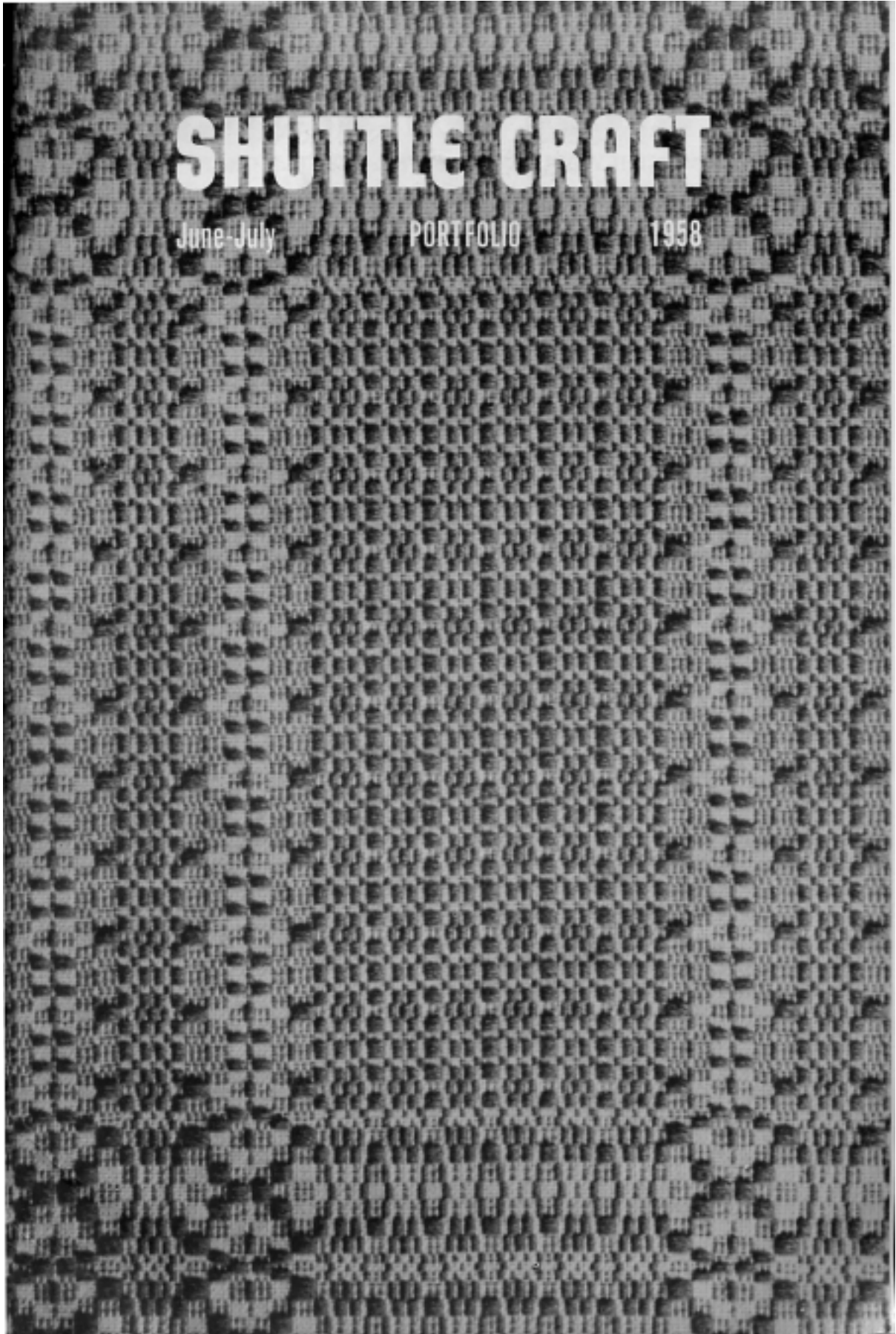


SHUTTLE CRAFT

June-July

PORTFOLIO

1958



SHUTTLE CRAFT

THE MONTHLY BULLETIN OF THE SHUTTLE CRAFT GUILD

Volume XXXV, Number 6-7 Bedford, Nova Scotia June-July 1958

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Cover: Mrs. Smith's "Spider Web".

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—1002 Washtenaw Ave.,
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Boris Veren—Book reviews—Coast Route, Monterey, California

Photography

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From Weaver To Weaver

Dear Guild Members,

Our Weaver to Weaver this month concerns judging, the role of the judge and some of the questions which arose during judging at the recent London (Ontario) District Weavers all-Canadian weaving exhibition. At this exhibition I had the honor to be one of the judges.

This was the sixth annual exhibition conducted by the members of this relatively small group of weavers who work the year round with self-effacing efficiency to provide an opportunity and a locale where Canadian weavers can enter their weaving in competition.

The number of pieces sent in, approximately 450, attests to the popularity of the exhibition and to the acceptance, without question, of its high standards. The prestige gained from winning a prize in this exhibition is highly treasured.

The exhibition, held in the London Art Gallery and Museum, is non-profit; no entry, nor entrance fees, are charged and the entire museum staff appear to go out of their way to co-operate with the exhibition committee to make the exhibition a success.

There are twenty-nine classifications in which work can be entered, but each weaver is limited to four entries. Prizes are donated by leading business firms, weaving guilds and individuals. Geographical location has no bearing on the source from which entries are sent. They come from the Atlantic provinces, from Quebec, from central industrial Canada bordering on the Great Lakes, from the prairie and mountain provinces and from the recently developed mining centers of the far north. New weavers, some with less than a year's experience behind them, enter in competition with veteran weavers who have been consistent prize winners over the years, and sometimes walk away with the prizes.

It is the policy of the London District Weavers Guild to choose different judges each year and the names of the judges are not announced in advance of the judging. This year one of the judges was chosen from the east, one from a nearby city and the third an eminent Canadian artist.

The judges were given a copy of the rules governing the exhibition and the following guide on which to base their decisions:

Techniques and mechanical qualities - 30%
Correct threading and treadling, proper set of threads,
evenness of beat, finishing, etc.

Utilitarian qualities - 30%
Proper type of thread for use of web, suitability of weave

to use of web, i. e. upholstery to stand pull of stretching; curtains to hang well; table linen washable to remove stains; wool scarf soft enough to shape to neck; etc.

Artistic qualities - 40%

To include width of borders, if any, relationship between size of article and pattern; color scheme; relationship of colors to each other--in other words, general artistic appearance.

This guide seemed fair enough to us and indications were that judging would go along smoothly and simply, and, with certain reservations, it did.

All articles of one class were laid out on long tables with all identifying marks removed, and the name tag concealed in an envelope. In the event that any of the judges recognized the work of a weaver she knew she asked for a proxy, from among members of the exhibition committee, to judge the entry. This assured the weaver that his piece was judged impartially and entirely on its own merits.

Practically all of the entries demonstrated beyond doubt that the weavers had reached maturity in both technique and mechanically, but that design-wise much needs yet to be done.

Obviously some of the pieces were, at first glance, prize winners, and as obviously others, at first glance, were not. Through the process of elimination many pieces were discarded, then came the real test--for the judges--and time and again we found ourselves asking these questions: were we, as judges sufficiently well-trained as weavers to pick up errors in techniques; were we capable of weighing and measuring the good against the mediocre and choosing the best; were we doing the weaver justice or were we inclined to base our decision on whether or not we personally liked the piece; were the rules laid down by the exhibition committee sufficiently explicit and stringent; and, to what extent were our decisions likely to influence the trend of Canadian weaving? Again, we wondered what training was available to fit weavers for the exacting task of judging? It seemed this must eventually become a specialized field because all weavers obviously could not know all techniques. This would narrow down the field of acceptable judges considerably. On the other hand would weavers especially trained for judging tend to be stodgy and unimaginative and in spite of their best intentions eventually permit their personal opinions to over-rule their judgment? Perhaps we have the answer to this in our musical adjudicators.

The role of the artist on a panel of judges is most important. During a particularly difficult moment in judging, when the decision rested between a poorly executed piece with a good design and a perfectly executed piece with an uninteresting design, the artist voted for the better design. We were reminded at this point by the exhibition committee that we were judging a weaving, not a design.

or painting exhibition. This point was later discussed with the question arising: if this thesis was adhered to indefinitely, would it not result in a rather dull, and static exhibition? Perhaps the answer would be that now that Canadian weavers are producing so much technically and mechanically good weaving that the ratio of points laid down for judging should be changed to give greater emphasis on design and color. But we felt this was a matter on which the exhibition committee should make a decision, then instruct the judges accordingly.

Another question which arose was how can the judge know whether a departure from conventional treadling is an error or whether the weaver has intentionally changed the treadling to give better emphasis or for some other reason?

Later at a panel discussion the question was asked, "did the judges give preference to multiple-harness weaving over two or four-harness techniques?" The answer was "no", based on the premise that some two and four harness techniques were actually more difficult to weave than some multiple-harness techniques, and that the decision was based on other factors than the number of harnesses used.

As an example of the necessity of having judges as familiar with as many techniques as possible the following is offered. (We believe a similar episode happened recently in a New York exhibition.) During the judging of the tapestries one of the judges pointed out that technically the weaving in one of the entries seemed perfect except for the light-colored threads used to sew up the slits, these were conspicuous on the face of the tapestry. She wondered why the weaver had been so careless. Another of the judges who had some experience with this technique explained that the use of light-colored thread to stitch the slits together is traditional and is technically quite in order. Without this explanation, the piece, later awarded an honorable mention, would have been thrown out.

Judging an exhibition of this size and importance is not easy and brings home to the judge his or her own inefficiencies. Personally I am most grateful to the London District Weavers for giving me an opportunity to assist in such an adventure. It was a rare privilege to have seen the best of Canadian weaving assembled in one place, and the experience in judging will help me in future to evaluate more clearly and fairly the work of my fellow weavers.

SHUTTLE CRAFT readers will be interested to know that the Fair Linen, woven by Miss Elsie Ogston of Winnipeg, Manitoba which was described in the March SHUTTLE CRAFT, won first prize in the Ecclesiastical weaving class, and first prize for best piece of weaving in the exhibition. Our sincere congratulations to Miss Ogston.

Ideas for entries for the London District Weavers Exhibition 1959 fill my head. I wonder if any of them will materialize?

Sincerely,

Mary E. Black.

OLD DRAFTS

by
Mary E. Black

“Without knowledge and understanding of the past we cannot correctly evaluate the present, nor can we build for the future.”

This thought, author unknown, sent us rummaging through memory; through old notes on the history of weaving; through a box of old drafts picked up here and there from the homes of early Scottish and French Acadian settlers; and, into a well worn manila envelope of Mrs. Atwater's which came to us with the Shuttle Craft Guild.

In these we found more material than we could possibly condense into one article. We trust however, that our choice will be of interest to our members and lead them to a better understanding of early draft writing, draft interpretation, and possibilities for use in designing specific projects.

The variety of papers on which the drafts were written brought home to us the fact that paper was not “easily come by” in our pioneer homes, and even later we find weavers from rural sections sending drafts in to Mrs. Atwater written on the insides of envelopes, newspaper mailers, and pages from scribblers on the reverse side of which the children had done their lessons. One draft we came across in our own collection was written on a page from an almanac dated 1875. On the back of the page was printed some recipes which we found most amusing—“Champagne”; “Good Soft Soap”; “Good Healthy Coffee @ .06 per pound”; “Certain Cure for Drunkenness”; and, “Cider Without Apples”! Should any of our members be interested we'd be glad to send them a copy of any one of the recipes which appeals to them.

But to return to our drafts.

Several methods of draft notation, or writing, were in common use by early weavers, all of them in a condensed or stenographic form. Some of these methods are very logical and easy to follow; others are more difficult and lend themselves to error.

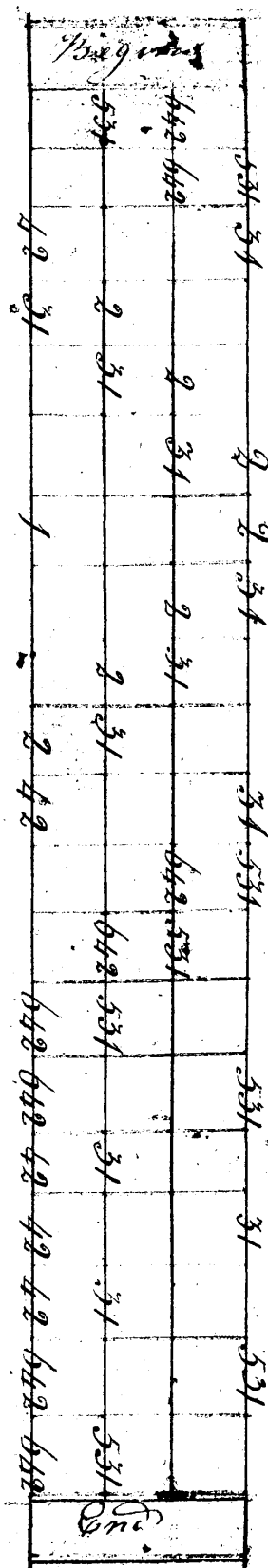
Some of these drafts were written to be read from left to right, others from right to left as our present day drafts are largely written. In all the drafts studied, the top line of the draft was used to denote harness four. In no case were tie-ups given, which would indicate that the looms used were four harness with four treadles only and direct treadling used, two treadles being depressed together. Apparently all drafts were treadled as-drawn-in. Perhaps like Weaver Rose our early weavers were all purists and frowned on experimentation.

The earliest date found on any of the drafts was 1830 though there were some, not dated nor signed, whose calligraphy and the paper used suggest a much earlier date. Somehow, it is much more interesting to

reconstruct a draft from a well worn paper, dated and signed, than it is from one whose appearance belies use. We can conjure up romance over the former, the latter means nothing.

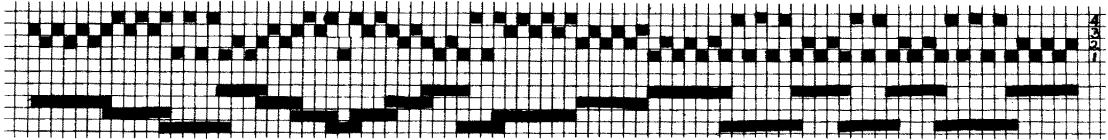
One of these early ones, with its interpretation is given here. This one is of particular interest because of the name of "Compass Work and Orange Peel". The term "Compass Work" is seldom mentioned in weaving literature except in connection with Weaver Rose, although in Mrs. Davison's *Handweavers Source Book* there are examples of this pattern name by other weavers. In Mrs. Atwater's envelope there is her notation on "Compass Work" by Robert Northrup, grandfather of Weaver Rose, which we also reproduce. We wonder if by the remotest chance there might have been any connection between our unknown weaver and Robert Northrup, but lacking substantiation this thought will have to be relegated to the field of fiction rather than fact.

As you will notice, the recorder of this draft states that the threading should start from left to right; but in interpreting it, we felt it developed more logically from right to left—because of the figure 1 starting at the right of the draft. The ruled horizontal lines indicate the harnesses, the figures indicate the threads and the order in which they are threaded, and the horizontal lines define the block areas. Thus a block with the notation 1 on line 1, and 2 on line 4, and 3 on line 1 would mean that there were three threads in the block threaded on harnesses 1, 4 and 1.

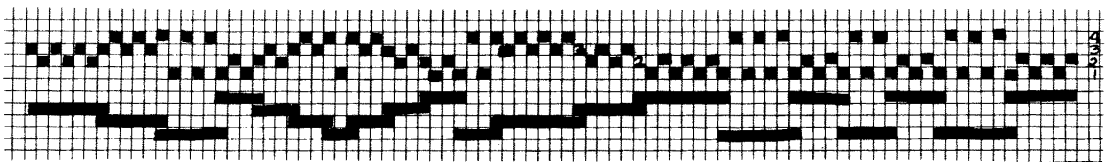


Compass Work and Orange Peel

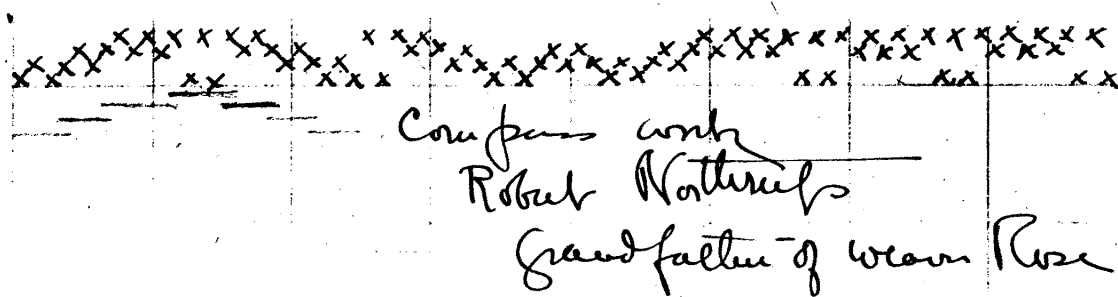
A study of this draft reveals that in several places, adjacent threads are found to be threaded through harnesses 1 and 3, and 2 and 4. At this point one questions whether or not the early weavers had a complete understanding of the theory of draft writing—or whether they simply learned by rote.



For those wishing to reproduce this old pattern, we suggest the following corrected draft.

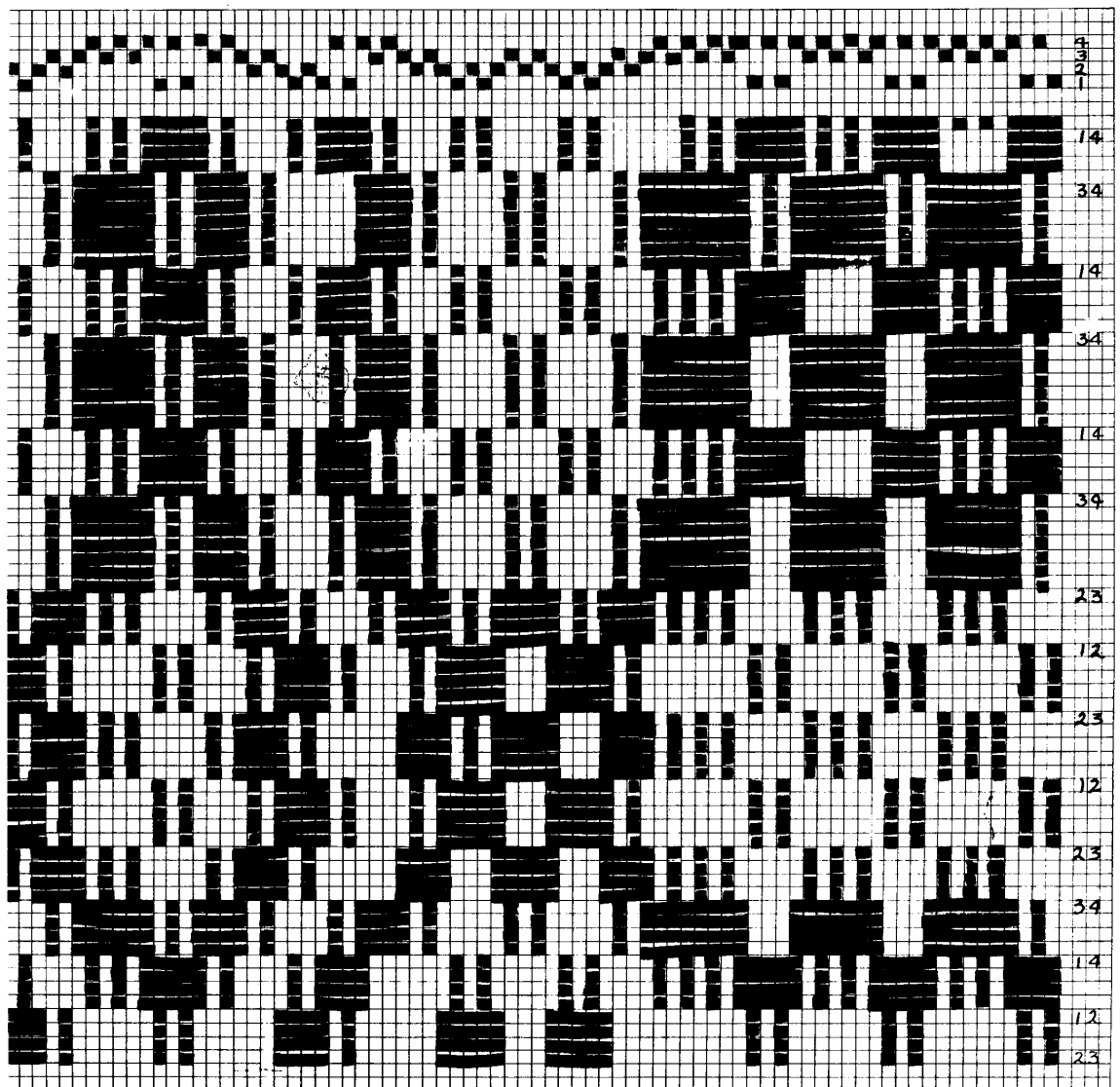


Mr. Northrup's draft as recorded by Mrs. Atwater is as follows:



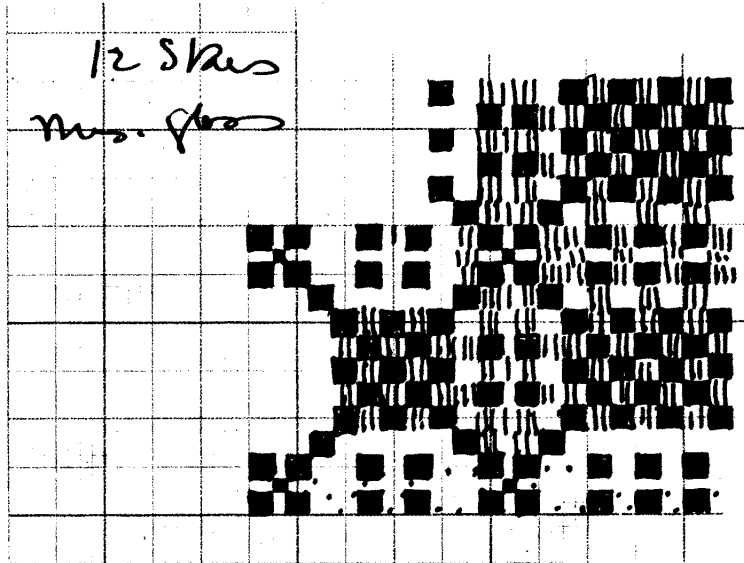
We have made only a partial draw down of Mr. Northrup's draft but what we did do gives rise to doubts about its correctness. When time permits we plan to complete this drawn-down for our own satisfaction. In the meantime perhaps those of you who enjoy doing draw-downs, as well as those new weavers who need the practise and experience, would like to see what you can get out of it.

Our draw-down of the draft, without any repeat is as follows:



There is also the possibility, if not too experienced in weaving, of starting the threading on the wrong harness.

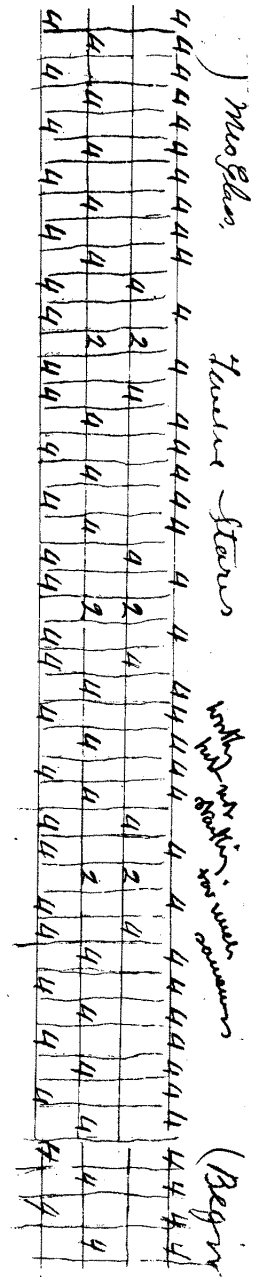
The "Twelve Stars" draft of Mrs. Glass' with Mrs. Atwater's comment of "worthy, but not startling, too much sameness", and her drawn-down illustrate this method of draft writing.



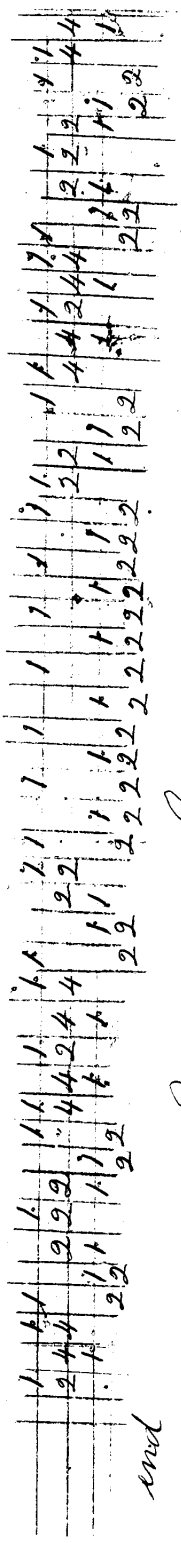
Other examples of this method of threading:

2	6	2	6	2	6	2	6	2	6	2	6	2	6	2	6
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
6	6	6	6	6	6	6	6	6	6	6	6	6	6	6	6

# 2										Begin									
3	2	2	5	2	5	2	2	2	2	5	5	5	5	5	5				
2	2	2	5	5	5	2	2	2	2	5	5	2	5	5	5				
2	2	5	5	5	5	5	2	2	2	2	5	2	5	2	5				
2	3	5	5	2	5	5	2	2	2	5	5	5	5	2	2				



An old draft named "Diamond Blocks" with the notation under it "handsome" was in Mrs. Atwater's envelope. It is one of the few old drafts we have seen that gives directions for arrangement, evidently intended for a bedspread. Mrs. Atwater's appraisal of the draft "faulty but interesting" appears in the upper left hand corner. The interpretation of the draft is the same as for the "Compass Work and Orange Peel". This draft could not be shown because of lack of space.



Beginning

The Snow Ball

end

Familiar coverlet names such as "The Rose of Sharon"; "Queen's Delight" and "Ladies' Delight" were found among the old drafts. One "Chaise Fancey" indicated it might be for upholstery. The lower part of the draft was so badly worn it was not possible to reconstruct the threading. "Four Locked Hearts" had an obvious mistake in the threading of one of the hearts but as soon as time permits we intend to reconstruct the threading and weave a sample. How can we help not do it with such a name!

"The Snow Ball" illustrates another type of draft writing.

To thread the draft begin at the first block on the right hand side. The 1 indicates that the first thread is threaded through harness 2; the 4 that the second thread is threaded through harness 3; the third through harness 2; and the fourth thread through harness 3, making a total of four threads. Thus the first block would be threaded 2, 3, 2, 3; the second block 4, 3, 4, 3 and so on. The figure 1 always denotes the harness through which the first thread is threaded, and the other number the total number of threads in the block, as well as the harness through which the second thread is to be threaded.

While studying the drafts collected from old Nova Scotia weavers we noted that the form used by the early French Acadian weavers from the eastern part were identical. In her *Cape Breton Coverlets*, Mrs. Florence Mackley uses, with but one or two exceptions the same method of draft writing.

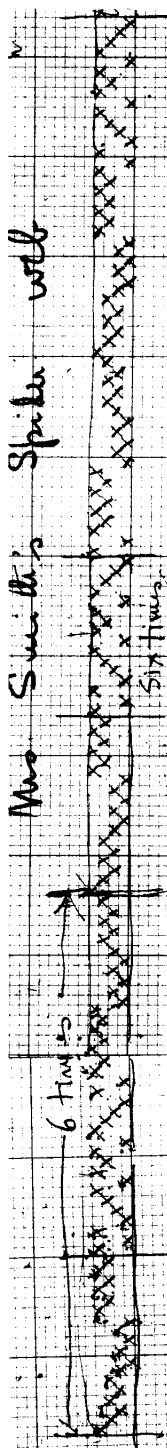
Among other interesting French Acadian drafts was a group, dated from 1870 to 1876 which seemed to have been written for or dedicated to Mlle. Julie D'Entremont by Veronique, Emma and Mary Calina D'Entremont. Just what the connection was between these weavers, who all lived in or near West Pubnico is one we shall never know, but conjecture is pleasant.

19	19				Single Draft
	24	24			
		19	19		
24			24		

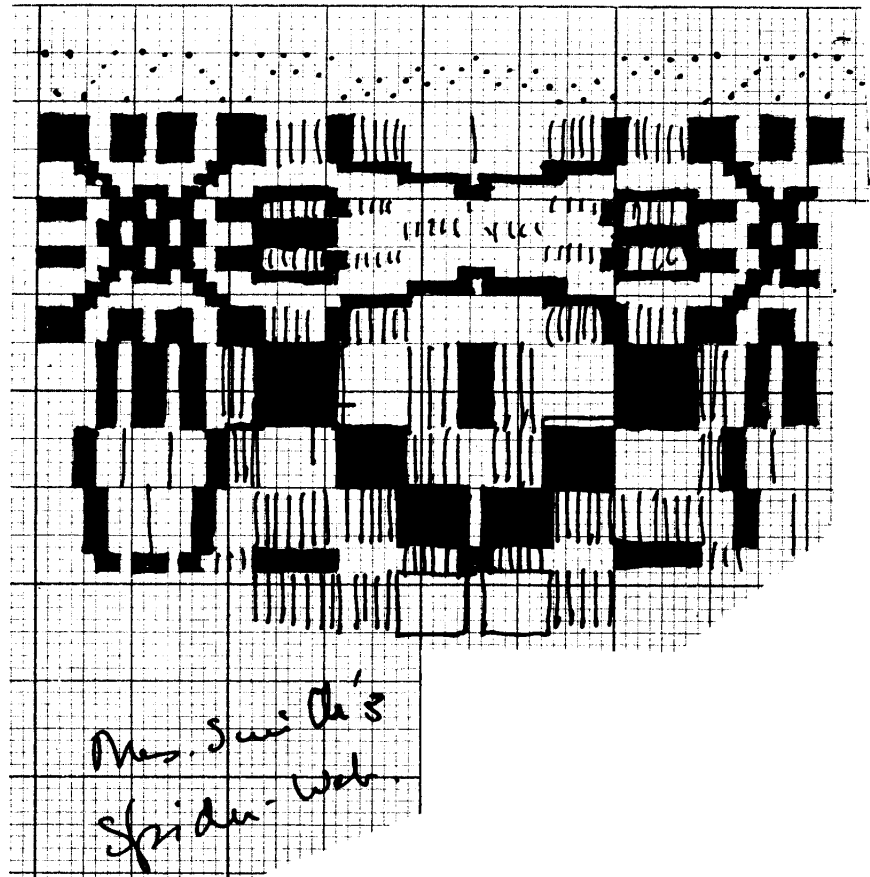
Border

31	2	31	2
2	31	31	2
2	31	31	2
2	31	2	31

6442 42 2 42 42 642 42 42 42 42 42 42 42 42
 531 531 31 31 31 31 531 531
 642 42 42 42 42 42 42 42 42 42
 31 31 1 31 31 531 31 31 31 31 531
 change at count always
 Mlle Julie D'Entremont
 West Pubnico
 P.S.



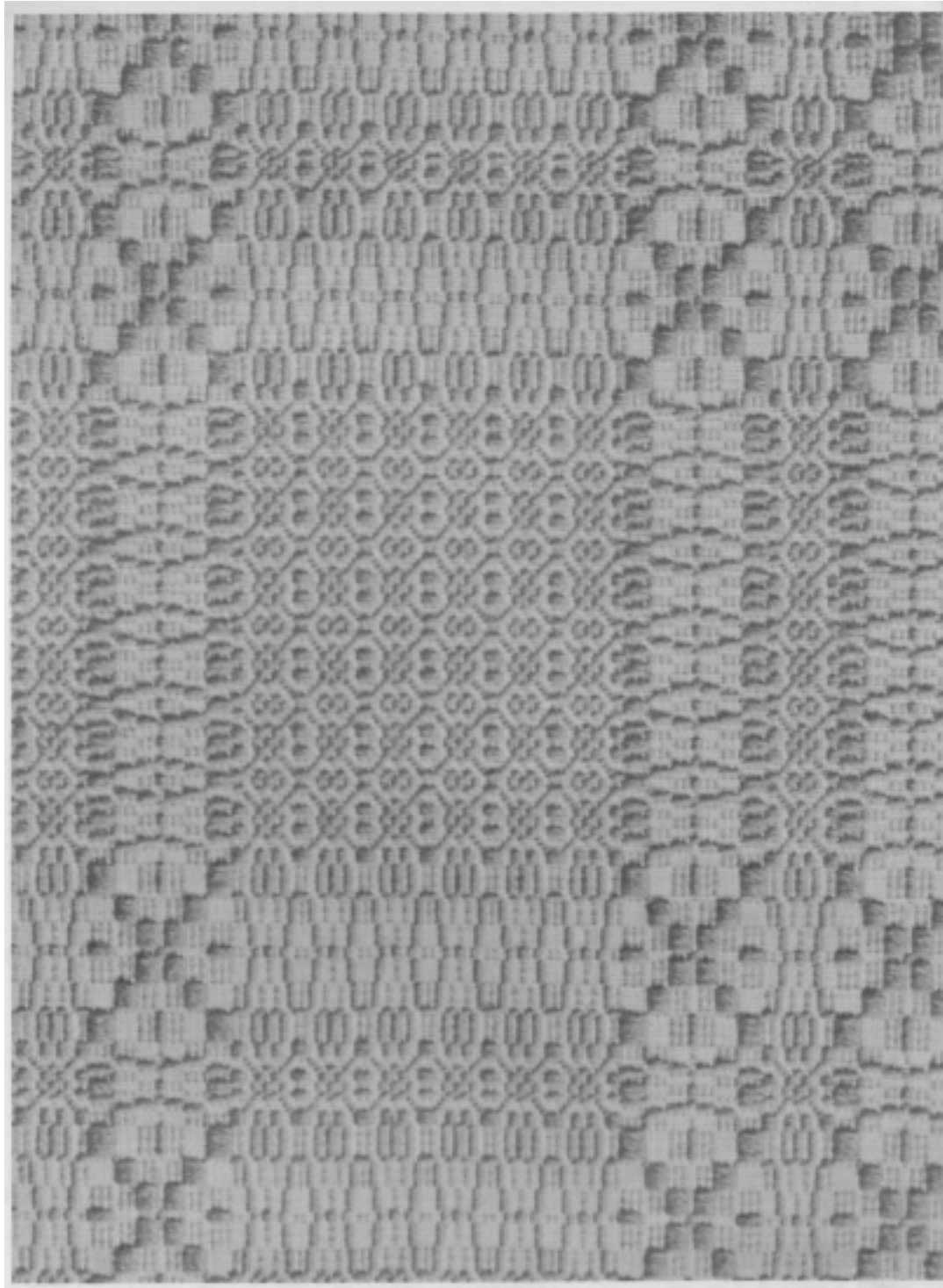
There were many more drafts in both Mrs. Atwater's and our own collection which were very interesting and we should like to publish them here for you but as they do not illustrate any points not already dealt with we cannot include them, with the exception of Mrs. Smith's Spider Web.



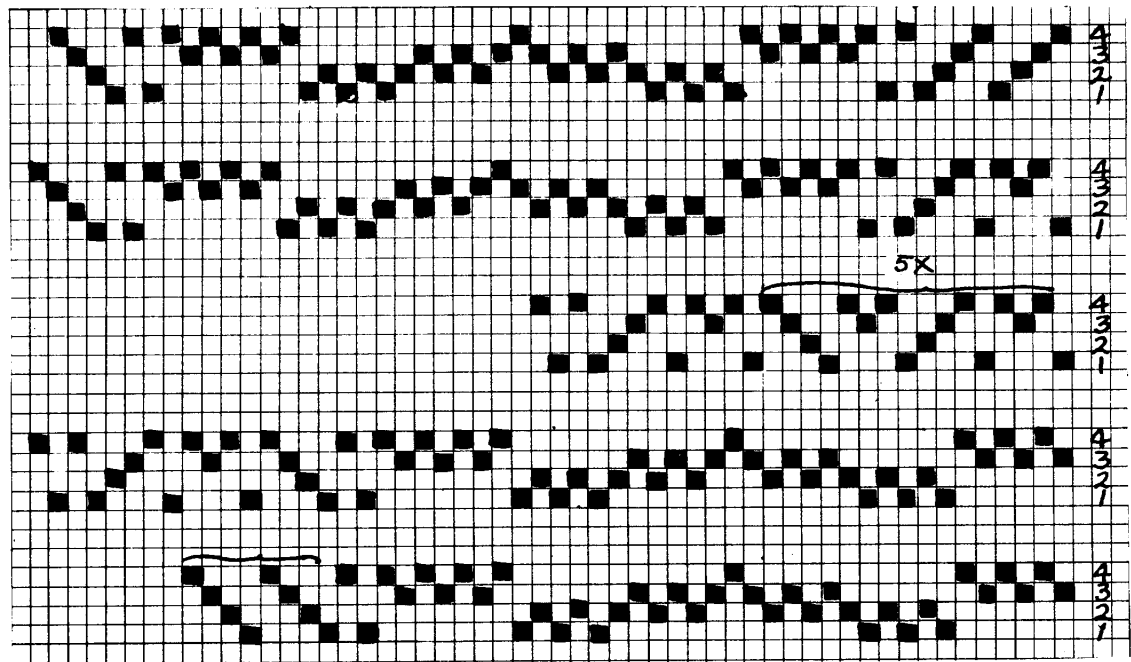
This draft of Mrs. Smith's from Mrs. Atwater's collection was obviously intended for a coverlet but as we made our draw-downs and wove our samples we wondered how it would look spread over a large area. Personally we liked the draft and the many opportunities it offered for experimenting but we kept asking ourselves if, in its original arrangement and treading the design was large enough? Would the units be too small, and too busy, and would this, perhaps explain why Mrs. Atwater had not included it among her coverlet patterns in the *Shuttle-Craft Book of American Hand Weaving*?

As we were curious to know how the pattern would develop we made a thread by thread drawn-down.

At this point we took the liberty of re-arranging Mrs. Smith's draft to fit the cover of SHUTTLE CRAFT. Our amended draft began with two large wheels on the right side of the draft, followed by the diamond section repeated six times and ending with the two wheels on the left.



Mrs. Smith's "Spider Web" woven as-drawn-in.



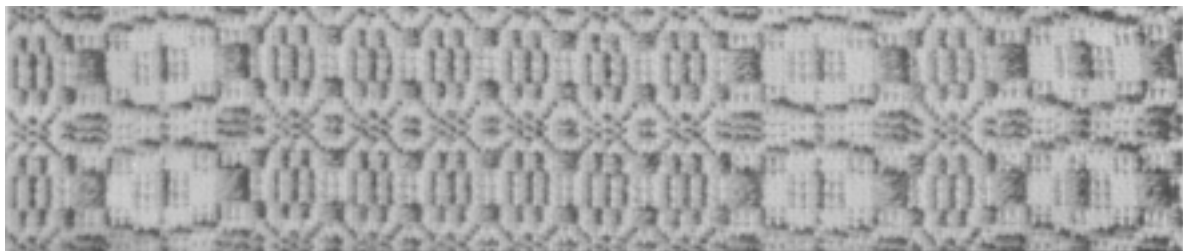
The threads used were: warp—Lily cotton article #314, 24/3; weft—Lily cotton article #314, 20/3; and, pattern—Lily weaving wool article #110. The warp was double sleyed in a 16 dent reed.

We have no way of knowing what treadling Mrs. Smith used, but from the draw-down of her original draft we noted that the wheel seemed to follow the usual conventional pattern of Colonial overshot, but emerged oval instead of round, so we decided to do some experimenting. The result was a round wheel with a design in the center which, to us at least, seemed remotely to resemble a spider at work! Perhaps we are a bit more conscious of Arachne of late after having read that her silk is finer than hair and has a tensile strength greater than steel. We do grant that overshot designs seldom bear any resemblance to the name given, but in this case we felt it should—hence the experimenting.

In order to balance the cover design, the treadling was arranged so that the light-colored borders at top and bottom matched the light-colored borders along the sides.

Further experimental treadling brought forth the following examples all of which are most adaptable to various uses.

We regret that we cannot give proper acknowledgment to Mrs. Smith who originated the draft "Spider Web" but we do take pleasure in dedicating it to all weavers who bear the name "Smith" and we take pleasure also in reproducing our version of it for the current June-July issue of SHUTTLE CRAFT.



SUMMER AND WINTER SEQUENCE WEAVES

When Mrs. Tidball's article on Summer and Winter Sequence Weaves was first printed in the February 1958 SHUTTLE CRAFT, we were unfortunately faced with one of a publisher's problems—not enough space—and hence were not able to print the following descriptive paragraph and accompanying pictures. We are glad to do so now.

“For clothing textiles the weaves have more limited application, though with careful yarn selection, beautiful jacket and dinner skirt fabrics can be woven. The lower photograph shows two cocktail skirts which were among a group given in SHUTTLE CRAFT #45

(a few STYLES sets are still available from Craft and Hobby Book Service at \$4.50 per set) using the Sequence weaves as a means for introducing colored metallics. The other photograph shows an apron with unusual borders on Twill Sequences as a means for introducing bright color spots.”



SWEDISH KNOT

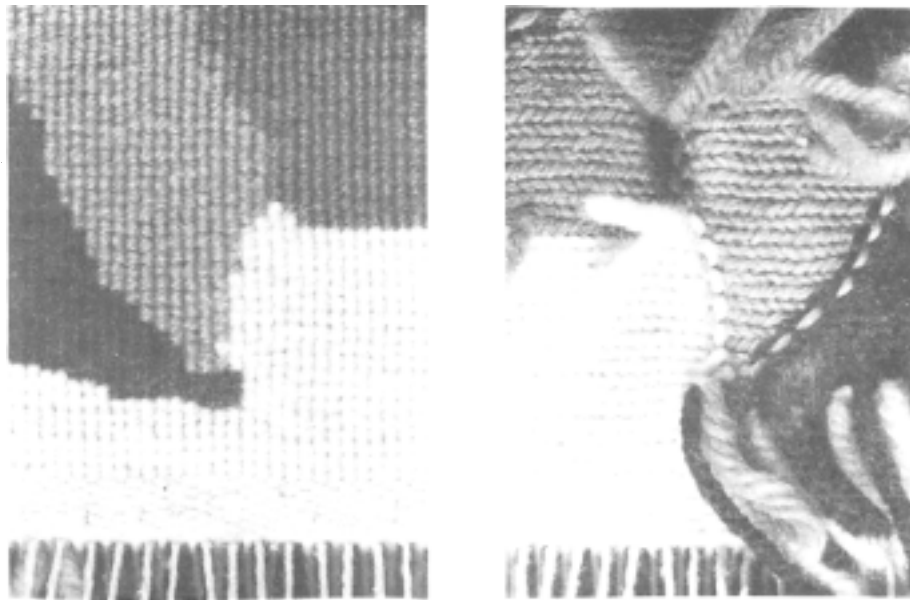
Part III

by
Joyce Chown

This will be the third and concluding article on this technique—the first two were in the February 1958 and May 1958 issues. This article will deal with the *building up* and *filling in* of the design areas; and, finishing the tapestry.

But before starting this, there are a couple of small things we didn't mention last month which we will make note of now.

The first is, that when you interlock two wefts, a ridge will form on the back, or working side of the tapestry. No ridges form on the right side of the material, this side stays flat and smooth. It might be noted here too, that interlocking should not change the warp tension in any way. That is, the warp threads should remain the same space apart (no matter how much interlocking is done) and the selvages should remain straight—and not draw in or flange out.



This brings us to the second "thing" we didn't mention last month. That is, while the selvages should not draw in or out, they will curl. This is "the nature of the beast". It is rectified by threading a tapestry needle with some of the warp thread; passing it between the first and second selvedge threads; bringing it out to the edge of the frame and tying

the two ends at the frame. This thread should be taut enough to hold the selvedge straight; but, not so tight as to pull the selvedge out of line. These ties are made on both selvages, after every 2" or so of weaving.

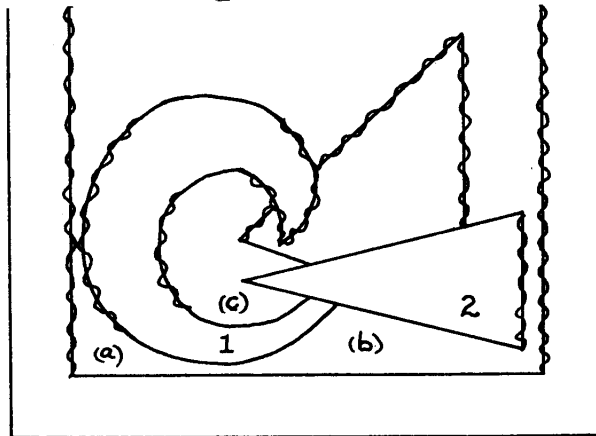
But back to weaving. We will use the design shown in the diagram, which will give us many of the problems to be faced in the Swedish Knot technique. And we will solve them as we go along.

As previously explained, weave back and forth across the warp up to the first design area. This will be design area 1 in the diagram. The last weft row should *just cover* the first design dot or dots. In this case the first dots will be at the bottom of the curve in the design.

The most important rule to remember, when weaving the design is in regard to interlocking. You do *not* have to interlock every time two different colored design areas come together, but you *do* have to interlock *wherever one color of the design meets another in a vertical position*. These places are shown in the design diagram by wavy lines.

When you look at the design, you will see that the diagonal line of the large triangle is a wavy line (as well as other non-vertical lines). This is because in order to make this sharp diagonal, you must make two or more knots on top of one another of the same color, where one color of the design meets another.

The places where two colors meet, but are *not* interlocked, are shown by straight lines on the design diagram.



1. We will suppose your last row of weaving ended at the left selvedge. Weave across the warp from left to right, first with the left border weft, and then the background thread up to the design area 1. Now weave from the design area 1 back to the left selvedge. A weft skip develops on this curve when you weave from right to left, but this cannot be avoided and is quite correct.

Weave from the left selvedge back to the design area and from the design area to the left selvedge until the design curve comes to the point

where it must be interlocked. (Remember you have to interlock when you have two or more knots coming on top of one another—where one design area meets another).

You will see that you have *built up* the background area (a).

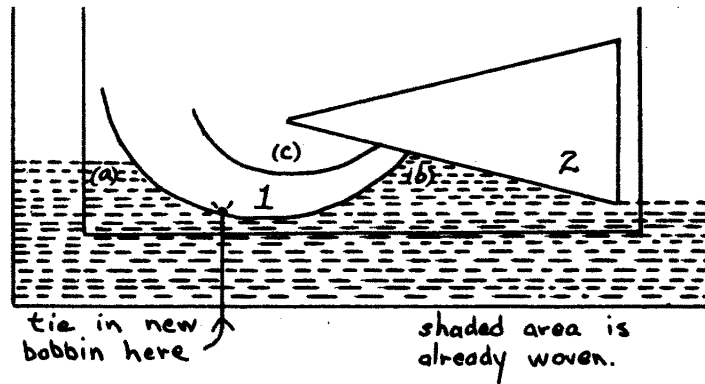
The next section to build up is background area (b).

2. Tie in a new background bobbin where background (b) meets pattern 1. Weave from pattern area 1 to the right selvedge. Weave from the right selvedge back to the pattern area 1 and continue weaving back and forth until the dots of the pattern area are reached.

Now build up background (b) weaving back and forth between the two pattern areas until the background is the right shape and size.

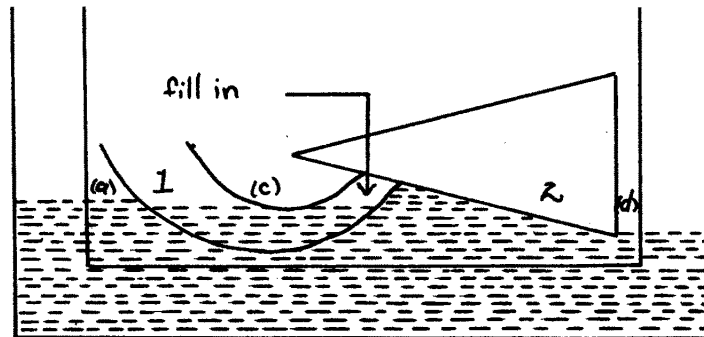
Both background (a) and (b) have now been built up. You are ready to *fill in* the bottom part of the pattern area 1.

3. Tie in a new bobbin at the left side of this area. See diagram.



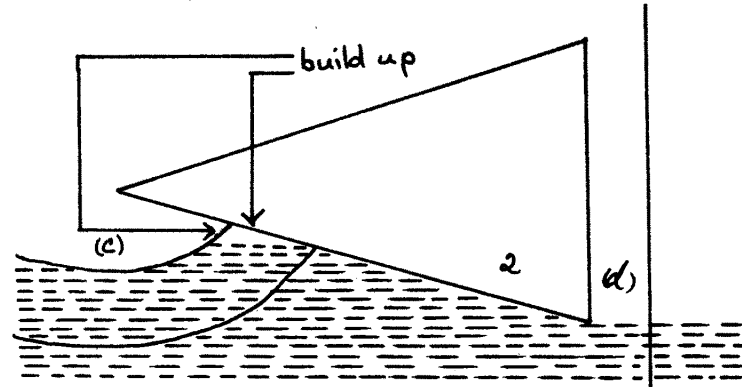
Weave from left to right—to the right side of pattern area 1. Now weave back from the right to left, but *make the first knot in this second row in the same way as the knots in the first row*. Continue back to the left of the pattern area making the remaining knots in the usual manner.

Turn again and weave from left to right, and again *make the first knot in this third row the same way as the knots in the second row*. Make the remaining knots in this row in the usual manner. Continue weaving back and forth, (changing the direction of the first knot in each row) up to the point where the dots for background (c) occur. Now fill in the small portion of pattern 1 shown by the arrow in the diagram.



Note that you are now *filling in* and *building up* at the same time. That is, you will use the filling stitch on the right side of the curve—until it is complete—but you don't use the filling stitch on the left side of this small area, because you are actually building it up now, to be filled in later by background (c).

Also, when you have finished the right hand side of the curve, you will start building up again for the side of the small triangle. See diagram. Finish weaving this section of the pattern area 1.



4. Finish weaving the left side of pattern 1 up to the point where it must interlock with background (a).

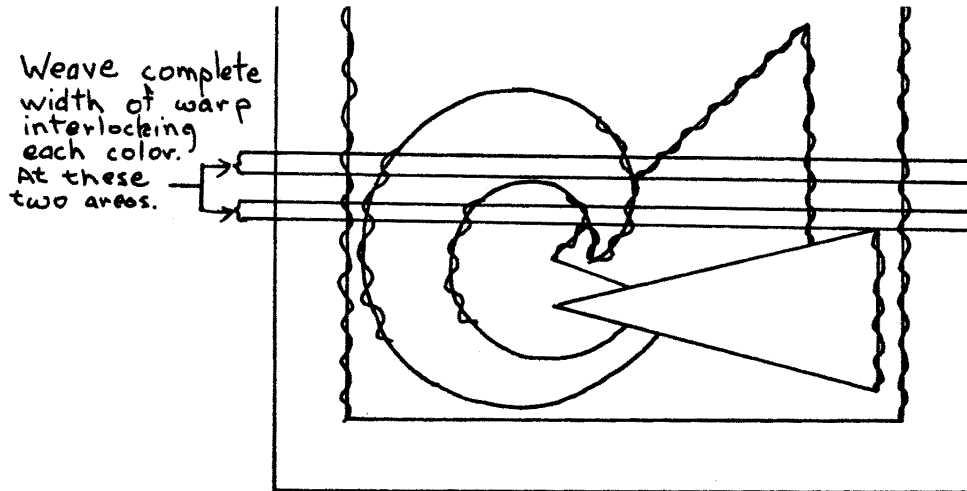
5. Fill in background (c) to bring it level; with the left part of pattern 1; background (a); and, the left border.

Weave back and forth from the left border to pattern 2, interlocking where necessary (any vertical line where more than one knot of one color is over the same color, where two color areas meet). Weave up to the apex of the triangle.

6. You can now fill in pattern area 2, starting at the lower right corner where pattern 2 meets background (d). You must weave each row to include pattern 2, background (d) and the right border. Interlock, fill in and build up as described.

7. Finish weaving the tapestry, finishing each pattern area as you come to it. There will be some places where, because of the vertical lines, you will have to weave the complete width of the warp, interlocking each color.

At this point you may ask, “couldn't I simply weave back and forth across the whole web without bothering to stop and fill in or build up the various color areas?” Yes, certainly you can, but you are more likely to achieve a smoother line or more graceful curve if you can concentrate on one area, and complete it without going back and forth across the web and thinking about each design line as you come to it. It is also quicker to finish one area, before going on to the next—for the same reasons that you only have to think about it the once, instead of each time you come to it as you would if you wove back and forth across the whole web each time.



8. If at any time (when weaving the pattern areas only) it is more convenient to start a new bobbin going from right to left—rather than left to right—it is quite alright. And vice versa—if it is more convenient at any time to start a new bobbin from left to right—rather than right to left—it is quite alright.

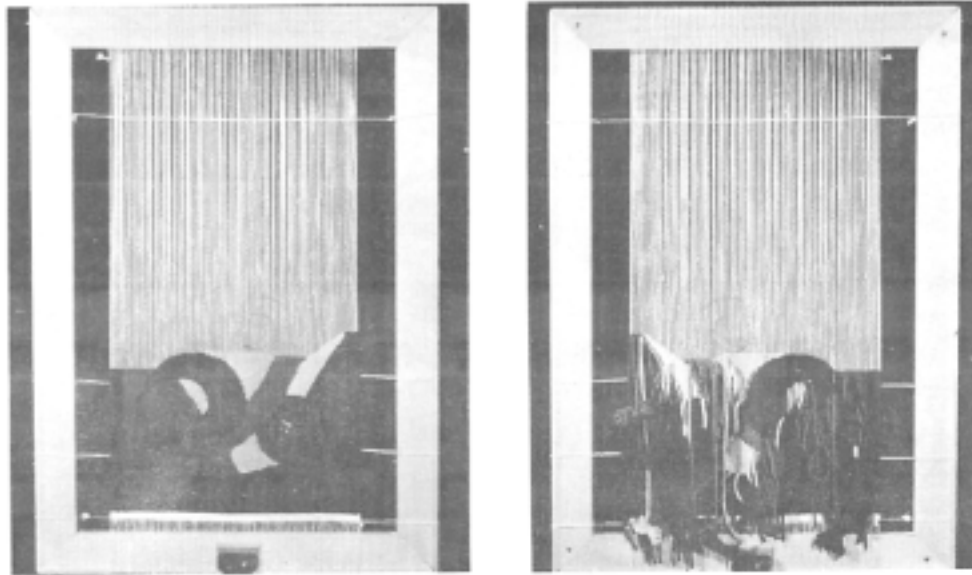
Also, you may find that some yarns are slightly heavier or finer—even though they are the same make of yarn from the same company. This does not, and should not happen very often, but if it does, simply put in an extra row in the low part.

Remember always, that each row of weaving should be horizontal, that is, there should be no weaving up hill and down dale—as can be done in some of the freer tapestry techniques.

Try to avoid starting a new bobbin (and color area) on one thread only. This because, it is very difficult to keep a good tension in the tapestry if the weft only goes around one thread in a color area.

As mentioned before, the selvages should stay perfectly straight and parallel to the frames of the loom. At the same time the body of the tapestry must not bag or become too tight, but should remain perfectly flat. If it bags or sags, you are using too much wool, and not pulling your knots tightly enough. If the web begins to pull in and look tight—you are pulling your knots too tightly. It is sometimes difficult to spot these pitfalls until after you have fallen into them—in which case the only course is to rip out and reweave. If you have a large area to rip out, you may prefer to simply cut it out rather than undo each knot. For this, use a pair of small, sharp-pointed scissors. *But do be careful.* It's no fun fixing a cut warp thread.

Talking of pitfalls, this next one may seem obvious to you, but we have seen one weaver fall into it. That is, when building up an area, don't concentrate so hard on it that you do extra weaving and make an overhang. You simply cannot weave underneath it.



One other problem and one which is solved only by practice, is that of keeping your design lines smooth and straight for a diagonal or graceful for a curve. Trace the design and ink in the dots carefully at the outset; then follow the dots carefully when weaving. Remember to *just cover* the dots in one color area, before starting the next color area. Look at the right side of the weaving from time to time to see what the finished effect will be.

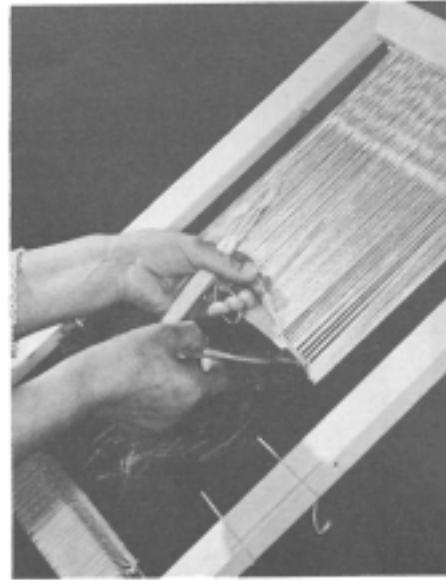
And lastly, remember that there are *no* slits in the Swedish Knot technique. If you are in doubt, it is better to interlock than to run the risk of having a slit.

All the technical problems which occur in this technique have been explained: tying in new threads, building up and filling in. Speed will come fairly easily once each step becomes automatic. We enjoy doing this technique and hope you will too.

FINISHING

After weaving the top border of the tapestry, remove the cotton thread at the top of the frame which put the shed in "neutral", and weave a cotton heading corresponding to the one at the beginning (see February SHUTTLE CRAFT).

As many of the weft ends as possible are tied together on the working side of the material. To do this, take two ends which are together (where an old weft ended and a new weft tied in), pull each weft taut, and tie in a reef knot. Do this in as many places as possible. In places where it is not possible, (where there is only one end hanging) simply leave the end hanging.

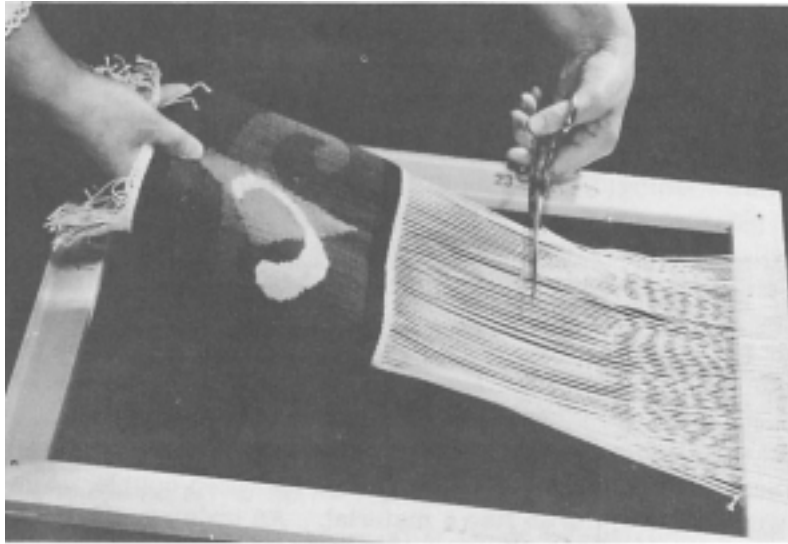


With sharp-pointed scissors cut the warp along the bottom of the frame (see photograph), and about 6 or 8" from the top of the weaving. (See next photograph.)

The edges will roll up. But don't be alarmed; they get straightened out.

At each end of the tapestry, tie the last two warp ends at the left edge together, the last two at the right edge and two in the centre to keep the heading from ravelling.

Machine stitch across the ends of the heading. The knotted warp ends may now be undone.



Steam press.

Turn the cotton heading back under the tapestry so that it does not show, and sew to the underside of the tapestry.

Trim off the warp ends evenly and cover the ends with a strip of carpet binding, or line the complete piece. Personally as weavers, we like to be able to turn the piece over and see what the other side looks like—but it is quite correct to line it if desired.

As an alternative to steam pressing, you could block the tapestry. This actually gives a nicer finish—not flattened—but it takes longer.

To do this, draw a rectangle with a pencil the exact size of the tapestry on a piece of soft wood. Use a set-square for the corners so it will be accurate.

Turn the tapestry right side down and with *rustproof* tacks or brads, tack one side of the tapestry along one of the lines. Space the brads about $\frac{3}{8}$ " to $\frac{1}{2}$ " apart. Tack down the opposite side. Be sure it is straight. Now tack down the top and then the bottom.

With a wet sponge, *dampen* the tapestry all over, but do not wet it. If there is a loose spot in the weaving, this may be a little damper than the rest of the weaving.

Allow the tapestry to dry slowly—at least 24 hours and preferably more. If you live in a particularly dry climate, put several layers of brown paper over the dampened tapestry and remove them one by one every few hours.

When thoroughly dry, remove the brads.

We are told that as part of the finishing process, the slight fuzz on the right side of the material is sometimes singed off to give the surface a better appearance. But we must admit, that we have never had the courage to try this.

SUMMER BELTS

by

Mary M. Atwater

The following article, from the April 1938 Shuttle Craft Guild bulletin by Mrs. Atwater is as timely now as when it was first published. We think that weavers wishing "something different" in their summer weaving will find both pleasure and profit in the belt project suggested below.

"I believe that an attractive and saleable 'set' to wear with spring and summer costumes could be made, with belt, bag and scarf to match. An interesting weave from the Philippines appeals to me as an excellent one to use for the purpose. The piece itself is a 'gee-string', and is the complete costume of a man of the Mountain province. The piece is 14" wide and 66" long, with 10" borders in pattern weaving at either end and the rest of the piece in plain tabby weaving. The warp is of very fine cotton, 'natural' color, set about 80 ends to the inch and used double. Few of us, I think would care to use so fine a material. An ordinary 20/2 cotton set at 36 ends to the inch would serve. The pattern weft is a fairly coarse strand cotton, unmercerized of course, in green, Turkey red, and navy blue. The tabby is like the warp. The main part of the warp is in natural, but a narrow border in dark blue is threaded along one edge, and there are two broad stripes of dark blue through the center. These stripes are arranged in the following manner: eight double threads alternately white and dark blue; $1\frac{1}{4}$ " in dark blue; eight double threads alternately white and dark blue; $\frac{1}{8}$ " in white; a second stripe exactly like the first. The white space between the stripes is the center of the piece.

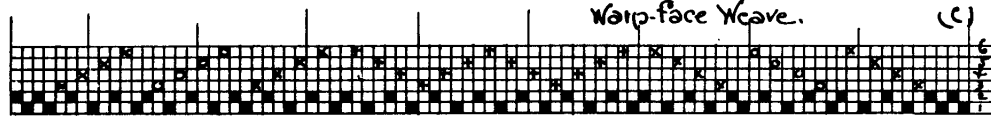
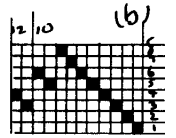
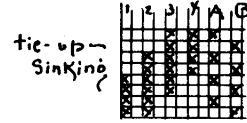
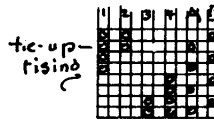
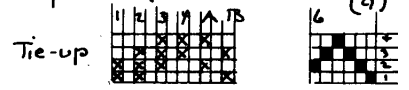
"The weavers of the Mountain province use an extremely primitive loom, consisting of a slot-and-hole heddle and a number of shed-sticks. The warp is stretched full length between trees and the weaver sits upon the ground. This manner of weaving would hardly appeal to our members, I imagine, but the weave can be reproduced easily enough on our regular looms. To reproduce it exactly, however,—simple as it seems—requires eight harnesses as shown at Draft (b) on the diagram. Draft (a) will give a similar effect. The treadling is given on the diagram.

"For a bag, set the warp like the Philippine piece, dark blue stripes and all; weave plain white tabby for the top of the bag and the pattern weaving for the bottom. Or make the warp about 24" wide; weave plain tabby for 5" or so, then a band of pattern weaving and repeat the plain weave. Make up the bag by folding lengthwise, with the selvages for the top of the bag.

"The easiest way—though not the best—to make a corresponding belt would be to make the warp wide enough for the length of the belt; weave plain tabby for a backing, then pattern for the belt and a tabby heading. Make up the belt by turning under and stitching the backing, along the margin of the weaving. If the long fringes, so much in vogue, are desired, cut the weft into $2\frac{1}{2}$ yard or 3 yard lengths and lay it in, permitting the

Warp: fine cotton, threaded double and set close in the reed. Tabby, like the warp.
 Pattern weft, fairly coarse strand cotton in red, green and dark blue.

The "Gee-String" Pattern



■ Fine, white, 50 ■ Red, 16 ■ Green 8 ■ Dark blue, 13 (Colored ends Coarse)



Warp
 □ White, 110 threads
 ■ Red, 48 "
 ■ Green, 24 "
 ■ Blue, 50 "
 232 "

Weave (a) or (b) as follows: (tabby between pattern shots)
 Treadles: 1, 2, 3, 4, one shot each, red; 2 shots tabby
 " 1, 2, 3, 4, " " " Green, 2 "
 " 1, 2, 3, 4, " " " red; 2 "
 " 4, 3, 2, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4; dark blue; 2 shots tabby
 " 4, 3, 2, 1, red; 2 shots tabby
 " 4, 3, 2, 1, Green; 2 "
 " 4, 3, 2, 1, red; 2 "
 " 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 3, 2, 1; dark blue; 2 shots tabby
 Repeat as desired.

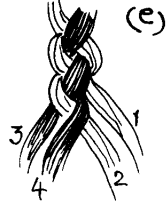
Weave (c) as follows: Treadles 1, 4, 2, 4, 3, 4, 2, 4, repeat.
 All weft shots in tabby material.

For a wide belt or girdle, thread (c) as above, omitting the last two threads of the draft, then thread (c'), below.
 Repeat (c), omitting the first two threads of the draft.

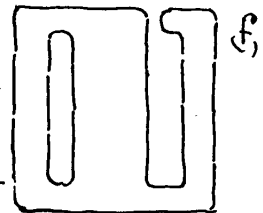
(d) threading for belt in Card-weaving

Weave (d) in the "normal" manner—four turns each way, reversing on A and B.

Indian braid (e)



Belt-Buckle of wood, metal, or Sole-leather



long ends to hang down on either side. These fringes should be braided after the piece is taken off the loom.

"A better way to make the belt is shown at draft (c), which produces the pattern in warp-face weaving. The manner of treadling is given on the diagram.

"Draft (d) is for card-weaving. This threading, woven in the normal manner, gives the pattern effect of this weave though not the texture. If done in the same material as the bag it would, however, be suitable to use as part of a set.

"The scarf to go with this set might be done with a fine worsted yarn for warp—Bernat's Afghan yarn is suggested—woven lightly in plain tabby with deep borders at the ends in pattern weaving done in a coarser yarn—for instance a double strand of Iceland yarn.

"The long fringes that are such an interesting feature of the new belts may be used to fasten the girdle about the waist. This is the manner of wearing the Indian braided belts and will serve also for belts in card-weaving and other techniques. The material of the fringes, however, will quickly become snarled and broken unless braided. The strands should be made into long braids of three or four strands each, or else made into a hard twisted cord. The ordinary three-strand braid is entirely suitable, but the Indian four-strand braid shown at (e) on the diagram is handsomer. The illustration shows the braid as it appears when done in two colors,—two strands of each color. Do the braiding this way: holding the two light-colored strands (numbered 1 and 2 on the diagram) in the right hand and the two dark-colored strands (numbered 3 and 4) in the left, carry strand No. 1 behind the braid, between strands 3 and 4, and back to the right to a position under strand 2. Now carry strand 3 toward the right behind the braid, between strands 1 and 2, over strand 1 (which now is in the position of strand 2 in the drawing) and back toward the left to a position under Strand 4. It will be noted that the light-colored strands remain always on the right and the dark strands always on the left. Braid each time with the upper strand. The finger movement involved is easy and the braiding can be done very rapidly as soon as the movement becomes familiar.

"If a buckle is preferred to fringes, it is well to use a hand-made buckle of some sort, as the commercial buckles usually detract from the hand-made charm of the piece. Large wooden and metal buckles are being used, and I am experimenting with a buckle cut out of sole-leather. The design shown at (f) on the diagram is simple and practical.

"The materials to use in belt-weaving are a matter of taste. Woolen and worsted yarns, linens, cottons, silks, are all suitable. A broad girdle may be woven as a soft fabric, to lie in folds about the waist, but the smarter effect is the wide, stiff belt, so that for a good belt it is desirable to beat very firmly indeed. The fabric should if possible be as firm and stiff as leather. Belts may if desired be finished with a leather binding at the ends, and may be interlined to give stiffness, but if suitable materials, a suitable weave, and a heavy beat are used they will be stiff enough."

THE WEAVER'S BOOK SHELF



By Boris Veren

Recently perambulating Craft & Hobby Book Service did some book service at Santa Rosa, California, where we had the pleasure of displaying our wares and meeting pen pals at the 1958 Northern California Handweavers Conference. Then back home to clean up accumulated work, and that accomplished a very brief stay at the hospital. This is a family magazine, so that we deliberately omit clinical details. After a convalescence, we aim to explore some newly acquired mountains we purchased this week, down the coast. This will make a crowded schedule and so we would now like to clean up part of our south wall shelves of miscellaneous books. This fall, we hope to bring you some good bibliographical news about two important handweaving books.

The power of the press is formidable, for in an issue of SHUTTLE CRAFT, we parenthetically mentioned a Polish book on Polish Embroideries and Woven Tents. Some would say that it was not a mention of fact, but an attempt at facetia. Well, some subscriber purchased the copy of PÓLSKE TKANINY I HAFTY by Tadeusz Mankowski. Her or his name completely eludes us, and we wish to reach this purchaser through the pages of this magazine, for we have a Polish Textile Dictionary on our shelves. In fact, a 5-language textile glossary, including Polish, Russian, English, French and German. The full title in the original Polish language is PODRECZNY SŁOWNIK WLORKIENNICZY W 5 JEZYKACH, edited by Waclaw Fabierkiewicz. In English, this is: HANDY TEXTILE DICTIONARY IN 5 LANGUAGES. In French it is: DICTIONNAIRE TEXTILE PRATIQUE EN 5 LANGUES. In German, it is TEXTILHANDWORTBUCH IN 5 SPRACHEN; and in Russian, it—well, I know that Nova Scotia printers are not likely to have a font of Russian characters, so we must omit that. The price—in American or Canadian dollars is \$7.50. The index is quite ingenious, each language having its own section printed in a different colored paper. A lazy afternoon's browsing—in a hammock, will lead to such delightful surprises that a broken twill translates itself in the Gallic *Serge brise*, the German *Gebrochener Koper*, and the Polish *Splot skosny krzyzykowy*. The Russian equivalent, again for technical reasons, must rest behind that handwoven iron curtain. A curtain in Poland is called *firanka*; and one can, in France, safely hide behind a *rideau* and can hang on traverse rods in Berlin a pair of *gardine*. We do not find the English word *iron*, but we do find under *Thread-metallic* the Polish *nic metalizowana*, the French *fil metallique*, and the German *metallisierter Faden*. We must still remain frustrated in not being able to tell you how to say all this in Russian.

Be prepared for the day you are invited to be a participant in those quiz shows, in which you are asked to choose a "category", and naturally you will select weaving. You will easily answer the first questions as to who invented the string heddle; the names of 7 natural dyeing materials used by the Peruvian weavers; and the name of the firm that contributed so much to the bibliographical aspect of handweaving in the 20th century. But when you are one answer away from the \$64,000.00 check, what will you do when they surprise you with: "What is the Russian, Polish, French and English word equivalents for the German, *gerade gallierung*? You have been warned!

We leave those countries for Japan. I usually bring in the price of a book modestly at the end of the review. I start now with \$3.00, and follow up with: where and what book can you purchase at this price that has 21 plates in full color, 37 plates in gravure and halftone, 23 pages of lucid text and informative captions describing the long history of Japanese textiles as well as the development of that unique costume of Japan—the kimono; plus an explanation of the famed Yuzen-dyeing method; a color chart of dyes used, with a brief description of the source of each dye; and a convenient glossary of the terms used in the text. You find the book on our crowded shelves called simply: TEXTILES, which is No. 2 of the series Arts and Crafts of Japan, written by T. Yamanobe, with an English adaption by Lynn Katoh. Two thousand years of steady development in Japanese fabrics have created a priceless heritage, not only of weaving and dyeing, but also of designing and color harmonies, which have won universal recognition. While the fabrics illustrated in this book do not have practical use for handweavers of today, they still charm us with their style and beauty. And the book, with its tipped-in color illustrations will I hope interest you in acquiring some of the other volumes in this series of beautifully illustrated and popularly priced art and craft books. Some of the titles now available or in preparation in English language editions are: Gardens and Tearooms, Dolls and Puppets, Folk Art, Lacquer, Wooden Sculpture, Masks, Panel Paintings, Houses, Temples and Shrines, Archaic Claywork-Ceramics.

The following is the review promised in this column in the March issue of SHUTTLE CRAFT.

COSTUME PATTERNS AND DESIGNS by Max Tilke. This work surveys the costume patterns and dress designs of nearly every nation from antiquity to modern times. It complements *A Pictorial History of Costume*. However, in this book the garments are shown spread out (a most dramatic manner of displaying them); and as the fabrics are especially rich in ornaments and embroidery, the work is at the same time a magnificent collection of photographic reproductions of dress materials. While fashion, theatrical, and textile designers will find it especially stimulating, the book is expected to command a wide readership among persons working in the applied arts field. "Problems

of costume", as one critic put it, "are often approached in a romantic or journalistic spirit; here they are treated with scientific exactitude." The size of the book is 9½ by 13¼ inches and has 112 pages of color plates, 16 pages of black and white illustrations and 50 pages of English text. The price is \$22.50.

To conclude these "essays" in costume, I have just received another of the well written and illustrated monographs from the famous Bankfield Museum in England which houses a tremendous collection of textiles. This one is COSTUMES OF THE UPPER BURMA AND THE SHAN STATES IN THE COLLECTION OF BANKFIELD MUSEUM, HALIFAX by R. A. Innes, who is Deputy Director of Halifax Museums. The author writes that although this work was begun simply as a guide to the Museum's collection "but as it progressed I realized that there was a lack of published information dealing with the whole aspect of textiles and textile production in this region. Because of this, I have attempted to sketch briefly the processes of textile production, but in doing so the original paper has expanded itself in such a way that I have been carried into the realms of ethnography where I can claim little authority." The book is embellished with an extraordinarily beautiful color plate of a Shan woman in her costume, with "out of this world" beauty of color and design. The first part of this study deals with descriptions of the costumes, which consists of a skirt, girdle, short jacket and headdress. The girdles I note are woven from cotton in a semi-circular form so as to fit the waist more neatly, and this has been done by beating more tightly one side of the weft at twelve places in the length! There follows a section on shoulder bags. I note that some of their bags of brown cotton are ornamented with silk weft picks and *silver tape!* There are excellent line drawings showing for example their beautiful Kachine bags with twill weaves, their fringes of headdresses, details of embroidered ornamentation and a photograph of a weaver with a Burmese Frame Loom. Other chapters deal with: their Textile Fibres, which is principally short stapled native-grown cotton, although they have used some silk, wool very infrequently, and jute; Dyeing, which was mostly done in the hank; and Weaving. This small section refers readers who want to know more about their looms to H. Ling Roth's excellent: STUDIES IN PRIMITIVE LOOMS (which we stock at \$3.75).

The price of COSTUMES OF UPPER BURMA AND THE SHAN STATES is \$3.00.

Does your loom sometimes like to crawl up into your lap in the manner of your friend's Newfoundland dog? There are several ways of breaking it of this bad habit. One is to slip small plastic sponges under each of the four feet. Another is to cut two pieces of board, about 3 inches wide and 36" long. Turn the loom so that your back, when you are weaving, will be against the wall, and place the boards on the floor between the two front corner posts and the wall.

The LOOM-SIDE MARKET

The end results, of course, of the "Old Drafts" mentioned in Miss Black's article, were usually coverlets. And these were traditionally woven of cotton for the warp and tabby, and homespun wool for the pattern thread. One usually associates the deep blue pattern and white background as the traditional colors for coverlets. We have also seen these coverlets woven with the natural white wool for pattern—on natural or white cotton—for a beautiful effect. And there is no reason why any other color which matches your color scheme could not be used. Do try Tranquillity tweed yarns for your pattern threads. We have used these yarns extensively and can vouch for their beautiful range of colors.

For warp and tabby, we suggest a 2/16 or 2/20 cotton—from any of the other thread suppliers mentioned in the Loom-Side Market.

Besides the liberal offers George E. Swanson makes in his "Surprise Packages" and "Introductory Packages" we would also like to draw your attention to the fact that he carries a very large stock of practically every type of weaving yarns and threads. Write him for his price lists and you'll see what we mean. And for the tapestry weaver he carries Bernat's tapestry yarn, which is what we use and recommend for the Swedish Knot technique given in this issue of SHUTTLE CRAFT.

If you are not familiar with La Fileuse, their largest stocks and color ranges are in their 2/16, 2/8, 4/8 and rug (weft) cottons and their 2/16 and 2/8 rayons. But we think that their best buy is their bleached and unbleached Irish linen in sizes from 10 lea to 18 lea. The prices are *very* reasonable. These linens are not mercerized or highly finished in any way, but are of a somewhat rough quality. So if you need linen—bleached or unbleached—with a slight texture, we recommend these. We'll tell you more about how to use them in the August-September issue of SHUTTLE CRAFT.

What to say about our old friends Lily and Leclerc? Probably all weavers know their products by now—and if you don't, you should. Lily's carry all types, colors and sizes of cottons and they are excellent. They also carry linens, wools and metallics. And should you ever be at a loss to know how to use their yarns and threads, send them \$1.00 per year for their *Practical Weaving Suggestions*. This is a little pamphlet printed four times annually, written by outstanding North American handweavers who give you "practical weaving suggestions" on how to use Lily yarns.

Leclerc's are manufacturers of weaving looms and equipment. Their head office and factory is in Quebec, but they also have agents all over the United States and Canada. If you are interested in their weaving equipment, write them for their price list and catalogue (it's free) and also the name of their agent nearest you.

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TRANQUILLITY STUDIO

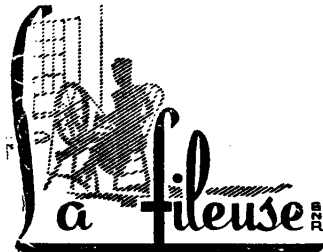
For authentic reproductions of colonial coverlets use Briggs and Little's 1-ply tweed yarns for your pattern weft. These are available in a beautiful range of colors in warp or weft twist, @ \$3.90 per lb. Write for samples.

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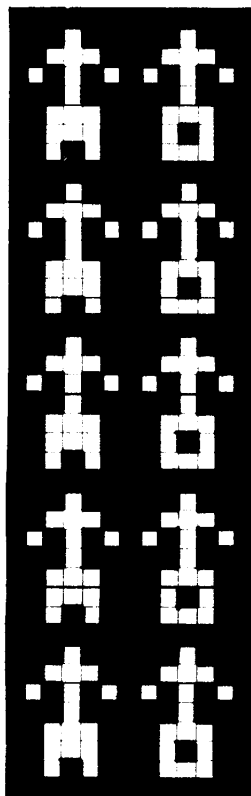
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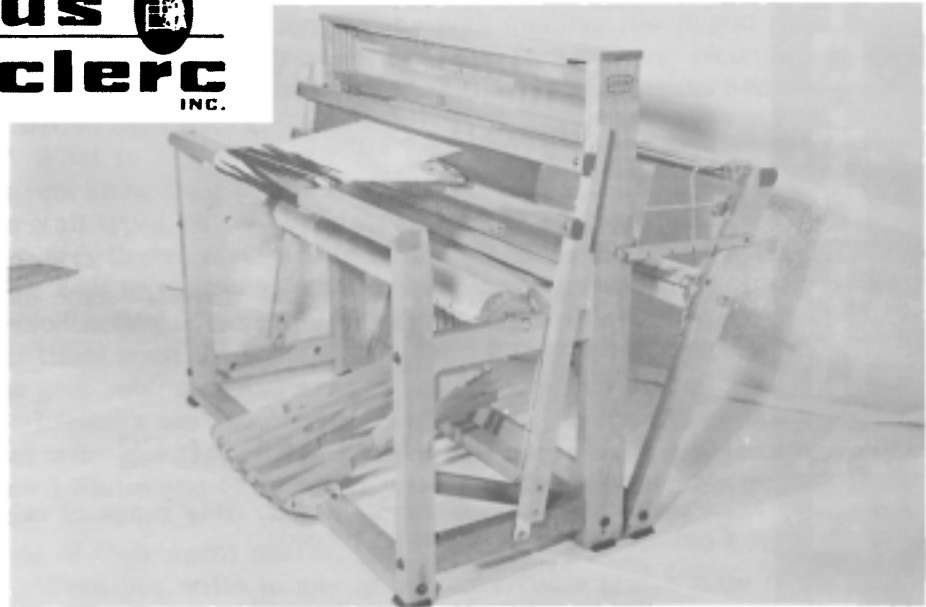
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