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.

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 Totonicapan 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.

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

Fig. 1

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 : Tapestry.

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

For bibliography on Tapestry see pp. 85-88.
Spanish - de Confites, Confitillos
or Granitos

Confite (knot)


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 Horn 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. Clad 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 Confites

From 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

<table>
<thead>
<tr>
<th>Treadle</th>
<th>weave with dark thread</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;</td>
<td>2</td>
</tr>
<tr>
<td>&quot;</td>
<td>1-2-4</td>
</tr>
<tr>
<td>&quot;</td>
<td>1-2-3</td>
</tr>
</tbody>
</table>

To lay in pattern

- Treadle 1-2, bringing up the dark threads. Pick up the background 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.

Light

- Treadle 1-2-4. Place the weaving background sword above the round stick. One half of light threads and all dark threads will be above 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.
The Short Method for Double Weaving
Peruvian or Mexican Method

Directions for Plain Weaving

1-light
2-light
1-2-4 dark
1-2-3 dark

Set up loom to 1, 2, 3, 4
1, 2 light
3, 4 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. Chester 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.
DOUBLE-FACED FABRIC

Threading

\[
\begin{array}{cccc}
4 & 4 & 4 & 4 \\
3 & 3 & 3 & 3 \\
2 & 2 & 2 & 2 \\
1 & 1 & 1 & 1 \\
\end{array}
\]

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 BELT

Warping

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

Make a border on each side.

<table>
<thead>
<tr>
<th>3</th>
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<th>3</th>
<th>5</th>
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<tbody>
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<tr>
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</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>2-4</th>
<th>1-3</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>2-4</td>
</tr>
</tbody>
</table>

All dark 2-4 All light 1-3

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

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

National Conference of Handweaving.
White Belt Indian-Reserve Warp

**Threading**

<table>
<thead>
<tr>
<th>4</th>
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<tr>
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<td>3</td>
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</tbody>
</table>

Warp 8/4

<table>
<thead>
<tr>
<th>2</th>
<th>2</th>
<th>2</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>1</td>
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</table>

Threads per inch - 16

---

**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)

<table>
<thead>
<tr>
<th>Draft</th>
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<td>4</td>
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<td>4</td>
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</tbody>
</table>

3 3 3 3

Kinds of thread

<table>
<thead>
<tr>
<th>Perle 3 heavy</th>
<th>2</th>
<th>2</th>
<th>2</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

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

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

---

National Conference of Handweaving,
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.

<table>
<thead>
<tr>
<th>Threading draft</th>
<th>Treading</th>
</tr>
</thead>
<tbody>
<tr>
<td>A - B - - - - - - - 68 threads</td>
<td>Block 1</td>
</tr>
<tr>
<td>B - C - - - - - - - 49 &quot;</td>
<td>A</td>
</tr>
<tr>
<td>C - D - - - - - - - 53 &quot;</td>
<td>A</td>
</tr>
<tr>
<td>B - C - - - - - - - 49 &quot;</td>
<td>1-2</td>
</tr>
<tr>
<td>B - A - - - - - - - 68 &quot;</td>
<td>2-3</td>
</tr>
<tr>
<td>Total 287 &quot;</td>
<td>1-2</td>
</tr>
</tbody>
</table>

Directions for weaving

Use two colors, one dark and one light, weaving 3-4
alternately starting with the dark. All shots for the dark are underlined.

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
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 up-
rights, and is loosened as required. The woven stuff is passed over a pin fix-
ed 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 form-
ing 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 Balmachelllan. The
description of it is written by Mr. John Sibbold, FSA. Scot."

Four such looms are known to Mr. Mitchell: one in the Industrial Mu-
seum, Edinburgh, and comes from Fair Isle, in Shetland; one from Balmach-
ellan, obtained through the assistance of Mr. Murray, J. 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 Inkles, see Mrs. Mary M. Atwater's
pamphlet "How to Weave on the Inkle Loom" ( 1941 ). Published by the Shut-
tle-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 bottom, 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.
Card Weaving Bibliography

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Otto Beyer, Leipzig, Berlin, Zurich

A good Bibliography of German, French, Swedish, Dutch and other books and articles is given in Tablet Weaving by Mabel W. Peach.
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.
DON'TS
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.

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**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 slewing 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


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


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 selvedge 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.
<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>CREEL</td>
<td>Used as a spool rack for winding the warp. It is also used to hold the warp threads for a sectional beam.</td>
</tr>
<tr>
<td>CROSS</td>
<td>The crossing in the threads of either or both ends of the warp. This cross holds the warp threads in place and prevents tangling.</td>
</tr>
<tr>
<td>DENT</td>
<td>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.</td>
</tr>
<tr>
<td>DOG</td>
<td>The catch that fits into the teeth of the ratchet to keep the beam from turning while weaving.</td>
</tr>
<tr>
<td>DRAFT</td>
<td>Directions for weaving, usually written on cross-section paper to give the correct threading through the heddles.</td>
</tr>
<tr>
<td>DRESSING</td>
<td>Dressing the loom is the complete process of sleying, entering, and beaming to prepare the loom for weaving.</td>
</tr>
<tr>
<td>ENTERING or DRAWING IN</td>
<td>The process of bringing the warp threads through the reed and the heddles.</td>
</tr>
<tr>
<td>ENTERING HOOK</td>
<td>A hook that is used to draw the warp threads through the heddles.</td>
</tr>
<tr>
<td>EYE</td>
<td>The opening in the middle of the heddle. It is sometimes called the mail.</td>
</tr>
<tr>
<td>FILLING</td>
<td>The commercial term for weft.</td>
</tr>
<tr>
<td>FLY SHUTTLE</td>
<td>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.</td>
</tr>
<tr>
<td>FRAME</td>
<td>A metal or wooden frame on which the heddles are placed.</td>
</tr>
<tr>
<td>GATING</td>
<td>The process of adjusting the loom so that the harnesses are the right height.</td>
</tr>
<tr>
<td>HARNESS</td>
<td>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.</td>
</tr>
<tr>
<td>HEADING</td>
<td>The term applied to the beginning and end of the finished cloth.</td>
</tr>
<tr>
<td>HEDDLES</td>
<td>(headle, heald) The strings, wires, or flat steel hung in the harness to hold the warp threads in place to make a shed.</td>
</tr>
<tr>
<td>Term</td>
<td>Definition</td>
</tr>
<tr>
<td>------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Heddle Gauge</td>
<td>An implement for making string heddles.</td>
</tr>
<tr>
<td>Heddle Hook</td>
<td>A hook used to draw the warp threads through the eye of the heddle.</td>
</tr>
<tr>
<td>Heddle Sticks</td>
<td>Flat pieces of wood to hold string heddles, one at the top and one at the bottom of each set of heddles.</td>
</tr>
<tr>
<td>Horses</td>
<td>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.</td>
</tr>
<tr>
<td>Lamms</td>
<td>The horizontal bars or levers extending between the harnesses and treads, 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.</td>
</tr>
<tr>
<td>Lease</td>
<td>(Lees) The same as the cross in the warp.</td>
</tr>
<tr>
<td>Lease Pegs</td>
<td>The pegs on a warping frame between which the lease or cross is made.</td>
</tr>
<tr>
<td>Lease Rods</td>
<td>(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.</td>
</tr>
<tr>
<td>Levers</td>
<td>Bars on table looms which pull up harnesses to make the shed.</td>
</tr>
<tr>
<td>Pick</td>
<td>One weft thread.</td>
</tr>
<tr>
<td>Pick Glass</td>
<td>A magnifying glass used for making yarn counts.</td>
</tr>
<tr>
<td>Picker</td>
<td>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.</td>
</tr>
<tr>
<td>Picker Strap</td>
<td>The strap or cord fastened to the picker.</td>
</tr>
<tr>
<td>Picking Stick</td>
<td>The handle attached to the cord which operates the fly shuttle.</td>
</tr>
<tr>
<td>Ply</td>
<td>Denotes the number of strands wound together to form the yarn.</td>
</tr>
</tbody>
</table>
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

STICK shuttle: Flat stick on which weft threads are wound. Also called poke shuttle.
Blanket shuttle: A wide shuttle on which heavy weft yarns are wound.
Boat shuttle: Boat-shaped shuttle which has a bobbin. Also called throw shuttle.
Fly shuttle: Similar to boat shuttle, but worked by pulling a cord. When used commercially it is automatic.

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 A non-slipping knot used in tying heddles, etc.

KNOT 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 gaiting 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 or cords which may take the place of the apron.
TAPES

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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|                               | Harriet Douglas Tidball, Editor (1946-1957)  
|                               | Kelseyville, Calif.  
|                               | Mary Black (1957-1960) Bedford, Nova Scotia  
|                               | Harriet Douglas Tidball (Since 1960) Route 1 Box 204B, Lansing, Michigan. |
| **Handicrafter, The**        | E. Bernat & Sons, Jamaica Plain 30, Mass.  
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| **The Weaver**               | E. Bernat & Sons, Jamaica Plain 30, Mass.  
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| **Handweaver & Craftsman**   | Mary Alice Smith, Editor  
|                               | 246 Fifth Avenue  
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|                               | (Vol. 1 - 1950) 4 issues per year  
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| **Handweaving News**         | Nellie Sargent Johnson (discontinued)  
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| **The Shuttle Service**      | Osma Gallinger Tod, Editor  
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Kenwood Hill, Louisville, Kentucky
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**Homecrafts**
British Handweaver Magazine.
Sample copy 25¢, monthly 12 copies $3.00.
Four back issues $1.00. 44A Worship Street,
London E.C.2., England

**Master Weaver**
Handicrafts
Fulford, Quebec, Canada

**Craft Horizons**
American Craftsmen’s Cooperative Council,
485 Madison Ave., N.Y. 22
6 times a year $4.00; single copy 75¢.
601 Fifth Ave., New York 17, N.Y.

**Cross-Country Craftsman**
Ruth Bunker, Ed., Monthly 1 year $2.50
P.O. Box 1237, Fayetteville, Ark.

**American Fabrics**
Empire State Building, 5th Avenue and 34th St.
New York. $2.50 a copy; 4 copies a year $10.00

**Handcrafts**
Published quarterly by The Handcrafts 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. Csmal 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

Annieel Yarn Co.
Mt. Airy, N.C.

Wool yarns

Arts Cooperative Service Inc.
Mailing address;
540 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
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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 1105
Spartanburg, 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.
Los Angeles 15, Calif.

Burchard Weavers
268 19th St.
Oakland, Calif.

Butterworth & Son
2222 East & Susquehanna Aves.
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Table looms 20" and 24", 4 harness floor looms, 24", 36", 45". Fly shuttle looms, 25", 60", 76". Other equipment and supplies.

Bobbin winder, yardage counter

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Metal threads

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Yarns, rayons, wools, linens, novelty, Ederer linens. Sample card on request.
Calcraft  
Booneville, N.Y.  
  Carpet warp

Camidale, Inc.  
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  Pure silk yarns and blends

Caribou Woolen Mills  
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62 West Union Street  
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Chadwick Yarn Co.  
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  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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Mission, Kansas

Craft and Hobby Book Service
Dept HW
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Craft Shop, The
1301 Main Street
Vancouver, Wash.

Craftools, Inc.
Wood-Ridge, New Jersey

Creative Crafts
East Berlin, Pa.

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

Cushing Dyes
Dover-Foxcroft, Maine

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

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

Denzler, Charles C.
P.O. Box 163

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

Dobeckmun Co.
Cleveland 1, Ohio
Also 250 West 57th St., N.Y.C.
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Free list of books for weavers, foreign
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Homespun imported Swedish and Norwegian
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looms, warping frames, shuttles

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14 inch, 4 harness folding table loom.

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and price list.

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

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30 Hart Grove
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Box No. 3622

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P. O. Box 1926
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Route 46
Denville, New Jersey

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Fawcett, Frederick J.
129 South Street
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Linen yarns, Metlon, metallic yarns.

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

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

N. Y. agent: Carolyn Lewis
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New York 25, N. Y.

Spinning wheels (flax type wheel)

Fell, S. D.
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Oshkosh, Wis.

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840 6th Ave. (near 29th st.
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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.

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Gilmore, Everett E.
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Dept. m-8, Box 178
Provo, Utah
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268 Main St.
Cambridge, Mass.
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Hanley Co.
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New York 10, N.Y.

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January and Wood Co.
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109 Spring Street
New York 12, N.Y.

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Kelbar Sales, Inc.
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New York 17, N.Y.

Jute

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New York 5, New York

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New Bedford, Mass.

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4735 Sixth N.E.
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4737 W. Lafayette St.
Detroit 9, Mich.

Nylon, rayon, silk, pearl cotton
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Leclerc Loom
See Hughes Fawcett

Lee and Lee
Bridgeport, Conn.

Leeeward Products
189 Madison St.
Chicago 3, Ill.

Lily Mills Co.
Shelby, N.C.

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

Lockweave Industries
J.E. Locke
Como
Quebec, Canada

Loomcrest
Woodcrest, Box 675
Bellevue, Washington

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

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

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

Markrafters, The
Box 4A
Simsbury, Conn.

22 Webster Ave.
Bridgeport, Conn.

Wool yarns

Nylon yarns

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.

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

Hardwood strips 1/4". Send for sample
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Sabine folding looms, 22", 33", 44" rising
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Looms, Mason warper, supplies, cotton
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Viscose-acetate jute. Write for free
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Arch Street
Philadelphia, Pa

Novelty yarns, rayon, silk and wool mixtures

Meadow Ruh Shop
Clearwater Lake, Wis.

Mayville spinning wheel

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2 East 23rd St.
New York, N.Y.

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Brooklyn, N.Y.

Metallic yarns. Permalustre can be laundered.

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

Wool yarns

Missouri Looms
Clayton 5, Mo.

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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.

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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.
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Northwest Hide and Fur Co.
Salt Lake City, Utah

Norwood Loom Co.
Box 272
Baldwin, Michigan

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

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

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

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

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

Oriental Rug Co.
Lima, Ohio

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

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

Pendleton, The Shop
Sedona, Arizona

Penland Craft Supplies
Penland, N.C.

Penobscot Hand Loom Co.
Camden, Maine

Mohair

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

Job lots - novelty yarn

Alpaca yarns, tweeds, write for folder.

Combed wool for spinning $1.25 lb.

3 sample cards for $1.00

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Traub looms, winder, Scotch Tweed
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15¢.

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One-quarter pound smallest amount.
Samples on request.

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

Send for free folder 20’ foot loom.
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Porcelay 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.
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Purinton-Lane Looms
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(Made by builders of Lane looms)

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Radnor Yarns, Inc.
237 N. Third Street
Philadelphia 6, Pa.
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Redding, Winogene B.
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Reddigraphs and instruction

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Springfield, Ohio
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Reynolds Metal Co.
Textile Div.
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Robinson Yarns
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Fall River, Mass.
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Salem Linen Mill
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Scott, Isabel Fabrics Corp.
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Cottons, rayons and novelty yarns. About 18 to 20 lb. lots for $10. plus postage.

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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
Spartan, 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)

Spinco Yarns
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New York 7, N.Y.

Yarns - knitting and wool weaving.
Touchdown and dressy

Spinwell Products Co.
St. Stephen, New Brunswick
Canada

Spinning wheels

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Lawrence, Mass.

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Starr Bros.
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Portland 22, Oregon

Loom lamp

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230 Wood Street
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Cotton, wool, nylon, rayon strips.

Stringfield, Don B.
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Colored Loopcr clips

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Box 322
Antigonish, Nova Scotia, Canada

Handspun wool yarn, natural and dyed

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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
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St. Stephen, New Brunswick
Canada

Woolen yarn

Sugar River Fabrics
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100% fine wool weaving yarns. Fine
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New York 2, N.Y.

Swedecraft
1713 Moravian St.
Philadelphia 3, Pa.

Tensolite Corp.
North Tarrytown, N.Y.

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

Thread Crafts
Box 85
Darien, Conn.

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

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

Tranquility Studio
West Cornwall, Conn.

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

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

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

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

Swedish loom, imported from Sweden 27" to 52"

Plastic tensilite

Terrace Textures, Weaving lessons with samples

Thread Craft Publication by Marguerite Guillet Brooks

Tinsel yarns

Bag handles, yarns, books

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

Yarns

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

Looms, Shuttles
Equipment and Supplies (continued)

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
Belleview, 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.

Wool yarns
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