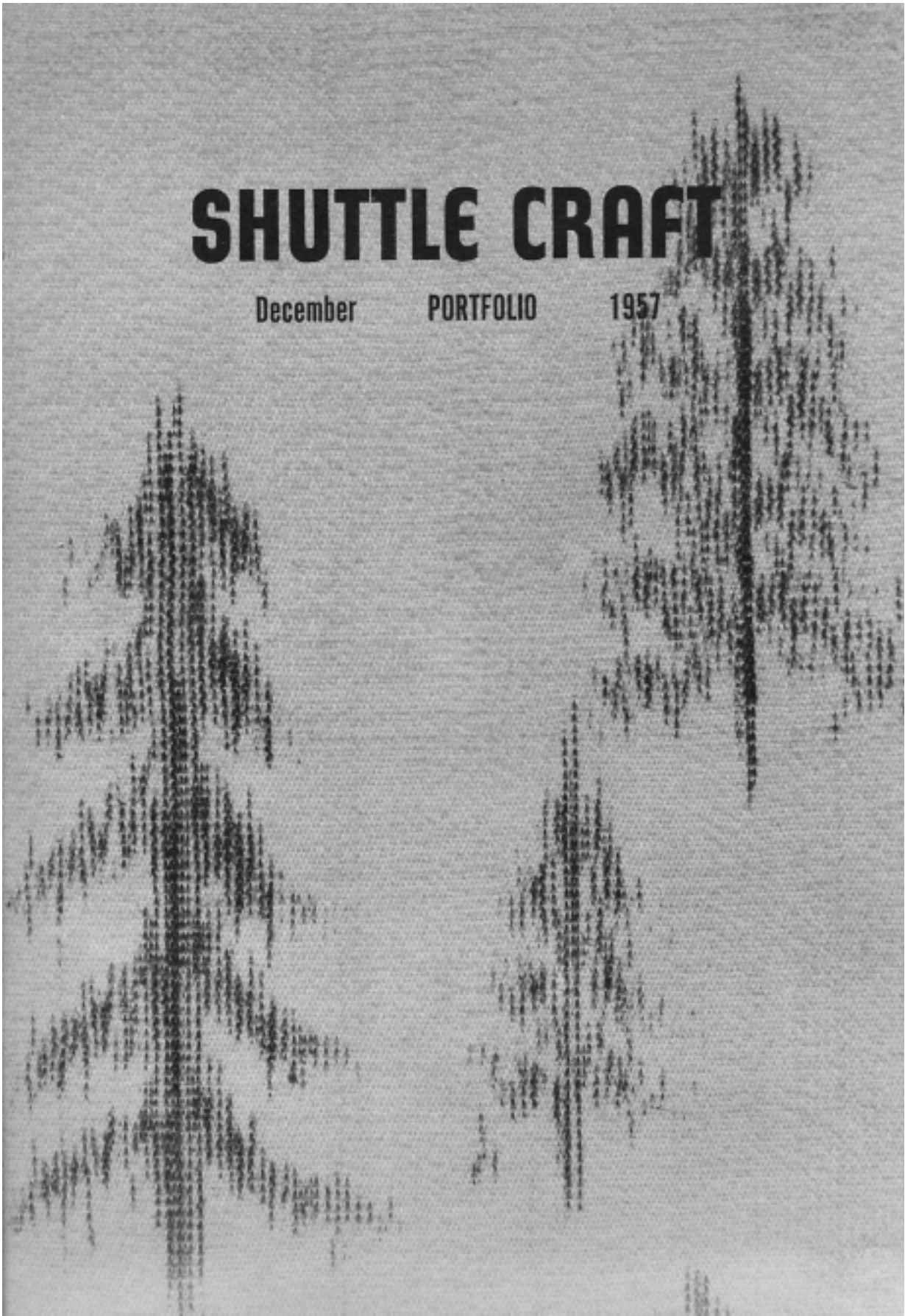


SHUTTLE CRAFT

December

PORTFOLIO

1957



SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD

Volume XXXIV, Number 12

December 1957

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1957 SHUTTLE CRAFT index	Supplement

Portfolio sample: Chiné Christmas trees

Cover: Evergreens in Snow

Photograph by Russell Heffler

The Shuttle Craft Guild was founded in 1922 by Mrs. Mary M. Atwater and operated by her until 1946. Mrs. Martin (Harriet) Tidball was owner-director from 1946 to 1957. It is now owned and operated by

Miss Mary E. Black and **Miss Joyce Chown**
Bedford, Nova Scotia, Canada

Associates

Harriet Tidball—Multiple-harness weaves—Kelseyville, California.

Boris Veren—Book reviews — Coast Route, Monterey, California.

Photography

All photographs except those for Mrs. Tidball's articles are by Russell Heffler—Bedford, Nova Scotia.

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

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From WEAVER to WEAVER

Dear Members:

Once again 'tis Christmas.

And because it is Christmas we hasten to send you our heartfelt greetings and our sincerest thanks for the many messages of good will you have sent us since we took over SHUTTLE CRAFT from Mrs. Tidball. You have been most patient over our delays in getting the bulletin off to you and we can only say "thank you" and promise better service in this new year into which we will step in a few short weeks.

SHUTTLE CRAFT will have surprises for you in the new year. Just now, we are working on our schedule and among other items plan a continuation of Miss Chown's "Discovering Color" and Tapestry articles; Mrs. Tidball's Summer and Winter articles with a special one for January; an issue devoted to Ecclesiastical weaving; a continuation of the regular features and I hope to find more ways for you to use up odds and ends, and together we shall delve into more old cupboards to find weaves we can reconstruct.

As you go about during the holiday season take note of the many handwoven articles you see, or better still, take note of the many articles you see which could have been handwoven and file these for future reference.

We recall, from a few years ago, one of our most charming hostesses who was wearing a Christmas red, wool dress, which she had woven herself. It was simple and lovely. A full, full skirt with narrow bands of gold lurex spaced at irregular intervals around it; the simple basic type blouse of plain red wool providing a perfect foil for her simple gold locket and matching earrings. She was a paradox—blending so perfectly into the Christmas scene, yet providing the centre of interest on this festive occasion.

Handwoven Christmas table cloths; Christmas tree base covers; aprons; towels; luncheon sets; bright party skirts for the children, teen agers and mothers; shirts and sport jackets for the men and boys all add to the Christmas spirit, and prove once again to ourselves, if proof be needed, that our weaving has become an accepted part of our daily living.

Filing has claimed our attention these past few weeks.

Faced with limited room, and the necessity of having reference material within easy reach, we were prompted to completely revamp our filing system.

Thinking that perhaps our ideas might suggest ways in which you could make your own system more effective we pass them along.

First, of course, there was a general cleaning out and discarding of all outdated and irrelevant material.

All valuable information was removed from ring binders (many of which had seen their best days). And how quickly ring binders can destroy good sheets unless the sheets are carefully re-inforced!

A box of 3 cut 9½" x 11¾" manilla folders were purchased and one set up for each weave, with its various subdivisions following in order. Mrs. Tidball's new HANDLOOM WEAVES helped us to keep correlated subjects together. No permanent labels were put on at first as changes were bound to occur, but the folders were placed in the order in which they would eventually be filed. Small clippings were pasted to the inside of the folder and pertinent information was written on the inside of some of them.

Our desk has one deep file drawer. In this we placed the folders which we felt would be most used. From our local liquor store we obtained a number of sturdy corrugated boxes choosing those of a uniform size, as they look better on the shelves. We like these boxes as they are heavy and the covers cut open in one piece. In this they are much better than boxes from the super-market which have the top cut open in four flaps. The boxes we covered with wood-grain design wall paper and to facilitate easy removal from the shelf, inserted a heavy tape at the centre bottom of the front of each box.

Practically all samples and weaving directions had been previously entered on 8½" x 11" record cards so filing them was an easy matter. Where samples were large and bulky, such as the old drugget ones, which we have described for you, special boxes were prepared to hold them.

After everything was in order we did the labels writing directly onto the file tabs with India ink. We were careful to arrange the files with the tabs running in order from left, center, to right, or vice versa if you prefer. They are more easily located if the tabs are clearly visible.

Our filing went along nicely except that we were left with a huge pile of magazines, bulletins and valuable leaflets. What to do with them? Following a visit to the public library we decided on a simple type of cardboard file case which we were able to obtain from a local box manufacturing concern.

These cases are in two sizes.

The larger size holding from 10 to 12 copies of the 8½" x 11" publications and the smaller holding ten yearly copies of SHUTTLE CRAFT, portfolio edition, or 24 copies of the pre-1957 SHUTTLE CRAFT, regular edition. These will of course also hold a miscellany of publications and the inevitable and valuable leaflets so easily accumulated. The cases, of light weight cardboard are inexpensive, but durable, and any desired type of labeling can be placed on the spine, or back of the case.

We would like to have gone all out and purchased one of the mobile filing cabinets which can be wheeled to any part of the house or studio, it requires very little storage space and the locked cover protects your private information.

Our next effort will be directed to re-organizing our weaving threads and we suspect more boxes will be used.

Shelf space? Oh yes. The metal rods which fasten securely to the studs in your walls, with adjustable brackets to hold plain, or painted boards for shelves are inexpensive and can be taken with you if you move. One of their great advantages is that you can arrange them to suit your own needs.

With Christmas preparations on your doorsteps there is little time to revamp files now but do look over your present system with a critical eye and promise yourself that "come '58 I'll do something about it."

In the meantime enjoy a

Merry Christmas!

Maryt Black.

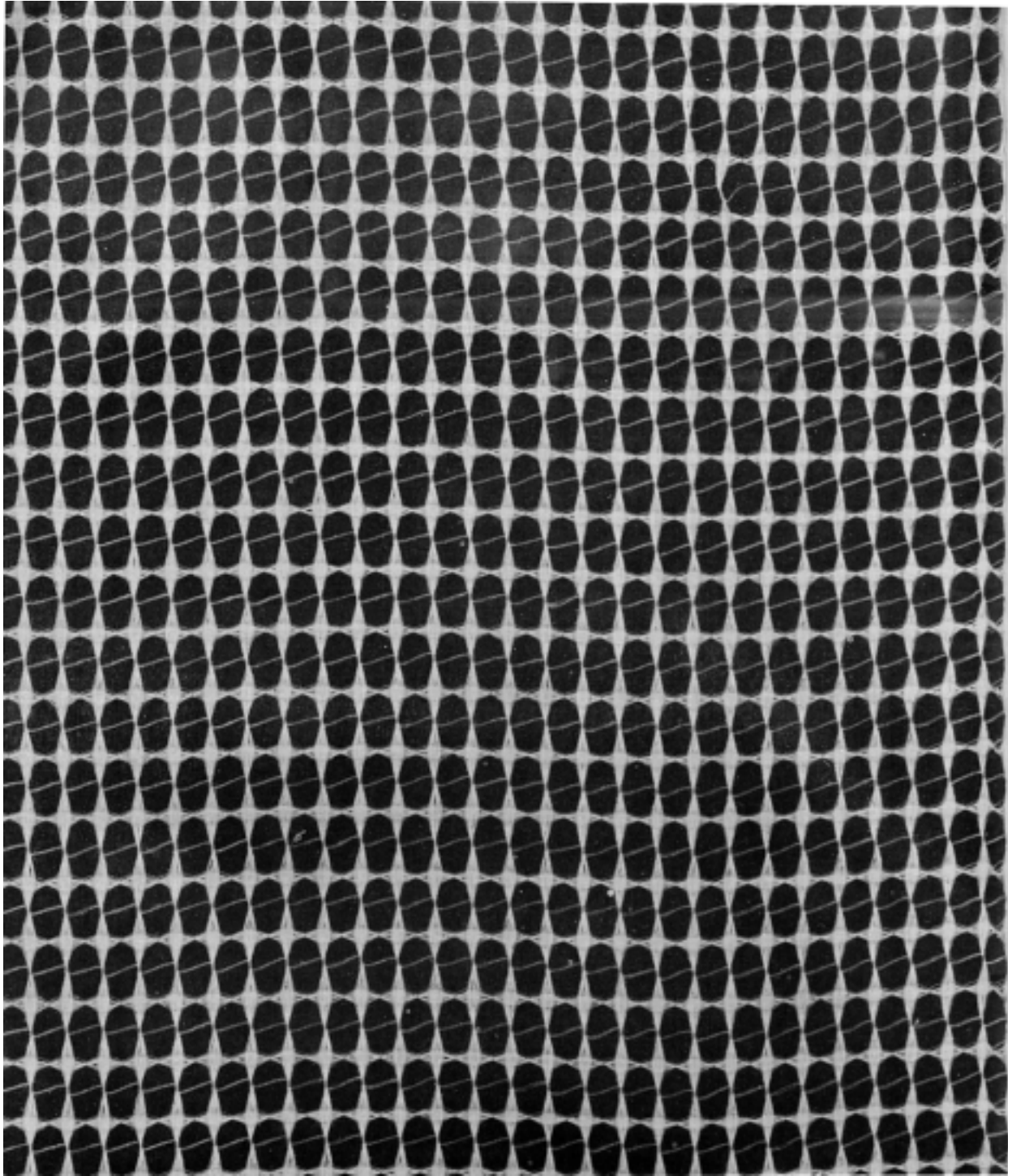
LEARNED at the LOOM

*Contributed by the Handcrafts Division, Dept. Trade & Industry,
Nova Scotia*

Hemstitching a fringe on the ends of a woven article can be done quite easily on the loom with a tapestry needle.

1. Weave about an inch.
2. Thread a needle with the same weight thread as the warp or weft.
3. Place the hemstitching thread neatly in the warp so that the end is about one inch in from the right hand selvedge.
4. With the needle pick up the first three threads in the fringe moving from right to left. Carry the needle back to the right so that the hemstitching thread is passing over the three threads in the fringe, then under the same three threads and bring the needle up to the top of the warp above weft shots between the third and fourth warp threads.
5. Repeat this procedure across the warp.

The thread used for the hemstitching should always be pulled towards the weaving, otherwise the weft threads will be separated leaving tiny holes which give the hemstitching the appearance of being uneven.



“Tracery”

Winner of the award, donated by the Shuttle Craft Guild for “creative imagination, technical understanding and skilled craftsmanship”.

ROOM DIVIDER—In Transparent Tracery

By Harriet Tidball

A lesson can always be learned from a prize-winning textile, and here we offer the lessons from the fabric which won the Shuttle Craft Guild award at the Twelfth National Decorative Arts Exhibit held last spring by the Wichita, Kansas Art Association. The same textile won another award in the Designer-Craftsmen of the West, 1957, Exhibition sponsored by the H. M. DeYoung Memorial Museum of San Francisco. This room divider, named "Tracery" by the designer, was woven by Evelyn (Mrs. Sidney L.) Gulick of Spring Valley, California.

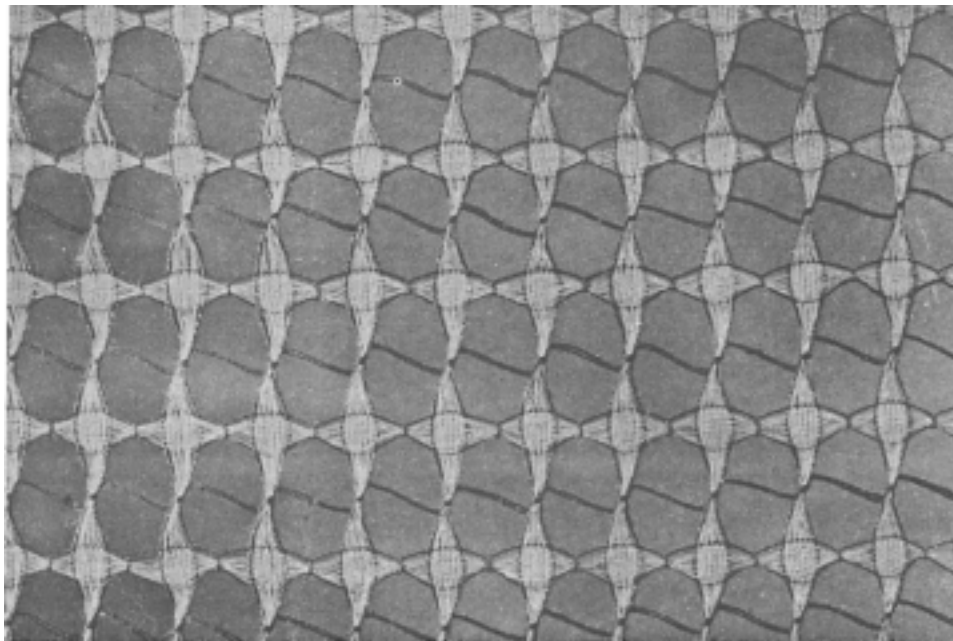
Mrs. Gulick has given her permission for the publication of the details of her fabric, which can make a significant contribution because in this unusual piece she has met a number of challenges. The problems of handling special materials and of manipulating threads to gain special effects may confront any handweaver whether or not he is following Mrs. Gulick's design. But in connection with the idea of following a given design, it is appropriate to remind that no design should be taken as a model for exact copying. A weaver needs to see well designed textiles, at least in pictures, and to understand the structures and technical problems met in their creation. A serious student may copy an interesting textile in sample, to help develop a new skill or master a new technique. Beyond this, the textile should serve as inspiration by conveying the germ of a new idea for a different interpretation or application or a fresh approach to some designing problem. The second textile described here, a stole by Miss Ruth Wheelock, illustrates the individual development of an idea stemming from someone else's design—in this case from Mrs. Gulick's design.

Since any textile is created to fulfill a need, and the eventual function is the guide for the entire designing, it is well to note at the outset Mrs. Gulick's underlying reason for this textile. In her own words, "My purpose in this design was to create a transparent, firm tracery whose open spaces (negative areas) were as interesting as the little woven figures (positive areas)." The photographs show how Mrs. Gulick met this problem. The over-all textile is shown in the photograph, though the beautifully executed top and bottom finishes with walnut slats for hanging are not included, the photograph through the courtesy of the Wichita Art Association. The detail photograph from the catalogue of the Designer-Craftsman Exhibit is through the courtesy of the DeYoung Museum.

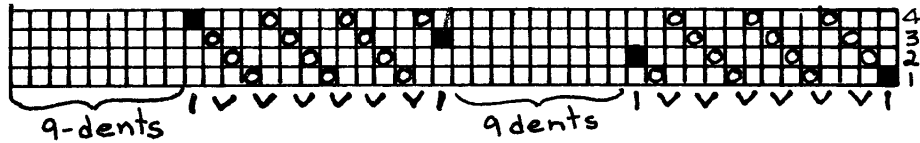
Materials for this delicate appearing but actually very sturdy fabric were 20/2 brown linen and 40/1 natural linen. Most weavers will gasp at the use of the fine 40s singles linen in both warp and weft, particularly in a weave which requires considerable manipulation of both warp and weft. But this very fine thread was practical because it was the highest quality wet-spun linen, the strength of which had not been reduced through the processes of boiling, bleaching or dyeing. Mrs. Gulick reports that she made a chained warp long enough for just one panel (probably about four yards) and beamed it very carefully through a raddle. For a second panel she made a separate warp, tied on the ends, and beamed it through the reed and heddles. "The first fabric I completed without breaking a thread", she says. "The second one (which was treated a little more harshly in the beaming) had two broken warp threads before the fabric was completed. I have found that with a delicate fabric where structure-design is dominant, the care with which a warp is put on is all important."

The warp arrangement in a 15-dent reed was:

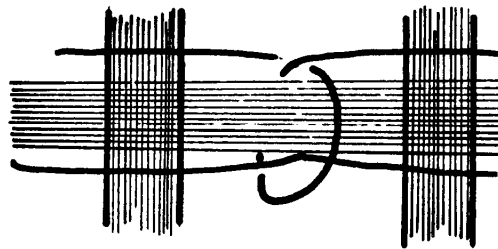
- 1 end 20/2 linen sleyed single;
- 12 ends 40/1 linen sleyed double (6 reed dents);
- 1 end 20/2 linen sleyed single;
- 9 missed dents;
- Repeat 36 times.



This required a total of 432 ends of 40/1 linen and 72 ends of 20/2 linen for a warp width of 40 inches. The draft shows this arrangement graphically. Although all the weaving is in the two tabby sheds (harnesses 1-3 and 2-4) the twill threading is advisable because of the delicacy of the warp thread.



Weft for weaving the little squares duplicates that of the warp, and the curved thread which gathers the warp into bouquets is a double strand of the 20/2 linen. Mrs. Gulick's original manner for handling the weft has created the beautiful rhythmic curves which characterize this design. The 40/1 linen was woven as normal, continuous weft, twelve shots shuttle-thrown in tabby sheds. Each group of twelve shots was preceded by one shot of 20/2 linen placed very loosely in the shed to allow it to curve into the bouquet outlines. This was a length of 20/2 linen (about four yards), placed in the *a* tabby shed with four inches allowed at the left selvage and the long end at the right. The twelve shots of 40/1 linen then follow, the last one in the *a* shed. In the next (*b*) shed the Button-hole Medallion is worked to gather together the preceding thirteen weft shots into spaced bouquets. The Button-hole Medallion differs from Danish Medallion in that it is a single half-hitch down and around the weft group, worked with the fingers or with a darning needle, instead of the chain-stitch worked with a crochet hook. The diagram should make the method clear. Carry the end of the



weft through the *b* shed to the end of the first warp group, then down and completely around the weft group, bringing it up to the right of the thread and under it in a simple half-hitch. Pull this into a tight knot which gathers all the wefts together, and proceed to take the weft strand through the shed of the next warp group, and finish with the tightly pulled button-hole or half-hitch. Continue this across the warp. Fasten the two ends of 20/2 linen neatly into the left selvage with a needle.

The warp which Mrs. Gulick used for gathering the warp groups together is a very sturdy one combining the Spanish Eyelet method with a double closed-shed bouquet, a method which Mrs. Gulick devised and calls the Wrap Stitch. Enter firmly into the right selvage a double strand of 20/2 linen about two yards long.

Open the *a* tabby shed;

Carry weft right to left in the *a* shed to the end of the warp group;

Close the shed;

Carry weft across the top of warp group (to right), then one complete wrap of group (right to left on bottom, left to right on top);

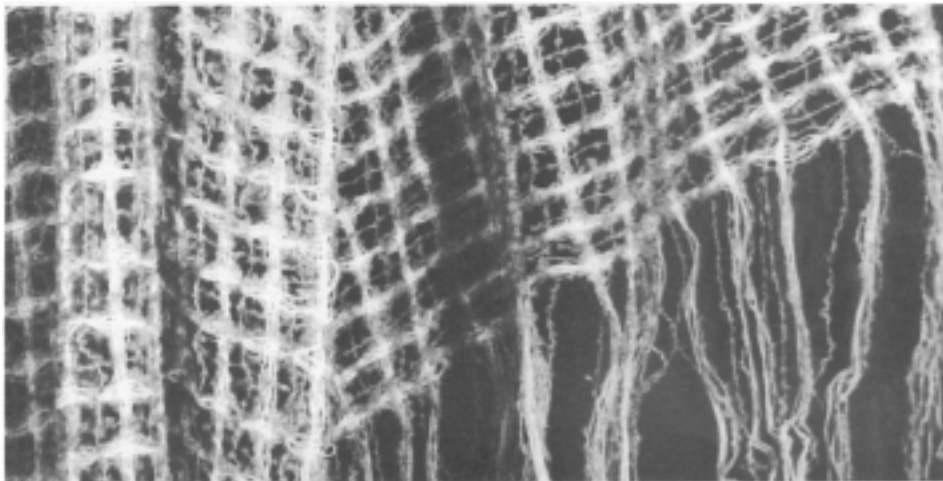
Open the *b* shed;

Carry weft right to left in the *b* shed;

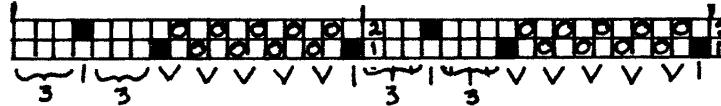
Repeat for the next warp group and for each successive one, pulling the weft strand sufficiently tightly to bind the warps into neat bouquets.

The entire wrap consists of three right-to-left weft passages and two left-to-right passages. The first passage (right to left) is in the *a* tabby shed, the last one (right to left) in the *b* tabby shed. The three centre passages are actually a full 1½ wrap of the entire warp group, which places a double weft on the surface and a single weft on the under side. This very firm, tight, Wrap Stitch should be a useful addition to the weaver's Open Work techniques, and we are grateful to Mrs. Gulick for giving it to us.

It is little wonder that this charming, delicate fabric should be the inspiration for another fabric—for many other fabrics, we hope. After seeing the photograph (1), Miss Ruth Wheelock was stimulated to create the design for a fluffy, light weight summer stole.



Her interpretation of the design uses white Bernat Afghan (2/28 worsted) and light blue loop wool. The warp was threaded on two harnesses, sleyed in a 10-dent reed. Each of the eighteen warp groups was composed of nine ends of Afghan and three ends of loop wool. This required 162 ends Afghan and 54 ends loop wool, for a total width of twenty-four inches, or twenty inches if a 12-dent reed is used. The draft shows the exact warp arrangement:



- 1 end loop single sleyed;
- 8 ends Afghan, double sleyed;
- 1 end Afghan and 1 end loop wool sleyed together;
- 3 missed dents;
- 1 end loop wool sleyed alone;
- 3 missed dents;
- Repeat for entire warp.

Weave as follows:

- Place a length of loop wool in the shed made by lifting harness 2, leaving the long end dangling at the right;
- Weave 9 tabby shots with white Afghan;
- Work Button-hole Medallion in the harness 2 shed, using the long end of loop wool as weft;
- Raise harness 1 and work a row of true Brooks Bouquet across the entire warp with loop wool, gathering the individual warp groups tightly together.

The single strand of loop wool which stands alone in the reed will not be engaged in the Brooks Bouquet. Therefore it is wise to make the Button-hole stitch around this thread to hold it firmly. The Brooks Bouquet stitch is worked with harness 1 raised for the entire row. Carry the weft to the left in the shed and bring it to the top at the open space to the left of the first warp group. Bring the weft to the right on top of the warp and insert it in the shed again, this time carrying it in the shed through the first and second warp groups. Then back, on top of the warp, over one warp group, and forward in the shed through two warp groups. Pull firmly to gather the warp threads together after each bouquet wrapping.

Although this fabric retains Mrs. Gulick's ideal of, "a transparent, firm tracery whose open spaces were as interesting as the woven figures", the emphasis is quite different. The charm of the room divider lies in the pristine beauty of delicately rhythmic, curved lines; the stole places the emphasis on the interesting character of the loop yarn.

EVERGREENS IN SNOW: CHINÉ TECHNIQUE

by Mary E. Black

A stranger driving along the roads of Nova Scotia in late November, or early December, is suddenly brought to a stop by the sight of mounds of evergreen trees lying in fields and farm yards near the country railway stations.

Before he can catch his breath to ask, "what is going on here?" a truck draws up, unloads another mound of trees, and whirls away.

If you live in a city lying along the Atlantic seaboard, and yes even as far west as Chicago, it is quite probable that your Christmas tree may at this very moment be tied up in one of these mounds of evergreens which are representative of one of Nova Scotia's most important harvests—the harvest of Christmas trees.

In the early autumn, agents from the large wholesale Christmas tree dealers throughout the U. S. visit the province and order their trees, the cutting of which is closely supervised by the Department of Lands and Forests to insure a perpetual supply.

"What a perfect tapestry design", is the verdict of the weaver when he first glimpses the bright yellow circles of the cut ends of the tree trunks surrounded by the green foliage and the dark brown bark of branch and trunk, all forming a neatly composed design against a blue, blue sky. The sparkle of newly fallen snow and the bright binding cord of the dealer, which distinguishes his purchases from all others, lends a note of holiday gaiety to the whole.

For this, our first Christmas greeting to our many Guild members, we felt we wanted to send to you, if we could, a bit of this sparkle of newly fallen snow and clear cold winter.

How best to achieve this seemed at first a puzzle, but gradually, through the process of elimination we decided to use the chiné, a warp rep, or warp face, weave.

For warp we chose a 2-ply white rayon crinkle, one ply of which was dull, the other shiny. From previous experiences with this weave we knew that warp for the chiné weave must have a good body, yet be soft and absorbent enough to take up the design color, whether it be India ink, or textile paint. We had also found it advisable to wash the warp chain to insure absolute cleanliness, and to remove any sizing which might be in the thread.

Even though this chiné is a warp face weave, the warp never quite covers the weft which actually is an advantage colorwise as it permits a subtle undertone in the background areas.

We experimented with several types of thread for weft including a fine tightly twisted silver lurex and white, and a fine gold and white twist-

ed rayon but finally decided on a very fine white rayon floss as we felt the others were too sophisticated for the feeling we wished to convey.

As the sleying for the chiné must be very close the warp was sleyed 4 threads per dent in a 12 dent reed. Happily this grouping of threads did not result in any streaking of the web nor was there any friction to fray the warp threads.

For chiné it is absolutely essential that the warp be very smooth with every thread at the same tension. Any threads that are slacker or tauter than the rest of the warp will play havoc with the design.

The chiné design is painted directly onto the warp. In its commercial form, cretonne, it is stamped on by machine. Designs should be simple, of masses; fine lines and delicate areas should be avoided. India ink was used for the design. There is some blurring within and around the design so too much shading is not required. However, the design and coloring is one of personal taste and desire and lies outside the purpose of this article.

Thinking in terms of several hundred greetings, and with the thought in mind that the complete web must be cut apart to get them, the warp was divided into 8 stripes, each separated by 2 colored threads, wound as follows:

1st stripe	— 180 threads	=	180 threads
next 6 stripes	— 168 threads each	=	1008 threads
8th stripe	— 180 threads	=	180 threads
			<hr/>
			1368 threads

This makes each stripe $3\frac{1}{2}$ inches wide with the two outside stripes $3\frac{3}{4}$ inches wide to allow for draw-in, if any. Trees were planned to be 2 inches (plus $\frac{3}{4}$ inch white on each side) by 4 inches high. Two colored weft threads were woven in at stated intervals to facilitate cutting across the web.

Assuming that the warp is on the loom, the heddles threaded, and the warp ends hanging down in front of the reed ready to be tied to the cloth beam rod, the procedure is as follows:

1. Tie a firm round, or flat, stick onto the cloth beam rod with a sufficient number of ties to prevent its bending at any point.
2. Instead of tying the warp ends in the usual manner to the cloth beam rod, tie them instead to this stick, being particularly careful to get an absolutely even tension on all warp bouts which should be small.
3. Weave in 2 or 3 inches of fine cotton to bring the warp bouts into line and to establish an even fell.
4. Untie the cords which tie the stick to the cloth beam rod and carefully unwind 12 or 18 inches of warp forward in front of the reed. (If you are weaving a small wall hanging, which is a good project for the first try, wind forward enough warp for the entire design.)

Tie the stick to some stationary object. We were fortunate in having a second loom handy so tied the stick to the back beam of this second loom, first having placed two pieces of wood, of identical length, on the floor, between the two looms, to prevent one or the other loom from slipping. Any slipping would cause the warp to be longer on one side than the other. The extended warp should be very tight.

5. Place some newspapers directly under the warp to prevent the India ink or paint from dropping onto the floor or loom while painting on the design.
6. Having safely passed the pitfall of warp tension, at this stage the weaver meets another, that of getting the color on evenly, and around all sides of each warp thread. This can be accomplished in several ways, i.e. by using a small, stiff brush working the ink in around the warp thread, or by painting the design onto the warp as it lies with all treadles at rest. Then carefully lifting one harness, painting over the faint lines of the design and repeating the process raising each harness in turn. This should assure that the design completely covers the warp threads.

It requires patience and practice to get the design on properly, so it is suggested for the first attempt at chiné weaving that sufficient warp be put on the loom to allow for experimentation.

7. Once the design is on, allow the ink, or other medium, to dry thoroughly then wind the warp back into position and start weaving. Beat hard.

With our project we had a slightly different problem. As our design was to cover several yards of warp it seemed advisable to paint the design on only a small section of warp at a time to avoid disturbing the tension. We tied the warp ends directly to the warp beam rod and after starting the weaving applied the design to only that part of the warp which lay between the beater and breast beam, letting it dry thoroughly before weaving. This did not slow down the weaving too much and the entire yardage was woven off within a week.

Stiff paper, or light weight cardboard was wound in between each layer of the finished web lest there be any inclination of the ink to crock or smudge.

The finished web or wall hanging can be steam-pressed upon removal from the loom if desired. This we did not do as we wanted a textured background for our trees which would suggest snow.



We recently fell heir to a large piece of a lovely old Danish linen table cloth. It has a particularly striking design so we plan to analyze and weave a reproduction of this for you as soon as our multiple harness loom is free. For those who enjoy weaving with fine linen it should make an especial appeal.

THOSE FASCINATING GRENADIERS

“When are you going to tell us how to weave those fascinating grenadiers?” This question from a Shuttle Craft member refers to the figures as reproduced on the cover of the January SHUTTLE CRAFT and now seems a good time to answer the request.

Actually the weaving of the grenadiers was very carefully described by Mrs. Tidball and Mr. Alan MacKenzie in the October 1954 bulletin, with complete weaving directions and drafts accompanying the drawings of these and other equally fascinating little men. (See also July 1948 and March 1950). And so, with Mrs. Tidball’s permission, we will present her directions here.

This article was one of a series on ways to weave Overshot and was entitled “The BOUND WEAVE for OVERSHOT”. Mrs. Tidball explains that in the Swedish books “Bound weaving is given as a method for weaving the Rosepath threading.” However, in North America, “Bound weaving is an adaptation of the Swedish method” and is used as a method to weave overshot.

“Bound weaving produces a type of rep fabric in which the warp is completely covered by the weft. The textile is thick, heavy and somewhat spongy, the sponginess varying in degree according to the length of the weft floats and the amount of weft which is forced over the warp. Although conceivably Bound weaving might be done with a single color, there are better methods for weaving a single-color rep fabric, so the Bound weaving method is considered a polychrome weave which utilizes many colors. Bound weaving is used primarily for color effects and requires serious attention to color harmony. The textile woven by this method has a jewel-like appearance due to colors appearing in small areas. Patterns are somewhat blurred because of the uniform surface of the fabric and the close association of areas.

Drafts for Bound Weaving:

“Bound weaving may be produced on any Overshot, Twill or Extended Point Twill threading, though the treatment must be somewhat different for Overshot and Twill interpretations and the Overshot is the method to be considered here. The Hybrid drafts which contain both Twills and Overshot blocks, such as the popular miniature drafts are to be avoided because of the technical problems they create. Likewise, Overshot drafts which contain blocks of widely differing sizes should be avoided. Probably the best drafts are those which have from four to seven threads per block and produce patterns which, if woven in standard Overshot method, are somewhat monotonous. Since the desired effect of the textile is the jewel-like color spots with gentle movements of lines, large patterns with strong emphasis and considerable complication give a “busyness” which is un-

suitable to the medium and may be downright ugly. The problem is the basic one of selecting a point of emphasis and using all other design elements with restraint so as to bring unity to the total effect. In the case of Bound weaving, the emphasis is automatically on the color harmony, so pattern must be used with simple restraint and texture likewise must be plain, to obviate distractions.

Treadling:

“The Standard, balanced or twill tie-up is used for Bound weaving. A differentiation between the rising shed and the sinking shed is necessary for the weaver who follows treadling directions, as sinking-shed directions used on a rising-shed loom or vice versa, will make the desired pattern turn up on the under side of the fabric. For the person who designs directly at the loom, this difference is of no moment. The tie-up is as follows:

	<i>Sinking-shed</i>	<i>Rising-shed</i>
Treadle 1 harnesses	1 and 2	3 and 4
Treadle 2 harnesses	2 and 3	4 and 1
Treadle 3 harnesses	3 and 4	1 and 2
Treadle 4 harnesses	4 and 1	2 and 3

“The treadling order is static, as is the case with all rotation weaves. Treadling order is: treadles 1, 2, 3, 4, and repeat, with one shot in each shed, with no variation at any time. In other words, Bound weaving is treadled exactly like plain twill. Therefore, if a considerable amount of weaving is to be done in this technique, it is advisable, as for twill yardages, to reverse the tie-ups on treadles 2 and 3 so that the treadles may be operated in walking order: 1 (left), 2 (right), 3 (left) 4 (right), repeated throughout.

Weaving:

“The weave requires four shuttles, each one carrying a different color of yarn, for full color effects. The four colors will be indicated by the symbols: L,M,N,O, and if further colors are used they may be called P, Q, R, etc. These symbols are advisable for avoiding confusion with the symbols for pattern blocks which are A, B, C, D, E, etc.

“Through the use of four treadles and four colors in unchanged rotation, there are four possible block orders. These blocks may be woven in forward succession exactly as they are given here, or in reverse order: D, C, B, A, but the treadling order or color succession never changes. Jumping to opposite blocks is usually not advisable as it leads to spotty and banded effects. In the following block orders the figures represent treadles and the letter colors.

- Block A—1-L, 2-M, 3-N, 4-O, repeated;
- Block B—1-O, 2-L, 3-M, 4-N, repeated;
- Block C—1-N, 2-O, 3-L, 4-M, repeated;
- Block D—1-M, 2-N, 3-O, 4-L, repeated.

“These rotations obviously present a problem in the mechanical or-

ganization of shuttles. To avoid error or confusion, the best system for weaving the rotations is to use two small tables, one at either side of the weaver's stool or bench. Place the four shuttles on one of the tables, parallel to the breast beam, in the order in which the colors are to be thrown. First pick up and throw on shed 1 the shuttle nearest the loom, and lay it on the other table, close to the loom. Next pick up the second shuttle, which now lies nearest the loom, throw it in shed 2, and lay it down directly behind the first shuttle. Next pick up the third shuttle, treadle shed 3, and lay the shuttle back of the second. After the fourth shuttle is thrown in shed 4 and laid back of the third shuttle, all shuttles have been transferred to the opposite side and lie in the original order, ready for weaving the second rotation. Continue throwing the four shuttles back and forth in this order until a block of the desired size is built up.

“The method for shifting the rotation from one block to the next block forward (from A to B, B to C, etc.) is to pick up the shuttle which has just been thrown to complete a rotation, and throw it in shed 1, and lay it down in position 1 on the opposite side. Then pick up shuttle 1 which is in the first position, throw it on shed 2, and lay it down in position 2. Follow with shuttle 2 from the front, on shed 3, and lay it down in the third position. Shuttle 3, in shed 4, is laid at the back and completes the new order for the next block. Weaving is continued in this order until the block is built up to the desired size. Then, once again, shuttle 4 is thrown first to start a new shift.

“When one wishes to shift the order of blocks to the reverse direction (from D to C, C to B, etc.), a different method is used for the change. Instead of throwing two shots with the same shuttle one omits one shuttle at the beginning of the rotation. This is done by simply picking up the first shuttle and instead of throwing it, placing it back of shuttle 4. The second shuttle thus comes into the shed 1 position, the third into the shed 2 position, the fourth into the shed 3 position, and the one which was originally first into the shed 4 position. This method for shifting from block to block is continued until the weaver desires to reverse the motion of the flow of blocks. Then the other method is resumed.

“It might seem that the use of these two methods for shifting block movement in opposite directions would create an irregularity in the weaving. This is of course theoretically true, but in practice, the weft is packed so closely that the distortion does not show up in the fabric.

“As far as weaving patterns are concerned, simplicity should be the rule here even more than in the threading. Elaborate patterns made through complex block orders are not attractive. One of the best systems is to repeat each rotation the same number of times so that all pattern blocks are built up to identical size, and to weave the blocks in simple diamond order: A, B, C, D, C, B, A. Or the diamond

order may be extended by continuing the forward progression forward and backward farther, for example: A, B, C, D, A, B, A, D, C, B, A. Irregular movements in which the forward progression is always greater than the reverse are sometimes pleasant; for instance: A, B, C, D, A, D, C, D, A, B, C, B, A, etc.

“Certain designs may call for the same color to occur on two, three or even all four pattern areas in the same block. This is particularly true in the type of interpretation known as Flame Point, which resembles Flame Bargello embroidery. When weaving in this manner it is advisable to use the four shuttles throughout in order to avoid confusion of shuttle order, but to use identical bobbins where required.

Warp and Warp Settings:

“The warp for Bound weaving should be of smooth cotton or linen. So-called standard warps at the settings commonly used for tabby or for two-shuttle pattern weaving may be used, but slightly wider warp settings are often desirable. These settings might be generalized as follows:

	<i>Normal setting</i>	<i>Suggested setting</i>
24/2 cotton	at 36 per inch	at 27-32 per inch
20/2 cotton	at 30 per inch	at 24-27 per inch
24/3 cotton	at 27 per inch	at 22½-25 per inch
10/2 cotton	at 24 per inch	at 18-22½ per inch
10/3 cotton	at 20 per inch	at 15-18 per inch
40/2 linen	at 32 per inch	at 24-27 per inch
20/2 linen	at 24 per inch	at 18-22½ per inch
12/2 linen	at 20 per inch	at 15-18 per inch

The reason for using somewhat wider warp setting for the Bound weaving is that close warp settings create resistance against the close placement of weft and wider setting permit the weft to be packed in, to give a better rep-like surface.

Weft Materials:

“The weft for Bound weaving must be selected with great care. It may be wool, cotton, silk, and even some of the man-made fibers are suitable. But it must be smooth, soft, and loosely twisted for best effects. And the same yarn should be used throughout. It is possible to mix yarn types, and expediency often necessitates this, but the types used together must be mutually harmonious (not cotton and wool, for instance) and similar in size, elasticity, and texture. The most important consideration is the size of the weft yarn, as it must be very fine. To the inexperienced weaver it may seem paradoxical, but the experienced weaver knows that the finer weft yarn, the more easily it will pack in to cover the warp. Linen, which is wiry and will not pack or cover, is unsuited for this weave.

Bernat Fabri (18/2 worsted) makes an ideal weft material for almost any type of warp if the fabric being woven should be of wool. If a cotton fabric is desired, the best effects are gained by using a weft thread which

is finer than the warp, though this practice requires a tremendous number of shots per inch. The soft-twist, stranded cottons such as the Lily Pearl floss (Art 114) and the Lily 20/6 filler (Art 914) are suitable if the wider warp settings are selected and the beating is done with great persuasion.

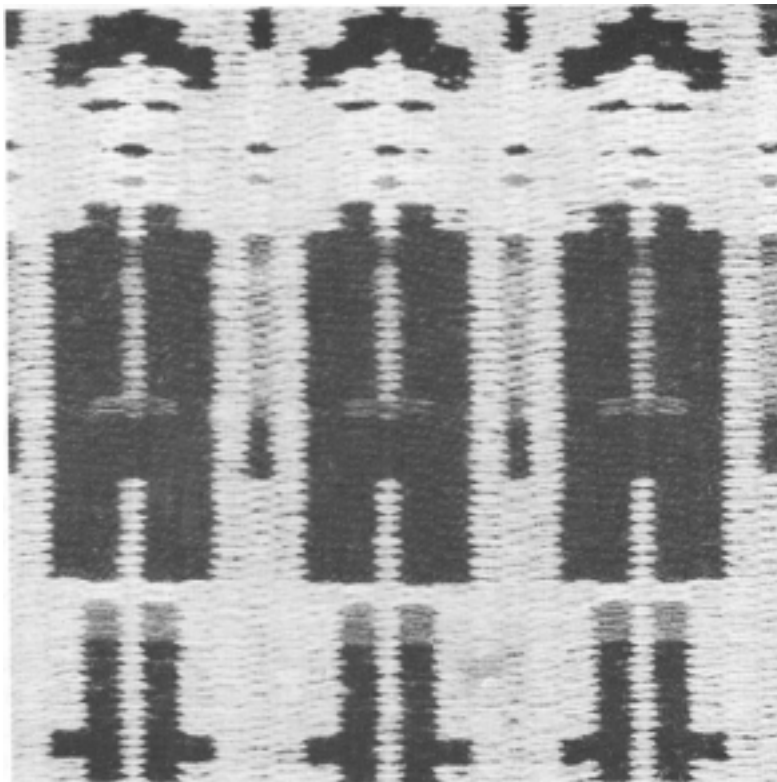
Uses for Bound-Woven Fabrics:

“With a wool weft the fabric is very elegant and may be used as needle-point fabrics would: fine upholstery and stool covers, handbags, and lampmats for tables. In cotton borders for aprons, mats, skirts, baby bibs, etc.

Humanistic Figures in Bound Weaving:

“On an Overshot Diamond threading it is possible to design, using the Bound weaving method, highly stylized figures of a humanistic, animalistic and botanical nature. These are of such lively nature that they make one of the most unusual, entertaining, and pleasurable textiles which can come from a handloom. The designs and textures are tapestry-like in superficial appearance, and it is difficult for the uninitiated to believe that they could be harness-controlled and produced on only four harnesses.

“For a discussion of this type of designing, we have the pleasure of presenting the work done by Mr. Alan MacKenzie of Victoria, Australia.”



“The threading for such figures is a simple 5-block diamond (Draft 1) or else a variation of this draft. The treadling is strict twill rotation: 1-2, 2-3, 3-4, 4-1. The weft is beaten firmly to give a complete coverage.

“Each figure consists of nine vertical columns which correspond with the nine blocks of the draft. The ninth column of one figure is also the first column of the next.

“As the treadling order always remains the same the weft shots fall in turn into columns A, B, C, D. As many shuttles as there are colors in the design being woven are used and the figures are produced by altering the order in which the shuttles (colors) are thrown at those places in the design where the outline or the color changes.

“For instance, if all shots on sheds made by raising 1-2 were black; on 2-3 were white, on 3-4 were black, and on 4-1 were white, the result would be alternating columns of black and white; black in column A and C and white in column B and D.

Directions for weaving Grenadier from Draft 1 (see first illustration).

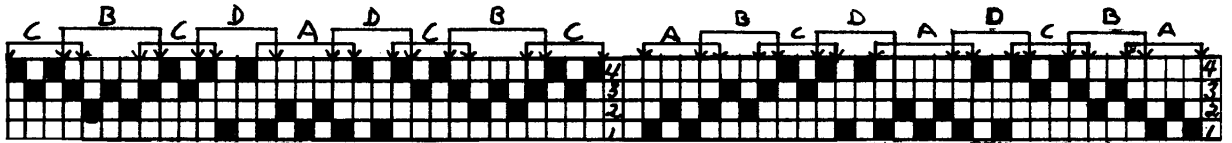
	A	B	C	D
Feet:	1-L Blue	2-L Blue	3-Black	4-Black
Legs:	1-L Blue	2-L Blue	3-Navy	4-Navy
Trousers:	1-Navy	2-L Blue	3-Navy	4-Navy
Coat:	1-Red	2-L Blue	3-Red	4-Red
Belt:	1-White	2-L Blue	3-White	4-White
Coat:	1-Red	2-L Blue	3-Red	4-Red
Button:	1-Gold	2-L Blue	3-Red	4-Red
Coat:	1-Red	2-L Blue	3-Red	4-Red
Button:	1-Gold	2-L Blue	3-Red	4-Red
Coat:	1-Red	2-L Blue	3-Red	4-Red
Collar:	1-Black	2-L Blue	3-L Blue	4-L Blue
Face:	1-Pink	2-L Blue	3-L Blue	4-Pink
Forehead:	1-Pink	2-L Blue	3-Black	4-Pink
Busby:	1-Black	2-L Blue	3-Black	4-Black
Top of busby:	1-Black	2-L Blue	3-L Blue	4-Black

“The only facial features necessary are eyes and mouth. These are placed in the appropriate positions by substituting two shots of red in column A for the mouth, and a single blue shot in column D for the eyes. Ears are best omitted as square ears look more unnatural than none at all. Epaulets add to the appearance of military figures and are inserted by placing one or two gold shots on the shoulders in columns C and D.

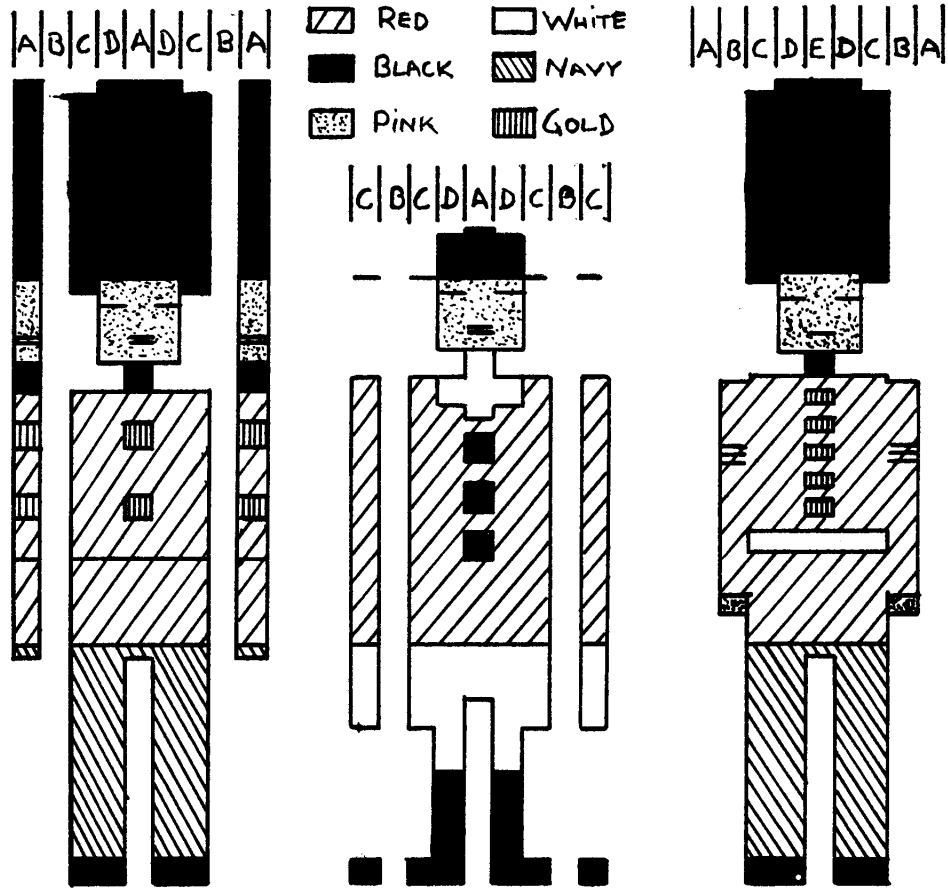
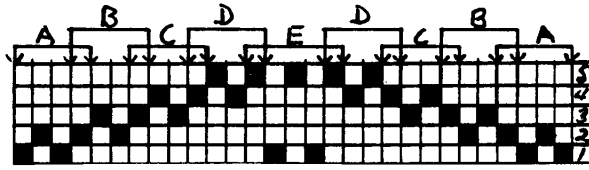
“As will be seen from the Grenadier, between each figure is a repeat of the central column A. While this is helpful in giving a suggestion of arms, it has the disadvantage of cluttering up the design above the shoulder level. The pink repeat, of the face, complete with lips, is a definite distraction. One way in which this can be avoided is to make this repeating

Draft 2

Draft 1



Draft 3



Grenadier
from Draft 1.

Yeoman
from Draft 2

Grenadier
from Draft 3

or 'separating' column a repeat of column C instead of column A (Draft 2). However, while this modification is a decided improvement for those figures where only one column D is used for the leg, it is of no advantage in figures such as the Grenadier where two columns C and D are used. If woven on the modified draft such figures would have arms that reached to the ground which would be more disfiguring than the repeat of the face.

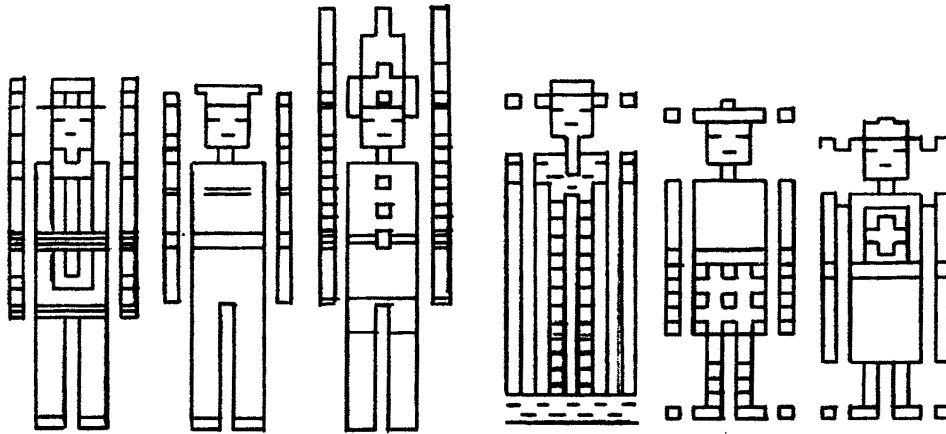
"The only solution to the problem of these unwanted repeats is to add a fifth column independently of all others (Draft 3). While it is still possible to weave the arm in this separating column, a much more natural figure can be achieved by transferring the arms from this column to column B (Grenadier at right). Each figure now has two arms whereas in the previous drafts each arm was shared between two figures. The separating column instead of carrying a repeat of column A or C is completely woven in the background pattern. The same principle applies to the weaving of 5-shaft designs as to 4-shaft. The only differences are that for each shed three shafts are raised and two lowered and that there are five shots to complete each twill rotation. On the rising shed loom (since counter-balanced looms do not have 5 harnesses) there are: 3-4-5, 4-5-1, 5-1-2, 1-2-3, 2-3-4.

"Uniformed figures seem to be more attractive than boy and girl figures. Graph paper is excellent for making the preliminary design. The writer has found that colored magazine illustrations of different military and other uniformed figures accompanying many of the articles on the Coronation are ideal for reference purposes when sketching a new design. In addition to humanistic figures, animal and geometrical figures provide ample scope for imaginative designing.

Weaving: Each shot must be well beaten up until it lies in contact with the previous shot thrown on the same shed. Care is necessary to maintain good selvages, especially on the 5-shaft threading. It will often be necessary to lock weft threads at the selvage by passing them around another weft thread before throwing the shuttle. When changing colors always enter and remove the weft from the underneath of the material, as it is not possible to clip off the end without leaving disfiguring evidence.

Selvages: A selvage in the usual sense is best omitted although in the 4-shaft threadings it is desirable to add a block of threads at each edge. These extra blocks are not needed in the 5-shaft threading."

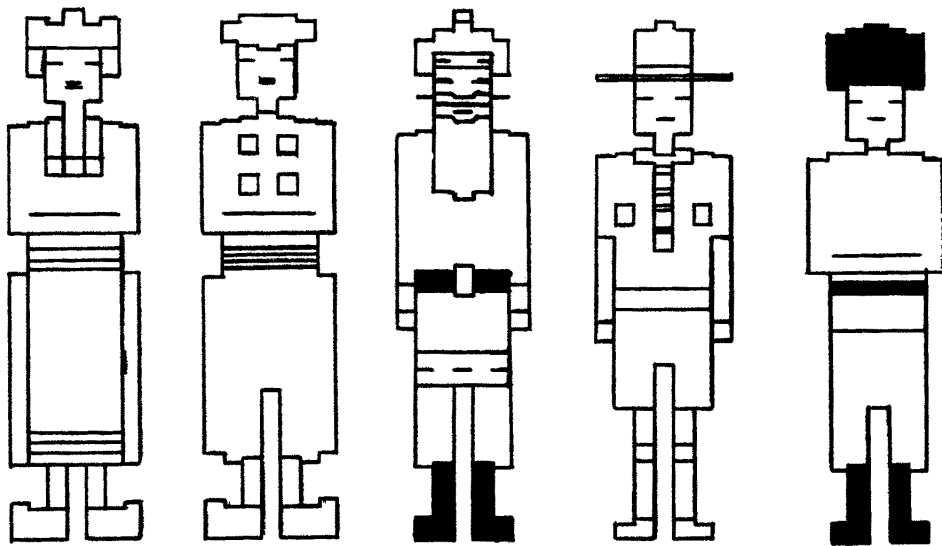
The foregoing, we think gives very complete information on the American adaptation of the Swedish Bound Rosepath. In January, we shall tell you about the Swedish bound weaving, and since both methods are similar, it is important to understand the basic structure, the type of warp and weft, and method of producing patterns as given by Mrs. Tidball.



Yeoman Sailor Life Guard Baroness Scotsman Nurse

from Draft 1

from Draft 2



Dutch Girl and Boy

Santa Claus

Boy Scout

Cossack

from Draft 3

Drafts and drawings by Alan Mackenzie, East Malvern, Victoria, Australia. First published in THE AUSTRALIAN HAND WEAVER AND SPINNER, Vol. V, Number 3, November 1953.

RECONSTRUCTING AN OLD WEAVE

By Mary E. Black

Recently we received from a weaving friend in Bedford, Indiana a small clipping from the edge of an old handwoven coverlet which has been in her husband's family for many years. Mrs. George referred to it as a dimity weave.

Not being familiar with this particular weave structure, which at first glance could be either a huck or a honey-comb weave, we turned to Mrs. Atwater's SHUTTLE CRAFT BOOK OF AMERICAN HANDWEAVING. Here under counterpane patterns we found a clue to the weave. The threads used; the wide knotted fringe; the "eyes", or as Mrs. Atwater called them "dimples"; all tied in nicely with the clipping sent us. However as we made our drawn-down from the clipping, we began to find differences between Mrs. Atwater's directions and our draw-down. Among the differences we noted that each block of the original had an uneven number of threads, seven in the warp, 15 in the weft shots in each "eye". The coarse thread which is thrown in on the tabby shots in the regulation honeycomb was found to float over one block and under the next across the entire pattern area. The plain weave border at the sides, and the plain weave vertical stripe between the square pattern areas indicated that more than four harnesses had been used for the original.

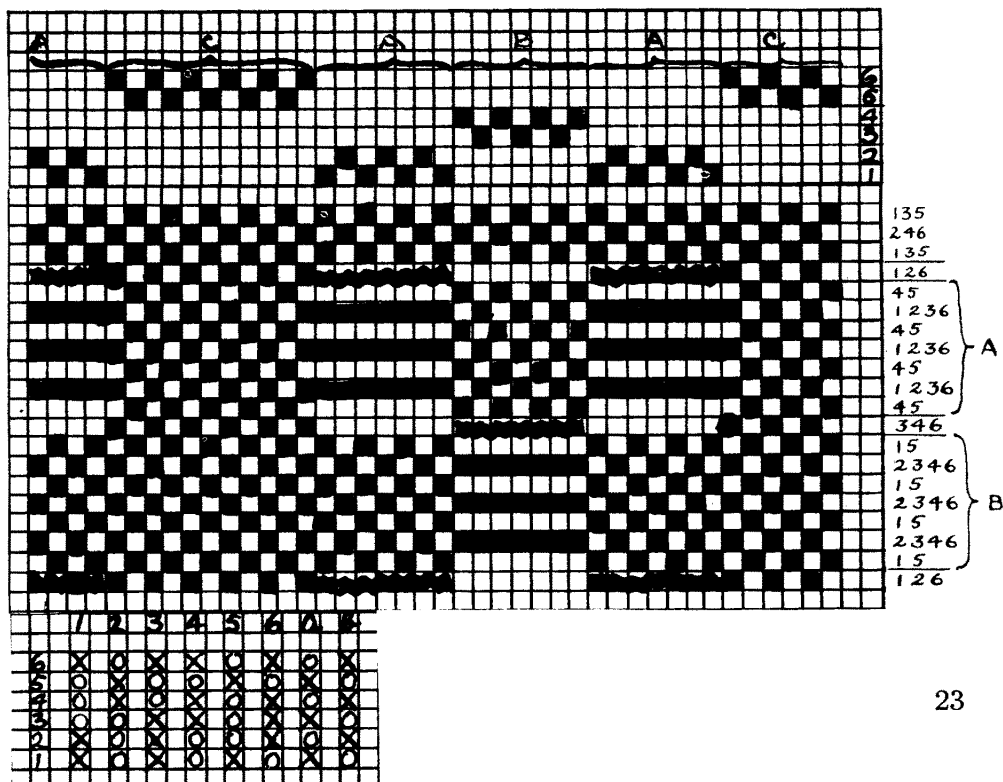
22



Because of the badly worn condition of the sample it was difficult to make an analysis, but by careful checking and re-checking we felt we finally arrived at a fair reproduction of the original threading. However if any of our weavers have a threading draft similar to our clipping perhaps they would lend it to us to check our effort about which we have a few doubts. Across some of the pattern areas there are a few threads which suggest that a tie-down thread may have been used. As these appear only at scattered points we do not know whether other tie-down threads may have been used throughout and have worn off or if there may have been some trouble with loose threads near the selvedge which would account for them.

The thread used in the original was a very fine, tightly twisted, single ply white cotton. For our sample, a 30/3 Lily cotton was used for the warp with 1 strand of 6 strand Lily cotton for the weft. For the binder thread a 3/10 soft cotton thread was used. Soft cottons are suggested as they beat in to give the very close weave found in the original.

The original was probably sleyed at 40 threads per inch; while our sample was sleyed at 36 threads per inch, triple in a 12 dent reed. This was the only size reed available for the 10" table loom which we used in lieu of a larger more competent loom. In passing it might be mentioned that a loom of this size is not too satisfactory for samples because there are only enough heddles to weave a very narrow piece, nor is there enough "give" to the web to allow the binder threads to slip down around the "eyes" and give them the rounded outline they should have. However from our sample it is possible to check the draw-down against the actual weave structure.



As is customary the draw-down was made for the sinking shed loom with the accompanying sinking-shed tie-ups and treadling. It is a simple matter to transpose these for the rising shed, though, as the web is completely reversible, this is not really necessary. Harnesses 5 and 6 which carry the threads for the plain weave borders and vertical stripes which separate the pattern areas must be treadled in alternating succession in combination with the other harnesses.

The number of weft shots has been reduced in the draw-down. It was also necessary on the draw-down to reduce the number of blocks in the pattern areas. The arrangements of the blocks, to reproduce the original would be:

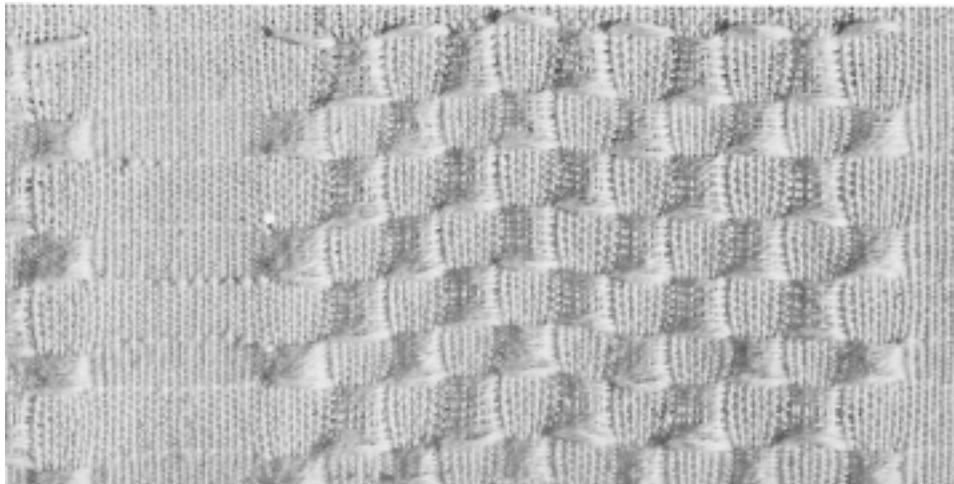
right selvedge—block C—ending on harness 6	= 13 threads
1st pattern area, blocks A and B threaded 11 times	= 77 “
centre vertical stripe—block C—	= 13 “
2nd pattern area, blocks A and B threaded 11 times	= 77 “
left selvedge—block C—starting on harness 6	

For a towel, bureau cover or full size spread the section in brackets would be repeated the required number of times to obtain the desired width.

To weave, follow the treadling as given at the right of the draw-down repeating until 15 shots have been thrown for each “eye” this being the number of shots in the original. Although it is not done on the original the vertical and horizontal stripes should be the same width, thus squaring the plain area at the junction of each four pattern areas. On the 1, 2, 6 and 3, 4, 6 harness combinations use the heavy binder thread.

Weave with a slightly loose warp so that the binder threads, which should be very loose in the shed, will beat back around the “eyes” rounding them.

While our objective was to reproduce the old weave as closely as possible it was disappointing not to be able to obtain the same effect with the binder thread as in the original. We hope that some of our weavers who enjoy experimenting on their multiple harness looms will try out this dimity counterpane threading in a width at least guest towel size and advise us of their results.



The WEAVER'S BOOK SHELF

by Boris Ueren

And look what we read in the pages of *Handweaver & Craftsman* Summer 1957, under an *unsigned* article titled *Shuttle Craft*: "The light touch of each issue has been The Weaver's Book Shelf, edited by the business manager, Boris Ueren. Being a book dealer and having read so many boring books he makes sure that his reviews are not only informative but also make interesting reading."

Sir! or Madam! Those are dangerous words and I dare you to come from behind those galley proofs and prove your point. Such lurid confessions of reading many boring books are not from my limited autobiography. I may have, Gutenberg forgive me, as a bookseller, sold boring books, but to read them!! That is a privilege confined to my customers. And I have yet to find a boring weaving book. I may have read an inadequate or a useless or a quaint one, but each book has been the opposite of boring. As to book reviews, that is a different thing. I have read too many boring book reviews, but I am tolerant of my brother book reviewers as I know that this hack work is, after a few years and a few hundred books, debilitating, ruinous to physical and moral strength and ultimately leads to the mad house. I shall try to stay away from Bedlam, and hope to keep my readers from such institutions.

As to "the light touch" which sometimes means a loan—I speculate at idle moments on the subtle distinctions between borrowing a weaving book and simply stealing one. I should like to start a campaign against the first vile habit of borrowing or loaning books. If carried too far, it could lead to the extinction of Craft & Hobby Book Service. The prohibitions against stealing books is somewhat taken care of by the local police and the cultivated conscience of book lovers, for I have found in 20 years of book-selling experience that most book stealers are book lovers. What else they may be only their psychiatrist knows. My own stock of weaving books is protected, by being geographically at least, not known to too many weavers, and is further guarded by a ferocious black cat called Boychik whose love for weaving books is second to his love for me. But as I once mentioned in this column, I do descend from these mountains to the valleys below to attend annual "fairs" of the Northern California Handweavers' Conference. There, I and a model bookshop of weaving books are subject to the visit of around 1,000 weavers! I have attended three such conferences, and I will now tabulate the book thefts. In 1954 in Richmond, some one walked away with a copy of *THE INKLE WEAVE* by Harriet Tidball. I know this because friend Everett Gilmore who was exhibiting his fine Inkle Loom asked for the loan of it and I could not supply him with a copy. In 1955 at San Jose, some weaver or occupa-

tional therapist walked away with *THE INKLE WEAVE* by Harriet Tidball, and I knew this too, as Mr. Gilmore asked me to loan him a copy for 3 minutes.

In 1956 at Sacramento (the capital of California and the residence of the Attorney General of the state)—I smelled and feared trouble when my neighbor-exhibitor Mr. Everett Gilmore asked me to show one of his visitors a copy of *THE INKLE WEAVE*. Right. The copy had been swiped from my display. Now, this I don't mind too much, and to Harriet, it must be flattering indeed. But it must have strained the friendship and credulity of Mr. Gilmore. I am positive he does not believe me. But this cannot continue too long for the helpful pamphlet on inkle weaving must eventually go out of print at this kleptomaniac rate.

I cannot be bitter or cynical or jaundiced in my attitude to the gang of inkle weave robbers, for I must make the lurid confession (but only to give this book review a light touch) that in my adolescence I did steal a volume from a mid-western university library. It is true that I placed it back on the shelves four years after the theft, when I had outgrown my hero worship of the author of the book. "But once a book stealer, always a book stealer", I can hear an unmerciful critic shout. Perhaps.. I have never stolen a book since then, but I have been tempted . . . oh how I have been tempted! For the past seven years a book has been gathering dust on the shelves of the public library in Carmel. The book is: *THE NEW DRAW LOOM* by Luther Hooper, published in London back in 1932 and long out of print. I have searched and searched for a copy of this book, but after 11 years of Sherlock Holmesing through the bookshops of this country and the continent, it has still eluded me. About 7 years ago, the Carmel Public Library borrowed this from the Monterey County Library for some weaver, and as no other weaver in Monterey county has shown a desire to read it since then, it remains in Carmel. I have checked withdrawal dates from time to time, and no one has ever taken it out. After this length of time, I can only consider Mr. Hooper's book as an orphan, and one of these days . . . I have even shown the possible loot to subscriber Andrew Howie when he visited me from Los Angeles. I tell you, the sight of poor Mr. Howie inspecting this book and wrestling with his conscience was harrowing. But, friend Howie, let us forget about this treasure, for this coming March 1958 I am going to sell you a copy of a new book on the new draw loom, written by Mr. Hooper's brilliant student Alice Hindson. You will recall the beautiful pen drawings and illustration of woven webs in color and monochrome in the Hooper book were done by this same Alice Hindson.

In the Preface of the old Luther Hooper book, the author writes: "My new draw loom, in all its varieties, is so arranged that the weaver himself, having tied up his design on a set of cords arranged in front of him as he sits at the loom, can, without a draw-boy or a machine of any kind, draw

such cords as may be necessary to form the design, shed by shed, line by line, and repeat by repeat in due succession without moving from his position. Of course, I do not claim that my new draw-loom can be rivals of the Jacquard machine for commercial mass production of ordinary textiles in factories, whether the materials be woven on foot power or steam power loom, but I am confident that for domestic or studio use they will be found more practical and adaptable than any other kind of weaving appliance hitherto designed."

And Luther Hooper concludes in the last chapter: "—the author feels confident that a still further advance in the development of the draw-loom is possible and can and will be made."

That was written back in 1932 and weavers will look forward to see these developments in Alice Hindson's forthcoming book to be called: **DESIGNERS DRAWLOOM**. I understand that the book will have a frontispiece in color, with 20 pages of photographs, and about 80 line drawings and diagrams by the author, and will be the definitive textbook on this entrancing branch of hand weaving. The loom, with its special fittings for the weaving of repeating patterns is a simplified and modernized version of the traditional draw-loom which fell into disuse as a result of the Industrial Revolution. Alice Hindson, herself a leading drawloom weaver and designer writes from first hand knowledge and experience. Her instructions for operating this loom will be clear and thorough, and will be vividly illustrated with line drawings, diagrams, and many half tone plates of looms and woven fabrics. Besides the practical information given, there will be references to the historical development of the subject, and suggestions for research and experiment. The price is \$5.95 and publication will be around the Spring of 1958.

At the 1956 Northern California Weavers Conference Berta Frey promised me another weaving book in about a year. Well, this winter, her publishers—Macmillan Co.—who are the publishers too of Mary M. Atwater's books, promise us this new book to be called: **DESIGNING AND DRAFTING FOR HANDWEAVERS . . .** and they write us as follows: "So that any weaver can make his own designs in original and varied patterns, Miss Frey explains how handwoven fabrics are designed, drafted, and constructed. Part One covers such major points as weaving on paper (a technique using squared paper whereby the weaver can work out the construction of cloth by following given directions for threading and treadling); how to work from a finished piece of cloth to find the drafts for it; how to make designs or patterns regardless of how the cloth is to be woven. The second part classifies handwoven fabrics according to their structure, considering each fabric individually as to its uses, distinctive draft and variations". The price is not definite, but will probably be \$5.95.

I would like to feel the pulse of interest among Shuttle Craft readers, and I would like to receive orders now. But do not send me any money.

I will bill you or notify you when either book is ready. My address is: Coast Route, Monterey, California.

BACK BULLETINS

Here is information on the availability of back Shuttle Craft BULLETINS. All 1957 issues of SHUTTLE CRAFT can be purchased from Miss Black or Mr. Veren at 75c each. The January through June Portfolio-editions with samples from Mr. Veren only, at \$1.25.

With one exception, all 1956 BULLETINS and PORTFOLIOS were out of stock before 1956 was over. But because of its unusual subject-matter interest, we made up extra Portfolios for July 1956 devoted to the problem of textile analysis, with complete instructions for taking draft, tie-up and treadling directions from a sample or photograph of a fabric. In this are also several short articles including directions for a chenille bedspread. The price was \$1.75 and I shall sell the remaining few for \$1.50 each. The other "left over" from 1956 is the special Portfolio on Overshot weaving with nine generous samples (including one cut from a real Early American Coverlet), each illustrating a different designing interpretation or problem and a paragraph explaining each—an illustrated lesson on the way to use Overshot and Hybrid patterns. These were \$3.50 each, and I shall sell the remaining few for \$3.00 each. Order these two items from Harriet Tidball, Kelseyville, Calif.

Last year all back Bulletins prior to 1956 were contributed to the Atwater Memorial Project of the Southern California Handweaver's Guild. This Guild purchased all the personal collections of the late Mary M. Atwater, founder of the Shuttle Craft Guild and the cost for maturing their Atwater Memorial will be several thousand dollars. This will be a permanent exhibit and study collection of hundreds of books and mounted identified samples which will be available to all handweavers who visit Los Angeles. A monumentally worth-while project to which it seemed only appropriate to contribute the back Shuttle Craft BULLETINS as a help toward financing. Chairman of the hard-working Guild committee which is handling the BULLETINS is Mrs. Mary Hense, 738 S. Maryland Ave., Glendale 5, Calif., to whom orders with checks may be sent. The current status is that there are still complete files for 1955 at \$4.00, about 15, 1953 and 1954 issues at 35c each, and a dozen or so earlier ones at 25c each (plus postage). All proceeds go to the Atwater Memorial Fund.

Harriet Tidball

The LOOM-SIDE MARKET

RECOMMENDED SOURCES

We would like to call the particular attention of our readers to the goods and services offered by our advertisers in this issue of SHUTTLE CRAFT. Here you will find some new sources of materials and equipment which we can heartily recommend to you.

You will miss some advertisers who have been with SHUTTLE CRAFT since it came out in its new form in January 1957. We hope they will return to us as the months go by because we appreciate that they have excellent merchandise that you as weavers will be looking for at the beginning of this new weaving season.

In working out the samples which we will be writing up for you in future issues of SHUTTLE CRAFT we will be using a great variety of threads from many sources and shall mention the names of the vendors insofar as we have them.

When you write to any of our advertisers please state that you saw their advertisement in SHUTTLE CRAFT. This is proof to them that their advertisement is of value.

To help the prospective purchaser better evaluate any single item with relation to his own needs, most of the advertising notes have been written by the Shuttle Craft Guild rather than by the manufacturer or dealer. Questions about anything listed are invited, if further help is needed in making appropriate selections, and should be directed to the Shuttle Craft Guild, Bedford, Nova Scotia, Canada.

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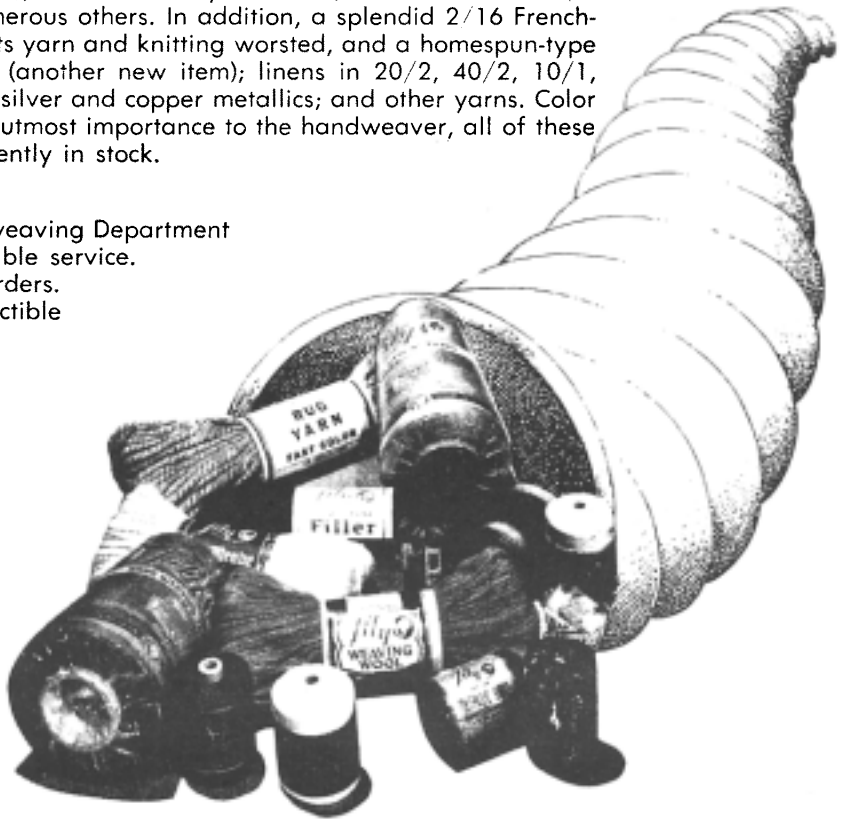


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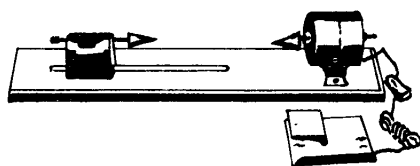
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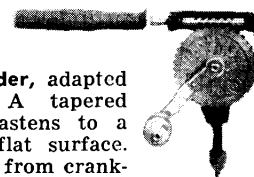
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