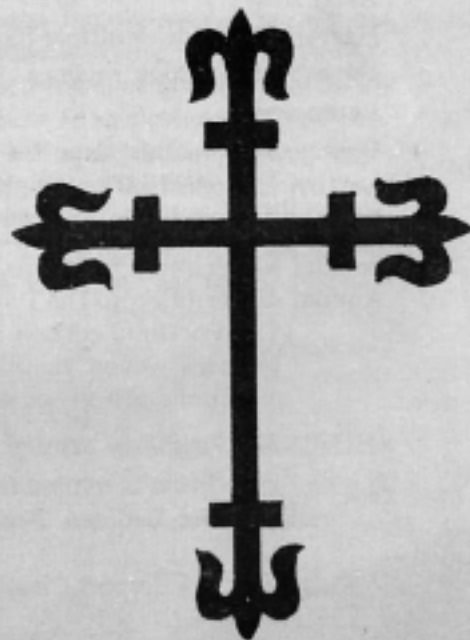
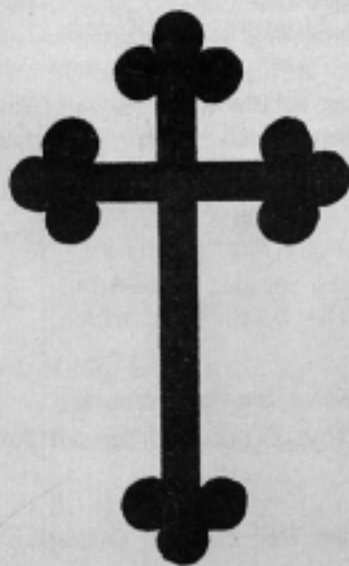
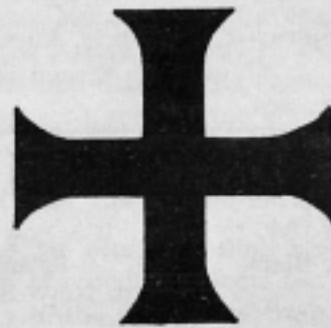
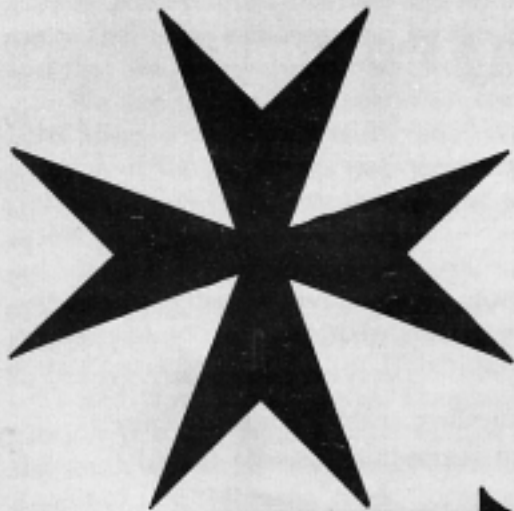


SHUTTLE CRAFT

March

PORTFOLIO

1958



SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD

Volume XXXV, Number 3

Bedford, Nova Scotia

March, 1958

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Cover: Crosses

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.

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From Weaver To Weaver

Last fall, in our October *Weaver to Weaver*, Miss Black casually mentioned that we were planning to write something on ecclesiastical textiles and their great potentialities in a future issue of SHUTTLE CRAFT.

We found, as our plans became more definite, that there are indeed greater potentialities than we had realized and even though we decided to make this issue a monograph on the handweaving of church textiles, we feel that we have barely brushed the surface of the potentialities.

We are deeply indebted to all the Guild members who have shared their ideas with us and with you. We do not know if the geographical location of these weavers has necessarily influenced their approach to ecclesiastical weaving since this field of weaving is of necessity international rather than national or local. But perhaps it is because all our contributors *are* so widely separated geographically that we have been able to present many handweaving points of view. To give you some idea of the widespread active interest in ecclesiastical weaving we have contributors from Connecticut (Mr. Cliff Hotchkiss), Massachusetts (Miss Britta Jeppson) and Nova Scotia (Mrs. Douglas Murray) on the east coast; from Florida (Colonel John Fishback) and Arkansas (Mr. B. Frank King) in the south and south east; from Manitoba (Miss Elsie Ogston, Mrs. Hugh Rankine) and Nebraska (Mrs. Cornelia Nelson) in the midwest; and from Mrs. Tidball in California on the west coast. Our special thanks to all these Guild members for their help and interest in this issue of SHUTTLE CRAFT.

All these weavers have given us the benefit of their research, experimenting and experience in the form of specific projects for handweaving. They have also shown us that many of the traditional church textiles are within the capabilities—and limitations—of the handweaver, whether his interest is in two-harness weaving, four-harness weaving, or multiple-harness weaving. They have shown us too, something that is important in all types of handweaving, but especially important in ecclesiastical weaving: that each project must be carefully thought out and planned, after “thorough consultation with church authorities”, and that the weaving, no matter how simple or complicated, must be as near perfect as possible.

These last three points are all mentioned in the ensuing articles in this magazine and in mentioning them again here, we trust that in our fascination with this facet of handweaving we have not ourselves become too preacherish in stressing carefulness, thoroughness and perfection in ecclesiastical weaving. In addition to these precautions, perhaps one would do well too, as Mrs. Nelson suggests, to perch a small angel on one's shoulder to watch over us and our weaving while working on one of these special projects.



Fair Linens for your Church



by

Harriet Tidball

“Fair Linen” was a name in the Exhibit catalogue which caught my fancy. It described a long runner-like piece of pure white linen, handwoven by Mrs. Cornelia Nelson of Omaha, Nebraska,—a perfectly crafted linen of supremely simple, dignified design. Fair to look at, it was. But the name was a new one to me and, an inquiry to an Exhibit hostess brought the information that the name has ecclesiastical significance.

The Exhibit was a notable one: The First Annual Exhibit of Contemporary Ecclesiastical Arts, held during the month of December 1957 at Cathedral House, Grace Cathedral, San Francisco. The Very Reverend C. Julian Bartlett, Dean of Grace Cathedral, made a potent statement regarding it. “We had two primary objectives in mind as we planned and projected this show. First, we wish to have the Christian Church stimulate and encourage contemporary artists to produce religious art of the finest quality. For many centuries the Church filled this role, and the result was the production of some of the greatest artistic masterpieces our civilization possesses. We feel that in recent decades the Church has not offered this stimulation, and as a consequence we are the poorer for it. Second, we hope these annual shows will serve both to bring Church people into contact with fine religious art, and to encourage them to purchase various works for their churches. This later will not only serve to beautify our churches but will, of course, encourage our artists as they seek to produce even more meaningful works.”

The discriminating Jury of Selection and Awards was Mr. Thomas Carr How, Director of the California Palace of the Legion of Honor (Art Museum) of San Francisco, and Miss Ninfa Valvo, Curator of Paintings of the M. H. De Young Memorial Museum of San Francisco, guided in the ecclesiastical interpretations by the Reverend Peter Boes, Rector of St. Peter’s Church, Redwood City, California. Of the hundreds of separate items submitted, this jury selected for showing only the finest in paintings, mosaics, sculpture, jewelry, stained glass and textiles. The paintings and sculpture carried a spiritual experience to all who saw them. The textiles, to one particularly interested in this field, were a revelation of a wide new expression for the handweaver. The various textiles shown were altar cloths, vestments, altar hangings, altar frontals and superfrontals, altar sets, tapestries and hangings, fabric for kneeling cushions, and the Fair Linen. Of all of these, there were only four handwoven entries exhibited: a set of vestments of white silk and gold made of handwoven fabric; an altar set in “texture” weaving of red and purple novelty rayons with gold

metallic, embroidered with ecclesiastical symbols; fabric for kneeling cushions in another "texture" weave of a variety of white and natural silks with restrained gold metallic; and the pure white Fair Linen. Other textiles were silk screen, batik, embroidery, applique, but any one could have been designed and produced on the handloom.

This unique exhibit brought to my mind the many letters I have had over the years from handweavers who have said, "I should like to weave something beautiful for my church. Can you tell me the requirements for church weaving?" This shows a natural response of the creative weaver, wishing to make some small expression of devotion and gratitude. The reverent creation of an article for one's Church, whether made as a gift or as a memorial for some loved one, brings lasting pleasure to a weaver.

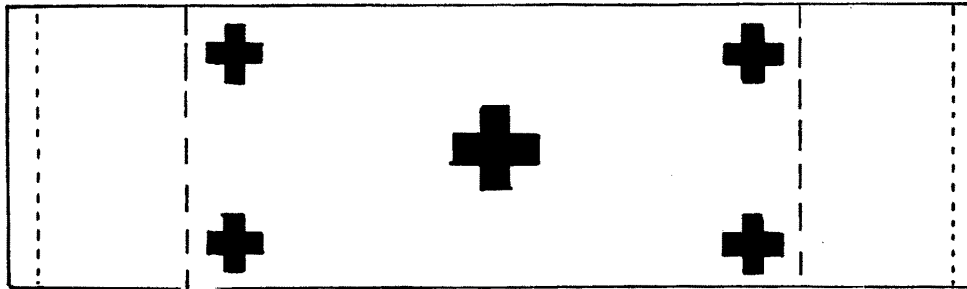
But the question as to the requirements for church weaving is not one which can be answered by anyone except the minister or priest of the church. The choice of textiles is wide and varied, as the exhibit articles showed. The problem is to determine upon something which lies within the abilities and interests of the weaver, and the requirements of the particular church. For Catholic churches, ecclesiastical textiles must conform to definitely set, traditional lines, and the priest or altar committee can provide the requirements as to type of fabric, type of materials which are appropriate, colors, dimensions, and type of ornament if any. Protestant churches make less use of ceremonial textiles and in most cases the requirements are not rigidly laid down. Here, in most cases, the design requirements are set by the architectural and decorative style of the church building, and by the ideas and taste of the minister or of the church building committee. No fabrics should be planned for a church without thorough consultation with the persons in authority.

Perhaps the tapestry is the highest expression for the church building, and any tapestry should be carefully planned to suit the exact place it is to be hung, and the spirit of the design as well as the colors and the theme, must harmonize with the building to form an architectural whole. But there is one tapestry expression, illustrated by an applique and embroidery hanging in the Church Art Exhibit, which allows a great deal of freedom and joyous expression. The hanging was a depiction of a happy cherub clutching a star, floating in a star-spangled heaven. Plainly intended as decoration for a primary Sunday School room, it was one of the most charming items of the entire exhibit.

The average handweaver, whether Catholic or Protestant, would probably find the most natural expression in weaving linen for the altar or for the communion table. For this reason, the article in the San Francisco exhibit which interested me most was the Fair Linen.

A "Fair Linen" is a pure white linen cloth, usually of fine linen, which is the exact width of the altar and long enough to hang over the ends, sometimes to the floor. It is used on top of the altar, over the frontal, the

superfrontal and the altar cloth. The photograph showing a lace superfrontal covered with a white damask altar cloth, shows also a Fair Linen on top of these. In many Protestant churches which do not have altars, the Fair Linen is used to cover the communion vessels on the communion table. The cloth is decorated with a large center cross and usually with four smaller crosses in the corners.



Mrs. Cornelia Nelson of Omaha, who wove the exhibited piece, and her husband, are weavers of note who produce many commissioned fabrics, Mr. Nelson specializing in women's suitings and Mrs. Nelson in linens. Long Shuttle Craft Guild members, I knew of their generous spirits from the days years ago when they were starting the weaving through studying the Shuttle Craft Correspondence Course, so it was without hesitation that I wrote Mrs. Nelson for information about her piece. Mrs. Nelson's reply to my questions was so complete and informative that I shall quote her in entirety.

"I started to weave altar linen several years ago", writes Mrs. Nelson, "by doing fourteen yards of altar linen for a Roman Catholic Nunnery not far from my home. I took this to show to Sister Alma Fagelstrom at the Immanuel Lutheran Deaconess Institute. She was at the time in charge of the Parament Department. (Parament means ornamental hangings, furniture, etc., as of a state apartment; also rich and elegant robes for persons of rank.) She asked if I could design a cloth with five crosses to depict the wounds in Christ's body.

"I might say here that all the cloths I have woven since the first one have been for either the Lutheran or Episcopal church, since they are the only two denominations outside the Roman Catholic and Greek Orthodox which have an altar proper.

"One must have certain exact measurements in order to have a perfect fit, as I have found no two altars the same size. The measurements needed are: length of altar, width of altar, and height from the floor. It is absolutely necessary to calculate carefully so that the cloth will lie on the altar just so. They like to have the crosses set in from the edge about one and a half inches, at each corner, and the large cross must be in the exact

center. In considering the height from the floor, one must take into consideration whether it is a Lutheran or an Episcopalian church. The Lutherans like the cloth to come a little over half way down from top to floor. The Episcopalians want it to be only a few inches from the floor. The Roman Catholics will not accept the design as being liturgically correct unless it touches the floor. Also, the Lutherans and Episcopalians want a Greek Cross: that is, a cross with equal arms.

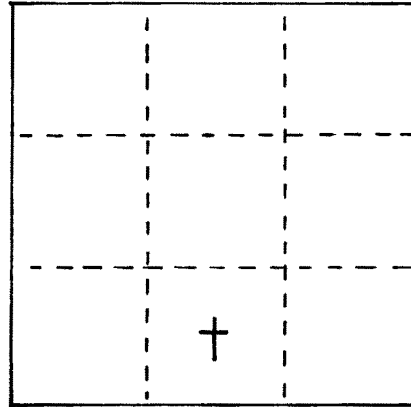
"In weaving the cloths, we always use Frederick Fawcett linen because it reacts the way we want in finishing. Many weaving and shrinkage tests have shown us that we must add exactly 10% to the altar width for the warp width in order to have it the correct size. (With a different weaver, different linen, a different design or technique, this shrinkage and take-up allowance might be different, so a sample with the 10% allowance should be made first. This should then be washed, ironed and measured. If the resulting width is not exactly that of the altar, threads may be added or subtracted in the tabby areas, as needed, to give the right width.) The number of units in the crosses is kept the same, regardless of the size of the cloth.

"I weave tabby for the length required for the drop, plus the turn-under allowance for the two inch hem, plus one and a half inches, which brings me to the point where the first crosses start. To one selvage I pin a tape-measure one and a half inches below the starting of the first cross. Then I weave (including the crosses) to half the length of the altar, before starting the center cross. This gives me my lengthwise shrinkage allowance. (Note: Mrs. Nelson finds that this lengthwise shrinkage allowance works out pretty accurately, though most weavers might find that a calculated lengthwise shrinkage allowance of about 7% might be a more satisfactory measurement method.) I set the tape again, in reverse, on the second half, and weave to the correct length before starting the other end crosses. After these are finished come the one and a half inch allowance and the other drop and hem allowance. I might say here that I perch a small angel on my shoulder all the time I'm weaving one of these Fair Linens, as I worry constantly that I won't get the right measurements. So far, the angel has signaled me at the right time. An exact tabby beat is required to weave the small crosses perfectly square with five units, and the center cross with seven units.

You may wonder why we use 20/2 linen instead of finer. I have used 40/2 on occasions, but nearly all Altar Societies like the coarser linen because it has more body and will lie flat. Then too, it has more durability in the lace areas.

"I have made communion cloths for those churches which do not have altars. I plan to make such a cloth before long in memory of my sister-in-law who passed away last year.

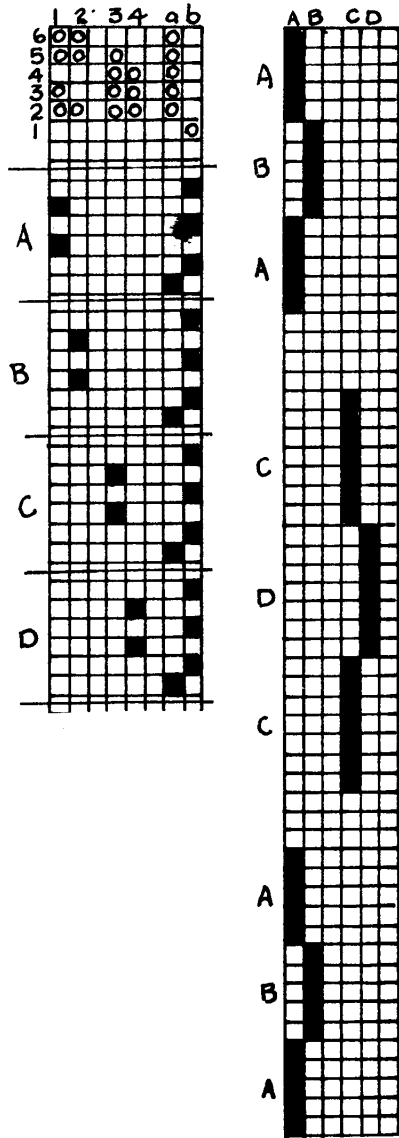
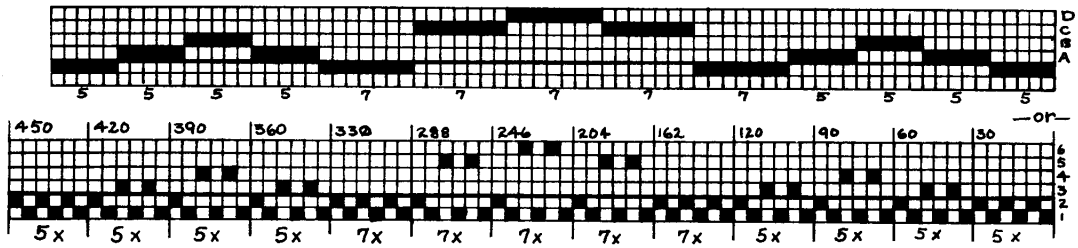
“One church for whom I have made two Fair Linens also commissioned me to do baptismal napkins. They were a real problem to get the proportions right. They must be perfectly square with a mitered hem on all four sides. They fold in three, representing the Holy Trinity, and the tiny cross must come in the exact center of the lower third. I used 100/2 linen set at 60 ends per inch. The units of the repeat were three for the side arms and one for the center.



“After the cloth is cut from the loom, we stitch the ends to keep them from ravelling. We then make a good suds of detergent and warm water in the washing machine and wash the linen, letting the machine run for about fifteen minutes, rinse it and hang it to dry. It must not be stretched at the edge when pinned to the line. We use lots of clothes pins and gather it in loose pleats when hanging. We repeat this washing and drying process, without ironing, four times. Then the last time the linen is taken from the rinse and ironed until dry. This is what we feel puts the beautiful finish on the linen, which retains a natural body. The piece should be stretched in length only when ironing, as one should allow enough width that width-wise stretching will not be necessary. It is not necessary to starch the linens, although I do know that some Altar Guilds do so.

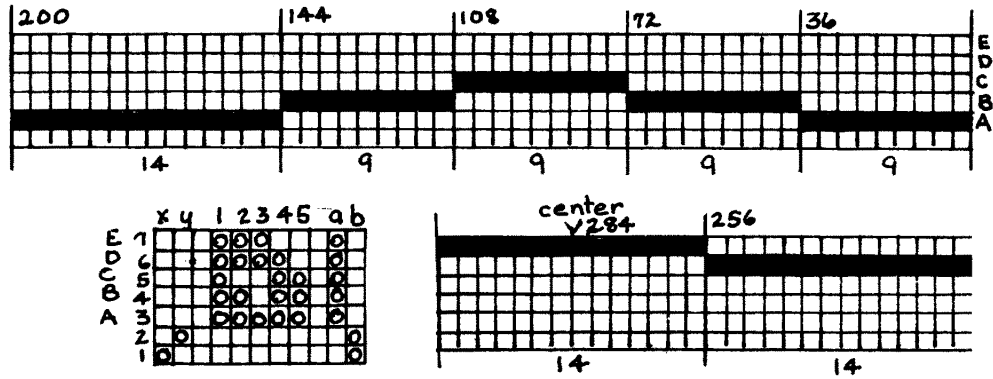
“I think that the big problem in weaving ecclesiastical cloths is to keep the design simple and within liturgical practice, and above all, to get the right proportions. Of course, perfect craftsmanship, including perfectly straight selvages, is taken for granted.”

Mrs. Nelson’s cloth was woven of 20/2 bleached linen, set at 24 ends per inch, threaded to the Atwater-Bronson Lace technique. The main body of the cloth and the two-inch hems, were in tabby, and the crosses were in lace texture. The threading was made to allow about one and a half inches of tabby selvage and almost two inches of tabby between the small and large crosses. Thus, size adjustment can be made by adding to or subtracting from the plain areas between the crosses. Since tabby is threaded on the two foundation harnesses for the Atwater Lace system, the total design requires but six harnesses, even though there are five distinct pattern areas. On four harnesses one could weave this cloth with a single center cross and no crosses in the corners; or a design with five crosses down the center might be acceptable. The draft, tie-up and treadling directions for both designs are given below.

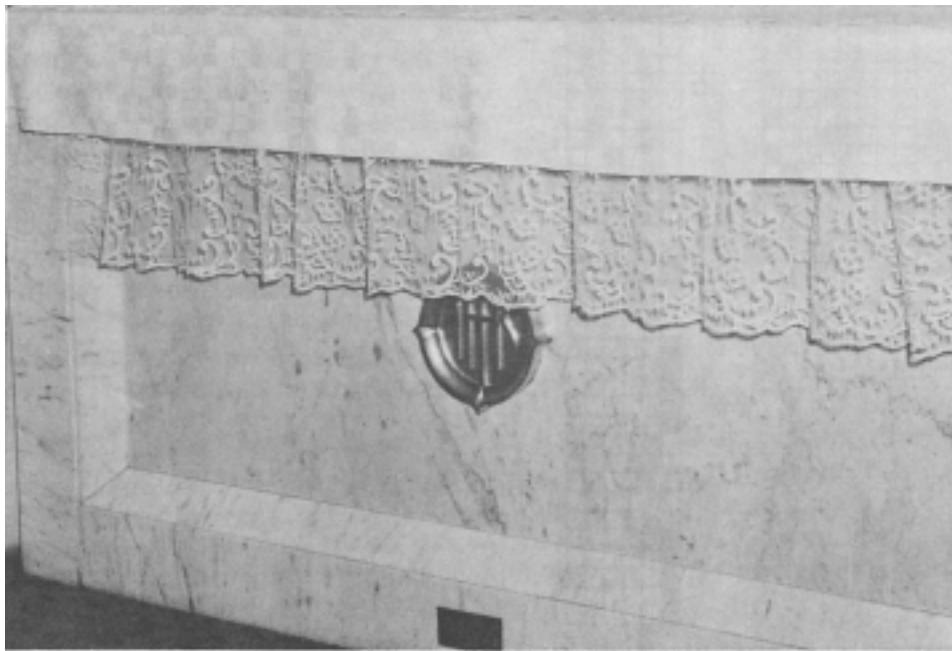


The Atwater-Bronson technique, however, is not the only one suitable for weaving the Fair Linen design. Though one immediately thinks of Damask when considering fine linens, this is not a practical system for most weaving. Damask requires five harnesses for each block, which means that this five-block design would require 25 harnesses, and even the four-shaft pseudo-damask would require 20 harnesses. But in many of the Scandinavian weaving books we find the Summer and Winter system interpreted in all linen, called false-damask or poorman's-damask, and the effects achieved are, in their own way, very handsome. The suggested warp for this design in Summer and Winter is 40/2 linen set at 30 ends per inch. Tabby should be the same, or could be 50/2, and pattern weft should be 20/2 mercerized linen. The design would require seven harnesses, as the background areas would need to be threaded as a separate pattern block.

The profile which would give a design of the same proportions as Mrs. Nelson's, with the tie-up, is as follows. The weaving should be done in the alternate tie-down method (see page 13 of the September 1957 SHUTTLE CRAFT).

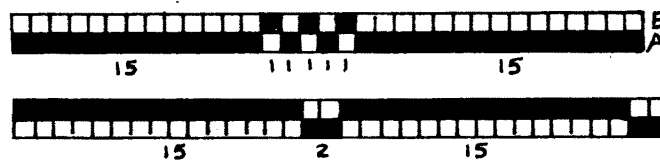


The damask weaver may prefer to weave an altar cloth, such as the one shown in the photograph, or a communion table cloth. True Damask requires ten harnesses, and the directions and tie-up for this weave are on page 202 of THE NEW KEY TO WEAVING (Mary Black, 1957) and on page 28 of THE HANDLOOM WEAVES (Harriet Tidball, 1957). It may be woven of 40/2 linen set at 45 ends per inch, or of 50/2 linen set at 56 ends per inch.



With only eight harnesses available, the weaver will select the pseudo-damask system which is actually double broken twill (see NEW KEY TO WEAVING, page 201, or THE HANDLOOM WEAVES, page 27): For this weave, the warp set with 40/2 linen is 40 ends per inch, and with 50/2 linen it is 48 ends per inch.

The Altar Cloth shown in the photograph is of the latter type: Pseudo-Damask woven of 50/2 Knox mercerized linen, set at 48 ends per inch, four per dent in a 12-dent reed. This beautiful cloth is the work of another Omaha Nebraska weaver, Mrs. Beatrice Langfeld, woven as a memorial for her own church. The two block draft is as follows.



We have two hopes with the writing of this article. First is that many Shuttle Craft Guild members will give themselves the eternal pleasure which comes from weaving a beautiful linen for the altar, communion table, or baptismal font of their own churches. Second, that the second annual CHURCH ART TODAY Exhibit will have many beautiful handwoven linens and other liturgical handwovens on view, the work of weavers who are inspired to this fulfilling expression.

The Chasuble

Miss Helen Ormond of New York City, a Shuttle Craft member interested in liturgical weaving, has sent us some information about the history, making and wearing of the chasuble. We regret that we have not had time before going to press to do some study and experimenting with materials and techniques for this vestment, but for weavers who may be interested in weaving fabrics for chasubles, here are the references sent to us by Miss Ormond:

Liturgical Arts, Volume 24, August 1956, Number 4.

Liturgical Arts, Volume 25, May 1957, Number 3.

Jubilee, October, 1957.

The first two references are especially valuable we think, and besides the excellent history and information regarding the making and wearing of the chasuble, they give a comprehensive "selected bibliography", which would be invaluable for anyone wishing to really delve into this subject.



More About the Fair Linen

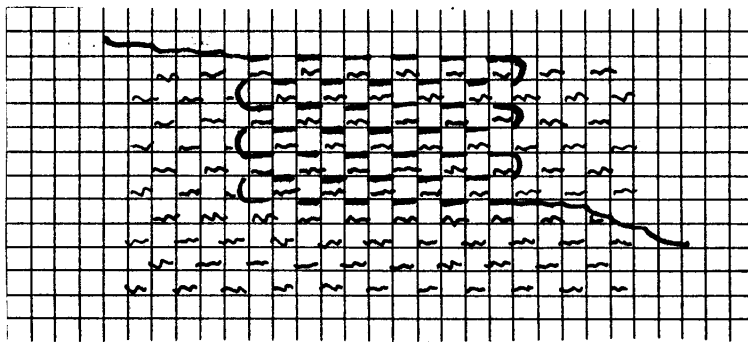
by
Mary E. Black

As we studied the richness and beauty of the samples which accompanied the articles we have had the honor to present in this Ecclesiastical issue of SHUTTLE CRAFT we realized that most of them were set on multiple harnesses. This of course is a requirement in order to achieve the desired designs. However, recognizing that many very experienced and capable weavers limit their weaving to two or four harnesses we felt we wanted to offer some ideas, which, if followed and enlarged upon would give them an opportunity to take part in this very special field of weaving.

Both of the suggestions given are for Fair Linens. One design for the benefit of the weaver who has, and enjoys working on, a two harness loom, and the other an Atwater-Bronson lace design. The latter will require some ingenuity in weaving the background but is well within the capabilities of many experienced Shuttle Craft Guild weavers.

Such excellent directions are given by Mrs. Nelson, in Mrs. Tidball's article, for weaving the Fair Linen that we do not need to repeat them here. However, we do want to say that unless you are a good weaver, with complete understanding and mastery of your loom, and experienced in handling linen that you should not attempt to weave a Fair Linen. It is most important also not to plan to weave this, or any other piece of Ecclesiastical weaving without first consulting with the persons in charge of the church hangings and linens, because as a general rule the layman's knowledge of such is not sufficient to permit his going ahead on his own.

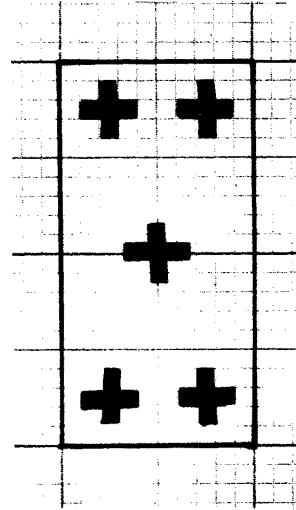
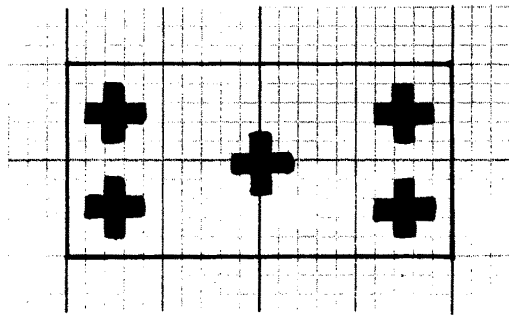
To begin it is assumed that the weaver understands the laid-in technique; *that the linen thread has been chosen; the warp wound and placed on the loom; the size and type of cross to be used has been decided upon and drawn on cross-section paper; and, everything is in readiness for weaving.



Warp and weft thread should be the same. The sample was woven of 20/2 bleached linen with the crosses laid in of a 20/2 mercerized cream color linen. If preferred it could be laid in of the white linen. While a decided contrast is to be avoided the slight contrast between the white and cream brings the crosses to life.

Extreme care must be taken in measuring the placement of the crosses, as well as counting the threads under which the pattern threads are to lie. Remember too, that the weaving lies this way on the loom:

while on the altar it lies this way:



This means that the arms of the crosses must be absolutely even, and balanced, no matter from what direction the Fair Linen is viewed.

Another technique suitable for weaving the crosses, where the limitations of a two-harness loom must be considered is the Leno pick-up, or if there is no objections to the pattern thread lying on the surface rather than being inserted into the web, a brocade technique may be used though this could easily be mistaken for embroidery. A carefully designed and executed Brooks Bouquet variation also could be used. Perhaps you have some idea of your own, but do weave a sample of it to determine its fitness.

Mrs. Tidball suggests a 6-harness Atwater-Bronson lace technique for the crosses.

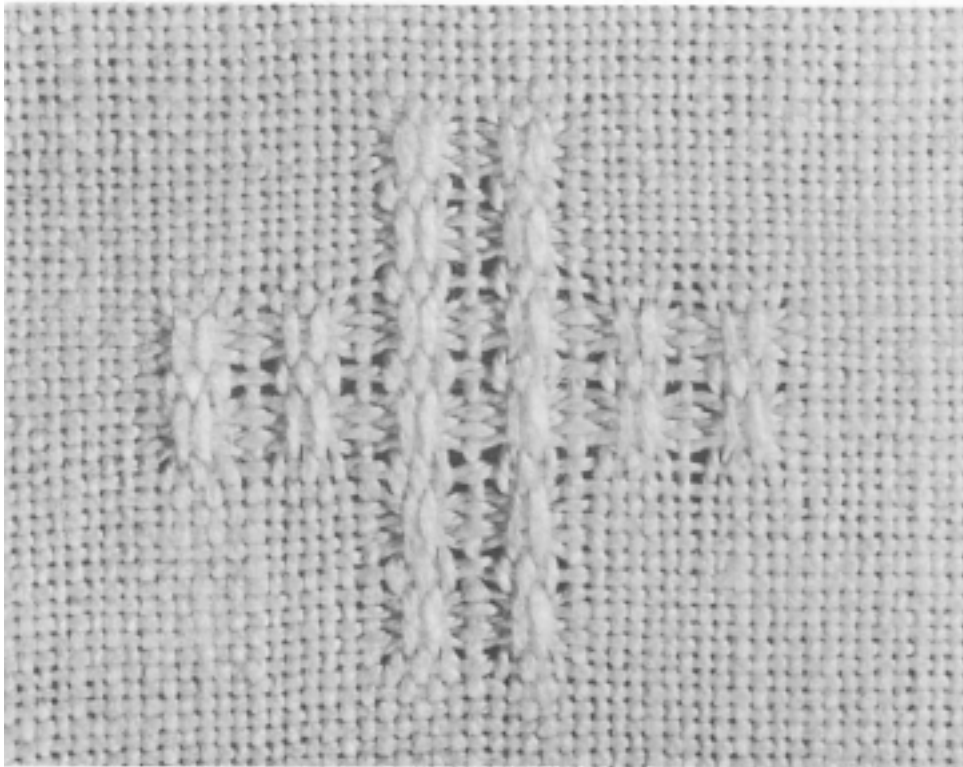
We experimented with a 4-harness threading of the same technique but ran into the complication of the centre cross weaving with the two end crosses (see diagram above), with the same problem occurring again when weaving the centre cross. This is because with only 4 harnesses to work with, only two blocks, an A and a B, are possible, and naturally no matter what their position is on the web they will weave together.

Some of you may have woven summer and winter or other weaves by the pickup method, if so you will not have any trouble weaving this, because

in general the theory is the same. If you have not woven in this manner, here is another challenge for you, and here is how to begin.

Weave in the required amount of heading according to Mrs. Nelson's directions. Then depress the treadles (1 and 4) which bring up the first row of threads for the cross at the right. Insert the shuttle from the right, and bring it to the surface at the left side of the design area, change the treadling to produce the plain weave between this cross and the one at the left. When the right boundary of the left cross has been reached bring the shuttle to the surface again, change the treadling to that which weaves the cross (1 and 4) and throw the shuttle through to the left selvedge. For the left to the right shot the directions are reversed. It is advisable to set up a small sample with the three crosses to practise on until the routine is thoroughly mastered. This will prevent disfiguring the warp set up for the large piece.

The Atwater-Bronson weave has the advantage of being reversible. On one side the directional lines run horizontally, on the other vertically. We normally think of the right side of the web being that one on which the pattern shows up in the weft. In this case a choice can be made as to whether vertical or horizontal lines are most desirable. In the sample it will be noted how well the thread grouping lends itself to a balanced design.



Threading—for cross shown in sample.

1, 2, 1, 2, 1, 2, repeated the required number of times for right border,
 plain weave between crosses and left border.

1, 3, 1, 3, 1, 2; 1, 3, 1, 3, 1, 2, block A for right arm of cross.

1, 4, 1, 4, 1, 2; 1, 4, 1, 4, 1, 2, block B for center of cross.

1, 3, 1, 3, 1, 2; 1, 3, 1, 3, 1, 2, block A for left arm of cross.

The size of the cross desired is governed by the number of times each
 6 thread block is repeated.

Treadling

Plain weave for end borders and web between crosses.

Treadle 1 from left to right

Treadles 2, 3, 4, from right to left.

Cross—centre part, threaded 1, 4, 1, 4, 1, 2, (2 times) block B.

Treadles	14	}	- weave twice
	234		
	14		
I	234		
	1		
	234		

Right and left arms and centre standard of cross blocks A and B woven
 together.

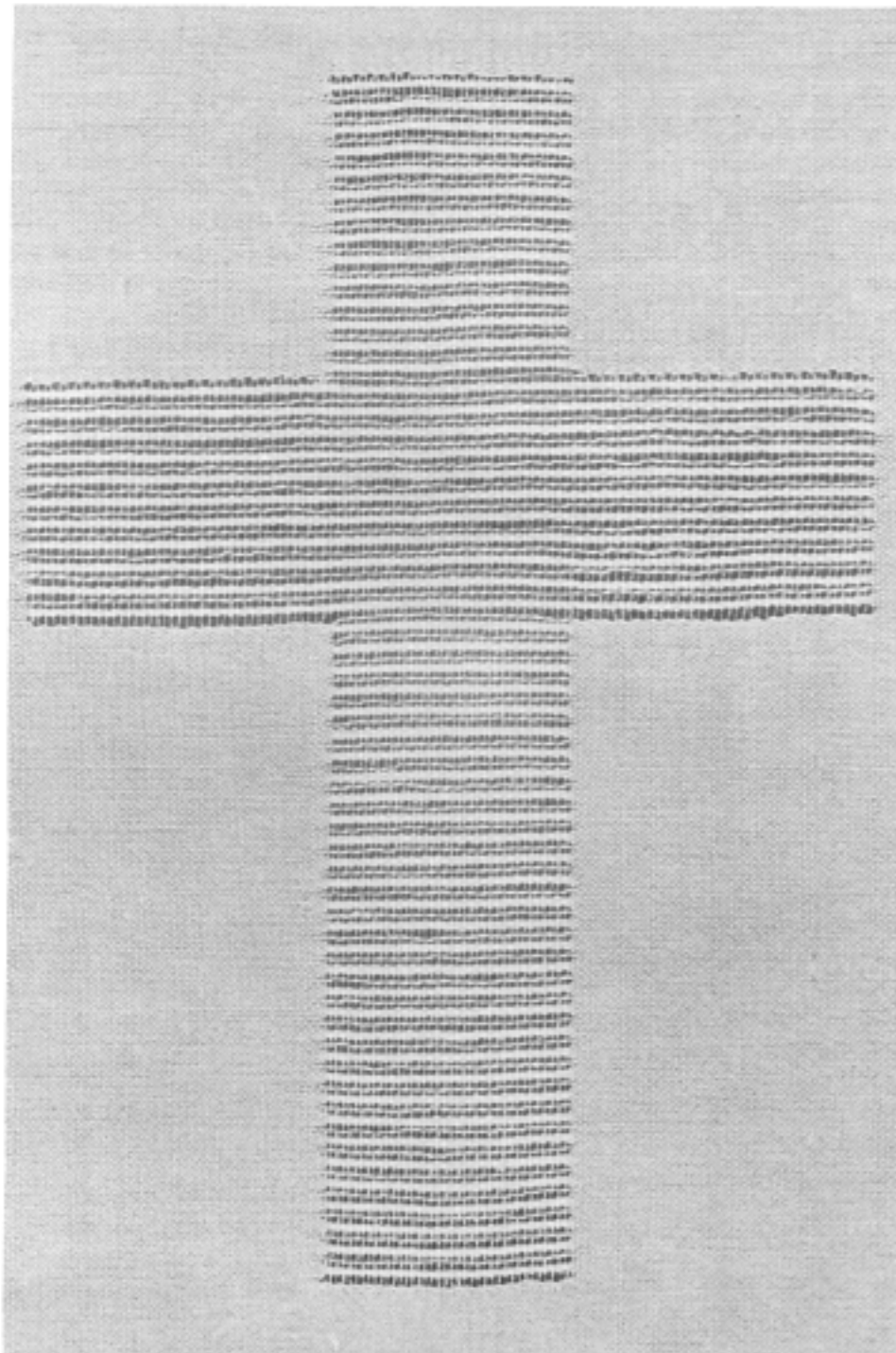
Treadles	134	}	- weave twice
	234		
	1		
	134		
II	234		
	1		
	234		

III Repeat I.

It is easier to weave the Atwater-Bronson on a rising shed loom, if a
 choice of looms is possible, however in this case where the design is so
 small in comparison to the whole web there should be little difficulty
 weaving it on a counterbalanced loom if care is taken to pick up any slack
 threads, which may appear, in with the proper shed.

Even after washing and receiving the treatment suggested by Mrs.
 Nelson the small sample remained stiff. It is quite possible this may be
 one of those variables in weaving which we meet from time to time, with
 the large web laundering into a beautifully soft Fair Linen while the
 small sample remains hard.





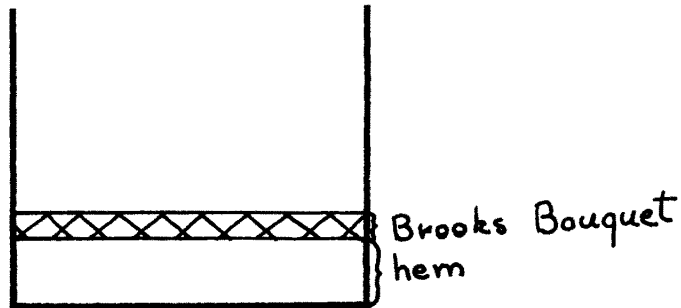
The Fair Linen - Another Approach

This Fair Linen, designed, woven and loaned to us by Miss Elsie Ogston of Winnipeg, Manitoba, is a truly fair linen.

Miss Ogston tells us that she used Knox's white mercerized 60/2 linen (from Searle Grain) for both the warp and weft. The warp was sleyed three per dent in a twelve dent reed and (in her case) woven 18 inches wide.

This linen is beautifully woven throughout, the background or main body of the cloth being woven in a perfect tabby and the crosses laid in, in Brooks Bouquet.

The photograph shows the centre cross. The crosses at the ends of the cloth were also done in Brooks Bouquet and also a narrow border at the top of the hem at either end of the cloth.



When making up the cloth, the hem was carefully turned under, and up to the beginning of the openwork border making a well-finished article. Miss Ogston also adds two other "finishing" suggestions: "hemstitching at the top of the hem looks nicer if done in Brooks Bouquet too", and also that, "if the cloth is a little too wide, a very narrow hem could be turned down and hemmed by hand, which looks very finished."

In planning this piece of weaving, it would seem to us that Miss Ogston has followed the precept that altar linen should be of "the finest and best material that will bear frequent washing."* And, in her experience in weaving altar linens, Mrs. Nelson has found that "nearly all Altar Societies like the coarser linen because it has more body and will lie flat."

Both weavers have produced Fair Linens that are aesthetically beautiful and are liturgically correct for the particular church for which they were designed. We bring out this point, because we feel strongly that what may be right for one church is not necessarily right for another one. We think too, that it further strengthens Mrs. Tidball's point that, "no fabric should be planned for a church without thorough consultation with the persons in authority."

*English Church Needlework, by Maud R. Hall.

Kneeling Pad

What could be a better gift for the friend "who has everything" than a piece of your own weaving in the form of a kneeling pad.

For our sample we chose the Maltese Cross threading woven in rich reds. Other suggestions are to make an original arrangement of the Monk's Belt threading arranging the crosses in borders; use the Monk's Belt threaded in the warp; or, compose a design of church symbols* and weave it in one of the tapestry techniques.

Color choice is dependent upon the color taste of the weaver, or of the recipient, but it is well to keep in mind the predominant church colors of purple, crimson, medium dark green, and gold and white.

A suggested size, finished, is 12" x 18". This is adequate for the purpose and can be carried unobtrusively under the arm to and from service. It is entirely a matter of personal taste as to whether or not the pattern should be on both sides, or whether a plain weave back is preferred. At any rate, when planning the warp, allow sufficient material for both back and front as well as 8" or 10" extra to cover the cord which will go around the pad to make a nicely tailored finish. When finished and sewn, stuff with kapok, wool or other suitable filling.

Materials

The following materials, double sley in a 12 dent reed will produce a well-balanced overshot with a 45° diagonal. However, if you are accustomed to a different combination of threads sleyed perhaps 15 or 30 ends per inch in a 15 dent reed by all means use the combination you are used to.

The sample given here was in reds but could just as well have been in shades of green, or purples as these colors are available from the firms mentioned in our advertisements.

Warp—rayon 2/8 dark scarlet from Searle Grain; or, perle cotton article #114 Lily Mills, size 10, color 440 scarlet.

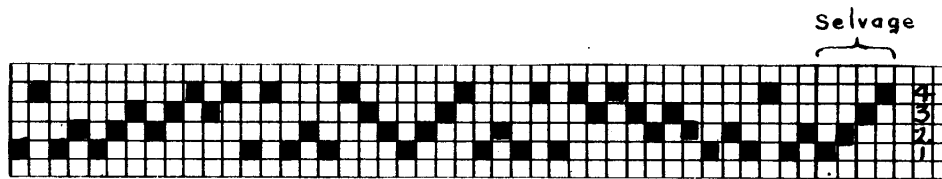
Weft—wool, 2/32 cardinal Weavecraft from Searle Grain; or, flat gold metallic thread, article #305, size 1/64 from Lily Mills; or, non-tarnish Jewel metallic, gold, from Searle Grain.

Pattern—Lily's sport yarn, article #120, W105 maroon; or 3-ply maroon knitting or sweater yarn; or, single ply homespun from Tranquillity Studio.

Threading draft

Repeat required number of times to obtain desired width, 7 or 8 times should be sufficient.

*Rudolf Koch, **The Book of Signs** (New York, N. Y.: Dover Publications, Inc.)



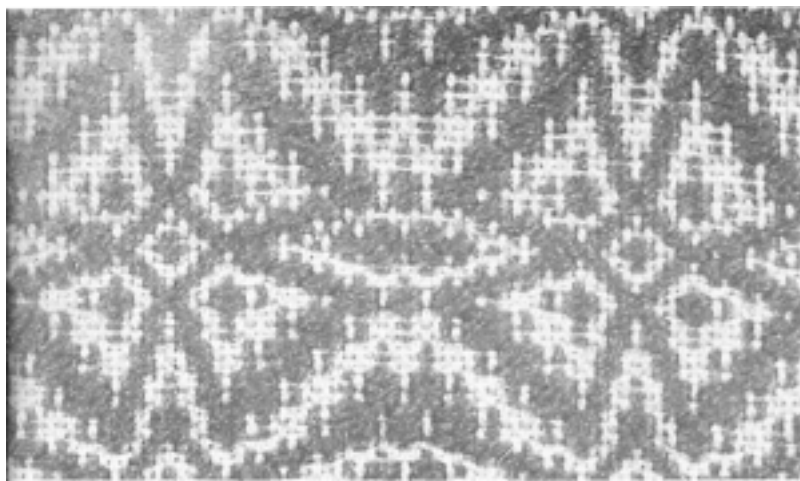
Treadling

tabby 1 and 3—or a
2 and 4—or b

Treadles

Direct tie-up	Standard tie-up	Direct tie-up	Standard tie-up
1 and 2	or 1 once	1 and 2	or 1 once
1 and 4	or 4 once	1 and 4	or 4 once
3 and 4	or 3 once	3 and 4	or 3 once
2 and 3	or 2 once	2 and 3	or 2 once
1 and 2	or 1 three times	1 and 2	or 1 twice
1 and 4	or 4 three times	2 and 3	or 2 three times
3 and 4	or 3 three times	3 and 4	or 3 three times
2 and 3	or 2 three times	1 and 4	or 4 three times
1 and 2	or 1 twice	1 and 2	or 1 three times
2 and 3	or 2 once	2 and 3	or 2 once
3 and 4	or 3 once	3 and 4	or 3 once
1 and 4	or 4 once	1 and 4	or 4 once

Repeat from start the required number of times balancing the design.
The above treadling is for a counter-balanced loom. Transpose for a rising shed loom.



SUGGESTION

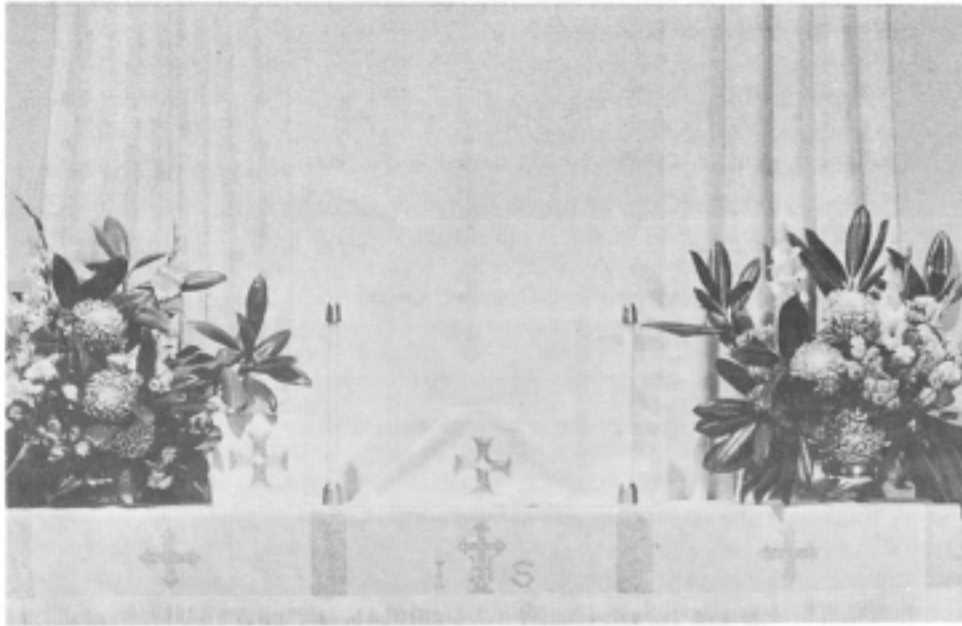
Use 50/2 turquoise or aqua cotton for warp and weft, and a very fine white rayon for pattern, set on the Maltese Cross threading, to weave a background for handwrought Ecclesiastical silver. Sleyed at 60 threads per inch it produces an exquisite material.



Altar Vestments

The altar vestments described here were designed and woven by Mr. B. Frank King of Forrest City, Arkansas. Our only regret in presenting this article is that our powers of description are not greater, for much of the beauty in these materials lies in the texture, hand and draping qualities of the vestments, and no black and white photograph or written description can do justice to these qualities.

All the vestments are woven of silk, with gold or silver lurex used for pattern threads. Four different silk threads were used; a shiny white "chainette" silk; a near-white 2-ply warp silk; a near-white 2-ply slub weft silk; and, a near-white, singles slub silk.

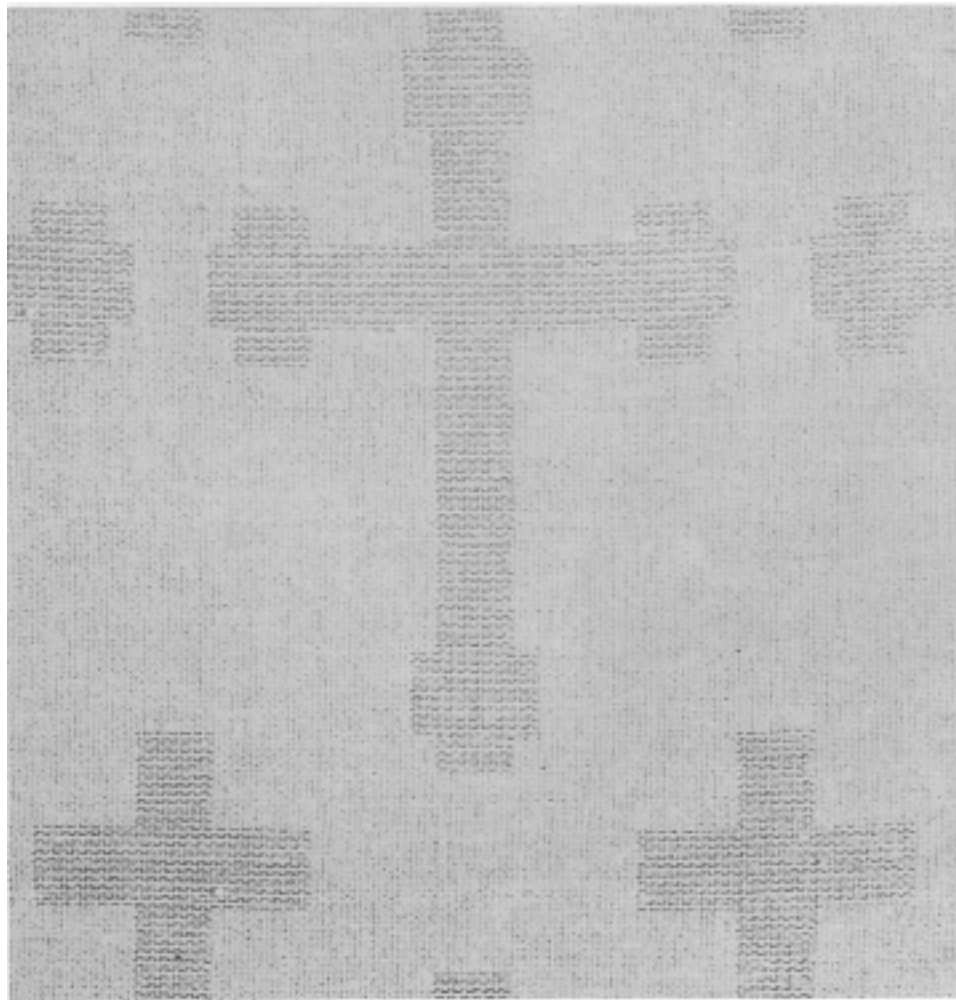
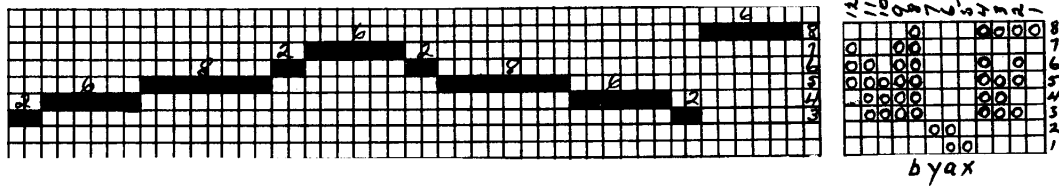


The Dossal

"The dossal curtain is made up in three separate pieces, the two outside pieces are pleated and the center one hangs flat. You probably can see this in the picture. At a distance the curtain takes on a deep pile appearance. The material seemed rough to me when I was working on it but the first time I saw the curtains hung I could not believe it was my material."

The materials used to make this “deep pile appearance” were the 2-ply near white silk for warp and the near white, 2-ply, slub silk for weft. The weft silk is rather loosely spun, the slubs are rough and dull in appearance while the “thin” spots in the thread are smooth and slightly shiny. Flat gold lurex supported with a fine yellow floss, is used for the pattern areas. The fact that the pattern thread is finer than the warp and tabby, and also is shiny while the background is rather rough, no doubt helps to accentuate the deep pile appearance.

The warp was set 24 threads per inch and threaded in an 8-harness summer and winter.



Super Frontal and Lectern Hanging

The same warp material was used for the super frontal and lectern hanging as was used for the dossal curtains. The tabby weft was one thread of the near white single ply nubby silk and one thread of silver lurex wound on a double shuttle; and the pattern weft was gold lurex "doubled on small Argyle sock bobbins."

The warp was threaded in a simple 1, 2, 3, 4 twill and the design laid in by hand. The design was evidently worked from the wrong side of the material for Mr. King's directions read as follows:

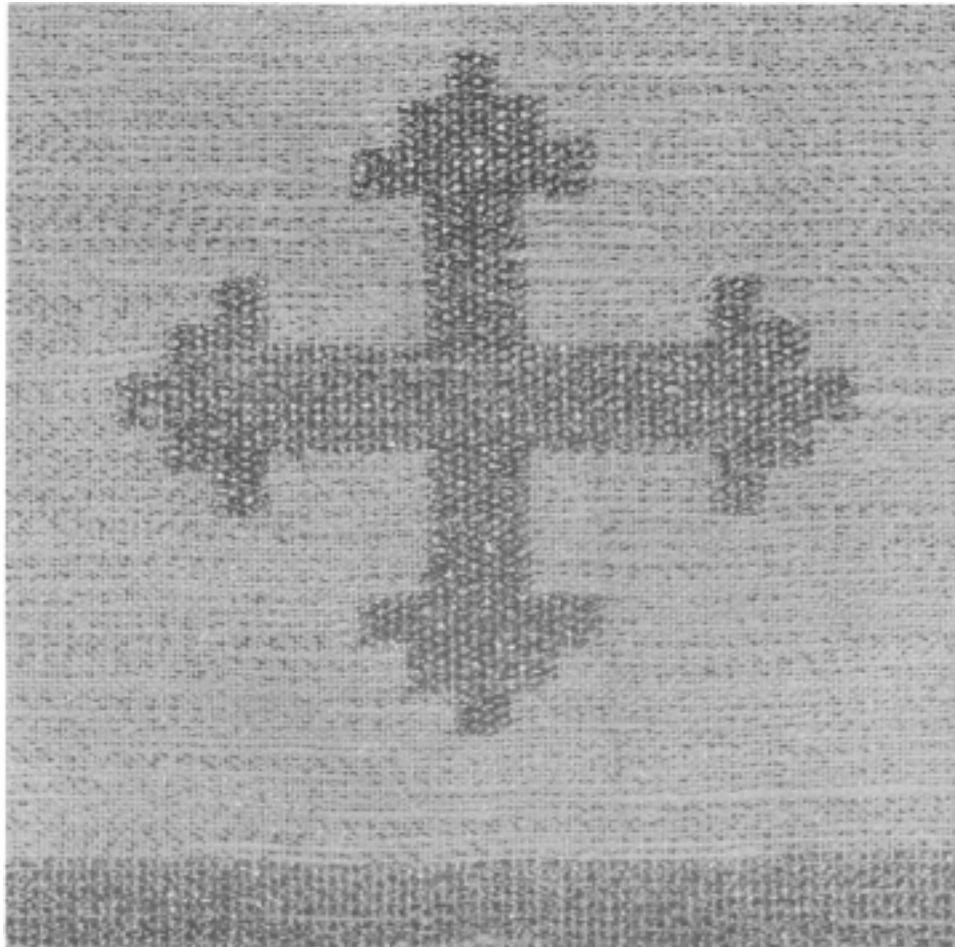
"Inlay

Raise 2-3-4 for right to left pattern shots

Raise 1-2-4 for left to right pattern shots

Tabby

1-3 and 2-4 alternated between pattern shots."

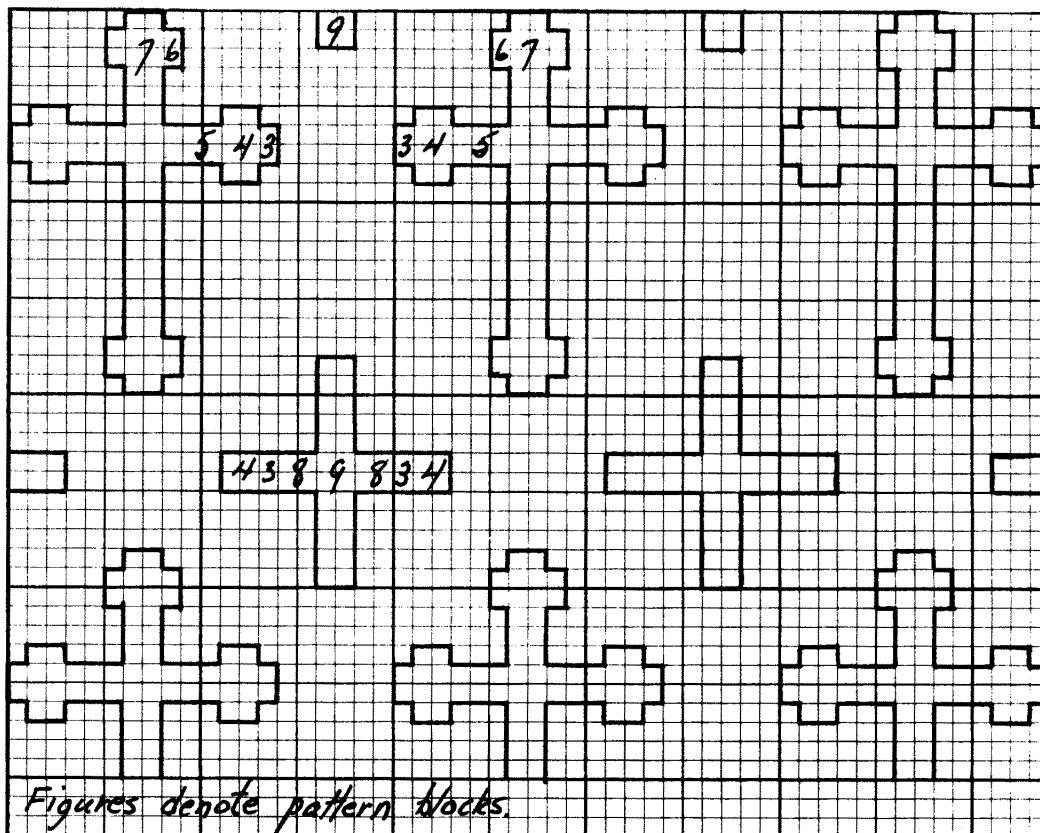
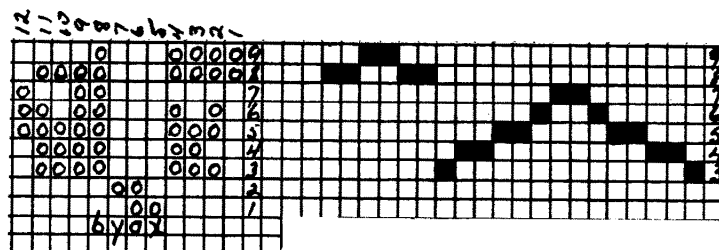


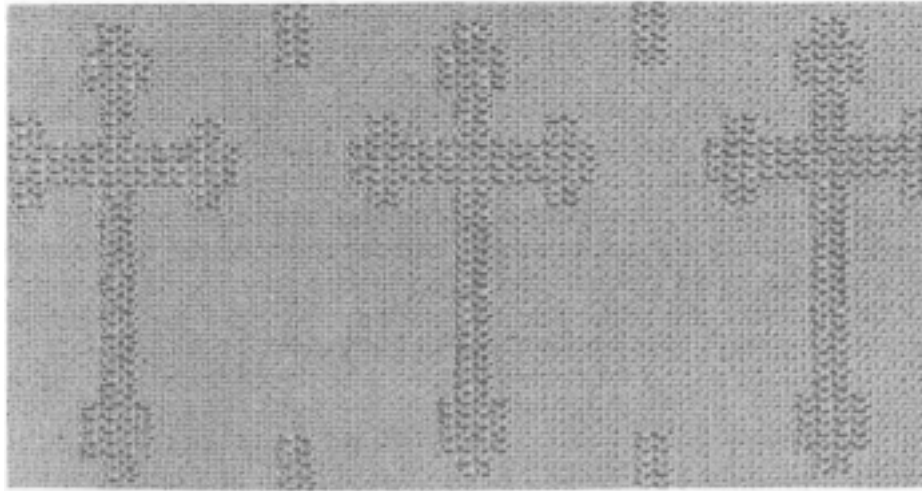
Cross used at end sections of super frontal and for the lectern hanging

The use of the double gold metallic for the design and the doubled silk nub and metallic for the tabby background, gives a firmer material for the super frontal—as compared to the dossal material. The inlaid crosses are more compact than the summer and winter crosses, and are therefore more prominent.

Chalice Veil and Burse

White “chainette” silk was used for warp and tabby weft for this material. We had never seen this type of silk before, but it is everything you *expect* silk to be: soft and silky with a sheen—rather than a shine. A beautiful thread. The pattern thread was white supported silver lurex and the threading was a 9-harness summer and winter.





You will notice from the photograph, that the crosses appear to be woven against a plain background. This is partly because the design is not woven in pairs and partly because the warp and tabby are much heavier than the pattern thread. In certain lights and at certain angles you do get a slight glint of silver here and there in the background—but it is barely noticeable.

Referring back to the first photograph, showing all the altar vestments, you will notice a large cross on both the chalice veil and burse. These were hand-embroidered on the woven material with gold thread. “I of course didn’t do this”, Mr. King adds.

Also referring back to this first photograph, it is interesting to notice some of the qualities of each of these fabrics in relation to each other.

The dossal is a soft, non-shiny fabric that drapes well, and has enough texture to create a “deep pile appearance” when seen at a distance. The design of crosses can be easily seen, but are not prominent enough to distract attention from the more important altar.

The super frontal is made of a firmer though still soft material which does not have to pleat or drape. The background color is basically the same unbleached silk color of the dossal curtain, but with silver metallic added for extra interest. The added background sparkle, plus more prominent design areas, brings the super frontal forward and puts it in the important position where it belongs.

The chalice veil is pure white, with the smaller silver crosses woven into the material, and the embroidered cross stands out as the focal point of all the altar vestments. It is not a shiny material, but does have more sheen than the dossal curtain in the background. It is not too stiff that it will not drape or too soft that it hangs limp—but seems to be just right.

Each material then, has special qualities of its own, and yet each one is tastefully designed and woven to create a harmonious whole.

Church Paraments

The average craftsman has little conception of the fascinating pathways along which the weaver or embroiderer of ecclesiastical paraments travels in his search for symbolism, materials, technique and color.

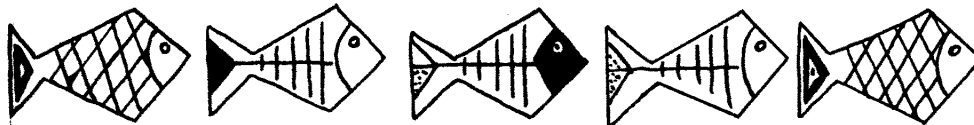
Miss Britta Jeppson, who is weaving a set of altar paraments as a gift for Trinity Lutheran Church in Worcester, Massachusetts tells in a recent letter, of her experiences in obtaining the necessary threads; the choosing and working out of appropriate techniques and the correlating of the information gained from various sources, of the symbolism involved.

When she cannot find the exact shade of thread needed she mixes up a batch of vegetable dyes and obtains from them a complete run of the required shades, and her materials are obtained from so many sources that she feels the finished articles will be truly international.

It is our hope that upon completion she will have the paraments photographed and will write up a detailed description of them for publication.

In the meantime, a few quotations from her letter may be of interest. "The earliest recorded information concerning textiles is dated between 2000 and 1491 B.C. when in the Book of Exodus, chapters 36-39, in recording the appointments to be provided for the ancient tabernacle, the story is told of the various vestments, curtains and veils." From here she quotes many Biblical references to flax, linen, and silk embellished with embroidery and follows with descriptions of the sources and use of several natural fibres. She found, from various sources, many references to looms, dyes and even the "gold, oftimes woven into the fabric which was first wrought into a thin flattened strip, then twisted onto a core of either silk or very fine leather. The body of Saint Cecelia, found in the Catacombs of Rome, was dressed in a garment of wrought gold."

The new altar paraments, designed and being woven by Miss Jeppson consist of a large Frontal, and four Super Frontals, the four Super Frontals being done in the liturgical colors for the church year. The Fair linen which covers the Mensa of the altar will also be woven. The design on the Frontal is an adaptation of one from an old Lutheran church of the 13th and 14th centuries, Saint Brigitta, in Vadstena, Sweden, whose name Miss Jeppson bears.



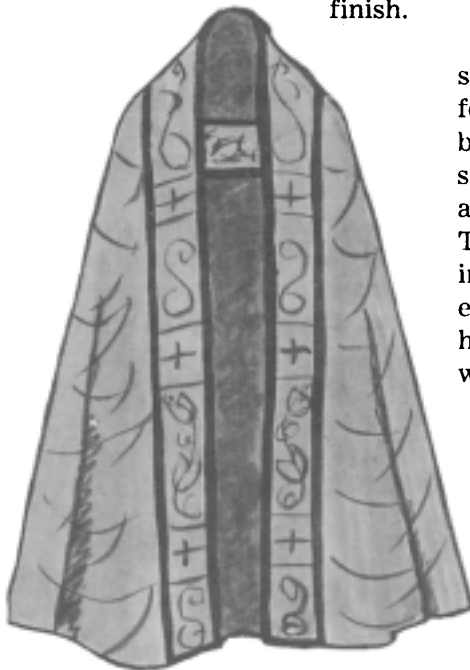
On Copes

by
Joyce Chown

Since our knowledge of copes and the materials used therefore is meagre, we would like to quote from Maud R. Hall's, ENGLISH CHURCH NEEDLEWORK chapter "On Copes". "Of all the garments used by the ancient Christian Church, none are better known or have more steadfastly held their original position of dignity. They have been worn for centuries by sovereigns at their coronation, and at the same ceremony by the archbishop and the prelates who assist him.

"The form of a cope is more that of a *cycloid* than of a semi-circle, as if cut strictly to the latter shape it would lose much of its grace and dignity in the fall from the shoulders. Dimensions must, of course, vary a little, but taken as a general rule, the cope that is five feet in length at the back should measure eleven feet along its straight edge. The inner lining of unbleached calico or coarse linen should be exactly the size of the silk or velvet, but the silk lining must be at least three quarters of an inch larger. This is tacked firmly over the edge on the right side, and then covered by the orphrey at the upper edge and the narrow border of needlework, lace or fringe at the lower edge. The fringe of the Anglo-Saxon cope was frequently made of little bells of pure gold.

"The hood, originally meant as a real head-covering, became only an appendage before the close of the Anglo-Saxon period, and after the Normans came, was entirely abandoned for the flat piece of embroidery now designated the 'hood of the cope'. Upon it has generally been pictured subjects of holy events, marking the Festivals of the Church, and the whole vies with the orphrey in beauty of design and finish.



"The Anglo-Saxon hood was of triangular shape, but time brought about a more rounded form, and it finally settled down into what has been aptly termed 'an inverted Gothic arch'. It should measure not more than eighteen inches across the top, and twenty-one inches in depth. The orphrey may be any width from five to ten inches. An eight-inch orphrey, the most favoured in ancient times, affords ample scope for a handsome pattern without the effect of overweight or coarseness.

“It seems to have been customary to present for the use of the Church the gorgeous robes worn at some ceremony, as for instance King Edgar, who presented to the church at Ely his mantle of purple and gold, which was then converted into a vestment. Again we find Queen Philippa bestowing upon Simon, Bishop of Ely, the gown she wore at her churching after the birth of the Black Prince. The robe was of ‘murrey-coloured velvet, powdered with golden squirrels, and so ample that it furnished forth three copes for choir use’.”

Mrs. Douglas Murray, Halifax, Nova Scotia, sparked our interest in the subject of copes when she showed us a sample of material she designed and had had woven for that purpose.

Warp and Weft

Her warp was a 30/3 white Egyptian cotton—or Lily’s 30/3 mercerized white cotton would be equally satisfactory—set 32 thread per inch (double in a 16 dent reed). Her pattern weft was a white floss and the tabby a comparatively heavily supported (with cream-colored floss), flat gold metallic.

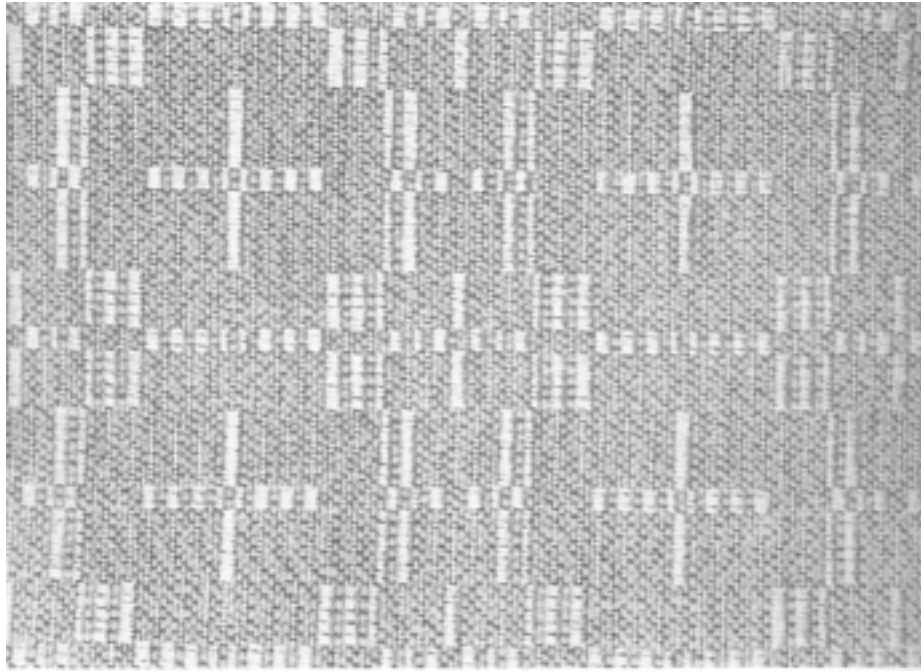
As yet we have not found a source of supply that can supply exactly the same weft materials and for the samples shown in the second photograph, have substituted instead “white satin” from Searle Grain for pattern thread, and Lily’s flat gold metallic or Searle’s gold “Jewel” for tabby. While both these metallic threads are of good quality, and produce a beautiful fabric, the heavily supported metallic in Mrs. Murray’s original sample produced a not-so-glittery effect, which we feel would probably be more appropriate for the purpose.

If you’re interested in experimenting with this fabric, you might try using Lily’s #5 or #10 white perle cotton or Frostone for pattern weft, or Searle’s 2/8 white rayon. We haven’t experimented with these particular materials so we don’t know whether they would be pleasing or not—but if you should have these or similar materials at hand, by all means try them.

A word about experimenting with materials for a cope fabric. Mrs. Murray pointed out to us that the complete cope—including the hood and orphrey—is made up of the same material. The hood and orphrey are then embellished with embroidery. So, it should be kept in mind, that while the cope is made of a rich-looking material, it should not be bold enough in any way, to detract from the embroidery on the orphrey and hood.

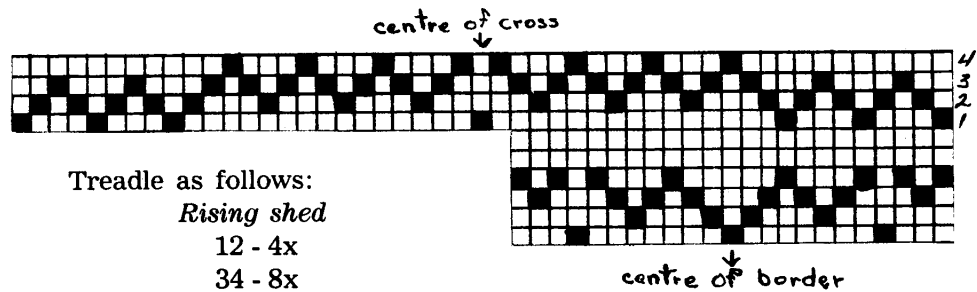
In the process of our experimenting, we tried reversing the weft materials, that is, we used the metallic for pattern and a fine white floss for tabby. This made a beautiful fabric, but the pattern was too obvious for a cope.

The sample shown in the photograph was woven with exactly the same threading and treadling as the first sample, but with the metallic in the background and the white floss for pattern. This produced the desired effect: the crosses showed just enough, and the background metallic became more subtle.



Draft and Treadling

The draft used was a four-harness crackle:



Treadle as follows:

Rising shed

12 - 4x

34 - 8x

23 - 12x

12 - 4x

23 - 12x

34 - 8x

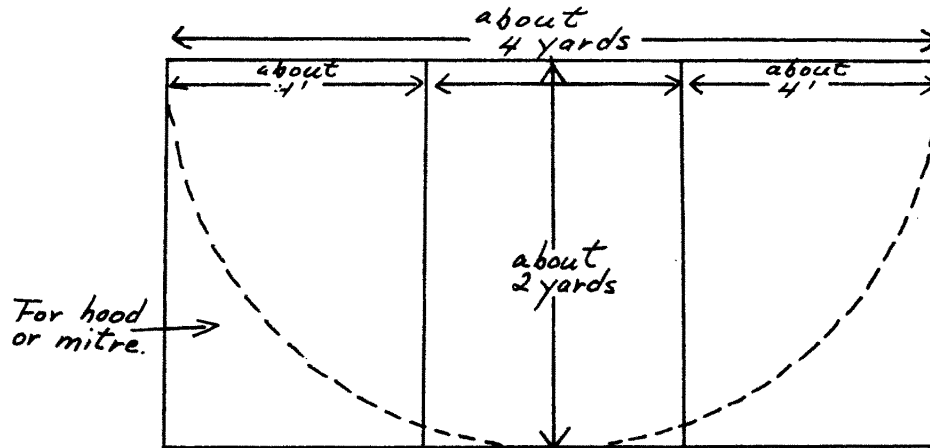
and repeat

as desired



Length and Width of Material

About six yards of material will be needed to make up the cope. We say "about" six yards, because the yardage will vary slightly depending upon the height and build of the person for whom the cope is designed. But as a general rule, a measurement is taken from the nape of the neck to to floor plus allowance for hems and turning under. This measurement becomes the radius for the semi-circular pattern. See diagram.



Because of the size of the cope, the material must be woven in three lengths—of approximately 2 yards each, or 6 yards altogether. The extra material (shown at bottom right and left of the diagram) can be used for the hood and mitre.

We agree that the weaving and making of a cope is an ambitious project and we agree too, that much more research would have to be done before one would attempt to weave such material. But it can be done—as Mrs. Murray has proved—and we hope that this short sketch "on copes" will at least spark your interest, as it did ours, in this, another fascinating part in the weaving of ecclesiastical textiles.

TAPESTRY

There has recently been completed, after seven months of work by two weavers of the Dovecoate Studios of the Edinburgh Tapestry Co. Ltd., a tapestry commissioned by Mrs. William S. Gould of New York, in memory of her husband.

The cost of the 12' 6" by 5' tapestry has been estimated at \$4,100. It was designed by Canon West of the Cathedral of St. John The Divine in New York and is woven of wool and silk. The tapestry will be hung in St. Thomas Episcopal Church in New York.

Dossal

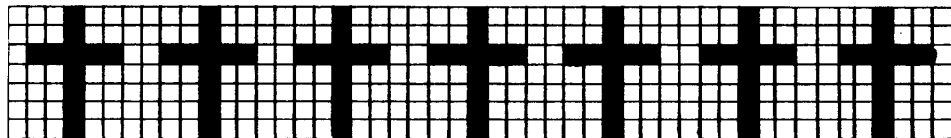
Last fall we were pleased to have an all too short visit from Colonel and Mrs. John Fishback, a couple well known to Penland and Lily Mills weavers.

During the visit, Colonel Fishback showed us part of the Dossal he had woven for their church in Venice, Florida. It was exquisitely beautiful, both in texture and design.

It was our hope at that time that Colonel Fishback could give us his story on it; but travelling has kept him so consistently away from home that he has been unable to do so. However, we feel sure that the extracts from his letter recently received will be of interest, and we quote: "As you know I have finished the center panel of the dossal and am now getting started on the two side panels after working out many drafts on cross section paper and finally weaving a full width sample. These side panels will have the same background as the center, a sample of which you saw, but the pattern is quite different. The yarns used are the Lily Art. 114, 10/2 for the warp and 20/2 for the tabby with Art. 305 Gold Guimpe for the pattern weft. The warp and tabby are the linen color #1402. You will note that the tabby is half the size of the warp and this as well as the set of 24 ends to the inch is necessary to insure square pattern units.

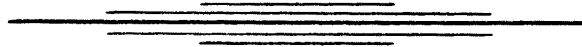
"There is very little demand for drafts that require 16 harnesses so I will not go into detail but perhaps a few points might be mentioned. As I began to put my ideas on paper it was soon apparent that nothing short of a draw loom would give me the changes desired. I then decided to try putting these ideas into Summer and Winter with an x and y treadle but the background was not pronounced enough for such a large hanging (12 x 9 feet). The next step was a unit of sixteen warp ends which gave a background similar to one I first saw in a draft by Mrs. Bergman. This gave the pattern units and also the background a satisfactory size. By using three common treadles, x , y and z , reducing the number of pattern units, and using both feet to treadle, the draft was finally reduced to 16 harnesses and 18 treadles. All that my Macomber had.

"This project has provided much interesting work and reminded me again that cross section paper is a weaver's best friend, but to be really sure of an unusual draft, weave a sample."



Loom Language

- Antependium:* Hanging or screen in front of an altar. Frontal or pulpit cloth.
- Burse:* A pocket or case of silk or brocade, in which the folded corporal is carried to and from the altar.
- Chalice Veil:* A cover of fine material which covers the cup used in the sacrament of the Lord's Supper.
- Chasuble:* The outer vestment of the celebrant at Communion or Mass.
- Cope:* A large semi-circular ecclesiastical vestment, worn by bishops and priests over the surplice.
- Corporal:* A linen cloth used in the Eucharist; Communion cloth.
- Dossal:* A cloth or tapestry for the back, especially of an altar or throne.
- Fair Linen:* A pure white cloth, usually of fine linen used to cover the altar. It may or may not be embellished.
- Frontal:* A hanging, usually embellished with embroidery, for the front of an altar.
- Lectern:* A reading desk, in some churches, from which the Scripture lessons are read.
- Maniple:* A scarf worn on the left arm by a priest at Mass.
- Mensa:* Top of table or altar in the Lutheran church.
- Miter, Mitre:* The headdress of the high priest of the Jews; a kind of crown cleft in the middle, worn by archbishops, bishops, and sometimes by abbots on special occasions.
- Orphrey:* An embroidered band or bands of gold or silver on the front of an ecclesiastical vestment from the neck downward, especially on a cope.
- Pall:* A piece of cardboard covered with fine linen for covering the chalice at Mass.
- Stole:* A long, narrow scarf fringed at the ends, worn by bishops, priests, and deacons of the Roman Catholic and Anglican Churches. The stole is symbolical of the yoke of Christ.
- Super Frontal:* A narrow hanging used with a frontal. Can also be used alone.



Rather than cut Mr. Cliff Hotchkiss' article "Hand Weaving For The Church" for inclusion in this issue of SHUTTLE CRAFT, we are publishing it in full in the April issue, page 23.

The Weavers Book Shelf

by
Boris Veren

One book that I am eagerly looking forward to and one that SHUTTLE CRAFT readers will be most interested in is a book well known in European textile and art circles, but not known here because the language of the original publication was in German. This month, we will see the first English translation of: THE ENCYCLOPEDIA OF TEXTILES. The subtitle of the published work is: *Masterworks of Textile Design From Antiquity To The Beginning of The Twentieth Century*.

This is the first modern major reference work in textile design, an invaluable source book for artists and designers, students and scholars, and an indispensable addition to every library of art and design. To some extent, I am told, it is based in conception on a previously published standard work—Ernst Fleming's *Encyclopedia of Textiles*. But the author of the new work, Renate Jacques, has completely changed the structure of the book, both in contents and approach and has included the latest results of research in the field as well as examples of the most important treasures of Spanish and American collections. Textile design appears in this book not as the craftsman's accomplishment, but as the artist's work of creation, part of the cultures of a country or an era, an expression of the same drive toward composition, style and form that inspired artists working in other media. The book is organized by countries and in addition to the entire European continent, it covers East Asia—especially China and Japan—and also Persia and Peru. The color plates have been selected with a view to furnishing characteristic examples of the color concepts of specific eras. There will be 16 full-page full-color plates, and 500 other half-tone illustrations and 32 pages of text in English.

Dr. Renate Jacques, who is responsible for this entirely revised and redesigned edition, is head of the Textile Museum in Krefeld, Germany. She is Germany's best-known specialist in the field and has previously published several important books, among them a standard work on German textile art. The price has been announced by the publisher as \$22.50. This information is based on information given to us by the distinguished publisher Frederick A. Praeger, and I do know from some of his other previously published art books that it will be a most beautiful book.

Two of his books which I am sure some of my readers will want to have are not weaving books, but will be of interest as the contents deal with textiles.

One is: A PICTORIAL HISTORY OF COSTUME by W. Bruhn and M. Tilke. Again, this was a famous work in Germany and now it is made

available to American and Canadian readers with an English text. This is a magnificently illustrated and unique survey of the history and development of clothing of all times and places. It features more than 4,000 individual figures and details of costume. Its four major sections cover: antiquity; European costume from the Middle Ages to 1890; native folk costumes of Europe; and costumes of other continents. The late Dr. Bruhn was custodian of the Museum of Applied Arts in Berlin, and head of its famed costume library. Mr. Tilke, a painter particularly interested in costume research is author of *Costume Patterns and Designs*, and co-author of the five-volume *History of Costume*.

The format of this book is 10 by 11½ inches and has 120 magnificent 4-color plates, eight 2-color plates and 72 halftone plates with 64 pages of text. The price is \$22.50. The second book will be reviewed later.

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Fall 1951—*Weaving a Tribute for Their Church*

Loom Music

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Series VII, No. 8, *Recipe for Church Weaving*

Series VII, No. 9, *Recipe for Church Weavings*

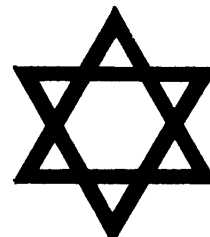
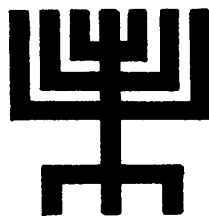
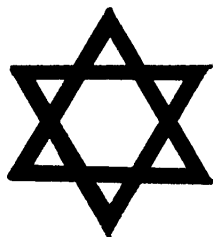
The Book of Signs, by Rudolf Koch, The Cross, Chrismon, and Other Christian Signs.

English Church Needlework, by Maud R. Hall, English Church Vestments, Banners, Altar Linen.

Jubilee, A Magazine of the Church and her People

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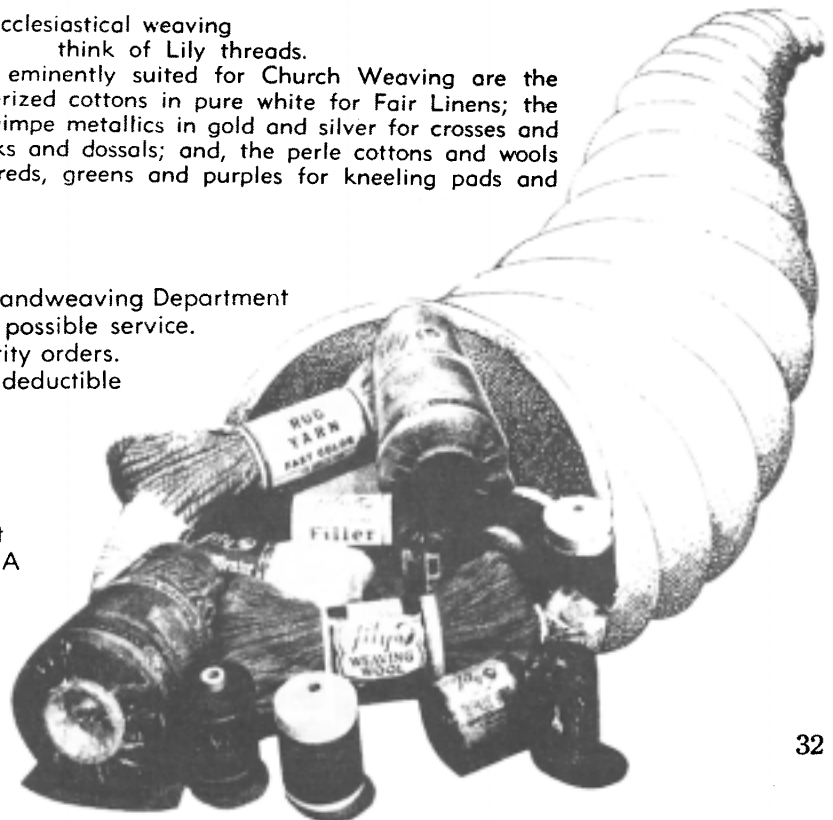
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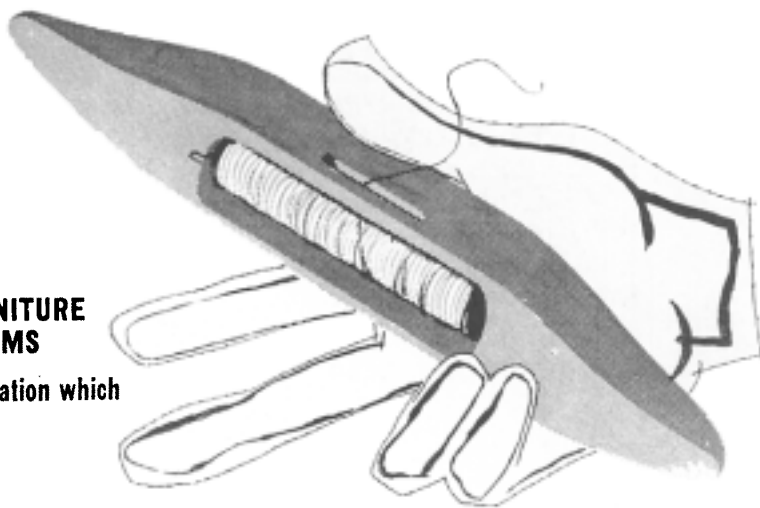
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