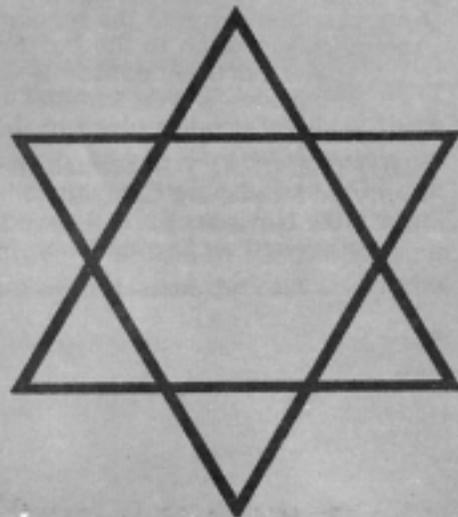
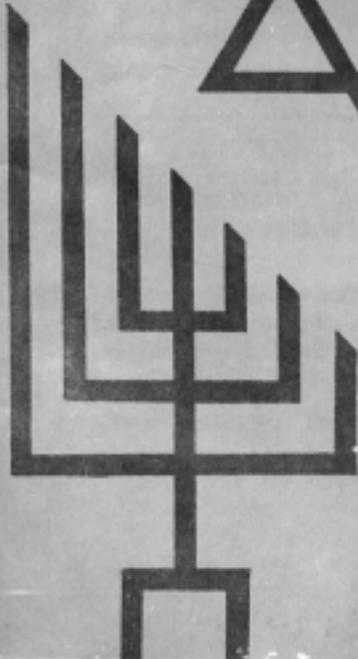
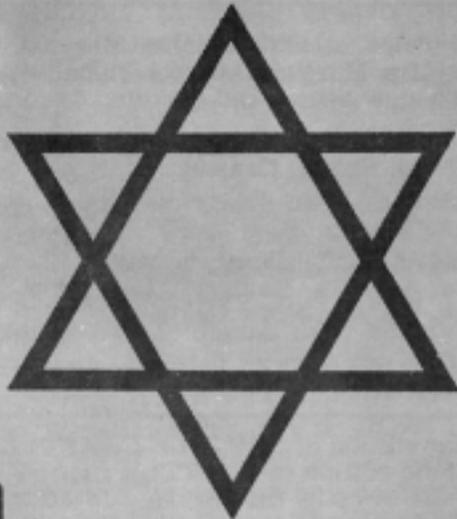
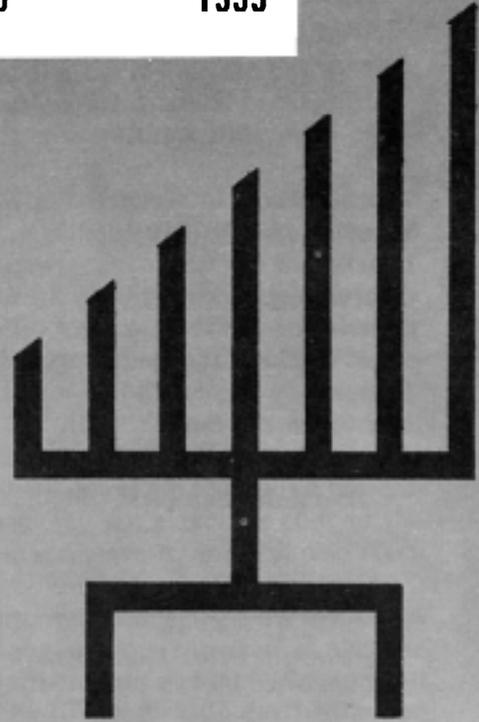
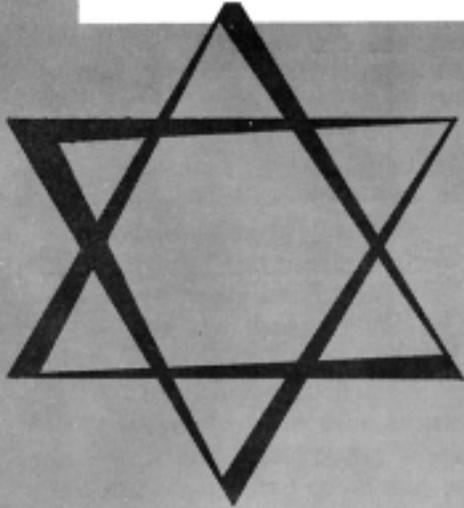


SHUTTLE CRAFT

MARCH

PORTFOLIO

1959



From Weaver to Weaver

Dear Guild Members,

Last year when we prepared the March issue of SHUTTLE CRAFT we little dreamed that it would become an annual affair. Neither did we realize that from our own viewpoint of compilation that it would become for us the most satisfying issue of all the year. It is therefore with special pleasure that we again bring you an Ecclesiastical number.

We contact new and interesting people and visit many lands and ages while doing our research and it becomes increasingly difficult to decide what to pass along to you. We believe it important to know the background and history of the media with which we work as through this knowledge we become more sympathetic to our media, and more competent in our craft. We also become vastly more intelligent and interesting human beings.

A Christmas card from Mrs. Wm. H. Pratt of Susanville, California, with a woven insert of fine grasses prompted us to ask if she would use the same idea and work out a small Easter wall hanging for us. This she graciously consented to do and you will not only see a picture of it in the April SHUTTLE CRAFT but will learn how she wove it, and will also learn how we adapted her weave to one of our bookmarkers.

We are more than happy to share with you Mrs. Longard's article on weaving for the Jewish Faith, for which she did the research as well as wove the portfolio sample using the menorah for her design. We were all surprised at the number of articles that can be handwoven for use in the Jewish home as well as in the synagogue. Mrs. Longard describes some of these for you.

Each month we receive bulletins from a number of State, Provincial and Local Guilds. From them we get a very good idea of what is going on in the handweaving world and definitely feel that there is a conscientious effort being made by every Guild to uphold high standards of workmanship. Some day we plan to discuss these bulletins in detail but in the meantime please be assured that it "warms the cockles of our hearts" whenever we see a reference—which we frequently do—in these bulletins to SHUTTLE CRAFT. Sometimes this may be an out and out quote, and we thank you for giving SHUTTLE CRAFT as the source of the quote. Sometimes we are quoted verbatim without any quote marks or source being given, and again our thoughts or ideas are put into different words, but we really don't mind as long as our ideas are considered worth repeating. Recently there have been references to weavers from such widely separated points as Florida, California and Ontario who are doing the Swedish Knot. To the lady with a broken wrist who calls her Swedish Knot weaving her "fractured ego" we extend our sincerest sympathy. The benefit she is receiving at this stage is probably purely psychological but once the cast is off she

will find that the exercise derived from tying the knots will hasten recovery of wrist and fingers. Perhaps she would like to tell us of her experiences so we can pass them along for the benefit of others who may be unfortunately, but similarly afflicted.

Over the years since SHUTTLE CRAFT was originated by Mrs. Atwater many weaving techniques have been discussed in detail and written up by Mrs. Atwater and other outstanding weavers. Included among the more recent ones has been Mrs. Tidball's scholarly discussion of the summer and winter weaves (SHUTTLE CRAFT 1957-58) which has been a very popular series with our members.

In reviewing some back issues of SHUTTLE CRAFT we have come across some weaves which we do not believe have been generally used. Possibly some individual weavers, or small groups, may have studied and adapted these for their own use but by and large most of them have remained quiescent between the pages of old, and some not so old, copies of SHUTTLE CRAFT.

It seems to us that once the weave technique has been thoroughly explored, and their limitations and potentialities recorded that we should then adapt them to our weaving needs. Frequent rehash and discussion of techniques gets us nowhere. We wonder if the average weaver is thinking deeply enough into the potentialities of handweaving.

We wonder if he or she is not more inclined to ask "what can I weave?" rather than "what do I need that I can weave?" What a woman needs ranges all the way from a new blouse for herself, play clothes for the children, tweed for the husband's jacket, through to upholstery and stair pads—with a hundred items in between that we haven't mentioned.

The day has passed when handwoven articles in the home stick out like sore thumbs because they are so obviously handwoven. Today with practically unlimited supplies of both man-made and natural yarns—ours almost for the asking; with publications covering all phases of weaving available at reasonable prices or on loan from our libraries; and with schools, special courses, workshops and study groups active wherever there are weavers, there is no reason why we cannot weave items far more beautiful and better suited to our homes and for personal use than those we can purchase from our shopping centers.

Through the coming year we plan to take some of the lesser known weaves and even some of the better known, and show you how they can be adapted to modern usage. These projects will be worked out so that regardless of the level of ability of the weaver there will be something of interest for all. These projects will require a great deal of experimentation on our part before we arrive at just the right combination of threads and sleying. At the moment we have in mind two ideas for using shadow and honeycomb weaves, which we feel have greater potentialities than have been explored and developed so far.

We trust you enjoyed reading and studying the issues dealing with man-made and natural fibers. On our part we are much more knowledgeable about fibers, their plant or test tube origin, than when we began our research. Throughout our reading we were conscious of the deep de-

votion of the people who make it possible for us to have these fibers and yarns. We wondered whose devotion to his task was the greater. Was it the simple coolie running with his burden of cashmere through the rarefied air of the high mountains or was it the highly trained scientist bent over his test tubes finally succeeding in producing a new filament after many disappointing failures? Between these two extremes there are many others who labor with varying degrees of devotion to seek out the truth about fibers. We shall bring you some of their stories from time to time because we feel you will enjoy knowing these down to earth craftsmen.

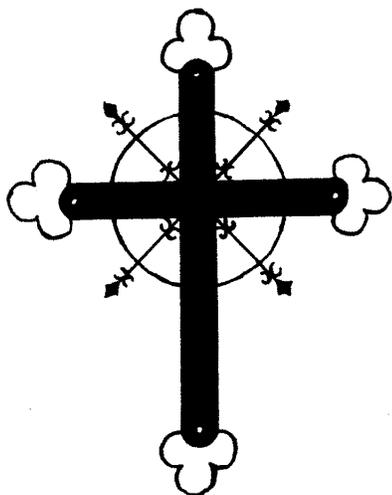
Our current special offer to new members which includes an Annual with all portfolio subscriptions will be withdrawn April 1st. However we will honor our "Annual" offer to all new portfolio subscribers joining between January 1st and April 1st by sending them a copy of the 1958 Annual: THE SETT AND WEAVING OF TARTANS.

On page 33 of this issue you will find announcements of interest to both present and new members. We trust you will take advantage of these savings. Please note also the special price of 1957 SHUTTLE CRAFT issues from June-July through December 1957. All issues previous to June-July (when SHUTTLE CRAFT came under new management) should be ordered from Craft & Hobby Book Service, Coast Route, Monterey, California.

And now, in the midst of the worst blizzard of the winter, we must turn to the preparation of copy for the April issue, April when spring will be upon the land.

Cordially,

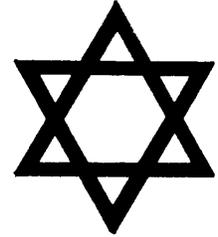
Marye Black



This little cross is a familiar sight in the French Acadian section of Nova Scotia and hence has become known here as the Acadian Cross. It is usually executed in wrought iron and has also been very successfully executed in hand wrought silver.

Between the heavy arms and standard of the cross, the four fine lines are sometimes terminated by fleur-de-lys.

Weaving for the Synagogue



By Evelyn N. Longard

A great deal has been written about ecclesiastical weaving but most of it applies to Anglican or Roman Catholic churches. It is, of course, because these churches are ritualistic and wherever there is ritual, there are special vessels and cloths that form part of the ceremonies. However, there is another institution which has age-old rituals and moreover, whose ritual accompaniments lend themselves particularly to hand-weaving, and that is the Jewish synagogue.

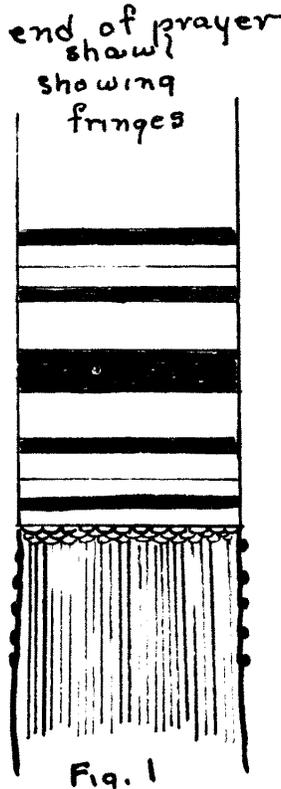
It is difficult to find much in weaving literature about textiles used in the synagogue so that the best sources of information are the Rabbis and the synagogues themselves. Although we did as much reading as was available on the subject, yet we are much greater in debt to Rabbi Freeman of the Shaar Shalom Synagogue and Rabbi Dobrinsky of the Beth Israel Synagogue, both in Halifax, Nova Scotia. We are fortunate in having two new synagogues in Halifax, of different types, and in both we were received with the greatest courtesy and understanding . . . in spite of our never-ending questions.

At the present time there is a great revival of interest in fittings for the synagogue due to several reasons. Communities are spreading out and many people are moving to the suburbs. This means that where there are enough Jewish families a new synagogue is built which must be furnished suitably. These new synagogues are modern in architecture and call for modern fittings. Handwoven textiles are particularly suitable here because they can be made to suit the individual synagogue. Another reason is that during the war years there were no replacements and things became shabby. The number of articles brought over from Europe has dropped considerably. So many Jewish people coming to this country have been refugees, losing all their possessions, that the possibility of bringing with them any of the historic Torah covers, for example, is very slight. However, as one person pointed out, even if the beautiful old world fabrics were brought over from Europe now, except in the old type synagogue, they would be shown in a museum rather than be used, because the modern synagogue calls for modern materials. So there is a chance here to do some magnificent weaving both for the old synagogue and the new. Many of these articles, which will be mentioned following, should be woven with a richness and grandeur that allows the imagination almost no limits.

As far as we could read, the chief and perhaps the only firm doing such work is that of Mrs. Sidney Quiltman and Miss Evelyn Applebaum, "Bet Arigah" or "House of Weaving". They make many ceremonial articles to be used in the home and others to be used in the synagogue. They have

found novelty yarns most useful, giving depth to their work and also allowing a wide range of colours. One thing they stress, never make a warp of one solid colour, but always use two or three tones of the same colour to give vitality. They only weave one article in a given pattern, i.e. they never repeat their orders thus assuring customers of individual fabrics.

The most used article is the Tallit or Prayer Shawl. This is a long white shawl or scarf used by all men at morning prayer and synagogue services. Although some are kept in the synagogue for visitors, each man has his own. It may be made of silk, or wool or rayon with varying stripes of black or dark blue at each end. (Fig. 1). The ones we measured were 24" wide by 80" long, (scarves) and 54" by 80" (shawls). As far as we can find out there is no special number of stripes or special arrangement. They varied in number from 7 and 9 to 15 and in width from 2" down to $\frac{1}{2}$ " and $\frac{1}{4}$ ". The shawls were of plain weave or twill with the bands in satin weave or twill. None that we saw were woven with pattern bands although that might be a possibility. One would have to consult with the authorities on that.



The wide shawls had a trimming band down the centre, full length, about 2" wide so that two 27" widths would easily make a shawl. There was also a band about 14" long sewed along one side of the shawl and centred. This was of white silk braid in the ones we saw but it could be made of a strip woven with silver or gold in a small pattern and sewed to the shawl afterwards. An important part of the shawl is the fringe. In all cases this was long, 10 or 12" and at each corner were the ceremonial fringes, or Tzitzes. These are separate from the finishing fringe and must be made most carefully. The origin of the fringe comes from the command in the Book of Numbers, Chapter 15, verses 37-41. "Speak unto the children of Israel and bid them that they make them fringes in the borders of their garments. . . . And it shall be unto you for a fringe, that ye may look upon it, and remember all the commandments of the Lord, and do them"; Each fringe consists of 8 threads which are knotted with five equidistant knots. The total length of the fringe must not be less than 12

thumb's breadths from the first knot to the end of the fringe. The only prohibition we could learn, and this applies to all textiles, is that wool and linen must not be used in the same fabric. This follows the command in the Book of Deuteronomy, Chapter 23, verse 11 . . . "Thou shalt not wear a garment of divers sorts as of woollen and linen together" and also in verse 12: "Thou shalt make thee fringes upon the four quarters of thy vesture, wherewith thou coverest thyself."

Bags to hold the Tallit and also the Tefillin, or phylacteries, may also be handwoven. The Tallit bag is about 15" by 15", and can be a flat envelope with a zipper fastener across the top. These may be made in rich colours as maroon or purple, or may be white, with gold or silver threads added. The Tefillin bag is similar but much smaller, 7" by 8", and may match the other to form a set or may be entirely different. These bags may be lined or not depending on the material. Someone has suggested that a set of these bags would be a very suitable present for a Bar Mitzvah boy. (Bar Mitzvah is the ceremony when a boy reaches majority at 13 years of age and becomes a member of the synagogue.)

During the Feast of the Passover, matzoh or unleavened bread is eaten and a special cover is used over it. This could very well be handwoven. A suggested size is 18" x 24" and fine white linen would make a very lovely cover. As with all ecclesiastical weaving, the materials and the workmanship should be of the best and fine linen cloths will make lovely gifts. Another cloth to be woven is the chalah cover, about the same size and of the same material. This napkin-like cloth is used to cover the bread on the Sabbath or on festival days. Both these cloths would make lovely, and useful, gifts for a Jewish family. Another article one could weave would be a tablecloth to be used on festival days. It should be of white, probably linen, with or without metallic threads, and of any convenient size and suitable pattern. Such a cloth should be perfectly woven, as, in most households it would become an heirloom.

Now, for weaving for the synagogue itself. Although some restraint should be shown in the choice of materials and colours for articles of use in the home and in prayer shawls, the only restraint needed in weaving other textiles is that of good taste. The curtains for the Ark (Poroche), can be the richest material imaginable or they can be very plain. It depends on the choice of the individual weaving them and also the suitability to the synagogue, as well as the wishes of the governing Board. As in all church weaving, be sure to consult the Board before you start. Quite often there is an overall plan into which your work must fit. Since most synagogues own several sets of Ark curtains, Torah covers and reading desk covers, it would be well to see what colors and kinds are most needed. On special days, white covers are used and here one could make lavish use of gold or silver threads along with white boucle or silk with patterns either woven as threaded (see following) or laid-in. The Ark curtains are usually straight pieces, 54" x 72", but sometimes in two sections so as to part in the centre. These are hung on a rod at the top and, as a curtain, are free at the bottom. However the Ark for which the curtains are to be made should be measured as they differ considerably.

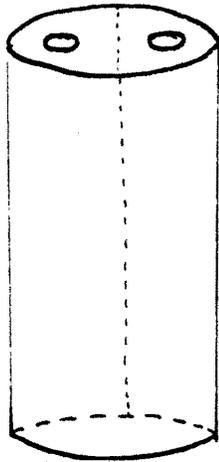


Fig. 2
Torah Cover

The Torah covers, too must be measured. For these a straight strip is woven and then joined to make a cylinder. (Fig. 2) One end is closed by a stiffened oval, covered with the same material, with two openings for the ends of the scroll. These may or may not match the curtains. White is used for the High Holy Days but otherwise any rich colour may be used.

The covers for the reading desk and lectern must be made to measure for, as a rule, the sides are fitted at the corners. Quite often all these ceremonial cloths are finished with fringe. The cover of the reading desk may hang to the floor in front or may extend only part way down depending on the wishes of the Board.

If one is weaving Torah covers, one should also weave matching binders. These are strips of material which are fastened with silver buckles around the Torah to keep it from unrolling. These can be made by inserting wide elastic inside a tube about four inches in diameter.

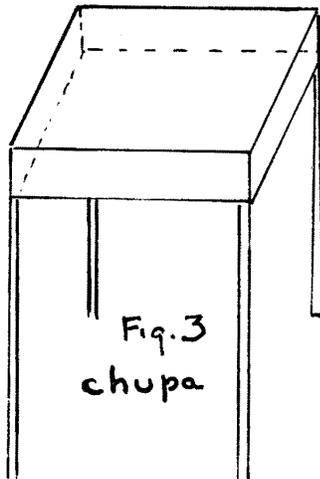
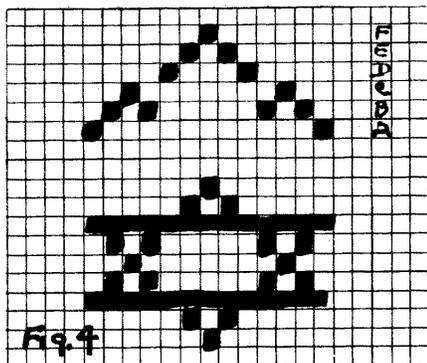


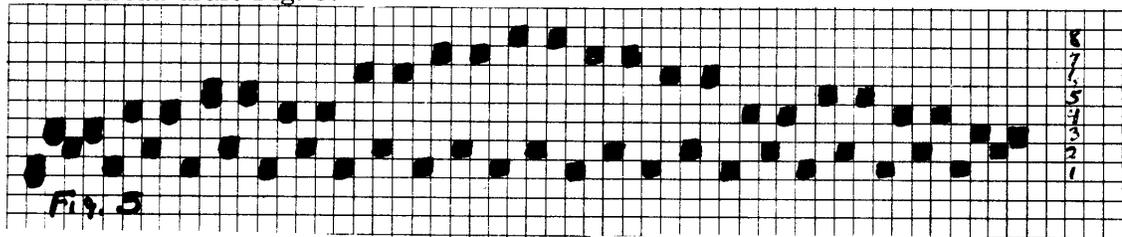
Fig. 3
chupa

One last article to weave might be a Chupa or canopy such as is used at the wedding ceremony. (Fig. 3) These vary in size from 54" x 52" to 72" x 70" and as a rule extend down over the sides, forming boxed sides for a few inches. The actual measurements would have to be determined by the canopy stand itself. This cover would commonly be white and of rich looking material. Again, gold or silver thread might well be used.

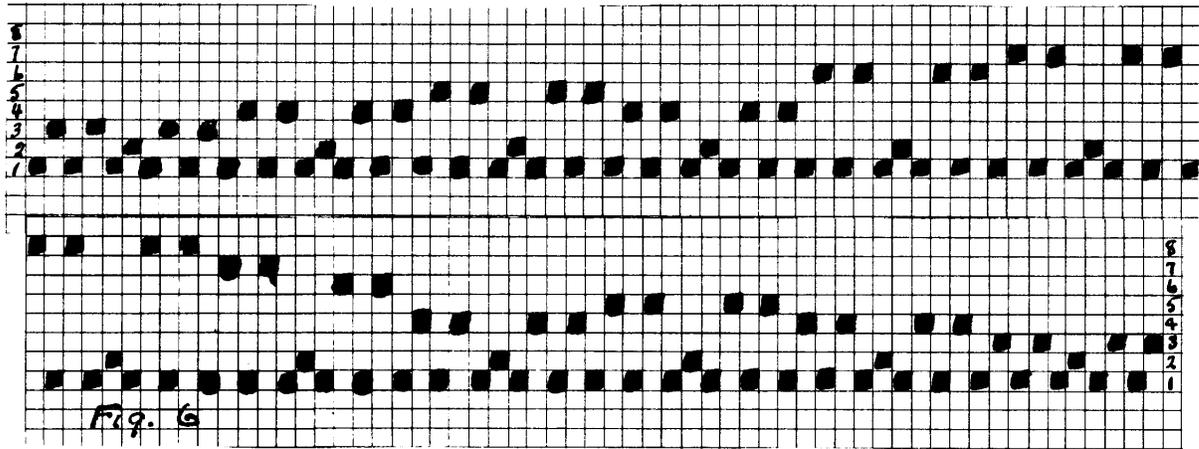
So far we have said nothing about design or ornament on these woven pieces. There are several designs which are typical. The Star of David is one of the best known. Although it does not seem to have any Biblical origin, it is carved in the stone in the Synagogue of Capernaum which dates back to the second century. The short draft for this star is seen in Fig. 4.



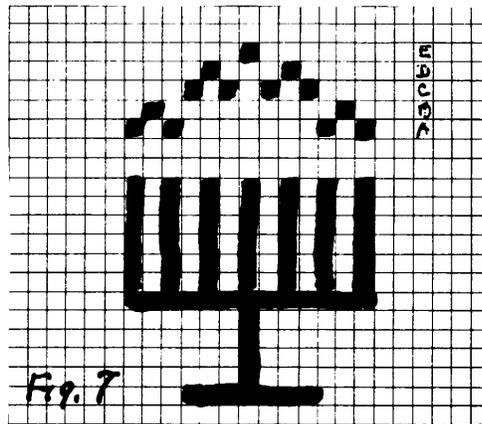
It may be woven in the summer and winter weave as in the thread-by-thread draft Fig. 5:



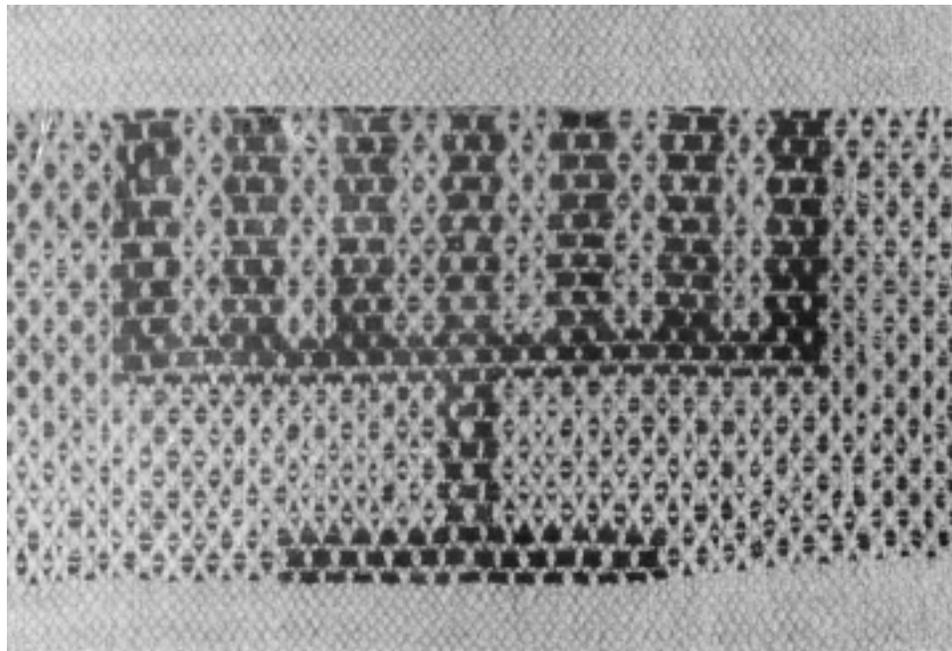
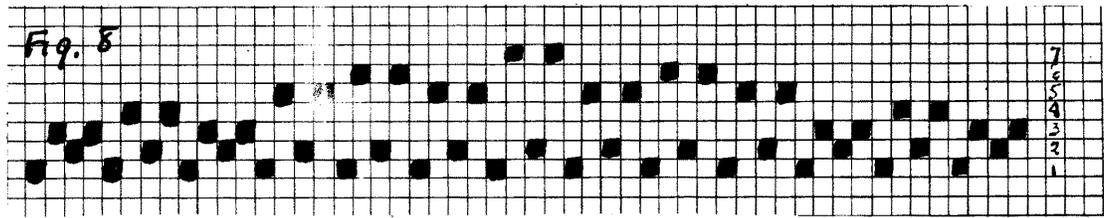
or would make a lovely lacy design for a matzoh cover or a table cloth, Fig. 6.



The balance of threads is important here as you want to weave a diagonal of 60 degrees not 45 degrees as is customary. Use a heavier pattern and a heavier tabby thread than you would normally, and your star will not appear flattened.

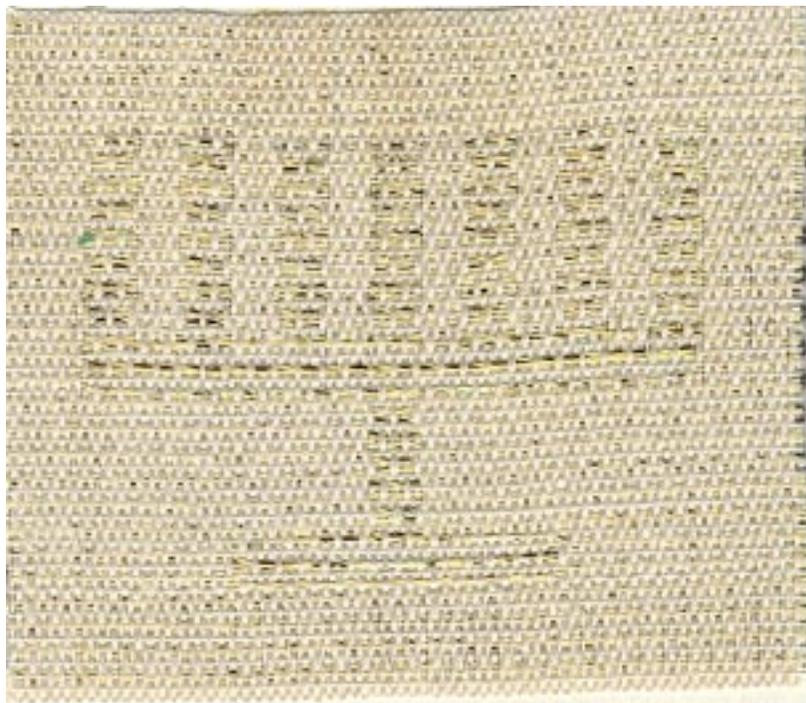


The other common design is that of the branched candlestick. This is shown in Fig. 7. The short draft may be used in a number of ways, the one in the illustration being in summer and winter weave, Fig. 8.



One experiment proved very successful using 25/2 white linen as warp, 60/2 linen as tabby and a heavy flat gold thread as pattern. This was set at 30 threads to the inch. This gave a lovely gold candelabra on a white background which was very effective. By enlarging the size of the blocks this design, or the other one, can be made to fit even large pieces like Ark covers, because summer and winter weave lends itself particularly to large figures due to the absence of long skips. A border of candelabra might be used across the front of the reading desk cover, or there are any number of ways in which these designs may be used. For the candelabra pattern it takes seven harnesses for the figure and one for plain weave background, so an eight-harness loom is sufficient. Weaving directions to produce the candelabrum are as follows:

Sample on next page.



Combine and weave blocks C, D, and E once (4 pattern shots).

Weave block E four times.

Weave all pattern blocks A, B, C, D and E once.

Weave Blocks A, D and E six times.

To weave the star:

Weave block F slightly longer than square.

Weave block E.

Weave blocks A, B, C, D, E, and F.

Weave block B.

Weave block C. (centre of star)

Reverse.

The star as you will have seen takes six blocks which will mean eight harnesses for summer and winter weave and one more to weave a background between patterns, making nine in all. For lace weave, however eight harnesses will be sufficient and for Spot Bronson eight also, seven for pattern and one for background. For the photographed samples each block was threaded twice for the menorah and three times for the star.

There are other Jewish designs and although most are more difficult to adapt to weaving almost any of them can be used as a laid-in design by fitting them on squared paper.

We have not taken up tapestry weaving because it is a field in itself. Some of the very modern synagogues have commissioned tapestries which are, too, modern in design and feeling. Such ones are seen in the Fairmont Temple in Beachwood, Ohio. Here they have three tapestry panels recessed over the doors which divide the sanctuary from the social hall. Not every synagogue could use tapestries as modern as these effectively for, in ecclesiastical design as in any other, the ornament must reflect the style of the building.

We hope that you will have found in this article, some ideas which will help you, too, to make beautiful things for the synagogue, either as presentation pieces, as gifts, or for sale. Use the best and most beautiful materials you can and remember only perfect weaving is good enough for the sanctuary.

Learned at the loom

Use a piece of squared paper, pasted to cardboard if you wish, to measure the units of your weaving instead of a ruler or tape measure.

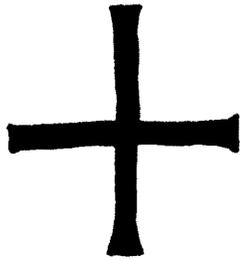
Many rulers and tapes have very wide lines to mark the spacing and it is easy to throw a block of weaving off as much as one or two threads if first measurements are taken on one side of a line, and subsequent ones on the other side. Choose squared paper with clearly printed lines, and add your own mark with a fine pen and India ink.

Crosses

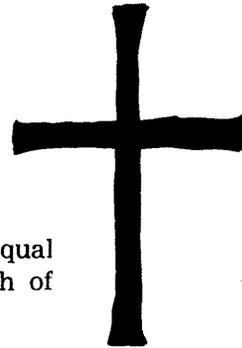
The cross, though shown in works of art prior to the Christian era, was not generally accepted as a religious symbol but rather as a charm to ward off evil.

Throughout the centuries the cross has appeared in many forms and has been used for many purposes, including the ground plan of cathedrals which follow the line of the Latin cross.

The crosses with which we are most familiar, and which lend themselves best to weaving are the following:—

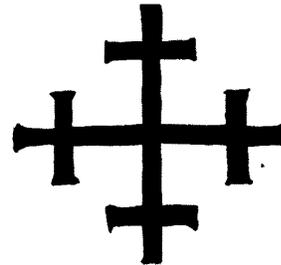


1. The Greek cross, with all four arms of equal length.



2. The Latin cross with cross arms and top of equal length and the upright approximately twice the length of the arms.

3. The St. Andrews cross which, according to history, was in the form of a Greek "X" and was the cross on which St. Andrew, the patron saint of Scotland, suffered martyrdom. This cross has two shafts of equal length crossed diagonally at the center.



4. The Crosslet is another type of cross frequently used. In this the ends of each cross piece are intersected to make additional small crosses.

Book markers for the Church

What could be easier than weaving a book marker? "Nothing," you say. A week ago we would have agreed, but this week we think perhaps there are several things that would be easier, like five or six yards of tweed, or a dozen place mats or well, several things.

Now, a book marker, we thought, is a small thing that would be easy to weave and quick to write up and simple enough for the beginner weaver. Ignorance is bliss. There is nothing like a humble book marker to make you realize you're wrong in thinking that just because something is small, you therefore know all about it.

One of the first problems which confronts the weaver is the weaving of a narrow web—perfectly.

Every weaver who has attempted a narrow web knows that it is very difficult to keep the "ribbon" a uniform width throughout the 24 or 36" length, and selvages perfect.

Selvages, selvedges or self-edges or whatever you prefer to call them are of the greatest importance in weaving book markers. The beauty of an otherwise perfectly designed and woven book marker can be ruined by a poor selvage.

It is necessary to pay particular attention to the edges while weaving to avoid drawing in the edge warp threads and thus breaking them. The picture accompanying experiment #5 (page 19) shows what happens when edge threads are broken and mended. The perfection of the selvage is ruined.

Actually the weaving of perfect selvages goes back to the preparation of the warp, the threading, and most of all to the winding on and tying of each warp bout with an identical tension. Some experienced weavers suggest that the two outside bouts, that is the last one on the right and the last one on the left consist of fewer threads than the rest.

Some weavers naturally weave good selvages, others, no matter how long they weave never succeed in doing so, however practice does help. Some draw-in, or narrowing, is natural and permissible but broken threads result if there is too much. Soon after he begins to weave the neophyte notices that one of his selvages is better than the other. Though our selvages improve with practise throughout our weaving careers we still find **that** this factor remains constant. This may be and probably is due to our natural right, or left, handedness, and while good weavers produce perfect selvages, the fact still remains that they seldom match. Selvage threads do not turn in the same direction on both sides of the web. Our curiosity on this point was aroused while weaving our sample markers and as soon as an opportunity presents itself we intend to do some research on it, in the interim blaming the S or Z twist in our threads.

Incorrect beating can quickly ruin selvages. There are two schools of thought about beating. One school of thought believes and preaches that the shed should be changed before beating. The other that the weft thread should lie in the open shed on a diagonal and be beaten back against the fell before the shed is closed. After changing the shed, or better still, simultaneously with the change, beat a second time. In our experience we have found that this latter method, with the exception of webs which require special beating, produces an even web and good selvages, and rarely a broken warp thread.

The manner in which the bobbin is wound has a very definite effect on selvages. Bobbins which do not allow the weft to flow smoothly should be discarded and rewound. The flow of thread should be controlled at the bobbin, if necessary, by resting the thumb lightly on it. The weft thread should never be pulled tightly against the selvage warp threads.

Poor edges are sometimes due to changing tension which occurs when and avoid winding it so far back that the beater cannot strike the fell properly.

A change of pattern or yarn will throw the edge off, such as changing from a twill to a plain weave, or to a pattern weave. These changes can, to certain extent be controlled by the weaver. In weaving the book markers the critical point is the area in which the arms of the cross appear. There is apt to be a widening here no matter what technique is used, so watch for it.

It perhaps should have been stated earlier that it is very bad practice the warp is wound forward. Try to keep it, always, at the same tension, to add heavy threads at the selvages or to sley the selvages differently than the rest of the warp.

Avoid passing the shuttle between selvage threads as it stretches and weakens them. Should this be necessary, on rare occasions, lift the thread around which the shuttle is to pass with the fingers and pass the shuttle through with care. The threadings which are given here are planned so that there should not be any difficulty with edge threads not falling in line. If there is any change, look for broken threads.

Check also to determine that the warp threads run in a perfectly straight line from warp beam, over back beam, through heddles and reed and onto the cloth beam rod.

We have gone into considerable detail about selvages but it seemed best to do so because of the importance of having perfect edges on our bookmarkers.

Before we go further we have a few suggestions to make. Be sure that both hands and material are spotlessly clean, and loom and reed also. Hands are easy to deal with. If your cone or tube of material is soiled where it has rested on table or shelf, tie and wash your warp carefully before threading. Wind a small skein of weft, tie and wash it also. Your reed may be a fine one which hasn't been used for some time. Give it a good scrubbing with a stiff brush and detergent, rinse well, dry with a cloth and stand in the sun or by a radiator to dry thoroughly.

And—weave a sample, carefully following the directions we give here, or work out your own. Use your own discretion as to whether this will be woven of your silk or of threads comparable in size to your silk or gold. With the exception of Miss Chown's crackle (Experiments 1, 2 and 3), we wove our experimental samples of 30/3 Egyptian cotton for both warp and weft and size 10 brown perle cotton, both from Lily's.

Reasons for using these threads were three-fold: first we had already established that the 12/3 silk and gold guimpe would give the desired result as far as fabric was concerned so it seemed wasteful to our Scottish souls to use good silk and gold for experimental purposes; secondly the brown and white combination shows up best for photographing; and, thirdly for study purposes the structure of the various weaves was much easier to trace than in the gold and white.

We have not attempted to suggest, let alone dictate, anything about design. This we have left to you and your church authorities. Throughout our own experiments we have striven to achieve a simple cross with clean cut lines which would stand out against an uncluttered background. Secondly we felt we should concentrate on techniques so that at least some of them would fall within the ability of the good, though not necessarily advanced, weaver and also one for the weaver who uses a two harness loom. The advanced weaver, master of many techniques can adapt his ability to more complicated designs than we have used.

Before proceeding with our own experiments we quote from ENGLISH CHURCH NEEDLEWORK, by Maud R. Hall: "two widths (of ribbon for embroidery) are required for a set (of markers), as the altar books are smaller than the Bibles on the lecterns, and the markers must be in proportion." Although she is talking about *embroidery* for church textiles, much of what she says is applicable to weaving, so to continue: "the simpler the embroidered design the better, for the widest ribbon sold for markers is too narrow for anything but the plainest characters. A Latin cross at one end and a simple monogram on the other are always good, if correctly drawn, and, if preferred, the words 'Creed' and 'Collect', as suited to the different parts of the service, may be worked on the different ends in plain old English letters, surmounted by a Greek cross.

"The *length* of the marker must of course depend upon the depth of the book for which it is required. For the large altar books a yard is the ordinary length *exclusive* of the fringe. This makes a double marker, being divided by a barrel or register, and so falling over two pages of the book.

"For a Church-marker of the ordinary 2½" width, a yard and a quarter of ribbon will be required. Fix the design at five inches from the end and work in gold, silver or silk as desired. Work the other end as before, remembering that the two designs must not be worked on the same *side* of the ribbon, or the marker will not lie rightly in the book."

We interrupt here to suggest that instead of one long marker doubled in the middle, one might make two markers half the length. Certainly this would be easier for the handweaver—but of course one should find

out which is preferred in the particular church for which the marker is designed.

“When both ends are finished, turn back four and a half inches of the plain end, *below* the work, over the untidy wrong side (obviously she’s not a weaver!), leaving half an inch of plain ribbon *below* the design on the right side.

“The ribbon must now be sewn together by the two edges to the depth of four and a half inches; it must be done with small stitches, using fine silk of the exact shade of the ribbon.

“The raw edge of the turned-up end is to be hemmed across above the design, the stitches to be invisible on the right side; for this purpose a very fine needle must be used.

“A soft twist silk fringe of two inches is best to use, if the embroidery is of silk.

“Twice the length of the two ends and three inches over for turnings will be required.

“So that the sides should be perfectly neat and alike the fringe should be sewn along one side of the marker single, then turned and sewn on the other.

“The height of a design for a book-marker should not be more than three inches. On white ribbon, gold embroidery looks best; on violet, white; the other colours according to taste.”

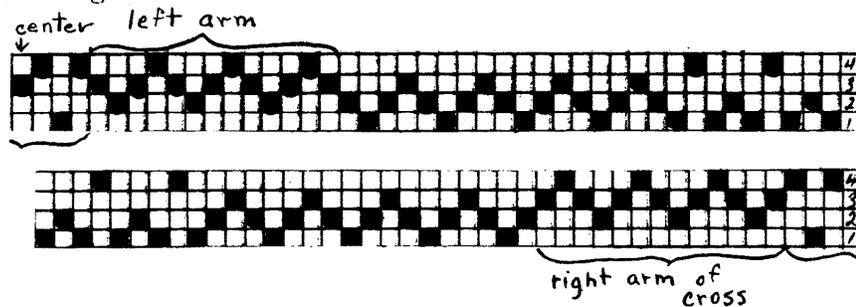
At this point, which or who is more humble—the book marker or the handweaver? The handweaver of course, but once we got over the initial shock of discovering this, we decided this very specialized aspect of weaving could be rather fascinating.

This reminds us, that you can’t just weave one marker for the church, but once started, one should really weave a complete set for each of the four church seasons!

Experiment 1

Recently we had a sample of a handwoven book marker loaned to us by a weaver in British Columbia. It was woven on a very fine silk warp—it looked like sewing silk to us—with what, we believe, was the same material for the tabby weft, and a material very similar to, though somewhat finer than Lily’s six-strand floss for pattern weft. The warp and tabby were a beautiful shade of red and the pattern a burnished gold color.

The threading was in crackle, and when we analyzed it, we got the following draft:



Tie-up: Standard.

Treadling:

Base —	1st step	12	
	2nd step	23	
	top step	34	
Cross —	Stem	14	Treadle each block
	Arms	34	desired number of
	Top stem	14	times.
Top —	1st block	12	
	2nd block	34	
Tabby—	13 and 24 alternately.		

Actually we added about 24 extra threads—12 on each side of the original threading—so the pattern would fit our warp better.

We decided the marker would be $1\frac{1}{2}$ " by 12" finished, including fringe.

We did not have any sewing silk on hand, but we did have some fine red 40/2 non-mercerized sewing cotton, so we threaded this 48 threads per inch—and with 85 threads in the pattern, this made the warp exactly $1\frac{3}{4}$ " wide in the reed.

We had in mind that the Bible marker should be ribbon like in appearance and "hand." We also had in mind that we would use the 40/2 red cotton for the weft, and flat supported gold metallic for the weft.

We wove a small sample. The design proportions were good but oh my. Our gold Lurex is supported with a white thread, and fine as it is, it gave the pattern a decided moth-eaten appearance. So the flat gold was out of the question. The red cotton tabby was alright as far as grist was concerned, but it was uninteresting in every other way. In a word, it was "dead." So the tabby was out.

With no other fine red thread on hand, the book mark languished for a day while we went to town and came home with every shade and shine of fine, red sewing thread we could find.

We tried these out for tabby and finally settled on using a bright, shiny scarlet nylon sewing thread. This thread pepped up the color considerably, and did indeed make a very nice ribbon-like fabric. So thus encouraged, we decided to try another sample with a different pattern weft.

Experiment 2

We wove about an inch of tabby with the red nylon, and then wove the pattern in Lily's "old gold" six-strand floss.

However, the six-strand floss was too heavy for the warp and weft, and the vertical pattern stripes stood out, producing a three-dimensional effect. This might be a very pleasing effect for some things, but for this narrow width of material and small design area, the result was cluttered.

Our second mistake was that in our joy in finding a good color for the tabby, we had overlooked the fact that the weft was really too fine for the warp, with the result that the plain weave areas drew in to a $1\frac{3}{8}$ " width—while the design area was $\frac{3}{16}$ " wider.

So these materials were out of the question.

We did try another combination using the same red nylon tabby and a gold metallic guimpe for pattern thread. We knew this wouldn't make a well-balanced fabric, but we wanted to see how the all-gold thread would look for pattern. We liked it.

The little warp then stood untouched for another half day while we made another trek to town, to another sewing supply store. This time to make sure, we bought a spool of every weight of red thread including buttonhole twist, fine crochet cotton and embroidery silk. We also found a very fine gold metallic guimpe and headed home again to try

Experiment 3

This experiment turned out to be successful.

We used the fine crochet cotton for the all plain weave area, the sewing thread for the tabby weft between the pattern rows, and the fine gold guimpe for pattern thread. The width did not vary, but remained $1\frac{1}{2}$ " wide for the length of the book marker and we obtained a ribbon-like feeling in the material. We should add here, that it was more like grosgrain ribbon than a fine silk ribbon.

The choice of size— $1\frac{1}{2}$ " x 12" including fringe—for this marker, was chosen for a personal Bible or prayer book.

To avoid having to use the heavier thread in the plain weave areas, this warp could have been set closer in the reed. However, we think this would have made the pattern skips too small to show up effectively. The other alternative would be to re-thread the pattern double in the heddles—and possibly six per dent. We would like to have tried this last experiment, but we ran short of time—certainly not materials.

It is well to check with your church authorities, or your clergyman before starting on a set of markers. Bibles and prayer books in use in various churches are of many sizes. The set which we wove following our experiments were as follows:

- 2 (or 1 double length marker) for the lectern Bible, 3" wide, 30" long.
 - 2 for the prayer book, 24" long, $1\frac{3}{4}$ to 2" wide.
 - 1 for the litany desk, 24" long, 1" wide.
 - 1 for the altar prayer book, $23\frac{1}{2}$ " long, 2" wide.
- All the above lengths exclusive of fringe.

In Miss Chown's article she was concerned largely with color and material; the experiments which follow are concerned largely with techniques.

As white can be used for all seasons and festivals throughout the Church year, with a few exceptions, it was decided that 12/3 natural white silk with gold guimpe for crosses and fringe would be used for the experimental set. It might be well to state here that church white is not "the whiter than white white" to which the advertisements call our attention but rather the soft creamy white of natural cotton and silk. Blueing should never be used in laundering church linens.

The flat, reinforced type of gold, though beautiful on the cone with its 18 carat glow was not effective against the creamy white silk background, so a gold guimpe (Lily) was used. The gold was not wound on a shuttle nor into a butterfly, but was used as a single floating strand. The amount of gold required is so small that there was no difficulty handling it this way—in fact it was simpler than it would have been on a shuttle or in a butterfly.

As stated previously our experiments were carried on with 30/3 Egyptian cotton and #10 perle cotton.

Experiment 4

This sample was woven on a two harness loom.

Warp: 108 threads of 30/3 Egyptian cotton.

Sley: Three per dent in an 18 dent reed.

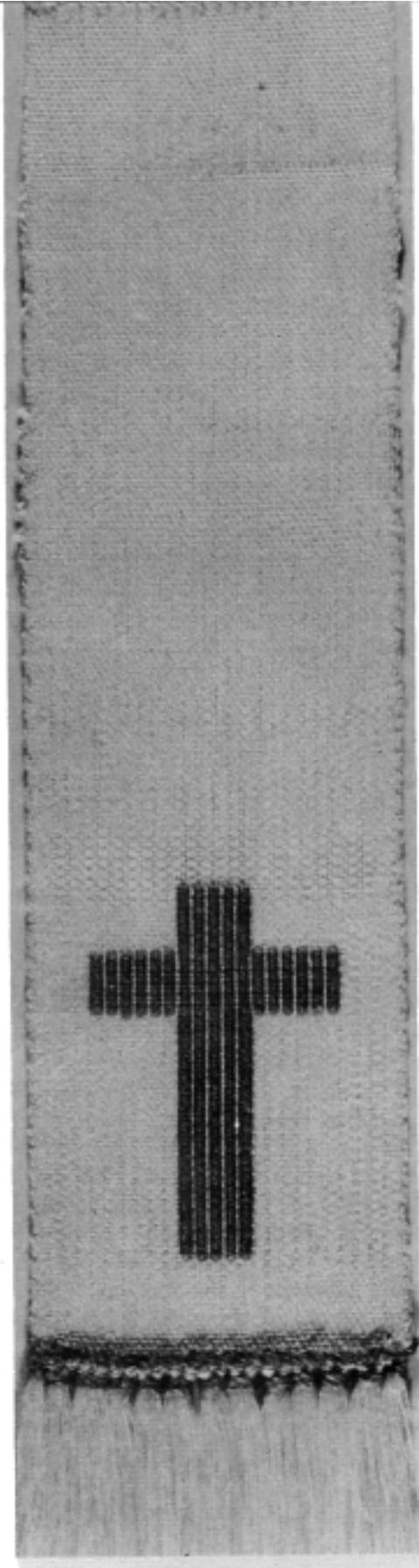
Threading: 1, 2, 1, 2, etc.

The width, when set in the reed was approximately 2". The finished marker was 1 $\frac{3}{4}$ " wide. Even in the Egyptian cotton the texture of the finished marker was pleasing; firm but not stiff.

After experimenting with various inlay techniques which were not too successful the cross was woven in dukagang, the pattern thread passing over three warp threads and under one across the design. Five gold bars appear with the tie-down thread in white. Because these bars lie vertically they lend height to the cross. It is customary to weave dukagang with the under side up, as the turning of the threads can be done more easily and evenly. However for this project it is better to weave with the right side uppermost and with care it is not difficult to accomplish smooth even turnings on the under side. In any event the lining covers this part of the marker.

To prevent undue stress and soil on the warp threads pick up the threads with a flat warp hook instead of with the fingers, inserting it under the correct warp threads, slipping the pattern thread over the hook and drawing it carefully into place. Do not pull the pattern thread against the warp threads, but rather against the fingers easing it into position, then beating it back. If the warp thread pulls in at the edge of the pattern, ease it until the warp lies straight.

At this point there are several things to think about: picking up the pattern; selvages; beating; and width. Because of the extra weft threads in the pattern area, the web is inclined to spread, especially on either side of the horizontal arms of the cross.



Experiment 5

The same warp, weft and sleying were used for this experiment as for the previous one #4. This one however, was threaded on a straight 1, 2, 3, 4 twill. Start the threading of the twill on the right (facing the loom) and end the last thread on the left on harness 4.

This cross is also woven in dukagang, but with a 12, 23, 34, 41 twill treadled background. Use the warp hook as before to insert the pattern threads.

To lift up the pattern threads treadle 124 together for each pattern shot—on a sinking shed loom. On a rising shed loom treadle 3, for each pattern shot. These treadlings lower the warp in groups of three thread each across the web; the single thread in the upper shed acts as a tie down between the pattern threads.

Start twill weave on the left depressing treadles 1 and 2 (3 and 4 on a rising shed loom). Weave as much twill as desired, then treadle 1, 2, 4 together and enter the pattern thread from the left, using the warp hook.

The pattern thread should cover the five groups of three threads each which lie in the center of the web. Let the end of the thread hang down under the weaving at the left of the first group of three squares. Beat carefully back into position. Now throw a shot of twill. Twill and pattern threads alternate throughout the pattern area. Start the arms of the cross with the end of the pattern thread at the right side of the upright of the cross. Carry it under the lower warp shed and bring it up at the right hand edge of the sixth group of warp threads beyond the upright and carry it across these, across the five which weave the upright of the cross and over six more groups to the left of the upright, forming the first row of the left arm of the cross. Continue until the arms have been woven the desired height. Keep your cross in good proportion, the height of the arms should be the same as the width of the lower part of the standard, and the upper part of the standard should conform to the arms. Try out different proportions on your sample, then you will be sure before attempting your finished piece. Unweaving just can't be done if you want your work to be spotless. At this point keep your eyes open for beat, angle of twill, selvage, width and pattern. This is a critical moment in your weaving.

In our own experiments we found it easier, because of the narrow width of the web and no place to put anything down, to use a small, light, poke shuttle rather than our favorite tiny Swedish boat shuttle. If you decide to use a flat shuttle do not fill it so full that it will stretch your warp. On the other hand wind enough on it to weave the 24" plus lining required for the marker as it is well nigh impossible to add new weft without its showing. You can figure the amount needed from weaving your sample.

Please note, in the photograph, what happens if the tension of even one thread is loose. Here a loose thread shows at the right selvage and another about 3/16" in from the right edge.

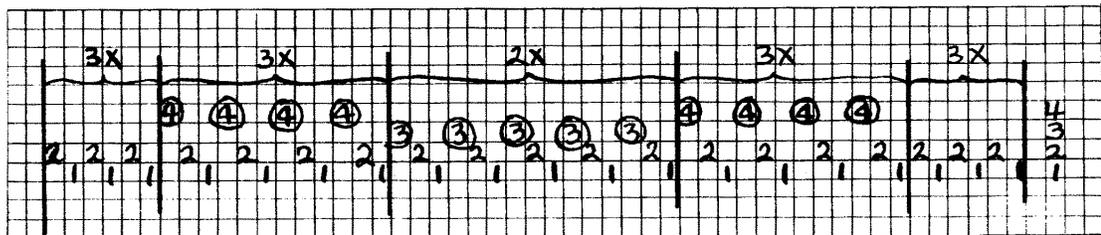
Experiment 6

Mrs. Pratt's pine needle wall hanging (April issue) gave us the idea for another threading.

For hers she used five harnesses. We felt we could get a similar result by using the four-harness warp-threaded pattern technique. (NEW KEY TO WEAVING, page 349).

The same 30/3 Egyptian cotton was used for warp with a fine white nylon for weft and the brown #10 perle for pattern. This combination of threads resulted in a ribbon like fabric but one with a rather sheer, obviously cheap shiny appearance. Technically however the experiment was successful—had we woven it with more care. (Broken selvage threads cannot be repaired without showing!)

Threading draft



The encircled 3's and 4's are gold guimpe threads and are not considered when calculating the number of white threads required for the warp, which for this sample is 104. There are 34 gold threads. Each warp is wound separately, the white one first. In threading, thread the white background warp leaving all the encircled three and four heddles empty where they appear on the draft, the pattern threads will be threaded through these later. Complete the threading, slewing, winding and tying on of the white warp, double slewing in an 18 dent reed.

Now wind the required number of pattern threads (34). As the required length of the pattern threads is very short, and at best there must be considerable wastage, plan carefully. Tie these threads to a dowel (which acts as a second warp beam) and tie the dowel with 2 or 3 stout cords to the back beam so that it will be about 6" back of the harnesses. The warp should be long enough to extend from the dowel, through the harnesses and reed and tie onto the cloth beam rod. This is a bit fussy to do but with care the threads can all be tied at an even tension and it is quite necessary that they be so tied or they won't weave in clearly. The pattern threads are threaded through the numbers 3 and 4 heddles which were left empty when the white warp was threaded. The pattern threads are slewed in the same dent with the 1 and 2 background threads which appear directly to their right on the draft. If slewed otherwise they will not lift in the proper shed. The threads threaded on harnesses 1 and 2 weave the plain weave background.

A direct tie-up is used, that is harness 1 to treadle 1, harness 2 to treadle 2, etc.

Weaving

Plain weave at base of cross:

treadles 1, 3, 4

treadles 2, 3, 4 repeated in alternating succession

Upright of cross:

treadles 1, 4

treadles 2, 4

treadles 1, 4 repeat for desired height of upright of cross

treadles 2, 3, 4

The 3 added to the last treading ties down the pattern thread every fourth shot, otherwise it would float loosely on the surface.

Arms of cross:

treadle 1

treadle 2

treadle 1 repeated required number of times

treadles 2, 3, 4

Top of cross:

treadles 1, 4

treadles 2, 4

treadles 1, 4 required number of times

treadles 2, 3, 4

As soon as the cross is completed cut off the gold warp which lies under the woven material about an inch from the top of the cross, pull the threads back through the reed and heddles and remove, still tied to dowel, from the loom. This warp can be used again for a second marker.

After removing the finished marker from the loom cut the gold warp threads away from the back of the design having ends about $\frac{3}{8}$ " long at top and bottom of the standard of the cross and top and bottom of the arms. They will be covered by the lining. On no account clip them close to the design or they will slip out.

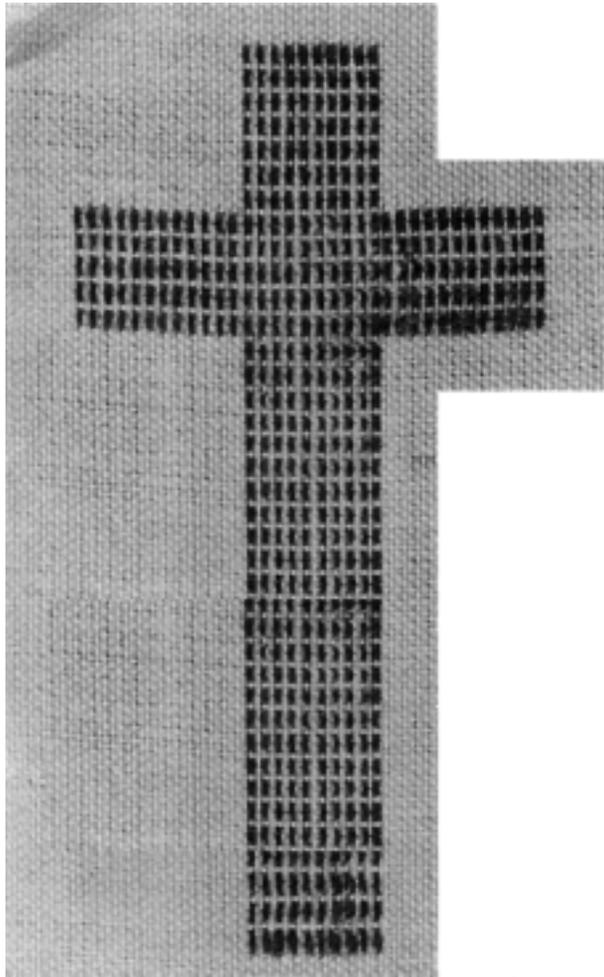
This marker was finished with a rya type fringe (page 28).

The weaves illustrated so far have been more or less manually produced, that is the pattern threads have been introduced with the fingers.

The crackle weave in Miss Chown's experiment and the pattern in the warp are exceptions.

From these experiments it has become evident that three blocks are required for weaving the cross design, if it is to stand out from the background. One block is required for the background, a second for the upright standard of the cross and a third for the arms of the cross.

This somewhat limits the techniques which can be used. It is not possible to bring the cross up in gold with either the Bronson weaves or the Swedish Lace weave because the pattern threads are interwoven in the background from selvage to selvage throughout the weaving of the design or pattern area.



This holds true also of the overshoot where the pattern threads interwoven into the background cause half-tones. A six-harness threading would overcome this difficulty but here there is the problem of the pattern threads lying in a dark bar or line under the surface where they pass from selvage to selvage and are not interwoven.

dent 7

Book marks set on 5-harness summer ter.

This technique produced the richest appearance of all the techniques, and it is difficult to weave!

Before weaving them we questioned whether or not they would be too stiff, or whether or not the gold backing would be too shiny for the fine paper used in the book. However we decided that the lining, if long enough to line the back up to the edge where the marker entered the book, would take care of this. The part inside the

book would be plain weave, without any gold.

Materials

Warp: 12/3 silk, natural

Weft: 12/3 silk, natural

Pattern: very fine gold guimpe

Block A—threaded 1, 3
2, 3 three times

Block B—threaded 1, 4
2, 4 four times

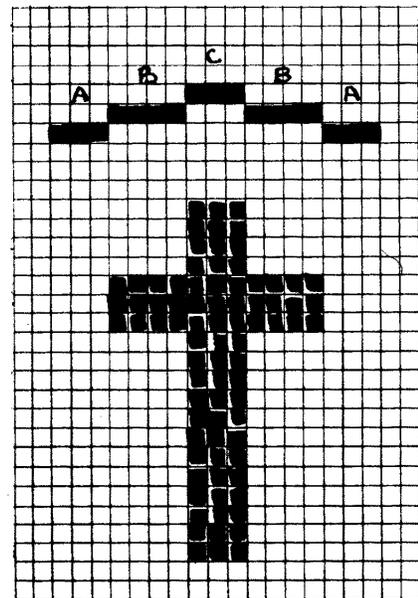
Block C—threaded 1, 5
2, 5 three times

Block B—threaded 1, 4
2, 4 four times

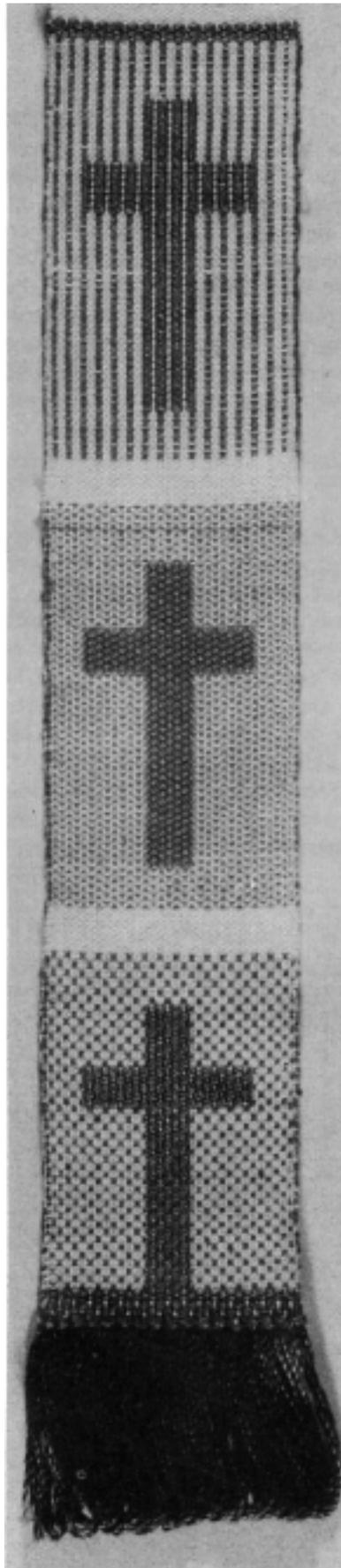
Block A—threaded 1, 3
2, 3 three times

Double sley in an 18 or 20 dent reed.

Tabby 1, 2 and 3, 4, 5 used throughout.







One question which arose several times, and we would like to have had an opportunity to discuss it with Miss Hall, is why the lining stops just above the design and is not carried on up to the point where the marker enters the book. To us there is an awkward gap where the lining leaves off. In making our own markers we disregarded her directions and continued the lining up to the edge of the book. We felt also that the marker hung better with this added weight. If the marker does not seem to be sufficiently heavy to hang well a small weight, preferably a piece of small metal rod, cut slightly shorter than the width of the marker, can be inserted between the lining and the front surface of the marker just above the fringe. Before inserting this, scrub it well with detergent and wrap it smoothly in a piece of plastic to prevent its rusting or corroding and eventually showing stain on the marker. The opposite end of the marker should be finished with a narrow hem, inside which is placed a similar piece of metal rod to hold it in position in the book. More elaborate markers have a fringe at both ends but this is a matter of taste.

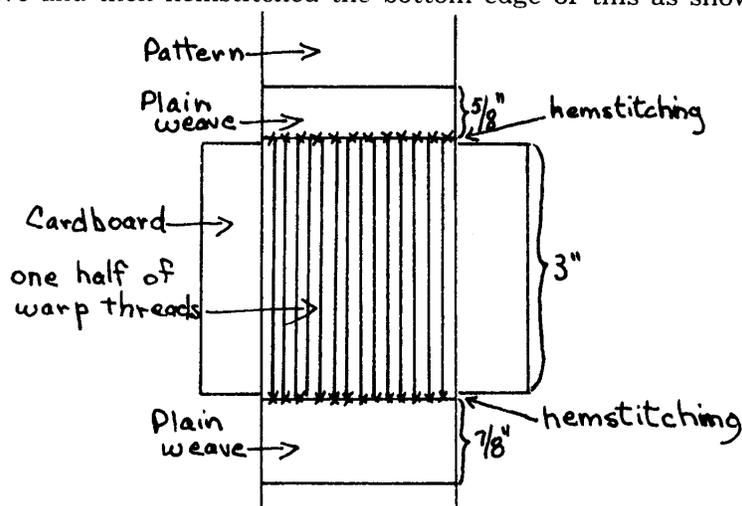
We think you will agree with us that weaving book markers for the church is not a simple task, yet we feel too that once you have woven one successfully that you will have no hesitation in weaving a complete set. There are probably other techniques than those we have used which could be adapted to the weaving of book markers and we hope the ideas we have given here will help suggest them to you.

Fringes

by Joyce Chown and Mary E. Black

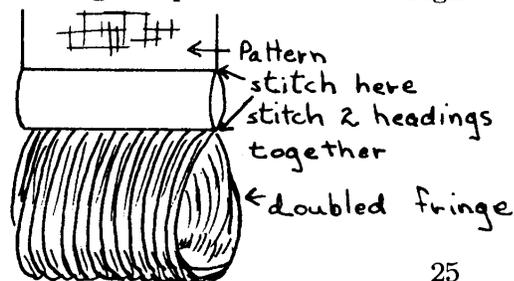
In this day and age of so-called "functional" design we are inclined to look down our noses at over-embellishment and we often neatly file fringe in the over-embellishment class. However, while we may have done away with fringes on lamp shades, household linens and drapes and curtains, it still has a place in ecclesiastical weaving—and we could add, that labor unions are finding all sort of uses for it.

The double fringe or uncut loop fringe is particularly good for ecclesiastical weaving. When we were doing the experiments for the book marker, we made an uncut loop fringe on either end of the marker. In the case of the marker, this was done simply by weaving a plain weave heading $\frac{7}{8}$ " wide and hemstitching it. We then cut a piece of cardboard 3" wide (twice as wide as the length of the finished fringe which was to be $1\frac{1}{2}$ " long), and inserted it in one of the tabby sheds. We wove $\frac{5}{8}$ " of plain weave and then hemstitched the bottom edge of this as shown.



The pattern was then woven, plus the desired amount of plain weave to finish the marker. This edge was hemstitched, a 3" piece of cardboard inserted in the web, another heading woven in, the beginning of which was hemstitched. In other words, reversing the procedure at the beginning end of the marker.

When cut from the loom, the cardboard was removed and the fringe was doubled as shown:



and sewn together as neatly and inconspicuously as possible.

The same procedure was followed on the other end of the material. The marker could be lined if desired, or alternatively, if the material is not too heavy a self-lining could be woven.

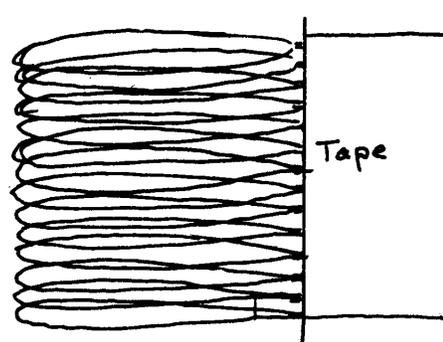
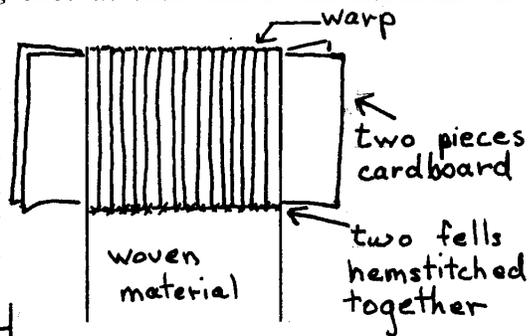
Weave the first heading, hemstitch, insert cardboard, weave the marker, hemstitch both ends, insert cardboard, and then weave enough plain material to completely line the marker. Cut from the loom.

Turn in and finish the beginning of the marker as shown above and then turn the self-lining under the whole of the article. Stitch the top, bottom and sides together.

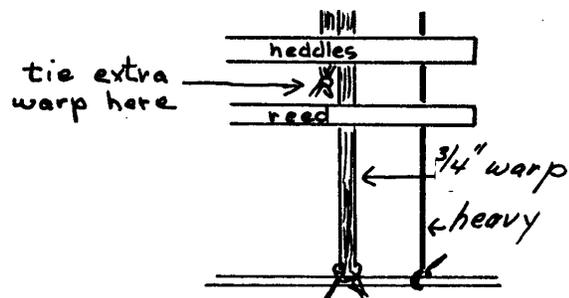
Another alternative, instead of inserting one 3" piece of cardboard in the web, insert two 1½" pieces. For example, suppose your last treadling in the heading was tabby on 2 and 4. Now treadle 1 and 3 and insert a piece of cardboard; treadle 2 and 4 and insert a piece of cardboard; and, begin weaving again with treadles 1 and 3. Weave the marker; insert two pieces of cardboard as described; and, weave the second heading or self-lining. Do not hemstitch on the loom. Cut material from the loom.

Hemstitch the two fells together at each end of the material. Remove the cardboard and stitch the lining in place. By this method, you only need to do the hemstitching once at each end of the material—instead of three times.

Any length and width of the loop fringe can be made on the loom. If you wanted to make a small amount—say 4 or 5 inches—of added fringe for the book marker, this can be done on the same warp as the one on which the marker was woven.



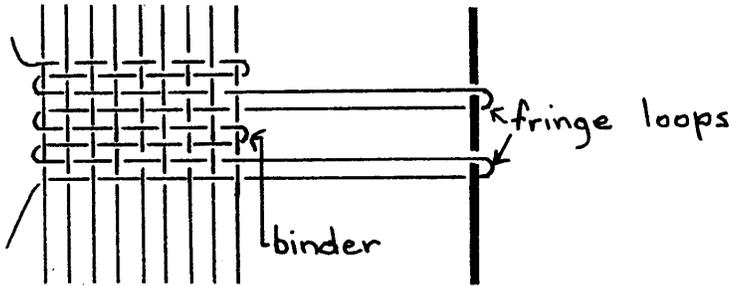
Suppose you want your fringe to be 1½" long and the tape to which it is attached ¾" wide as shown:



Remove all but ¾" of warp from the reed. The unused warp may be tied behind the reed or on the back beam depending on whether or not you will want to re-sley it for weaving later.

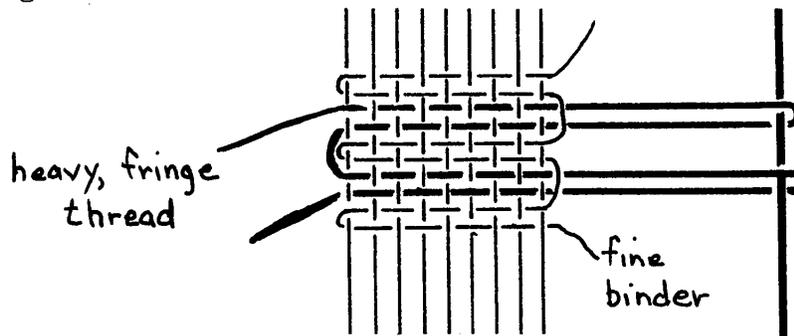
Tie one or two heavy threads—carpet warp or heavier— $1\frac{1}{2}$ " from the warp as shown in the diagram. Make fringe by weaving across the warp, around the heavy carpet warp, back across the warp, and repeat.

If you are using a very fine weft for your fringe, you can weave in a binding thread after every loop of fringe;



or, after every second or third loop of fringe, depending on how fine the warp and weft is.

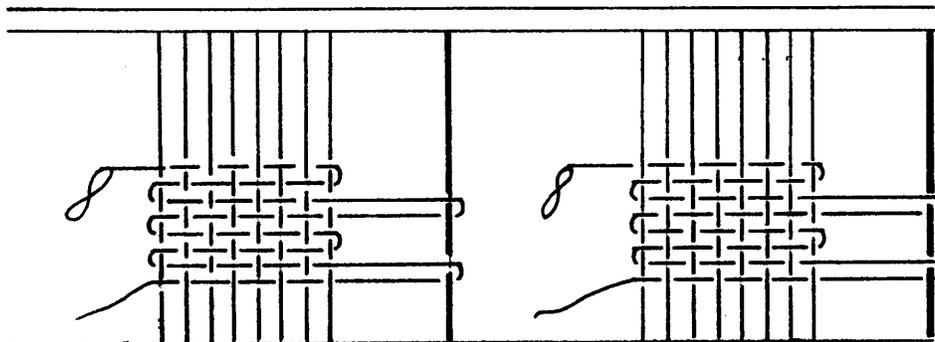
If you use a heavy weft for your fringe, you will still need a binding thread. If the fringe is not too heavy or stiff you can follow the same procedure as above; or if it is very heavy you can use a second shuttle carrying a fine binder thread.



The tape of the fringe does not have to be woven in tabby or plain weave but can be woven in a small pattern if desired.

Cut the fringe from the loom and remove the heavy carpet warp threads.

If you have a greater length of fringe to be woven, make two warps and weave two sets of fringe simultaneously.



Use two shuttles and weave one row on each warp, beat, change the shed, weave second row on each warp, beat, change the shed and repeat for the desired length.

To weave "cut" fringe, make two narrow warps; sley the first one for the desired set and width in the reed; skip the number of dents equal to twice the length of the fringe; sley the second warp for the desired set and width.

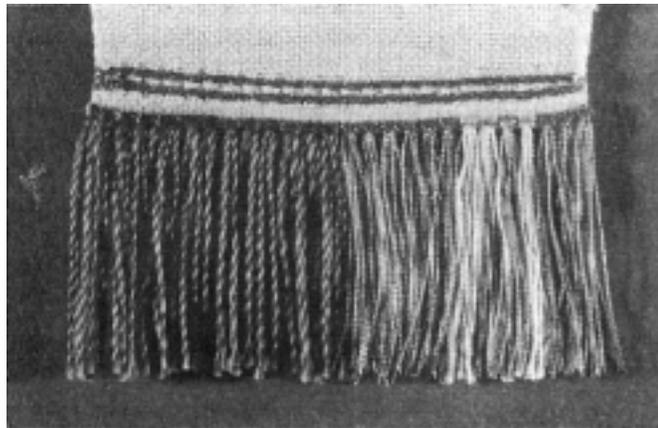
Weave with two shuttles, running in opposite directions but in the same shed. See also NEW KEY TO WEAVING, fig. 641, page 531.

As with the uncut loop fringe, a binder thread should be woven in after every second or third shot. Remove the warp from the loom and cut fringe.

To one of our Shuttle Craft Guild members we are indebted for the idea of using the rya technique for fringes. In fact we are very enthusiastic about it and feel it not only makes the neatest of fringes but is far the quickest and easiest to weave.

Our thanks to this SHUTTLE CRAFT reader for the idea.

We will not take space here to give you the details of tying the rya knot, it can be found in most of the weaving books, i.e. NEW KEY TO WEAVING, page 142.



For our first experiment we tied the fringe with 4 ends of the gold guimpe cut to length, about $3\frac{1}{2}$ " long, knotting them around 4 warp threads, keeping the ends even. The tied fringe was a little over $1\frac{1}{2}$ " long. We also experimented with silk ends and with silk and gold mixed. Unless for some particular reason it is desirable to have a silk fringe, the gold guimpe is by far the more attractive. In this experiment we wove in 2 rows of soumak technique just above the knots to make a heading. This was not particularly successful in that it drew in the width of the marker but with care this could be prevented.

To weave the soumak heading, start at the left with a double strand of fringe material. Pass the end under 4 groups of warp threads and bring

to surface. Pass it back over 2 groups of threads, down between the groups and pass under 4, up again, over 2 down etc. to left edge. Do a second row proceeding from left to right.

There is a slight draw-in with the rya knots themselves so care should be taken to tie them carefully and not too tightly, especially the edge ones.



For the second experiment a rya rod was used. This should be the width of the finished fringe. For this we cut a continuous 4 strand length of the fringe material with which to tie the fringe. (We checked on the diagram of this in *NEW KEY TO WEAVING* and much to our chagrin find the cut is in upside down, so please reverse the book and you will see how it goes. (Page 133).

By using this rya method the fringe can be made as heavy as desired. If one row does not seem heavy enough weave in a few rows of plain weave, using the background thread, then tie in a second row of knots. For a large piece of weaving such as a super frontal, or pulpit hanging even three rows might be required. One is probably enough for a book marker.

This rya fringe has the advantage of being double—no cut ends to ravel with use. If a heading above the knots is desired this can be woven on the 5-harness summer and winter on the x (harness 1) and y (harness 2) treadlings, with tabby between. A heading woven in this manner can be seen in the photograph of experiment #7, bottom cross.

While you may find the weaving of fringe to be a rather finicky process, the advantage of the handwoven fringe is that it can be made to match your church weaving exactly. One of those little finishing touches which is surely worth the extra time and effort involved.

Not quite the same

Some congregations object to the use of rayon for the manufacture of Ecclesiastical garments and hangings, others do not.

During the war, and after, when silks were unobtainable the use of rayon was permitted in some churches on the grounds that both yarns had a common origin, the source of both being cellulose, long recognized as one of the most important of the plant cells.

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On the other hand we find the silk worm eating mulberry leaves which through its own internal digestive processes are converted into an undesirable mass of cellulose. The worm wishing to be rid of this, spues it out through its tiny spinnerets where it mixes with the cocoon, hardening as the air cools it.

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