of color areas in true tapestry technique. Some of these have been touched on in previous articles, though not systematically. All seven methods should be known by the tapestry weaver, who should develop skill in all of them, as each meets a different design need and several methods may be employed in weaving a single design.

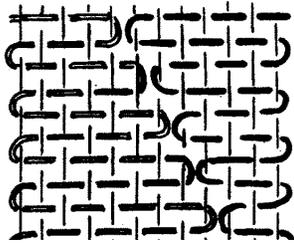
Since diagrams and illustrations tell more than words, the seven methods are presented thus. Although the diagrams show identical spacing of warp and weft, this spacing was selected to make the turnings clear, and in actuality the weft is beaten closely to completely cover the warp.

Tapestry Method I—LOW-CURVED LINES. The method for forming low curves is taken up in Mrs Atwater's article reprinted in the March SHUTTLE CRAFT.

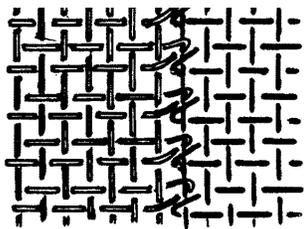
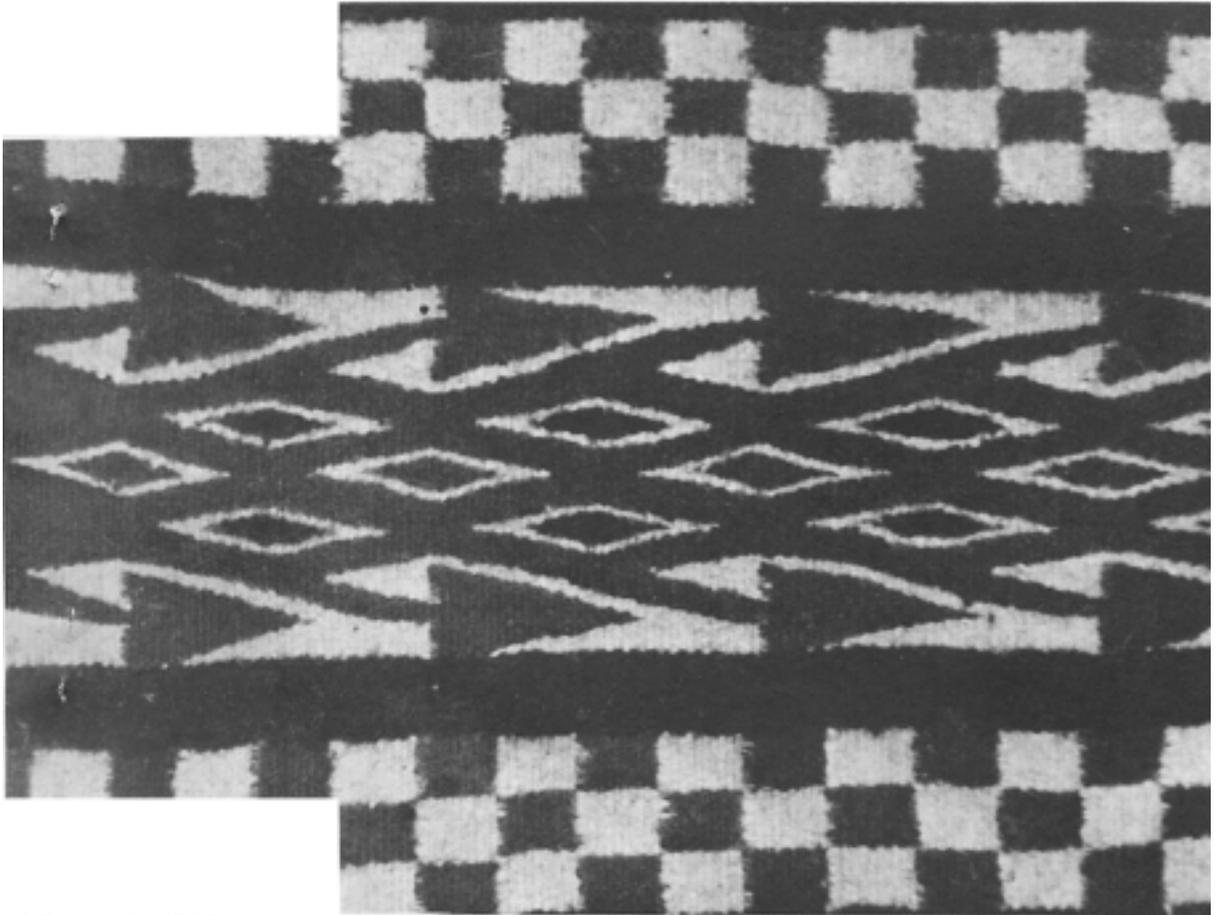


Tapestry Method II—SLIT TAPESTRY. By this method an opening or slit occurs in the fabric at every place where there is a vertical color change. For detail, see section on *kelim* in Miss Poulson's article. The illustration shows the way long slits are often sewed together after the weaving, to add durability to the fabric.





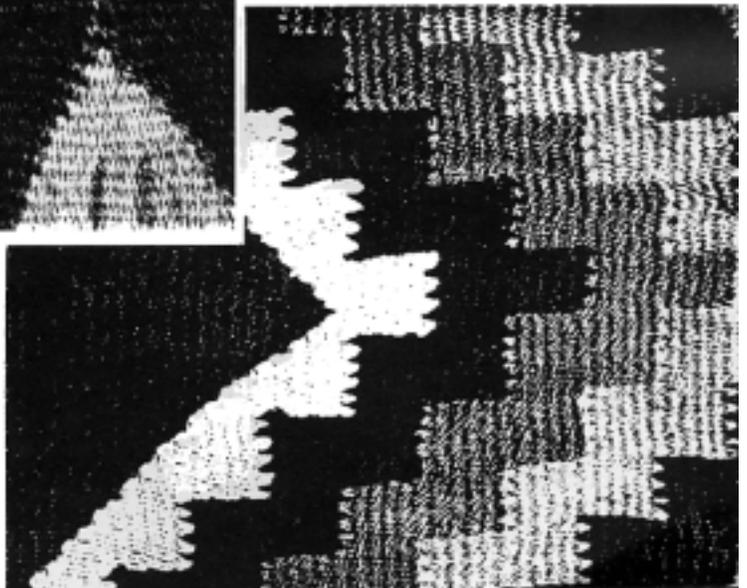
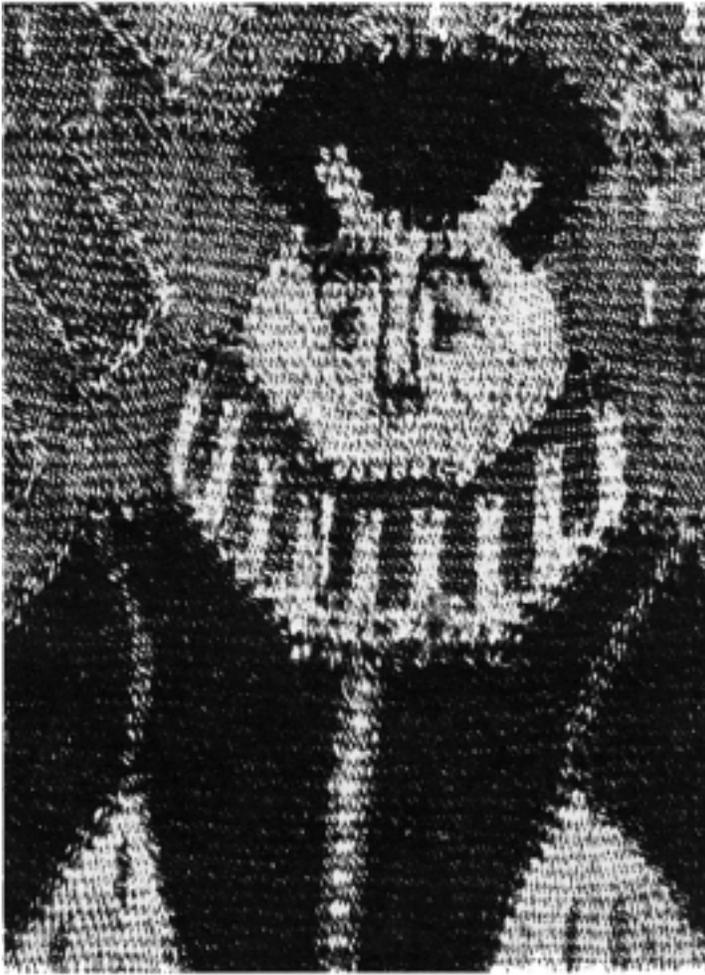
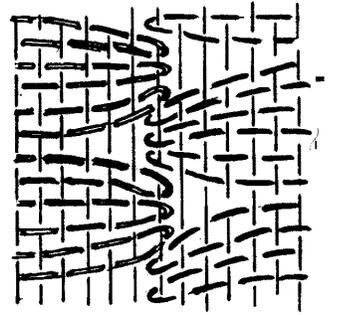
Tapestry Method III—DIAGONAL TAPESTRY. Diagonal color changes with low angles are made by decreasing the overlap by one warp thread in one color area, while increasing it by one thread in the adjacent color area, on each successive weft line. Except for geometric patterns designed especially for this technique (see the Guatemalan blanket border) the method has only limited application.

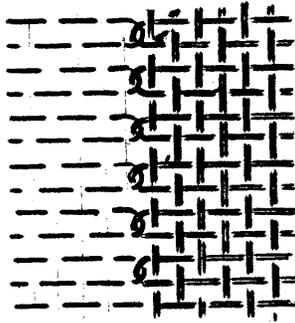


Tapestry Method IV—DOVETAILED WEFT. The method by which two adjacent wefts are carried around a common warp at the position where the two colors meet. This is the method used for the vertical joinings in the Guatemalan blanket border. Although simple to work, the thickening at the joining which the dovetailing causes makes the method undesirable in some instances.

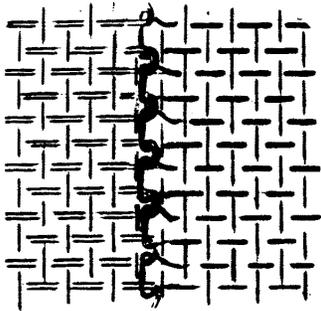


Tapestry Method V—MULTIPLE-DOVETAILED WEFT. By this method, several shots of one color are placed, then several shots of the adjacent color, both terminating around a common warp thread. This method obviates some of the thickening at the edges, but it also distorts the design by creating visible serrations. The effect is illustrated in the details from an old Norwegian tapestry and from a Precolumbian tapestry.





Tapestry Method VI—INTERLOCKED WEFTS. A practical and widely used system which is taken up in the Poulson article under the name *aklae*.

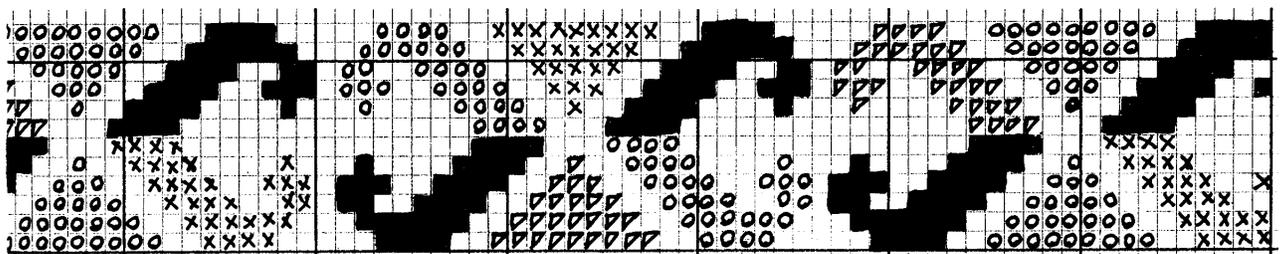
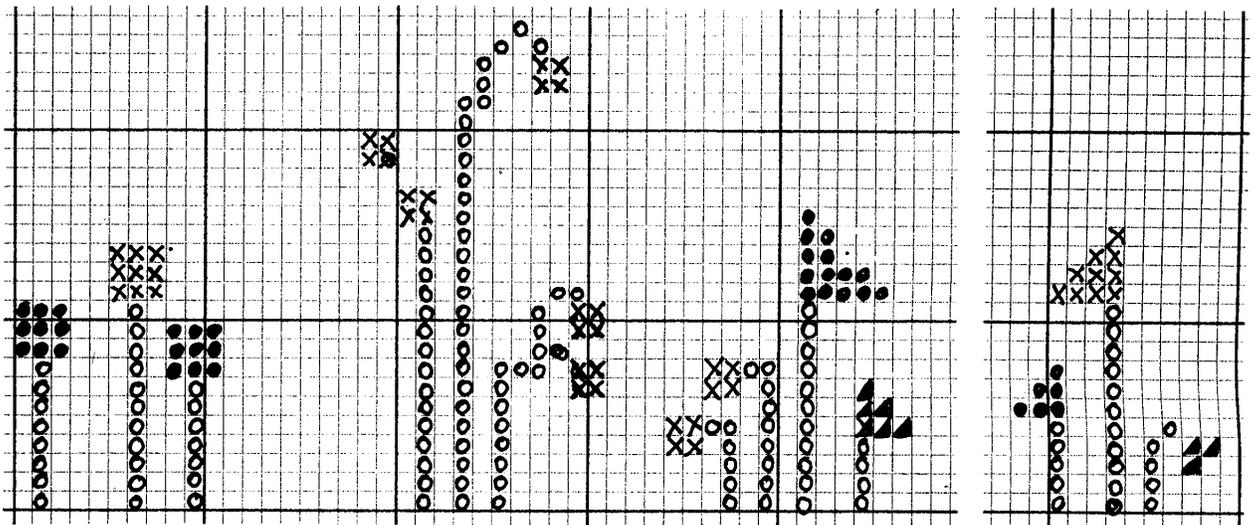
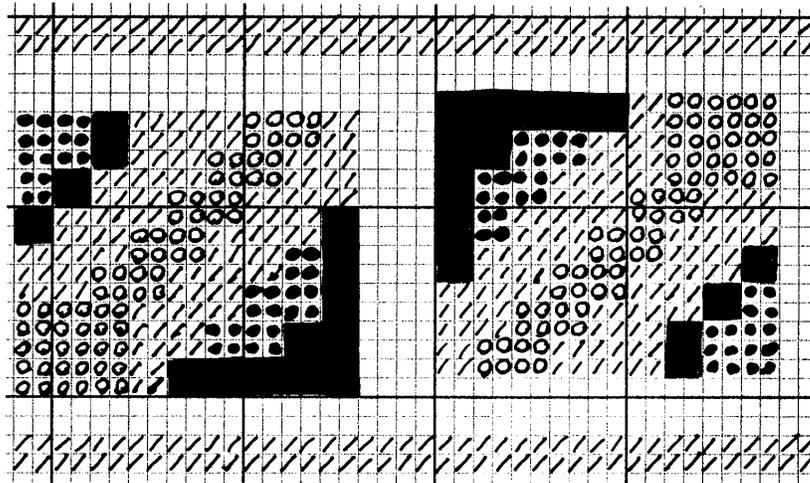


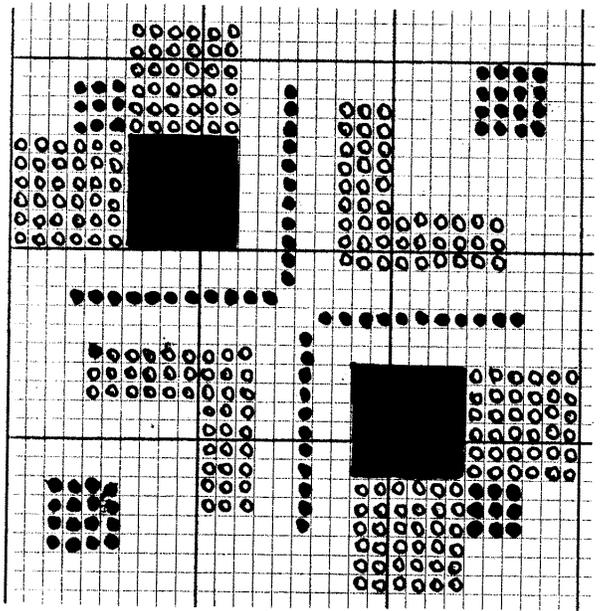
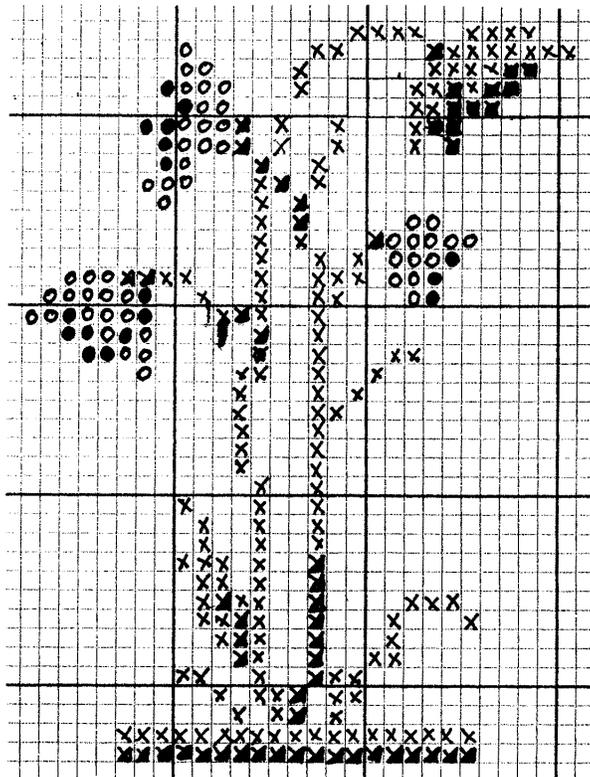
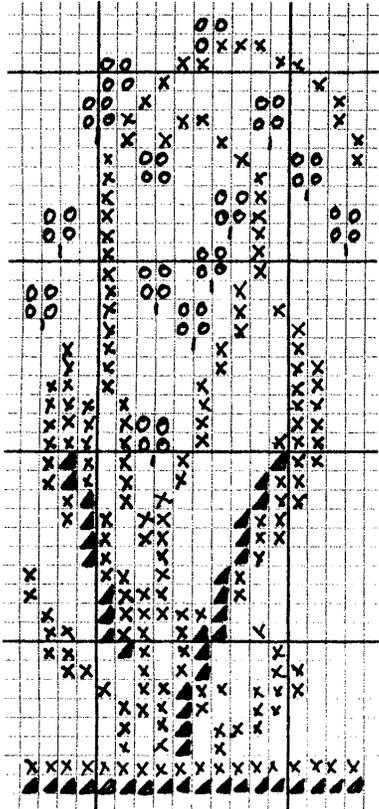
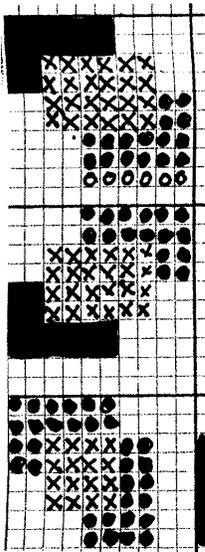
Tapestry Method VII—DOUBLE INTERLOCKED WEFTS. This method is taken up in the Poulson article under the heading *rollakan*. Although often used for tapestry rugs and other fabrics which require exceptional strength at the color joinings, this method is little favored otherwise because the patterns must be worked upside down, and because it is the only true tapestry technique which produces a textile with definite wrong and right sides. When used, it is used throughout, and not combined with the other systems.

In studying tapestries and photographs of tapestries, the observer will note that the design is often woven sideways or weftwise, so that the tapestry is oriented for hanging with the weft vertical and the warp horizontal. This places selvages at the top and bottom instead of at the sides. The direction is evident from the direction of the ribs on the tapestry surface, since the ribs are formed by warp threads covered by weft and they therefore run in the warp direction. Notice, for example, the two illustrations given for multiple-dove-tailed tapestry. The geometric Peruvian design has vertical ribs, showing that the design is composed for the normal, warp-wise orientation. The amusing face from a seventeenth century Norwegian tapestry has horizontal ribs showing that the design was woven cross-wise on the warp.

The "learner" of tapestry weaving must have the designs to follow, and these designs should be fairly simple. It is wise to follow already prepared designs while developing skill in manipulating threads and judgment about what can be done in tapestry designs. Therefore a group of border designs and motifs, drawn on cross-section paper with different symbols representing different colors, are shown here. It will be noticed that all of these designs may be woven using only horizontal and vertical color joinings, by weaving square "step-ups" for diagonals. Or some of the designs may be woven with diagonal color joinings if the weaver so desires. The conventionalized flowers with long stems are

most easily woven if the motifs are oriented sideways. In Grethe Poul Poulsen's *NYT TIL RAMMEV AEVEN* portfolio (see *THE WEAVER'S BOOK SHELF*) there are eighty four handsome patterns for motifs and borders, all beautifully drawn on cross-section paper.





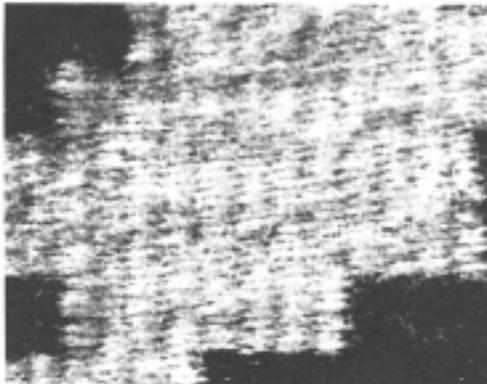
KHELM, AKLAE AND ROLAKAN

by Grethe Poul Poulsen

Aklae

1 square = 2-4-6 or 8 warp-threads.

It is supposed that the work is done with the right-side upwards and that one square equals 2 warp-threads.



Prepare a dolly for each colour; the threads used must be of equal thickness.

Weave first some rows of the background-colour, and place the shed so that the warp-thread at the extreme left is in its lowest position.

Put in the dollies from the right side towards left below so many of the uppermost warp-threads as the pattern shows. If there f. inst. are 8 squares the dolly is put below 8 over-threads while it at the same time covers 8 under-threads.

When the dollies have been placed, they all lie to the left side of the warp-threads they have been placed below, while the thread-ends lie to the right of the same warp-threads.

When all the dollies have been placed the shed is changed, and before you

begin the next row all the loose thread-ends must be put in below the next 2 or 3 warp-threads of its own colour. Pull the ends down below and cut them later. If the loose end is to be put below only one warp-thread, the end must be fastened when the work is finished.

After the loose ends have been arranged the dollies are again put in according to the same pattern-row from left towards right, but this time the threads must be interlocked where two colours meet. Note, however, that the weaving from the right side towards the left is done without interlocking, the weaving from left side towards right is done with interlocking.

(Interlocking [slinging, twining] is done by putting the one thread under and around the other.)

The two weavings are repeated until every square in the weaving is alike the corresponding one on the pattern on the draft. Then may next pattern-row be begun, which always must be begun from the right towards left (without interlocking).

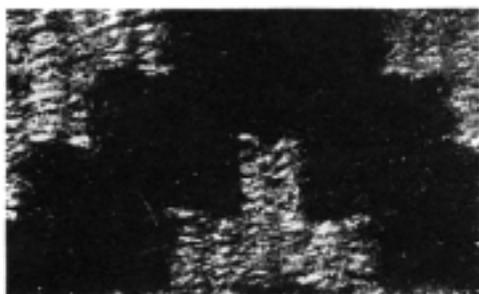
When the dollies shall be placed in the next pattern-row, it will be evident that some of the dollies shall be put in not so long, and others longer as in the preceding row, but the pattern on the draft must be followed, as the difference will be adjusted in the next row.

Aklae may be woven with the right-side upwards so that the thread-ends are put down during the work; or you may leave the thread-ends lying on the top of the weaving so that the right-side turns downwards, but when all thread-ends have been fastened and cut, both sides of the weaving may be used.

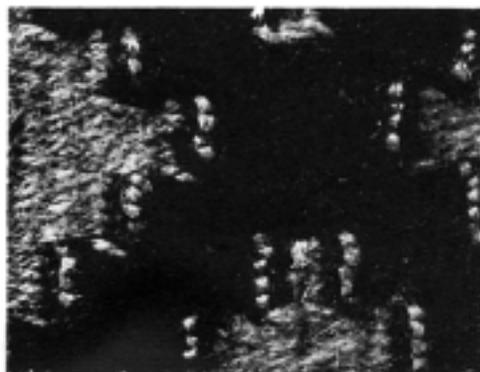
Rollakan

1 square = 2-4-6 or 8 warp-threads.

Rollakan is done in the same way as aklae, but the thread-ends are fastened on the upward side of the weaving, so that the rollakan is woven with the wrong-side upwards.



Retten . The right-side



Vrangen . The wrong-side

When the dollies are laid in they must be interlocked wether they are laid from the right-side towards the left or vice versa, i.e. every time the colours meet the threads must be interlocked (except in the first row of each pattern where it will be impossible) and thereby a distinct difference between the right-side and the wrong-side will appear.

Khelim

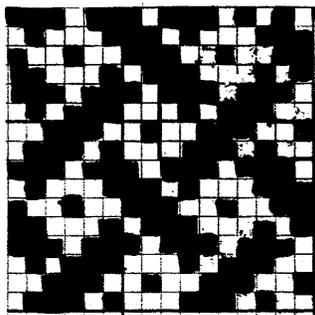
1 square = 2-4-6 or 8 warp-threads.

To weave khelim the dollies are put in in the same way as used with aklae, but the weft-threads are not interlocked, with the result that slits ("button-holes") appear where the colours meet. It is therefore important to choose patterns that will not give too long "buttonholes"; however if you have choosen such a pattern you may now and then interlock the weft-threads as is done in aklae-weaving; or you may – when the work is finished – stitch together the longest "buttonholes" on the wrong-side. The pattern will show better and cleaner if you use the stitching.

If you are able to do plain-weaving – or tabby-weaving – you may also do the pattern-weaving mentioned in the following, but always remember to beat the weft so that the warp-threads will be entirely covered.

In all kinds of weaving it is important that the warp-threads are firmly stretched and of even tension and that the weft-thread is laid in loosely so that you avoid the "pulling in" of the outer edges towards the centre.

To wind the dolly (butterfly or finger bobbin) you twist the thread between your thumb and forefinger, and at the same time the remaining fingers hold the first end of the thread firmly against your palm. The thread is crossed 12–15 times between the fingers and cut. Take the dolly off the fingers and twine the last end firmly round the middle of the dolly and make a loop or knot. The dolly may then be used by pulling out the first thread-end as required.



The MULTIPLE-HARNESS WEAVER

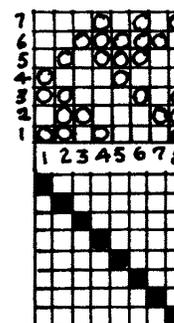
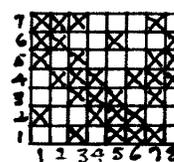
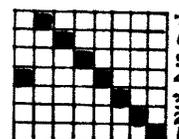
BRAIDED TWILLS

By Harriet Tidball

The multiple-harness weaver who has never met the braided twills has a fine friendship ahead. The braided twills are high-quality pattern twills with charming double-diagonal design. The high quality of the fabrics from braided twills rests in the fact that neither warp nor weft floats extend longer than three threads, and that the twill lines oppose each other at right angles and serve somewhat as braces to give equal elasticity to the fabric in all directions. The charm of the patterns is self evident, and is altogether in keeping with current trends toward small, intricate patterns in both woolens and worsteds. The functional applications for these patterns is much broader than for suitings, and they should serve many decorating needs when interpreted in suitable materials.

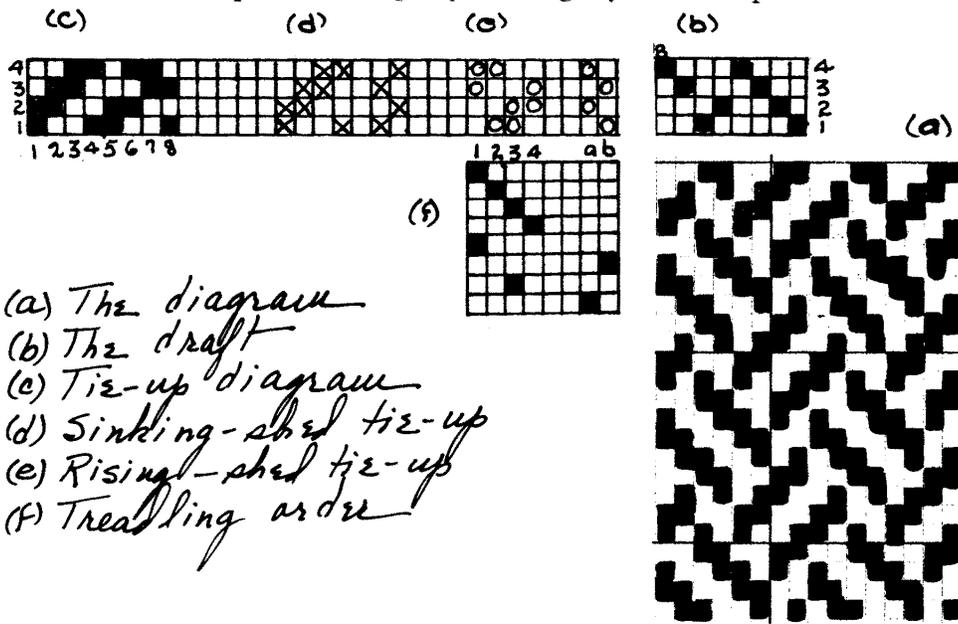
Given below are designs with drafts, tie-ups and weaving directions for braided twills threaded on four, six, seven and eight harnesses. In the following article on determining draft, tie-up and treadling from a diagram, are braided twills on ten and twelve harnesses. The four-harness pattern gives a rather minute effect, and the patterns increase in strength and clarity as more harnesses are added. The six-harness pattern weaves effectively and makes an excellent design for the weaver with but six harnesses, but it is what one might call a forced pattern. The diagram shows the typical braided pattern, but there are several unavoidable irregularities which are indicated by dots. These irregularities are hardly evident in the woven fabric, so the threading should not be avoided because of them.

The drafts for the braided twills are based on the straight twills, but with a turned-draft element added to reverse the direction of the twill line. The second 8-harness draft is of particular interest in that it utilizes the theory of two foundation harnesses to extend the pattern beyond the limits which could ordinarily be achieved with eight harnesses. It is more accurately a six-harness twill design with the foundation harnesses added. Most of the drafts have twice as many warp ends as harnesses, and a complete pattern repeat requires as many shots as there are warp ends in the pattern. For the full tie-up, this would mean twice as many treadles as harnesses, an impossibility for most weavers who wish to utilize all of their harnesses. However, there is always a limited repeat element in the tie-up, so for each of the patterns the minimum tie-up is given,

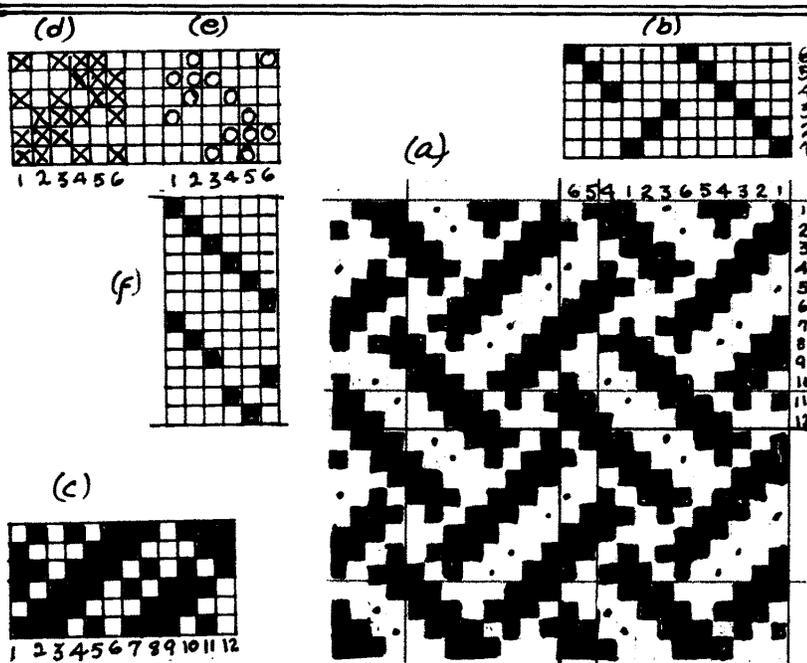


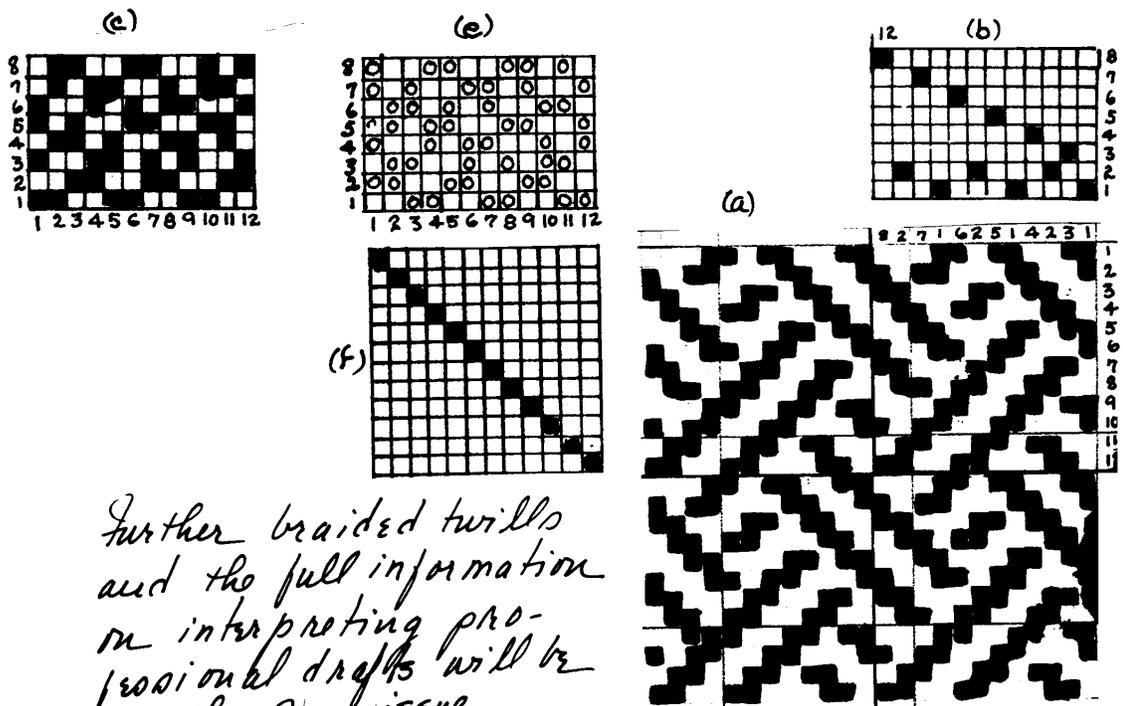
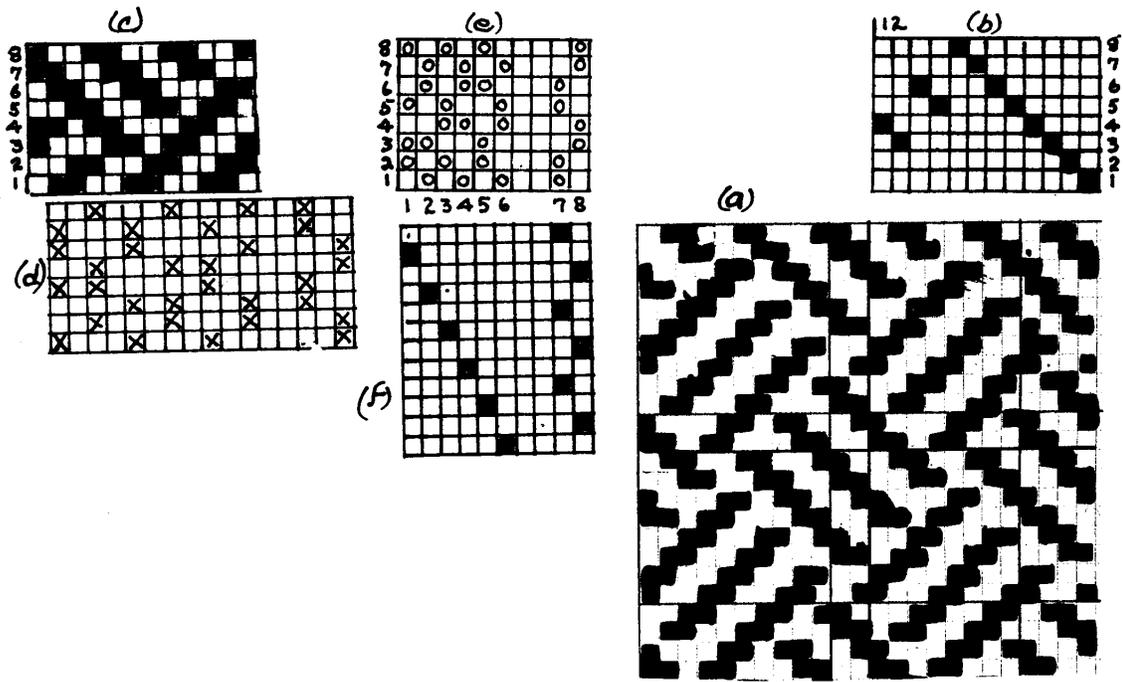
with the treadling-order which shows repeated use of certain treadles. Although the full tie-up diagram is given in each case, and the sinking-shed tie-up derived from this, it is the converted rising-shed tie-up (indicated by circles) which is made on the loom. In this rising-shed tie-up, the treadles have been arranged in some cases to simplify the mechanics of treadling.

These twills should be used with smooth yarns only, and the stronger the contrast between warp and weft, the stronger the pattern will stand out. For those patterns based on two-thread floats, the warp set should be the same as would be used for the ordinary four-harness 2-2 twill. The patterns with three-thread floats predominating require a slightly closer warp set.



- (a) The diagram
- (b) The draft
- (c) Tie-up diagram
- (d) Sinking-shed tie-up
- (e) Rising-shed tie-up
- (f) Treadling order





Further braided twills
and the full information
on interpreting pro-
fessional drafts will be
in the June issue.



TRANSPOSING WARP AND WEFT

by Berta Frey

One of the "stunts" of weaving that is profitable as well as fun is transposing the threading and treadling drafts. This is illustrated by the diagrams at Figure 1. At A is the diagram analysis of a waffle-weave fabric that is done on five harnesses and with four treadles. Turn the diagram on its side as at B, and it becomes a four-harness weave done with five treadles. Use identical yarn for warp and weft, cut off the selvages, and it will be impossible to tell which draft was used. The fabric is identical on both sides, which is not always the case with a four-harness woven waffle cloth.

Before I learned this stunt, I had often put on a colored warp, only to be disappointed when it came off the loom. Perhaps I wished that I had used two less ends of this color, or possibly six more ends of that; maybe it was that I wished the accent warp had been placed on harness three instead of harness four. And what a fickle friend is color! Two colors in skeins may be perfectly beautiful next to each other, but how often it happens that when these two colors are put in the warp where they must share a common weft, they immediately declare war on each other. Now I set up a sample loom with the weft yarn and try out the proportions and placements of color and texture to find the best arrangement.

Recently, when playing with bound weaving on a huck threading, I thought of belts. But bound weaving is slow going, and there would be the problem of raw edges to be turned under. The answer was to transpose the drafts, and weave a band or ribbon. The weaving is fast, and there is no "finishing" needed.

Bound weaving is always more easily done on a loom where one harness at a time can be used. Tie one harness to one treadle. In weft-faced bound weaving, the treadling is always 1, 2, 3, 4, repeated, and one harness at a time is *down*, if the right side is to be the visible side during weaving. In warp face bound weaving the treadling follows a pattern draft, and one harness at a time is always *up*.

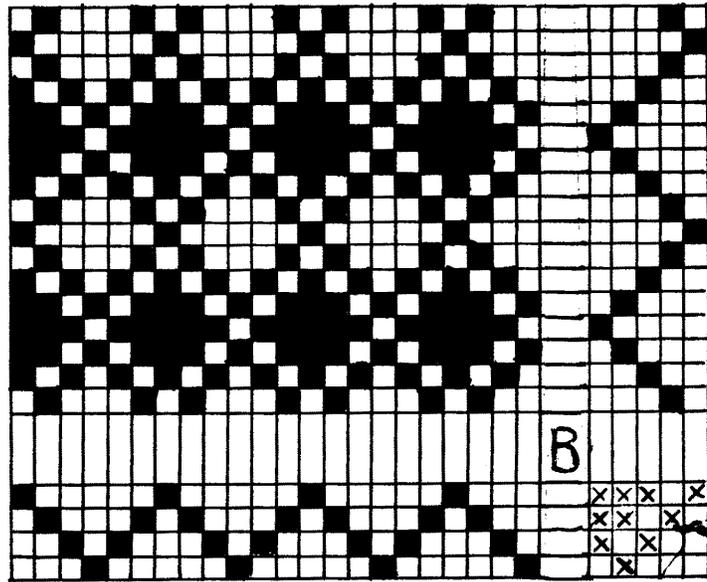
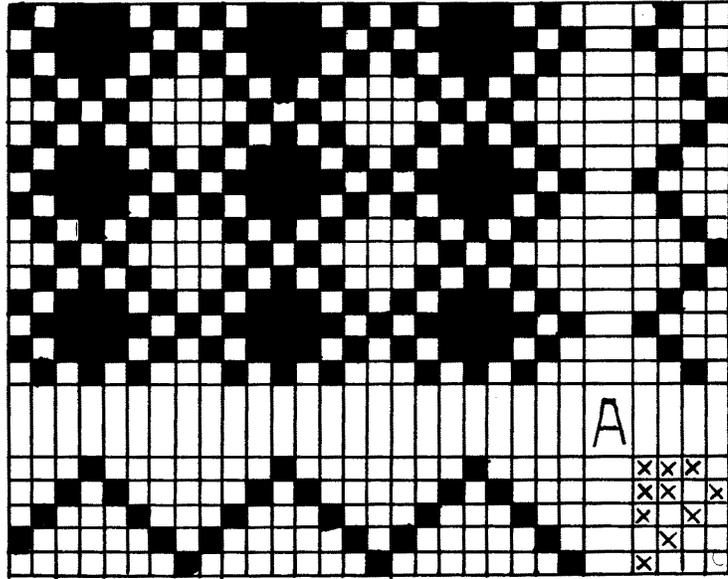


Figure 1

Figure 2 shows a sample of bound weaving on huck threading. The background of this is royal blue, followed by white figure with crimson centers

Warp is 18/1 linen at 15 ends per inch
Weft is 20/2 mercerized pearl cotton.

crimson
light green
dark green
tawny tan
medium brown
beige
crimson center.

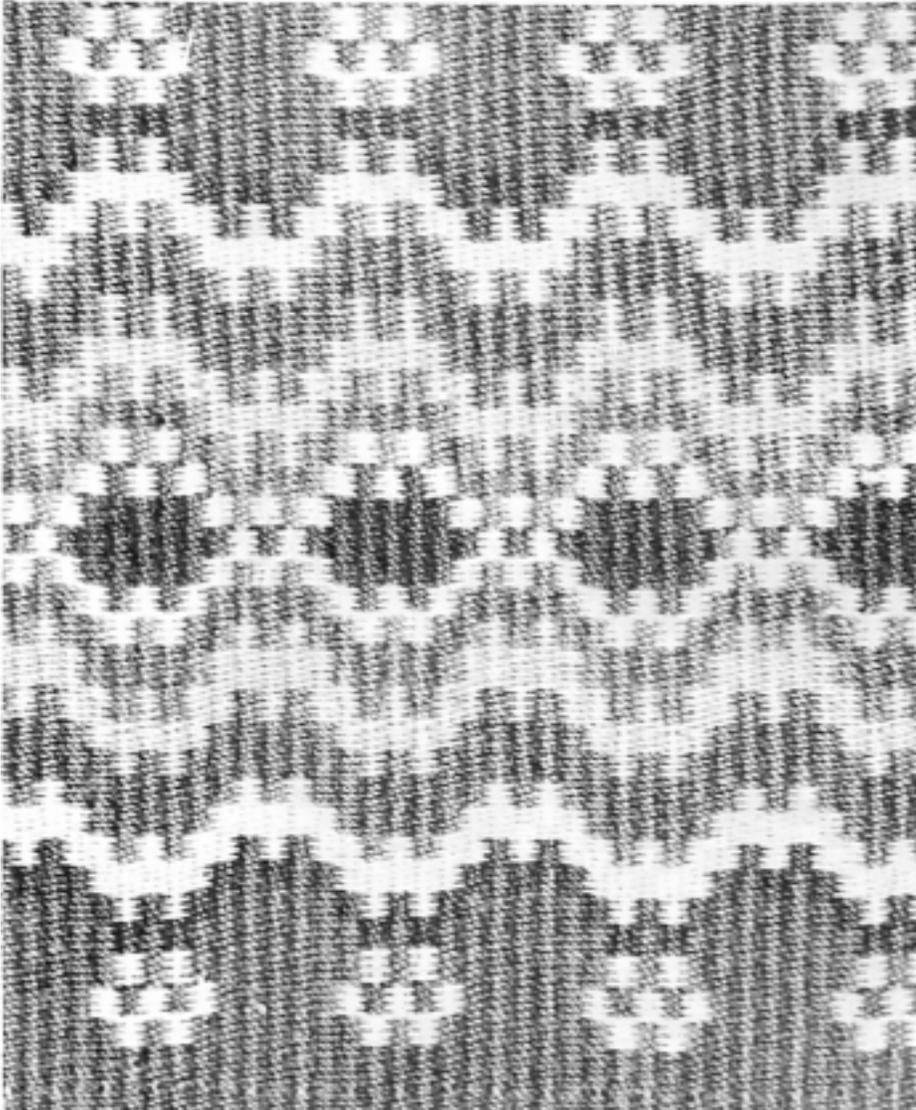


Figure 3 has a gold background, with black spots, then
black
medium grey-green
dark green
wedgewood blue
black
kelley green center.

Warp is 18/1 linen at 15 ends per inch
Weft is 2/14 worsted.

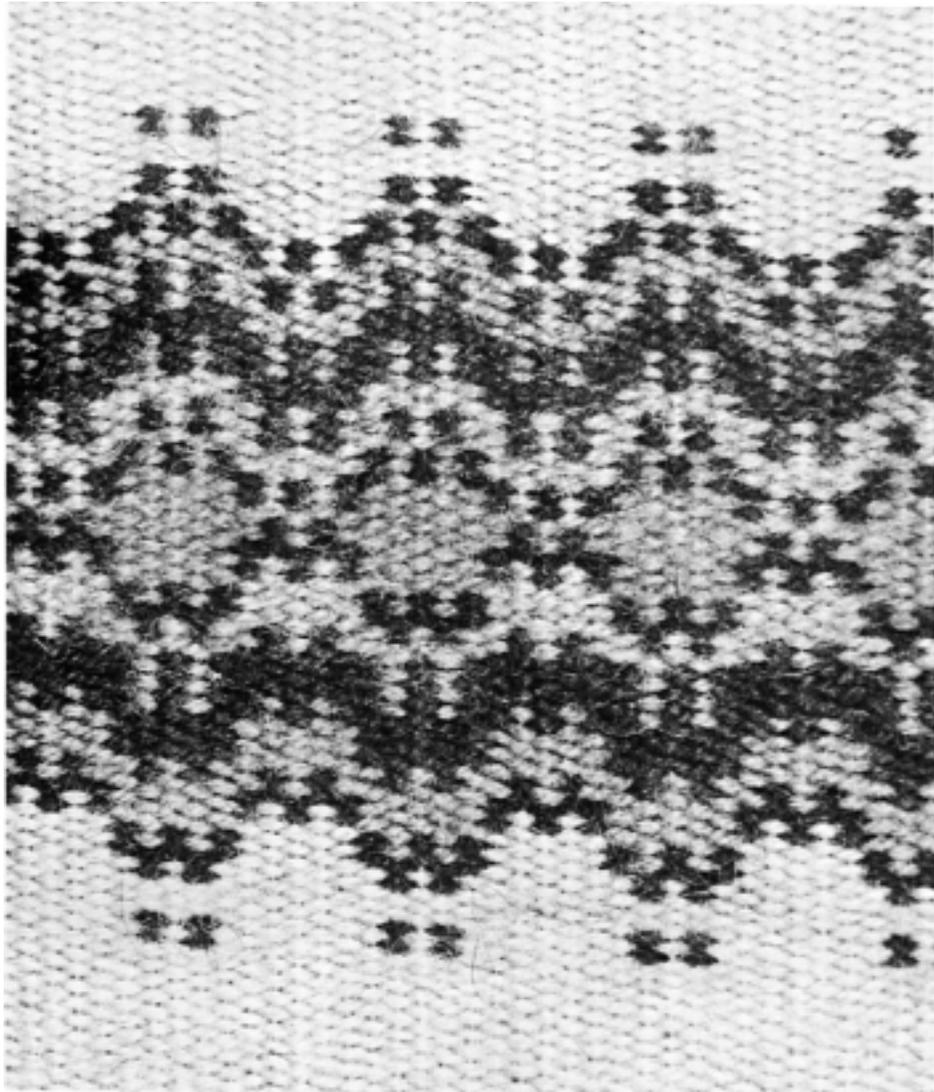
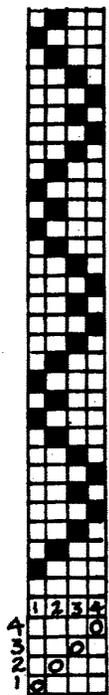
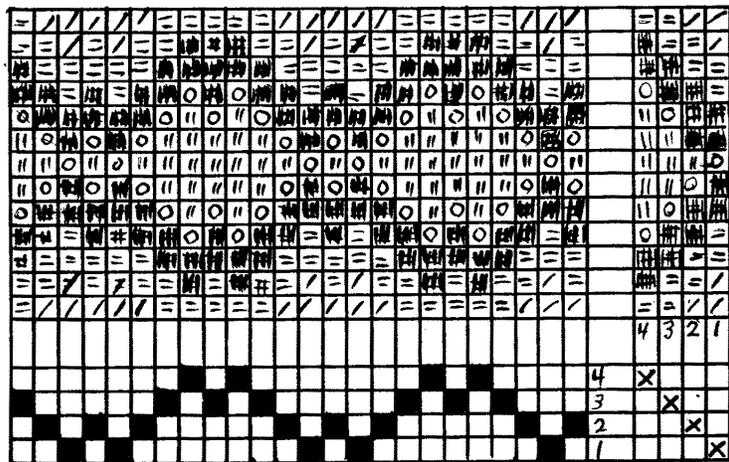


Figure 4 shows a diagram of a small portion of one of the sample designs. This was made in order to find the threading draft for the belt, which is shown at Figure 5. Each group of four ends was repeated so that there were a total of 112 ends in the warp. A 10-dent reed was used, and *eight* ends per dent. Pearl cotton #5 was used for the warp, and the finished belt is one and a half inches wide.

The treadling is one harness at a time *up*, and follows the regular order of the huck draft. The weft is the same yellow yarn as at the edges of the band. In weft-faced bound weaving, the order of treadling never changes; it is always 1, 2, 3, 4. But in putting the color in the warp, it is necessary to change the direction of the twill at the center. This is because of the twist in the yarn.

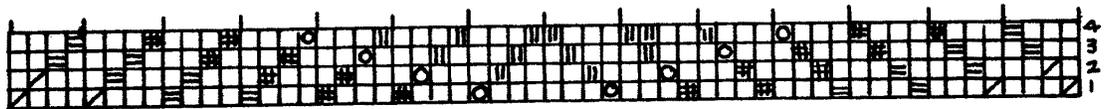
Bands, or straps, or ribbons, or what-you-will made by this warp-faced method are faster and easier than card weaving or inkle. When I had a dog, he always wore card woven harness and leash. My next dog (if and when I have another) will wear warp-faced woven clothes.

Figure 4



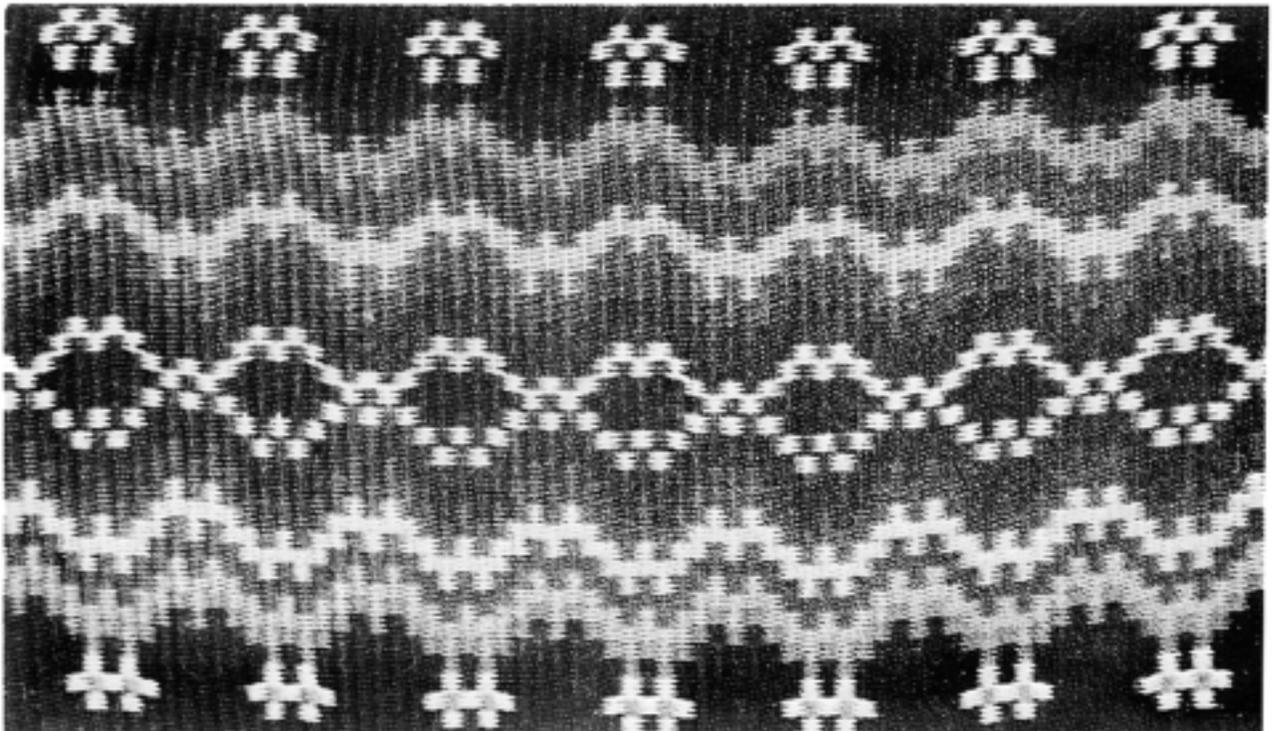
yellow
 light blue
 dark blue
 white
 orange

Figure 5



Meet the Author

Few handweavers in the United States have had as long a career at the loom as Berta Frey, who started weaving during the first World War when she was an Occupational Therapist in an army hospital. Stimulated by patients' interest in handweaving, but frustrated by the fact that there were no handlooms made in this country, one of Miss Frey's early achievements was turning her woodworking specialty to the job of constructing suitable equipment for her patients, and then for her own expanding interest in textile creation. Starting as most early handweavers did, with our Colonial heritage in handweaving designs, Miss Frey's active mind soon reached out to other design expressions. Her little book, *SEVEN PROJECTS IN ROSEPATH*, was one of the first guides for new handweavers in this country. Through the forty or so years of her handweaving career Miss Frey has participated in most of the professional aspects of the craft, as a custom weaver, a textile designer, a writer, and most especially as a teacher with studios first in Washington D C, and then in New York. More recently Miss Frey has become one of the most popular of Guild lecturers and has made many lecture tours throughout the United States. Those who cannot hear her talk, share her intelligent instruction through her practical articles which appear in each issue of *HANDWEAVER AND CRAFTSMAN*. Those fortunate weavers who are taking Mr Hewitt's Handcraft Tour of Mexico in June will have Berta Frey as their tour hostess.



The WEAVER'S BOOK SHELF

by Boris Ueren



The recent California earthquake danced a rhumba with this bookseller's shelves. But the shock was mild to the shattering of our confidence in the stability of the American weaver's home which the last month has brought. I have heard for years, but never believed the statement, that: "America is on the move." I believe it now. Last month I sent out several thousand pieces of mail, calling attention of my file of weavers to the new SHUTTLE CRAFT, and each day the postman has been bringing me notices of change of addresses. Now, this is all right as long as the new address is given to me. But what happens in many, many cases is that forwarding time has expired at the post office, and hundreds of weaver's names must go into the "dead file." If you want to continue having your mailboxes stuffed with Craft and Hobby's weaving literature, be sure to notify us when you move. At the risk of offending some of America's finest loom makers, I say—at least this busy moving month: "Down With the Folding, Portable, Light Weight Loom." More than just nostalgia makes me loyal to the bulky, heavy loom made of 8 by 8 timbers, ebony wood preferred. For when that monster of a loom was set, it was set, and with it, its keeper. With such a loom, no one would think of moving. But today, with stream-lined, portable and folding looms, one can move one's weaving equipment in a jiffy, and too many weavers are doing just that. Stay put! The idea of course would be for all weavers, to become subscribers to SHUTTLE CRAFT. I'd then be able to bring them book news each month, and we would not have to bother with annual mailing lists. Help out on the good cause, won't you, and get your weaving friends to subscribe. And don't forget that you get one dollar renewal credit for every new subscriber you bring, two dollars if the subscription is for the Portfolio edition.

Now, while I straighten up the books and my shattered personality, let me give you a weaving puzzle. No prizes for the correct answer, or even for the incorrect one. You have three boxes of yarn, one containing two skeins of yellow wool, another containing two skeins of blue wool, and the third containing one skein of yellow and one skein of blue. Now, you had labeled all these boxes correctly with initials of the color such as YY, BB, and BY, but your husband who has never approved of your expensive hobby, has devilishly switched the labels so that every box of yarn is incorrectly labeled. You are allowed to take out one skein at a time from any box, without peeking inside, and by this method of sampling you are to determine the contents of all three yarn boxes in the smallest number of samplings. Of course you can easily do it by sampling three times, but that is not the right answer. Remember now—the boxes of yarns are incorrectly labeled. You take out of each box, without looking inside, one skein at a time. Go to it!

Back with some new weaving literature. First, I have for the few weavers who have a draw loom, or are contemplating getting one, a manual on the

subject by Ruth Arnold, *WEAVING ON A DRAW LOOM*. It is a two-part paper covered publication and sells for \$3.50. It has an introduction by Rollo Purrington, who developed a draw loom based on some of the principles that Mrs Arnold brought back with her after studying "dragrustning" in Sweden. This handbook fills a need for the wide gap in draw loom literature, since Luther Hooper's *THE NEW DRAW LOOM* went out of print many years ago. If drawloom weaving interests you, and it is going through a revival, we may have some more good news for you. For Alice Hindsom, who was a pupil of Luther Hooper, has gone over *THE NEW DRAW LOOM* and has prepared a manuscript based on this book. We hope to have it in about a year.

In this crazy business of book-selling, book-publishing and magazine editing, we find two pairs of mortal enemies. One set of feuders is the linotyper and the editor, and the other is the book-seller and the publisher. We'll discuss, irrationally, the first. Linotypers can't stand editors for one good or bad reason. They—the linotypers—have to eat the editor's stuff day in and day out, and every word, sentence, and LETTER. It's a job, and pays well, but it can be a mighty bore, and linotypers in their madness take out their revenge by creating misspelled words. Now I know that the word "Manual" in Douglas' *HANDWEAVER'S INSTRUCTION MANUAL*, has only one "N." For three months, the word in *SHUTTLE CRAFT* is spelled with two "N's." While maddening to the editors, it is not fatal, for this week I have received an envelope poetically addressed to "Shell Craft, Coast Route, Monterey, Calif," and asking for a gentleman named "Manuel." What Harriet and I fear, and a frightful fear shared by others of our clan, is that by such misspelling, our bulletin may crop out with libel, nonsense, and obscenity. So far, so good. But in proofreading the January issue, I caught and deleted one amusing boner. In Penland School of Handicrafts advertisement, the linotypers copy listed as some of the crafts taught at Penland: "Carding, SINNING, Vegetable Dyeing, Corn Shuck Chair Seating." Now, if we had let that fascinating craft in, instead of "SPINNING," Penland's attendance would probably have hit a record high. Other boners appeared in the linotyper's proof sheets in both Mrs Atwater's and Harriet's articles on jaspe or tie-dye work, and I got drunk wringing "RYE" out of hanks of yarn instead of "DYE."

Now, before I leave the poor linotyper, here's one for him—and maybe for you, if you have an interest in Polish Woven Tents. Yes, I know, Madam, what is a tent without a pole? But I do have a beautiful book dealing with this subject, called, *POLSKE TKANINY I HAFTY XVI—XVII W*, by Tadeusz Mankowski. This is a 1954 Warsaw publication on Polish Textiles and Embroideries of the 16th to the 18th centuries. Besides the material on embroideries, it deals with Tapestry work, Kilims, Woolen Carpets, Woven Waist Sashes, and Tents and Tent Making. There are sixteen colored plates, many drawings, and 140 other illustrations. A beautiful book, but because of the Polish text, of limited interest. But we stock everything, and this is priced at \$9.75.

And when we say everything, we mean it. Any bookseller can stock and

sell Mrs Atwater's and Mr Worst's and Mary Black's and Mrs Davison's weaving books, but when you append the word "service" to your name, you'd better stock Geoffrey Turner's *HAIR EMBROIDERY IN SIBERIA AND NORTH AMERICA*, a publication of the Pitt Rivers Museum in Oxford, with sixteen plates. The author describes techniques and experiments in such a way that this work can be done by others. Price \$3.25. And to round out the stock, *SOME ASPECTS OF THE 18TH CENTURY WOOLEN AND WORSTED TRADE IN HALIFAX*, edited by Frank Ttkinson, the director of the Halifax Museum in England, one of the finest textile museums in the world. This is a re-edited and expanded version of *THE LETTER BOOKS OF HOLROYD AND HILL*, two men prominent in the Halifax Cloth Trade of the early 18th Century. Price, \$1.50. (Note added by Tidball: A fascinating little tidbit for the person who enjoys historical oddities.)

Now, the enmities between bookseller and publisher make the near-East situation a baby's squabble, pacified by two pints of milk. For weavers, I'll only list one bookseller's gripe. American publishers are too little interested in publishing weaving books, and have a mania for reducing illustrations to the size of postage stamps, unless personally visited and threatened by the authors. European publishers, lavish in photographs and color work, publish in the languages of their countries. Recently, signs of peace have appeared, for Branford Publishing Co in Massachusetts listened to my pleas to publish an English translation of Cyrus *HANDBOK I VAVNING* into *MANUAL OF SWEDISH HANDWEAVING*, and the very alert Swedish publisher, Wezata Forlag, published an English text edition of Selander's *WEAVING PATTERNS*, and now will publish another volume of contemporary Swedish weaving patterns in an English text. This week a Danish publisher who has brought out two fine collections of designs for inlaid weaving (*VAEVMONSTRE* by Jorning, and *123 NYE MONSTRE FOR RAMMEVAEV* by G Paulsen) has published in a bi-lingual edition, Danish and English, another beautiful collection called, *DANISH PATTERNS FOR HAND LOOMS* by Grethe Poul Poulsen. The weaver-author wrote this in her own English, and asked me to go over the text for mistakes. I found her English so charming that I refused to make any changes. It's delightfully and completely understandable. (See the article on Tapestry Techniques, reprinted in this issue of SHUTTLE CRAFT with the permission of Miss Poulsen and the publisher.) The book is a collection of twenty separate plates on graph paper of designs suitable for pattern weaving in *Krabba*, *Parted Krabba*, Smyrna Oriental rug weave, *aklae*, *khelim*, and inlay techniques. The patterns are from well-known Danish motifs. The text describes the methods for weaving these techniques, and there are enlarged photographs of details. The writer states, "It is not intended that the patterns shall be followed obediently; on the contrary, the interesting thing with this weaving hobby is that the more you occupy yourself with it, the more new ideas will form." We have copies now, and the price is \$2.00.

By MARY MEIGS ATWATER

**THE COMMERCIAL WEAVER VS.
THE AMATEUR WEAVER**

From the Shuttlecraft Bulletin for November 1929

There are almost as many reasons for learning to weave as there are weavers, but in a general way most of us have entered the craft either for pleasure or for profit. Of course, one may get both pleasure and profit from the work, but there is a difference in attitude toward the craft and in judgment of the product according as to whether profit or pleasure is the more important consideration. The proof of success in weaving for profit is in the making of money, while the proof of success in weaving for pleasure is first in the artistic excellence of the product itself and secondly in the enrichment of the craftsman's life through the joy of creative work.

The article that sells readily is not always beautiful, alas! — though the efforts should be to make it so if possible — and a truly beautiful thing does not always find a ready purchaser.

I think that in order to work to advantage we must choose between these aims,—either we must be prepared to sacrifice our ideal of beauty—when necessary—to considerations of saleability and profit, or we must be prepared to devote much time and effort to work that may never bring us any return except in the satisfaction of beauty created and a good job done.

What are the dangers to be avoided, and what are the special satisfactions, in weaving purely for pleasure?

The chief danger is the danger of being too easily pleased with one's achievement. A thing one makes for pleasure should be far more beautiful than a thing made for sale—because it is not necessary to count the time and labor expended. As a matter of fact, the reverse is often the case, and this has led to the scorn of the commercial weaver for amateurishness and dilettantism in art.

You can determine very easily whether or not you are an artist or a dilettante: if you ask for criticism and resent anything but unqualified praise, or if you find honest criticism discouraging, or suffer with injured feelings when criticised, then you are a dilettante; but if you thrill to criticism, and can see through the faulty work to something much finer that you are inspired to strive for, then you have the artist's attitude.

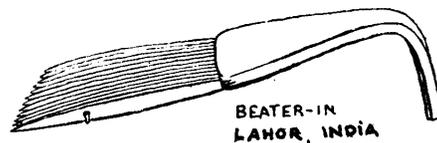
The most important thing for the weaver who weaves for pleasure is to cultivate the artist's point of view, and to forswear amateurishness.

There is the opposite danger—the danger of a too relentless search for perfection, that when pushed to extremes makes accomplishment of any kind

impossible—but this is a very rare danger and most of us are not likely to fall into it. We must, however, keep in mind that a woven fabric must be adapted to some human use, or it has failed of its aim. Simply to weave a bit of something, without any idea of future use, can never produce a complete work of art, no matter how charming the thing may be in color and design.

The weaver who weaves for profit must develop a definite product that can be made at the lowest possible in time and materials, and that will sell at a profit. The weaver who weaves for pleasure may ignore practical considerations like this and is free to make experiments, to work and work over a piece till it is as nearly perfect as possible, to go back and start over as often as he chooses, and to discard unsuccessful work without a qualm. This is his great privilege.

I feel that a weaver who weaves for pleasure has a responsibility toward the craft. The craft is in his hands, for him to carry along to new achievement. The standards of workmanship and beauty that he establishes will be followed by those who weave for profit. He is the leader.



BEATER-IN
LAHORE, INDIA

From: *Studies in Primitive Looms*
by H. Ling Roth
Bankfield Museum, Halifax, England

LEARNED at the LOOM

Contributed by Dorothy Van Allen, Bend, Oregon

“Recently, while sleying a reed from front to back at the loom, I broke my little double-hooked sleyer. A knife or warp hook wouldn’t work because they were both too long. I found an old, flimsy warp hook and bent it at right angles two and a half inches from the end. Now I find this bent sleying hook is the handiest hook I have for any kind of sleying. Am able to keep it constantly in the right hand while picking the threads with the left or both hands.”

The cover photograph illustrates Mrs Van Allen’s sleying method. Notice that she does the sleying from left to right—the opposite from the threading direction.

While on the subject of sleying, the use of the C-clamp comes to mind. A large C-clamp serves admirably to hold the end of the beater to the crossarm of the loom, in a rigid, upright position for sleying. A pair of C-clamps, one at each end, is better for some looms. If you don’t have a pair of large C-clamps, which can be purchased at any hardware store, they would make a good investment, as their use saves time and effort during many of the loom-dressing steps.



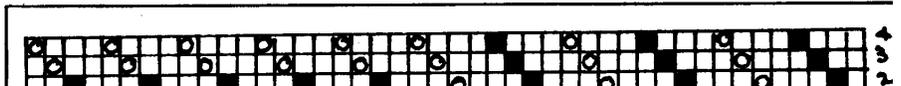
Mrs. Harriet Tidball
165 - O'Farrell Street
San Francisco, Calif.

From WEAVER to WEAVER

My dear Handweaver:

Here is an announcement that is good news to weavers who would like to have Miss Black's excellent Handweaver's Reference. To clear the stock, Miss Black is reducing the price from \$3.95 to \$2.95 per copy. Since this will soon be another "out-of-print" don't delay ordering, and order directly from Miss Black. The Reference is an index, by subject-matter and by author, of the main Handweaving literature of recent years, and of tremendous help to anyone with a reference library or with access to reference material.

On page 21 of the April Shuttle Craft I mentioned "a Glen Plaid in the following draft." But the draft didn't follow. It seems to have inadvertently slipped off the edge of the manuscript. The loss was not too serious, since most weavers probably recognized the simple twill color arrangement from the photograph. However, the draft is at the bottom of this page and I suggest that you clip it and paste it along the margin of page 21, April.



Two interesting novelties for weavers are being offered by Coddie Products Company. The silhouette weaver shown in the Coddie ad. on page 32 is from the cast aluminum (black enamel) figure for mail box, front door or gate, and house or box numbers may be attached. There are two sizes. The other item is rubber stamps with a weaving symbol, name and address and "handwoven by" if desired, with indelible ink pad. This may be used for stationary, cards, or for marking your woven articles or making your own tapes for this purpose. At the beginning of this letter is the delightful stamp they made for me (the lines are mine since the address is no longer accurate) which shows they can make a stamp of any design.

I recently paid a visit to the Grant Hand Weaving Supply Company in Los Angeles and want to remind any weaver visiting that area to do likewise. Mr Grant stocks many yarns which cannot be offered to his mail-order customers because they are not permanent stock. And they are so beautiful that one is more than tempted by them - practically thrown into a hysteria of excitement.

Sincerely yours
Harrist Tidball

May 1957

The LOOM-SIDE MARKET

Recommended Sources

All of the items and sources included in these advertising pages have been tested by the Shuttle Craft Guild and found completely satisfactory. To help the prospective purchaser better evaluate any single item with relation to his own needs, most of the advertising notes have been written by the Shuttle Craft Guild rather than by the manufacturer or dealer. Questions about anything listed are invited, if further help is needed in making appropriate selections, and should be directed to the Shuttle Craft Guild Editorial Office.

BOBBIN and SPOOL WINDING and YARN MEASURING EQUIPMENT, which will "last a lifetime."

Manufacturer and sole distributor of the WE-GO WINDER and the WE-GO YARDAGE COUNTER which the Shuttle Craft Guild has found to be the most satisfactory equipment for these purposes. Also instruction, accessories and general supplies.

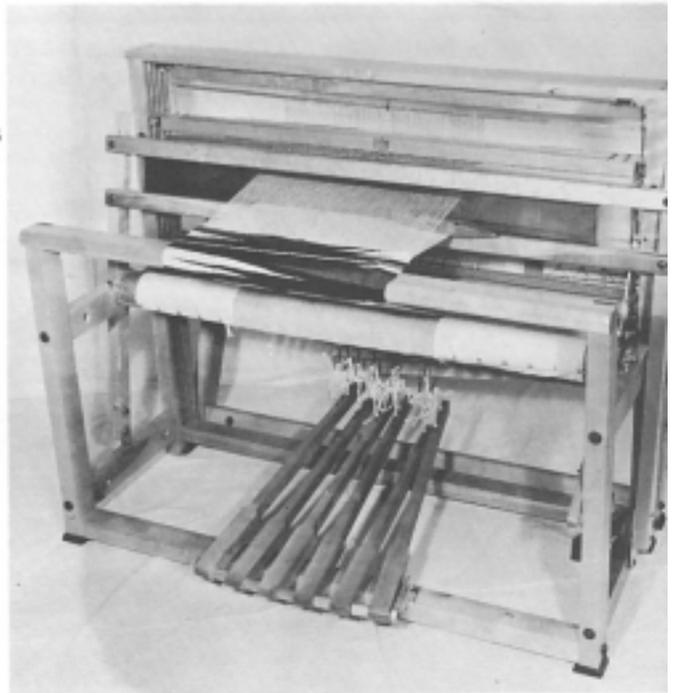
HAND WEAVERS WORK BASKET, Grace D Blum, Box 691, RR 1, West Chicago, Ill.



THE FULL RANGE IN LOOMS: TREADLE, JACK-TYPE, COUNTER-BALANCED, TABLE MODELS, FLY SHUTTLE Two-Harness, Four-Harness, Multiple-Harness

The famous quality of the Leclerc Counter-Balanced Loom is found in all of the Leclerc models. The new jack-type loom with four, eight or twelve treadles is of particular interest. Leclerc has a loom for any handweaving need, including tapestry looms and small looms for schools. All looms are of beautifully finished maple, top quality construction, good design. Accessory equipment for warping, including the two-yard diameter horizontal warping reel, winding equipment and loom benches, are of harmonizing design, in the same wood.

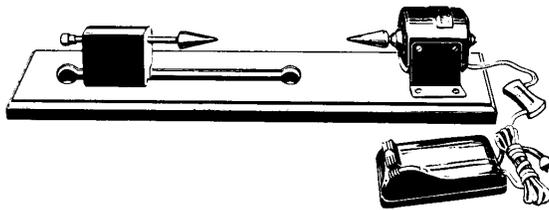
NILUS LECLERC INC
L'Isletville, Quebec
Canada



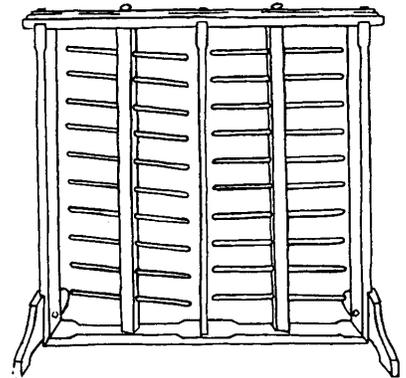
Orders for Leclerc looms and equipment may be placed directly or through one of the many local agents for Leclerc, at the same price.

GRANT "ALL PURPOSE" ELECTRIC WINDER

A winder suitable for bobbins and paper quills as well as for spools of all sizes and tubes. Special attachments for winding quills and cones. Insertion of spools or bobbins is fast and easy and no tools required. The rheostat motor has a sensitive foot control. Price with 1/15 hp motor, \$22.50. Also available with heavy-duty motor for weavers who wind many bobbins and spools.



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



GRANT SWIVEL SPOOL RACK

This handsome, stable, hardwood rack holds 80 3" spools or 40 6" spools. The spool rod posts swivel to a position for easy loading, and may be locked at slight angles to prevent thread pulling off the ends of yarn tubes. The price with plated metal rods for holding 2-ounce tubes as well as spools, is \$16.95. With wooden rods for holding spools, \$14.95. Set of 80 3" cardboard spools, \$14.95. Set of 40 6" cardboard spools, \$3.85.

INSTRUCTION in SOUTHERN CALIFORNIA at the **MARY E SNYDER STUDIO**
256 East Orange Grove Ave., PASADENA, CALIF.
Year-Around Classes, Beginning and Advanced. Enter at any time. Looms available for special projects. Special lessons.
Summer Classes: (1) Tribute to Mary M. Atwater (Mrs Atwater was to have taught 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.

MARY E SNYDER
STUDIO
INSTRUCTION

Handweaver & Craftsman



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.
1 year \$4.00, 2 years \$7.50, 3 years \$10.00, 5 years \$15.00.
Extra postage: Canadian 50c, Foreign \$1.00, a year.
Write for special group-subscription rates.

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

MEXICO ARTS & CRAFTS TOURS conducted by T H Hewitt

13-Day, All-Inclusive Tours . . . Craft Demonstrations in Remote Indian Villages . . .
Your Tour-Companions are Fellow Craftsmen.

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

July 28: to Guadalajara, Patzcuaro, Mexico City—co-host VALBORG GRAVANDER.

June 30: Painting Workshop in Mexico with DONG KINGMAN.

Former tour members all vote: One of the most delightful vacations experienced.

TURISMO DE LAS ARTES POPULARES, 2413 Driscoll St, Houston 19 Texas.

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.

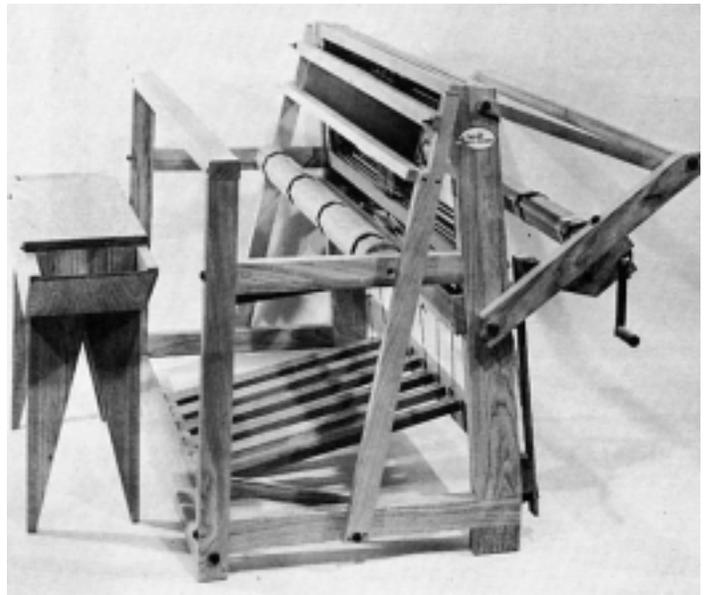
BYWAYS IN HANDWEAVING, by Mary Meigs Atwater. The unusual handweaving techniques from all over the world: Card Weaving, Inkle Weaving, Twinning, Braiding, Knotting and Plaiting and many primitive weaves. 8 full color plates, many drawings. \$8.50.

The Macmillan Company
60 FIFTH AVENUE, NEW YORK 11, N.Y.

Known by those who own one as "the best of its kind," the HERALD LOOM is a perfect answer for the weaver who demands loom efficiency and also a handsome piece of furniture which will fit harmoniously into a contemporary livingroom. The loom is all hardwood, beautifully finished in neutral tone. It is rigid but compact, with folding warp beam arms. Wire tie-ups are easy to attach. Treadle action is light. Either plain or sectional warp beam. Available in four widths: 24", 32", 40", 45", with 4, 6, or 8 harnesses. Matching loom bench and accessories. For illustrated brochure with full descriptions, write to:

HERALD LOOM
Mr Herald Micander
2080 Edgewood Road
Redwood City, Calif

THE HERALD LOOM



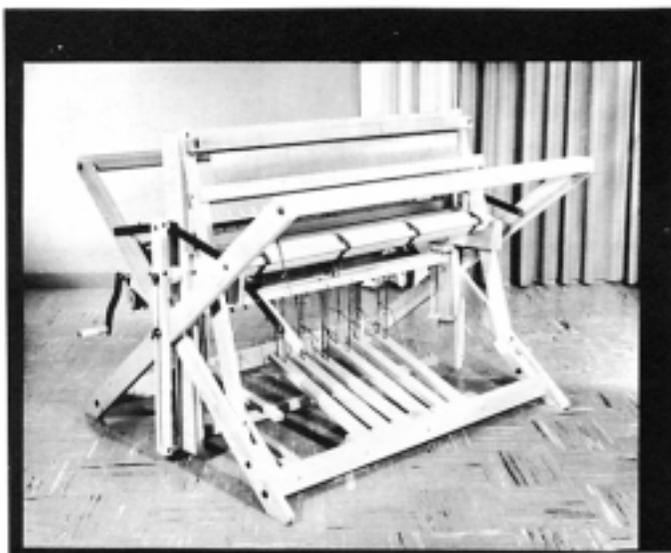
For thirty-five years handweavers have found **Bernat Handweaving Yarns** the best in their types. Two sizes of soft, lustrous, high-quality English-spun Worsted are now available. The famous FABRI and AFGHAN, in 44 glowing colors. FABRI is 2/18 worsted with 4800 yards per pound, known as the most versatile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



THE GILMORE FOLDING LOOM

Exceptionally strong. Beautiful craftsmanship. For all types of handweaving including rugs.

Standard Features:

All hard maple and ash, natural finish. Jack type, push-up harnesses, 38" height. Depth 43". Folded depth under 30". Overall width, 12" more than weaving width. Stainless steel reed, 20 heddles per inch. Two throw shuttles, sley hook, transfer rods.

Custom Features:

Plain or sectional warp beam. Four, six or eight harnesses. 10, 12 or 15 dent reed. Regular or large-eyed heddles. Extra heddles. Matching loom bench with shuttle drawer.

Widths and Prices:

| | |
|---------------------|----------|
| 26" 4-harness | \$135.00 |
| 32" 4-harness | 150.00 |
| 36" 4-harness | 165.00 |
| 40" 4-harness | 175.00 |
| 46" 4-harness | 185.00 |

E E GILMORE, LOOMS
330 South Commerce St
Stockton, California

BERNAT WEAVING YARN

FABRI AND AFGHAN

Immediate delivery on your orders for Bernat Fabri and Afghan. Full stock of all colors. Sample card sent on request.

HARRIET MAY HAGERTY, 64 Washington Street, Gloversville, New York

INSTRUCTION in BASIC HANDICRAFTS: Hand Weaving, Metalcrafts, Pottery, Enameling on Copper and Silver.
INSTRUCTION in NATIVE CRAFTS: Carding, Spinning, Vegetable Dyeing, Corn Shuck Chair Seating, Doll Making, and others.
INSTRUCTION in HOBBY CRAFTS: Non-Fired-Pottery Lamps, Lamp Shades, many others.



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.

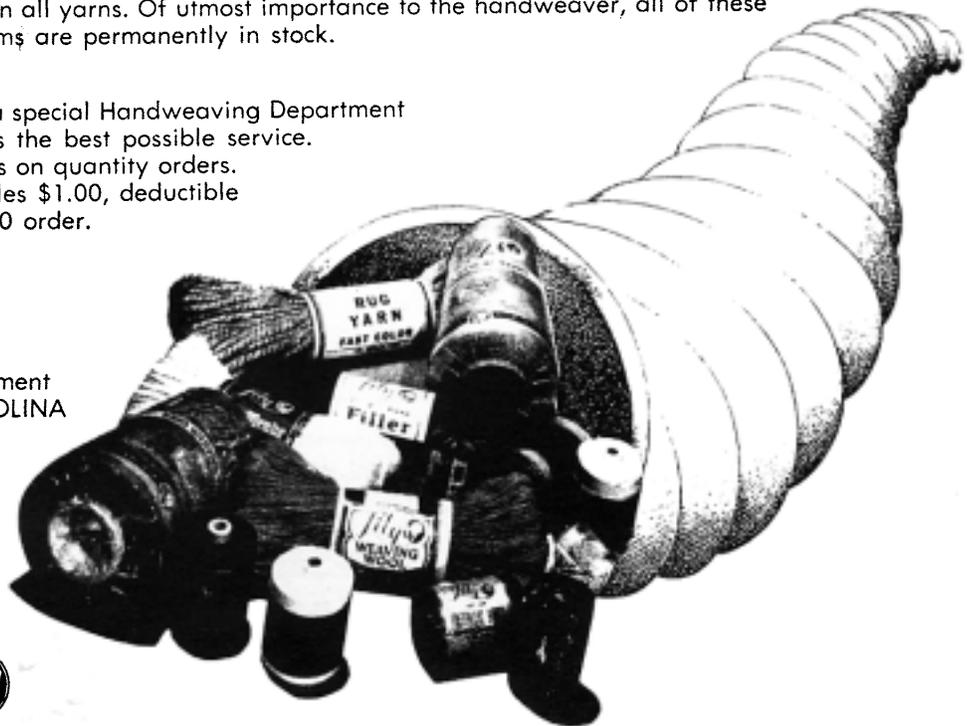
Penland

School of Handicrafts
Penland, North Carolina

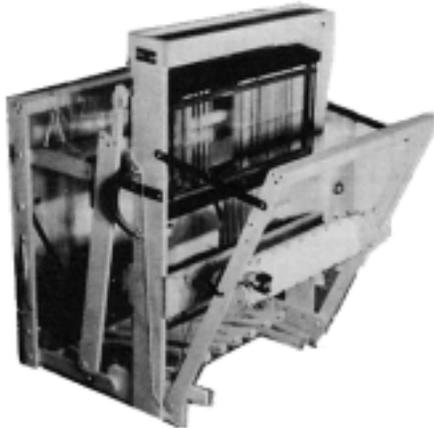
LILY MILLS is truly the handweaver's "Horn of Plenty" when it comes to yarns. The standard source for cottons because of the many sizes and the wide range of color in each size: mercerized perle in 5 sizes, 70 colors each; 2, 3 and 4-ply warps in many sizes and colors, carpet warp, fine rug roving, 3 sizes of chenille, 8/2 drapery cotton (a new item), fine and heavy novelties, the ever-useful 10/3 mercerized Soft-Twist, and numerous others. In addition, a splendid 2/16 French-spun worsted in 40 colors, sports yarn and knitting worsted, and a homespun-type woolen tweed yarn in 3 sizes (another new item); linens in 20/2, 40/2, 10/1, 14/1, 20/1, in 20 colors; gold, silver and copper metallics; and other yarns. Color fast guarantee in all yarns. Of utmost importance to the handweaver, all of these hundreds of items are permanently in stock.

LILY MILLS has a special Handweaving Department to give weavers the best possible service. Liberal discounts on quantity orders. Complete samples \$1.00, deductible from first \$10.00 order.

LILY MILLS COMPANY
Handweaving Department
SHELBY, NORTH CAROLINA



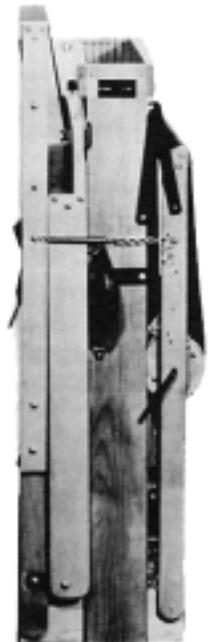
Do you need to carry a loom to and from weaving classes? Or do you want a loom you can take vacationing, or move easily to porch or patio in the summer, or store in a closet when you are not weaving? Then the Macomber portable loom is for you. It's a small loom (breast and back beams 27" high) which operates like a full-size one. Jack type, push-up harnesses, 16" 4-harness, 20" 6-harness, 24" 8-harness, maximum. Folds to 10"x37½"x5" more than the width, and has carrying handle. It's worth investigating.



| | Price | Weight |
|---------------|----------|---------|
| 16"-4 harness | \$ 99.50 | 34 lbs. |
| 20"-4 harness | \$108.50 | 38 lbs. |
| 20"-6 harness | \$119.50 | 43 lbs. |

AD-A-HARNESS units for the 20"—\$6.00 each.
Extra reeds 20"—\$4.00 . . . 16"—\$3.50 each.
8" flat heddles \$12.00 per thousand.

L W MACOMBER
 16 Essex St
 Saugus, Mass



SUMMER COURSES: 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

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

YARNS

The weaver interested in purchasing **yarns from job-lots** will find Frank Kouble an excellent source. Mr Kouble purchase many types of yarns from mills with over-stocked inventories, bankrupted mills, liquidated mills. As these are bought below cost, great savings are passed on to the handweaver. In these constantly-changing stocks are unusual yarns, unavailable elsewhere. Write for samples stating special yarn interests, to: FRANK KOUBLE CO, PO Box 82, VALLEY FALLS-LONSDALE, RHODE ISLAND.

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.

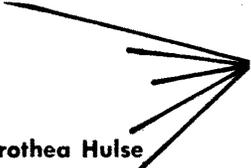
*For word about the charming
 weaver silhouette, Coddie's new
 novelty, see page 26.*



INSTRUCTION BY DOROTHEA HULSE

Daytime and evening classes in handweaving. Special instruction by the day or by the hour in designing and in handweaving, on arrangement. Visitors and vacationers to the Los Angeles area are welcome as special students.

Weavers Guilds which want an unusually strong program or Workshop will wish to know more about Mrs Hulse's annual lecture and workshop tour.



Dorothea Hulse
517½ N Robertson Blvd
Los Angeles 48, Calif.

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

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.

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.

Earl C. Bradfish, 220 Bradford Way, Medford, Oregon — Agent for **Macomber Looms** and all Macomber equipment.

EXHIBITS

Tacoma Weavers Guild Traveling Exhibit. Ready for September 1957. Groups desiring information write to Mrs C D Schwartz, Exhibit Chairman, 2302 Tacoma Road, Puyallup, Washington.

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

Mary E Black, Box 14, Bedford, Nova Scotia, Canada. HANDWEAVERS REFERENCE, \$2.25, 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.

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

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

