

Tapestry (continued)

Scaffolding

Another interesting type, the interlocking of both warp and weft, an example of which is in the Museum of Natural History, New York, is an ancient Peruvian one. I do not happen to know of any other people who have used this method. See Fig. 9.

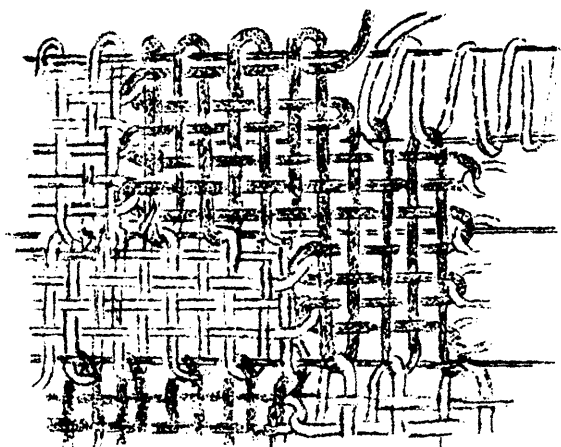


Fig. 9

Notice the horizontal cords over which the warp is looped. These are removed when the weaving is finished.

Eccentric Weaving and Limning

Weaving is called eccentric when the weft is not at right angles to the warp. Guatemalans show this in their brightly colored tapestry-woven Totonicanpan belts. Peruvians use this method. It is not as pleasing but gives variety to the weaving.

The Peruvians also used a method of outlining their designs called limning. Two of these could be called eccentric: (a) the diagonal line, usually black, passing up, over and under the warp threads, Fig. 10; (b) the diagonal line twisting around each warp thread as it goes up. Fig. 11. The other types of limning are (c) outlining the color areas of slit tapestry at right angles, Fig. 12; (d) the same only dovetailing every other time in opposite directions, Fig. 13; (e) interlocking the two areas of color with black alternately, Fig. 14.

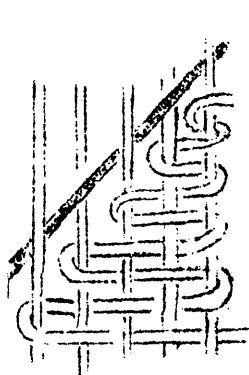


Fig. 10

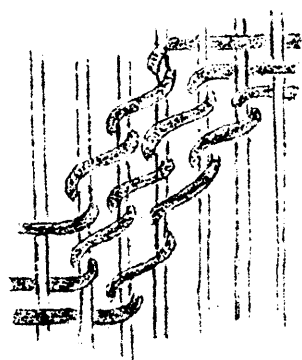


Fig. 11.

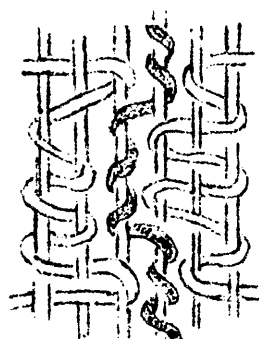


Fig. 12

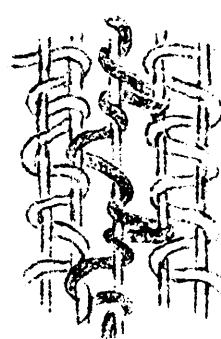


Fig. 13

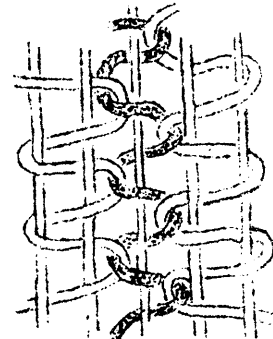


Fig. 14

Reference: Peruvian Fabrics by M.D.C. Crawford, pp. 113-122.

Also: A Study of Peruvian Textiles by Philip Ainsworth Means pp. 28-31

Tapestry (continued)

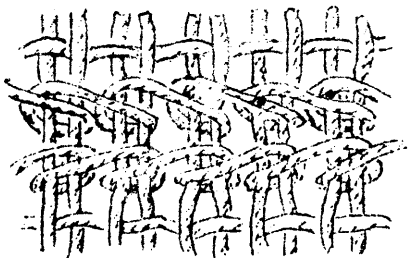
Oriental Soumak

Fig. 1

There is a type of Oriental rug called Soumak. Many fine ones come from Caucasia or Trans-Caucasia. These have no pile but are flat. The weave is a simple one -- over 4 and under 2, and vice versa.

Greek Soumak

Mr. Foldes introduced into this country a weave he called Greek Soumak. This is three knots made on a single warp thread. Doing the same thing with one knot he called Swedish. See Fig. 2. Fig. 3, and Fig. 4.

A canvas frame is good for this, threaded in a figure 8 made flat by weaving tabby at each end. It should be warped 8 threads to the inch so that when it is flat it will be 16 threads to the inch.

A good description of this with illustration has been written up by Emily Goodwin in *The Weaver*. She calls it Greek Tapestry.

The Weaver, Vol. 1, No. 3, July 1936, pp. 3-6.

For bibliography on Tapestry see pp. 85-88.

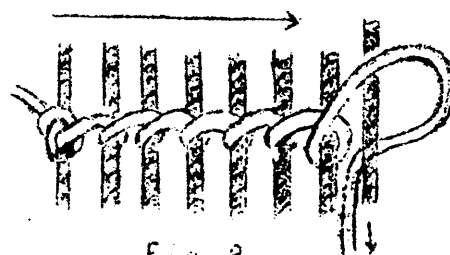


Fig. 2

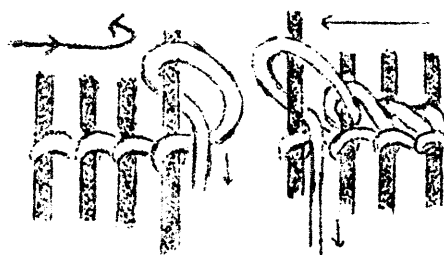
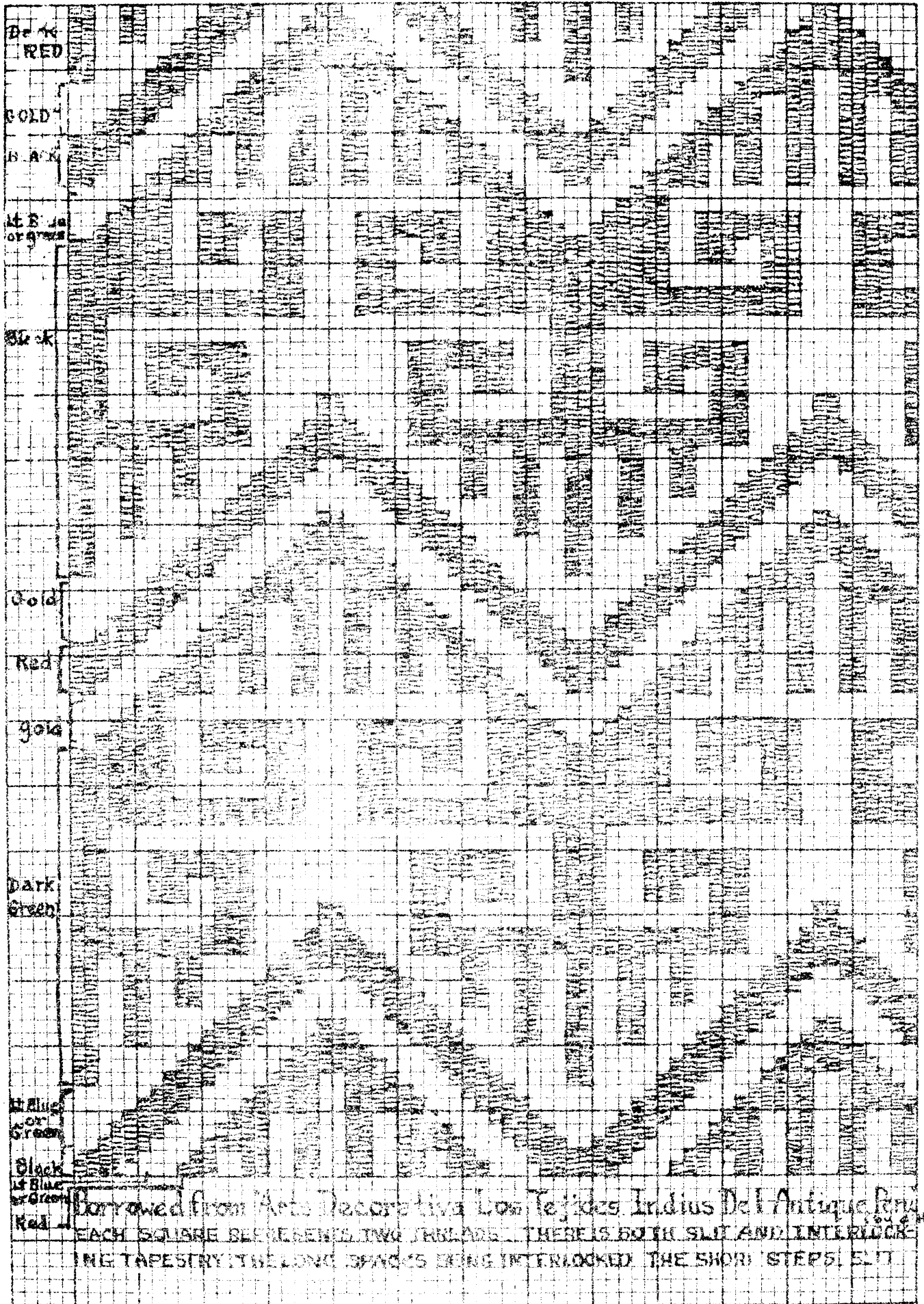


Fig. 3

Fig. 4.



Borrowed from Arts Decorativa Los Tejidos Indios Del Antiquario
 EACH SQUARE REPRESENTS TWO SQUARES THERE IS BOTH SLIT AND INTERLOCKING TAPESTRY THE LONG SPACES BEING INTERLOCKED THE SHORT STEPS SLIT

Spanish - de Confites, Confitillos
or Granitos

Confite (knot)

Notes from book by Mildred Stapley: Popular Weaving and Embroidery in Spain, Chap. II, pp. 11-16. (Published by William Helburn, Inc., 15 E. 55th Street, New York, 1924.)

Confites used mostly for coverlets (colchas). Probably oriental in origin. Brought by the Arabs into Spain. Old Moorish pieces found, but done in wool instead of cotton.

Designs

Classic - Hercules strangling the lion, found on confites of Castile and Extremadura.

Mohammedan - tree of life (symbol of immortality, the sacred Hom of the Persians); animals or birds on either side of the tree or a vase of flowers; two doves drinking from a fountain. Symmetry, but no attention to scale, for example - little gazelles at feet of large peacock. Also hunters, hounds, hares, antelopes all same size. Bicephalous Hapsburg eagle, added to the Spanish escutcheon by Charles the Fifth, also was an Asiatic motif.

Christian - Human figure; chalice, the Agnus Dei; the sacred monogram forming a border with cross in center; the instruments of the Passion; the Roman Centurions; the three Maries; the sacrifice of Isaac, etc.

Lettering and dates were used in confites. Name of bride and groom and date. Confites are sometimes large and far apart, sometimes medium and sometimes small and very closely spaced. Umbrian towel borders have rose-like clusters of five confites not seen in Spain except in Galicia.

Dated 1770 - 1815

Colors

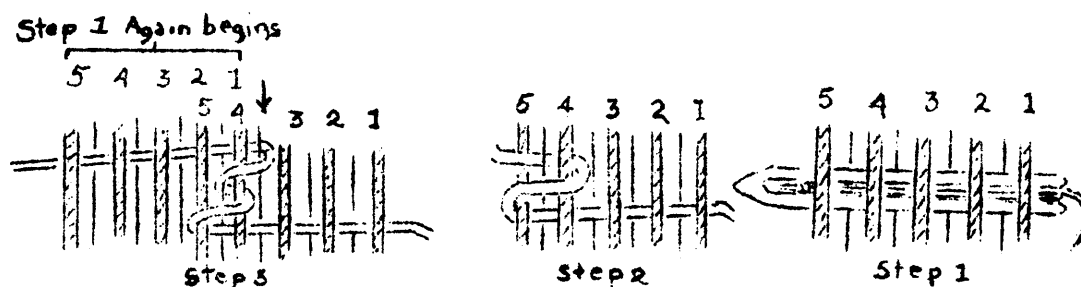
Galicia: blue on white. Old Castile, Salamanca and Extremadura: all white. Multi-colored confite found in Catalonia and Mallorca - not bedspreads but small pieces, valances and aprons. Light and dark blue, miel (honey color) green and yellow on white or red ground - very old.

Joining and Finishing

Colchas made in three pieces sewed together.

The loops at sides were joined together in the bedspreads by stitching, crocheting, or lacing with handwoven tape in blue or rose.

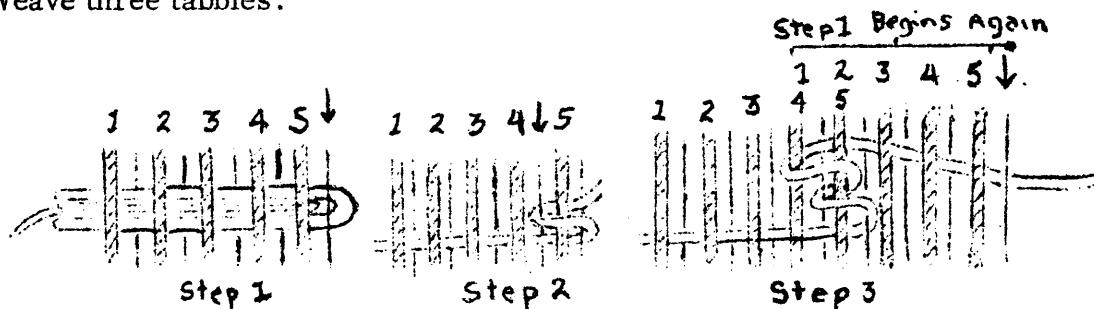
Fringes were used around the spread.

Spanish Confites (continued)Method of Weaving ConfitesFrom right to left

After putting in a heading, open 1-3 shed.

1. Pass the shuttle through shed and out on top to the left of the 5th upper thread.
2. Wrap around the two threads (one top and one lower) to the right or last upper thread used.
3. Pick up next lower thread to the right and pass shuttle through shed to come out on top to left of 5th upper thread.

Weave three tabbies.

From left to right

Change to 1-3 shed.

1. Pass shuttle through shed under 5 top threads and pick up the next lower thread to right; then out on top.
2. Wrap around the two threads (one lower and one top) to the left of the lower thread picked up in step one.
3. Pick up top thread to the left of ones already used. Enter shed and pass shuttle under the 5 top threads and pick up the next lower thread to make six threads over shuttle.

Open 2-4 shed and weave 3 tabbies.

Change to 1-3 shed and make confites - again right to left.

Four warp threads used for each knot.

Knots always made on 1-3 shed.

Three tabbies between each row of knots.

This method of weaving Confites was worked out by Berta Frey.

MISCELLANEOUS WEAVES

In Guatemala, there are lovely pieces with tiny little knots in them as design. Miss Berta Frey has some of these.

Spot weaves

A very interesting piece from Morocco with little woven spots in it was given to me. These spots are woven without the tabby and are usually alternated. Sometimes little dashes of color are thrown into the fabric while weaving.

Twined Design

Use neutral shed.

Lay two or more weft threads each behind one warp thread.

(Note: two warp threads may be considered as one.)

Pick up first thread to left bringing it over and in front of the weft threads and warp threads they cover. Pass it in back of first empty warp thread and bring it to front.

Repeat. Always take first thread to left. (Like pairing in basketry weaving.)

Weft may be same or of different colors.

Chaining

In my collection I have two interesting pieces from Africa done in this technique.

Directions

To make a row of chaining across the fabric:

1. Place a long piece of pattern thread under the warp.
2. Make a loop.
3. Pull up the thread about 4 inches from the end and pull through this loop. Pulling will tighten it. Repeat, doing this with your fingers every four threads.

A description of this technique, with diagrams, may be found on page 13 of Miss Allen's book American and European Hand-Weaving (revised).

DIRECTIONS FOR DOUBLE WEAVING
"FINVAV"

These directions are for a hand loom with **rising shed**. For a **falling shed** loom, transpose the treadle numbers to the opposite ones.

Set up the loom, threading 1, 2, 3, 4. 1 and 2 threaded in dark threads and 3-4 in light color. This is a double cloth, consequently the loom must be warped **double**. That is: if the finished cloth is to be 30 threads to the inch, the warp must be made 30 dark and 30 light threads or 60 threads to the inch.

Plain weave

Treadle	1	weave with dark thread
"	2	" " " "
"	1-2-4	" " light "
"	1-2-3	" " " "

To lay in pattern

Light	}	Treadle 1-2, bringing up the dark threads. Pick up the <u>background</u> desired, passing the pick-up stick under the threads. Use two threads for each square of the design. Turn the pick-up stick on edge.
		Treadle 3-4. Place the round stick back of the beater under the cross and over the threads below the cross. Remove the pick-up stick.
		Treadle 1-2-4. Place the weaving background sword above the round stick. One half of light threads and all dark threads will be <u>above</u> the weaving sword. Turn the weaving sword on edge to open the shed and weave with light thread. Remove the sword.
		Treadle 1-2-3. Replace the sword and weave the second light thread. Remove all sticks.
Dark	}	Treadle 3-4, bringing up the light pattern. With pick-up stick raise the pattern threads. Turn the pick-up stick on edge.
		Treadle 1-2. Place the round stick below the cross. Remove the pick-up stick.
		Treadle 1-3-4. Place the sword above the cross. Weave with dark thread. Remove the sword.
		Treadle 2-3-4. Insert the sword. Weave with second dark thread. Remove all sticks.

Repeat from "to lay in pattern". Four weft shots (two light and two dark) are necessary for each square of the pattern. For a design, see page 39a.

Double Weaving (continued)The Short Method for Double Weaving
Peruvian or Mexican MethodDirections for Plain Weaving

1-light	Set up loom to 1, 2, 3, 4
2-light	1, 2 light
1-2-4 dark	3, 4 dark
1-2-3 dark	

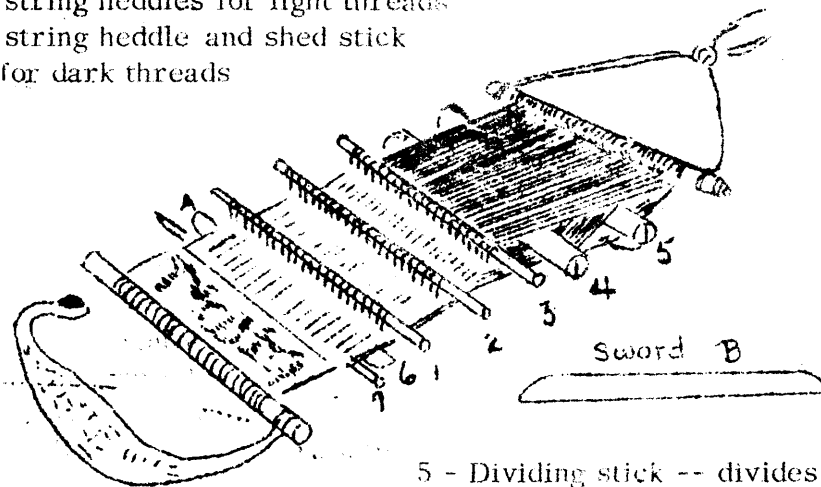
Directions for Pattern Weaving

1. Bring up 1-2 light warp
2. Pick up background
3. Treadle 3; Weave with dark weft
4. Treadle 4; Weave with dark weft
5. Bring up 3-4 dark warp
6. Pick up pattern
7. Treadle 1; Weave with light weft
8. Treadle 2; Weave with light weft.

In the Shuttle-Craft Guild Bulletin, July 1941, p. 2, Mrs. Greater explains this technique, calling it "Mexican fashion".

It is fun to make a primitive loom such as the Peruvians and Mexicans used when weaving with this short method.

- 1 and 2 - string heddles for light threads
3 and 4 - string heddle and shed stick
for dark threads

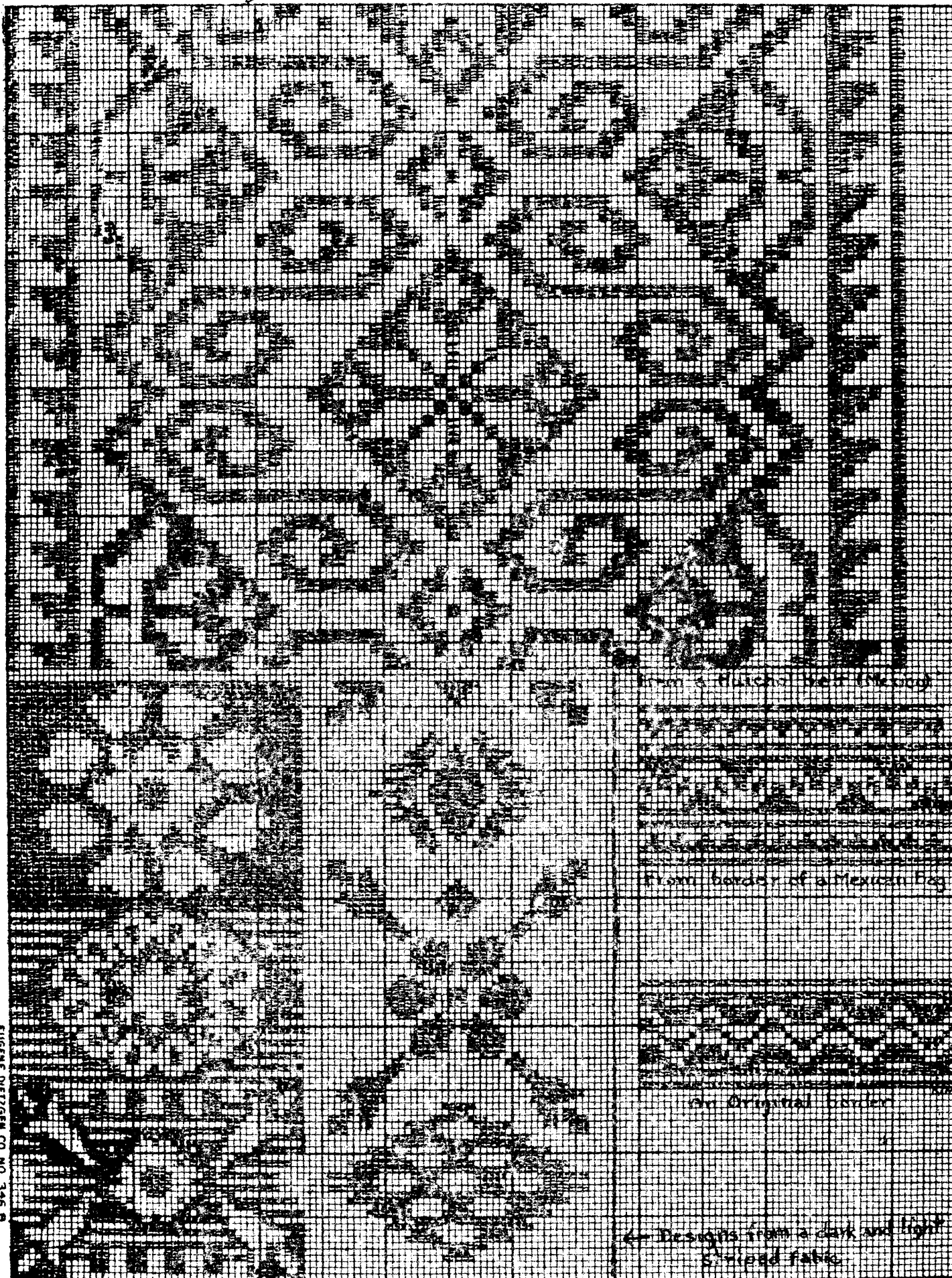


- 5 - Dividing stick -- divides all dark warp from light warp
6 - Swords - A and B
7 - Pick-up stick

References:

- The Finnweave and the Mexican Double Weave, by Mary Meigs Atwater, Kelseyville, Calif., 1945.
The Double Weave, by Harriet C. Douglas, Kelseyville, Calif., 1950.

PRINTED IN U.S.A.



EUGENE DIEZGEN CO. NO. 346 B

Agnes D. Kim

← Designs from (Mexico)

← From border of a Mexican Bag

← An Oriental Border

← Designs from a dark and light striped fabric

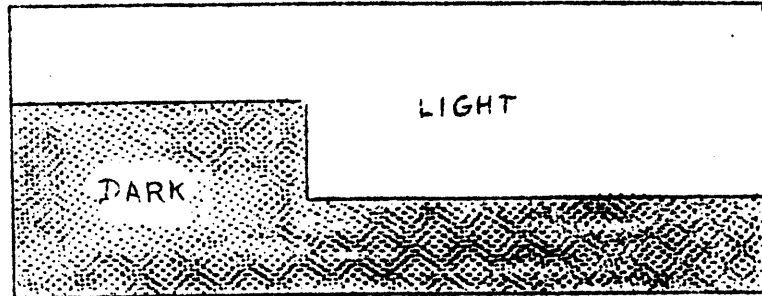
DOUBLE-FACED FABRIC

Threading

4 4 4 4
 3 3 3 3
 2 2 2 2
 1 1 1 1

Treading

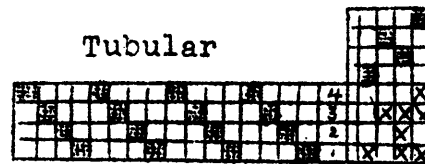
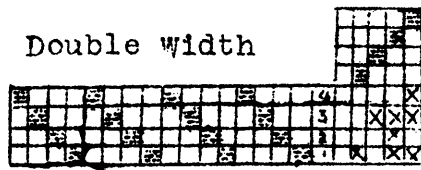
1-
 1-3-4
 3-
 1-2-3
 2-
 2-3-4



4- 1, 3, 2, 4 in one color.
 1-2-4 1-3-4, 1-2-3, 2-3-4, 1-2-4 in another.

DOUBLE WIDTH FABRIC

A double width fabric can also be made on a four-harness loom.



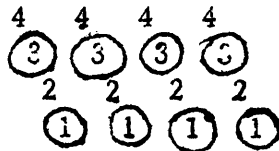
TUBULAR FABRIC

A tubular fabric can also be made on a four-harness loom.

PERUVIAN BELTWarping

Warp the center of the belt - light on 1-3, dark on 2-4.

Make a border on each side.

Weaving

1. Pick up pattern on 1-3.
2. Change to 2-4. Bring shed down to stick.
3. Pick up background. Push the two sticks back to the heddles.
4. Put round stick below. (Put in lowest shed)
5. Pull out pattern stick.
6. Go back to 1-3 shed.
7. Arrange the two sticks (background stick and round stick below) so that they are on top of each other. Separate the two sticks so that you get the shuttle shed which is between the two sticks.
8. Pass your shuttle through this shed and remove the sticks.
9. Change to tabby which is either 1-2 or 3-4. (Be sure to keep track of the right one.)
10. Pass your shuttle through and repeat from the beginning.

All dark threads are up on 2-4

All light threads are up on 1-3

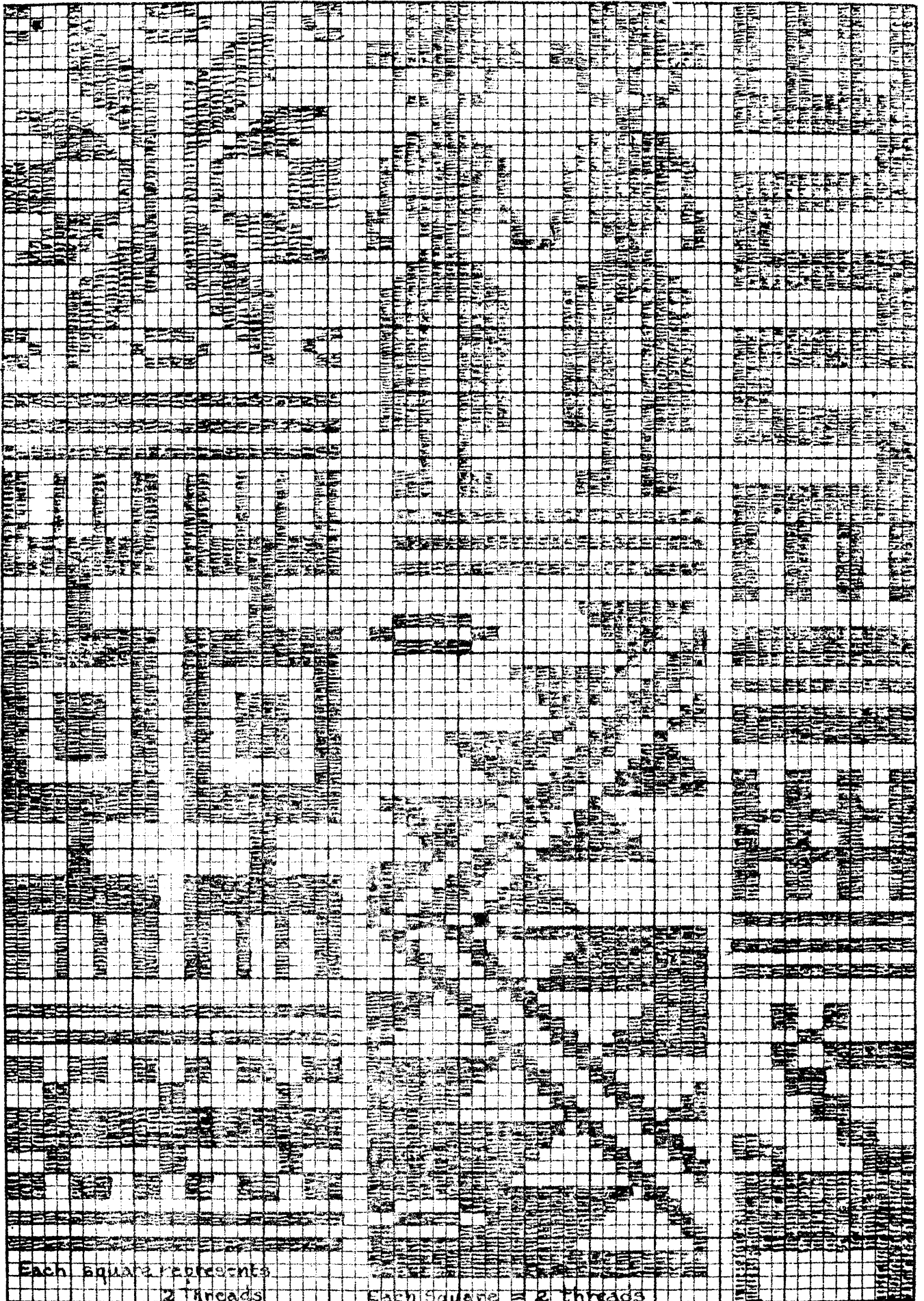
To make a solid area

	(2-4	(1-3
	(1-2	(1-2
All dark	(2-4	All light (1-3
	(3-4	(3-4

Reference - American and European Handweaving Revised by Helen Louise Allen p. 44 illus.

(This is a little like the Finrweave but does not make two separate cloths as on that weave.

National Conference of Handweaving,
Walden Woods, Hartland, Michigan.



Each square represents
2 threads

Each square = 2 threads

Each square = 1 thread

White Belt Indian-Reserve WarpThreading

4 4 4 4
 3 3 3 3 Warp 8/4
 2 2 2 2 Threads per inch - 16
 1 1 1 1

Weaving

Tabby 1-3) Only the 1-3 and the 2-4 sheds are used.

2-4) The pattern is always picked up on the 2-4 shed.

1. Pick up pattern on the top of the 2-4 shed. Weave a shot.
2. Change to 1-3. Push the pick-up stick back as far as it will go, and weave another shot.
3. Change to 2-4, and take out pick up stick.
4. Pick up new pattern threads on the 2-4 shed, etc.

National Conference of Handweaving,

Walden Woods, Hartland, Michigan

Miss Helen Louise Allen

Reticulated Texture

Warp 2 colors (dark and light)

Draft $\textcircled{4}$ $\textcircled{4}$ $\textcircled{4}$ $\textcircled{4}$
 3 3 3 3
 $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$ $\textcircled{2}$
 1 1 1 1

Kinds of thread

Perle 3 heavy

Perle 10 light weight

Threads per inch - 32

Width - 10"

Total number of threads

320

Numbers in circles - heavy thread

Numbers not in circles - light weight threads

1 heavy and 1 light weight thread through each dent

For falling shed use

1-3-4 for 2

2-4 for 1-3

1-2-3 for 4

Treading for rising shed

Tabby 1-3 and 2-4. Use cord or stick for pick-up.

1. 2 Pick up pattern. Push cord back against the beater. Do not weave.
2. 1-3 Weave
3. 4 Push cord back. Weave. Pull out cord.
4. 4 Pick up new pattern on the same shed 4. Push cord back. Do not weave.
5. 1-3 Weave.
6. 2 Push cord back, Weave. Pull out cord. Repeat from 1.

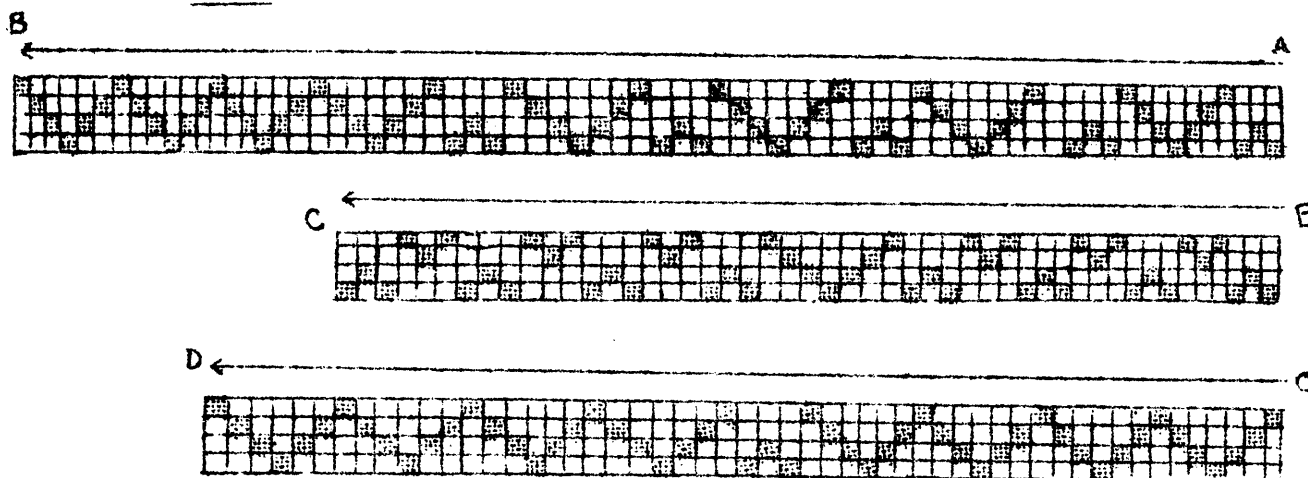
For further information, send for "Reticulated Texture" by Helen Louise Allen, Leaflet 1910, Creative Crafts, School of Weaving, Guernsey, Pennsylvania.

National Conference of Handweaving,

Walden Woods, Hartland, Michigan.

AFRICAN VOGUE

Draft



warp - carpet

16 threads per inch in 8 pairs.
width about 24 inches for entire threading
18 inches for this threading

Use two soft Fabri yarns. Must be fine in order to beat up well.

Threading draft

A-B - - - - -	68	threads
B-C - - - - -	49	"
C-D - - - - -	53	"
B-C - - - - -	49	"
B-A - - - - -	68	"
Total	287	"

Treadingling

Block 1

		A
	<u>1-2</u>	B
	3-4	A'
A	<u>1-4</u>	B'
	2-3	
	3-4	A
	<u>1-2</u>	B
B	<u>2-3</u>	A'
	1-4	B' etc

Directions for weaving

Use two colors, one dark and one light, weaving alternately starting with the dark. All shots for the dark are underlined.

Block 2

		B'
	<u>3-4</u>	A'
	1-2	B
A'	<u>1-4</u>	A
	2-3	
	3-4	B'
	<u>1-2</u>	A'
B'	<u>2-3</u>	B
	1-4	A etc.

National Conference of Hand Weavers
Hartland, Michigan
by Helen Louise Allen

See also Creative Crafts News Letter Leaflet 1905

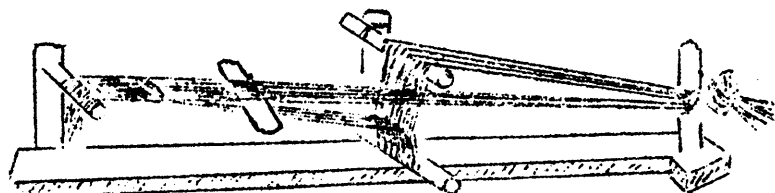
Repeat

Do not repeat the last B' if coming from Block 1

INKLE

Description of Primitive Loom from Midcalder, Edinburgh
For weaving waist band tape or tape for braces.

The Past in the Present: What is Civilization? by Arthur Mitchell
Being ten of the Rhind Lectures on Archaeology, delivered in 1876 and 1878 -- Harper Bros., 1881 (illus.) p. 29, fig. 14



"The frame of this loom is composed of a piece of rough wood 3 1/2' long and about 2" square, with three uprights on it--one at each end, about 7" high and one in the middle about 9" high. The warp is simply tied on one of the end uprights, and is loosened as required. The woven stuff is passed over a pin fixed at right angles near the top of the other end upright and is kept stretched by having a weight attached to it.

"The separation of the threads of the warp, technically called the shed, which allows the passage of the shuttle with the weft, is made by each alternate thread of the warp passing over a pin which is fastened at right angles from near the top of the middle upright and then through loops of small twine about 3" long and attached to a second pin in the middle upright about 5 1/2" below the upper pin. These threads forming one half of the warp are thus, when the web is tightened for weaving, held at a pretty sharp angle, while the loose threads forming the other half of the warp are left free in the natural line of the warp, and can be easily moved up and down to form the shed and allow the passage of the weft. The weft is driven up by a wooden spathe, 8 1/2" long, 1 1/2" broad, shaped somewhat like a table knife. The shuttle is simply a pin of wood on which the weft is wound.

"This loom is the property of the Rev. Geo. Murray of Balmachlellan. The description of it is written by Mr. John Sibbold, FSA. Scot."

Four such looms are known to Mr. Mitchell: one in the Industrial Museum, Edinburgh, and comes from Fair Isle, in Shetland; one from Balmachlellan, obtained through the assistance of Mr. Murray, Jr., is in the National Museum of Antiquities, Edinburgh; and the other two from Carsphairn and Midcalder are in the possession of Rev. Geo. Murray, but have been sent to the Society of Antiquaries for the purpose of being examined and figured.

For modern methods of weaving on Inkle's, see Mrs. Mary M. Atwater's pamphlet "How to Weave on the Inkle Loom" (1941). Published by the Shuttle-Craft Guild, Kelseyville, California.

How to Make Heddles for Inkle Loom

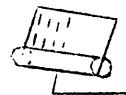
Directions

A 3/4" dowel is sawed almost all the way through lengthwise.

A card is cut to height of heddle.

1. Take the dowel with the lengthwise cut and hold the card over the cut. The card is used for gauging the size of the heddles.

Size. 3" x 5"



2. Thread a tapestry needle with a fairly long and strong thread, preferably linen or mercerized cotton, and pass it through the slit and around the dowel, leaving an end hanging.
3. Through the slit again.
4. Up and over the back of the card.
5. Down the front of the card.
6. Through slit.
7. Around front of dowel.
8. Pass under card to right with the needle and around from back to front and pass needle through the thread wound around the front of dowel.
9. Reverse needle and pass to left, then around the back of card, turn right and go under card, leaving a loop.
10. Bring the needle around and catch it through the loop. Jerk thread tight. Turn the needle and thread back to right and jerk again. This makes a good knot. Go on as before. After last heddle is made, tie to the end left hanging to make secure.

A simpler method for making the heddle is to tie a strong thread over a 3/8" dowel placed at the right distance over the split dowel. Pass ends through slit and around dowel, and tie.

There are several types of inkle looms to be obtained:*

1. Table loom Arts Cooperative Service
Entrance: 201 W. 75 St., New York 24, N.Y.
2. Table loom) Mr. E. E. Gilmore
3. Floor loom) 1200 West Harding Way, Stockton, Cal.
Recommended by Mrs. Atwater
4. Two Treadle loom Foot Loom Garnette P. January
Loomcraft Studio
Sabina, Ohio

References

Articles in The Shuttle-Craft Guild Bulletin on Inkle Weaving
by Mrs. M. M. Atwater, December 1937, and April 1940

How to Weave on the Inkle Loom, by Mary M. Atwater
Shuttle-Craft Guild, Kelseyville, Calif., 1941

The Inkle Weave

by Harriet Douglas Tidball, Kelseyville, Cal., 1952

Byways in Handweaving

by Mary Meigs Atwater, Macmillan, 1954

Inkles, by Evelyn Neher - in preparation

*Before ordering, write for information,

CARD OR TABLET WEAVING

Characteristics: Pattern is in the warp, weft is invisible. Warp thread makes a twist and weft thread passes through the twist. The pattern depends upon two things, position of color and the direction of threads.

Keep edge even.

Arabian, one single piece of cloth but not a complete twist; double face, one thickness. Two thread twist. Over one and under three, more like a twill.
Icelandic two cloth, double face and double cloth.

Egyptian Technique

Thread up the cards as is shown in "Card Woven Sampler" by Berta Frey. Weave in three small sticks, each with a half turn. To weave: make a quarter turn and enter your shuttle in this shed, turn the cards forward, pull the shuttle through leaving a loop, beat up firmly and pull up the loop tight to make the edges even, and enter the shuttle in the new shed. (The shuttle may remain in the shed while the quarter turn is being made.) Follow this procedure for several turns, then reverse (turn backwards in order to take out the twist in the back), The cards should be kept perfectly even and slipped backward and forward in order to have a good shed in weaving. Then making the pattern keep the dark on top and light at botton, or vice versa. Never change a pattern on a mixed shed. Also, leave the shuttle out when changing the pattern.

Arabic Technique

The cards are threaded A & B dark and C & D light. Start with A & B to front. Enter the shuttle and turn A & B to top, pull out shuttle, tighten weft and enter shuttle in the new shed. Turn A & B to back and treat shuttle as before. Now turn A & B to top again, pull out shuttle, tighten weft and enter shuttle in the new shed. Then turn A & B to front again, and treat shuttle as before. A & B is never at bottom.

Icelandic Technique

The cards are threaded A & B dark and C & D light. To weave, the cards are held so that one long or diagonal diameter is at right angles with the warp. Therefore there are two sheds. The top shed is all dark, the middle is mixed dark and light and the bottom is all light. This is for plain weave without pattern.

Place shuttle through top shed, then in bottom and leave. Turn the cards, then pull shuttle out of bottom shed and tighten weft threads. Repeat. Always mixed colors are in the center and the dark on top and light at bottom, or vice versa. When changing pattern leave shuttle out of the shed. Always keep dark threads on top, or vice versa.

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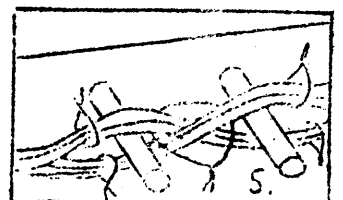
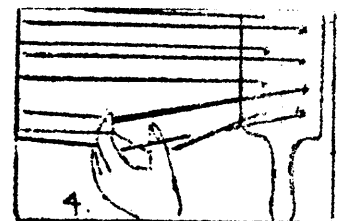
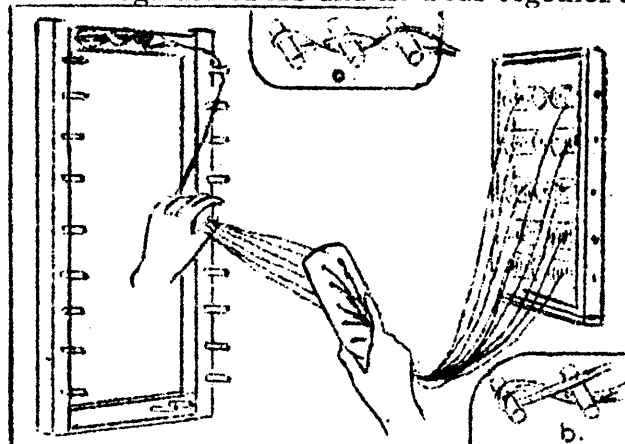
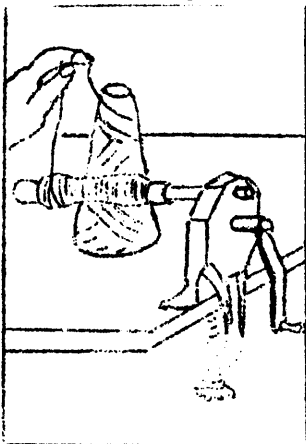
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HOW TO MAKE A SMALL WARP FOR HOME OR SCHOOL USE

First find out the number of ends needed. The number of dents to the inch on a reed and the length of the reed are usually marked on the side. Multiply the number of dents to the inch by the width of the reed or by the desired width of the fabric. This gives the number of ends needed. If there are to be two threads in each dent, multiply by two.

Making a Warp

1. With a bobbin winder, wind 10, or more or less, spools of warp. Have an even number. Fig. 1, 2.
2. Place spools on spool rack in pairs. Fig. 3.
3. Thread the 10 ends through a paddle in pairs and tie the ends together. Fig. 3.
4. Put these over the first bar of the warping board before the cross. Fig. 3a.
5. Make the cross. Put it on with back of hand toward you. Fig 4. (See following page.)
6. Wind back and forth over the pegs the number of times needed for the length of the warp. Turn back on the two pegs at bottom so that the warp can be counted in groups. Fig. 3b.
7. In going back, wind back and forth until the cross is reached again. Fig. 3.
8. Make cross. This time turn the palm of the hand toward you when you put it on. Fig. 4. (See following page.)
9. Continue this process as many times as needed to make desired number of ends.
10. Tie up the cross. Fig. 5.
11. Chain the warp.
12. Tie up the end of the chain near the cross securely.
13. Put lease rods through the cross and tie rods together.



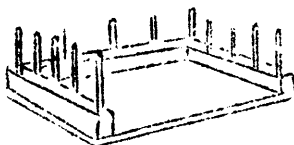
How to Make a Small Warp - Continued

Threading the Loom

1. Sley the threads through the dents of the reed in the order they come in the cross.
2. Thread the harnesses according to the draft from front to back.
3. Even the ends and tie to the warp beam.
4. Beam - Use wrapping paper to wind the warp so that the warp threads will lie evenly and keep the tension. It is best to have two people do this, one holding the warp firmly while the other winds.
5. Tie to bar of cloth beam apron and weave in a spreader.

Additional Notes on Warping

For making a very short warp, 4-1/2 yards or under, a lap board can be used.



Make a cross at the closed side and wind back and forth over the pegs.

Making the Cross (see 5 and 8 on previous page)

1. Hold the paddle in the right hand, leaving the left hand free for making the cross.
2. Thread from the spool rack through the heddles in pairs.
3. Place forefinger on the first thread of the lowest pair.
4. Put thumb under the first and over and down on the second, thus making the first crossing
(The first thread is now under the forefinger and over the thumb, and the second thread is over the forefinger and under the thumb.)
5. Continue in pairs, keeping them on the fingers until the cross is completed.
6. Place the completed cross on the two pegs at the top of the warping frame for holding the cross.

D O N ' T S
 Given by
 MARY MEIGS ATWATER
 at
 NATIONAL CONFERENCE OF HAND WEAVERS
 WALDEN WOODS, HARTLAND, MICHIGAN
 SUMMER, 1940

1. Don't leave a loom on a tension at night.
2. Put a damp bath towel over a linen warp at night.
3. Don't put on too long a wool warp for the yarn will lose its life. Weave it immediately.
4. If you have a fuzzy warp, dress it before warping or, if it is on and gets fuzzy, put the dressing on while on the loom. Put the dressing on with a sponge.

 Dressing: 1/2 cup flax seed boiled in water to the consistency of starch.

 Round linen doesn't have to be dressed.

 Single linen should be damp and dressed.
5. Don't leave shuttles on the warp.
6. To start a new thread, don't let it hang on the edge; put it around a single thread and put back in the same shed.
7. Don't tie a knot in the weft thread.
8. Edges: Throw the tabby first and then the pattern; put the pattern shuttle behind the tabby on the top while weaving.

 On a twill use two shuttles in the same color to make a good edge.
9. Put thread through and beat, change and beat a couple of times. Short beats are better than one hard beat.
10. Don't tie a hard knot any place on the loom. There are many suitable knots that untie easily.
11. Don't weave if the warp is in bad shape. A bad warp can easily be corrected by winding it on the cloth beam and beaming it back.
12. Put a narrow warp on in the middle of the beam.
13. Wind plenty of paper on with your warp when warping with a chain.

DON'TS (continued)

14. If the warp is set close in the reed, wind warp on corrugated paper.
15. The purpose of a lease is to keep threads in order for threading and putting on the beam. With a sectional warp beam, no lease is needed.
16. Don't narrow in your weaving. It is better to weave without a template. Don't leave loops on the edges.

HINTS AND HELPS

1. Cover loom at night.
2. Sizing. A sizing is put on linen and woolen warp:

Make a thin solution of gum tragacanth by dissolving a small quantity in water. and straining it. Brush over warp.
3. Washing. Mrs. Atwater says linen should be washed several times and soaked over night in soap water. She says, "Iron and iron and iron. They look better after a couple of years."

Steam wool and press rather than wash.

Lace Bronson is better after several washings.
4. Beaming. Best to beam from front to back. In beaming a loom, corrugated paper may be used for the first winding of the warp on loom. It also may be used on cloth beam.
5. Shuttles
 1. Miss Frey suggests fastening the weft thread on the shuttle with a bit of adhesive tape before beginning to wind. Also wind weft on fiber shuttles over fingers to keep shuttle from bending. This is if you are using a flat fiber shuttle with a table loom.
 2. On a foot loom use the boat or throw shuttle. Wind the bobbins very carefully, so that the weft threads will flow easily from the bobbins.

OTHER HELPS AND HINTS

Tension

Tension is very important. If there is a streak in the warp way of the fabric, tighten up the loose warp to the same tension.

Edge

To make a good edge, open shed and throw shuttle through letting the weft lie at an outward slant in the shed. This will be taken up in the weaving.

Beater

Hold the beater in the middle when beating.

Wool

If weaving with wool - Do not beat but bring up the beater lightly against the fabric. A very slight even pressure is all that is necessary.

Sometimes the shed in a wool warp does not open up well. Beat once or twice before throwing the shuttle.

Mending a broken warp thread

Tie a fairly good length piece of warp to the broken end near the front of the reed, draw it through the dent, through the heddle eye, break the knot and retie as far back as possible. The end in front of the loom is tied around a pin placed in the fabric. Let the broken end in front lie loose until the weaving has progressed, then cut off.

If warp threads are breaking at the edges of the weaving, the fault is probably narrowing-in. If in the middle, it may be due (1) to wire heddles, (2) to the way they were entered in to the heddle eyes, (3) to failure in keeping the sequence in sleying the reed.

Warping

A short warp is usually made on small warping bars with a paddle to make the cross, then chained. A long warp may be made on large warping bars or even better on a warping mill, also with paddle and chained. A long warp may be made on a sectional warp beam with a creel and hole and slot arrangement for the cross.

Making a heddle

Sometimes a mistake has been made in the threading which can be remedied by making a string heddle. Cut a string, fold it to the middle and place over the top bar of the harness. Bring the two ends close to the top of the eye of the nearest heddle, make a knot, leave space for the eye, make another knot. Tie the two ends to the bottom bar of the harness.

WEAVING TYPES

1. Primitive - twining, braiding, netting, fringing.
2. Plain tabby or taffeta - with color variations in warp and/or weft (tied and dyed).
3. Basket - over 2 or more; under 2 or more.
4. Corded or Rep - heavy and fine - in warp and/or weft.
5. Two Block patterns or 2 harnesses.
6. Tapestry - open or interlocking - no tabby.
7. Brocades - in warp - in weft - extra design thread with tabby - all-over or broken units.
8. Knotted - flat - (Soumak) - tapestry designs
9. Knotted with pile - Oriental rugs.
10. Looped or tufted - e.g., Colonial coverlets.
11. Open Work or lace weaves.

PATTERN WEAVES INVOLVING DRAFTS

12. Twills - over 2 and under 1 - variations, herringbone and diamond.
13. M's and O's
14. Colonial overshot weave and patterns.
15. Bound Weaving (on Opposites, Flame Point, Italian).
16. Honeycomb
17. Summer and Winter
18. Spot Bronson
19. Lace Bronson
20. Crackle
21. Mattor
22. Card Weaving - separate loom type.
23. Double Cloth & Double Width (on 4 sheds and slip sticks
(on 8 harness looms.
24. Brocades and damasks.

GLOSSARY

APRON	The material, usually canvas, attached to the warp beam or the cloth beam, to which the warp ends are tied. Its chief purpose is to save warp.
BACK BEAM	See Slabstock
BATTEN or BEATER	The frame that holds the reed and which is used to beat the weft.
BATTENING	The process of beating the weft threads together.
BEAMS	See - Cloth beam Warp beam Breast Beam Back beam
BEAMING	The process of putting the warp on the beam.
BINDER	A weft thread used to hold a pattern weft thread in place.
BOBBIN	The spool, the quill, or the tube on which the weft thread is wound.
BOBBIN WINDER	A machine for winding the bobbin.
BORDER	A band or a trimming along the edge of a weave. It can go either with the selvage or with the weft.
BOUT	The group of warp threads tied to one tape or section of the warp beam. Usually consists of the number of warp ends necessary to thread two inches of the pattern.
BREAK ARM	The long rod reaching from the brake band to the front of the loom. It regulates the tightness of the brake band.
BREAK BAND	The band of metal around the warp beam which regulates the tension of the warp. Also known as brake drum.
BREAST BEAM	The front beam over which the cloth passes on its way to the cloth beam.
CAPE	The upright piece of the loom. Any upright on the loom is called a cape. There are breast beam, slabstock, and top castle capes.
CLOTH BEAM	The roll in the front of the loom on which the finished cloth is wound.

CREEL	Used as a spool rack for winding the warp. It is also used to hold the warp threads for a sectional beam.
CROSS	The crossing in the threads of either or both ends of the warp. This cross holds the warp threads in place and prevents tangling.
DENT	The space between the vertical bars of the reed through which the warp is sleyed. Reed sizes are noted by the number of dents to the inch.
DOG	The catch that fits into the teeth of the ratchet to keep the beam from turning while weaving.
DRAFT	Directions for weaving, usually written on cross-section paper to give the correct threading through the heddles.
DRESSING	Dressing the loom is the complete process of sleying, entering, and beaming to prepare the loom for weaving.
ENTERING or DRAWING IN	The process of bringing the warp threads through the reed and the heddles.
ENTERING HOOK	A hook that is used to draw the warp threads through the heddles.
EYE	The opening in the middle of the heddle. It is sometimes called the mail.
FILLING	The commercial term for weft.
FLY SHUTTLE	A device by which the shuttle is thrown through the shed by pulling a cord. This was invented by John Kay in the early seventeenth century.
FRAME	A metal or wooden frame on which the heddles are placed.
GATING	The process of adjusting the loom so that the harnesses are the right height.
HARNESS	The frame on which the heddles are hung. Looms are generally classified by the number of harnesses they contain, either 2, 4, 8, or more.
HEADING	The term applied to the beginning and end of the finished cloth.
HEDDLES	(headle, heald) The strings, wires, or flat steel hung in the harness to hold the warp threads in place to make a shed.

HEDDLE GAUGE	An implement for making string heddles.
HEDDLE HOOK	A hook used to draw the warp threads through the eye of the heddle.
HEDDLE STICKS	Flat pieces of wood to hold string heddles, one at the top and one at the bottom of each set of heddles.
HORSES	The little levers that allow the harnesses to balance against each other. They are pieces of wood suspended from the top roller to which the harnesses are tied.
LAMMS	The horizontal bars or levers extending between the harnesses and treadles, to which they are attached by cords or chains. Lamms allow the harnesses to be pulled directly down from the center although the pedal to which they are attached may be far to the right or left of the exact center. This makes for a clear shed.
LEASE	(Lees) The same as the cross in the warp.
LEASE PEGS	The pegs on a warping frame between which the lease or cross is made.
LEASE RODS	(Lease sticks or cross sticks) The sticks that are put in to hold the cross while the loom is being threaded. They are also placed in the back of the loom while weaving.
LEVERS	Bars on table looms which pull up harnesses to make the shed.
PICK	One weft thread.
PICK GLASS	A magnifying glass used for making yarn counts.
PICKER	The leather-covered wooden piece which catches the point of the fly shuttle and throws it across the warp through the shed to the picker on the opposite side of the loom.
Picker Strap	The strap or cord fastened to the picker.
Picking Stick	The handle attached to the cord which operates the fly shuttle.
PLY	Denotes the number of strands wound together to form the yarn.

QUILL	The tube for winding weft for a boat shuttle. Another name for bobbin.
RACE	The front ridge of the beater on which the warp threads rest in order to make easier the passing of the shuttle.
RADDLE	A device for spreading the warp threads evenly as they are wound onto the beam. This is used when the loom is warped from the back to the front.
RATCHET	A wheel with a tooth edge fastened to the end of either a cloth beam or a warp beam to control the winding action.
REED	(Sley) The part of the beater which holds the threads an equal distance apart and determines the fineness of the cloth. It also helps to beat the weft into place.
REEDING	(Sleying) The process of drawing the warp threads through the dents in the reed.
REED HOOK	A hook to draw the threads through the dents in the reed.
REPEAT	A term applied to a unit of the pattern either in the warp or the weft which is repeated several times to make the whole design.
SECTIONAL WARP BEAM	A beam that is divided by pegs into two-inch sections.
SELVEDGE	(Selvedge) The side edges of the finished cloth.
SHED	The opening in the warp threads between which the shuttle containing the weft thread is passed.
SHED STICK	A flat stick for opening the warp to make a shed.
SHUTTLE	An implement on which the weft thread is wound, and which carries it back and forth through the shed.
KINDS OF SHUTTLES	<p>STICK shuttle: Flat stick on which weft threads are wound. Also called poke shuttle.</p> <p>Blanket shuttle: A wide shuttle on which heavy weft yarns are wound.</p> <p>Boat shuttle: Boat-shaped shuttle which has a bobbin. Also called throw shuttle.</p> <p>Fly shuttle: Similar to boat shuttle, but worked by pulling a cord. When used commercially it is automatic.</p>
SHUTTLE BOX	The box on each edge of the beater which receives the fly shuttle.

SKEIN	A hank or a loosely coiled length of yarn.
SLABSTOCK	The back beam which corresponds to the breast beam in the front.
SLEYING	The process of drawing the warp through the dents of the reed.
SNITCH KNOT	A kind of knot that is used to tie the lamms to the pedals.
SPOOL RACK	A rack or frame which holds spools of yarn.
SPREADER	The same as a raddle.
SQUARE KNOT	A non-slipping knot used in tying heddles, etc.
STRETCHER	See Temple
SWIFT	An adjustable frame for holding a skein of yarn while unwinding. There are floor swifts and table swifts.
SWORDS	The two vertical side bars of the beater.
TABBY	A plain weave, as in taffeta.
TEMPLE	(templet, stretcher or tenter hooks) An implement for keeping the cloth stretched at an even width.
TENSION	The stretch of the threads during the process of weaving.
THREADING	See Entering.
TIE-UP	1. The part of the draft which shows what combinations of harnesses are used in weaving. 2. That part of gating the loom which applies to tying the lamms to the pedals.
TOP BEATER BAR	The top bar of the beater.
Top Castle	The top part of the loom from which the harnesses hang.
TREADLES	The pedals at the bottom of the loom, operated by foot, which raise or lower the harnesses to make a shed.
TUBE	Another name for bobbin.
WARP	The threads running lengthwise of the loom.
WARP BEAM	The beam at the back of the loom on which the warp is wound.

WARP BEAM TAPES	Tapes or cords which may take the place of the apron.
WARP CHAIN	The looped or chained warp that has been taken from the frame or reel. It is made like a crocheted chain-stitch and prevents the warp from tangling.
WARP END	The term used for the warp thread when counting the number needed to make the warp.
WARP THREAD GUIDE	See Raddle.
WARPING	The process of putting the warp onto the warp beam of the loom.
WARPING FRAME	A wooden frame with pegs evenly spaced on which small warps can be wound.
WARPING MILL or REEL	A revolving frame on which large warps are made.
WEB	The finished woven fabric.
WEFT	(woof) The thread interwoven with the warp to make a fabric.
YARN	Any twisted thread: cotton, wool, linen, etc.

Note: This Glossary is based on one given me by Miss Berta Frey

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The Swedish Magazine Form is excellent for furniture, interior decoration and textiles. Pub. by Svenska Slöjdföreningen Nybrogatan 7, Stockholm

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12489 Mendota Ave., Detroit, Mich.
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319 Mendoza Ava., Coral Gables, Florida
35¢ per copy, 10 issues \$3.50
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50¢ per copy, \$4.50 a year
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Vol. 1 and 2 c/o Ruth Busfield, Secretary
Monroe, Washington
25¢ a copy, 4 mos. a year, \$1.00
- Warp and Weft Robin and Russ Handweavers
533 North Adams St., McMinnville, Oregon
10 issues, \$4.00 a year and 10 sample
swatches
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\$4.00 per year and 10 sample swatches.

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Sample copy 25¢, monthly 12 copies \$3.00.
Four back issues \$1.00. 44A Worship Street,
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Fulford, Quebec, Canada
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485 Madison Ave., N.Y. 22
6 times a year \$4.00; single copy 75¢.
601 Fifth Ave., New York 17, N.Y.
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P. C. Box 1237, Fayetteville, Ark.
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- Handicrafts Published quarterly by The Handicrafts Section
Adult Education Division Department of
Education, Halifax, Nova Scotia
- The Tie-up Southern California Handweavers Guild, Inc.
Published 10 times a year; \$2.50 for associate
member.
- Guilds of Weavers, Spinners and Dyers 12 shillings for 4 issues(1 year subscription)
Gerald Crocker, 6 Chalfont Court, Baker St.
London, N.W. 1, England

Lou Tate, The Little Loom House, 1725 Third Street, Louisville, Ky. has some good material on Weaving in leaflet form. Many interesting leaflets on weaving can be obtained from Mrs. Csma Gallinger, Tod, 319 Mendoza Ave., Coral Gables, Florida.

Weaver's Equipment and Supplies

Allied Yarns Corp. 22 West 19th St. New York 11, N.Y.	Nov. yarns, chenilles, boucle, worsted, cotton, rayon
American Handicraft Co. 12 East 41st St. New York, N.Y.	General Craft supplies
Anniel Yarn Co. Mt. Airy, N.C.	Wool yarns
Arts Cooperative Service Inc. Mailing address; 340 Amsterdam Avenue New York 24, N.Y.	Write for information on studies which have to do with spinning, dyeing, weaving, and other crafts.
Augur, W.A. 35 Fulton Street New York, N.Y.	Fishermen's Supplies, cord, seine needles
Bartlett Mills West Harmony, Maine	Bartletty yarns, wool rug yarn
Berberian, George 2805 Summit Ave. Union City, N.J.	Persian Rug yarns
Berglund, Hilma 1171 N. Snelling Ave. St. Paul 13, Minn	Minnesota Multi-use Loom
Bergman Looms Route #1, Box 185 Poulsbo, Washington	Folding type and other looms string heddles 4-16 harness, warping reels and frames, reeds, shuttles, swifts, benches and raddles.
Bernat, Emile 99 Bickford St. Jamaica Plains, 30, Mass.	Yarns, rug wool, cotton, linens. Send to special agents for yarns
Better Distributors P. O. Box 39 Pawtucket, R.I.	Job lots, novelty yarns
Bexell, John E. Pontiac, Michigan	Swedish looms

Equipment and Supplies (continued)

Binder Loom Mfg.
25 East Palm Street
Altadena, Calif.

Blum, Grace D.
Box 829
RR 1, West Chicago, Ill.

Borgs of Lund
Box 96
Lund, Sweden

Boston Book and Art Shop
122 Newbury Street
Boston 12, Mass.

Edward Bosworth
152 Indian Creek Road
Ithaca, New York

Bradshaw, Howard
P. O. Box 1103
Spartansburg, S.C.

Brooks, Marguerite G.
Thread Crafts
Box 855 (145 West Norwalk Rd.)
Darien, Conn.

Birdwood, Howard A.
120 Thadeus St.
South Portland, Maine

Bruck Brain Co.
1135-37 Wall St.
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468 19th St.
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Camidale, Inc. 45 East 34th Street New York 16, N.Y.	Pure silk yarns and blends
Caribou Woolen Mills Caribou, Maine	Woolen yarns
Cartercraft Studios 62 West Union Street Pasadena, Calif.	Looms 2-16 harnesses, yarns, custom yarns, dyeing service small lots 10 lbs.
Chadwick Yarn Co. 404 Roosevelt Ave. Pautucket, R.I.	Wool, worsted, cotton & linen yarns, also nylon, orlon, dacron, Rayon ratine boucle, etc. Write for samples.
Clasgens, L.&H. Co. New Richmond, Ohio	Fine yarns
Cliveden Yarn Co. 711 Arch St. Philadelphia 6, Pa.	Yarns, wool and nylon, hooked rug yarns, knitting yarns
Coddie Products Co. 1764 20th Ave., N. St. Petersburg, 4, Florida	Shuttles, pickup sticks, lease sticks
Condon's Woolen Mills William Condon & Sons 65 Queen St. - P.O. Box 129 Charlottetown, P.E. Island, Canada	Woolen yarns
Contessa Yarns Dept. HW P.O. Box 37 Lebanon, Connecticut 06249	Variety yarns, cotton, wool, worsted, silk, linen, rayon, novelties
Conlin Yarns P.O. Box 11812 Philadelphia, Pa. 19128	Tweeds
Conway Thread Co. 14500 Burt Road Detroit 23, Michigan	Cotton warp yarns, cotton, mercerized linen. Send for price list.

Equipment and Supplies (continued)

Countryside Handweavers
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1301 Main Street
Vancouver, Wash.

Homespun imported Swedish and Norwegian yarn. Swedish shuttle & steel scissors.

Crafttools, Inc.
Wood-Ridge, New Jersey

looms, warping frames, shuttles

Creative Crafts
East Berlin, Pa.

Leaflets, classes, weaver's conference.

Crusader Wood Products
P.O. Box 505
Cupertino, Calif.

14 inch, 4 harness folding table loom.

Cushing Dyes
Dover-Foxcroft, Maine

"Perfection" dyes - 25¢ for color card.

Davis, Cordage Co.
566 6th Street
San Francisco 3, Calif.

Loom Lore and Saylin Mill linen hand-weaving yarns, colors. Send for color card and price list.

Pauline Denham Yarns, Inc.
411 Seventh St.
Petaluma, Calif.

Kid Mohair, DiLeno - 75% linen, 25% cotton.

Denzler, Charles C.
P.O. Box 163
Springfield, Delaware Co., Pa.

Record book on Handwoven fabrics

Deyrmanjian, D.K.
245 5th Avenue (28th Street)
New York 16, N.Y.

Oriental Rug yarns (similar to Bernat Persio) 1/2 lb. smallest amount sold.

Dobeckmun Co.
Cleveland 1, Ohio
Also 250 West 57th St., N.Y.C.
Also Hughes Fawcett, Dunellen, N.J.

Lurex, non-tarnishable metallic yarn

Equipment and Supplies (continued)

Drummond, K.R.
30 Hart Grove
Ealing Common
London W. 5, England

Books on spinning, dyeing, weaving,
embroidery, lace, etc.

Dryad Handicrafts
Leicester, England

Books, looms, equipment

Edgewater Woolen Co.
Box No. 3622
Philadelphia 25, Pa.

Heathers

Ermelen Studio
P.O. Box 1926
Carmel-by-the Sea, Calif.

Shuttles, Swifts, bobbin-winders, flossa
rods and knives, temples, yarns. Send
for samples

Eureka Yarn Co.
Route 46
Denville, New Jersey

Novelty yarns

Exilor
3247 No. Knemore
Chicago, Ill.

1/8" wood dowels @ \$13.50 per 1000
or 3¢ each for less than 1000.

Fawcett, Frederick J.
129 South Street
Boston 11, Mass.

Linen yarns, Metlon, metallic yarns.

Fawcett, Hughes
P.O. Box 276, Dunellen, N.J.

Leclerc Looms, the new "Nilus" jack type.
Warping bars, warping mill, spool racks,
shuttles, linen warp and weft, non-tarnish-
ing gold and silver cotton and wool yarns.
Also 14" 2-harness 12 dent Missouri
looms -

N.Y. agent: Carolyn Lewis
720 West End Ave.
New York 25, N.Y.

Fell, S.D.
1626 Ninth Avenue
Oshkosh, Wis.

Spinning wheels (flax type wheel)

Fibre Yarn Co.
840 6th Ave. (near 29th st.
New York 1, N.Y.

Wool, cotton, rayon; gold, silver, copper
cellophane tinsel yarns. Send for sample
card \$1.00. Refunded with \$10.00 order.
Special colors dyed to order.

Frankenmuth Woolen Mills Co.
Frankenmuth, Mich.

Woolen yarns, wool batting

Equipment and Supplies (continued)

Frye, E.B. and Sons
Wilton, New Hampshire

Handcards wool and cotton

Gano, Mrs. Maybelle
2016 Castillo St.
Santa Barbara, Calif.

Samples for weaving, \$1.00 a plate \$10
for annual subscription.

Gilmore, Everett E.
1032 North Broadway Ave.
Stockton, Calif.

Folding floor loom, Inkle floor looms,
Width 24"-45". Accessories warping reel -
horizontal \$20.00. Two and three bobbin
shuttles.

Good Neighbor Imports
400 Bloomfield Ave.
Bloomfield, N.J.

Virgin Alpaca for hand weaving and
knitting plain and mixed

Grant Hand Weaving Supply Co.
Dept. m-8, Box 178
Provo, Utah

Electric bobbin winder. Swivel spool rack
and yarn stand & twister yarns.

Hammett, J.L. Co.
268 Main St.
Cambridge, Mass.

Looms and accessories.

Handcrafters, The
521 W. Brown St.
Waupun, Wisconsin

Peacock loom

Handweaving Yarn Co.
P.O. Box 7145 H
Elkins Park, Pa.

Homespun woolen yarns good for tweed
suiting. 20 heather mixtures. Free
color card.

Hanley Co.
Forge Village, Mass.

Cotton, wool, novelty yarns, glass, rayon,
tweed yarn and filler.

Hayslip, G.J.
Zellwood, Florida

Wholesale, retail, imported ramie yarns,
finest quality. Send for sample card.

Toni Hastings
Box 295
Hopewell, New Jersey

Beautiful woolens

Herald Looms
Thera-Craft Company, Inc.
2406 Grant Street
Evanston, Illinois

Looms - write for free brochure.

Equipment and Supplies (continued)

Hjert, Lillian 2635 - 29th Ave. West Seattle 99, Washington	Bamboo, 5 types, send 25¢ for samples
Hodgson, Thomas & Sons Concord, N.H.	Worsted yarns - old Hampshire yarns. Send \$1.00 for sample cards, deducted from first order.
Home Yarns Co. 862 Ave. of Americas New York 10, N.Y.	Cotton, rayon, saran, lame metallic yarns non-tarnishing, boucle, drapery and up- holstery yarns. Send 25¢ for samples.
January and Wood Co. Maysville, Ky.	Warp and weft Maysville yarns. Write for weaver's manual.
J.C. Yarn Co. 109 Spring Street New York 12, N.Y.	Odd lots of yarn. \$10 bargain package.
Kessenich Looms 7463 Harwood Ave. Wauwatosa 13, Wisconsin	Table and foot looms
House of Kleen P.O. Box 326 Stonington, Connecticut	linens, wools, mohair
Kelbar Sales, Inc. 1685 Grand Central Station New York 17, N.Y.	Jute
Knit Wood Shade and Screen Co. 80 Water Street New York 5, New York	Split Bamboo Strips, 1/4" and 1/2" width; 1/16" and 1/8" match sticks. Write for samples and prices.
Kouble, Frank Co. P.O. Box 36 New Bedford, Mass.	Yarns - at low cost from overstocked inventories, etc.
Landes, R. 4735 Sixth N.E. Seattle 5, Washington	Raw silk and noil silk
Lane, L. L. 4737 W. Lafayette St. Detroit 9, Mich.	Nylon, rayon, silk, pearl cotton

Equipment and Supplies (continued)

Leclerc Loom
See Hughes Fawcett

Lee and Lee
Bridgeport, Conn.

Wool yarns

Leeward Products
189 Madison St.
Chicago 3, Ill.

Nylon yarns

Lily Mills Co.
Shelby, N.C.

Yarns, mercerized cotton, publishers-
Practical Weaving Suggestions and the
Weaver's Note Book. Also Lily Homespun
yarns, chenille yarns, cotton - 1 lb.
cones. Send for samples and prices.

Lion Brand Yarn Co.
1270 Broadway
New York 1, N.Y.

Woolen and worsted yarns

Lockweave Industries
J.E. Locke
Como
Quebec, Canada

Handicraft and Weaver's Supply Service,
Folding type looms, supplies, yarns,
textbooks, tools

Loomcrest
Woodcrest, Box 675
Bellevue, Washington

Hardwood strips 1/4". Send for sample
card.

Loom Craft Studio
Mr. & Mrs. Garnett P. January
2024 Alexander Dr.
Escondido, Calif. 92025

Sabine folding looms, 22", 33", 44" rising
shed and counterbalanced looms, electric
bobbin winder and other supplies

Macomber, L.W.
166 Essex Street
Saugus, Mass.

Looms - "Ad-a-Harness" looms 4-16
harnesses, 24"-56" widths Jacktype. Also
16" and 20" portable loom.

Mannings, The (formerly Creative
East Berlin, Pa. Crafts)

Looms, Mason warper, supplies, cotton
jersey, yarns

Markrafters, The
Box 4A
Simsbury, Conn.

Viscose-acetate jute. Write for free
samples

Marshall Mfg. Co.
22 Webster Ave.
Bridgeport, Conn.

"Burse" needle \$1.00 plus 10¢ postage -
two or more prepaid

Equipment and Supplies (continued)

Mazier, M.
Arch Street
Philadelphia, Pa

Novelty yarns, rayon, silk and wool mixtures

Meadow Ruh Shop
Clearwater Lake, Wis.

Mayville spinning wheel

Mercer Textile Co.
2 East 23rd St.
New York, N.Y.

Nylon yarns in colors

Metallic Novelty yarns
252 Marion St.
Brooklyn, N.Y.

Metallic yarns. Permalustre can be laundered.

Millen Tweeds
Roger Millen
King-of-Prussia, Pa.

Wool yarns

Missouri Looms
Clayton 5, Mo.

4 and 8 harness table looms, 22" stand for treadles. Write for catalogue and price. See Hughes Fawcett, agent.

Mod-Weave
P.O. Box 305
Fair Lawn, N.J.

Ribbon, 25¢ a pound - acetate, satin, nylon

Museum Books
48 East 43rd. Street
New York, N.Y.

Books on weaving and other art books

National Industry for the Blind
15 West 16th Street
New York, N.Y.

Homespun yarn, not dyed

Nationwide Trading Co.
129 Crosby Street
New York 12, N.Y.

Nomotta Handweaving yarn

Newcomb Loom Co.
Davenport, Iowa Dept. F

Fly shuttle and floor looms to 45".
Newcomb Studio Art Loom. Warp and weaving supplies. Send for list and cost.

Nilus Le Clerc
L'Islet Station
Quebec, Canada

Looms and accessories. The new "Nilus" rising shed loom.

Equipment and Supplies (continued)

Northwest Hide and Fur Co.
Salt Lake City, Utah

Mohair

Norwood Loom Co.
Box 272
Baldwin, Michigan

Rising shed looms and weaver's supplies.
4-12 harness looms

Nylon Thread Co.
187 Madison St.
Chicago, Ill.

Odd and End
50 Edith St.
San Francisco, Calif.

Job lots - novelty yarn

Good Neighbor Imports
400 Bloomfield Ave.
Bloomfield, N.J.

Alpaca yarns, tweeds, write for folder.

Oregon Worsted Co.
3801 - 23rd Ave.
Astoria, L.I., N.Y.

Combed wool for spinning \$1.25 lb.

Oregon Worsted Co.
8300 S.E. MacLaughlin St.
Portland 2, Ore.

3 sample cards for \$1.00

Oriental Rug Co.
Lima, Ohio

Yarns, carpet warp and weft.

Ouillet, M. Ludger
Painter's Loom Studio
2605 East 7th Street
Long Beach 4, Calif.

Spinning wheels
Traub looms, winder, Scotch Tweed
yarns, "Desert velvet". Set of samples
15¢.

Paternayan Bros.
312 East 95th St.
New York, N.Y.

Persian yarns (similar to Bernat Persio).
One-quarter pound smallest amount.
Samples on request.

Pendleton, The Shop
Sedona, Arizona

Loom supplies, books, instruction

Penland Craft Supplies
Penland, N.C.

Send for list "Where to get What" courses
in weaving and other crafts offered.

Penobscot Hand Loom Co.
Camden, Maine

Send for free folder 20" foot loom.

Equipment and Supplies (continued)

Perceland Yarn Co. Pawtucket, R.I.	Wool worsted yarns
Pioneer Worsted Co. New Braunfels, Texas	French spun worsted yarns - 50 colors
Pitman, Mrs. Anna Jackson, N.H.	Homespun in Natural dark brown and gray
Pittsfield Weaving Co. Pittsfield, N.H.	Labels for handwoven articles
Potomac Yarn Products 1220 Congress Street Washington, D.C.	Rug strips, cotton jersey, variegated colors
Purinton-Lane Looms Haydenville, Mass.	(Made by builders of Lane looms)
Rabun Studio 810 Madison Avenue New York, N.Y.	Handwoven fabrics, carded wool
Radnor Yarns, Inc. 237 N. Third Street Philadelphia 6, Pa.	Orlon and wool blends. \$2.00 per lb. Nylon, zephyr, worsted, boucle.
Redding, Winogene B. 67 Winthrop Ave. Wollaston 70, Mass.	Reddigraphs and instruction
Reed Loom Co. Box 237 Springfield, Ohio	Yarns, carpet warp and rug filler (Maysville)
Reynolds Metal Co. Textile Div. Richmond, Virginia	Aluminum Yarns
Robin & Russ, Handweavers 533 North Adams Street McMinnville, Oregon	Silk yarns, spun Douppioni silk \$4.00 per pound, in cones, natural only.
Robinson Yarns P.O. Box 787 Worcester, Mass	Royarn, orlon, 2 oz. tubes

Equipment and Supplies (continued)

Ross Matthews Corp. 85 Portland St. Fall River, Mass.	Metallics, ricrac cotton, rayon, wool, nylon, novelty yarns, plain and beaded plastics, sisal. 12 colors. ratine, dacron orlon, and nylon blends.
Salem Linen Mill 1485 Madison St. Salem, Ore.	Linen yarns, undyed yarns reasonable
Samson Cordage Works Boston, Mass.	Loom cord 3/12 white glazed mason line
Scott, Isabel Fabrics Corp. 515 Madison Ave. New York 22, N.Y.	Cottons, rayons and novelty yarns. About 18 to 20 lb. lots for \$10. plus postage.
Searle Farm Home Weaving Service Box 943 Winnipeg, Canada	Imported wools, nubby tweed, wool, linen for warp and weft, cottons, boucle metallic yarns.
Sheehy, Thomas Philips, Maine	Yarns - wool
Shepherd Worsted Mills Newton, Mass	Yarns - wool
Shuttlecraft P. O. Box 6041 Providence 4, Rhode Island	Mohair, linen, acrilan, dacron, cotton, alpaca, silk
Shuttlecraft Guild Route 1, Box 204B Lansing, Michigan	Pamphlets, books and instruction. Shuttlecraft Guild Bulletins
Sims Textile Co. Box 444 Darton, Ga.	Chenille and candlewick yarns
Paula Simmons Box 12 Suquamish, Washington	Handspun yarns
Southern Shuttles Division 621 McBee Ave. Greenville, S.C.	Flat steel heddles, reeds, harnesses, shuttles

Equipment and Supplies (continued)

Spinnerin Yarns 230 Fifth Ave. New York 7, N.Y.	Yarns - knitting and wool weaving. Touchdown and dressy
Spinwell Products Co. St. Stephen, New Brunswick Canada	Spinning wheels
Steel Heddle Mfg. Co. Emmons Division Lawrence, Mass.	Heddles, steel doups for leno, harnesses, stainless steel reeds.
Starr Bros. 1112 S.E. River Forest Rd. Portland 22, Oregon	Loom lamp
Steinberger Bros. 10 West 33rd Street New York, N.Y.	Snowball yarns
Stichler, Ralph S. and Son 230 Wood Street Reading Pa.	Cotton, wool, nylon, rayon strips.
Stringfield, Dan B. Thomasville, Ga.	Colored Looper clips
Stronach, Mrs. Mary Box 322 Antigonish, Nova Scotia, Canada	Handspun wool yarn, natural and dyed
Stroud, D.H. Jr. 3215 N. 11th. St. Philadelphia 40, Pa.	Rug chenille in wool. All colors
Structo MFG. Co. Freeport, Ill.	Table looms, spool warps. 4 and 8 harnesses, 8", 20", 26" width. Weaving supplies.
St. Stephen Woolen Mills St. Stephen, New Brunswick Canada	Woolen yarn
Sugar River Fabrics North Newport, N.H.	100% fine wool weaving yarns. Fine white & black sheep wool & blends

Equipment and Supplies (continued)

Sunray Yarn House
349 Grand St., Dept. H.W.
New York 2, N.Y.

Bargain package 5 lb. \$5.00. Metallic
thread, French angora

Swedecraft
1713 Moravian St.
Philadelphia 3, Pa.

Swedish loom, imported from Sweden
27" to 52"

Tensolite Corp.
North Tarrytown, N.Y.

Plastic tensilite

Terrace Yarn Shop
4038 S.W. Garden Home Road
Portland 12, Oregon

Terrace Textures, Weaving lessons with
samples

Thread Crafts
Box 85
Darien, Conn.

Thread Craft Publication by Marguerite
Guillet Brooks

Tinkler and Co.
237 Chestnut St.
Philadelphia 6, Pa.

Tinsel yarns

Toggitt, Joan
52 Vanderbilt Ave. Dept. H.
New York 17, N.Y.

Bag handles, yarns, books

Tranquility Studio
West Cornwall, Conn.

Wool yarns, single ply, 2 ply, 3 ply,
4 ply, 6 ply

Troy Yarn and Textile Company
603 Mineral Spring Avenue
Pawtucket, Rhode Island

Yarns

Unger, William & Co.
230 Fifth Avenue
New York 1, N.Y.

Novelty yarns, tinsel and lamette,
imported yarns - Switzerland, France
Italy, Belgium

Wade, W. H.
Rt. 3, Box 479
San Jose, Calif.

Looms, Shuttles

Weavers' Alley
2547 Greenwich St.
San Francisco, Calif.

Non-tarnishable metals, novelty yarns

Weaver's Workshop
Dodgeville, Wis.

Yarns

Wehco Brand, Dept.H.
P.O. Box 1637
Paterson 16, N.J.

Yarns

West Farms Woolen Mills
Eldorado, Ohio

Woolen yarn

West Unity Mills
West Unity, Ohio

Wool yarns

Weyhe, E.
794 Lexington Ave.(near 61st St.)
New York, N.Y.

Books on Textiles and weaving

Whitaker Reed Co.
Manchester, N.H.

Reeds(specify length and dent)

Wissahickon Yarn Co.
815 Greenwood Ave.
Jenkintown 40, Pa.

Baby yarns, zephyrs, dress yarns, boucles,
and nylons

Wolkin Yarn Co.
192 McKibbin St.
Brooklyn 6, N.Y.

Hi-Lite metallic and straw on tubes

Woodcrest
Box 675
Bellevue, Wash.

Hardwood-strips. Send for samples

Woolen Crafters
101 Jamieson Rd.
Spokane 16, Wash.

(Wholesale and retail) Angora and worsted
yarns. Send for prices.

Worth, W.H.
812 So. Haden Street
El Reno, Okla.

Looms, shuttles, bobbins

Yarn Arts Guild, The
Whitestone 57
Long Island, N.Y.

Warp and weft, mill ends. Swatch card
service-\$1.00 for 16 swatches. Fibers
for hand spinning. carded, combed
natural wool and other blended fibers.

Equipment and Supplies (continued)

Yarn Depot, The
545 Sutter St.
San Francisco 2, Calif.

(Formerly Dorothy Liebes Yarn Depot)
Send \$1.00 for sample cards.

Yarn International
P.O. Box 123
Islip, New York

Imported yarns, Cheviot, worsted, Shetland,
Harris, Saxony, Angora from Scotland.
Welsh wool.

Yarn Mart
817 Pine Street
Seattle 1, Wash.

Knox mercerized linen thread.

Yarn Shop
550 Alabama St.
San Francisco 10, Calif.

Weaving yarns

Young, E. Claire
Box 806
Williamsport, Pa.

Weaver's supplies for physically handicapped

Zimmerman & Coogan
120 Chestnut St.
Philadelphia, Pa.

Wool yarns

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