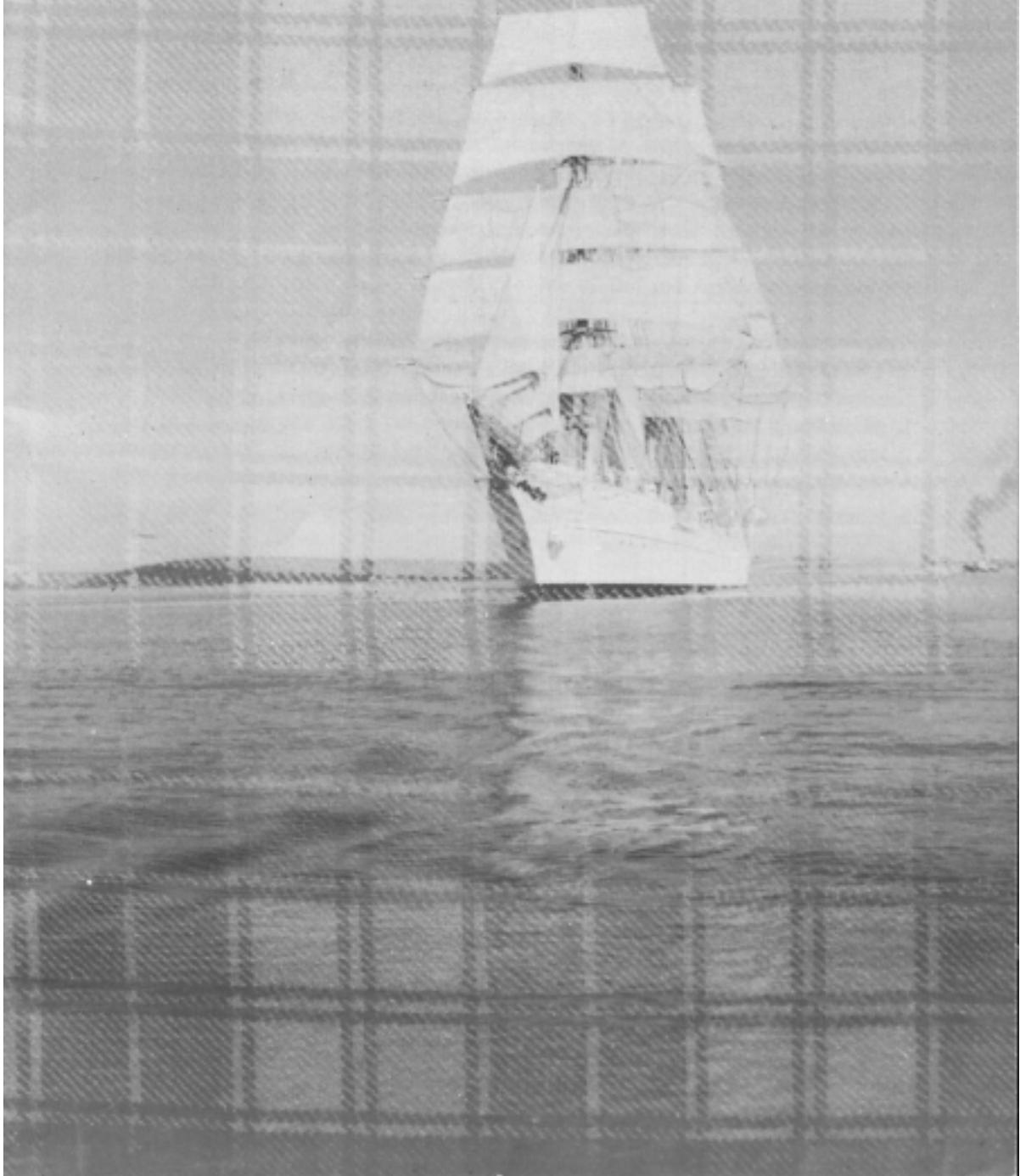


SHUTTLE CRAFT

MAY

PORTFOLIO

1958



From Weaver To Weaver

Dear Guild Members:

Our cover this month has a story.

It is the story of what, to us, was a rather happy accident, but was to our photographer a most unhappy accident.

Halifax is essentially a sea-going city and as such there are always ships of all sizes and types coming and going in the harbour. One takes the navy submarines, the fishing boats, the ocean liners, the tugs and the freighters pretty much for granted; but, last summer, one ship that did attract our attention was an old, picturesque American square-rigger which was visiting the city. To anyone interested in ships, this was a rather special occasion, since the square-rigger is practically obsolete, and one does not have the opportunity of seeing one very often these days.

Russ Heffler, our photographer, being interested in both ships and photography, thus took a small craft out into the harbour and spent the better part of a day getting a good picture of the old sailing vessel before it sailed again for distant ports.

A few days later, he was taking pictures for us, for the "Winter Wools" article in last October's SHUTTLE CRAFT. One of these pictures was of the Robertson Dress tartan. He developed the pictures the next day and then phoned to say he'd have to do the tartan over again because he'd double-exposed it. We were concerned—until we saw the double-exposure. Then we were delighted for we think it made a rather lovely picture—and now a cover. We hope you like it too.

Talking of boats, as I write this, my thoughts are distracted periodically by my view out the window and across Bedford Basin to a half-dozen or so freighters which are sitting idly in the water, and I am tempted to do as they are doing. Just sit idly out of doors and enjoy the fresh air.

For other weavers with the same disposition to relax with the fine weather, Miss Black makes some suggestions in her article on "Quickies" this month. These are suggestions for making small, easy-to-weave articles which are fun to do but which do not necessitate any concentration on theory, drafts, drafting and etc. You'll find too, that the Swedish Knot tapestry is a truly relaxing technique to work on. You can take it outdoors, work on it while sitting in a garden chair or deck chair and enjoy the view and the weather at the same time.

So with summer just ahead again, and one's thoughts turned to summer holidays, we wish you smooth sailing and smooth weaving!

Sincerely,



QUICKIES

by
Mary E. Black

For summer, weave articles of coarse materials threaded in simple techniques, and in very gay colors.

Aside from bride and baby showers there are numerous occasions when small gifts, of your own weaving, are in order.

A gardening apron for the friend who has shared his or her early fruits and vegetables with you; a cotton beach towel; a beach mat for picnickers with a special one tucked in for the new baby; coarse cotton material for a garden jacket; sturdy cloth for a clothes pin bag; heavy dish towels and holders for the barbecue or for those who like to cook in the parks while touring.

These and a dozen other ideas come to mind at this season of the year when "lazy weaving" is the order of the day. It is not intended that the directions given here should be followed exactly, they should be used merely as a spring board from which even the inexperienced weaver can take a dive.

Keep in mind that the articles will all be used outdoors so it is not necessary to match the colors to an interior decor, and for color inspiration look to the garden and go ahead with free abandon, or as free as the accumulation of threads in your cupboard will permit.

Suitable threads for these articles are: Lily 4/8 cottons, article #414; 2/8 cotton article #108 which is a lovely soft cotton in beautiful flower colors; novelty yarns article #105 in many colors for beach towels; and, article #1014, 4/4 soft twist for towel weft and for the beach mat, article #814 slightly heavier.

Searle Grain have a wide assortment of 2/8, 4/8 and 4/12 cottons, the latter suitable for a beach mat, and a cotton boucle in natural only, for weft for towels. This latter is good if bright warp stripes are planned.

All the above cottons wash easily and hold their color. Should they accidentally be left out in the rain or dropped in a mud puddle a quick trip through the washing machine will bring them up bright as new buttons.

And for techniques? Stick with a simple twill threading. On this you can treadle many variations and you won't need many because your colors will give enough variation. Remember these "quickies" are not exhibition pieces, nor studies in techniques, nor heirloom weaving, they are just gay little reminders to keep your loom and your mind from rusting when the inclination is to be thoroughly lazy.

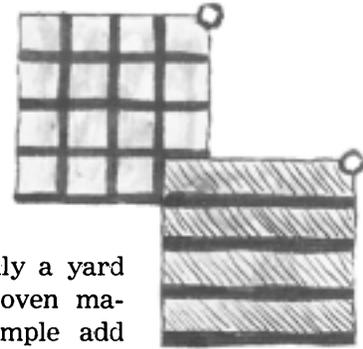
2



This is quite within the ability of any novice weaver. You aren't likely to go wrong with it, and even if you do go a bit astray, no harm done.

For warp use 4/8 cotton any color, or many colors if you have them.

It won't require much as the warp need be only a yard long plus loom waste. You will need 36" of woven material, so measure carefully. If you want a sample add extra length for it. For a piece 8" wide sleyed at 12



threads per inch you will need to wind a warp of 96 threads. However in weaving our experimental holder there was considerable draw-in so it would be well to allow 12 or 16 extra threads to offset this. Arrange your colors hit-a-miss for a Joseph's coat effect, or arrange them in stripes. You may come up with a color result you will want to use for something next winter—wherein lies the value of the sample for your notebook. On the other hand you may not like the result at all but don't fuss about it, it's not too important. After all it's only a "quickie" and when presented to your hostess do it in a spirit of fun and the chances are she will cherish it because you wove it especially for her.

Use the simple 1, 2, 3, 4 twill threading and treadle 12, 23, 34, 41. Twill treadling will produce a softer, more pliable holder than the plain 13, 24 weave. Weave with a single color, or follow the colors as they appear in your warp. This latter may be more interesting, but it is more time consuming.

Start the weaving with a 2/8 plain weave (13, 24) heading $\frac{1}{2}$ to $\frac{3}{4}$ inches wide; weave 16 inches for the holder, measured with the tension released, and end with a 2/8 cotton heading as at the start. Weave in two colored threads. Now weave your second holder as you did the first, unless you wish to try a different color arrangement. Upon removal from the loom cut the two holders apart between the two colored threads.

Fold the holder so that the two headings lie together and stitch, or sew along the fell with firm stitches. Now turn the holder so that this seam will be on the inside. Place selvages together and with a coarse needle threaded with 4/8 cotton whip the selvedge edges together. Finish the second holder in the same way. Sew a ring on one corner of each holder.

The holders should be thick, but not stiff.

Beach towel

We are indebted to Harriet Tidball for the directions for this towel and for the portfolio sample.

For warp she used cotton 2/8 in coral, with Lily novelty article #105 in beige for weft.

Thread twill 1, 2, 3, 4. To obtain a patterned effect sley 24 threads double in a 12 dent reed followed by 12 threads single sley. Alternating this slewing completely across the reed. Use plain weave (13, 24) throughout. Use the Lily novelty yarn, or the Searle cotton boucle for stripes of any desired width. These alternate with stripes, woven plain weave of:

- 2 rows gold Lurex
- 1 row coral 2/8, same as warp
- 2 rows gold
- 1 row coral
- 2 rows gold
- 1 row coral

If desired, and the weaving would be much quicker, use the gold and coral border at the ends only, with the centre of the towel plain weave with the Lily novelty or Searle boucle.

Suggested size for beach towels are 30" x 60" and 36" x 72".

If you wish to have the color in the warp here are two suggestions. Use 4/8 cotton for warp, slewing single in a 15 or 16 dent reed and for weft use a soft cotton boucle in white, or to match one of the colors in the stripes.

- #1
- 4" red
 - 1 3/4" gold
 - 1 3/4" soft blue
 - 1 3/4" jade green
 - 1 3/4" gold

and repeat across the entire width of the towel, or if desired use at each selvedge only with a plain wide color stripe in the centre of the towel.



#2

- 1 1/2" red
- 3/4" natural
- 1/2" bright blue
- 3/4" natural
- 1/2" black
- 3/4" natural
- 1/2" bright blue
- 1 1/2" natural
- 1" black
- 1/2" natural

- 1 3/4" red
- 1/2" natural
- 1" bright blue
- 2 1/2" natural
- 1/2" black
- 1" natural
- 1/2" bright blue
- *1" natural
- 2 1/4" red—center of towel
- repeat from *back to start.



For these "quickie" towels it is well not to attempt color arrangements which are too elaborate. Choose a few gay colors which go well together and which are favorites of either yourself or the recipient of the gift. Again your choice may be governed by the material you have on hand, if so, use it to the best advantage. In the margins are sketches showing border arrangements. We are sorry we cannot show them in color, but the proportions of the stripes can be seen plainly enough to act as a guide.



Beach Mat

A beach mat is larger and heavier than a beach towel. They can be made any desired size. If your loom has a weaving width of 45" plan your mat 45" x 72". These mats fill many useful purposes in the scheme of outdoor living, they can be slept on or under, are wonderful on the beach or on the grass for picnics and barbecues or can be spread over the traveling supplies in the back of the station wagon.

Use a 4/8 warp, thread twill 1, 2, 3, 4. To bring some variation into an otherwise plain twill surface sley 20 threads single in a 12 dent reed, then 8 threads double sley and repeat, alternating the single and double slewing entirely across the warp. This results in a wavy twill, and is a very simple and quick method of getting away from the regulation 45° angle twill.

For weft use Searle 4/12 candlewick, or Lily article #1014.

The color arrangement in the experimental mat was:

12 shots dark green treadled twill (12, 23, 34, 41)

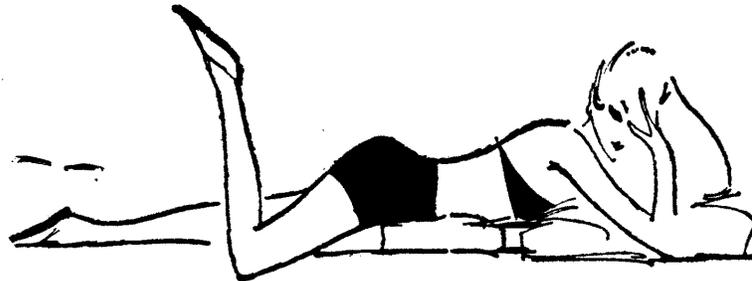
2 shots yellow treadled plain weave (13, 24)

8 shots medium green treadled reverse twill (43, 32, 21, 41) etc.

2 shots yellow treadled plain weave

8 shots light green treadled twill

These stripes can be alternated with wide areas of white or any desired color throughout the length of the mat, or just used at the ends for borders. Here again stripes may be in the warp if desired. It takes a bit longer to wind the warp but the weaving time is immeasurably shortened.



Outdoor Play Mat for Baby

This play mat will stand up to hard wear and frequent dunking in the washing machine and will save stress and strain on the baby's better blankets. At the end of the season, relegate it to the dog or the dump.

To save conflict over whether it should be pink or blue, use both colors separated with white.

Plan large squares of each color, 1½" or 2" to save warp winding time. Order of winding threads for 2" squares:

24 white

24 pink repeat as often as required for desired width.

24 white

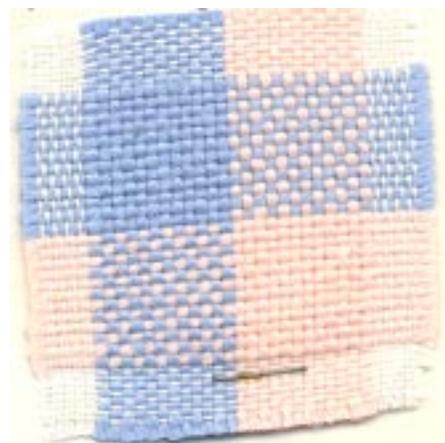
24 blue

Use Searle 8/8 cotton or Lily 4 strand filler size 4/4 for both warp and weft. Thread twill and single sley in a 12 dent reed. Our portfolio sample was woven of some soft Dutch cotton differing slightly in size from both the Searle and Lily cottons so it may be necessary to make a slewing adjustment if you use the former. Treadle plain weave (13 and 24).

Weave the squares as drawn in and square them. Of course it is admirable if your beat is such that you have 24 threads to match your 24 warp threads and a perfectly square square. But after all it is summer and as long as your squares are square don't be too fussy—this once! Weave a 1½" heading at start and finish of the mat, for hems. The warp ends could be tied into a fringe but this is not too practical as the rough wear would soon make it very ragged looking.

To protect the baby from dampness of beach or grass cut a piece of plastic the size of the finished mat and safely pin it, underneath, at each corner. After baby is safely packed into the car, turn the plastic side up and fold it around the wet bathing suits, thus serving two purposes.





Clothes Pin Apron

For a kitchen shower add gay plastic pins, to match the colors in the stripes of the clothes pin apron.

Use 4/8 cotton, sleyed single in an 18 dent reed.

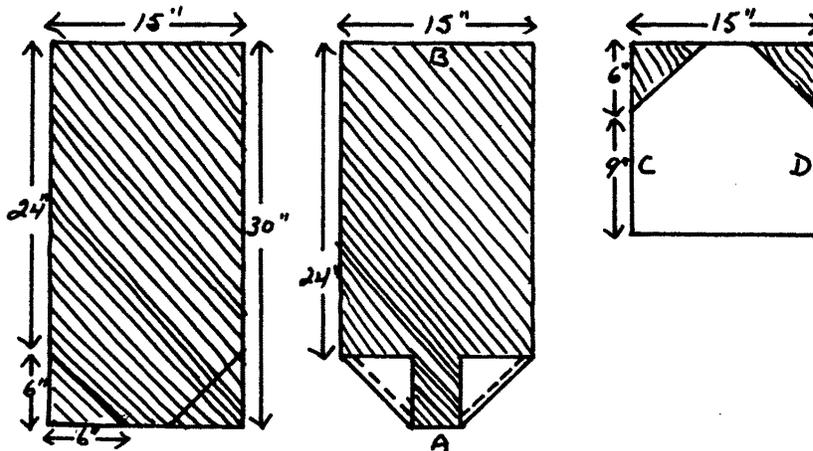
Thread on the 1, 2, 3, 4, twill threading and weave plain weave (13 and 24).

To Make Apron

Let the material flat on a table and fold two of the corners in toward the centre of the piece as shown in the sketch. Machine or hand stitch along these bias edges to re-inforce the pocket.

Now turn point A up to B and tack.

This will leave a pocket 9" deep at the bottom. Fell together the two selvages (shown at C and D on sketch) with 4/8 cotton threaded in a large needle. Stitch factory cotton heading 1½" wide onto underside of top of apron. Run a piece of soft cotton rope through for ties. Knot ends of rope to prevent raveling.



Barbecue or Picnic Dish Towels

Use Lily 2/8 cotton, article #108 or Searle 2/8 in gay colors for towels to cover the picnic baskets or for standard wash up equipment when touring.

A good size for these is 18" x 36".

Choose your background color and ½" or so inside each selvage place a 1" wide stripe. This can be composed of three tones of any color which will harmonize with the background or it can be a combination of



colors taken from your favorite flower. For instance the cheerful light reds, yellows and oranges of nasturtiums against a pale green background; the blues of delphinium against a white or very pale yellow background; the purples, yellows and white of iris against a pale mauve background; or, the darker rusts, browns and yellows of marigolds on a medium green background. There are many others, just look around you in summer time, nature never makes mistakes in her color combinations.

Figure the number of threads required and wind the warp including the stripes. Double sley in 12 dent reed. If desired weave in hems between the towels of finer, 2/16 cotton, allowing 1" for each hem for each towel. Before cutting the towels apart run a row of machine stitching along each side of the cutting threads of the hems. Although not nearly as neat, time is saved if the material is woven as yardage, then cut to size and hemmed. Weft stripes, to match the edge stripes, can be woven in if desired. Another idea is to weave half a dozen of these towels, each one a different color. This of course takes them out of the "quickie" class, but keep it in mind for a fall shower. The warp for each one must be wound separately, but to save both time and material tie the new warp onto the old instead of re-threading for each towel.

Garden Apron

Most gardeners have their own ideas about "fittin" clothes to wear in the garden, yet most are pleased to receive a gift embracing a new idea.

Among other innovations they might cherish there is a garden apron with a loop for raffia with special pockets for clippers for this and that including stray little weeds which not only should be pulled up but should be burned; seed pods and dead bugs.

Material for the apron should be sturdy so a warp of 4/8 cotton double sleyed at 12 dents per inch is indicated.

Plan the piece of material 27 inches wide and 15 inches long, using any color combination preferred. In making up our sample apron we used yellow and orange with occasional threads of green to facilitate finding it when we gather up our equipment at night.

The design we used for making up the apron may not be what you would like, but it is shown in the sketch merely as a suggestion from which you can work out your own idea.

In making up the apron we broke another rule (but remember please to forget we broke them when we get back to serious weaving next fall) in order to give strength to the apron, use machine stitching at the pockets, on the tabs and for stitching on the factory cotton beading for rope ties as was done for the clothes pin apron. Make the rope ties long enough to cross at the back, and come around to the front to be tied. This apron will have hard wear and should last more than one season.



Garden Jacket

And now that you have finished with your gift weaving gather up your odds and ends of 4/8 cotton and weave yourself a garden jacket. Make it gay, or plain as you desire, but if you find you do not have enough to make both front, back and sleeves of the same color don't fret. Make the back plain (or striped) the front striped (or plain) or have sleeves and pockets contrasting with the rest of the jacket.

Purchase a simple car coat pattern and plan your material requirements from it. Don't worry about fit, the jacket should be loose and comfortable to slip on over your overalls when a breeze comes up or the sun begins to go, it is utilitarian. Its beauty will depend on how carefully you arrange the colors in the warp. Oh yes—don't forget *big* pockets and another thing, as soon as you cut your material do stitch around the cut edges to prevent ravelling.

We haven't mentioned threading, sley or treadling but suggest you follow those suggested for other articles. A twill threading, 16 or 18 threads per inch sley for the 4/8 cotton warp, and plain weave treadling and as a last thought why not a car coat with a gay lining?

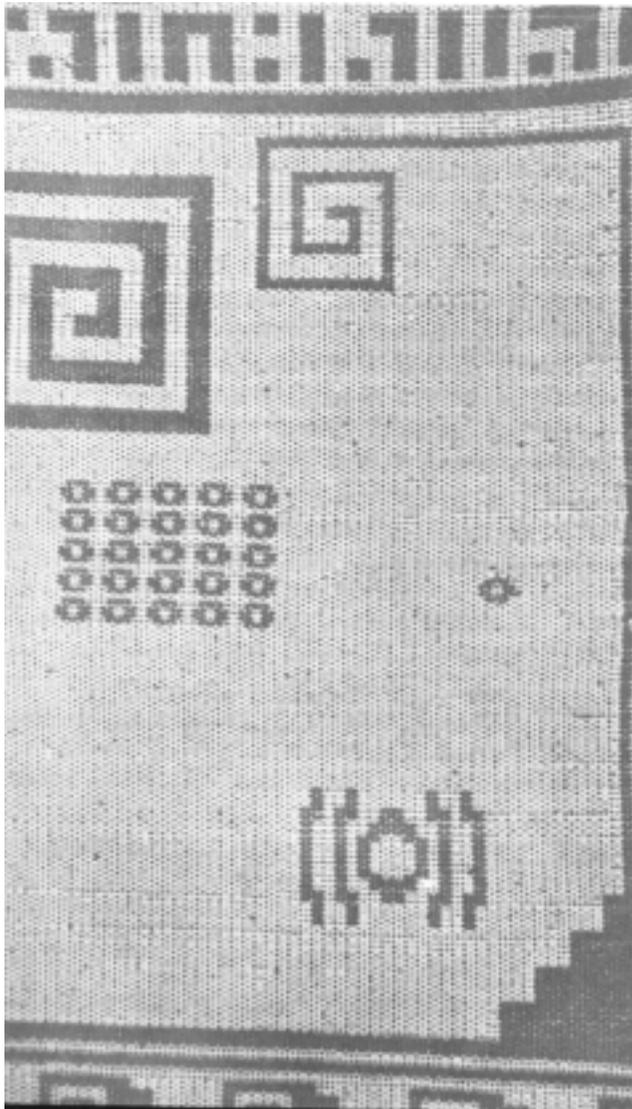
As you have skimmed through this article many more ideas for "quickies" have probably occurred to you. We hope so, for our list is far from complete, but we have sent you along all that space will permit and may you thoroughly enjoy this change of tempo in your weaving and come back next fall refreshed and ready to tackle the more difficult and exacting weaves.



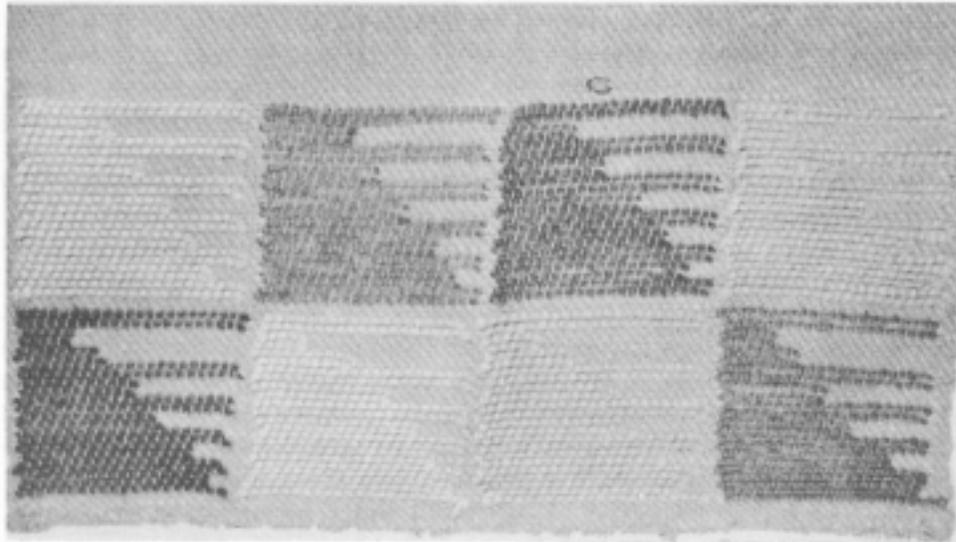
SUMMER AND WINTER PICK-UP AND INLAY

by
Harriet Tidball

In considering the wide potentials of the Summer and Winter weave through its many applications as a foundation for weaving classical patterns, modern patterns, innumerable textures and color-harmony textiles, there is another aspect which must not be omitted—the Summer and Winter as a foundation for free designing or for weaving elaborate patterns having too many block changes for threading. This includes large over-all designs, isolated motifs, complex borders combined with simpler treadled patterns, and monograms. Designs of this kind may be woven in any of the several Summer and Winter pattern textures as given in SHUTTLE CRAFT articles for September and October 1957, by either the Pick-up method or the Inlay method.



Pick-up is the method of picking up a special shed on a stick, for forming a pattern arrangement in the warp threads other than the threaded pattern. The picked up shed is used exactly as a treadled shed, and the shuttle is thrown through this special shed so the pattern weft extends from selvage to selvage. Inlay involves treadling a foundation shed, laying the weft into this shed for the distance of the pattern only, letting the weft lie on the surface between pattern rows. Thus, the Pick-up method which creates both pattern and background textures is used for all-over designs, whereas the inlay method is used for inserting a design motif, into a plain background with pattern weft not extending into the background areas.



The pick-up design is illustrated by photograph one, which is a wall panel in Summer and Winter Pick-up woven by the late Mary M. Atwater. Inlay is illustrated by photograph two, also the work of Mary M. Atwater, in which an isolated motif is woven and also a row of repeat motifs, each one in a different color.

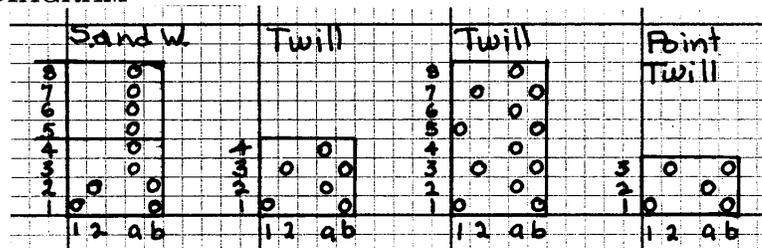
Inlays are done with the fingers, though some weavers like to wind the pattern weft on a netting needle and work the sheds with this tool instead of the fingers. In this case a separate netting needle is required for each color or area being filled. Pick-up weaving requires a pick-up stick, a stick somewhat longer than the warp width. There is no standard pick-up stick, and as this is a rather intimate tool, each weaver has a different idea of how it should be made. It must be very strong, of hard wood, and smooth as satin. Mrs. Atwater always used a stick about two inches wide and a sixteenth of an inch thick, rounded and beveled at each end. For myself, I have always made pick-up sticks from maple lease sticks as I find the narrower width more convenient to handle. I whittle a bevel along the four edges and whittle the ends to points, then sand very thoroughly until the bevels are smooth and rounded, and rub with steel wool until the stick is smooth as glass. Thus, I'm never at a loss for a pick-up stick of the right length as I can always quickly convert a lease stick. (This works a little like cutting long reeds to fit a narrower loom for which a reed of the correct dentage is not available. Some day one wakes up to the fact that there isn't a lease stick available—or a long reed of the correct dentage—and must order a new supply.)

Some weavers like to do free designing directly at the loom, from a rough sketch, whereas others prefer to work out a design in all its detail

on paper, before weaving. Either system is suitable for Pick-up or Inlay Summer and Winter. Any design which may be drawn on cross-section paper may be used. Thus, one can make original designs, adapt designs, or take designs from such sources as the D M C Cross Stitch pattern books which are available from Craft and Hobby Book Service. All of the patterns given in the Double Weave booklet are suitable for Summer and Winter interpretation and most of them can be woven much more quickly by the pick-up or inlay method than by the Double Weave method for which they were intended.

For either of these methods, in any of the Summer and Winter textures, one needs a base threading in any Summer and Winter pattern, on any number of harnesses, or—and this is the feature which enhances the usefulness of the methods—on a four-harness or eight-harness Twill threading. Four sheds are required: the two tabby sheds and the x and y tie-down sheds. Thus, the four-treadle tie-up for a Summer and Winter threading attaches harness 1 to the first treadle, harness 2 to the second, all of the pattern harnesses to the third, and harnesses 1-2 to the fourth. When using the four-harness twill, one ties harness 1 to the first treadle, harness 3 to the second, harnesses 2-4 to the third, and 1-3 to the fourth. For an eight-harness Twill threading tie harnesses 1-5 to the first treadle, 3-7 to the second, 2-4-6-8 to the third, and 1-3-5-7 to the fourth. Even a three-harness Point Twill threading (1, 2, 3, 2) may be used by tying harness 1 to the first treadle, harness 3 to the second, harness 2 to the third, and 1-3 to the fourth. So—one doesn't even need a Summer and Winter threading for weaving patterns in Summer and Winter textures.

TIE-UP DIAGRAM



The pick-up method is:

Weave tabbys b and a with tabby weft.

With the a shed open, pick up *pairs* of threads for all the areas which are to weave as *background*. Skip *pairs* of warps where the pattern occurs.

Release the a treadle and treadle 1. Push the pick-up stick to the reed, and throw pattern weft in the resulting shed.

Release treadle 1, and depress treadle 2. With the pick-up stick at the reed, throw pattern weft in the resulting shed.

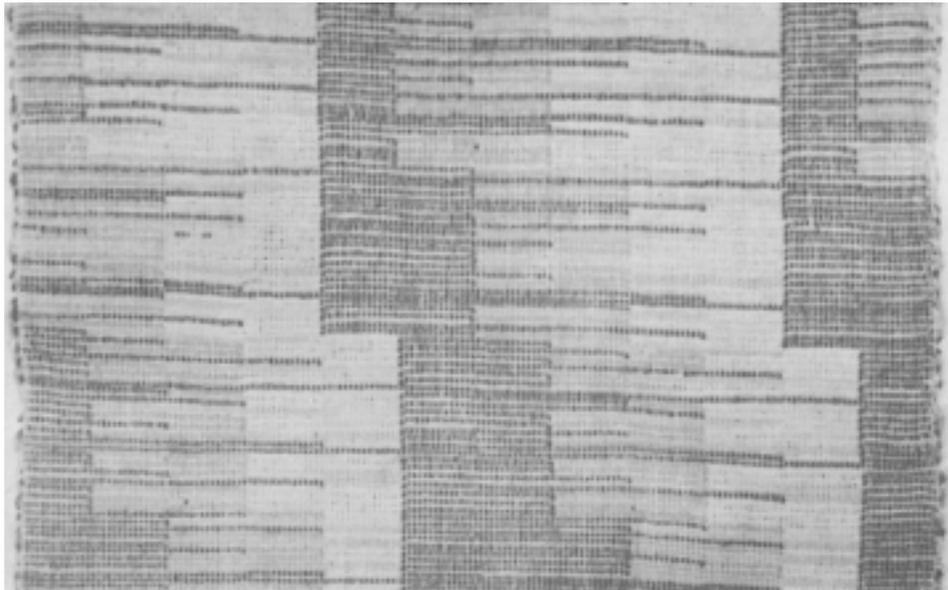
Remove the pick-up stick and tabby b and a with tabby weft again.

Repeat the same pick-up and the same two pattern shots. This completes a full pattern unit for balanced Summer and Winter weaving. The entire sequence is then repeated, making the pick-ups demanded by the second row of the design, and so on. The texture produced is the alternate Summer and Winter. For weaving the classical $x-y-y-x$ texture, treadle the second pair of pattern shots in 2, 1 order instead of 1, 2. For unbalanced weaving, the second pair of pattern shots is not necessary.

The single-tie-down texture may also be woven. For this, enter the tabby weft at the right of the warp and the pattern weft at the left. Tabby b , a as before, and make the background pick-up on the a shed. Then treadle 1, throw weft from left to right, but reach under the dangling tabby thread to catch the shuttle, and return the shuttle in the same shed, but entering it on top of the dangling tabby weft. This system locks the double pattern-weft shot in the shed.

Polychrome designs too may be woven in the pick-up manner. Make the first two tabby and pattern shots in the previous manner. Then make the background pick-up for the second color area, and treadle two pattern shots of this color with the pick-up stick in place. Then repeat the six shots: tabby b , a , first color pick-up on 1, 2 (or 1, 1 for single tie-down), second color pick-up on 1, 2 (or 1, 2 for single tie-down); repeat.

Mrs. Atwater's panel shown in photograph one is woven in the alternating texture given first. A word about this design, since it combines in beautiful harmony the design motifs which were Mrs. Atwater's favorites and which characterize so much of her work. These are the basic



primitive motifs which symbolize earth, sky, water, sun, moon and stars, found in most primitive art, but perhaps best exemplified in the textiles, ceramics, paintings and carvings of the pre-Columbian Peruvians.

Photograph three is a section from another panel by Mrs. Atwater, one of her most beautiful pieces. The warp and tabby are very fine natural linen, quite widely spaced to give a translucency, and the pattern weft is the Lily 20/6 pearl floss (Art 114) in several shades of green and yellow. The pattern is a very simple geometric one of a "step" series—another of Mrs. Atwater's favorites—in polychrome, with wide dark areas at the bottom and lighter colors and narrow dark areas introduced gradually. A carefully planned random effect breaks the vertical lines on one side of the motifs. The dark green is carried as the first pattern color throughout, but in the polychrome shadowing of the pattern, several hues of lighter green and yellow are introduced. The method used here is the single-tie-down which harmonizes better with the horizontals and verticals of the design than would the alternate-tie-down. This is inspired designing. On seeing some of Mrs. Atwater's casual weaving, such as these pieces, one perhaps regrets that she never entered a textile in a competitive, juried exhibit. But with the knowledge that she saved all of her work for her students and her readers, one realizes that her fine designing had much greater significance than if used for exhibit. Both of the panels shown here are in the Atwater Memorial Collection owned by the Southern California Handweavers' Guild, which we all hope will soon be available for general use.

Summer and Winter Inlay is worked on the same sheds as the pick-up, but without making the pick-ups.

Treadle *b, a*, throwing tabby in each shed.

Treadle 1. Insert pattern weft into the shed at the places required for the pattern. An individual length of pattern weft is required for each motif or area. Insert from right to left, withdrawing all long ends at the left, leaving the short ends at the right, fastening them into the shed in the usual weft-entering manner or simply pushing them to the bottom of the warp.

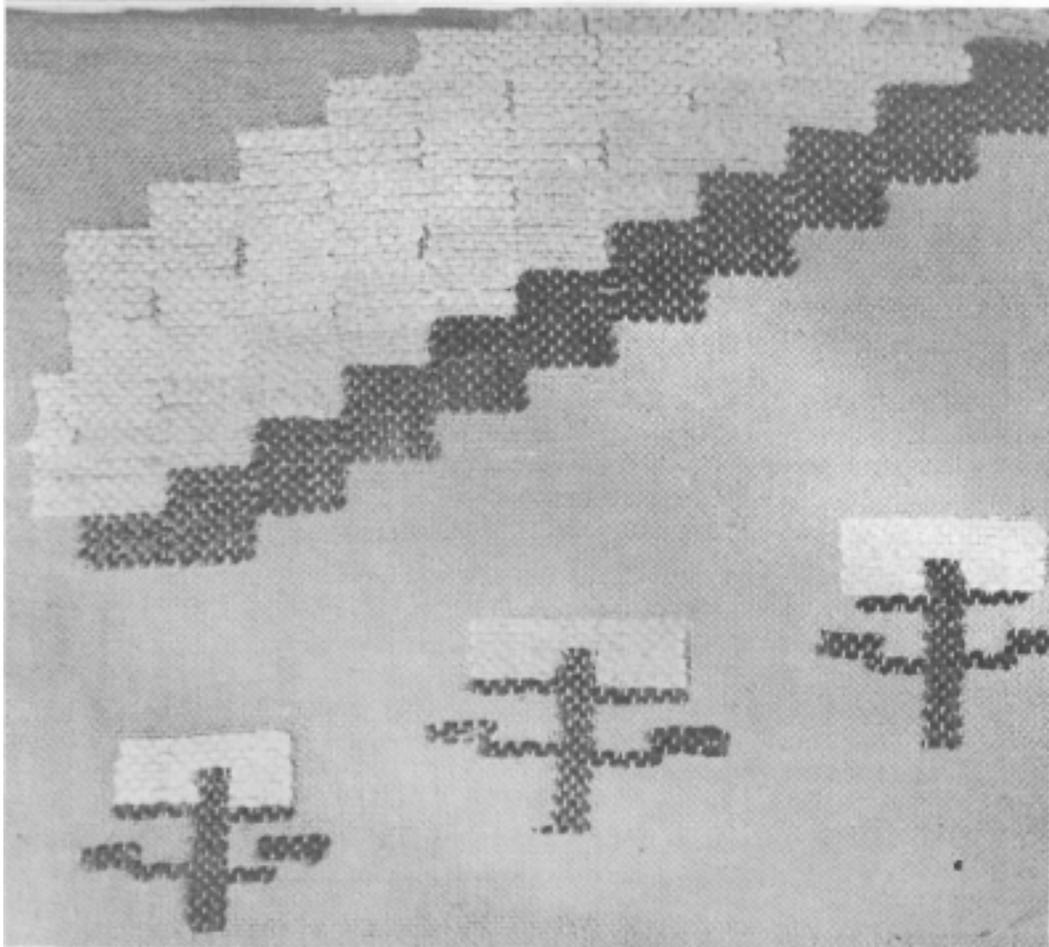
Treadle 2. Carry the weft ends back in this shed as far as the second row of the pattern demands. Any shift in the pattern outline must be made on the forward moving weft, since the weft must be re-entered into the shed at a point exactly above that from which it emerged.

Repeat throughout the extent of the design.

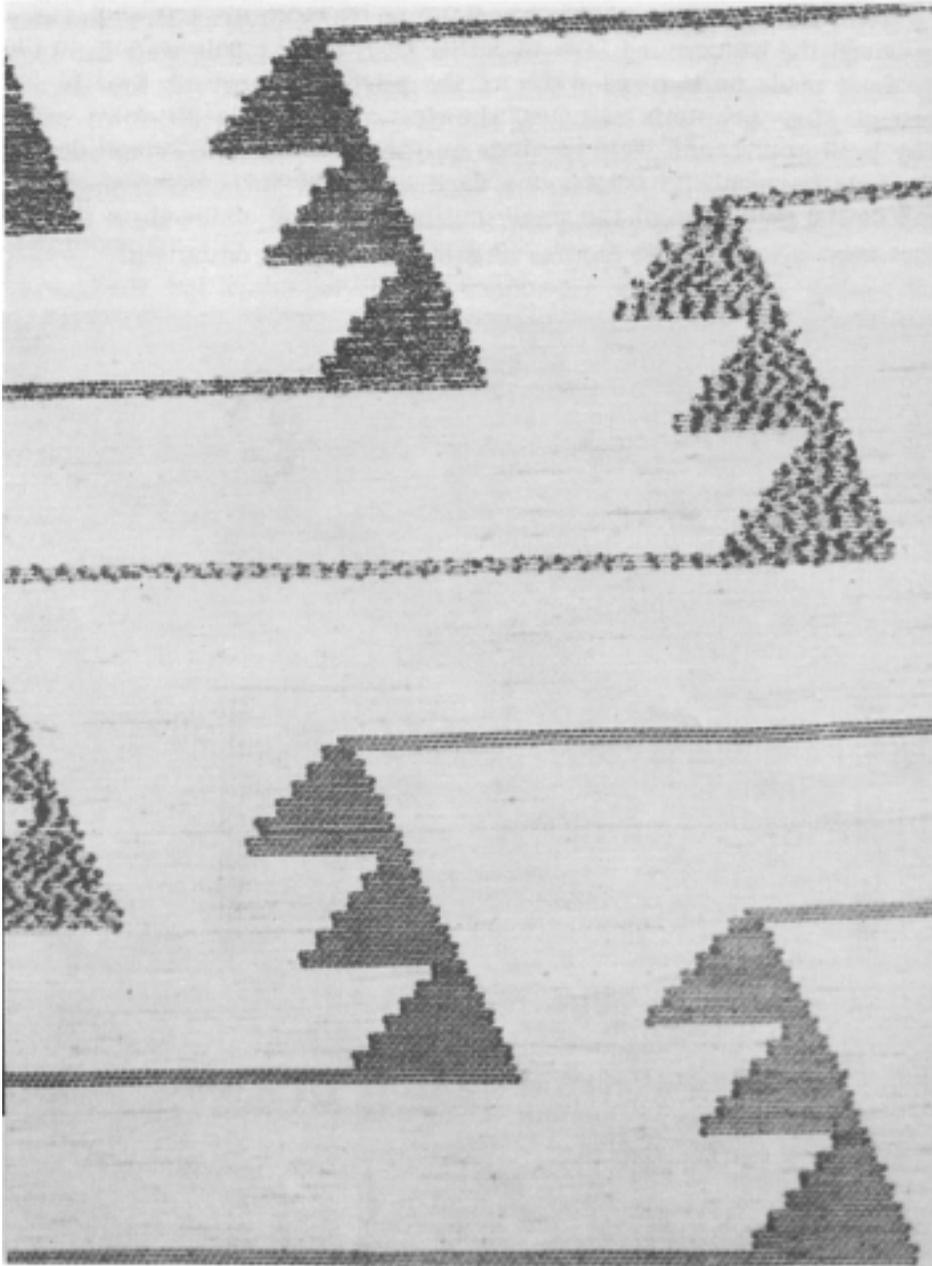
Sometimes it is desirable not to make the weft turns on the surface. In this case, all pattern wefts must be dangled through the warp instead of carried on top—an awkward though not impossible method. Usually

the weft turns strengthen the pattern outlines and therefore are desirable on the surface.

Several photographs of excellent Summer and Winter Inlay designs are given to illustrate the method,—all designs of such high quality that they merit serious study. Photograph two shows a fabric plainly woven on a Twill rather than a Summer and Winter threading, as Mrs. Atwater has woven the background in twill rather than tabby. The weft turnings here were made on the under side of the warp. Photograph four is another of Mrs. Atwater's samples, showing an alternate tie-down on a tabby background, and weft turnings on the surface. The "step" design is in four harmonizing colors, one dark one used for emphasis and to compose the main part of the small motifs, with each of the three lighter colors used in one of the motifs. Again, remarkable designing.

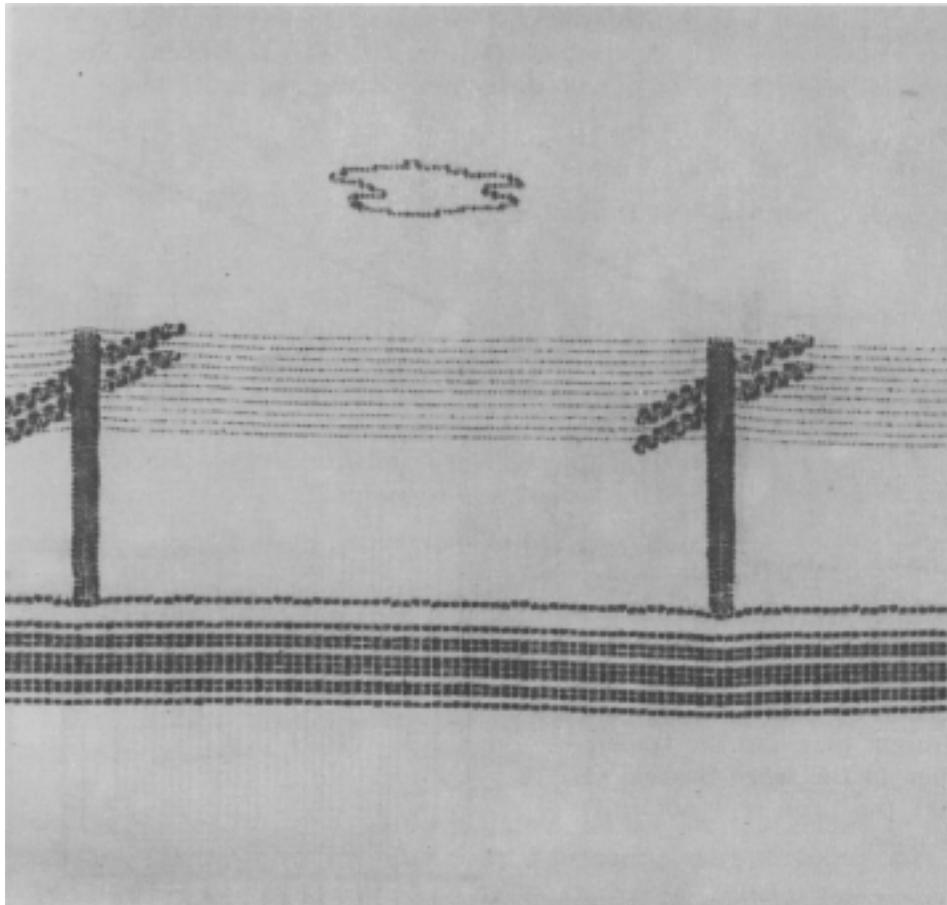


Photograph five is a section from a very beautiful hanging by Mrs. Gladys Smith of Vallejo, California. The broken pyramidal motifs were used symbolically, through color and yarn texture, to suggest a desert landscape of earth, mountains and sky.



Photograph six is pure entertainment, though used practically as the border for a skirt. This was designed and woven by Mrs. Roger Jenkins of Omaha, Nebraska. The design was red on a white warp and tabby, created to be worn with a red and white print blouse, the print motif being telephones. For the base, shots were thrown in the x tie-down shed. The slightly irregular ground line was made by throwing one shot (on a two-block pattern tie-up) in the 1-3 shed, followed by a pattern shot in the 1-4 shed. Telephone poles were in the alternate tie-down method for strongest coverage, with weft turnings on the surface. Wires were simply shots in tabby sheds, and the foolish little clouds, irregular outline inlays in tabby sheds. Altogether very amusing, and an effective border for a casual skirt.

There are endless uses for Summer and Winter Pick-up and Inlay. Don't overlook the techniques when an extra special designing job is at hand.



SWEDISH KNOT

Part II

by
Joyce Chown

This is a continuation of the February article on this subject. Directions have already been given for making the practice weaving frame, for warping the frame, for making up a design and outlining the design on tracing linen or paper. You are now ready to ink the design onto the warp threads.

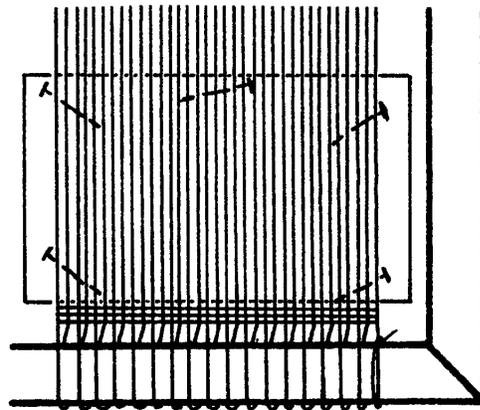
1. The working side of Swedish Knot is also the wrong side of the material. This means then, that the design must be placed wrong side up under the warp threads. This is important to remember especially if there are numbers, letters or some other directional parts in the design.

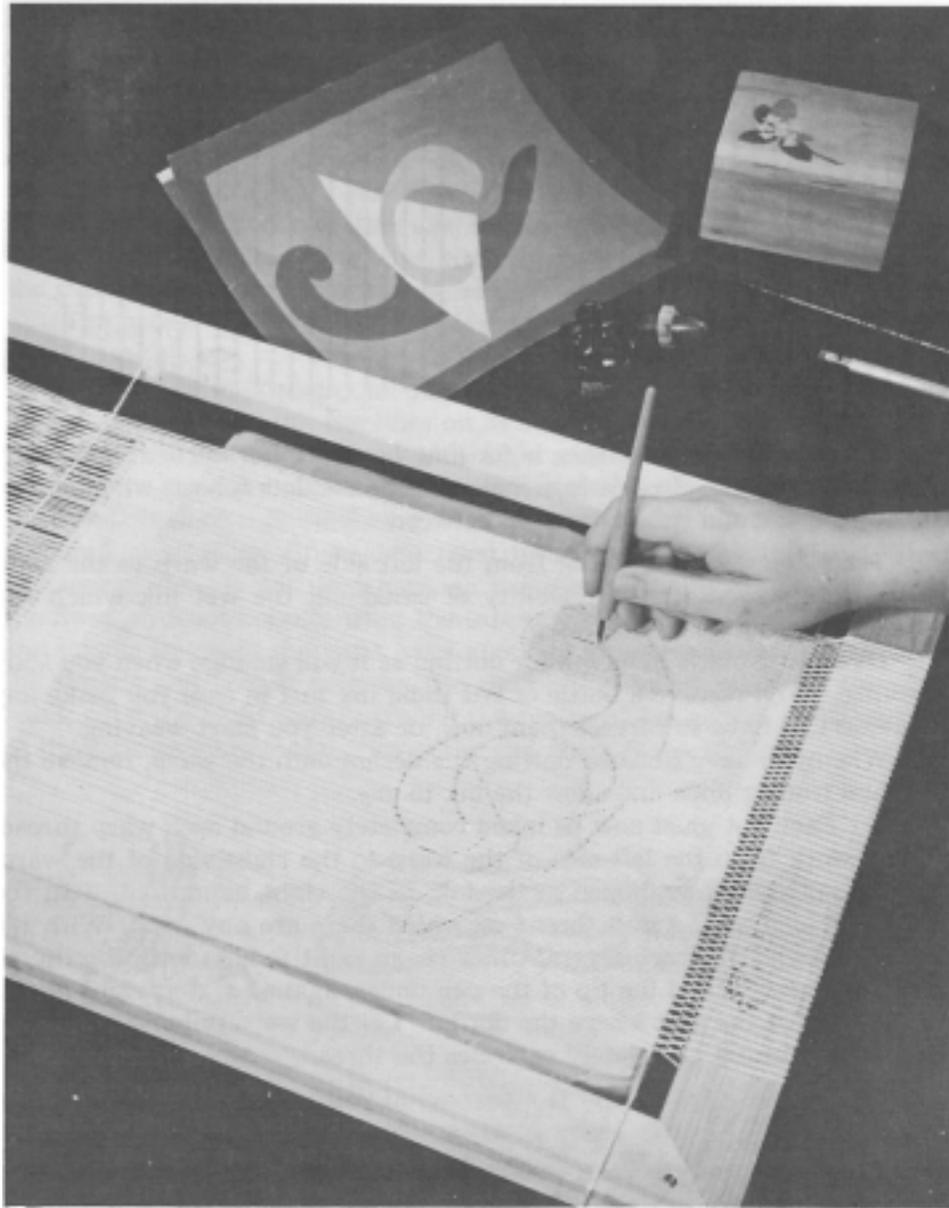
One other thing to take into consideration, before placing the design under the warp, is that the design may be woven sideways or right side up. The design shapes will determine which way it is to be woven. For example, if your design has a long, slow curve or diagonal in it, thus:



it is better to weave this in a horizontal position than in a vertical position, because it is easier to weave a nice curve, or smooth diagonal in this position. In fact it is easier to weave any curve in a horizontal position; however, it is not always possible to do this—i.e. with a circle—so place the design whichever will be the easiest way to weave it.

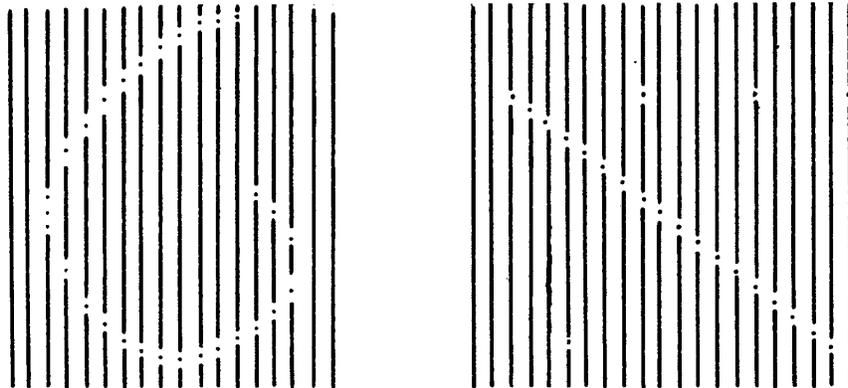
Place the traced design under the warp threads so that the bottom of the border lies just along the top of the cotton heading. Using straight pins, pin the tracing linen to the warp threads so that the linen will not shift or move.





Place a writing or drawing pad under the design to provide a firm, light-colored surface on which to work.

2. Use a crow quill pen and dark blue India ink to trace the design from the tracing paper to the warp. Hold the pen at right angles to the warp and make a *small* dot on the warp, wherever a warp thread crosses a design line.



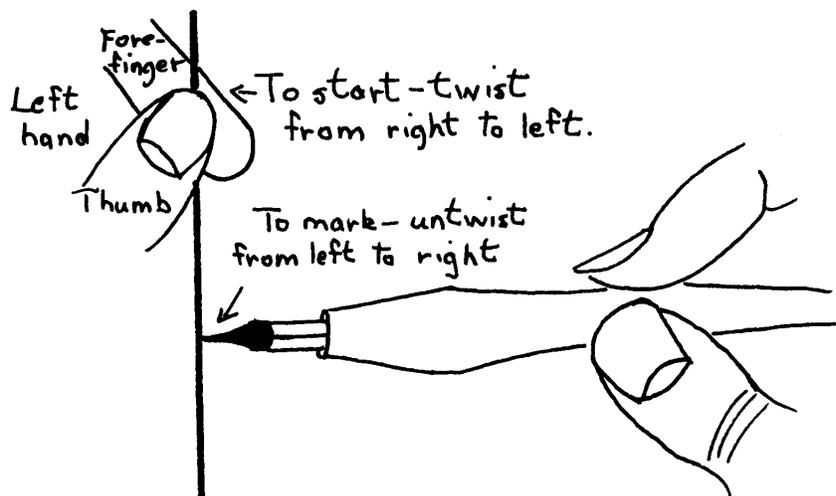
The only exception to this, is for long horizontal or vertical lines such as with the border. In this case make just 3 or 4 dots for the whole line—one at each end and two or three in between.

Trace the design working from the left side of the warp to the right side. This prevents any possibility of smudging the wet ink which has already been dotted on the warp.

Do not use black India ink for dotting as it will smudge when you start weaving. And reserve a bottle of red India ink just in case you make any mistakes and have to correct them now, or after you start weaving.

When you have finished dotting the design onto the warp, remove the pins and tracing linen and allow the ink to *dry*.

3. Each dot must now be inked completely around each warp thread. Again, work from the left side of the warp to the right side of the warp. Hold the pen, already dipped in the ink, in the right hand; and, with the left hand, pick up the first thread on which there are any dots. With the left hand, twist the warp several times (from right to left) with the thumb and forefinger. Hold the tip of the pen under, against and at right angles to the warp at the spot where the dot is. Let the warp untwist enough so that a band of ink completely encircles the thread.



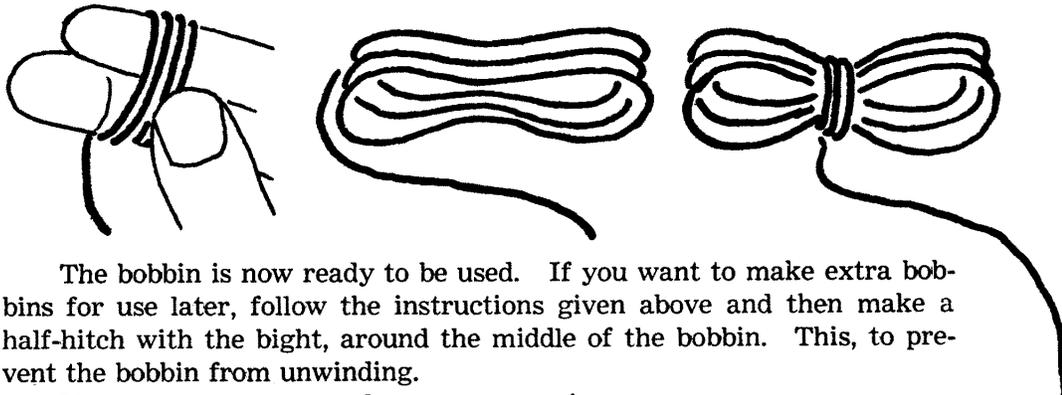
The narrower you make this band of ink—and still be able to see it—the better. A wide line, or a smudged line will make it difficult when it comes to weaving, as you will not know exactly where a design line or area, begins or ends. So, when inking the dots, remember to hold the pen still and let the warp thread untwist on to the tip of the pen. Don't try to draw a line with the pen. The warp thread does the work.

When there is more than one dot on a warp thread, make the one closest to the tabby heading first, then the next one above it, and so on up the thread until each dot has been inked.

The process of inking the dots is not nearly as laborious as I may have made it sound, and will indeed move along quite swiftly as you get the feel of it. But it is important that you do get the feel of it, avoid any smudging or blotting—and ink the lines on as clearly and neatly as possible.

Allow the ink to dry thoroughly before starting to weave.

4. No wooden bobbins or shuttles are used to hold the weft wool for the Swedish Knot. Self-bobbins of wool are wound. The "butterfly" bobbin used in so many finger-controlled techniques—Rolakan, Rya, Flossa, Dukagang, etc.—is not used here, as it is too bulky to handle. To make the Swedish Knot bobbin: wind the tapestry yarn around the index finger and middle finger of the right hand about 12 times; remove the yarn from the fingers and hold it between the thumb and index finger of the right hand; wind the bight tightly around the centre of the bobbin twice and two or three times more loosely; leave the end about 8" to 10" long.

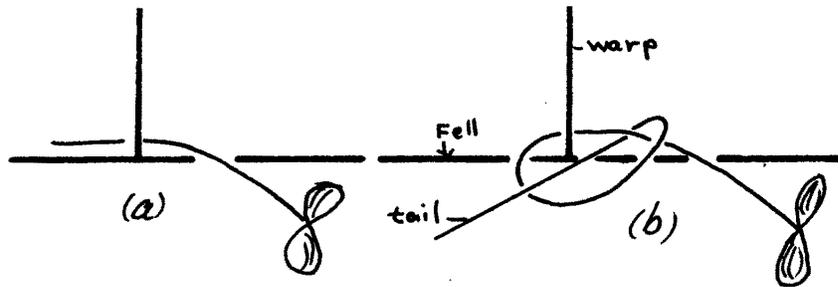


The bobbin is now ready to be used. If you want to make extra bobbins for use later, follow the instructions given above and then make a half-hitch with the bight, around the middle of the bobbin. This, to prevent the bobbin from unwinding.

Now you really are ready to start weaving.

Sit with the frame in position for weaving with the top of the frame resting against the table, the bottom of the frame resting in your lap, and the wrong, or working side of the frame facing you.

5. The first weft row will go from left to right, which means, of course, that the weaving will start at the lower left hand corner. The weft is knotted around the first left warp thread as shown in the diagram.

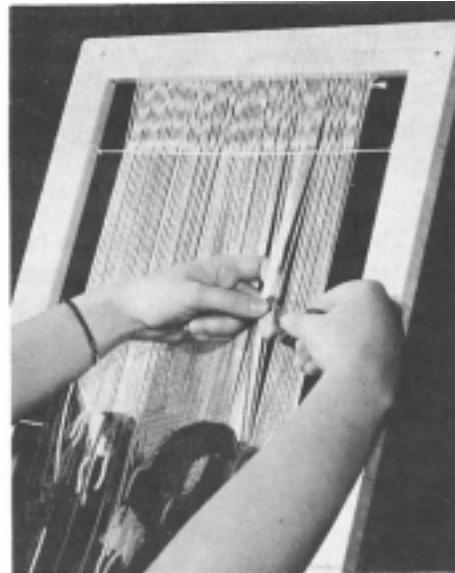


- (a) Lay the weft under the warp thread with the "tail" to the left of the warp, and the bobbin to the right of the warp thread—and lying on the top of the cotton heading.
- (b) Take the "tail" end and carry it over, under and over the bight. Pull the "tail" tightly leaving an end about 1" to 1½" long sticking out to the left of the knot; and the bobbin to the right of the knot. Note that you make this beginning knot with the "tail" end and not with the bobbin.

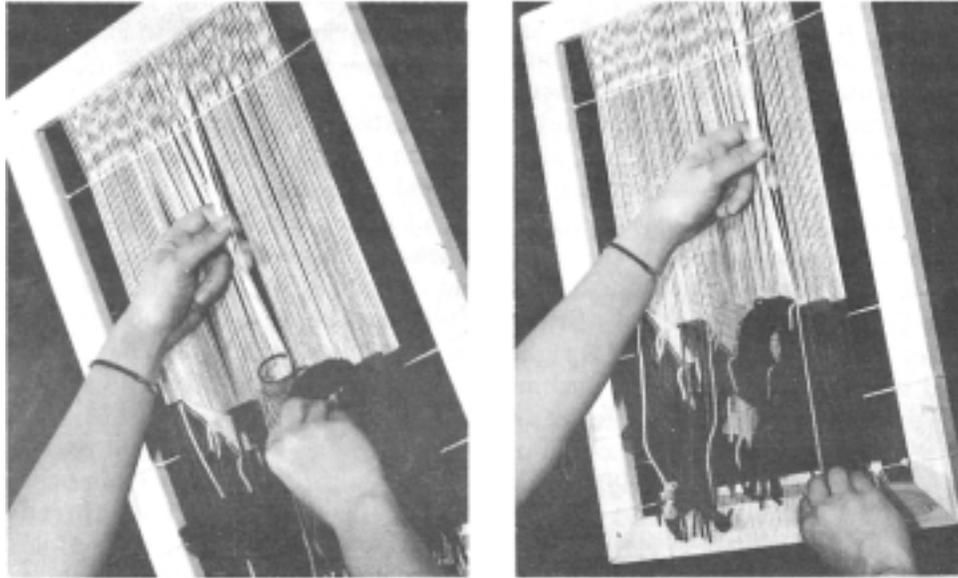
This knot is always used when starting a new bobbin, to weave from left to right across the warp.

6. You have now gone around the first warp thread. To go around the second warp thread, hold the first warp thread out of the way about 5" above the fell, with the thumb and forefinger of the left hand, and with the palm of the hand facing you. Push up the second warp thread with the middle finger of the left hand. Tuck the 4th and 5th fingers out of the way against the palm of the hand. Pick up the bobbin in the right hand, and hold it in the middle with the thumb on top, and the index finger underneath. There should be about 8" of weft between the bobbin and the fell.

Now bring the weft and bobbin into position as shown in the photograph. Still holding the weft out of the way, under the thumb of the left hand, carry the bobbin (in the right hand) from right to left under the warp thread, and up between the 1st and 2nd warps coming out just above the middle finger of the left hand.



Pick up the bobbin again in the right hand between the thumb and middle finger. Let the weft slip out from under the left thumb. Turn the right hand over—see next photograph—and pull the weft down in one quick motion. Keep the bight of yarn close to the frame and parallel to the sides of the frame. See next photograph.



Let the second warp thread (along with the first thread) slip into the crook of the middle finger of the left hand. Now hold both these warps out of the way between the left thumb and index finger and push up the next (third) warp with the left middle finger. Make the third knot in the same way as the second, and continue making the same knot all across the warp from left to right.

You will have to stop after making 6 or 8 knots, drop the warps being held in the left hand and pick up new ones, as more than 8 threads are difficult to hold onto comfortably. You will also have to stop after knotting every inch or so of threads to twist the weft, because it untwists as you do your knotting. If you do not stop to re-twist the weft, it will show as an uneven, loose-looking spot on the right side of the material.

7. If your bobbin runs out part way across the warp simply leave the old end hanging about 1½" long and tie in a new bobbin on the next warp thread as you did to begin the weaving. When you are weaving from left to right across the warp, all new bobbins are started as explained above for the first knot.

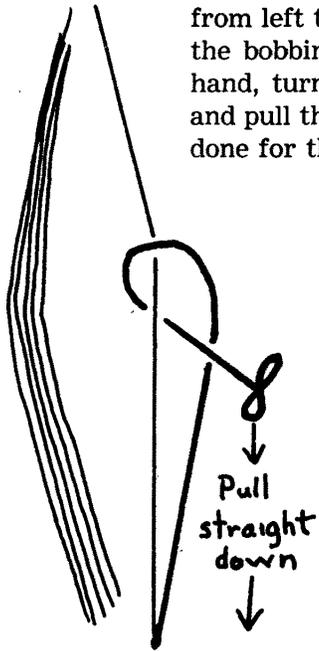
Do not attempt to hide or darn in these ends. They are left dangling on the working side of the material.

Turn your frame over occasionally and look at the right side of the material. Each knot should be exactly the same size. If some are large and soft looking, it means you are not pulling your weft tightly enough (or are not re-twisting your weft as explained above); if the knots are small and hard-looking, you are pulling your weft too tightly. It may be difficult to regulate this weft tension at the outset, but as with harness-weaving, once you have mastered the technique, you will automatically get into a rhythm and the tension will correct itself.

If you have skipped a warp thread, or knotted twice around one thread, or knotted two warps together, or some such other mistake, there is only one thing to do. Unweave back to the mistake and rectify it. As Mrs. Kelz says, "it's the dickens to take out", but take a blunt-pointed tapestry needle and undo each knot till you get back to the mistake.

8. To weave from right to left, hold the bobbin in the right hand as before. Hold the left hand a little higher than before—about 8" to 10" above the fell. Pick up 6 or 8 right selvedge threads in the left hand and hold them as you did before, pushing the far right selvedge thread up into position with the middle finger of the left hand.

Carry the bobbin up to the left hand with the bight parallel and to the *right* of the warp thread. Carry the bobbin *over* the warp thread from right to left, then *under* the warp thread from left to right, and up on the right side of the warp. Hold the bobbin between the thumb and index finger of the right hand, turn the right hand over (palm towards the weaving) and pull the knot down to the fell in one quick motion—as was done for the knotting in the first row.

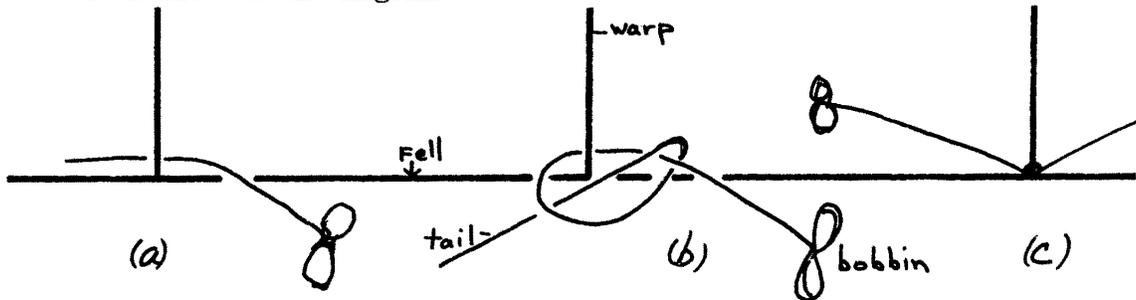


Note that the left hand remains above the right hand when making the knots from right to left. (When making the knots from left to right the bobbin was carried *above* the left middle finger.)

Slip the first right warp thread from the third finger of the left hand, and push up the second right thread and tie the next knot in the same way as the first. Continue making these same knots all the way across the web from right to left.

It will be necessary to stop, every few threads and pick up more warp threads with the left hand. It will also be necessary to stop every inch and let the weft *untwist*. If this precaution is not taken, the stitches on the right side of the material will have a hard, tight shiny appearance when compared to the first row of knots. You should not be able to tell one row from another when you examine the right side.

9. If when weaving from right to left, you come to the end of your weft, leave the short end hanging—about 1½" long—and tie in a new bobbin as shown in the diagram:



- (a) Lay the bight of the bobbin under the new warp thread with the tail to the left of the warp—and on top of the warp threads to the left—and the bobbin to the right of the warp—and lying on top of the right warp threads.
- (b) Take the tail end and carry it *under, over* and *under* the bight.
- (c) Pull the weft tightly to make the knot. The tail will automatically fall on the right side of the warp thread, and the bobbin on the left.

Note that this knot is not made in the same way as the beginning knot used when weaving from left to right.

When weaving from left to right, the tail is taken *over, under* and *over* the bight to make the first knot.

When weaving from right to left, the tail is taken *under, over* and *under* the bight to make the first knot.

Since you will be using these two knots over and over again throughout the weaving it is a good idea to write these directions right on your frame so you won't forget them. Something such as, "left to right—over, under, over" and "right to left—under, over, under" will make a good reminder.

In either case, after the knot is tied, the tail should lie in the direction from which the weaving is coming.

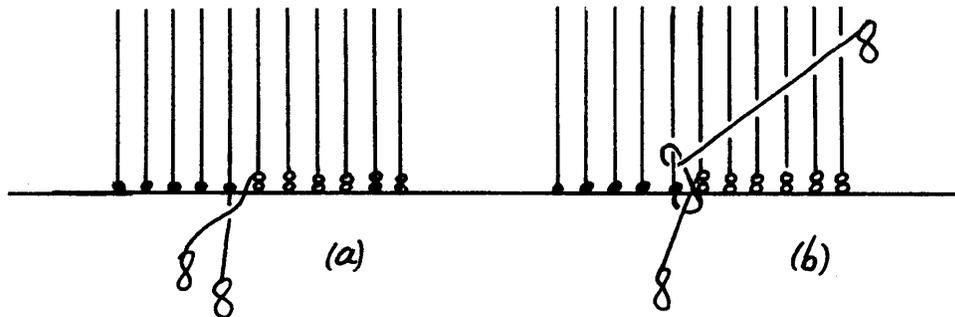
Continue weaving these two rows until you have woven the desired width for the border. Your last row of weft should cover your first horizontal row of dots. It does not matter whether your last row ends at the right or left selvedge, the same directions for the next step of the weaving would apply in both cases.

10. We will suppose you ended your last row of knots at the left selvedge. Do not cut off the bobbin, but let it hang. You will use it for the left border. Wind two more bobbins, one of your background color, and one of the border color, to use for the right border.

Make a cardboard gauge and mark on it the exact height of the border you have just woven. Lay the gauge across the warp at right angles to the selvedge. Measure and count the number of warp threads that lie under the mark. Let us suppose that there are 8 threads, this then will be the width of the two side borders.

11. Pick up the bobbin at the left selvedge and, weaving from left to right, knot it around the first 8 warp threads. Let this bobbin hang and tie in the next bobbin of background color on the 9th warp thread. Weave with this second bobbin across the warp to within 8 threads of the right selvedge. Let this bobbin hang, and tie in the third bobbin on the 8th thread from the right side. Weave with this bobbin out to the right selvedge.

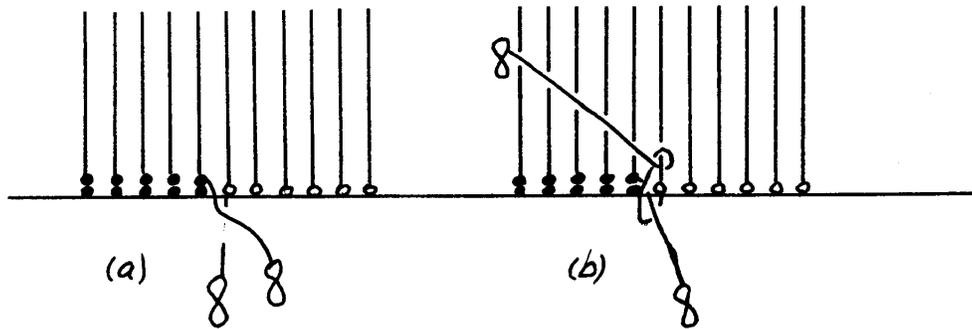
Turn, and going from right to left, knot around the first 8 right selvedge threads. Lay this bobbin across the background bobbin, which is lying against the fabric.



Pick up the background bobbin, carry it over the border bobbin—from right to left—and make a knot in the usual manner around the 9th right hand thread. This is called interlocking.

Be sure this knot is pulled snugly against the last one to insure a neat, firm join in the two colors. Note that this first knot (after interlocking two wefts) is always tied a little more tightly than any other knots. Weave with the background color across to the left border bobbin, interlock wefts, and weave to the left border.

When weaving from left to right, the interlocking will be reversed. That is, lay the first bobbin across the second bobbin; pick up the second bobbin, carry it over the 1st bobbin and make a knot in the usual manner around the 9th thread.



Continue weaving back and forth across the warp up to the point where the first pattern dots begin.

You will notice as you weave, that the selvedge knots look rather heavy and loopy. This is as they should be and cannot be avoided.

When tying in bobbins, do not tie one new bobbin directly above another (it makes a slit—and there should be none.) Try to avoid tying in new bobbins at the edge of the tapestry. Do not tie in new bobbins at points where pattern areas are interlocked. This too would make a slit—which must be avoided. When ending one bobbin or beginning a new one, leave the ends about 1½" long. Don't be tempted to cut these dangling ends short so it will look tidier. Certainly, it would look tidier, but later when it comes to finishing the woven tapestry, it's easier to manipulate the longer ends.

Directions for weaving the design and for finishing the tapestry will be given in the June-July issue of SHUTTLE CRAFT. While we have gone into considerable detail in these two articles on this technique, we felt it was necessary because many of the steps we have discussed are the same or similar to those in French Gobelin tapestry. And since we intend to discuss this latter technique at a later date, it is essential to thoroughly understand the basic steps discussed in making the practice frame, making the warp, tracing the design, inking the design onto the warp, handling the warp and weft, and finishing the woven tapestry.

ERRATA

Please correct the following in your copy of the NEW KEY TO WEAVING:

Page 315, M's and O's Figure reference number should be 598 instead of 481.

Page 468, Fig. 580, No. 6 headings for tie-up and treadling should be reversed.

Page 424, end of paragraph 6 should read, "six between the inch with the seventh on the inch mark."

THE WEAVER'S BOOK SHELF



By Boris Veren

One of the many delightful surprises at the recent Conference of Southern California Handweavers at Long Beach, California was the "discovery" of a brand new and important weaving book, and one just written by Harriet Tidball. Mrs. Tidball brought copies of her new book "hot from the printer's press" and I take great pride in being appointed as her agent to sell her:

"INTERIOR DECORATING—THE HANDLOOM WAY" (\$3.50)

This is the first handweaving publication devoted exclusively to the problems of home decorating fabrics, their designing and weaving. Examples show a system for working out color harmony for the home, for a particular room, and for individual fabrics. The problems of proportions, texture, pattern, are discussed with relation to mid-century decorating trends and styles. Threadings are new and unusual, with remarkable versatility for the production of a variety of harmonized textiles on each. One outstanding threading draft never before published gives the weaver the foundation for weaving four-harness Twills, Tabby, Weft-Rep, Texture weaves, all Summer and Winter variations, Double Weave, Double Width weave, Warp-Pattern Stripes. Astonishing, isn't it? Included among the tested projects are curtains, draperies, upholsteries, kitchen and dining-room linens, space dividers, coverlet-blankets, afghans and cushions. The designs presented may be used as models for actual reproduction, or as suggestions from which personal interpretations may be devised to suit almost any decorating situation. Although the designs are adaptable for the four-harness loom the stress is laid on the unusual interpretations possible through the use of more harnesses. Unusual problems, seldom given in publications, are investigated thoroughly, including: double-width weaving for wide drapery fabrics, two-beam weaving, multiple use of a single warp, combination threadings for weaving in various techniques, seamless cushion covers with pads woven in, quilted and padded double weaving. Much "Loom Lore"—special methods and little tricks and short-cuts—is included. Lavishly illustrated with photographs, drawings, drafts.

I have taken Mrs. Tidball's weaving publications for granted, and I should now like to take advantage of the monthly space allotted me in SHUTTLE CRAFT to amplify my previous brief notes about the publication of THE HANDLOOM WEAVES. We recently had printed a little circular on this most useful monograph to advertise its contents and value to new readers of SHUTTLE CRAFT, and new customers of Craft & Hobby Book Service, and so I quote from myself as:

“Have you decided to venture into some new weave technique for a special project? Are you ever anxious to increase your weaving knowledge, and to gain an understanding of the fundamental relationships between different weaves? Are you a teacher who must have the answer to difficult questions, at least at your finger-tips? Do you need the basic technical information such as draft form, tie-up, weaving directions, warp setting, selvage threading, plus the knowledge of how best to use a new weave? Perhaps it is Doup Leno which interests you. Full information on this weave is on page 38 of THE HANDLOOM WEAVES. Or it may be the elusive Mattor Weave, given on page 36; or one of the famous Bateman Weaves on pages 25 and 26; or Undulating Twills on page 16; or Damask, as given page 28; or any one of forty-seven other fundamental weave systems. THE HANDLOOM WEAVES is a reference which gives the fundamental, practical things the weaver needs to know, arranged for easy reference. In addition to the weave analyses, there is a thorough discussion on such subjects as drafts, tie-ups, symbols and conventions of publication, sleys and warp sets with warp-set tables, thread types and color rules, original designing, sampling, pattern composition, and other subjects which will help you, as a good weaver. Every handloom weaver will find this new publication packed with useful information. Your weaving will be better because of it. (\$3.00)”.

The second bibliographical surprise to me at the “conference” was meeting the author-weaver Alena M. Reimers, and 1955 book: WAYS TO WEAVE OVERSHOT. I must confess that I had not seen the book before, and I am now glad to stock it and call it to the attention of my readers who do not know it. Alena Reimers has created a handsome “hand made book”, with 16 hand woven swatches in beautiful taste and design. Mrs. Reimer writes that the purpose of this course of study is to familiarize the weaver with the many possibilities of one overshot threading, or of the many methods which are possible without changing the threading. She uses for suitability of purpose the Valley Forge Dogwood pattern. The tie-ups for all her woven samples are given in the upper right hand corner of each page and although they change to fit the method of weaving, never at any time has the threading changed. All methods of weaving described in her course are applicable to any and all overshot threading. The samples are generous in size and attractively mounted. Some of her examples are “Woven As Drawn In”, “Woven On Opposites”, “Twill Sequence”, “Small Borders”, “Mystery Lace”, “Feather Stitch”, “Shadow Weave”, “Italian Method”, “Woven as Summer and Winter”, “Honeycomb Method”, “Swivel”, “Lace Weave Woven To Resemble Bronson & Huck” and a most interesting Fringe or Tuft weave. The instructions and analyses are most concise and what distinguishes this book is the high order of taste and imagination. I do recommend it. The price is \$10.00.

LEARNED at the LOOM

We have found that many of the *Learned at the Loom* experiences that we pass on to you, are things we have been doing automatically for some time. But it is not until we find some other weaver friend whom we, took for granted, knew one of these things—and then we find she doesn't—that we realize that there are other weavers who might be interested in what we have *Learned at the Loom*.

Undoubtedly some of our Guild members have had the same thing happen to them from time to time. If you know a good weaving short-cut or other *Learned at the Loom* experience which you have found of value in your weaving and which you would like to share with other Guild members, we will be glad to print your ideas in this column. Contributions to this column should not be too lengthy (200 to 300 words) and should, if possible, be typewritten.

Our *Learned at the Loom* tip this month concerns Lurex or other flat metallic threads.

When winding flat metallic from the spool or cone onto the bobbin, be sure both the original spool and your weaving bobbin are in a horizontal position. Most bobbin winders are in a horizontal position, so the bobbin is not a problem. A bobbin rack of course is the ideal piece of equipment to hold your cone of thread horizontally, but failing that, most weavers are ingenious enough that they can put the cone on a bar suspended between two chairs; and, one weaver we know, has her small daughter simply hold a pencil in a horizontal position—with the cone of thread on the pencil. This assures that the metallic winds on flat and does not become twisted. Flat metallic weaves better if it's wound flat on the bobbin; and, if at the end of your project, you want to wind the thread back onto the original spool, there is less wear on this brittle material.

We have also found that it is easier in the long run, to wind off 2 or 3 half-full bobbins of flat metallic than to wind one full one. Metallic threads are slippery to work with and a too-full bobbin, once it begins to tangle, is a horror.

And lastly, if you wind several bobbins, but are not going to use them immediately, stick a small piece of Scotch tape over the end of the thread to keep it from unwinding. The tape is easily removed when you are ready to use the bobbin, and in no way harms the thread.

OLD WEAVERS

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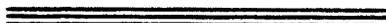
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